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IMMIGRANT CULTURAL IDENTITY REPRESENTATION IN *JUST GET MARRIED* FILM PROMOTION BOOKLET

Ahmad Jum'a Khatib Nur Ali

English Department, Faculty of Letters and Culture, Universitas Gunadarma

Jl. Margonda Raya No. 100, Depok 16424, Jawa Barat

aj_khatib@staff.gunadarma.ac.id

Abstract

Germany is well known for its welfare and multiculturalism. Just Get Married was produced to capture one's perspective of immigrant life in Germany. This research aims to identify the cultural identity representation of immigrants in the booklet of "Just Get Married". This research employs qualitative research and uses promotion booklet as the primary source of data. Hall's representation theory is used as tool of analysis toward the written and visual text structure. The results of this study found that the representation of immigration status in film promotion can be viewed from both civil (political) and cultural perspectives. The analysis result shows how the two sides are intertwined. In Germany, immigrants with non-European cultural descent find it more difficult to obtain nationality or naturalization.

Keywords: *Just Get Married Film, cultural identity, immigrant identity, promotion booklet, Stuart Hall representation theory, semiotic*

INTRODUCTION

Preference of a person being an immigrant is mostly driven by an assumption that the destination country giving a big chance to increase the person's welfare. Most immigrants go to a certain potential country due to their poverties in their own country. Since the 1950s, Germany promotes their country as the destination for working. Germans are open to anyone who wants to improve their welfare. At present, Germany is the top 2 (two) countries in accepting immigrants for the past 60 years (Harahap, 2021).

The immigrants in Germany applied for a job in several industries provided—textile, automotive, and civil staff administration. Some others opened a numerous shop and restaurants with list of food from their own culture. The restaurants

are built as the immigrants bring their family to stay with them. As the result, the immigrants' activities affect Germany's economic growth. The national economy is increasing as numerous immigrants putting their own investments in the country (Rizki, 2020).

Another perspective of promotion on allowing immigrants is the population in Germany has been increased. However, COVID-19 controls the mobilization of immigrants to Germany. Under the circumstance, the population is decreasing as a number of the mortality is bigger than the natality (Wirawan, 2021).

As a reaction of the immigrant life in Germany, a film created to give a true insight of the immigrants in Germany. The film, *Just Get Married*, was produced in 2003 and

directed by Hussam Chadat. The 22-minute film has been becoming popular as it is awarded as Best European Short Movie in Europe on Screen Film Festival, 2009. The main character, Ramzi, need to extend his permit to live in Germany by marrying a German woman.

The main character of the film shows a phenomenon of a cultural identity as an immigrant. Cultural identity is a construction that affects a person's thoughts and habits. Based on the phenomenon of immigrants in the past 60 (sixty) years, an immigrant becomes a culture identity in Germany.

Identifying the representation of cultural identity can be analyzed through any production related to the film, such as the film itself, the review, and the booklet. Previous studies on the representation of cultural identity analyzed the visual-audio component in sports and artistic events (Mashchenko, 2020), the news in an online journalism (Wardah, 2012), the main character in a film (Gomez, 2015), the main character influenced by living place in a film (Kristianto, 2009), and the visual in ELT coursebook for young learners (Stec, 2019). This research is different from the previous researches in the object used, by analyzing a promotion booklet of a film.

Representation of the cultural identity of the immigrants in Germany is identified by the meaning and the language used in the promotion booklet. The booklet of the film is used to give an overview to viewers about the

film. The booklet consists of texts that represent the language and the image that represent the film. This research aims to identify the representation of immigrant culture identity in a promotion booklet of JUST GET MARRIED. To identify the representation of the culture identity of the immigrants, two following questions arise, those are 1) how to define the culture identity of an immigrant in a promotion booklet of a film, and 2) how to indicate the representation of the culture identity of the immigrants in Germany.

METHODS

This research is about the representation of the immigrant's cultural identity in Germany by analyzing the film promotion booklet, visually and textually. It requires a comprehensive research method related to the quality of the object of this research. Therefore, this study uses qualitative research. Qualitative research is a type of research that explores and provides an in-depth understanding of real-world problems (Moser & Korstjens, 2017).

The data source of the research is the promotional booklet of the film Just Get Married for the Europe on Screen Festival 2009 in Indonesia. This data source was chosen based on two factors, namely; (1) The coherence of the film's theme (immigrant's identity) with the research topic. (2) The promotional booklet of the film that contains the dimensions of Aakers brand personality (Ajeyalemi & Dixon-Ogbechie, 2020).

The data are obtained by using the documentation techniques. Documentation techniques involve identification, classification and categorization of the data (Ali, 2018). In this process, the significance theory is used to identify and classify the text construction of the object of research, both in visual and textual.

Stuart Hall's theory of representation is the main theory that is used as a reference in the discussion of analysis. Representation acts as the semiotic tools by identifying the text and the visual image as a form to communicate something meaningful (Hall, 2003). This theory explores to what extent the image of the immigrants is constructed in the object of research.

The results of this study found that

representation of immigrants' identity in the film promotion can be seen from two sides, citizenship (politics) and culture. The film's promotion shows how the two sides are intertwined, that in Germany, immigrants without Europe's cultural root are more difficult to gain citizenship or to be naturalized. The film promotion shows an identity as a part of the basic character of individual's cultural root, which is difficult to change even in a multicultural environment. The discussion on the promotion of the film *Just Get Married* also shows that there are differences in perspective between the younger and older generations regarding the meaning of cultural identity in a multicultural society. For further details, see table 1.

RESULTS AND DISCUSSION

Table 1 System of Promotion Text of Just Get Married Film

Signifier/Form	Primary system		Secondary system
	Signified/content	Representation	
Germany is an immigration country with a multicultural society, but political parties in Germany are late in accepting this fact.	The arrival of immigrants is one of the triggers for the multiculturalism. Immigrants and multiculturalism are difficult to be accepted for some German society.	The multicultural society in Germany is a society with a diversity of immigrant cultures.	
A playful way of describing how hard it is to live in Germany for foreigners.	Immigrants are foreigners. Film is a criticism means for the immigrant life in Germany. Germany is a country for immigrants that does not easily grant citizenship to immigrants.	Immigrants do not allow to live in Germany. Many immigrants or foreigners wish to become citizens or naturalized as German.	
Ramzi, a Syrian student studying in Germany, feels deeply integrated with Germany after he has lived in Germany for 10 (ten) years.	Many immigrants or foreigners feel integrated with Germany. Feeling integrated is not enough to live in Germany, they want to be part	Political identity is different from cultural identity. Cultural background played a big role in obtaining citizenship in Germany.	

But in order for him to live in Germany after finishing college, he had to marry a German woman. Unfortunately, German women are very difficult people.	of the German citizen. Marriage is one of the ways to obtain German citizenship. The naturalization policy in Germany is difficult to obtain for foreigners of different cultural backgrounds	
Ramzi's mother cannot understand why he didn't just go back to Syria and marry a Syrian woman.	The 'tradition' of culture between Syrian and German are different. There is a conflict of perspectives in understanding the Syrian cultural identity between the younger generation (hybrid) and the older generation.	Identity is a part of the cultural root of an individual that is difficult to change, even in a multicultural society.

Aspects of Film Promotion Texts

The stage of analysis begins with the written text as the part of the introduction to the film promotion. The first part of this promotion is about *foreigners* in Germany. Consider the quote below:

The second film, JUST GET MARRIED depicts Germany as an immigration country with a multicultural society yet many political parties accepted this fact only a few years ago. A humoristic film is a good way to reflect on this basic truth.

Film Kedua, JUST GET MARRIED dengan cara yang jenaka menggambarkan betapa susahny tinggal di Jerman untuk orang asing. Film lucu ini merupakan cara yang bagus untuk melihat kebenaran yang terjadi.

The above quotation shows the difference between the introduction in English and the Indonesian. In the Indonesian introduction, two main messages are missing. First, the statement that Germany is a country for immigrants with a multicultural society. Second, is the late political recognition by several parties in Germany of the multicultural society. This difference certainly affects the meaning, because it is related to the target public understanding.

In the English introduction, the initial sentence used is *depicts Germany as an immigration country with a multicultural society*. This sentence connotatively shows the concept of German society becoming multicultural due to the presence of the immigrants. Germany is in the top two for immigrant recipient countries (Harahap, 2021) in world with a high second-third generation growth rate for immigrant families (Hutauruk, 2019).

The next sentence is *yet many political*

parties accepted this fact only a few years ago. The sentence connotatively shows the late recognition or neglect of some policymakers in Germany over the multicultural situation. These two sentences show the message that multiculturalism due to the presence of immigrants in Germany is something that is not accepted by some parts of German society yet cannot be avoided.

Different denotations are found in the introduction in Indonesian. The phrase “JUST GET MARRIED dengan cara yang jenaka menggambarkan betapa susahny tinggal di Jerman untuk orang asing” seems wanting to summarize the effects of immigrants and multiculturalism’s existence. The word *susah* (difficult), is associated with the word *orang asing* (foreigners) that indicatively shows of the impact from the political turmoil described in the English introduction. Regardless of the differences, the final sentence of the two introductions still put the discomfort of an *immigrant* who is a *foreigner* as a *basic truth* or fact in Germany.

The description above shows the functional nature of the introduction part, both in Indonesian and English as the denotation which formed as a single message. The part in Indonesian that should be the translation of the message in English actually has its own message. Thus, the introduction in English and in Indonesian are positioned as two related messages, with the construction of the same message in the final sentences.

This introduction shows how the use of bilingualism in film promotion booklets does not always have the same meaning (in the context of translation), but also its function in conveying the concept of a film promotion message. Hall (1997) calls it a *symbolic function*, which is used to represent a concept. The introduction of the films promotion in English and Indonesian is used to convey the concept of the image of immigrants, foreigners, and multiculturalism existence in Germany is something that has not been fully accepted by German society yet it is unavoidable. This concept of image is the basis for the promotion of the film *Just Get Married*.

The promotion’s concept of this film can be understood in substance through discussion of the analysis of the film synopsis. Note the synopsis of the film as follows:

Synopsis: After living in Germany for ten years, Syrian student Ramzi Sharif feels he is fully integrated-then he finishes his studies and his residence permit expires, if he wants to stay, he will have to marry a German woman are complicated and Sharif's mother cannot comprehend why he does not want to return to Syria.

Ramzi, mahasiswa Siria yang kuliah di Jerman, merasa sangat

terintegrasi dengan Jerman setelah dia tinggal di Jerman selama 10 tahun. Tetapi supaya setelah kuliah dia dapat tinggal di Jerman, dia harus menikah dengan seorang perempuan Jerman. Sayangnya wanita Jerman sangat sulit dan ibu Ramzi tidak dapat mengerti, mengapa dia tidak pulang saja ke Siria dan menikah dengan perempuan Siria.

In the synopsis above, the use of the sentence *feels he is fully integrated* shows the context that built is a situation of experience of the closeness of Syrian immigrant culture to German society. This sentence connotatively shows that migration can bring closer to someone's cultural *space*. This condition can lead to the need for identity recognition (Hall, 2003:235).

The sentence *... then he finishes his studies and his residence permit expires, if he wants to stay, he will have to marry a German woman* in the synopsis shows this feeling of cultural integration calls for German citizen identity. The synopsis shows that the *space* of identity culture is related to citizenship (politics). In addition, the use of this sentence also shows that there is a compromise in the German citizenship identity policy.

It is well known that Germany has a naturalization policy for immigrants to become the German citizens. The policies in

Germany, for example, the Citizenship Law 2000 which regulates: acceptance of the principle of *Jus Soli*/Law of the Soil in granting citizenship—*Jus soli* is one of the principles in determining the citizenship based on the place of birth, citizenship can be granted if it meets the requirements; a shorter time duration (8 years, from the previous 15 years) for foreigners to be naturalized; rules of German language proficiency; and the opportunity to have dual nationality. In addition, in 2005 the German government renewed its Immigration Law, which includes a residence permit for immigrants. These policies lead to many immigrants seeking citizenship.

In the next synopsis paragraph, there is the sentence *German woman are complicated and Sharif's mother cannot comprehend why he does not want to return to Syria*. The sentence connotatively shows the main character's desire to obtain German citizenship, which actually makes his cultural identity more visible. Because the German and Syrian cultural backgrounds are fundamentally different, of course, there are fundamental differences in the traditions related to marriage.

The synopsis shows that the attempt to obtain a German identity through marriage creates a conflict between Ramzi and his mother's perspective. The difference gives two messages; First, the promotion of the film shows that there is a gap between immigrant culture (Syria) and local culture

(Germany). Second, there is a different understanding of identity between Ramzi who is integrated with German culture, and his mother who still holds close to the Syrian culture. These two messages show that feeling integrated is not enough for citizenship identity, but also have the same European cultural roots. The film promotion uses the aspects of cultural identity to again convey the concept that non-European immigrants have not fully accepted in multicultural German society.

Visual Aspect of Film Promotion.

The visual aspect of the film *Just Get Married* uses footage of scenes. At FFEOSI, the promotion featured the main character Ramzi holding a book entitled *Europäische Gemeinschaft Bundesrepublik Deutschland* or *European Society, Federal Republic of Germany*.

The image camera *booklet* focuses to the main character holding and kissing the book *European Community, Federal Republic of Germany* with closed eyes, which reinforces the message *integrated*. The character is connotatively displayed as they hope to be part of European society through German citizenship. Figure one emphasizes the policy opportunity for the immigrants to become German citizens, but with difficult conditions. This clarifies the English introduction message about the conditions of political acceptance in Germany that affects the citizenship policy.

Whereas in figure two, the display used is the character Ramzi on a public street holding a cardboard board with the words *Ich Suche Eine Deutsche Frau ... Bitte Sprich Mit Mir* (I am looking for a German woman ... Please tell me).

In the figure two, it can be seen that Ramzi is holding an announcement, and a lot of people walking around behind him. From the figure 2, the setting is the crowd on the side of the road. The image composition in this scene does not contain the entire street space as a whole. In this composition the character Ramzi is placed at the center, he is in the middle of the screen.

This snippet of scene two emphasizes two things, namely the *difficult* situation that is mentioned in the introduction. The focus on the main character against the backdrop of a busy public roadshows shows the situation, as it is uncommon to look for a future wife by using a notice board in a public place. Through the character of Ramzi, the picture also shows the condition of a person who has learned to negotiate between the two cultures (Fougere, 2008). Ramzi's character is an illustration of most immigrants in Germany trying to leave their original identity.

The two images above are a signifier form of film promotion. Barthes (1977, 2016) explains that marking is formed by a mixture of the same material system into the concept of a particular sign. The snippets of this scene, then, are a continuation of the visual marking used to reinforce the conceptual

construction of the introduction. Therefore, the message that appears is not much

different from what has been conveyed in the previous text.

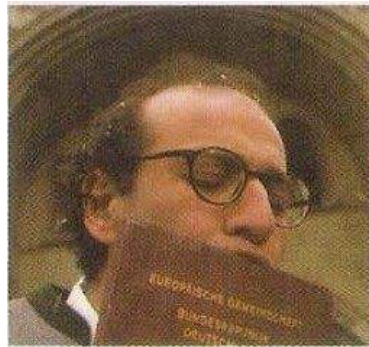


Figure 1. Visual promotion of *Just Get Married* booklet FFEOSI 2009



Figure 2 Visual promotion of the film *Just Get married* (Source: IMDb)

Citizenship, Tradition, and Identity in Film Promotion

Based on the above analysis, it is known that the film promotion puts an understanding of identity from two sides, namely citizenship (politics) and culture (customs and traditions). On the citizenship side (politics), it is necessary to understand Germany policies related to European Union policies. This bound situation places Germany in the context of a multinational and poly-ethnic state. Kymlica (2011) explains that a multinational state is a country where cultural diversity arises with the entry

of one nation into a larger country, so the dominant cultures in the country then become concentrated territorially, while a polyethnic state is a cultural diversity that arises from the migration of individuals and families.

With this understanding, Germany as a member of the EU is a multinational country which makes European culture the is dominant one in the EU region. It surely will influence its citizenship policy, so that eventually, the mixed culture as the result of various ethnicities will also be dominated by European culture. Based on this description, an immigrant like Ramzi is politically have

more difficulties than foreigners with European cultural root in obtaining German citizenship.

The next side is the perspective of cultural identity. As stated by Sere on her research finding that visual through its elements can be a medium of perspective (Sere, Muarifuddin, & Amalia, 2020). The film promotion also shows that there are different perspectives on the identity between the older generation (Ramzi's mother) and the younger generation (Ramzi). This perspective is something essential and is formed and embedded by beliefs and the cultural environment. The problem is that the distance from *tradition/custom* has widened in the era of globalization. The *traditional/custom* perspective between Ramzi and her mother shows that the meaning of marriage and the bride-to-be between the two generations from the same culture has changed. Ramzi sees the bride and marriage as tools to gain citizenship. This thought is different from his mother, who made the process of selecting a prospective bride and marriage as something essential in his culture, a sacred process. This finding is relevant with what Kristianto stated in his research finding that living place is affecting and part of characterization of a character in film (Kristianto, 2009).

The situation of Ramzi and his mother above, however, is not a matter of the thickness of Syrian cultural identity between the two generations, but the construction of meaning that change about prospective bride

and the marriage due to the different experiences of Ramzi and his mother. Changes in the meaning of marriage between the two generations, in other words, are more influenced by the environment. In the context of cultural identity, the benchmark for cultural appropriateness is in the legitimacy of the community, in this context Syria is the root of the cultural identity of Ramzi and his mother. Eventually, the meaning of marriage traditions and the criteria for the prospective bride and groom then became a matter of choice between the younger (Ramzi) and the older (his mother) generation groups. The promotion of the film through the story of the Ramzi character's experience shows that being integrated is not enough for the citizenship identity but having the same European cultural root is necessary.

CONCLUSION

As a reaction of the immigrant life in German, a film created to give a true insight of the immigrants in German. Identifying the representation of cultural identity can be analyzed through any part of the film, such as the film itself, the review, and the booklet. However, this research is different from the previous researches by analyzing a promotion booklet of *Just Get Married* film. The representation of cultural identity of the immigrants in Germany is identified by the meaning and the language used in the promotion booklet. By having the textual meaning and the language on the booklet

analyzed, this research is successfully identifying the representation of immigrant culture identity in a promotion booklet of JUST GET MARRIED.

The results of this study found that representation of immigrant identity in film promotion can be seen from two sides, citizenship (politics) and culture. The film's promotion shows how the two sides are intertwined, that in Germany, the immigrants without European cultural roots find it more difficult to gain citizenship or be naturalized. Film is a criticism means for the immigrant life in Germany. For sure, immigrants do not allow to live in Germany.

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TRANSITIVITY ANALYSIS OF LYDIA MACHOVA'S SPEECH IN TED TALKS: A SYSTEMIC FUNCTIONAL LINGUISTICS STUDY

¹Erni Hastuti, ²Apriliasih Setiawati, ³Teddy Oswari

^{1,2} English Department, Faculty of Letters and Culture, Universitas Gunadarma

³ Management Department, Faculty of Economic, Universitas Gunadarma

Jl. Margonda Raya No. 100, Depok 16424, Jawa Barat

¹erni@staff.gunadarma.ac.id, ²apriliasihsetiawati04@gmail.com,

³toswari@staff.gunadarma.ac.id

Abstract

The research focus is a systemic functional linguistics study especially analysis of transitivity systems used by Lydia Machova in speech The Secret of Learning a New Language TED Talks. The research objective is to find out the types of transitivity process identified by Lydia Machova in her speech of The Secret of Learning a New Language in TED TALKS based on the theory proposed by Halliday (2004). This research used descriptive qualitative research. The datas are clauses in form of simplex and complex clauses which provided the types of transitivity process. The research result shown all types of transitivity process in Lydia Machova utterances. The highest usages of transitivity process are Material process due to the most accessible to our conscious reflection and the function of doing process in Lydia context of discussion is positively influence the listeners to follow the tips and the advice which Lydia and other polyglots experienced in learning language processes.

Keywords: SFL, learning language, transitivity process

INTRODUCTION

Language is the performance of transferring ideas in which it has the purpose and the meaning itself. That language itself is used more for interpreting the story rather than telling the story. The verbal and manner of our language indicates the self-representation and what personality that be in possession, so it is better to understand the language based on what they delivered. According to Halliday (2004) language provides a theory of human experience and certain of resources in the lexicogrammar of every language are dedicated to that function. So, it is a gateway to shape our thinking, sensing and feeling. Language is a link to interpret or internal and external world in which helps human build their ideas into

reality to objectified what's happen inside and outside them and around them.

Wherever people stand and live they produce a language, they speak to deliver the meaning through their goals. In language choices, the words usage are main factors in functional linguistics. To bring our ideas into existence of the real world, we need language either in form of oral or written text. We generally claim that oral forms do not have relation with writing system. When people speak or write, they produce text. The term of *text* refers to any instance of language, in any medium that makes sense to someone who knows the language (Halliday, 2014). As a text, language is surrounded by its context that cannot be separated. For Santosa (2003) language realizes the verbal behavior. Therefore,

it is always represented in the form of text. Language as a text brings social function.

As linguistics student, we are working with language who are able to arrange the structural language based on the pattern and rules of the language. We also make literary products such as: poetry, prose, song or textual works. We combine our ideas or personal experience to the words within the language. As the investigator of the language, we need to criticize every single word whether in oral or text form to better understanding the meaning and how the words build in utterances or the structure of clause. Functional grammar view language as resources to make meaning which investigate how the words could present the meaning. As the result of that, we need Systemic Functional Linguistics (SFL) to have knowledge about the modern approach to linguistics. SFL is a renewal of traditional grammar or usually called functional grammar proposed by Halliday in his theory of first book entitled *An Introduction to Functional Grammar* (1994). SFL views language as a text and system. SFL focuses on how language works to realize its meaning by dealing with the language function to represent the social function in the context (Halliday, 2014). According to Eggins (2004), SFL is not only a model of grammar but it is also contributing the way to represent an approach in analyzing the discourse.

In SFL approach, a clause and a sentence can be considered alike because

both concerns the same structure of grammar. It can be proved by Halliday (2004) that clause is not, in fact, a word; it is either a phrase or a word group. SFL claims that language based on its context. This concept helps researcher in analysing written form or other typical meaning in words in order to knowledge how the clause constructed and produced the meaning.

According to Halliday (as cited in Downing and Locke, 2006). Language is presented as the system as well as grammar, so-called as lexicogrammar. Meanwhile, the one of lexicogrammar category is transitivity which enables us to analyze people's perception of the world through language choice (Gallardo, 2006). The perception can be represented purposefully or accidentally, found in the real world or imaginary events, whose information is gathered through information revealed from processes, participants and circumstances (Opara, 2012).

Transitivity process is the field of Systematic Functional Linguistics. Language in SFL can be realized through three meta functions such as: ideational function, interpersonal function and textual function. Transitivity is the part of ideational function. In transitivity, we analyse verb and circumstances which provide and indicate a process used to reflect the action and experience of the speaker. In this process, the function of verb is not only physically do but also verb can be sensing, being, feeling, wanting etc. Process is central of transitivity,

which can be connected with one or more participants and circumstances. The process is the action, state or whatever that is being referred to, and is realized as a main verb (Zhang, 2017).

As it mentioned, the point of the transitivity analysis is verbs. Verb is the building of the clause or sentence without verbs it is impossible to called a clause or sentence. In traditional grammar, we have transitive and intransitive verbs while in SFL we view verb as it functions in the context related to the circumstances and the number of linguistics items will show quite different pattern. There are three main elements in transitivity system: participants, process, and circumstances which means transitivity refers to a concept for describing the whole clause rather than focus on verb and object. Different process needs different participants. However, transitivity used to express the emotion feeling desire and attitude in speaker. Some previous researchers have been conduct related to transitivity analysis, such as Zhang (2017), Hadiyati et all (2018), Suparto (2018), Istia'nah (2019).

Considering Systematic Functional Linguistics theory is the new perspective grammar, the researcher attributes to develop the theory to be more familiar among students and scholars. Learning language is unlimited process, especially for learning a new language, we need to find the right process to enjoy the learning process. By the reason, this research discussed about the

speech analysed by Lydia Machova in TED YouTube Channel. TED (Technology, Entertainment, Ideas): Idea's worth spreading is American media organization who hold a conference by inviting an expert speaker on education, economy, technology etc. TED claims someone to be a speaker based on their prior achievement and brilliant ideas which can be inspirational and useful to apply in living. Only a certain people who is able to present in TED. Thus, the researcher selected Lydia Machova as a polyglot female speaker in TED who is language mentoring currently working on her eighth foreign language. She is able to speak eight languages such as: English, German, Spanish, Polish, French, Russian etc. In her speech, she shared ideas, methods and experiences to be fluently learning foreign language. She delivered tips for learning a foreign language like started to do it, do it frequently, have passionate, finding a fun learning by matching with preferences, build a certain system like learning by ourselves although it is not easy take a lot of time, energy, self-discipline, no guide, no checking, and no prescribed system so all those things all motivated us. Also find the priorities whether it is focusing in listening or speaking, seek what we actually need and speak in order to speak well.

This research analyses the utterances expressed by Lydia Machova by using the transitivity theory proposed by Halliday (2004). The process in transitivity can be identified by six elements such as: material

process, relational process, mental process, behavioural process, verbal process and existential process. By the illustration, *Erick understands a new term of language*. The sener is Erick. Sener as a participant who refers to the conscious being that is feeling, thinking or seeing. It is a mental process because of *understand* is the process of sensing. The research subject is the speech which the utterances expressed by Lydia Machova because of the topic relates to the analysis, and Lydia Machova is a systemic type of person who deliver the message of her ideas with a proper sentence structure and also has growing interest of topic of discussion of sharing ideas and tips of learning foreign language likewise Lydia Machova has a good intonation of speech and has a properly structural spoken which can be same as written forms.

METHODS

This research used qualitative research as the result of data generations classified into several categories in form of clauses. As stated by Creswell (2014) opines that qualitative research is framed in terms of using words. By arranging this research, the researcher analyses the clause by detecting the verb. In the sense of verb is the pivotal feature of the clause since it is identifying the verb that the process can be determined. The source of the data is TED YouTube video entitled *The secret of learning a new language of Lydia Machova* was published

on January 24, 2019 and the link is https://www.youtube.com/watch?v=o_XVt5r dpFY&t=445s also the duration is 10:45 minutes. The form of data is the transcription from Lydia Machova's spoken words which hold transitivity process. In data analysing used a documentation strategy which is the essential aspects in the qualitative research. The form of data is the clauses constructs in Lydia Machova's utterances occur in her speech. The data procedure is the researcher extensively throughout video to input the data as a data transcription in the act of the researcher find text as the result of the data generations transforming visual material into text.

By the actions, the researcher handled typical technique to attain an accurate and valid data generation. A systemic of action which the researcher accomplishes to gain the data are as follows: 1). The researcher downloaded the video; 2). The researcher actively watched and listened extensively throughout the video to detect the lexical verb occurs in Lydia Machova's utterance in her speech; 3). The researcher inputted the utterances from Lydia Machova to create a text transcription by using laptop devices; 4). The researcher identified and classified the data transcription refers to clause which divided into the complex and simplex clauses; 5). The researcher analysed to find out the transitivity process occurred in Lydia Machova's utterances by making tables.

Several technical and practical procedure of analysing data generally done in steps such as 1). Breaking and dividing the paragraph into the part of complex and simplex clauses. The researcher splitted the sentences by listening Lydia Machova full stop of speaking; 2). Detecting the verb and distinguishing the verb based on the type of transitivity process. The researcher is carefully and intensively detecting the verb in reason the verb expresses the process of transitivity. The researcher used thematic markers to highlight the verb and begin with displayed the data by table and simultaneously examine to determine the types of transitivity process using the theory proposed by Halliday (1994); 3). Counting of total data and subtotal data of transitivity process. Calculating the amount of transitivity process occurred in Lydia Machova's utterances and representing the findings in tables; 4).

Interpreting and drawing the conclusion for the result. The researcher summarized the conclusion by highlighting the each of transitivity process based on the type. Then, the researcher read the particular conclusion to entirely drawing the conclusion.

RESULTS AND DISCUSSION

The writers presented data taken from Lydia Machova's utterances YouTube video entitled *The secret of learning a new language of Lydia Machova* by using theory proposed by Halliday. Each clause of the texts was analyzed into process types of transitivity system. They are material process, mental process, relational process, behavioral process, verbal process and existential process. In this case, there are 222 utterances found and analyzed. The distribution of process types of each Lydia Machova's utterances can be seen in the table.1 below.

Table.1 Transitivity Process Occurred in Lydia Machova's Utterances

No	Transitivity Process	Frequency	Percentage
1	Material process	63 data	28%
2	Mental process	48 data	22%
3	Relational process	51 data	23%
4	Behavioural process	24 data	11%
5	Verbal process	20 data	9%
6	Existential process	16 data	7%
Total		222 data	100%

Source: The secret of learning a new language by Lydia Machova

From the table above, it can be seen that Material process found 63 data, Mental process found 48 data, Relational process

found 51 data, Behavioural process found 24 data, Verbal process found 20 data and Existential process found 16 data.

Behavioural Process

Behavioural process is placed between material and mental process since the participant involved is displaying a manifestation of physical and neurological or cognitive experience. According to Halliday (2004) stated that behavioural process is physical and psychological behaviour like breathing, coughing, smiling, dreaming and staring. Another explanation stated by Halliday (2004) added that behavioural process which represents outer manifestations of inner workings, the acting out of processes of consciousness and physiological states. The behavioural process can be defined as one type of external activity is the result of something experienced internally. The participant who is behaving is labelled as *Behaver*. In behaviour process the Behaver behaves both inner and outer experience but the process is more grammatically like one of

doing. It seems hard to distinguish the differentiation here Halliday (2004) also added behavioural process are always in the middle, the most typical pattern is a clause consisting of *Behaver* and process only, *No one's listening, He's always grumbling*. Halliday also grouping the behavioural process in order to recognize the process clearly, the following kinds as typical based on Halliday (1994): (i) [near mental] Processes of consciousness represented as forms of behaviour, e.g *look, watch, stare, dream* etc, (ii) [near verbal] Verbal processes as behaviour e.g *chatter, grumble* etc, (iii) Physiological process manifesting states of consciousness e.g *cry, laugh, smile, frown, sign, snarl* etc, (iv) Other physiological processes e.g *breathe, cough, faint, shit, yawn, sleep*, (v) [near material] bodily postures and pastimes e.g *sing, dance, lie (down), sit (up, down)*.

Datum 1. He learns a few phrases from a travel phrasebook

He	learns	a few phrases	from a travel phrasebook
Behaver	Behavioural	Behaviour	Circ. Reason

From the sentence above *He learns a few phrases from a travel phrasebook*. There is only one verb appear in the clause. This clause cannot be easily assumed as behavioural process. The verb can be debatable since we are trying to decide which process that represents the speaker since the participant much like *Actor* in a certain extent of doing and it is also more like *Senser* with cognitive aspects. First, eliminate three process that

surely do not represent this case. This clause doesn't represent the process of having, saying or existing. Considering other types of transitivity process like a material process or mental process because both of the process seems similar to this case. **Learn** is *to gain knowledge or skill by studying, from experience, from being taught*. (Oxford Advanced Learner's Dictionary 9th Edition). As it mentioned, learn is expand a knowledge by studying. Learn can

be a mental process since the process is the sense of thinking that related to neuro cognitive of internal world. Learn can be a material process because of learn is the process of doing an activity. This clause expressed both of processes which blending physical and psychological behaviour. As it is stated by Halliday (2004) that behavioural is sharing characteristics of material and mental processes. In the process of learning, we are thinking and studying so it is more likely behavioural process. There is one participating entity in the clause: *He* which express an implicit participant. By the context, the result of this probe is that the participant is *Benny* from Ireland who is polyglot friend of Lydia as a participant which functioning as a *Behaver*. In process of behaving, we are doing something but the result of something experienced internally. The consequence of this case is that the role of *Behaver* can be doing and thinking. Even though this case is not straightforward to be called as behavioural process, the participants is representing as *Behaver* the participant who is behaving. In this context, Lydia is telling about Benny who starts speaking foreign language based on a travel phrasebook and the method is properly working.

Material Process

Material process happens because there are the most accessible to our conscious reflection. This type of process covers the range of processes that express activities of doing, changing, and creating. Based on Halliday (2004), stated that material process is processes of doing. They express the notion that some entity *do/does* something which may be done *to* some other entity. This process treated grammatically in language as types of action which input some energy and physically doing. In material process, the two main participating entities in material processes have the function to be *Actor* refers to one doing the activity and material need and other function to be *Goal* refers to the one impacted upon or affected by activity as an alternative of participant impacted by doing or an entity which process is directed. There are additional participants which can also be inherently in the material processes. *Beneficiary* similar to *Goal* but in case it is because the participant benefits from the process or simply means a participant benefiting from doing. *Recipient* refers to the one whom goods are given; *Client* refers to the one whom service is provided.

Datum 2. All of them **use** different methods

All of them	use	different methods
Actor	Material	Goal

From the sentence above *All of them use different methods*. The clause representing what someone is doing. Eliminating other

types of process that clearly doesn't match in this case. The verb of **use** is not mental process since the process is not sensing or

thinking. The choice is left with material process. The main distinction here that the verb **use** occurs in the clause. There is one participating entity: *All of them* which expressed the implicit participants. In this process of using, we expect something to be using. By the context, the result of this probe is that the participant is *Polyglots* is *multilingual: knowing, using or written in more than one language. (Oxford Advanced Learner's Dictionary 9th Edition)*. In other hand, *Polyglots* is someone who able speaks several languages as a participant which functioning as an *Actor*. The process of using is an active physical event which observed externally and expands the energy. So, this process more likely to be material process. In the context, the clause appeared as Lydia Machova spells out that polyglot have their way to enjoy language learning process.

Mental Process

While material process is concerned of outer experience world, mental process is a clause that is concerned in inner experience world. We also experience the world internally through our sense. The sensory base processes involve the neuro cognitive system. According to Halliday (2004) opines that mental process is the process of sensing, feeling, and thinking. For purposes of structural analysis,

it is clear that the participants in mental process cannot be equated with Actor and Goal because it will affect the participant functions in the clause. As the result that, mental process has a label, there are *Senser* as subject which refers to the conscious being that is feeling, thinking or seeing. *Senser* is always one participant who is human or animal but any entity animates or not can be treated as conscious. Also, *Senser* is the one is capable of liking, knowing and thinking. *Phenomenon* as an object which refers to which is *sensed, felt, thought* or *seen*. Based in Halliday (2004) stated that phenomenon is our experience including of course our inner experience or imagination, some entity (person, creature, object, institution or abstraction), or some process (action, event, quality, state or relation. Mental process construed as an idea brought into existence through the process of consciousness and represented grammatically. Mental process construes the emotions, expressing degree of affection and construes the content of thinking. Below the category of sensing based on Halliday (2004) in general term as: (1) Mental perceptive (perceive, sense, see, hear, smell, taste etc.), (2) Mental cognitive (think, expect, believe, understand, etc.), (3) Mental desiderative (want, wish, would like, hope, etc.), (4) Mental emotive (like, love, adore, dislike, hate, etc.)

Datum 3. I love learning foreign language

I	Love	learning foreign language
Senser	Mental: Emotive	Phenomenon

From the sentence above, *I love learning foreign language*. The clause above is representing what someone is feeling. Eliminating the transitivity process which doesn't imply a relational process or a verbal process or an existential process. Then, it may be a behavioural process. The verb of **love** is not assumed as material process because the process is not indicating the external world also construing doing and construing feeling are different meaning. The choice is clearly with mental process. The main distinction here that the verb **love** occurs in the clause. There is one participating entity: *I* which expressed the explicit participants. The verb of **love** is a process of feeling. In process test of loving, we expect someone to be loved or we expect someone to be loving something or someone. By the clause, the result of this probe is that the participant is Lydia Machova herself as nominal group which labelled as a *Senser*. The verb of **love** recognizes as mental emotive as an emotional feeling occurrence. Lydia Machova is participant who capable loving with conscious feeling gives a flavour to the process. *Phenomenon* here stands for the Lydia's experience of learning foreign language which being a target of the feeling. In briefly, the process of loving is an internal feeling, it is a good feeling of anything. In mental process, the main participant doesn't include the external experience difference from behavioural process which involves external and internal world. So, this process more likely to be mental process.

Relational Process

Relational process is the process of being from something exists to be something else. As Halliday (2004) stated by material clause are concerned with our experience of material world and mental clause are concerned with our experience of the world of our own consciousness. Both this outer and inner experience may be construed by 'relational clause' but they model this experience as *being* rather than as *doing* or *sensing*. Relational process provides three categories as follows: (1) Intensive 'x is a'. Intensive establishes a relationship of sameness between two entities, (2) Circumstantial 'x is at a' (where 'is at' stands for 'at, in, on). Circumstantial defines the entity in terms of location, manner, time, (3) Possessive 'x has/have a'. Possessive indicates the one entity owns another.

Each of those comes in to modes: (i) Attributive ('a is an attribute of x'). In this mode, Attributive processes attribute some kind of quality to participating entity. The process involves two participants namely: *Carrier* and *Attribute*. The label of *a* is called *Carrier* refers to entity to which is ascribed and the label of *x* is called *Attribute* is the entity that carries it. For example: *Erick is good-looking*, (ii) Identifying ('a is the identity of x') or 'a serves to define the identity of x'. Identifying processes are very similar to attributive processes in that relation is set of between two entities but, in the case of identifying processes the relation is that of

assigning an identity rather than attributing a quality. There are two participants involve namely: *Identifier* and *Identified*. Structurally,

the label of *x* which is to be identified called as *Identified* and which serves as identity is called as *Identifier*.

Datum 4. This is how polyglot learn language

This	Is	how polyglot learn languages.
Carrier	Attributive: intensive	Attribute

From sentence above *This is how polyglot learn language*. The clause is representing what someone is having. The model of relational process is concerned with the experience as *having* and *being* rather than as *doing* or *sensing*. In process of having, we expect someone/something to be having something. The present is highly marked and it is widely restricted to relational process. As it stated by Halliday (2004) that relational process is construed with the simple present. Excluding other types of process that clearly doesn't match in this case while the process is having the only possible types of process is relational process. In this case, eliminate relational type of circumstantial and possessive types because the clause doesn't define terms of location, manner, time or represent the possession in usual sense of owning. In the context, *this* seems refers to *the method of self-talk* and so it is a participant labelled as *Carrier* as an entity denotes things. *Attribute* is often serving to specify the state in which *Carrier* takes part in process so *how polyglot learn languages* is the *Attribute* that rely on the

process. In intensive types, the process establishes a relationship of sameness between two entities then the clause can nor be switched as identifying. So, this type is more likely an intensive attributive type of relational process.

Verbal Process

I said is noisy in here. Verbal process is the process of saying. Verbal process usually occurs in dialogue passages, as in the following written narrative and accompanied with quoted. Based on Halliday (2004) opines that verbal process is the symbolic relationships constructed in human consciousness and enacted in the form of language like saying and meaning and introducing a report what was said.

The participants revolve around the verbal process are: *Sayer* as subject is the participant who is saying. *Receiver* is someone who listens. *Verbiage* is the function that corresponds to what is said or what the Sayer says or content of what is say. *Target* construes the entity that is targeted by the process of saying.

Dantum5. They always **asked** me, “How did you do that? What is your secret?”

They	always asked	me,	“How did you do that? What is your secret?”
Sayer	Verbal	Receiver	Verbiage

From sentence above, *They always asked me*, “How did you do that? What is your secret?”. The clause is representing the process of saying. This clause doesn’t require the process of being, having, sensing, existing, or doing. This clause is straightforward case of *asking* is a saying process. The reason for this that the main function in clause is simply to show that someone has asked something. When the verb is *ask* then the process is typically restricted as a verbal process. The verb appeared in clause encoded as the process of saying. In a process of saying, we expect someone to be saying something. There are two participating entities: *They* which express an implicit participant and *me* which express explicit participant. In verbal process, there is the one who labelled as a *Sayer* is *They* which functioning as the participant who is saying. In the context, another participant is *Receiver* is functioning as someone who is being questioned. The *Receiver* in this clause refers to Lydia. *Verbiage* which *How did you do that? What is your secret?* is what the content

of the *sayer* says by the stated from Halliday (2004) that verbal process clause having a quoting function. In the context, Lydia is opening her speech by talking about many people who had found her then get motivated by her achievement in handling various languages.

Existential Process

Existential process is the process of existence. Existential process may be interpreted as a presentative construction that can used to introduce phenomena, material stream of narration, or serve to introduce places or features. Based on Halliday (2004) opines that existential process is kind of process are simply recognized to exist or to happen. The words like *exist*, *remain*, *occur*, and *happen* are usually considered as existential process. The object or event which is being said to exist is labelled as *Existent* that can be construed as ‘thing’ such as: person, object, institution, abstraction: any action or event. *Existent* is likely to Phenomenon in mental process.

Datum 6. There are several such polyglot events organized all around the world.

There	Are	several such polyglot events organized	all around the world
	Existential	Existent	Circ. Place

From the sentences above, *There are several such polyglot events organized all around the world*. The clause is representing the process of existing. Eliminating other types of transitivity processes that clearly doesn't apply in this case. This clause is not representing sensing, being, thinking, saying or any other types of processes. The choice is left with existential process. In the process of existing, the clause is different which the subject is not functioning as participant but rather than a feature *There* which represent only *existence* the participant is not exist but the process itself. When the *There* is exist in the clause then the process is typically restricted as an existential process. Although the word of *There* has not have representational function, *There* is required as subject. In process of existing, we expect something/someone to be existing. There is one participating entity in the clause: *several such polyglot events organized* labelled as an *Existent* functioning as the *thing* such as: person, object, institution, abstraction: any action or event that construes in clause. The function of *Existent* here is linked to the situation which is being presented by the clause. In the context, the clause is interpreted as presentative used to bring out the polyglots' events which held almost all around the world.

CONCLUSION

The utterances of Lydia Machova in TED YouTube video entitled *The secret of*

learning a new language by Lydia Machova was conducting the data of transitivity process which used the theory proposed by Halliday (2004), The researcher found 222 data of transitivity process. In type of transitivity process, the researcher found the all of types represent the transitivity process that six types of transitivity process occur in Lydia Machova's utterances in form of Material process (63 data or 28% of 222 data), Mental process (48 data or 22% of 222 data), Relational process (51 data or 23% of 222 data), Behavioural process (24 data or 11% of 222 data), Verbal process (20 data or 9% of 222 data), and Existential process (16 data or 7% of 222 data).

Material processes are found in present forms which the function is to share the experience of Lydia and other polyglots experience, mentioning and guiding the method of learning language processes. Mental process which function is to express Lydia's sensation through the process of learning and to give a perspective of leaning language and also suggest, pursue and motivate the listeners how effective the method given by her. Relational process which function is to represent the relation by making a comparison between polyglots and others routine because the attribute of the participants. Behavioural process which functions is to ask the listeners follow some practical techniques for learning a foreign language. Verbal process which function is giving a communication by illustrate of the

saying and retelling to the listeners the content of message. Existential process which functions is to inform the listeners the situation about which might and not might exist in learning process. In briefly, the types of Material process are the highest range of occurrence because of Material process is the most accessible to our conscious reflection and the function process of doing in Lydia context of discussion is positively influence the listeners to follow the tips and the advice which Lydia and other polyglots experienced in learning language processes. By the evident, from there are verbs like *start, use, meet, help* etc. which shown the physical activities carried out by Lydia Machova.

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THE PORTRAYAL OF HEGEMONY AS SEEN IN *SNOWPIERCER*

¹Dewi Saklina Lasiana, ²Mamik Tri Wedawati

^{1,2} English Department, Faculty of Languages and Arts, Universitas Negeri Surabaya
Jl. Raya Kampus Unesa, Surabaya, Jawa Timur

¹dewi.17020154081@mhs.unesa.ac.id; ²mamikwedawati@unesa.ac.id

Abstract

Snowpiercer is a sci-fi thriller movie directed by Bong Joon-ho. This movie presents the world's survivors that live in a train creating their own economy and class system. The depiction of the movie is how power and ruling position could be achieved by conducting a process of moral and intellectual leadership rather than exercising full coercion. In *Snowpiercer*, Wilford as the dominant class attempts to gain power and authority to control the society through ideological indoctrination by the apparatuses. The study employs a sociological approach to literature to reveal the operation of hegemony in *Snowpiercer*. This study uses Antonio Gramsci's concept of Hegemony as the main theory and Max Weber's theory about power as supporting theory. In analyzing the data, this study uses a narrative and non-narrative approach. This study aims to describe hegemony through five stages of hegemony operation in *Snowpiercer*. Secondly, revealing the impact of hegemony on the subaltern class in *Snowpiercer*. Moreover, as the result shows that In *Snowpiercer*, hegemony is a process of gaining power through Indoctrinating ideology in which the role of coercive elements is necessary to maintain the power and authority obtained by the dominant class when the hegemony has weakened. This explains how hegemony conducted by Wilford lasts long and strong as it affects particular main aspects such as economic, military, education, culture, etc. Moreover, The dominant class's hegemony arises an impact on the subaltern class in the tail section, many people in the tail section get isolated, oppressed, and exploited.

Keywords: Antonio Gramsci, hegemony, hegemony operation, *Snowpiercer*, subaltern class

INTRODUCTION

Hegemony is unavoidable in society, this occurs in economic, education, cultural and political. This phenomenon comes about naturally as the order of human life is always as leader and servant. Every human can exercise hegemony to achieve their desired goals. Moreover, Hegemony is a strategy to obtain power in which the dominant class always espouses ideologies that confirm their position to get the consent of the subordinate classes. Once the dominant group's beliefs are spread in both private and public aspects of society, they start to be seen as common sense. This process does not exist with

violence but through manipulation and strategy (Litowitz, 2000).

As portrayed in the film *Snowpiercer* (2013) directed by a Korean director, Bong Joon-ho, focusing on Hegemony. The film is adapted from a 1982 French graphic novel namely *Le Transperceneige*. The film tells about the ice age earth's survivors have lived in a train travels around the world for seventeen years creating their own economy and class system. The train has divided into 3 parts of the economy class system based on their ticket purchase. The first-class passengers live in the front wagon in luxury, the economy class passengers live in the

middle section and the free passengers live in the tail-end wagon with minimum facilities. The majority of the film shows Wilford's power is *the eternal order*. It is the order which classifies people's places in the train based on their social status. This ideology that every passenger in the train obeys 'the order' of being in their preordained position is originated from the government since denying 'the order' will destroy the ecosystem of human life, they will be dead outside freezing. In other words, The state in *Snowpiercer* relies upon a deeply rooted ruling ideology. In this case, Wilford conducts power, and ruling position to control the society through particular main spheres such as education, economic, social security, and through indoctrinating ideology by the state apparatuses. Wilford conducting a hegemony operation, he is the owner of the train which is accepted to become the leader of the train. Therefore, he has the authority and the power to control society. It can be understood that Wilford as the ruling class controls the means of production in order to commodify life and maintain order. However, oppression is done upon the subaltern class, and one of them is Curtis as the main character in the film and much of the oppression is masterminded by Wilford, the leader of the train. This has built upon the society in which inequality ruled. Gramsci's theory about hegemony is applied throughout the analysis of the film *Snowpiercer* and supported by other concept

as well to discuss two contexts, are the Hegemony operation conducted by Wilford and the impact of its hegemony toward the subaltern class.

None of any studies has applied Hegemony as a topic discussion to examine the film *Snowpiercer*. It is available in other literary studies of sociological or post-colonial approaches. The first study is written by Bangkit Sandy Pratama in his thesis entitled *The Operation Hegemony In a Dystopian Society In Lauren Oliver's Delirium* (2017), explores the stages of hegemony operation in a dystopian society and relates them to the real hegemony of the United States. This research applies hegemony theory by Antonio Gramsci, ideology concept by Althusser, and coercive discipline concept by Michel Foucault. The result claims that this research elaborates that Hegemony is a process of attaining power and authority from a certain group in society through moral and intellectual leadership aided by domination at once. Secondly, Filyadi Gusti Zamzami in *The Influence of Hegemony Toward Animal's Life as Reflected In Animal Farm Novel by George Orwell* (2019) uses a Sociological approach to explore hegemony power exercises in the novel and the Negative Impacts of hegemony power on other animal's life in the novel. The study applies Hegemony theory by Antonio Gramsci and power theory by Max Weber. The result claims that the study found the structure of hegemony power that

exercises constructing an integral state which means between civil society and the political society also, the study reveals the impact of the hegemony power on the novel: lack of freedom, exploitation, and eat fewer foods, slaughter partner animals. Lastly, Fred Lee & Steven Manicasteri's *Not All are Aboard: Decolonizing Exodus in Joon-ho Bong's Snowpiercer* (2018) uses the same object, *Snowpiercer* movie. This study uses theories of Autonomist Marxist and postcolonial accounts of social domination and transformation. The result claims that bong's decolonial exodus is the order for a real option to both the ideology that there is a lack of choice to the existing order and the pseudo-alternative of authoritarian populism.

Antonio Gramsci's theory of hegemony completes Marx's theory of class which has not manifested a proper political theory successfully. *The starting-point for Gramsci's concept of hegemony is that a class and its representatives exercise power over subordinate classes utilizing a combination of coercion and persuasion* (Simon, 2001). The way of persuasion carried out by the dominant class to control their power over subordinate classes through consent is what Gramsci called as hegemony while the way of coercion exercised by the dominant class towards the subaltern class is called as an act of domination. In discussing Hegemony, Gramsci provides three phases, such as Economics, Political society, and Civil society. Economic is a materialistic

territory, an economic moment which raises awareness of one class of political hegemony. political society is defined as a group of people who preserve its domination using their power in political aspects of domination in the government, which involve coercive relations realized in several institutions of governance includes police, armed forces, law courts, and prisons. Secondly, civil society is a group of people who preserve their domination using different aspects in which the beliefs and values are shaped. Civil Society consists of the 'so-called private' organizations such as the church, trade unions, the school, etc. The sphere in which a dominant social group organizes consent and hegemony (Simon, 2001). Based on Gramsci stated that Hegemony is a relation not of domination through force, but of consent through political and ideological leadership. It is the organization of consent (Simon, 2001). As Gramsci mentioned about consensus, There are several things that consensus occurs: 1) because of afraid of repercussions if they do not obey, 2) because they are intimate to subsequent goals in particular ways, and 3) because they are aware of or trust with particular aspects (Patria and Arief, 2015).

Hegemony is exercised by particular organizations or groups in power practices through strategies in maintaining power. For Max Weber, power is *the ability of an individual or group to achieve their own goals even against the resistance of others*. It

can be understood that power as a kind of ability to exercise one's will over others. However, power does not always run as expected, there will always be those who oppose or against it either actively or passively. As Gramsci stated that, "The apparatus of state coercive power which 'legally' enforces discipline on those groups who do not 'consent' either actively or passively. This apparatus is, however, constituted for the whole society in anticipation of moments of crisis of command and direction when spontaneous consent has weakened (Gramsci, 1971). It can be understood that the emergence of coercive power can only be triggered when the consent has weakened.

In analyzing the film, this study applies Antonio Gramsci's theory of hegemony as the grand theory to seize up hegemony stages that portrayed in the film and Max Weber's power theory as a supporting theory to answer the problem of this study also other supporting sources to analyze the problem in this study. Exercising power and authority leads this study of hegemony. With the research questions of 1) how hegemony operates in *Snowpiercer* ? and 2) What is the Impact of hegemony operation on the subaltern class in *Snowpiercer*?. This study aims to 1) to describe the five stages of hegemony operation in *Snowpiercer* and 2) to reveal the impacts of the hegemony operation on the subaltern class in the film.

METHODS

This study utilizes the theory of hegemony by Antonio Gramsci as the major theory and Max Weber's theory of power as supporting theory to support the analysis of the data in the film. The study employs a sociological approach to literature to reveal the five stages of the hegemony operation in the film. In this study, the primary data was taken from the film *Snowpiercer* itself. The length of the film is about 02:06:23, and this study only takes several scenes related to the issues. In analyzing the data, This study uses primary and secondary sources to support the analysis in order to resolve the issues. The primary sources are conducted through Antonio Gramsci's collections mainly from *Prison Notebook*, *Selections from Prison Notebook*, and *Selections from political writings*. Meanwhile, The secondary sources are collected from offline and online. All sources, including books, journals, and articles are collected to gain more pieces of information related to the concept of Hegemony to analyze the issue thoroughly in this study. In analyzing the data, this study describes data by using a narrative and non-narrative approach to deliver the meaning of each dialogue and each screenshot then relate it to the theories. Narrative refers to two important aspects of a film to be analyzed: story and plot (Ida, 2011). Meanwhile, The non-narrative includes the aspect of mise en scene and cinematography (Aumont, 1992). According to Ida, the non-narrative analysis

consists of technical aspects, including camera works and movement, costumes, setting, color composition, sounds, characters, and environment (Ida, 2011). The non-narrative analysis in this study uses aspects such as color composition, lighting, and camera movement. There are several steps to identify Hegemony in *Snowpiercer*. Firstly, As depicted in the film how Wilford as the dominant class conducts hegemony operation to maintain power and authority in the society. According to Gramsci, there are five stages of hegemony operation contain indoctrinating ideology, shaping the apparatuses, gaining the consensus, maintaining the power, and finally dealing with the crisis. Secondly, It can be revealed that hegemony operation gives a negative impact on the subaltern class in the film. Its negative impact includes isolation, oppression, and Exploitation. Lastly, the conclusion is provided by concluding the results of data based on data analysis and interpretation.

RESULTS AND DISCUSSION

This part discusses how hegemony operates which is conducted by Wilford through five stages of hegemony operation introduced by Antonio Gramsci in the film. Those five stages contain indoctrinating ideology, shaping apparatuses, gaining consensus, maintaining power, and lastly dealing with the crisis. Wilford who is shown as the leader and the owner of the train has the authority to control the society through

ideological indoctrination by the apparatuses. This Exercise of hegemony conducted by Wilford towards the subaltern class may result in isolation, oppression, and exploitation. Gramsci Interpretations in view of Hegemony as moral and Intellectual leadership without the practice of domination, and he also interprets hegemony as moral and domination at once (Patria and Arief, 2015). This study applies the use of hegemony as moral and intellectual leadership but also analyzes the facts of domination at once.

The Operations of Wilford's Hegemony

Hegemony is the dominance of one group over another without the threat of violence, So, the dominant group's beliefs are accepted as common sense. In other words, Hegemony is exercised by the ruling class through a set of negotiating values and beliefs to attain power and authority. Urbinati (1998) supports this idea by stating that, "Hegemony is not a fixed condition, but a *communicative process*, which must constantly update itself, reacting to ongoing events, if it is to remain uncoercive." (Whitworth, 2016).

Indoctrinating Ideology is the starting stage for the dominant class to operate their hegemony as it determines the next stages. In *Snowpiercer*, the society is made to believe that the only thing that could save them from the frozen world outside is the train, and 'the order' of being in their preordained position is the absolute truth that they should obey. This is the

beginning of the hegemony operation conducted by Wilford in order to maintain his authority and power. Moreover, the first

stage of operating hegemony can be seen in Mason's speech regarding 'the order' of being in their preordained position.

Mason: *'In this locomotive, we call home, there is one thing that between our warm hearts and the bitter cold. Clothing? Shields? No! Order! Order is the barrier that holds back the frozen death. Order. We—all of us Passengers on this Train of Life—remain in our allotted stations. We must each of us occupy our particular, preordained position!'* (17:15-17:40)

The quotation shows Mason's propaganda about obeying the order and being in their preordained position. As it is portrayed above, the indoctrinatory process carried out by Mason has successfully spread among all passengers on the train. The Ideology delivered by Mason as the minister who works under Wilford's authority about 'the order' which classifies people's places in the train based on their social status, as first-class passengers live in the front wagon in luxury, the economy class passengers live in the middle section and the free passengers live in the tail-end wagon with minimum facilities. This ideology which every passenger in the train obey 'the order' of being in their preordained position is originated from the government since denying 'the order' will destroy the ecosystem of human life. 'the order' is everything in the train which they cannot break and the passengers must stay in their preordained position that is determined in the beginning. The only thing that could make them survive is the train itself. Therefore, The passengers cannot break the preordained position or they will be dead outside freezing.

Moreover, The dominant class has indoctrinated its ideology to the subordinate classes without making them feel forced for believing and practicing it in which has portrayed the basics of hegemony operation, instead of full coercion.

From this case, All passengers obey 'the order' of being in their preordained position which it can be understood that the first stage of hegemony operates smoothly as the ideology Indoctrination has successfully rooted deeply in all free passengers' unconscious minds until it can driving them fear and madness. The starting hegemony operation has run smoothly as an ideology is successfully manipulated and unconsciously leads all passengers to full fill the dominant class interest for domination which a good start for operates the next stages of hegemony. The entire process of ideological indoctrination does not only serves as a final order from the elite class to the subaltern class or the subordinate ones, however it becomes such a long maintained value which is exercised and accepted by all individuals in the society (Pratama et al., 2017).

The next stage is *Shaping apparatuses* for Wilford to operate his hegemony to the children in the middle class. In *Snowpiercer*,

it is portrayed that Wilford uses the school as the apparatuses to control and shape children's mindset in the early years.



Figure 1. The school wagon placed in the middle section of the train where children are studying (01:07:28)

This scene represents soft lighting with a bright nuance in a colorful view that indicates cheerfulness, intellect, and brightness. In this scene, the film uses track/dolly to show the audience the new environment in the film, the school is where children learn and study. The children taught about the dominant class' Ideology of "the order" is the absolute truth in the train, since they have been taught at a very young age. The school is placed in the middle section which means is where the middle-class lives, for Wilford the middle-class is the easiest target to be indoctrinated. They tend to be open in receiving influence. In this case, Wilford objects are kids coming from the middle class. Therefore, Wilford does this to extend and widen his region of domination "ideologically". This scene uses a wide shot and middle angle to obtain the whole view of the wagon. The children are able to look outside as it shows in the scene that there are windows which means the children can relate what really happens in the world outside the

train to make them feel safe, comfortable, and not being isolated. Meanwhile, Wilford successfully spread his ideology through a civil institution. So, Wilford shaping the apparatuses in order to maintain and gain his power towards the society in the train without make them felt like being forced.

The dominant class ideology exercises through the apparatuses in order to spread and established the ideology in a certain society. It is elaborated in Hegemony theory by Antonio Gramsci that apparatuses have an important role in shaping and spreading ideology in a certain society. In *Snowpiercer*, the school, family, believed literature, and mass media are the major apparatuses to disseminate the government's ideology to the subordinate classes. This role exercised in civil society, as Gramsci stated in his letter of 7 September 1931, he refers to civil society as comprising 'the so-called private' organizations like church, trade unions, schools, etc., and adds 'it is precisely in civil society that intellectuals operate

especially ...' (Gramsci, 1971). This can be understood that School plays a great role to operate the dominant class hegemony in society. It is a good place for shaping and establishing children's mindsets and personalities at a very young age. Gramsci sees School as the major apparatuses in his concept of hegemony, particularly the teacher plays an important role in the school in order

to shape children's mindset through a process of indoctrinating ideology. This can be understood that children are the easiest target to be manipulated and commanded by the dominant class. Moreover, it is also depicted how the teacher shaped children's mindset through a song that they have learned at school about the ideology of the dominant class.

The teacher sings: "*What happens if the engine stops, we all freeze and die! But will it stop oh will it stop? No no! Can you tell us why? The engine is eternal yes. The engine is forever yes. Rumble rumble, rattle rattle. Can you tell us why? Wilford!*" (1:10:10)

From the quotation above, The children have been taught about the dominant class ideology that the only thing that could save them from the frozen world is the train under Wilford's authority and leadership. The teacher taught them through a song that shaping their mindset of worshiping Wilford and obey every rule inside the train in order to survive from the frozen death. Children are the easiest target to be controlled, especially in the early years. From the discussion above, the stage of indoctrinating ideology in order to gain consent to society is clearly portrayed in the film. There are several important aspects for the dominant class to gain consensus such as education, occupation, etc. As Gramsci stated that "they operate without sanctions or compulsory obligations but still exerts a collective pressure...and obtains objective results in the evolution of

customs, ways of thinking, morality, etc." (Gramsci, 1971). This has done by Wilford to enlarge his ideology and obeying the rule of being in their preordained position without felt like being forced.

In *Snowpiercer*, Wilford's power of domination grows stronger as it spread among the society and begins to branch its influence through education where the children are being taught about the ideology of the dominant class. In this stage, the government has become strong and extensive domination in which it can assume that the government is no longer stand as the dominant class but already as the ruling class. The next stage of hegemony operation is *Gaining consensus* conducted by Wilford through Mason's Speech to the subaltern class who lives in the back wagon.

Mason: *"In the beginning, the order was prescribed by your ticket. First-class, economy, you get my drift. Eternal order is prescribed by the Sacred Engine. All life flows from the Sacred Engine and all things in their place, all Passengers in their Section, all water flowing, all heat rising pays homage to the Sacred Engine in its own particular pre-ordained position. Yes? So it is."*

From the quotation above, Mason's statement shows that consent is gained in society. Mason reminds the subaltern class of their decision in the first place that every passenger placed depending upon their ticket purchase. Also, the train has protected them from the frozen world. Otherwise, they will be dead outside freezing. This has done by Mason who works under Wilford's authority in order to awaken the free passengers of their belonging in the train and prevent them from being rebel.

The subaltern class has a long time of believing that they belong in their place, their ticket has determined their place (tail-end section) which they have to accept the fact that they are free passengers who belong to the back wagon. This in order to maintain the people from breaking the rules and being a rebel. This has proved that Wilford has successfully made them believe for 17 years in the back wagon and obey the rules that everyone belongs in their preordained position. As Owen stated that Gramsci's hegemony concept, "exists as the result of a class struggle between the dominant and the 'subaltern' class in society, whereby the former win over the 'hearts and minds' of the latter through the pursuit of consent" (Worth,

2015). This means that the dominant class has won over the hearts and minds of the subaltern class in the back wagon.

Moreover, After gaining the dominant class power, it is expected for them to carry its domination into the next stage of maintaining their domination through the coercive apparatuses as when hegemony begins to weaken in a particular society. According to Gramsci, the crisis order anticipation is compulsory to be exercised to maintain the power and the ruling position in the society (Gramsci, 2000). The complicity of coercive elements occurs when the dominant class becomes the ruling one once they have obtained the belief and the connection from the submissive class. This is necessary as the ideology cannot be used to stop the insurgency.

In this part, the nuance of the room is dark with low-key lighting that shows dark tones, black, and shadow. The camera uses medium shots to shows the audience, the condition in the tail-end section while the army checking the population of the free passenger. In order to control the passengers in the train, Wilford creates the Army to directly disciplining them, especially the free passengers. The scene shows clearly how the

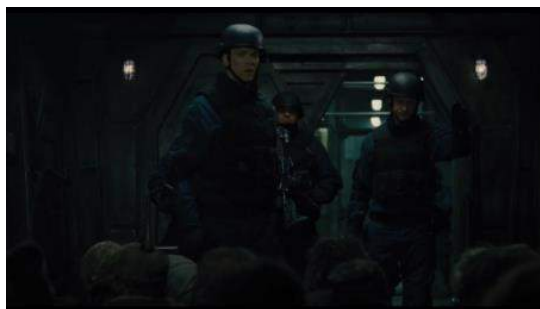


Figure 2. The gate soldiers checking the population of the subaltern class in the back wagon.
(04:05)

way the army lifted up the gun intentionally as a warning for the free passengers to not rebel and so they can feel intimidated. Armed soldiers guard the gates that separate the subaltern class people who live in the back wagon from the upper-class people who live in the middle and front wagon. In the scene where Curtis begins the revolution to break through the gates, he seizes the soldier's gun and finds out that it has no bullets. As it said by Curtis: *"They don't have any bullets."* (27.40). Moreover, these useless soldiers have still ruled partially by the ideology that everyone stays in their preordained position, also to make sure nobody from the back wagon passes through the gates. This can be understood that all this time Wilford has the army only to supervise the subaltern class to make sure they do not plan any rebellion. Their costume is all black, indicating darkness, death, and evil as stated by Foucault that the Army is a "power of death" (Foucault, 1980). This clearly represents the Army as the State apparatus to scare the free passengers. So, they obey the rules that Wilford made.

In this case, Wilford attempts various

ways to prevent the subaltern class to be rebels in the tail section, guarded the gate in the tail section by the force of army personnel, and counting the subaltern class population every day. Gramsci stated that the state is 'the whole complex of practical and theoretical activities of the ruling class not only maintains its dominance but also manages to win the consent of those over whom it rules' (Simon, 2001). It can be understood that the state is a political society plus civil society means that hegemony is exercised with the help of coercive elements when the hegemony begins to weaken. A study on dystopian society in delirium novel found that the role of coercive elements occurs when the dominant class becomes the ruling one once they achieve consent from the submissive class (Pratama et al., 2017).

This is necessary for removing the source of *crisis* in order to prevent the possibility of ruining the hegemony operation. Moreover, The occurrence of power in certain societies is always followed by a resisting movement. The conflict began on 26:34. As it shows in the scene below.



Figure 3. The Subaltern class protesting (26:44)

This scene is taken in a wide shot to show the audience about the whole condition in the tail-end section and the nuance of the room is dark with low-key lighting shows dark tones, black, and shadow. The subaltern class who lives in the tail-end section began to demonstrate the unequal treatment that they get for seventeen years which end up confronting against the Army. In this film, Curtis leads the rebellion act from the subaltern class to break through the gates to the front gates. This begins when Edgar, Curtis' partner, shouts 'I had enough of this protein block bullshit' (26:34), followed by Tanya's 'yea this is bullshit', and others. Moreover, The resisting movement keeps going to break through every gate until they've arrived in the Yekaterina tunnel where Wilford trying to get rid of the passengers who disagree with his goals using the power of domination in order to save the crisis of hegemony that trying to be ruined. Furthermore, As Gilliam said to Curtis "But, So many have been killed. We've lost so many and so have they" (01.00.22). As Gilliam trying to warn Curtis to stop the resisting movement as many have died during the battle. Curtis seems to realize that through

every fight that he started to lost his people and he begins to realize several parts of his potential related to the minister and Wilford, who only use their people's lives in trade for their welfare. As Max Weber stated that "power as being the ability of an individual or group to attain their own goals even against the resistance of others" (Lebow, 2017). When the means of intellectual and moral leadership cannot be used, Wilford uses domination as a tool of violence and threat. This is necessary to be done when the hegemony has been weakened thus no passengers would dare to break all the rules put in place to attain the intended aims. Wilford has created a coercive apparatus by conducting the army that has been indoctrinated to obey him. This is necessary to maintain the hegemony and the government's ruling position in Snowpiercer.

It becomes a known fact that whenever power is exercised in a society, there is always a counter-movement. Through the scene can be caught that the free passengers get their courage and start to voice their opinion. The courage of Curtis influenced other free passengers who would fight together against

Wilford's power. However, Power does not always work well, there will always be those who being rebel or oppose against the system either actively or passively (Crossman, 2018). In fact, Amitai Etzioni argues that power is the potential to influence individuals or a group in order to overcome any resistance movements (Wira, 2015). Moreover, this study revealed that the dominant class's hegemony operates conducted by Wilford has arisen an impact on the subaltern class in the tail section, many people in the tail section get isolated, oppressed, and exploited.

The Impact of Wilford Hegemony Towards the Subaltern Class in *Snowpiercer*

Hegemony is defined as political dominance over another through moral and intellectual leadership. In *Snowpiercer*, Wilford's hegemony operates has brought impacts on the subaltern class. Moreover, Impact can be defined as an influence of action on someone/something. The negative impact has arisen towards many people in the tail-end section get isolated, oppressed, and exploited.

Isolation

The subaltern class gets isolated as the result of Wilford's hegemony. isolation can also be defined as segregation means separation of the other lower-class over the dominant class (Faruk, 2010). In other words, The people in the society experiencing limited access to space and movement, whereas they could not have free activities. This is depicted in the film through the subaltern class who lives in the tail-end section.

From the picture, the color composition shows mostly dark colors indicates with black, dark grey, dark blue, and dark green. Those colors indicate misery and sorrow to represent the condition of the back wagon where the free passengers live. Moreover, The place gets limited access from the outside which can be shown in the picture there is no window and ventilation for them to look outside the train which means the free passengers are being isolated, and they get limited access to facilities.



Figure 4. The subaltern class being isolated in the back wagon. The soldier checking the population. (04.30)

The camera uses a wide shot and medium angle to obtain the whole view of the back wagon condition, clearly shows that the place is very narrow for a number of people in the place with a bad condition and dirty. This kind of place signifies the lower class indicates the lowest status in a society on the train. Moreover, The subaltern class gets isolated as the result of Wilford's Hegemony, they don't get access to get out from the tail section nor to see outside the train, with a bad condition and bad living also really limited access to facilities. Wilford also put soldiers to keep free passengers stay where they are. So, other than feeling isolated,

Edgar: *"Violinists? Fuck that. Bastards in the Front Section listening to string quartets, getting massages, eating fucking steaks... I want steaks."* (05:10)

From the quotation above, Oppression is done by Wilford towards the subaltern class who lives in the back wagon. It shows when the soldiers came to the tail section to find a violinist to work for the upper class in the front section, as Edgar mentioned about how the people in the front wagon live with good facilities such as listening to a song, eating good foods like steak, sushi, etc, called as the upper class. While the people in the tail-end section live their life in a bad condition with protein block to consume which made of cockroaches also get punished every time they attempt to break the rules and limited facilities, called as the subaltern class. Edgar is one of the subaltern class who lives in the tail section has experienced oppression where

Wilford has also made them feel intimidated by the soldiers in order to keep them stay in their place and prevent them from being rebels.

Oppression

Oppression occurs in the film as the impact of Wilford Hegemony towards the subaltern class in the tail-end section. Oppression is defined as a situation in which some social groups experience disadvantages and injustice (Northway, 1997). This shows an inequality among the society in Snowpiercer where the lower feel oppressed and treated differently from the others.

he feels unfair treatment. As he explained in the scene that he never taste steaks before and how does steak taste like, he has been living on the train since he was born. Edgar sees that there is inequality among the society between the front, middle, and tail-end sections in the train. The subaltern class people are struggle to achieve a basic human standard of living such as having good food and a place to live.

Exploitation

The last one is Exploitation as the impact of the dominant class hegemony towards the subaltern class in the tail-end section. Generally, Exploitation is defined as a group or individuals who take unfair advantage of other groups. It can be seen in

Snowpiercer, Wilford exploits the people who live in the tail-end section for their own

advantages and goods. As it is mentioned below :

Wilford: *“The engine lasts forever but not so all of its parts. Thank goodness the Tail Section has manufactured a steady supply of kids.” (01:51:10)*

In this scene, it is revealed that Wilford takes children from the tail-end section to the front wagon in order to work as a slave in the engine room. Wilford explains that for seventeen years in the train, several parts of the engine started to go extinct. Therefore, in order to keep the train going, the important parts of the engine that went extinct needed to be repaired and replaced. However, only small children fit into tight spaces where no adult cannot squeeze into. So, The children needed to crawl to the tight space in the engine in order to repair the engine constantly. Moreover, it can be understood that the dominant class taking advantage of the free passengers for his own people’s benefit (the upper class) in order to save the sacred engine and his people (the capitalist class) by forced the children to work as slaves in the sacred engine room. However, they still get treated unfairly and living in a bad condition. They are fed just enough to kept them alive. They needed to work forcibly, not by their willingness. Karl Marx defined exploitation as the workers are forced to sell their labor power to capitalists for less than the full value of the commodities they produce with their labor (Holmstrom, 2014). In other words, some social groups taking advantage of another group in order to

get more profit in which some people experienced injustice. Other than the dominant class taking advantage, the Workers are exploited because they earn less than do the capitalist.

In fact, In every phenomenon in society not only arise a negative impact but also arise positive impact. In *Snowpiercer*, The positive impact on the subaltern class that could be seen is unconsciously encouraging who are usually passive to be active to play a role in the society which mean encourage the free passengers to fight for their own rights and stand for what they deserve as every human have human rights. Besides, it can also bring up unity to one another which automatically creates a sense of solidarity among others in order to achieve the same goals. There is always a positive side to every negative situation.

CONCLUSION

Through the findings of the portrayal of Hegemony in *Snowpiercer*. This study could sum up that hegemony is a process of attaining power through an Indoctrinating ideology in which coercive components is necessary to maintain the power and authority obtained by the dominant class when the hegemony has weakened. It is

portrayed that ruling class hegemony towards subordinate classes through indoctrinating Ideology of being in their preordained position. Wilford as the ruling class attempting to gain consent from the society in the train that 'the order' is everything and the train is the only thing that could save them from the frozen death. In *Snowpiercer*, Hegemony conducted by Wilford through five stages proposed by Antonio Gramsci has effectively operated in the society. However, It is difficult and takes a lot of effort for the subaltern class to bring down the system that has been implanted in the society for seventeen years on the train.

Moreover, the hegemony operation conducted by Wilford in *Snowpiercer* has arisen negative impacts on the subaltern class who lives in the tail-end section, many people get isolated, oppressed, and exploited. It is portrayed that the ruling class treats each class differently as in the train has divided into 3 parts of economy classes system based on their ticket purchase, where the most visible impact is felt by the subaltern class who lives in the tail-end section includes Curtis and Gilliam, where there is no access to see outside the train, no windows, no ventilation and the gate guarded strictly with the soldiers. Other than that, the people especially, the children from the tail-end section forced to work as a slave in the front section. Moreover, they live in a bad condition with protein block to consume which is made of cockroaches also get punished every time they attempt to break the rules.

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ANALISIS SEMIOTIK CERPEN SANG PENGELANA DAN TEKA-TEKI SEMESTA KARYA ELIZABETH GABRIELA

¹Tri Wahyu Retno Ningsih, ²Annida Hanifah Elshanti, ³Rizki Dinda Amelia
^{1,2}. Chinese Department, Faculty of Letters and Culture, Universitas Gunadarma
Jl. Margonda Raya No. 100, Depok 16424, Jawa Barat
¹twahyurn@gmail.com, ²annida.hanel@gmail.com, ³rizkidinda259@gmail.com

Abstrak

Bahasa merupakan sistem komunikasi terpenting bagi manusia. Bahasa juga sebagai sistem semiotika. Semiotika adalah ilmu yang mempelajari tanda-tanda yang berkaitan dengan segala sesuatu yang dapat dianalisis. Penelitian ini membahas tentang pemaknaan cerpen berjudul "Sang Pengelana dan Teka-Teki Semesta" karya Elizabeth Gabriela (Kompas, 2021) dengan menggunakan pendekatan semiotika. Peneliti menggunakan teori Michael Riffaterre. Mereka adalah membaca heuristik dan hermeneutik. Pembacaan heuristik diterapkan untuk mengetahui makna dalam kamus. Dalam pembacaan heuristik, kita akan menemukan arti, model dan variannya. Pembacaan hermeneutik adalah proses semiotika yang berlangsung dalam benak pembaca dan pada tahap membaca ini akan ditemukan matriks, hipogram, dan signifikansi. Metode penelitian yang digunakan adalah metode deskriptif kualitatif. Hasil penelitian menunjukkan lima varian matriks dalam cerpen ini dan hipogramnya.

Kata kunci: matrix, Michael Riffaterre, Sang Pengelana, semiotik, Teka-Teki Semesta

Abstract

Language is the most important system of communication for human being. Language is also as semiotics system. Semiotic is the study of signs concerned with everything that can be analysed. This research discussed about the meaning of short story entitled "Sang Pengelana dan Teka-Teki Semesta" by Elizabeth Gabriela (Kompas, 2021) using semiotics approach. The researcher used Michael Riffaterre's theory. They are heuristic and hermeneutic reading. Heuristic reading is applied to find out the meaning in the dictionary. In heuristic reading, we will find the meaning, model and variants. Hermeneutic reading is semiotics' process which takes place in the reader's mind and in this stage of reading, we will find matrix, hypogram, and significance. The research method used a qualitative descriptive method. The results showed five matrix variants in this short story and the hypogram.

Keywords: matrix, Michael Riffaterre, Sang Pengelana, semiotics, Teka-Teki Semesta

PENDAHULUAN

Cerpen atau cerita pendek merupakan salah satu karya sastra yang banyak dijadikan sebagai media penyampai ide dan pesan moral. Jenis karya sastra ini masih memiliki banyak penggemar, terbukti dari banyaknya media yang memfasilitasi publikasi cerpen serta banyaknya kompetisi menulis cerpen yang diadakan oleh beragam lembaga. Salah satu media massa yang paling aktif mem-

publikasikan cerpen karya pembaca ialah Kompas. Cerpen-cerpen yang terpilih akan dipublikasikan secara berkala setiap hari Kamis, Sabtu, dan Minggu. Salah satu cerpen terpilih yakni berjudul *Sang Pengelana dan Teka-Teki Semesta* karya Elizabeth Gabriela yang dipublikasikan pada 7 Januari 2021. Cerpen tersebut mengisahkan tentang Sang Pengelana yang mengembara ke seluruh penjuru dunia hanya untuk menemukan

jawaban atas kegundahannya. Namun, akibat terlalu fokus dalam menemukan jawaban, Sang Pengelana tidak sadar bahwa waktunya sudah terbuang sia-sia.

Cerpen *Sang Pengelana dan Teka-Teki Semesta* ini membuktikan bahwa cerpen juga dapat ditulis tanpa karakter yang nyata serta diksi yang indah layaknya puisi atau sajak. Meskipun ditulis dengan bahasa yang cukup tinggi, namun cerpen ini tidak akan membuat pembacanya bosan karena alur yang disajikan sangat meningkatkan rasa keingintahuan pembaca. Di lain sisi, diksi yang tidak biasa menimbulkan kesulitan bagi para pembaca untuk memahami pesan keseluruhan yang ingin disampaikan. Maka dari itu, diperlukan pembacaan berulang, teliti, dan mendalam agar bisa menafsirkan pesan tersebut dengan baik. Menurut Harjito (2006: 83), kata *sastra* berasal dari bahasa Sanskerta, yaitu *saś* ‘mengarahkan; mengajar; memberi petunjuk’ dan *tra* ‘alat; sarana’, sehingga sastra merupakan alat atau sarana yang digunakan untuk mengajar, mengarahkan, maupun memberi petunjuk.

Karya sastra merupakan salah satu hasil proses kreatif dari imajinasi pengarang yang merepresentasikan kehidupan sehari-hari (Atmajasari, 2014:1). Melalui karya sastra para pembaca dapat mengetahui keadaan atau situasi masyarakat dan lingkungannya. Karya sastra juga dapat digunakan sebagai media yang menjembatani pembaca dengan kearifan budaya yang dituangkan oleh pengarang dalam karyanya.

Apriyani (2018:1) juga berpendapat mengenai pengertian karya sastra, yaitu suatu gambaran tertulis dari pengarang yang bertujuan untuk menyampaikan pesan melalui karya sastra yang dibuatnya. Oleh karena itu, para sastrawan memiliki tanggung jawab untuk menyampaikan pesan-pesan yang bermanfaat dan dapat dijadikan pembelajaran bagi para pembacanya.

Kosasih (2008:5) menyatakan bahwa karya sastra dapat dibagi menjadi 3 jenis berdasarkan bentuknya, yaitu prosa, puisi, dan drama. Prosa adalah karya sastra yang disampaikan dalam bentuk narasi atau cerita, puisi adalah karya sastra yang diutarakan dalam bahasa yang singkat, padat, dan indah, dan drama adalah karya sastra yang umumnya berupa dialog. Salah satu jenis prosa, selain novel, yang banyak dijadikan sebagai media dalam menyampaikan nilai-nilai kehidupan ialah cerpen. Cerpen atau cerita pendek adalah prosa naratif yang bersifat fiktif dan isinya tidak lebih dari 10.000 kata (Ahyar, 2019:87). Cerpen, mempunyai ciri terdiri dari satu plot yang berfokus pada satu kejadian, jumlah tokoh terbatas, dan terdapat dalam jangka waktu yang singkat.

Cerpen merupakan salah satu genre sastra dan mengandung unsur-unsur, yang meliputi (1) pengarang, isi penciptaan, (3) media penyampai isi berupa bahasa, dan (4) elemen-elemen fiksional atau unsur-unsur intrinsik yang membangun karya fiksi tersebut menjadi suatu wacana. Pada sisi yang berbeda, pengarang akan memaparkannya melalui (1)

penjelasan atau komentar, (2) dialog, dan (3) action. Perbedaan berbagai karya fiksi, pada dasarnya terletak pada kadar Panjang-pendeknya isi cerita, kompleksitas isi cerita, serta jumlah pelaku dalam cerita (Aminuddin, 2000). Akan tetapi, elemen-elemen yang di-kandung oleh setiap bentuk karya fiksi dalam unsur-unsur tertentu mengandung perbedaan.

Sebuah karya sastra seringkali mempunyai struktur yang abstrak sehingga timbul beragam interpretasi dari pembaca. Menurut Todorov (1977) dalam Aminuddin (2000), meskipun teks sastra mengandung struktur abstrak, interpretasi yang diberikan pembaca diharapkan bertolak dari realitas teks yang ada di dalam teks. Terkait dengan sifat abstrak tersebut, dilakukan berbagai cara untuk memahami isi teks sastra. Salah satu aliran dalam telaah sastra yang mengharap-kan kehadiran seluruh aspek yang secara kongruen menunjang terbentuknya teks sastra sebagai media utama dalam upaya memahami makna teks sastra adalah Hermeneutika. Todorov menekankan bahwa unsur-unsur di luar teks sastra tersebut mengandung peranan penting dalam interpretasi. Dalam hal ini, untuk mampu memahami makna dalam teks sastra, pembaca harus mampu memahami bahasa yang digunakan dalam teks sastra tersebut tanpa menautkan dengan konvensi-konvensi di luar bahasa.

Menurut Hirsch dalam Aminuddin (2000), dalam memahami makna suatu teks, pembaca harus merekonstruksi makna yang terkandung dalam *intrinsic genre of a text*.

Dalam rekonstruksi makna unsur intrinsik tersebut, pemaknaan tidak terbatas pada unsur-unsur yang bersifat linier atau setiap bentuk yang berada dalam hubungan sintagmatis, tetapi juga mencakup pemaknaan yang berada dalam hubungan paradigmatis. Dalam pemaknaan bentuk teks yang bersifat paradigmatis, pembaca berhubungan dengan struktur abstrak yang membangun sistem lambang dalam sastra. Oleh karena itu, dalam analisis makna yang berkaitan dengan sistem lambang dalam sastra, pemaknaan tidak hanya terbatas pada lingkungan kalimat atau baris dimana bentuk itu berada, tetapi sudah ditautkan dengan judul serta keberadaannya dalam konteks wacana.

Ricouer dalam Hoed (2011) menempatkan teks pada tempat yang sentral. Teks harus dipahami dengan memahami penulis (pemroduksi teks), lingkungannya (fisik, sosial, budaya) dan dengan teks lain atau intertekstualitas. Makna teks juga harus dipahami dalam konteks dialog antara pembaca dan tes yang dibacanya. Menurut ilmu hermeneutik, pada dasarnya teks bersifat polisemis sehingga tidak mungkin mempunyai satu makna. Ricoeur mengembalikan fokus analisis pemahaman teks pada teks itu sendiri dan tidak. Menurut Ricouer dalam Hoed (2011), dalam ilmu hermeneutik, proses analisis teks dilakukan dengan langkah-langkah sebagai berikut: (1) makna unsur pembentukan bahasa, (2) makna teks berdasarkan latar belakang (pemroduksi teks), (3) makna teks ber-dasarkan lingkungan teks, (4) makna teks

berdasarkan kaitan dengan teks lain, dan (5) makna teks berdasarkan dialog teks dengan pembaca.

Upaya dalam memahami teks sastra seringkali menemui kesulitan. Seperti penjelasan Richards (1929) dalam Aminuddin (2000), berbagai pendekatan digunakan, seperti pendekatan analitis, pendekatan historis, pendekatan sosiopsikologis, maupun pendekatan didaktis. Dalam menganalisis lapisan makna, dimanfaatkan sejumlah teori Richards (teori eklektik). Richards merupakan tokoh psikoanalisis klasik dalam telaah teks sastra yang mengungkapkan bahwa kondisi primer manusia bukan hanya ditentukan oleh aspek pikir dan rasa, melainkan juga aspek apatensi atau minat. Oleh karena itu, dalam menemukan makna dalam sebuah karya sastra terdapat sejumlah perilaku yang berkaitan dengan stimuli, respons, dan signifikansi atau perolehan nilai, yang meliputi *emotive experience*, *poetic experience*, *relevant experience*, dan *artistic experience*.

Salah satu cara untuk menggali nilai dan makna yang dituangkan pengarang dalam cerpen, cerpen dapat dianalisis menggunakan pendekatan semiotik. Melalui pendekatan semiotik, nilai dan makna dapat ditelusuri dari tanda-tanda yang terdapat dalam cerpen tersebut. Semiotik adalah ilmu yang mempelajari struktur, jenis, tipologi, serta hubungan antar tanda dalam penggunaannya oleh masyarakat (Barliana, 2008: 2). Selain itu, Romdhoni (2016: 4) juga mengemukakan mengenai pengertian semiotik, yaitu metode

untuk mengkaji cara kerja dan fungsi tanda (*sign*). Lebih lanjut, Preminger (dalam Supriatin, 2012: 26) mengemukakan bahwa penelitian semiotik memandang objek-objek sebagai tuturan dari suatu bahasa yang melandasi *tata bahasa sastra* yang akan dianalisis.

Menurut Noth (1990:14), ilmu semiotik sudah ada sejak zaman Yunani kuno. Topik semiotik yang digagas oleh Plato dalam tulisannya dapat disimpulkan sebagai berikut: (1) tanda-tanda verbal, baik yang natural maupun konvensional, hanyalah sebuah representasi tak lengkap mengenai sifat asli dari berbagai hal; (2) ilmu mengenai kata-kata tidak mengungkapkan sifat asli dari berbagai hal karena dunia ide adalah bebas dari representasinya terhadap bentuk kata; dan (3) ilmu pengetahuan yang ditengahi oleh tanda-tanda adalah tidak langsung dan lebih rendah dari ilmu pengetahuan terdekat, dan kebenaran mengenai berbagai hal lewat kata-kata (Noth, 1990: 15).

Konsep mengenai semiotik dikenalkan oleh Ferdinand de Saussure dan semakin dikenal pada tahun 1900-an. Saussure dalam Hoed (2011:4) menekankan bahwa uraian ilmu yang mengkaji bahasa secara mandiri, disebut *linguistique* dan menjelaskan bahwa bahasa adalah sistem tanda. Salah satu ilmu yang mengkaji tentang hal tersebut adalah *semiologie* yang memperlihatkan apa yang membentuk tanda dan kaidahnya. Saussure menyikapi bahasa sebagai suatu sistem tanda yang bersifat

dikotomis dan struktural. Saussure juga mengklasifikasikan tanda-tanda ke dalam *signifier* (penanda) dan *signified* (petanda) (Fanani, 2013: 12). Pilliang (dalam Barliana, 2008: 4) menyimpulkan bahwa setidaknya terdapat enam prinsip semiotika struktural yang dikembangkan oleh Saussure, yaitu: (1) prinsip struktural; (2) prinsip kesatuan (*unity*); (3) prinsip konvensional (*conventional*); (4) prinsip sinkronik (*synchronic*); (5) prinsip representasi (*representation*); dan (6) prinsip kontinuitas (*continuity*).

Pierce (1931-1958) melihat tanda sebagai sesuatu yang mewakili sesuatu. Sesuatu tersebut dapat bersifat konkret melalui suatu proses, mewakili sesuatu yang ada dalam kognisi manusia. Menurut Peirce, tanda bukanlah sebuah struktur, melainkan sebuah proses kognitif yang ditangkap oleh panca indra. Dalam teori Pierce disebutkan sesuatu yang konkret disebut *representamen* atau *ground* dan suatu kognisi disebut *object*. Proses hubungan dari representamen ke *object* disebut semiosis. Dalam pemaknaan suatu tanda tersebut, proses semiosis dilengkapi dengan *interpretant* sehingga dalam proses semiosis tersebut bersifat trikotomis (Hoed, 2011, 4).

Menurut Wibowo (2011), Pierce mengembangkan teori penandaan tersebut ke dalam 3 kategori, yaitu (1) *firstness* (kepertamaan), keberadaan (*mode of being*), seperti adanya positif dan tanpa ada referensi apa pun, yang meliputi perasaan yang tidak direfleksikan, kemungkinan belaka (*mere*

potentially), hal tanpa penghubung (*immediacy*), kualitas tunggal (*undifferentiated quality*), dan ketidakbergantungan (*independence*). (2) *Secondness* (keduaan), melibatkan relasi antara pertama dan kedua, meliputi perbandingan, aksi, realitas, dan pengalaman ruang dan waktu. (3) *thirdness* (ketigaan), membawa keduaan ke relasi ketiga meliputi hal dengan penghubung (*mediation*), memori, keberlangsungan (*continuity*) sintesis, komunikasi, semiosis, representasi, dan tanda-tanda. Dari ketiga dasar *thirdness*, Pierce melihat tanda sebagai hubungan triadik dan membaginya menjadi tiga bagian, yaitu (1) sudut pandang representamen, (2) relasi terhadap objek, dan (3) relasi antara tanda dan interpretasinya.

Riffaterre dalam Hartono (2014: 13) menyatakan bahwa terdapat empat hal yang harus diperhatikan dalam pemaknaan karya sastra, yaitu: (1) puisi atau karya sastra mengutarakan sesuatu secara implisit dengan menyembunyikannya ke dalam tanda; (2) pembacaan heuristik dan pembacaan hermeneutik; (3) menelusuri matriks, model, serta varian-varian karya sastra guna memperoleh makna lebih lanjut; dan (4) adanya hipogram dalam karya sastra.

Penelitian terdahulu yang menggunakan model pendekatan semiotik dan digunakan sebagai referensi adalah penelitian berjudul *Cerpen "Sukri Membawa Pisau Belati" Karya Hamsad Rangkuti: Analisis Semiotik* tersebut disusun oleh Yeni Mulyani Supriatin pada tahun 2011. Sumber data dari

penelitiannya adalah cerpen *Sukri Membawa Pisau Belati* karya Hamsad Rangkuti dalam *Horison* No. 8 yang terbit pada bulan Agustus tahun 1980 dan diterbitkan kembali oleh penerbit Sinar Harapan dalam kumpulan cerpen *Lukisan Perkawinan* pada tahun 1982. Seluruh data kemudian dianalisis menggunakan pendekatan semiotik model Michael Riffaterre (2004). Dari penelitian ini dapat disimpulkan dua hal, yaitu: (1) pada analisis rangkaian peristiwa lebih banyak memaparkan arus bawah sadar dibandingkan dengan pemaparan kesadaran faktual; dan (2) cerpen *Sukri Membawa Pisau Belati* merupakan aktualisasi dari teori Freud mengenai situasi psikologis kepribadian manusia.

Penelitian kedua berjudul *Cerpen Faruk "Bus Kota" dalam Semiotik Roland Barthes* yang disusun oleh Ken Widyatwati pada tahun 2015. Sumber data dari penelitian ini adalah cerpen *Bus Kota* karya Faruk H. T. yang termasuk ke dalam antologi cerpen berjudul *Kartu Nama* yang diterbitkan oleh Pustaka Pelajar. Seluruh data yang ada dianalisis menggunakan pendekatan semiotik model Roland Barthes (2000). Dari penelitian tersebut, dapat disimpulkan adanya beberapa kode, antara lain: (1) kode hermeneutik (HER) dalam cerpen ini, yaitu bus kota, perasaan yang risih dan bergidik, adanya sebuah teka-teki, dan jawaban yang harus ditunda; (2) kode semes (SEM) dalam cerpen ini, yaitu maskulin/kekerasan, terpencil/asing, ketenangan/ketentraman feminim/kelemahan, keterasingan, wanita muda, vegetalitas/

kehidupan organik, ketakutan, dan kaget/tidak percaya; (3) kode simbolik (SYM) dalam cerpen ini, yaitu sempit/terjepit (antitesis), kelonggaran (antitesis), pergerakan batin (antitesis), tersembunyi/tertutup (antitesis), dan wanita-lemah; (4) kode proaretik (ACT) dalam cerpen ini, yaitu kata kembali yang dimaknai *mencari perlindungan/ketentraman*; dan (5) kode kultural (REF) dalam cerpen ini, yaitu perasaan risih dan jiji, tekanan batin (psikologi kejiwaan), kejahatan/kebohongan/keduniawian (psikologi sosial) dan depresi (psikologi kejiwaan).

Penelitian ketiga berjudul *Kajian Semiotika Charles Sanders Peirce: Relasi Trikotomi (Ikon, Indeks dan Simbol) dalam Cerpen "Anak Mercusuar" Karya Mashdar Zainal* yang disusun oleh Sovia Wulandari dan Erik D Siregar pada tahun 2020. Sumber data dari penelitian ini adalah cerpen yang berjudul *Anak Mercusuar* karya Mashdar Zainal. Seluruh data yang diperoleh dianalisis menggunakan pendekatan semiotik model Charles Sanders Peirce. Dari penelitian ini dapat disimpulkan beberapa hal, antara lain: (1) bentuk ikon dalam cerpen *Anak Mercusuar*, meliputi ikon dermaga sebagai penanda tempat, ikon mercusuar sebagai penanda kebaikan, ikon lait sebagai penanda kesengsaraan, dan ikon sekoci sebagai penanda keselamatan; (2) bentuk indeks dari cerpen *Anak Mercusuar* dapat dilihat dari adanya hubungan sebab akibat; dan (3) bentuk simbol dalam cerpen *Anak Mercusuar*, meliputi simbol garam sebagai

penanda kematian, simbol segerombolan hantu sebagai penanda orang jahat, dan simbol kapal hantu sebagai penanda kapal besar pencuri ikan. Berdasarkan beberapa model pendekatan semiotik, peneliti menggunakan pendekatan semiotik model Michael Riffaterre. Model pendekatan ini dipilih karena gaya bahasa yang digunakan oleh pengarang dalam cerpen *Sang Pengelana dan Teka-Teki Semesta* memerlukan pembacaan yang berulang agar dapat memahami sepenuhnya makna yang terkandung dalam cerpen tersebut. Berdasarkan latar belakang di atas, penelitian ini bertujuan untuk menganalisis cerpen *Sang Pengelana dan Teka-Teki Semesta* menggunakan model pendekatan semiotik Michael Riffaterre.

METODE

Semiotik merupakan salah satu pendekatan dalam melakukan analisis karya sastra. Semiotik dapat membedah karya sastra melalui tanda-tanda yang dapat dilihat dari pemakaian bahasa dalam karya sastra tersebut. Pemilihan cerpen *Sang Pengelana dan Teka-Teki Semesta* sebagai objek dari penelitian ini didasari oleh banyaknya tanda-tanda yang khas dalam cerpen ini sehingga diperlukan kecermatan dan kemampuan menganalisis yang tinggi dalam memahami makna yang terkandung di dalamnya. Data yang dikumpulkan berupa kata-kata, kalimat atau gambaran sesuatu yang memiliki arti lebih daripada sekadar angka atau frekuensi (Sutopo,2002). Penelitian ini bersifat

deskriptif yang dilakukan dengan melihat fakta kebahasaan yang ada pada cerpen. Sumber data dari penelitian ini ialah cerpen *Sang Pengelana dan Teka-Teki Semesta* karya Gabriel Elizabeth. Metode penelitian yang digunakan adalah pendekatan deskriptif kualitatif. Menurut Arikunto (2010:3), penelitian deskriptif adalah penelitian yang benar-benar hanya memaparkan apa yang terjadi dalam sebuah wilayah tertentu. Dalam penelitian ini peneliti berperan sebagai instrumen utama dan berperan penuh dalam proses pengumpulan data, pendeskripsikan data, penganalisis data, serta penarikan simpulan dari hasil penelitian. Pendekatan yang digunakan dalam penelitian ini adalah model pendekatan semiotik Michael Riffaterre.

HASIL DAN PEMBAHASAN

Pembacaan Heuristik Cerpen *Sang Pengelana dan Teka-Teki Semesta*

Cerita dalam cerpen *Sang Pengelana dan Teka-Teki Semesta* diawali dengan penjabaran pengarang mengenai ciri dan karakteristik khas sang Pengelana. Sesuai dengan namanya, keseharian sang Pengelana adalah berkelana dari ujung dunia ke ujung dunia yang satunya lagi untuk menemukan jawaban yang belum terungkap. Ia selalu beranjak dari satu persoalan menuju ke persoalan lain disebabkan oleh tak terhinggapnya pertanyaan yang menghampirinya. Selama mengembara, ia selalu ditemani oleh jam pasir dan sebuah arloji tua.

Aku memiliki kunci, tapi tidak memiliki gembok. Aku mempunyai ruang, tapi tidak dengan ruangan. Kamu bisa masuk, tapi kau tidak bisa keluar. Apakah aku?

Dia berada dalam setiap makhluk penghuni jagat raya; manusia, tumbuhan, hewan, bahkan sosok tanpa nyawa sekalipun. Keberadaannya ada pada dimensi dari apa yang terlukis di kanvas angkasa, tergarut di peristiwa atau tergantung di antaranya. Katanya dia adalah sosok paling penting pada perputaran poros dunia karena ialah pembentuk; siang dan malam, bulan dan tahun. Dia bisa menjadi badai yang menghilangkan segalanya, tapi bisa juga menjadi petunjuk jalan apa yang paling penting dalam hidup ini. Kabar burung mengatakan ia lebih dalam dari sekadar ukuran, lebih banyak dari partikel pembentuk sebuah planet. Banyak orang menginginkannya untuk digenggam, tapi lebih banyak lagi yang melepaskannya di dalam sebuah pelepasan paling buruh pada jurnal kesia-siaan gerak tahunan. Dia menjadi masalah karena orang-orang pikir mereka memilikinya. Dia berada dalam lumbung ada dan tiada. Makhluk hidup dan makhluk tak hidup sering berkelana secara liar di dalamnya, maka dari itu lahirlah julukan untuknya; sang Pengelana.

Sebutan tersebut juga hadir sesuai dengan catatan kegiatan hariannya. Sang pengelana hidup untuk mencari jawaban. Dalam perjalanannya ia selalu membawa dua barang; jam pasir dan sebuah arloji tua. Dia berputar pada labirin misteri pencarian tentang apa makna di balik buku kehidupan, tersesat di dalam penundaan, terjerumus pada lubang kehampaan dan lenyap di balik lembah-lembah ketakutan akan mimpi. Sang Pengelana pergi dari ujung dunia yang satu ke datunya lagi, menisik tali-temali jawaban dari pertanyaan yang belum terungkap. Kebanyakan ia mendapatkan jawabannya, tapi setiap satu pertanyaan terjawab maka akan tumbuh pertanyaan yang baru. Begitulah kehidupan sang Pengelana, beranjak dari satu persoalan menuju persoalan lain.

Suatu hari, sang Pengelana sedang mengamati sepasang nurung merpati yang tengah memadu kasih di atas ranting pohon. Namun, tidak lama kemudian salah satu merpati jatuh, dan setelah diperiksa ternyata burung tersebut sudah mati. Lantas

sesaat kemudian salah satu burung lainnya menyusul jatuh ke tanah; mati. Kejadian ini memunculkan sebuah pertanyaan bagi sang Pengelana, mengapa pemandangan indah itu direnggut darinya dengan cara yang buruk?

Suatu hari sang Pengelana sedang mengamati sepasang burung merpati kasmaran di atas sebuah ranting pohon. Kedua binatang itu sangat mempesona, bulu mereka putih bersih tanpa noda, kedua bola matanya segelap mutiara hitam. Namun, kecantikan itu tidak bertahan lama karena tiba-tiba saja merpati yang jantan oleng, dia terjatuh dan menghantam tanah. Lalu tak sampai lima menit kemudian merpati yang betina juga ikut jatuh di sampingnya, menyusul pasangannya pergi meninggalkan dunia fana. Sayang

sekali, mereka begitu cantik untuk menjadi kematian. Sang Pengelana yang terpaksa di tempat bertanya-tanya, kenapa pemandangan indah tersebut direnggut darinya dengan cara yang begitu buruk?

Akhirnya sang Pengelana akan pernah bisa melawan sekeras apapun ia memutuskan untuk menemui Matahari, sang mencoba. Sang Pengelana segera raja dai segala raja, guna menemukan menyampaikan pertanyaannya dan jawaban atas pertanyaan-nya. Setelah ditanggapi oleh Matahari, namun sang berjalan melewati gurun pasir, tibalah ia di Pengelana sangat tidak puas dengan jawaban hadapan sang Matahari, bertepatan dengan yang dilontarkannya. Lalu sang Matahari senja yang akan segera menjemput. Lantas kembali menegaskan bahwa jawaban dari sang Pengelana segera menahan sang pertanyaan itu adalah sang Pengelana sendiri. Matahari agar tidak beranjak dahulu, namun Setelah itu, sang Matahari terbenam di ufuk sang Matahari menegaskan bahwa ia tidak barat.

Akhirnya sang Pengelana memutuskan untuk mencari jawaban. Ia memulai perjalanan ke arah timur untuk menemui raja dari segala raja. Ia yakin, si penguasa jagat raya bisa memberikan jawabannya. Sang Pengelana melalui gurun pasir selama dua puluh empat jam hingga akhirnya tiba di pinggir teluk. Hari hendak melepas senja saat sang Pengelana menemukan pencariannya, Matahari. Sisa-sisa kemilau warna jingga sudah meredup menjadi pertanda bahwa sedikit lagi ia akan segera pulang ke barat. "Tunggu, tunggu! Jangan pergi dulu!" seru sang Pengelana.

Keagungan Matahari bekal lipat lebih mempesona dibandingkan dua burung merpati yang tempo hari ia temui. Cahayanya berpendar bagai jubah. Matahari menoleh, "Kau tahu sekeras apa pun aku ingin berhenti, aku tidak akan pernah bisa melawan. Apa yang kau butuhkan dariku?"

"Aku perlu bantuanmu untuk menjawab pertanyaanku, 'kenapa hal-hal yang indah seringkali direnggut dengan cara yang begitu buruk dari kita?'" ungkap sang Pengelana.

"Apa yang berawal dari keabadian hingga berakhir pada sebuah ruang semu," balas Matahari.

"Kau tidak menjawab pertanyaanku," ucap sang Pengelana.

Dia tertawa, "Aku telah memberikan tanggapan. Itulah jawabannya, dirimu sendiri." Matahari yang agung mengibarkan swastamita kebanggaannya dan dengan itu ia berpulang ke barat, lembayung ungu tua terhapus dari garis langit, menghilang di

tengah kegelapan biru violet. Petang dipangkas oleh malam setelah dililit oleh pita emas.

Sang Pengelana masih tidak puas dengan jawaban yang diberikan oleh Matahari dan memutuskan untuk kembali berkelana. Setelah menyusuri medan yang cukup berat, tibalah ia di dataran yang cukup tinggi dan bertemu dengan para Bintang. Melihat mimik sang Pengelana yang murung, sang Bintang menyapanya. Kemudian, kesempatan itu digunakan oleh sang Pengelana untuk menanyakan pertanyaan

selanjutnya, siapakah yang menjadi awal dari setiap akhir dan akhir dari setiap tempat?

Sang Bintang terkekeh mendengar pertanyaan tersebut, lantas melontarkan jawaban yang sama dengan Matahari, bahwa jawaban dari pertanyaan tersebut adalah sang Pengelana itu sendiri. Sang pengelana benar-benar tidak mengerti dan jengkel akan hal itu. Ia tak suka jika harus menebak-nebak dahulu untuk menemukan jawaban.

Sang Pengelana tak mengerti jawaban Matahari, maka ia berkelana kembali. Ia menyusuri pinggiran teluk hingga masuk ke dalam hutan-hutan berdaun setajam jarum jam, mendaki terus ke atas sampai mencapai dataran yang cukup tinggi. Tak lama kemudian ia bertemu dengan putra-putri angkasa, Bintang. Dia memang tidak sebesar dan seterang matahari, tapi Bintang memiliki daya pikat tersendiri yang tak kalah elok. Cahayanya berpendar-pendar, mengambang ceria di langit bersih tanpa awan. Bintang melihat kehadiran sang Pengelana lalu menyapanya, "Hai kamu! Kenapa wajahmu tampak begitu murung?"

"Siapakah yang menjadi awal dari setiap akhir dan akhir dari setiap tempat?" tanya sang Pengelana langsung.

Bintang terkikik, "Pertanyaan konyol!"

"Kenapa? Kau tidak tahu jawabannya?" tukas sang Pengelana.

"Tentu saja aku tahu!" ujar Bintang dengan lantang.

"Lantas mengapa kau tidak mau memberitahukannya kepadaku?"

"Karena jawabannya ada di dalam dirimu sendiri. Kau adalah jawaban dari segala pertanyaan," ujar Bintang.

Lantas, ia beranjak untuk melanjutkan perjalanannya. Hingga tibalah ia di penghujung tebing dengan pemandangan

laut di bawahnya, dan bertemu dengan Bulan. Mengetahui kedatangan sang Pengelana, Bulan segera menyapanya, dan tidak

menunggu waktu yang lama Sang Pengelana langsung menanyakan pertanyaan yang selanjutnya, siapakah ia (sang Pengelana)?

Berbeda dari Matahari dan Bintang, Bulan tidak menertawakannya dan hanya tersenyum sebelum menjawab bahwa sang Pengelana adalah kemarin, esok, dan hari-hari harapan setelahnya, sang Pengelana lah si pemeluk masa silam sekaligus

penyongsong masa depan. Kembali, sang Pengelana tidak memahami jawaban yang didapatkannya.

Kemudian, sang Pengelana bertanya mengenai solusi atas jawaban yang didapatkannya itu. Bulan menjawab bahwa sang Pengelana bisa membiarkannya lewat begitu saja, namun ia tidak boleh menyesalinya.

Jawaban itu sama tak dapat dimengertinya seperti jawaban Matahari, sang Pengelana menjadi jengkel, apa sulitnya sih langsung memberikan jawaban yang sudah mereka ketahui tanpa embel-embel teka-teki? Ia memutuskan untuk melanjutkan perjalanannya, sang Pengelana naik dan terus naik hingga tiba pada jalan buntu. Ia telah mencapai ujung tebing. Di bawahnya gulungan ombak berkejaran, menghasilkan harmoni bagai genta ketika menabrak badan tebing. Laut menyanyikan lagu marinir. Di antara pemetaan formasi bintang-bintang, ia bertemu dengan Bulan. Sang Pengelana selalu terpukau pada rembulan yang memiliki keanggunan tanpa batas.

“Selamat malam sang Pengelana, ada gerangan apa yang membuatmu tampak begitu frustrasi?” sapa Bulan ramah.

“Rembulan bantulah aku dengan menjawab pertanyaan ini, ‘siapakah aku?’”

Bulan tidak menertawakannya seperti Matahari dan Bintang, melainkan ia berkata, “Kau adalah; kemarin, esok dan hari-hari harapan setelah hari ini. Kau lah si pemeluk masa silam sekaligus penyongsong masa depan.”

Sang Pengelana masih tak paham. “Jadi, apa solusi untuk jawaban atas pertanyaanku?”

“Biarkan saja lewat, tapi jangan sampai menyesal,” kata Bulan sambil tersenyum.

Karena tidak kunjung mendapat kejelasan, akhirnya sang Pengelana kembali melanjutkan pengembaraannya. Entah sudah seberapa jauh ia melangkah, namun tidak jua ia menemukan jawaban atas pertanyaan-

pertanyaannya. Sampai pada suatu masa, jam pasir bagian atas sudah kosong dan jarum jam berhenti bergerak. Barulah ia menyadari bahwa jawaban atas pertanyaannya adalah dirinya sendiri, karena sang Pengelana adalah waktu.

Tak kunjung mendapatkan kejelasan akhirnya sang Pengelana memutuskan untuk mencari jawaban di tempat lain. Dia kembali menuruni tebing, menelusuri gurun pasir dan hutan berdaun tajam, berkelana di antara darat, laut serta udara. Dia terus mencari dan mencari, tapi ia tidak pernah menemukannya. Sampai suatu hari saat jam pasir bagian atas menjadi kosong dan jarum jam berhenti pada satu titik, sang Pengelana sadar bahwa memang dirinya sendirilah jawabannya karena dia adalah waktu.

Pembacaan Hermeneutik Cerpen Sang Pengelana dan Teka-Teki Semesta

Pokok pikiran yang pertama adalah kebahagiaan merupakan hal yang fana. Di awal cerita, sang Pengelana tampak sedang memperhatikan dua burung merpati yang tengah kasmaran, namun tiba-tiba kedua burung tersebut mati secara bergantian.

Merpati dalam potongan kisah ini merupakan lambang dari kebahagiaan. Perasaan bahagia yang dialami oleh manusia saat ini bisa saja direnggut dalam sekejap dan tanpa aba-aba. Maka, menikmati kebahagiaan yang ada dengan sebaik mungkin merupakan hal yang semestinya dilakukan.

Suatu hari sang Pengelana sedang mengamati sepasang burung merpati kasmaran di atas sebuah ranting pohon. Kedua binatang itu sangat mempesona, bulu mereka putih bersih tanpa noda, kedua bola matanya segelap mutiara hitam. Namun, kecantikan itu tidak bertahan lama karena tiba-tiba saja merpati yang jantan oleng, dia terjatuh dan menghantam tanah. Lalu tak sampai lima menit kemudian merpati yang betina juga ikut jatuh di sampingnya, menyusul pasangannya pergi meninggalkan dunia fana. Sayang sekali, mereka begitu cantik untuk menjadi kematian.

Pokok pikiran yang kedua adalah kita tidak memiliki waktu, tapi waktu yang memiliki kita. Sang Pengelana tiba di pinggir teluk, tempat Matahari berada, tepat sesaat sebelum senja. Melihat Matahari yang beranjak pergi, sang Pengelana meminta agar

ia menunggu. Namun, Matahari menegaskan bahwa sekuat apapun ia menahan, ia tidak akan pernah bisa melawan dan bertahan sejenak karena bagaimanapun kehidupan harus terus berjalan.

Matahari menoleh, "Kau tahu sekeras apa pun aku ingin berhenti, aku tidak akan pernah bisa melawan. Apa yang kau butuhkan dariku?"

Pokok pikiran yang ketiga adalah waktu merupakan awal sekaligus akhir dari

segalanya. Saat sang Pengelana bertanya kepada Bintang mengenai awal dari setiap

akhir dan akhir dari setiap tempat, Bintang mengatakan bahwa jawabannya adalah sang Pengelana sendiri, yaitu waktu. Berkat

waktulah sesuatu datang, dan berkat waktu pula sesuatu pergi.

“Siapakah yang menjadi awal dari setiap akhir dan akhir dari setiap tempat?” tanya sang Pengelana langsung.

Bintang terkikik, “Pertanyaan konyol!”

“Kenapa? Kau tidak tahu jawabannya?” tukas sang Pengelana.

“Tentu saja aku tahu!” ujar Bintang dengan lantang.

“Lantas mengapa kau tidak mau memberitahukannya kepadaku?”

“Karena jawabannya ada di dalam dirimu sendiri. Kau adalah jawaban dari segala pertanyaan,” ujar Bintang.

Pokok pikiran yang keempat adalah waktulah yang menciptakan masa lalu dan masa depan. Jawaban Bulan atas pertanyaan sang Pengelana mengenai dirinya sendiri, yaitu sang Pengelana adalah kemarin, esok, dan hari-hari harapan setelahnya, sang Pengelana lah si pemeluk masa silam

sekaligus penyongsong masa depan. Dalam kata lain, waktulah yang membiarkan masa lalu mengendap dan waktu pula yang menata apapun yang akan terjadi di masa depan. Masa lalu yang mengendap dapat menjadi sebuah kenangan baik, pembangkit semangat, ataupun penyesalan yang tidak berujung.

“Rembulan bantulah aku dengan menjawab pertanyaan ini, ‘siapakah aku?’”

Bulan tidak menertawakannya seperti Matahari dan Bintang, melainkan ia berkata, “Kau adalah; kemarin, esok dan hari-hari harapan setelah hari ini. Kau lah si pemeluk masa silam sekaligus penyongsong masa depan.”

Pokok pikiran yang kelima adalah waktu memang tidak bisa dikendalikan, tapi waktu dapat dimanfaatkan dengan sebaik mungkin. Saat sang Pengelana bertanya kembali kepada Bulan mengenai solusi dari jawaban sebelumnya, sang Bulan menyatakan

bahwa biarkan saja waktu terlewat begitu saja asal jangan sampai ada penyesalan di kemudian hari. Jawaban dari Bulan merupakan kontradiksi dari makna yang ingin disampaikan, yaitu manfaatkanlah waktu sebaik mungkin agar tidak ada penyesalan di kemudian hari.

*Sang Pengelana masih tak paham. “Jadi, apa solusi untuk jawaban atas pertanyaanku?”
“Biarkan saja lewat, tapi jangan sampai menyesal,” kata Bulan sambil tersenyum.*

Pokok pikiran keenam adalah terlalu sibuk mengejar yang tidak pasti dapat membunuh waktu yang dimiliki. Setelah mendapat jawaban dari Bulan, sang Pengelana masih belum merasa tercerahkan. Dengan begitu, ia kembali melanjutkan perjalanannya. Beratus-ratus ribu kilometer ia tempuh, mulai dari

perjalanan di air, darat, hingga udara. Namun, ia tidak kunjung mendapatkan jawaban atas kegundahannya. Hingga suatu hari ia sadar bahwa bagian atas dari jam pasirnya sudah kosong dan arloji tuanya sudah berhenti berdetak.

Tak kunjung mendapatkan kejelasan akhirnya sang Pengelana memutuskan untuk mencari jawaban di tempat lain. Dia kembali menuruni tebing, menelusuri gurun pasir dan hutan berdaun tajam, berkelana di antara darat, laut serta udara. Dia terus mencari dan mencari, tapi ia tidak pernah menemukannya. Sampai suatu hari saat jam pasir bagian atas menjadi kosong dan jarum jam berhenti pada satu titik, sang Pengelana sadar bahwa memang dirinya sendirilah jawabannya karena dia adalah waktu.

Matriks

Dari hasil pembacaan heuristik dan hermeneutik, dapat disimpulkan bahwa matriks dari cerpen *Sang Pengelana dan Teka-Teki Semesta* adalah *kesibukan dalam mengejar yang tidak pasti dapat membunuh waktu*.

Model

Matriks dari cerpen *Sang Pengelana dan Teka-Teki Semesta* di atas diaktualisasikan menjadi *penjelajahan sang Pengelana dari ujung dunia ke ujung dunia yang lainnya lagi hanya untuk menemukan jawaban atas segala kegundahannya*.

Berdasarkan analisis di atas ditemukan matriks dan model cerpen *Sang Pengelana dan Teka-Teki Semesta*. Dalam

kajian analisis semiotika terlihat bahwa cerita pendek sebagai realitas yang dihadirkan kepada pembaca dan mempunyai potensi komunikatif. Pemilikan potensi komunikatif ditandai dengan tanda-tanda kebahasaan di dalamnya. Namun, tanda-tanda kebahasaan yang digunakan berbeda dengan tanda-tanda kebahasaan dalam bahasa sehari-hari. Tanda-tanda bahasa yang ditampilkan dalam cerpen *Sang Pengelana* bersifat artistik, yang ditandai oleh motivasi subjektivitas pengarangnya sehingga teks cerpen tersebut cenderung bersifat arbitrer. Dengan demikian, pemaknaan karya sastra bergenre cerita pendek ini menunjuk pada sesuatu yang lain di luar struktur yang terdapat di dalam teks tersebut sehingga pemahamannya sangat beragam.

SIMPULAN

Berdasarkan hasil analisis pada cerpen *Sang Pengelana dan Teka-Teki Semesta*, dapat disimpulkan bahwa matriks cerpen ini adalah *kesibukan dalam mengejar yang tidak pasti dapat membunuh waktu*. Matriks ini diaktualisasikan dalam sebuah model, yaitu *penjelajahan sang Pengelana dari ujung dunia ke ujung dunia yang lainnya lagi hanya untuk menemukan jawaban atas segala keguhannya*. Matriks dan model dalam cerpen *Sang Pengelana dan Teka-Teki Semesta* diaktualisasikan dan tersebar pada beberapa bagian dalam cerpen ini. Variasi-varian tersebut, antara lain: (1) sang Pengelana tengah mengamati dua burung merpati yang tengah saling mencurahkan kasih di atas ranting pohon, namun, tidak lama kemudian satu-persatu merpati mati dan jatuh; (2) sang Pengelana yang mendatangi dan bertanya Matahari; (3) sang Pengelana melanjutkan perjalanannya hingga bertemu dengan Bintang, kemudian menanyakan pertanyaan yang serupa; (4) sang Pengelana bertemu dengan Bulan dan bertanya mengenai siapa dirinya, serta meminta solusi atas jawaban yang dilontarkan oleh Bulan; (5) sang Pengelana yang terus mengembara mencari jawaban hingga waktu yang dimilikinya habis tidak bersisa. Hipogram potensial dari cerpen ini ialah penjabaran dari matriks, yaitu menyia-nyiaikan waktu.

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CONTEMPORARY PRACTICES OF INDIRECT WRITTEN FEEDBACK IN HIGH SCHOOL CONTEXT

¹Yessi Widyasari, ²Yella Dezas Perdani, ³Gita Rahmi

¹Department of English Language, Postgraduate Studies, Indonesia University of Education,

²Computer Science Department, Faculty of Humanities, Bina Nusantara University,

³Communication Science Program, Faculty of Communication Science, Universitas Gunadarma

¹yessiwidyasari.yws@gmail.com; ²ydezasp@gmail.com; ³gitarahmi89@gmail.com

Abstract

Indirect written feedback is crucial to be conducted since errors are unavoidable in the process of writing. However, many studies have been undertaken in university contexts. Thus, this qualitative case study was carried out to examine a teacher's indirect written feedback practices in senior high school context. The data were obtained from observations, document analysis, and semi-structured interviews through purposive sampling. The findings revealed that coded feedback was mainly used, supplemented by uncoded feedback and commentary. These imply that the coding system is effective in guiding the students to be problem solvers and independent writers. However, the teacher's inconsistency in giving codes emerged because of the use of a large number of codes. Thus, it is suggested to reduce the number of codes and provide sufficient activity to increase students' understanding of the codes. The results of the study are significant to help teachers adjust appropriate methods to teach writing. The results also give long-term benefits for the development of students' writing ability. For further research, it is important to analyze the effect of indirect written feedback strategies on the students' revisions as well as students' preferences on these strategies.

Keywords: *coded feedback, commentary, indirect written feedback strategies, uncoded feedback*

INTRODUCTION

In Indonesia, particularly in senior high school contexts, the importance of writing skills has been exposed as it is included in the 2013 National Curriculum of Indonesia. As explained in the curriculum, one of the expected competencies in learning English, especially for senior high school levels, is to enable students to write interpersonal, transactional, and functional texts in coherent and cohesive ways (Kemendikbud, 2016). However, writing activity is very difficult for some students, especially for senior high school students at one senior high school in Bandung, because they produce many errors when writing

compositions. This is because English is not their mother tongue. It is proved by the preliminary interview with the English teacher in that school.

In this regard, the students need help to recognize the errors and revise them independently which further leads to long-term benefits in the next writing activity. Thus, teachers' written feedback is crucial to take place as one of the teachers' roles in the classroom is as feedback providers.

Regarding this, teachers are considered to be the more knowledgeable people who can guide the students in their writing process. Teacher intervention is beneficial to bridge the gaps and develop

strategies for finding, correcting, and avoiding errors. Therefore, students will get a better understanding of what they have to do to produce meaningful writing.

The effectiveness of teachers' written feedback has been proved by some previous studies (e.g., Ene, 2016; Chen, 2018; Westmacott, 2017; Park, 2018; Rizkiani et al., 2020; and Kim & Kim, 2020). For example, Maarof, et al. (2011), who investigated the role of teacher, peer, and teacher-peer feedback in enhancing ESL students' writing, reported that students perceived teacher feedback as more effective in improving the quality of their writing rather than the use of peer and self-feedback.

Indirect feedback, as one type of written feedback, deals with indicating students' errors without providing the correct forms (Rizkiani et al., 2020) as an attempt to encourage them to be problem solvers and be responsible for their progress. This implicit feedback has been viewed to be more effective as reported by earlier studies (Rizkiani et al., 2020) compared to the direct one. For instance, a study revealed that indirect written feedback was effective to develop students' autonomy and long-term learning improvement, but it should be implemented carefully so that students will not get confused about how to deal with the codes, the symbols, and the comments.

Regarding this, it is beneficial to employ indirect written feedback for at least four reasons. First, it engages students in

guided learning which means that students are assisted to find the sources of errors through the codes and symbols provided by teachers. Meanwhile, problem-solving means that students are urged to find the correct forms of errors themselves by interpreting the clues given. In this regard, learning takes place. Second, indirect feedback guides students to be self-editors in which they evaluate their writing by correcting the errors and learning from their mistakes. Third, indirect feedback allows students to have long-term benefits (Than & Manochphinyo, 2017) because they are actively involved in "finding, correcting, and eventually avoiding errors" which avoid them to make the same mistake in the future. Fourth, the use of comments as one type of indirect feedback indicates that teachers are enthusiastic about students' writing and whole-hearted to let them know both their strengths and weaknesses. Therefore, comments are beneficial to encourage students to work more seriously on their essays since they know that their teachers take a lot of care of them.

Putting the advantages above into consideration, the present study, thus, examines the types of indirect written feedback strategies employed by the teacher when responding to students' writing. The use of indirect feedback has been discussed by some researchers (e.g., Wicaksono, 2017; Rizkiani et al., 2020). However, these studies were undertaken in university contexts.

Therefore, the present study attempts to investigate the same case in another context, which is the senior high school context. The research question is "what types of indirect written feedback are employed by the teacher when responding to students' writing?" The objective of this study is to identify the types of written feedback strategies given by a teacher at one senior high school in Bandung, West Java.

The results of this study are expected to be significant both theoretically and practically. Theoretically, the results will contribute to the enrichment of literature related to indirect written feedback strategies. Practically, the results will help teachers identify the students' strengths and

weaknesses and adjust the method of teaching writing based on the analysis. Moreover, the results will enable students to be independent writers as they can recognize, internalize, and revise the errors themselves which contributes to long-life learning.

Indirect written feedback can be classified into three categories, including coded feedback, uncoded feedback, and commentary. Coded feedback is a strategy of providing indirect feedback by using codes, which are mostly in the form of abbreviations. There are a variety of codes based on the error categories suggested by Ferris (2011), which were also used in the present study, as presented in the table below.

Table 1. Types of coded feedback

Error Type	Codes
Word choice	WC
Verb tense	VT
Verb form	VF
Word form	WF
Subject-verb agreement	SV
Articles	Art
Noun ending	N
Pronouns	Pr
Run-on	RO
Fragment	Frag
Punctuation	Punc
Spelling	Sp
Sentence structure	SS
Informal	Inf
Idiom	ID

(Source: Ferris, 2011)

Uncoded feedback is a strategy of giving indirect feedback by using symbols “as copyeditors and printers do” (Ferris, 2011, p. 101). For example, symbol brackets ‘[]’ are used to indicate missing words requiring students to insert words in the brackets.

Then, commentary is a strategy of providing comments on students’ compositions related to what they have done and what they should do to improve it. In this study, the commentary is included in indirect feedback since it does not provide students with the direct correction of their errors.

Based on the purposes, teacher commentary can be classified into three. These include *directives*, *grammar or mechanics comments*, and *positive comments*. Firstly, *directives* are more concerned with content and organization which suggest students make a particular change in their writing.

Directives are divided into three: *asking for information*, *making a suggestion or request*, and *giving information*. *Asking for information* requires students to provide more information in their compositions. *Making suggestions or requests* may appear either in the margin or at the end of essays which are in the form of statements or questions. *Giving information* means that teachers implicitly tell students what should be included in their writing.

Secondly, *grammar or mechanics comments* deal with the formal features of

writing dealing with grammar, mechanics (spelling, punctuation, typing, leaving adequate margins), or other classroom management issues. Thirdly, *positive comments* may appear in the forms of praise which are used to encourage students to improve their writing.

METHODS

This study employed a qualitative case study design which was aimed at gaining an in-depth understanding (Haradhan, 2018) of teacher's indirect written feedback strategies at one senior high school in Bandung, West Java, Indonesia. The research site was chosen because it was relevant to the context of conducting the study which is senior high school context. Moreover, there was easy access to the site since both teacher and students were cooperative; therefore, there was no difficulty in clarifying the obscure information.

The participants, who are one English teacher and nine twelfth-grade students, were selected through purposive sampling. The teacher, who has been teaching English for approximately 24 years, was chosen because she provided written feedback in her class. Nine students, whose names were pseudonyms, were chosen because they were recommended by the teacher as they were able to provide the sufficient important information needed in this study. They were between 17-19 years of age while English is a foreign language for them.

Data collection techniques include classroom observations, document analysis, and semi-structured interviews with the teacher and students, which were intended to triangulate and clarify the inferences. The data were gathered over a nine-meeting period.

Classroom observations were conducted as they allowed for collecting data that could not be covered by the other data collection methods (Santos et al., 2016). Observations were undertaken three times a week to record classroom activities. The teacher's talks during each lesson were videotaped and subsequently transcribed. The researcher took a role as a non-participant observer since she was not involved in the classroom interaction (Ciesielska et al., 2018).

The documents analyzed in this study were discussion texts composed by the students. They were used because the teacher taught this text type while the study was conducted. The students were free to select the topic, but it should be controversial, interesting, understandable, and familiar for them.

There were five procedures in the writing class. First, the teacher provided in-class writing. Second, in the next meeting, the students handed in their compositions. Third, the teacher gave out-class indirect written feedback. Fourth, in the next meeting, the teacher handed the papers back to the

students. Fifth, the students were asked to revise their compositions in the classroom. If they did not finish the revision yet, they were allowed to continue it at home.

Semi-structured interviews were employed because they allowed for the possibility to compare the participants' answers. Furthermore, they were flexible for going more in-depth based on the direction of the interviews which could obtain more important information from the participants (O'Keeffe, et al., 2016). Each interview lasted approximately 15 minutes. The interviews were conducted in *Bahasa Indonesia* to allow participants to elaborate their explanations as it is their native language. The interview data were audiotaped, transcribed, condensed, and translated into English.

The inductive analysis of the data was conducted simultaneously during the study, encompassing the data from students' texts, classroom observations, and teacher and students' interviews. It was used to find out categories and patterns emerging from the data.

The data from the students' drafts were analyzed in two steps. The first step was collecting the students' texts. The second step was analyzing the data based on the types of indirect feedback strategies that are coded feedback, uncoded feedback, and commentary.

The categories of feedback strategies were obtained from those suggested by Ferris (2011) as shown in Table 2 below.

Table 2. Types of indirect feedback strategies

Coded Feedback	Uncoded Feedback	Commentary
Verb tense (VT)	Bracket	Directives
Word form (WF)	Underlining symbol	<i>Asking for information</i>
Word choice (WC)	Circle	<i>Making a suggestion/request</i>
Spelling (SP)		<i>Giving Information</i>
Punctuation (Punc)		Grammar/mechanics comments
Verb Form(VF)		Positive comments
Subject-Verb Agreement (SV)		
Articles (Art)		
Noun Ending (N)		
Pronouns (Pr)		
Run-on (RO)		
Fragment (Frag)		
Sentence structure (SS)		
Informal (Inf)		
Idiom (ID)		

(Source: Ferris, 2011)

The analysis of the data from interviews was done through five steps. These include transcription, condensation, code, category, and theme (Erlingsson & Brysiewicz, 2017) based on the categories of indirect feedback strategies above.

RESULTS AND DISCUSSION

Based on the data analysis, it was found that the teacher mainly used coded feedback in her indirect feedback practices, followed by uncoded feedback and commentary, as shown in Table 3 below.

Table 3. Teacher's use of indirect feedback strategies

Types of Indirect Strategy	Amount	Examples of Written Feedback
Coded Feedback		
Verb Tense	8	T If their children got a lower score,...
Wrong Form	2	That become an embarasemen WF (must be spelling)
Wrong Word	2	WW In the positive said of this issue said by the government.
Spelling	2	SP ...there are three kinds of accesment...
Punctuation	3	This statement is supported by Marty M. Natalegawa who is a minister of foreign affair P
Total of coded feedback	17	
Uncoded Feedback		
Bracket	3	...but they don't have () attitude and moral...
Underlining symbol	11	At usually people just look at...

Circle	2	The used of uniform is concerned with...
Total of uncoded feedback	16	
Commentary		
Asking for information	2	Do you have supporting data from other source to support your arguments?
Making a suggestion/request	3	Split your sentences to make them clear and understandable
Total of commentary	5	
Total of all feedback	38	

The table shows that the teacher put a high emphasis on coded feedback in her feedback practice. Among 38 points of the indirect feedback, 17 points were coded feedback, 16 points were uncoded feedback, and 5 points were commentary. The findings would be explained below.

Coded Feedback on Students' Writing

The data analysis revealed that coded feedback was mostly employed by the teacher through the use of abbreviations. One of the examples can be seen from the data from students' text below.

Teacher : I have provided feedback on your errors. If there is *WW*, it means *Wrong Word*. For example, when you say '*there should vote*', what is your intention?

Student : *They*

Teacher : When I gave you *WF* for *Wrong Form*. *T* means *Wrong Tense*, then *P* for *Punctuation*, including *capitalization*. *I* mean *Unclear Ideas*. Then, *V* refers to *Verb*, it is easy to remember. *Con* for *Concord*. For example, what is the correct form of '*it need...*'

Student : *Needs*

(observation #6)

Based on the excerpt, the teacher explained to the students that she would use abbreviations to respond to their writing. She further described that the code *WW* was used to indicate *wrong word*, *WF* to indicate

There are the kinds of ~~accessment~~.

(SP)

Here, the teacher wrote the code *Sp* on the word *accessment* to point out the spelling error in the sentence *there are the kinds of accessment*. In this regard, the student wrote *accessment* while it should be *assessment*.

Consistent with the results of the students' texts, the data from classroom observation also shows that the teacher used the coding system, particularly to indicate errors in the linguistic features, as revealed in:

wrong form, *T* to indicate *Tense*, *P* to indicate *punctuation* including *capitalization*, *Con* to indicate *concord*, and *I* to indicate *ideas*, *V* to indicate *Verb*, and *Con* to indicate *concord*. She also provided examples to check

students' understanding. She asked students about their intention in the sentence '*there should vote*'. The students could identify and correct the error by saying that the word *there* should be changed into *they*. Moreover, she asked students whether they could find the

error in *it need*.... The students answered that the error was *need* and the correct form was *needs*.

The data from students' interviews also revealed that the teacher employed the coding system as explained in the following excerpt:

Student 5 : The teacher gave codes at that time

Interviewer : What kind of codes?

Student5 : There are many of them, *T* for *Tense*, *P* for *Pronunciation*, *eh* for *Punctuation*, then, *WF* for *Word Form*, and *WW* for *Wrong Words*

Student 8 : Yes. Codes are used

Student 9 : Usually, the teacher gives codes, such as *P*.

Here, the students argued that the teacher provided eight types of codes on their drafts. These included *T* to indicate *Tense*, *P* to indicate *Punctuation*, *WS* to indicate *Wrong Structure*, *Sp* to indicate *Spelling*, *WF* to indicate *Wrong Form*, *Con* to indicate *Concord*, *WW* to indicate *Wrong Word*, and *I*

to indicate *Ideas*.

On the other hand, it was also found that the coding system brings two negative effects. First, the teacher was inconsistent in writing the abbreviations as revealed by the data from the teacher's interview below:

Teacher : I've just given codes in a recent time. I am still not accustomed to. I read the books of Hyland, Hellen, Tricia Hage. Then, I also read journals. It seems that I was not consistent (in giving the codes). For the written feedback, I still need for learning how to give good feedback.
So far, my written feedback was not so good

In the excerpt, the teacher admitted that she lacked experience in using codes. She explained that she was not consistent with using them because she used them in a recent time and she was not accustomed to doing it. The teacher also expressed that she was in the process of learning how to use codes appropriately by reading books of Hyland, Hellen, and Tricia Hage, and journals. The inconsistent use of codes was

also found in the data from the students' texts below:

That become an embarassemen thing WF

The example shows that there was a spelling error as underlined by the teacher in the sentence *That become an embarassemen thing*. The student wrote *embarassemen* while it should be *embarassing*. In this case, the teacher should write *Sp* for the spelling error instead of writing *WF*.

Second, there was difficulty in remembering a large number of codes as expressed below:

Student 2: ...I did not understand them (the codes). 'What is WW?' Then, 'What is WS'. Fortunately, they were explained by the teacher, but...after that I forget them (the codes) again... because there are many codes to remember. Actually, I cannot really remember the codes. They consist of two letters. That's all.

Student 3 :...it is beneficial to use codes, but it should be familiarized from the very beginning.

Here, student 2 explained that she had difficulty in remembering the codes since there were too many codes given by the teacher. She expressed that she did not understand the code *WW* and *WS*. In this regard, student 3 suggested the teacher familiarize the terms from the very beginning since she found the coding system was beneficial.

Uncoded Feedback on Students' Writing

Based on the data analysis, it was found that uncoded feedback was the second strategy used by the teacher. It was applied through the use of symbols including brackets, question marks, underlining symbols, circles, and cross symbols. One of the examples can be seen

Teacher: I also circled it, gave questions marks... something like that. I give underlining symbols when I did not understand what exactly she wanted to say, but the sentence structure was correct. If I gave question marks, it means that I did not understand.

As the excerpt noted, the teacher used circles, question marks, and underlining symbols. She further explained that she provided the underlining symbol on the composition she did not understand, although the sentence structure was correct. Meanwhile,

from the data from the students' texts below:

Because *every citizen have* their own right and...

The example shows that the teacher used an underlining symbol to indicate the student's error in subject-verb agreement. The student made an inappropriate form of noun *citizen* by writing *citizens*, while it was preceded by the word *every*. In this regard, she should use the third plural noun for the word *citizens* if *every* precedes it. Therefore, she should write *citizen*. Moreover, because of subject-verb agreement, the word *have* should be in the form of *has*. Therefore, the correct form of the sentence should be *every citizen has*. It was also found from the data from teacher interview, as in:

the question marks were given when the teacher could not grasp the ideas delivered.

The data from classroom observation reveal that the teacher also used brackets in addition to the symbols explained above, as stated below:

Teacher: If there are brackets () means that *you miss something*. It can be words or phrases. If I write (?), it means that *I don't understand. What do you mean?* So, it means unclear. You have to rewrite. The sentence should be revised.

(Observation #6)

In this regard, the teacher explained to the students that she used brackets () to indicate that the students missed something in their writing. It could be words or phrases. Meanwhile, when she put question marks (?), she wanted to indicate her confusion about

the unclear ideas. Thus, the teacher suggested them rewrite and revise their writing.

In accordance with the results from students' texts, classroom observation, and teacher's interview, the results of students' interview also portray the same thing, as in:

Student 2: questions marks are given. If there are missing words, we are given brackets, then cross marks, or brackets without any words between them, meaning that something should be in the brackets.

Student 9: Underlined.... for those which are not well connected, underlined or...question marks were given

Student 8: Yes, circled

The students admitted that the teacher wrote symbols, including question marks, brackets, cross marks, underlining symbols, and circles on their drafts. Student 2 argued that the teacher used question marks, brackets, and cross marks. She said that brackets were used when there were missing words there. Meanwhile, she explained that brackets without any words indicated that there should be information in the brackets.

asking for information and making a suggestion/request.

In this regard, the teacher's feedback was in the form of a question that was intended to ask for information and clarification in order to know the student's focus on the title she had chosen. The teacher asked which part of the education system that would be discussed by the student. Specifically, the teacher asked for clarification whether the term *quality* would focus on the intelligence or national exam.

Commentary on Students' Writing

Based on the data analysis, it was found that two types of *commentary* were employed by the teacher. These included

The data from teacher interview also revealed that the teacher used commentary on the students' drafts, as expressed below:

Teacher: for a long paragraph with unclear ideas, it should be in comments. I usually asked them to split the sentence into some sentences.

...sometimes, I also wrote, for example, 'pay attention to plural forms', 'pay attention to the agreement between this this this'.

In the first excerpt, the teacher described that she gave written comments on the error in the students' ideas. She also asked them to split a long paragraph with unclear ideas. Moreover, she also used command on their compositions related to the grammatical features, such as *pay attention to*

plural forms and *pay attention to the agreement between this this this*.

Moreover, the data from the student interviews described that the teacher's comments were also intended to *give suggestions*, as expressed in:

Student 1: the title, for example, we were afraid that the ideas did not match with the title. So, the teacher wrote *what do you mean by this title*.

Interviewer: Was there any comments from your teacher?

Student 2: yes, there was... on my friend's paper, such as avoid mentioning *forbid too often*

Here, student 1 explained that the teacher asked her to specify the topic she had chosen by giving a question *what do you mean by this title?* In the other words, the teacher intended to ask for information. Meanwhile, student 2 argued that the teacher asked her friend to avoid redundancy by writing *avoid mentioning 'forbid' too often*. In this regard, the teacher aimed at giving suggestion to the students.

The current study showed that coded feedback was mainly used by the teacher, followed by uncoded feedback and commentary. This is in line with a research finding of a study conducted by Rizkiani et al. (2020) which reported that coded feedback gave a positive influence in improving the quality of students' writing. In this regard, coded feedback gave short and long-term learning for the students, especially in

grammatical structure, as it included "noticing and understanding" which further bridged their known and unknown interlanguage. In addition, coded feedback was also a good option because it specifically indicated the error types and was easy to understand if it was taught clearly by the teacher.

This finding suggests that teacher's coded feedback is effective to be applied in terms of guided learning, problem-solving, encouraging the students to be self-editors, and helping them avoid the same mistakes in their second drafts.

Regarding this, there are two rationales which encourage the teacher to use the coding system. First, giving codes is time-saving and efficient (Ferris, 2011) as there is a possibility to mark a number of the students' compositions in a short time.

Second, by giving codes, the students are allowed to identify and develop their understanding of what type of errors they have made which helps them internalize the new knowledge they have possessed.

In addition, the finding that the students had difficulty in understanding the codes reveal that feedback is ineffective when the students had inadequate skills to comprehend it. In this regard, the codes were confusing for students. It has resulted from the students' unfamiliarity with the codes since they do not have much background knowledge of the abbreviations provided by the teacher.

Furthermore, the finding shows that the teacher was inconsistent in using particular codes. The inconsistent use of codes has resulted from two causes. First, it is caused by the teacher's lack of ability and experience in implementing the feedback, particularly the codes. This is also confirmed by the teacher in the interview session that she was not accustomed to using the codes since she applied them in a recent time. Second, there is a large number of codes that lead students to forget them easily as confirmed by the students in the interview session.

On the contrary, the use of codes also give negative effects because of its inappropriate implementation which sometimes failed to help students learn effectively. Then, students' motivation should be considered by the teacher before giving certain types of

feedback. To cope with this, the teacher needs to find strategies for using the codes effectively. There are at least two strategies to overcome this problem.

First, the teacher needs to reduce the number of the codes at the beginning. When the teacher convinces that the students are familiar with and understand the given codes, she may add other abbreviations. If the teacher continues giving many codes, there is a possibility that the students perceive the codes as disadvantageous.

Second, the teacher needs to ensure that the students are ready for the feedback practices by explicitly teach them the meaning and use of the codes. The teacher should ensure that they recognize the feedback and apply the feedback appropriately in their revisions. This can be done by having a diagnostic pretest and practice on grammar rules as an attempt to identify the students' understanding of the codes.

For example, the teacher can give a classroom practice for recognizing all the codes. In this regard, after explaining the meaning of each code, the teacher provides an example of a composition containing errors in which codes have been given on the errors. After that, the teacher asks the students to categorize the errors based on the meanings of the codes given. Moreover, the teacher can ask the students to provide the correct forms of the errors. By having the practice, the students will have an insight into the meaning of the codes given by the teacher

and what are the intended correct forms for the errors.

Third, the teacher needs to consistently implement the codes from the very beginning of the writing class to facilitate long-term accuracy of the students' writing. When the consistent codes are given, the students will be able to develop their accuracy in writing.

The current finding that the teacher also used uncoded feedback, especially symbols that correction symbols were effective to guide students in self-correction. In this regard, there are three factors that urge the teacher to use symbols. First, symbols are the easiest ways of providing feedback since the teacher does not have to follow a certain rule as found in codes. Second, the use of symbols saves her time and energy (Ferris, 2011). Third, the teacher intends to lead the students to think of their errors and become aware of the error patterns that further leads to long-term learning improvement.

However, the finding that the student sometimes failed to correct the error given through symbols has resulted from their difficulty in understanding the meaning of the symbols. Thus, this leads to be time-consuming for the students as they need to memorize and analyze the meaning of the symbols carefully (Ferris, 2011).

Furthermore, the finding that the teacher used commentary in responding to students' writing supports the findings of previous studies (Irwin, 2018). The use of

comments implies that the teacher wants to guide the students to think further as an attempt to lead them to produce meaningful writing. Moreover, the use of comments suggests that the teacher provides "reader response" information on the students' texts (Ferris et al., 1997). This practice, as maintained by Coffin et al. (2003), encourages students to work more seriously on their essays since they know that their teachers take a lot of care of them. Thus, this will help students to be problem solvers and independent writers and editors.

Moreover, the finding that the teacher used *asking for information* and *making suggestions or requests* indicates that the teacher uses *directives*, as one type of commentary, in her feedback practice. This implies that the teacher is more concerned with the content and organization of the composition. This also suggests that the teacher wants the student to clarify her intention and provide further information to make their writing more understandable. However, this is different from the results of a study conducted by Sritrakarn (2018) which revealed that the teacher's comments were most effective in correcting errors on forms, such as tenses, grammar, and structure.

Overall, the current study showed that coded and uncoded feedback was used by the teacher to respond to errors in the linguistic features while commentary was provided when she intended to focus on the content of students' writing.

CONCLUSION

This study investigated teacher's indirect strategies when giving written feedback on students' writing, encompassing coded feedback, uncoded feedback, and commentary. From the findings, it can be concluded that coded feedback was mainly used by the teacher in correcting the students' errors. Generally, the use of indirect feedback strategies was considered beneficial in encouraging students to be problem solvers and independent. However, it was disadvantageous as the teacher was not consistent in using the codes and the students had difficulty in understanding the intended meaning of many the codes. Thus, the teacher is suggested to reduce the number of codes and ensure that the students understand the use and the meanings of abbreviations by giving sufficient activity. Therefore, it will facilitate the long-term benefit of learning.

In the current study, the researcher focused on analyzing the types of indirect written feedback strategies given by the teacher on students' compositions. Those strategies might have impacted the revision of the students' writing. Thus, for further research, it is important to analyze the effect of indirect written feedback strategies on the students' revisions as well as students' preferences on these strategies. Moreover, as the limited involved participants in this study, it is beneficial to conduct research with the same topic in the larger size of participants as an

attempt to triangulate the findings of this research.

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THE MEANING OF COLOR TERM IN CHINESE AND INDONESIAN IDIOMS: NATURAL SEMANTIC METALANGUAGE APPROACH

Ayesa

Chinese Department, Faculty of Letters and Culture, Universitas Gunadarma
Jl. Margonda Raya No. 100, Depok 16424, Jawa Barat
ayesa@staff.gunadarma.ac.id

Abstract

Every human being has the same vision for colors. On the other hand, idioms –as an embodiment of the expression of human experience, can certainly be a medium for expressing the universal meaning possessed by humans across cultures, including the meaning of colors. Through the meaning of colors term in idioms, the universality of the human mind can be known. Natural Semantic Metalanguage is an approach that tries to see the universality of language. By using six-color term in the Morris Swadesh word list, this study aims to find out the universality of the meaning of colors term in Indonesian and Mandarin. This study shows the meaning of the 'black' colors term in Indonesian and Mandarin idioms is universal. Moreover, the meaning of the colors 'black', 'green' and 'red' is universal in the concept of associating colors with objects and conditions.

Keywords: color meaning, idiom, Natural Semantic Metalanguage

INTRODUCTION

Equally having two hands, having two eyes, one law, two legs, and so on. However, in the same physical body does it contain the same thoughts? we need to look into our minds The idea of the universality of human concepts can be found in the minds of humans born in the seventh century, by rationalist thinkers such as Leibniz, Descartes, dan Pascal. Leibniz specifically believes that every human being is born with a set of innate ideas that are activated and develop through experience, but are latently stored in our minds from the start. Leibniz believes that every human being is born from the *alphabet of the human mind*. All complex thinking - all meaning - arises from through different combinations of simple ideas (Wierzbicka, 1992: 8).

Thus, humans have the same nature of mind that is formed through personal experience. A concrete example is the color vocabulary. Each human being has the same vision for color. However, is the meaning of color in the minds of every human being similar? Idioms as an embodiment of the expression of human experience can certainly be a medium to uncover the universal meaning possessed by humans across cultures. Through the meaning of color vocabulary in idioms, the universality of the human mind can be known.

Color is an object that is equally visible to the human eye, but not necessarily in line with its meaning. The experience about colors obtained by humans is not the same. However, there are six color vocabularies in Swadesh's basic word list. The Swadesh List was created by Morris Swadesh in the

50s to develop quantitative historical linguistic results. The list is a basic term that is widely used. Each item from the list is as universal as possible (Prevot, et.al, 2006: 2). The cultural background of a language influences the perception and meaning of a color. Through idioms from Indonesian and Mandarin, is the universality of color vocabulary meaning can be known, especially white, yellow, red, green, and blue. This study will focus on the basic color term meaning in both language, and its relation to the culture of its users. The problem will be detailed in the following question: 1) what is the meaning of the colors term in idioms in Indonesian and Mandarin, 2) from both Indonesian and Mandarin, which color term has a similar meaning, 3) can color term shows the universality meaning of Indonesian and Mandarin, and 4) what is the culture reflection contained in the color terms in idiom? Through these questions, this study aims to find and determine the universality of the meaning of a color term through idioms.

Natural Semantic Metalanguage is an approach that tries to see the universality of language. The NSM approach to visual semantics takes a similar view: the most important question of all is what the various words used in different languages actually mean; not just in terms of referential range, but above all in terms of the speakers' conceptualizations. But to establish what words actually mean one needs a suitable metalanguage (Goddard, et. Al, 2014:101).

An idiom is an expression whose meaning cannot be interpreted only from one part of it. An idiom also cannot be interpreted as an idiom composition function when it does not coincide with the idiom part of the idiom (Cruse, 1995: 37). In Mandarin, idiom learning often makes learners think about strong cultural connotations (Pan, 2000: 2). For an idiom, to expresses the meaning that it does, it must also be institutionalized. The institutionalization of a lexis means that there is a received meaning which is understood by all (Philip, 2011: 15).

Color is not a universal human concept. Color can be created by all groups of people, like *television*, *computer* or *money*. On the other hand, each language has a word for *see*, so that it can be seen that in most cultures, discourse about *seeing* has been contextualized, and the experience of seeing is described as complex and integrated with color, texture, shape, functions, and other things that cannot be separated (Wierzbicka, 1996: 287-8). Linguist, ethno linguists came to the single conclusion that color naming have some universal similarities (Mazhitayeva & Kaskatayeva, 2013). Based on the background above, this research aims to find the meaning of color term in Chinese and Indonesian that contained in Idioms with Natural Semantic Metalanguage approach.

METHODS

This scientific research used a qualitative method. The data used in this

study is textual data in the form of language units such as words, phrases, clauses, and sentences. In line with this, qualitative procedures rely on data in the form of text and images, have unique steps in data analysis, and are sourced from different research strategies (Cresswell, 2009:258). Qualitative research also focuses on the processes that occur, especially interested in understanding how things arise (Creswell, 2009: 293). In accordance with the characteristics of this research, the type of research used is qualitative research.

The method used is an optional translation in interpreting the color vocabulary in idioms. The data used in this paper are Chinese idioms that contain *white*, *yellow*, *black*, *green*, *red*, and *blue*. These six colors term is contained in two hundred Swadesh's vocabularies list. The next step is to search for Indonesian and Mandarin idioms that contain those six colors term. Each color is represented by two to three idioms. Data reference sources are the *Indonesian Phrase Dictionary* (Badudu, 2008), the Indonesian electronic dictionary Kateglo.com, the 现代汉语词典 *Xiandai Hanyu Cidian Modern Mandarin Dictionary* (2005), and the Pleco Chinese Mandarin electronic dictionary.

RESULTS AND DISCUSSION

The discussion in this section will be carried out by division based on the colors

that will be discussed. Each sub-section consists of a discussion of three Indonesian idioms and three Chinese idioms.

Idioms that contains the color term *black*

Here are Indonesian idioms that contain the term *hitam* or *black*.

From the three Indonesian idioms above, there are two idioms where the term *black* is interpreted as *bad*, namely *black sheep* and *black book* idioms. The meaning of the idiom *black on white* seems neutral. The meaning of the idiom is *written*. The term *black* may refer to the ink colors of the pens commonly known by the people of Indonesia. Here are Chinese idioms that contain the color term *black* or 黑 *hēi*.

In the idiom (4), *black* is associated with *night*. This can be associated with the atmosphere at night which is *dark*. The term *black* in the idiom (5) is paired with *money* and is interpreted as *greedy*. In Indonesian, we can match this idiom with *uang gelap* (dark money), so the *black* on the idiom is interpreted as *bad* or *dirty*. Unlike the *black* in the idiom (6) which is interpreted according to the actual color, which is like the color of ink, the same as Indonesian idiom (3).

From this explanation, it can be seen that the meaning of the color *black* which is associated with *badness* and the association with ink is universal between Indonesian and Mandarin. In Mandarin, the concept of *black* can also be linked to *dark*.

(1)	<i>kambing hitam</i> 'goat' 'black'	'the accused'
(2)	<i>buku hitam</i> 'book' 'black'	'list of suspected people'
(3)	<i>hitam di atas putih</i> 'black' 'on' 'white'	'written'
(4)	起早搭黑 <i>qǐzǎodāhēi</i> 'wake' 'up' 'morning' 'go' 'black'	'start work early and knock off late'
(5)	食亲财黑 <i>shíqīncáihēi</i> 'eat' 'family' 'money' 'black'	'selfish and greedy'
(6)	近墨者黑 <i>jīnmòzhēhēi</i> 'near' 'ink' 'this' 'black'	'They that touch pitch will be defiled.'

Idioms that contains the color term *green*

Here are Indonesian idioms that contain the term *hijau* or *green*:

(7)	<i>masih hijau</i> 'still' 'green'	'still young'
(8)	naik kuda hijau 'ride' 'horse' 'green'	'drunk'

In the first idiom, the color *green* is interpreted as *young*. The concept of this color can be connected with leaves or grass. There is a change in the color of the leaves, and the color *green* generally appears when new leaves grow. In the second idiom, *green* is meant as *drunk*.

In Mandarin, two terms that indicate the color *green*, which is 青 *qīng* and 绿 *lǜ*. However, the meaning of 青 *qīng* is often side by side with *green* and *clear*, so the

discussion is focused on the term 绿 *lǜ* only.

The color *green* is interpreted as *beautiful* on the first idiom, while the second idiom is related to the object, and on the third idiom is interpreted as *miserable*. In Chinese culture, the color *green* is often associated with the color *jade*. It could be the beauty of a woman juxtaposed with the beauty of jade. Of these two languages, the universality of the meaning of the color *green* is *association with object*.

(9)	绿女红男 <i>lùnùhóngnán</i> 'green' 'women' 'red' 'men'	'young people decked out in gorgeous clothes'
(10)	绿草如茵 <i>lǜcǎorúyīn</i> 'green' 'grass' 'like' 'mat'	'carpet-like lush green grass'
(11)	绿惨红愁 <i>lǜcǎnhóngchóu</i> 'green' 'miserable' 'red' 'worry'	'(of women) grieved appearance'

Idioms that contains the color term 'white'

The following are idioms that contain the color *putih* or *white* in Indonesian. In the idioms (12) and (14), there is a similarity in the meaning of the *white* color, which is *holy* or *clean*, while in the idiom (13) the intended meaning is *surrender*. The following are idioms in Mandarin that contain the terms *white* or 白 *bai*. Each of the idiom meanings above has a

different meaning. The color *white* on the idioms (15) and (17) is interpreted as *empty*, while the second idiom is interpreted as *plain*. It can be understood that Chinese people see the color *white* as emptiness or emptiness. Judging from the meaning of these idioms, there is no universality of the meaning of the *white* color in Indonesian and Mandarin.

(12)	masih putih 'still' 'white'	'holy'
(13)	bendera putih 'flag' 'white'	'knuckle under'
(14)	buku putih 'book' 'white'	'buku yang berisi penjelasan tentang kebersihan diri'
(15)	白费唇舌 <i>baifeichunshē</i> 'white' 'spend' 'lip' 'tongue'	'waste one's breath'
(16)	白面书生 <i>baimiànshūshēng</i> 'white' 'face' 'book' 'life'	'bersiul dalam angin' 'young and inexperienced persi without practical experience'
(17)	白手起家 <i>baishǒuqǐjiā</i> 'white' 'hand' 'build' 'house'	'start from scratch'

Idioms that contains the color term red

The following are Indonesian idioms that contain the term *merah* and *red*. Each color *red* on the three idioms shows different meanings. In the idiom (18), the color *red* refers to the skin color of a newborn baby, so

it can be interpreted as *newborn*. In the idiom (19), the color *red* refers to the condition of a human face when being shy. Generally, the face turns red because there is a reaction from the pumping of blood. In the idiom (20), the color *red* is meant by *courage*. The following

are Chinese idioms that contain the terms *red* or 红 *hong*: Of the three idioms, the term *red* in the first idiom refers to a blush that is a sign of a healthy (not pale) physical condition. In the second idiom, the color *red* refers to *worry*. It could be that in addition to indicating a healthy body condition, a red

face also appears when someone is nervous. In the third idiom, the color *red* refers to good looks.

From this explanation, it can be seen that the concept of the meaning of the color *red* which refers to 'human nature' is universal in Indonesian and Mandarin.

(18)	masih merah 'still' 'red'	'newborn'
(19)	merah muka 'merah' 'muka'	'embarrassed'
(20)	berdarah merah 'blooded' 'red'	'hero; brave'
(21)	红光满面 <i>hongguangmanmian</i> 'red' 'light' 'full' 'face'	'one's face glowing with health'
(22)	绿惨红愁 <i>lùcānhongchou</i> 'green' 'miserable' 'red' 'worry'	'(of women) grieved appearance'
(23)	绿女红男 <i>lùnùhóngnán</i> 'green' 'women' 'red' 'men'	'young people decked out in gorgeous clothes'

Idioms that contains the color term *blue*

The following are Indonesian idioms that contain the term *biru* or *blue*. In the first idiom, the color *blue* refers to the color of the paper containing the project planning. In the second idiom, the color *blue* refers to *nobility*, giving the impression that the color *blue* indicates authority. In the third idiom, the color *blue* refers to the color of prison clothes. The following is a Chinese idiom containing

the color 蓝 *lan blue*. In the first idiom, the color *blue* does not show implied meaning. In Mandarin, there are stories behind the formation of idioms (Wu, 2010: 6). In the second idiom, the term *blue* refers to the shape of the color itself as one of the original colors of green. It can be seen that the term *blue* in both languages has a universal meaning in reference to the object it labels.

(24)	cetak biru 'print' 'blue'	'plan'
(25)	darah biru 'blood' 'blue'	'aristocratic; blueblood'

(26)	baju biru 'clothes' 'blue'	'prisoner'
(27)	筲路蓝缕 <i>bilùlánlǚ</i> 'basket' 'trip' 'blue' 'strands'	'the hardships of beginning an undertaking'
(28)	青出于蓝 <i>qīngchūyúlán</i> 'green' 'born' 'from' 'blue'	'the pupil surpasses the master'

Idioms that contains the color term *yellow*

The following are idioms with the term *yellow* in Indonesian. The term *yellow* in all three idioms refers to the object. Each

object is a symbol of a message. Of these three idioms, the meaning of the term *yellow* is *warning*. The following are idioms in Mandarin:

(29)	bendera kuning 'flag' 'yellow'	'The flag that is usually hoisted as a sign of death'
(30)	kartu kuning 'card' 'yellow'	'warning sign'
(31)	lampu kuning 'light' 'yellow'	'Gesture to get ready for activities'
(32)	黄金时间 <i>huangjīnshíjiān</i> 'yellow' 'gold' 'time'	'prime time'
(33)	黄粱一梦 <i>huángliángyīmèng</i> 'yellow' 'sorghum' 'one' 'dream'	'illusion of wealth and glory'
(34)	黄袍加身 <i>huángpāojiāshēn</i> 'yellow' 'dress' 'added' 'body'	'take the throne'

In the first idiom, the term *yellow* is attached to the noun *golden*. This knowledge can provide an understanding of why the *yellow* in the second idiom is defined as *wealth*. In the third idiom, the term *yellow* accompanies the noun *dress*, where *yellow dress* symbolizes the empire (woman).

From this explanation, the concept of the meaning of the term *yellow* which is universal in Indonesian and Mandarin idioms

is referring to objects. No universal meaning is found for 'yellow' in both languages.

CONCLUSION

The colors used as the focus in this study are basic colors such as white, yellow, red, green, and blue which are listed in Swadesh's basic vocabulary list. The following conclusions can be drawn from this writing.

The term *black* in Indonesian and Mandarin idioms is interpreted as *bad* and *dark*, and refers to the same object, which is *ink*. The meaning of the terms *green* in Indonesian idioms is *child* and *drunk*, while in Chinese idioms are *beautiful* and *miserable*. The terms *white* in Indonesian idioms are meant as *sacred* and *surrender*, while in Chinese idioms they mean *empty*. The term *red* in the Indonesian idiom is interpreted as *embarrassed*, *brave*, and *newborn* condition, whereas in Chinese idiom it means *healthy*, *nervous*, *handsome*. The term *blue* in the Indonesian idiom is *authority*, whereas the Chinese idiom is not visible. The term *yellow* in Chinese idioms is meant as *warning*, while in Chinese it means *wealth*.

Through idioms, it is known that there is one color whose meaning is similar between Indonesian and Mandarin, namely *black*. However, there are similarities to the concept of using the term *color* in idioms that refer to similar objects or conditions, such as the colors *black*, *green*, and *red*. The universality of the meaning of color in idioms can be seen in the *black* color. The rest, the concept of associating colors with objects and conditions appears universal in the colors *black*, *green*, and *red*. Through the use of color terms in idioms, we can know the cultural reflection contained in it.

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AN ANALYSIS OF EXPRESSIVE SPEECH ACTS USED IN *CRAZY RICH ASIAN MOVIE*

Risa Dewi Rahmawati

English Department, Faculty of Letters and Culture, Universitas Gunadarma
Jl. Margonda Raya No. 100, Depok 16424, Jawa Barat
risadewi296@gmail.com

Abstract

This research studies about expressive speech act in Crazy Rich Asian movie, the objectives of the research are to describe (1) to analyze the type of expressive speech act found in Crazy Rich Asian movie and (2) to describe the S-P-E-A-K-I-N-G model used in Crazy Rich Asian movie. This research used theory from Searle (1985) and Hymes (1974) in analyzing the data. There are twelve expressive speech act mentioned by Searle; apologize, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, greet, and welcome. This research used descriptive qualitative method. The researcher collected expressive speech act utterances as the data to be analyzed; in analyzing the data the researcher used S-P-E-A-K-I-N-G model. The results showed that there were 52 data of expressive speech act and only ten types of expressive speech found in Crazy Rich Asian movie, some of the expressive types appeared except expressive act of condole and boast. the researcher used SPEAKING model is to know how the meaning of the social context, the purpose of the interaction in detail and describe them into analysis text. From the data analysis it shows that the types of expressive speech act that oftenly come up are apologize, thank and compliment. It shows that the characters in the Crazy Rich Asian movie more showed politeness and friendly attitude to others.

Keywords: *Crazy Rich Asian, expressive speech act, S-P-E-A-K-I-N-G model*

INTRODUCTION

Language has functions as a tool to convey messages, ideas or thoughts from the speaker to the speech partner or listener. Through language, everything that is intended by the speaker can be understood by the listener so that good communication can happen. Message or information conveyed can be said to be successful if the listener can understand what is conveyed by the speaker or has the same meaning about the message being communicated. The similarity of meaning between the speaker and the listener is very dependent on the context of the speech.

Pragmatics includes the study of

meaning in relation to word situations. Yule (1996: 3) explains the definition of pragmatics is study of the relationship between linguistic forms and the use of language forms. While Levinson (1993) states that pragmatics is the study of meaning in context, especially the meaning spoken by speakers. So, from two opinions above pragmatics related to how a person to do communicates or speech function called speech act.

Speech acts is one of pragmatic fields. It shows a human activity in a language and pragmatics studies the way people act through their speech. Yule in

Tutuarima (2018: 142) states that speech act is a concern with the speaker's communicative intention in producing an utterance, and it is defined by the purpose for which the speakers use the language, for example, to make a request, to apologize, and to report. According to Austin in Yule (1996: 48) speech acts are divided into three types. The first is locutionary act (the act of saying something) this is the act of expressing the literal meaning of the words or in other words that locutionary act is only textual meaning spoken by the speaker. Second is illocutionary act (the act of doing something) it can be described as purpose or contextual meaning of utterance. Third is perlocutionary (the act of affecting someone) it is the act of producing an effect in the hearer by means of the utterance.

Searle in Trosborg (1995: 14) proposed that there are five classifications of illocutionary act, they are; representative, directive, commissive, expressive and declarative. Each type has different context and meaning. In this research, the researcher limited the research only focus on expressive speech act according to Searle's theory in the form of speech act that have a function to state or express the speaker's psychological attitude about the situation such as apologize, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, greet, and welcome. In other word, as explained by Latifah that Searle's theory objective means to describe the process of

speaking (Latifah,et.al., 2016).

In expressing expressive speech act the speaker has certain meaning that depends on the context of situation in the scene of a movie. There is a theory from Dell Hymes (1974) about S-P-E-A-K-I-N-G model, the word S-P-E-A-K-I-N-G is an abbreviation for setting, participants, ends, act, sequences, key, instrumentalities and genre. Hymes as cited in Hidayat (2016: 7) in order to speak a language correctly, people do not only need to learn its vocabulary and grammar, but also the context in which words are used. In the speaking model aspects of the linguistic situation are considered and applied to various components of a discourse sample or a communicated message.

Speech act can be found in many things not only found in daily communication, one of which is a movie because a movie is the most effective mass communication tool at this time. In a movie there is a dialogue that is similar to the real situation when the actors are talking in the movie. Through this dialogue, we can find out the speech acts that produced between the characters. From statements above, that's why researcher wants to identify expressive speech act in the Crazy Rich Asian movie to know what expressive speech act that contained in the movie and what the purpose of expressive speech act that will analyze with using S-P-E-A-K-I-N-G model by Dell Hymes which are found in Crazy Rich Asian Movie. The researcher writes it as a research entitled *An*

METHODS

This research uses descriptive qualitative method. According to Endraswara (2011: 5) descriptive qualitative method is the method in research that is described in words form of picture, if necessary, not the numerals. The researcher used the qualitative method because the purpose of this study is to the described the types of speech act especially expressive speech act which are found in *Crazy Rich Asian* movie. The analysis uses two theories as tools of analysis. Searle's twelve types expressive speech act is used in determining the speech act within the data, while Hymes S-P-E-A-K-I-N-G model is employed to describe the context of the speech act that occur in the data. The source of data in this research is the expressive speech acts which are found in *Crazy Rich Asian* movie which was released on September 2018. In analyzing the data, the researcher took some steps. 1). Downloading the movie script; 2). Watching the movie several times; 3). Watching the movie while reading the script and take some notes; and 4). Collecting expressive speech act utterances from the dialogue on the script.

RESULTS AND DISCUSSION

Searle's speech act theories are

concerning making sense and not make sense in speaking, how people say something to their interlocutors and then the interlocutors can understand easily what the speaker try to say (Saragi, et.al.,2019). There are twelve types of expressive speech act based on Searle (1985) theory. The researcher found there are ten types of expressive speech act used in this movie. There is expressive speech act of apologize, thank, congratulate, complain, lament, protest, deplore, compliment, greet and welcome. The researcher did not find expressive speech act of condole and boast in this movie. The researcher found there are 52 utterances consist of expressive speech act. The description of the expressive speech acts then described by employing SPEAKING model. As stated by Widiastuti, et.all that by using this model the communication situation and speech act are able to be understood as an effective communication (Widiastuti; et.all, 2020). The discussion of the research findings is presented in as follows:

Apologize

Apologize is a kind of expressive speech act where the speaker express sorry or regret about something he/she was made. Apologize usually used a word "sorry" in the utterance. In *Crazy Rich Asian* movies, the researcher found many expressive speech acts found in the utterances.

Table 1. Data 1 (00:24:25,818 --> 00:24:29,691)

Michael: Sorry , got stuck in a meeting.		
Astrid: It's okay, I get it.		
S-Setting and scene	Situation	In the evening, at the bedroom when Michael comes closer to Astrid the situation is romantic.
P-Participant	Speaker	Michael
	Addressee	Astrid
E-Ends	Purpose	To apologize and explain why he come home late.
A-Act	Content	The conversation starts when Michael approaches Astrid in the bedroom after shower and continues talk about Collin's wedding.
Sequence		
K-Key		He speaks relax while walking into the room
I-Instrument		Oral
N-Nom	Interaction	Michael apologizes to Astrid
G-Genre		Casual communication

From the data above the expressive speech act contained in the utterance is apologize. The setting happens in the evening and takes a place at the bedroom, the participants are Michael is the speaker and Astrid is the hearer. He said sorry while walking into the room and using a towel around his waist. The purpose of this expressive is to express apologize to his wife for coming home late and explains why he was late coming home because he was stuck in a meeting at his office by saying **Sorry** in the utterance.

Thank

Thank is a form of gratitude for something that has been done by someone to the speaker. Usually, people will say the words *thank you, thanks* etc. to express their gratitude. The speaker (Nick) expresses his thank to the hearer (Peik Lin) with the words **Thank you very much...**, The setting happens in the evening when Rachel and Peik Lin arrived at Nick Grandma's house, Nick come out of the house to greet Rachel and he said thank to Peik Lin from outside the car for driving Rachel. This purpose of the utterance is the speaker expresses his gratitude to the hearer for her kindness because Peik Lin has driving his girlfriend safely.

Table 2. Data 5 (00:36:21,630 --> 00:36:24,050)

Nick: Thank you very much for bringing Rachel.		
Peik Lin: Oh, no worries.		
S-Setting and scene	Situation	In the evening, in Peik Lin's car. The situation is happy.
P-Participant	Speaker	Nick
	Addressee	Peik Lin
E-Ends	Purpose	To show gratitude
A-Act party when they sequence	Content	When Rachel and Peik Lin arrived, Nick approached Rachel and said thank to Peik Lin outside her car.
K-Key		He speaks friendly
I-Instrument		Oral
N-Nom	Interaction	Nick expresses his thank
G-Genre		Casual communication

Congratulate

Congratulating is an act which the speaker feels happy for what has been achieved by the hearer and gives them good wishes when something special or pleasant has happened to the hearer.

In this movie there is only found one data of congratulate speech acts, spoken by participants which is Colin as the speaker and

Nick as the hearer. The setting happens in the morning, also in that scene they were talking while drinking on a small raft above the sea (Rawa Island). Nick showed a ring and told Collin about his plan that want to propose Rachel. The purpose of this expression is to congratulate Nick, show a great pleasure and show happiness because the speaker also feels the joy that happens to the hearer.

Table 3. Data 7 (00:58:34,620 --> 00:58:40,910)

Colin	: Is that real? *show a ring	
Nick	: Yes.	
Colin	: What? Yes, man, congratulations! That is frickin' amazing!	
S-Setting and scene	Situation	In the afternoon, at Rawa island. They were sitting on the small raft and the situation is so quite.
P-Participant	Speaker	Colin
	Addressee	Nick
E-Ends	Purpose	To congratulate Nick and feel happy on his good intentions to propose Rachel.
A-Act	Content	They were in conversation while drinking, suddenly Nick shows a

Sequence		ring to Colin and Colin feels happy and surprise about that.
K-Key		He speaks happily
I-Instrument		Oral
N-Nom	Interaction	Colin congratulates Nick
G-Genre		Casual communication

Complain

Complain express the speaker's feelings of sadness, distress, disappointment caused by suffering, pain, or reality which is not based on their expectation. Expression of complain in data above spoken by participants which is Michael as the speaker and Astrid, her wife as the hearer. The setting

happens in the morning takes a place in their car towards Collin's wedding. The speaker said **I'm just tired. I'm tired of having nothing I do matter.** The purpose of this dialog is to express his complain about his disappointment of the hearer's behavior all this time. He speaks angry in low tone, they argue in the car and Astrid is crying.

Table 4. Data 9 (01:21:51,060 --> 01:22:15,660)

Michael: I know what you're thinking, Astrid. That's why you hide your shoes, the jewelry you buy. As if every minute of my life I'm not reminded of it. I'm just tired. I'm tired of having nothing I do matter.		
Astrid: God, how can you say that? Including having that affair. Of course, what you do matters.		
S-Setting and scene	Situation	In the morning, in the car. The situation is serious and there is conflict.
P-Participant	Speaker	Michael
	Addressee	Astrid
E-Ends	Purpose	To express his disappointment
A-Act Sequence	Content	The conversation between Husband and wife about their problem.
K-Key		He speaks angry

Lament

Lamenting is something different with complaining, not need to be a speech act. According to the KBBI lamenting is crying accompanied by sad words, complaining (crying, screaming, etc.). In this dialog there is an expressive of lamenting, it

shows when the speaker said that her husband have an affair and she speaks with teary eyes. The setting happens in the evening, at the beach and still in the Amarinta's bachelorette party. Astrid found out that her husband is having an affair through a message that she read on her husband's phone, then they have a

fight in the car towards Collin's wedding. The hearer really feels sorry about that and gave her hug to calm her down. The

purpose of this conversation is to express her sadness and try to tell what she feels to the hearer.

Table 5. Data 10 (01:03:50,688 --> 01:04:42,250)

Rachel: You okay?		
Astrid: Yeah. Actually... No.		
Rachel: You could talk to me.		
Astrid: Michael is having an affair. *with teary eyes*		
Rachel: I'm really sorry, Astrid.		
S-Setting and scene	Situation	In the evening, at the beach. The situation is so crowded but they secede themselves from the crowd and just sat down facing the beach.
P-Participant	Speaker	Astrid
	Addressee	Rachel
E-Ends	Purpose	To tell Rachel about her sadness
A-Act sequence	Content	The conversation between Astrid and Rachel about an affair.
K-Key		She speaks in a low tone with teary eyes.
I-Instrument		Oral
N-Nom	Interaction	Astrid told Rachel a truth
G-Genre		Casual communication

Protest

This type of speech act is an expression or declaration of objection, disapproval, or dissent over something. The researcher also found only 1 data of this type in this research. There is an expressive of protest contain in the data above which spoken by the speaker (Rachel's Mother) and the hearer (Rachel). Rachel's Mother shows her disapproval of something with said **No, no, no, no! You can't wear that to meet**

Nick's Ah Ma. This scene happens in the morning and takes a place at a boutique shop. The purpose of this dialog is to give a statement that the speaker disagrees with the hearer's option. She speaks a little bit annoyed while holding her dress option and come closer toward Rachel. Her mother disagrees with a dress color that Rachel chooses, because she wants to Rachel wear a red one because it symbolizes good fortune and fertility in lucky color in China.

Table 6. Data 11 (00:10:16,327 --> 00:10:28,370)

Rachel: Hey, Mom, this one's kinda cute. What do you think?		
Rachel's Mother: No, no, no, no! You can't wear that to meet Nick's Ah Ma. Blue and white is for Chinese funerals. Now this, this symbolizes good fortune and fertility.		
S-Setting and scene	Situation	In the morning, at the boutique shop.
P-Participant	Speaker	Rachel's mother
	Addressee	Rachel
E-Ends	Purpose	To choose the best dress for Rachel
A-Act sequence	Content	Rachel asks her mom to help her pick out the dress to meet Nick's family.
K-Key		She speaks a little bit annoyed
I-Instrument		Oral
N-Nom	Interaction	Rachel's mom disagrees about Rachel's option in choosing a dress.
G-Genre		Casual communication

Deplore

This expression is a kind of speech act that express feelings of dislike, anger or annoyance at something that is not accordance with what is expected by the speaker. Deplore expressive is found in this utterance who spoken by the participants Eddie, Nick's cousin as the speaker and Fiona her wife as the hearer. The setting happens in afternoon, in one of high building in Hong Kong which is made as photo shoot

studio. They are doing photo shoot with their three children. The speaker said *Your dress is a disaster. If you'd worn a Bottega gown like I told you to, we'd be in the American Vogue.* to the hearer. The purpose of this utterance is to express his dislike of gown that she is wearing because she hopes her wife wearing Bottega gown that he has choose so thus they can be in American Vogue not in Hongkong Vogue which is classier.

Table 7. Data 12 (00:15:13,340 --> 00:15:21,330)

Eddi: Hong Kong Vogue? I knew it. Your dress is a disaster. If you'd worn a Bottega gown like I told you to, we'd be in the American Vogue.		
Fiona: You can wear that gown to hell, Eddie.		
S-Setting and scene	Situation	In the afternoon, in the one of high building in Hong Kong. The situation is serious in pose and shoots pictures.
P-Participant	Speaker	Eddie
	Addressee	Fiona

E-Ends	Purpose	To expresses his dislike of gown that Fiona is wearing.
A-Act Sequence	Content	After photo-shoot there is conversation about Eddie and Fiona about the gown she is wearing.
K-Key		He speaks annoyed/cranky
I-Instrument		Oral
N-Nom	Interaction	Eddie hopes that Fiona will wear Bottega gown that he has told.
G-Genre		Casual communication

Compliment

Compliment or praising expressive speech act is speech act that occur due to several factors, it can be cause of the condition of the hearer is in accordance with the reality, because the speaker wants to please the hearer, speaker wants to seduce the speaker or even because of the good deeds someone did to the speaker. From the analysis above, it is shown that Nick gives compliment to Rachel. The setting happens in

evening and takes a place at the coffee shop when they were talking about Collin's wedding while eating cake and drink coffee. The participants are Nick as the speaker and Rachel as the hearer, Nick speaks softly with pleading tone. The purpose of this dialog is to give compliment to the hearer because he proud of her clever girlfriend and wants to introduce her to his family at the Singapore. Beside that the speaker also praises the hearer to seduce her to come to Singapore.

Table 8. Data 16 (00:06:28,670 --> 00:06:35,282)

Nick: Come to Singapore. I want the whole island to meet the brilliant Rachel Chu.		
Rachel : Aww.		
S-Setting and scene	Situation	In the evening, at the coffee shop. The situation is happy and romantic.
P-Participant	Speaker Addressee	Nick Rachel
E-Ends	Purpose	Seducing Rachel to come to Singapore
A-Act Sequence	Content	The conversation between Nick and Rachel about attend Collin's wedding in Singapore
K-Key		He speaks softly
I-Instrument		Oral
N-Nom	Interaction	Nick praises Rachel
G-Genre		Casual communication

Greet

Greeting is something friendly or polite word when we meet someone and we give them the greeting words, in general the word “Hello”, “Hi” are the commonly words that people used in greeting. In the data above it shows that the speaker (Amarinta) expresses her happiness to greet the hearer

(Rachel), the setting is in the morning and takes a place at the airport. Amarinta greet Rachel with the words **Hi, Rachel!** with happy expression while hugging her. The purpose of this utterance is to express greeting to the hearer because she is happy for arrival Rachel and Nick in Singapore.

Table 9. Data 18 (00:19:06,710 --> 00:19:11,350)

Amarinta: Hi, Rachel! Oh, lovely to finally meet you.		
Rachel: Hello! Nice to meet you, too.		
S-Setting and scene	Situation	In the afternoon at the airport, the situation is happy.
P-Participant	Speaker	Amarinta
	Addressee	Rachel
E-Ends	Purpose	To greet them
A-Act	Content	When Nick and Rachel just arrived at the airport in Singapore, Amarinta and Collin was waiting there to pick them up.
Sequence		
K-Key		She speaks happy
I-Instrument		Oral
N-Nom	Interaction	Amarinta greet Rachel
G-Genre		Service conversation

Welcome

Welcoming is an act of the politeness, this is a positive or polite manner of the speaker in greeting the arrival of the hearer. In the data above we can identify this dialog as welcome expressive speech act, the participants Amarinta as the speaker said “**welcome to paradise**” to the guest as the hearer to welcome them in Samsara Island

which is this island as a place of her bachelorette party. Amarinta is a future bride who celebrates her bachelorette party in Samsara Island with her some girlfriends, one of the events is she paid all the stuff that the guests buy in the boutique. The purpose of this dialog is to welcoming people in a new place and hope all the guest feels joy and happiness in her party.

Table 10. Data 16 (00:56:29,620 --> 00:56:55,390)

Amarinta: Welcome to paradise. This is Samsara Island. This weekend is about sisterhood and connecting with the divine in all of us. So, I hope you'll all find your bliss... starting with... an all-paid shopping spree at the fashion boutique!		
Guest : *scream and run entering boutique*		
S-Setting and scene	Situation	In the morning, at the beach in Samsara Island. The situation is very quiet, there is only sound of waves.
P-Participant	Speaker Addressee	Amarinta and the guest
E-Ends	Purpose	To welcome her guest
A-Act Sequence	Content	Amarinta standing in front of guests to welcome them and gave them special treat to enjoy the bachelorette party.
K-Key		She speaks happily
I-Instrument		Oral
N-Nom	Interaction	Amarinta welcome all the guest to Samsara Island
G-Genre		Announcement communication

CONCLUSION

From the analysis of expressive speech act in Crazy Rich Asian movie, the researcher found that there are 57 utterances of expressive speech acts used in this movie, they are 8 utterances of apologize, 16 utterances of thank, 1 utterance of congratulate, 2 utterances of complain, 1 utterance of lament, 1 utterance of protest, 3 utterances of deplore, 13 utterances of compliment, 4 utterances of greet, 3 utterances of welcome. In the movie, the SPEAKING model is used to know how the meaning of the social context, the purpose of the interaction in detail and describe the informations into analysis text. From the data analysis it shows that the types of expressive speech act that oftenly come up are apologize, thank and compliment. It shows

that the characters in the *Crazy Rich Asian* movie more showed politeness and friendly attitude to others.

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THE CHANGING OF THE MAIN CHARACTER'S IDENTITY IN MOVIE *JUST CHARLIE* (2017)

Putri Miswa Safinuriska

English Department, Fakultas Bahasa dan Seni, Universitas Negeri Surabaya

Jl.Lidah Wetan, Kec.Lakarsantri, Surabaya, Jawa Timur 60213

Jungri1999@gmail.com

Abstract

Society constructs gender to distinguish the sexes of men and women. They believe that human is only born with two types male and female. Those are included in the term heteronormativity who have only two gender or sexual orientation options. Queer refers to people who have a gender identity or sexual orientation that differs from their biological gender. One of the terms Queer is Transgender which is a term for someone who needs recognition of gender identity from anatomical gender assigned at birth, or those who are considered ambiguous in their gender. Society finds it difficult to accept the existence of transgender because of the heteronormative. The experience of the story felt by transgender people is represented in the film *Just Charlie* (2017). This study aims to examine how gender identity is performed in the *Just Charlie* (2017) and how is the response of society. The theory used in this analysis is Judith Butler's "Queer" theory, specifically Butler's gender performativity. This qualitative study has resulted in two findings. First, the main character showed the major terms of gender performativity such as an act of cross-dressing, repetition, and revelation. Second, although the United Kingdom is a liberal country, people still cannot be free to choose their gender preference. This study proved that gender performativity makes the identity of gender not only determined by the sexual genital from birth but also something act repeatedly.

Keywords: Gender identity, gender performativity, movie, queer, transgender.

INTRODUCTION

Gender issues that are often discussed and brought up in the discussion of intellectuals have always been one of the warmest and quite controversial topics. Gender issues are back in the spotlight when transgender, queer, and non-conforming people voice, demand justice and accept their gender in a society that adheres to the gender binary. However, their gender identity is a big question among heterosexual people who only recognize feminine gender (generally associated with female sex) and masculine (generally associated with male gender). "Gender is a choice, role, or construction that a person uses. They are free to decide what

gender they want" (Butler137) (Alam, 2016).

Hall (1996) said that "Identity appears as an unresolved space or an unresolved problem". In the space between the many intersecting words. Until recently, we had mistakenly believed that identity was a thought and a fixed point of existence, the basis of a kind of action such as "true self" Logic. But identity is a process, and identity is divided. Identity is not a fixed point, but a contradiction. Identity is also a relationship between others and oneself" (Ramya & M, 2016). Boys will be rational, strong, protective, and assertive, according to traditional gender roles. While sex is not the same as gender. Gender is socially constructed, while sex is

biologically constructed. To put it another way, gender may be distinct from sex. According to traditional gender roles, boys will be rational, strong, protective, and assertive. But gender is completely different from sex. Sex is constructed biologically, but gender is socially constructed. In other words, gender can be different from sex (Meliá-Martí, Tormo-Carbó, & Juliá-Igual, 2020).

Society views gender variations (beyond feminine and masculine) as something strange and abnormal because these people are in conflict with the social constructs that have been adopted and carried out by heterosexual societies. This problem then triggers the emergence of the term "gender deviation" or "gender identity disorder". This term means that there is a conflict between a person's gender and gender identity. The absence of adequate knowledge about gender causes the emergence of information that is confusing and cannot be justified with regard to gender variations, thus giving a negative stigma in society regarding people outside the gender binary. Gender issues are also recorded and immortalized in the world of literature.

Gender is something we do, according to Judith Butler (Butler, 1990). Gender is not something we are born with or a God-given gender from birth; it is also not something we have. Gender is essentially a result of our behavior. Performativity is not something that can be controlled; it denotes

something else entirely. Sex and sexuality performance differs from sexuality and gender performance. It's the same way we put ourselves as gender or sexual beings, with constant or repetitive repetition and revelation of these behaviors achieving connection to others.

In this era, homosexual behavior is no longer a thing which is taboo in people's life. Especially people who live in several large countries such as America whose governments legalize LGBT acts. But the fact that some heterosexuals still cannot accept that decision still does not avoid discrimination and difficulties in freedom of expression for those homosexuals, including transgender people. Discrimination among transgender continues despite LGBT rights in the United States (Nazish, 2020). No matter LGBTQ people are seen and treated as sick, crazy, and dirty. According to research, Americans are overwhelmingly conservative when it comes to lesbian, gay, bisexual, and transgender (LGBT) issues, but their rights are not equally protected in all states.

This LGBTQ issue was adapted in many films. One of them is a movie that will be discussed in this this research which are considered to indicate a as gender performativity, namely *Just Charlie 2017*. Kind of British movie drama, this film is written by Peter Machen and directed by Rebekah Fortune, as someone who always struggled with her own identity. As Rebekah said in the interview that "she has always

struggled with her own identity, never really feeling she fit in, and that is the things that inspired her to make the film also” (Intosh, 2020). The stars of the film are Harry Gilby, Scot Williams, Karen Bryson, and Travis Blake Hall. Just Charlie film was released on March 11, 2017, by Seahorse Films (IMDb, Inc. n.d.). This movie represents how gender is based on someone's performance but their sex. It's unique in that it's about a young adolescent boy trying to figure out his gender identity, while most movies are about an adult guy.

Study by Hifa Farahdilla Leliyana's from English Department, Airlangga University, entitled The Representation of Gender Performativity in Einar Wegener/Lili Elbe, A Character in *The Danish Girl (2015)* Movie (Leliyana, 2005). Using the theory of gender performativity by Judith Butler, Leliyana aims to show how gender performativity is being represented in Einar Wegener or later became Lili Elbe. The finding of this study is that cross-dressing, the repetition of acts, and revelation are the way gender performativity happens on the character Einar or Lili. This film tells the story of a man named Einar who lives in Denmark. He came to be known as Lili Elbe. In the past, Einar posed as a female model for paintings made by his wife until he decided to change his identity as a woman. Einar is secretly wearing women's clothes and in a relationship with a man. Until one day he decided to do genital surgery as recommended by his doctor.

Wuri Rahmawati and Abdillah Nugroho also analyze Butler's Gender Performance On Scarlet Letter Movie (Rahmawati & Nugroho, 2019). By presenting the protagonists who have dominant gender performance in the Scarlet Letter movie, this study tries to explain the problem faced by Hester Prynne as a woman in Puritan and also analyze the factors causing the problems and examine some solutions done by Hester Prynne. Applying the theory of gender performance by Judith Butler, this gets the result that the problem faced by Hester is to adapt the culture in the Puritan community such as activities, dress style, her principles, and others. And different stereotype between Hester and Puritan society is the most factor that appears in this movie. With the finding conclusion that *"people should be more tolerant and respect each other without even consider their gender."*

The study of Gender Performativity in Rizal Mantovani's Air Terjun Pengantin by Anton Sutandio (Sutandio, 2015), explores body images and sexuality, two elements of gender performativity. By using Judith Butler's understanding of gender performativity, this research shows how the idea of gender actualizes between the immortal paternalistic and misogynistic Indonesia and the contemporary Indonesian gender discourses. The movie itself specifically defies the notion of New Orde's of heteronormativity, which upshot enriches the fluidity of the discourse and *"prevents any generalizations of gender*

regimes” (Sen and Stevens, 1998, p. 8).

Unlike the previous research, this study will focus on gender performativity as depicted in *Just Charlie (2017)*. Judith Butler's gender performativity theory (Butler 1990) focuses on Charlie's performances through his act of cross-dressing, repetition of acts, and eventual revelation as transgender. This study also looks at how society reacted to his decision to be a transgender person. This research showed that in *Just Charlie (2017)* movie, Rebekah Fortune uses the character Charlie to illustrate the picture of gender performativity.

METHODS

To represent how the main character who experienced being transgender change his Gender identity in *Just Charlie (2017)* movie, this research was carried out by applying the queer theory by Judith Butler focused on Butler's Gender performativity. First, this study provides a descriptive explanation of what happens to the scene and the transcription. Then, applying Butler's theory of gender performativity to interpret and find meaning from the data. In addition, this research also uses *mise-en-scène* by Louis Giannetti to analyze some elements. The main source of the data is the film itself (*Just Charlie (2017)* Movie). Collected the data by downloading the original film from an online site. On the first step, this study opened the data and watched the film many times. Furthermore, this study also captured

scenes related to the topic which supported the analysis of the data. The scenes captured are the scenes showing Charlie's character performed gender performativity from his act of cross-dressing, repetition acts, and revelation. It also captured scenes that show how people in his society such as his family and his friends treated or responded to him as transgender. Then capturing the scenes and transcribing the scripts, the study found the problem inside the text for then analyzed their narrative aspects.

RESULTS AND DISCUSSION

This research focused on analyzing the transgender character shown in the *Just Charlie* movie. Using the main character Charlie as the subject of the study. This movie talks about a young teenage boy named Charlie Lyndsay an adolescent living with body dysphoria, or the feeling that they were born into the wrong body. And since the gender issue still considered taboo in society, the research also analyzes how society reaction toward Charlie.

Charlie's Acts of Cross-Dressing

The movie started with an explanation about Charlie, a young teenage boy, who seems happy playing soccer. Set in The United Kingdom as a country that is already known as a country that legalizes LGBTQ. However, the truth is transgender issues in the UK are moving forward still getting a real struggle. A teenage soccer star

Charlie and his father see soccer as a way out of a dead-end factory life for him. But Charlie is struggling with his gender dysphoria and is torn between shedding his male identity and his father's expectations.(Dunn, 2021) Charlie begins his gender transition while continuing to pursue the dream of becoming a soccer star, With dramatic yet surprising results for himself, his family, and his community also.

The act of cross-dressing done by Charlie can be seen through his preference of wearing women's clothes rather than men's clothes. The first scene that shows Charlie's act of cross-dressing is started when he walks into the wardrobe room at his family's wedding. Charlie looked around the room and picked up the heels that women usually wear at weddings. He took off his bluchers, replaced them with the heels he took. He seems satisfied using those heels before his sister enters the room, making Charlie take off his heels and replace them with the bluchers he wore earlier. This is the first scene that shows Charlie wears women's stuff. In this context, Charlie wearing heels is what he wants to do, although the scene of him taking off his heels and replacing them with bluchers as quickly as possible when his sister catches him in the wardrobe room proves he is still hiding them from others. When he wears heels even in a state that no one else can see, it shows his gender preference. At this stage, Charlie's gender identity can be seen. He tends to be a woman

rather than a man.

The scene above uses a close-up shot. The close-up shot tends to elevate the importance of things and often suggesting a symbolic significance (Giannetti, 2001). This scene shows beside Charlie's black bluchers, he wears white heels. The white and black color here often related to the positive and negative sides of someone. Zelanski and fisher argue that the color white can be symbolized, peace, purification, isolation, and spaciousness. On the opposite Klepsch and Logie argue that black can symbolize compulsiveness, or suggest an intellectual (Stolley,2012).White heels symbolized his peace while pretending as a woman and the black bluchers indicate the negative side of Charlie's compulsiveness as a man. These two different sides imply Charlie is still struggling and confused about his gender identity.

The scene uses a medium shot focuses on Charlie seeing his appearance in the small mirror on his hand wearing a headband and pink clothing. The medium shot is a functional shot that contains a figure from the knees or waist up. It is useful for carrying movement, shooting exposition scenes, and dialogue (Giannetti, 2001). In this scene, Charlie is looking at his appearance in a small mirror in his hand when he is wearing a pink dress and headband. Pink color itself usually indicate as girls color. However, Zelanski and fisher argue that pink has associated with calmness, kindness, love,

nurturance, and being unselfish (Stolley, 2012). This is in accordance with Charlie's condition when using it. Charlie, who was initially curious about his sister's former clothes, tried to stick them on her body. Doing this in his room didn't make Charlie feel safe at the sound of his father's voice. He decided to take the package of clothes to a forest near his house and return to wearing it more freely. He seemed to admire himself. The color dominated the scene is green as Giannetti argue that green reflected aloofness and serenity (Giannetti, 2001).

Another portrayal of Charlie does cross-dressing is shown in those all figures above. Both the scenes above use a close-up shot and eye-level angle. The few close-ups in the movie are reserved primarily for the character, forcing the audience to become more involved with the character's feelings. Pans shot as the camera movement, to permit the images to be recorded clearly (Giannetti, 2001).

At the top left, shows a scene of waxing the legs Charlie did in the shower. Basically, men tend to let the hair on their legs, and waxing behavior on the limbs such as hands and feet is a habit that is usually done by women. Another act is Charlie's acting make up which is done sequentially in one scene. Make-up is a part of mise-en-scene, and it can support the performance of Charlie's feminine side. This picture on the

top right shows Charlie putting the blush on the brush, followed by an act Charlie applying mascara at the bottom left, then ends with an act Charlie appears to be applying red lipstick on his lips at the bottom right. Red lipstick is empowering, it draws people's attention especially on the mouth part. It means Charlie used the red color in order to empower his feminine side.

After applying all of that stuff, his father suddenly comes into his room and figures out his appearance. Charlie looked surprised and tried to deny it. It is proved through this script:

Daddy: what are you doing?

Charlie: I don't know.

Daddy: You are not a little kid anymore; you can't do stuff like that.

Charlie: No, it's not what you think.
(00:25:06)

These words "it's not what you think" implies Charlie still trying to hide his true identity. Charlie's way of performing gender shows expresses Butler's idea of a gender parody. "Gender parody reveals that the original identity after which the gender model itself is an originaless imitation".(Butler, 1990) Charlie proved that men can be feminine too. In other words, gender is very fluid. Butler argues that there is no genuine gender (Butler, 1990). That is, one needs to imitate gender which is done continuously.



Figure 1. *Just Charlie (2017)*



Figure 2. *Just Charlie (2017)*

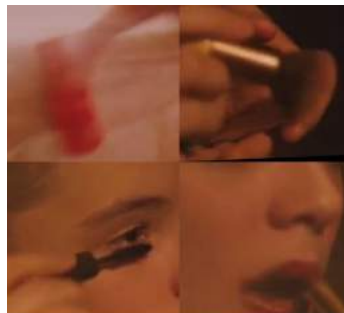


Figure 3. *Just Charlie (2017)*

Charlie's Repetition of Acts

Charlie has to repeat his performativity to be proved that he acts based on the gender he preferred not by the gender he assigned to. Performativity is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalization in the body context, sustained cultural duration (Butler, 1990).

After the incident was caught by his father when he was pretending to like a woman by wearing make-up, Charlie began

to struggle with his family. Fortunately, his mother and his sister decide to support him. With the help of his mother who spoke to the coach of his football club, Charlie eventually joined the women's soccer club and quit from his previous soccer club. In that club, Charlie feels comfortable and happy. He needs to know more about his gender identity and learns all about women. The acts done by Charlie are called repetition acts.

In figure 2 Charlie is seen using his older sister's headband and clothes secretly. In this

medium shot of figure 4, Charlie is seen using a hairpin or headband like a woman every time he comes to practice with his new soccer team. This upgrade stage of his action proves his feminine side has been increased. He gets more confidence in wearing girls' stuff openly not even hide it anymore.

Charlie did the repetition of action over and over again, the more he dared to show his true self. Both scenes above use a medium shot, focusing on Charlie and his sister. The visible proxemic patterns of both figure are intimate, that involvement as love, comfort, and tenderness between individuals (Giannetti, 2001). It showing that both Charlie and his sister have a good relation each other.

In figure 5, you can see Charlie's older sister who is doing Charlie make over. It uses two shot and over-the-shoulder which means there are two figures inside the scene, one with part of his or her back to the camera, the other facing the camera. Giannetti argue that a scene which uses a mirror in a movie shows fragility (Giannetti, 2001). Eve, the figure behind Charlie, in that scene, showing expression of the kindness of sister. From the sentence, it can be implied that Eve tried to support Charlie and bring out his confidence. The focus-shifting technique here used for

focusing on the main part of the scene. A shrewdly chosen filter makes the girl stuff foreground look blurry. It is not that hard to predict what is the situation that appear in the scene, because the filtered photography says it all (Giannetti, 2001).

Unlike figure 5, figure 6 uses a tracking shot to capture a sense of movement in or out of a scene (Giannetti, 2001). It is different from push-in or pull-outs, because they do not simply move toward or away from the subject, they move with the subject. The camera tracks with them wherever they go with done purposefully to know where is the character going and what will happen when they get there. Charlie hangs out with his sister to a market doing window-shopping, smelling the perfume's tester, just like what girls usually do. With dressing as a girl, he also put on a long hair wig to be more like a female.

Charlie's repetition reflects Butler's theoretical idea that gender effects are generated through bodily stylization and, therefore, should be understood as mundane ways in which gestures, movements, and styles are of various kinds. is an illusion of a gender-compliant self (Butler, 1990). Gender is an identity that is slowly being constructed and formed by doing a repetition of acts.



Figure 4. *Just Charlie* (2017)



Figure 5. *Just Charlie* (2017)



Figure 6. *Just Charlie* (2017)

Charlie's Revelation

Charlie realizes what he feels or what he has been doing cannot be accepted by his surroundings. Many people asked him to stop, especially his father. After Charlie dressed up like a girl (figure 3), his father suddenly entered Charlie's room and looked surprised by what Charlie was doing. There was an argument that his mother immediately broke up with. As soon as the atmosphere begins to calm down, Charlie meets her father who is being calmed by her mother, and has a small conversation about what happened before.

Charlie: I promise I won't do it again, it's just ... I'm sorry. I am ...

Father: ok ..., ok ..., we'll just move on, yeah?

Charlie: yeah.
(00:30:52)

The conversation proved that Charlie's father was not okay with Charlie wearing and having women's clothes. When he said "I promise I won't do it again", means that Charlie had done things like this and he promised to stop, but in fact, he keeps doing it in secret.

As things go, Charlie's revelation starts when he received support from his mother to join the ladies soccer team. The revelation happens when his mother tells Charlie's dad to get him on the ladies soccer team.

Mother: Mick runs a team that Charlie could play for.
Father: Isn't that the team he's already playing for?
Mother: It's a ... ladies team over in Lichfield.
Father: A ladies team?
Mother: Yeah.
Father: But he's not a lady.
 (00:45:37)

After joining the ladies soccer team, Charlie started to open up little by little about his identity even though he faced so many rejections from society and discrimination towards him, it does not stop his desire to be a female.

In the last scene of the film, Charlie is shown to be a bridesmaid in his older sister's wedding, which means that Charlie has come out as transgender. In this scene, Charlie has received a lot of support not only from his older sister and mother but also from his best friend when he was on the previous

soccer team as well as his father. She doesn't need to feel guilty about her gender identity anymore. Previously she could only be comfortable acting like a woman, wearing women's clothes and make-up in front of her mother and sister, but in that scene, she confidently wore a dress with full makeup on her face, and high heels walked in the middle of invited guests. so many. This scene uses a medium shot and an eye-level angle to focus not only on Charlie's expression but also on her dress. In the scene, Charlie likes to wear complete makeup on his face, with a shiny dress, which is an element of women's clothing. The dress itself can be interpreted as women's clothing that covers the upper body and hangs over the legs. As Butler said that gender attributes are not expressive but performative (Butler, 1990), the way Charlie performs his actions proves that gender is performative.



Figure 7. *Just Charlie* (2017)



Figure 8. *Just Charlie* (2017)

Society's Responses



Figure 9. *Just Charlie* (2017)



Figure 10. *Just Charlie* (2017)



Figure 11. *Just Charlie* (2017)

Being transgender is closely related to being discriminated against by society. Charlie also being oppressed in many ways. The first discrimination seen in the movie is discrimination from his school society. Figure 8 shows that he got bullied in by his school society unexpectedly his best friend also keep distance from him. He tried not to care when his friends made a laugh at him and gossiping behind him. It is proved by the act of Charlie keep walking instead of responding to the situation. He realizes that he is being bullied but he also realizes that there is nothing he could do about it. The scene uses a medium shot with a three-shot

angle. It shows how his best friend stares at him, wondering about his appearance. A functional shot, according to Giannetti, is helpful for shooting exposition scenes, for carrying movements, and also for dialogue (Giannetti, 2001). Public distances as the proxemic pattern to displays of emotion that are considered as bad form (relation) (Giannetti, 2001). The dominant color in these scenes is black. The black school jacket color represents how the situation is. Black is the color of villainy (Giannetti, 2001). It is related to the environment which seems unfriendly towards Charlie, his school friends discriminate against him.

Another discrimination came from several women on their new soccer ball team who did not accept Charlie's existence because they were considered unfair during the competition. It proved by the narration below:

Girls 1: but that's like you, isn't it?
Sophe (Charlie's friend): what are you trying to say?
Girls 2: c'mon sophe. You always chasing the boys.
Sophe: Charlie ain't boy.
Girl 1: Charlie has a dick, doesn't he?
Sophe: you've been looking?
Girl 1: No, but, I'm sure. you've seen it plenty of times.
Sophe's friend: Come on. we're meant to be a team, aren't we?
Girl 1: No, not while he is here. I'm going and I'm making sure he doesn't come back. It's not fair!
Sophe: What's not fair?
Girl 2: I know sophe, why don't you go and play with a boy's team?
Sophe: Cause I don't want to.
Girl 2: Exactly!
Girl 1: Mick should have never put him on the team. We don't need him or whatever the fuck he is, fucking tranny or whatever.
 (00:55:57)

The words "We don't need him or whatever the fuck he is" indicate rejection for Charlie's existence in the team. Same as before, this scene also uses medium shots whenever the cast on that conversation speaks. In this case, the lighting scene that looks dark makes the atmosphere even tenser.

Not only being discriminated against by his friends but also got rejected by his father. After he caught his dress up like a girl, he seemed shocked and carried away with emotion at once.

Father: What are you doing?
Charlie: I don't know.
Father: What do you mean you don't know?
Charlie: I can't explain.
Father: You're not ..., you're not a little kid anymore, you can't do stuff like that. It's weird.
Charlie: It's not ..., it's not what you think.
Father: Ok, take it off.
Charlie: Dad...
Father: No, take it off
Charlie: Dad!
Father: Take the makeup off!!
 (00:25:06)

From the conversation, it can be implied that Charlie's father is not okay with Charlie's interest in wearing girl's clothes. By saying the sentence "you're not a little kid anymore, you can't do stuff like that. It's weird." This phrase used to deliver a message that Charlie should act the same way he supposed to.

At the same time, not long after the conversation, Charlie received physical harassment from his father. Charlie's face black wipers to clean his face while saying "Wipe that shit off your face!". He then rubbed Charlie's face roughly with that wiper.

The scenes above showed Charlie got physical harassment from his father after he found out Charlie dress up like a girl. The scene uses medium-shot and high angle focuses on

how Charlie's father wiped Charlie's face roughly. Giannetti stated that high angles tend to make people look powerless (Giannetti, 2001). Charlie tried to defend himself by pushing his father back until his mother came and saved him. As he became calm down by his mom, Charlie still crying and said that he should be a girl like Eve (his sister). His father getting angrier after heard that by saying "You can't mess about anymore mate! You growing up! You are a young man." The word *man* indicates Charlie's identity that he has from birth. So basically, his father strongly rejected Charlie's performance as a girl kicked him out of the house.

CONCLUSION

Based on the analysis, it can be concluded that the main character Charlie in *Just Charlie* (2017) has changed his identity by showing the representation of gender performativity. The main character showed the act of cross-dressing, repetition, and revelation. Charlie begins to do cross-dressing and make repetition of the gestures, acts, and behavior that is related to the feminine side (woman behavior). His gender performativity shows that gender is defined by an act that is done continuously. Lastly, he makes his revelation after being supported by his stepmother and sister. Besides small acceptance from his family, Charlie got struggling a lot with the rejection from many sides. Although the United Kingdom is a

liberal country, people still cannot be free to choose their gender preference. Charlie faced this treatment from his friends, his father, and his grandmother. All of them refused to talk to Charlie after found out about Charlie's gender preference. His father tends to ignore Charlie and treat him like a stranger, also got bullied by his school friends. Charlie also got physical harassment from some boys that his girlfriend introduced to him. In conclusion, this study proved that gender performativity makes the identity of gender, not only obtained from what the sexual genital from birth, but also something acts continuously.

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