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SASTRA

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DAFTAR ISI

CULTURAL FILTERING STRATEGIES IN TRANSFERRING MEANING FROM ENGLISH INTO INDONESIAN

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Abstract

This research is an annotated translation research. In this research the researcher discusses the linguistic patterns in transferring meaning from English into Indonesian. Empirically speaking, it naturally happens, when a text from a foreign language is going to be meaningfully transferred into another language. It is due to the fact that the language system of the foreign text is different from the language system of the target text. In this research the researcher was trying to find out the difficulties that are encountered by the researcher as a translator when translating a text from English into Indonesian, specifically in the culture-specific items. The problems found by the researcher will then be analyzed and given acceptable reasons by the researcher/translator for their solution. A novel entitled The Way We Were is used as the data source, meanwhile the research data is word or words lexically unequivalent to the target text. The research method is introspective and retrospective. The theory used to analyze the research data is Chesterman's theory, specifically cultural filtering which is under the pragmatic strategies. From the findings of the research, the researcher concludes that out of four categories of cultural filtering strategies, only two were used. Out of the 6 data which are analyzed in this research, there are 4 data that use naturalization strategy, and 2 data used adaptation strategy.

Keywords: Annotation, cultural filtering, transferring meaning, translation strategy

INTRODUCTION

Translation has been an important aspect in the current communication. Through translation, we may grasp what does something mean in other languages. According to Pym (2014), translation can be seen as a constant process of updating and elaborating, rather than as some kind of physical movement. It is a process rather than a product, and we can find evidence of that process everywhere. Any use of language that rewords or reworks any other piece of language can be seen as the result of a translational process.

In his book, Pym (2014) also quoted some experts in defining what a translation is. The first expert he quoted is Papastergiadis who states that translation is "a metaphor for understanding how the foreign and the familiar are inter-related in every form of cultural production". While Sallis notes that translation is part of all meaning production; there is no non-translation. In addition, Pym also quoted Apter's idea about a translation, he mentiones that translation is *a means of repositioning the subject in the world and in history; a means of rendering self- knowledge foreign to itself.*

Translating is a set of processes leading from one side to the other. Different translators may come up with different translation of the same term. One of them might argue that *translation should explain the source culture*, so they might add a long footnote to explain the term; another translator could say *translation should make things easy to understand to the target culture*, the third translator might consider that *the translation should re-situate everything in the target culture*, and the other might think that since the source text is not focusing about the term, they do not think it is needed to translate it and then calmly delete the term (Pym, 2014).

Pym (2014) stated that what we say in one language *can* have the same value (the same worth or function) when it is translated into another language. The relation between the source and its translation is then one of equivalence (*equal value*), this "value can be on the level of form, function, or anything in between. Equivalence here does not mean that languages are the same; it means that the values can be the same.

One of the most essential aspects of translation is naturalness, means that it must sound natural in the source language, as if it is directly written in the source language text, and does not sound like a translation, so that the readers can get the message clearly. According to Pym (2014) in natural equivalence, a word should be the same whether it is translated from one language

into another language or the other way around, and it should not be affected by directionality. Pym added that according to Seleskovitch, a translation can only be called natural when the translator successfully made the readers forget about the form of the source text. Seleskovitch also recommends to focus on the sense that can be expressed in all languages.

Translation has helped many people in understanding a literary work. Some people believe that literary work is one of the most influential media in translation. One literary work that is popular in today's society is a novel. Many people like to read a novel during their spare time. From the translated literary work, in this case novel, people can also find out about the others' cultural aspects as it is usually implied in the context, whether it is directly written, or not. It is used to show the author's intentions, and a media to communicate with the readers.

In translating a text, a translator may encounter some difficulties in finding the equivalents of some words or expression. The difficulties may occur in the aspects of language, for example words, phrases, clauses, and sentences. The difficulties may happen because English as the source language in this study, and Indonesian as the target language do not share the same grammatical concepts or language structures, for example, the plurality in English is mostly marked by suffix –s, while in Indonesian there are no explicit markers to show that a word has a plural meaning. In addition, the difficulties

may also be found in the cultural concepts because every language has their own cultural concepts, and we cannot always find the most acceptable equivalent translation.

In this research, the researcher, who is also the translator will be focusing on some culture-specific items using a strategy proposed by Chesterman, namely cultural filtering, which is under the pragmatic strategies. This strategy is divided into some categories; they are naturalization, domestication, or adaption, which describe how the source language texts, particularly culture-specific items, are translated as target language cultural or functional equivalents, so that they are in line to the target language norms. In the opposite procedure, some items are not adapted into the source language, but borrowed or transferred directly, they are exoticization, and foreignization or estrangement (Chesterman, 2000).

The researcher was trying to find out the difficulties that are encountered by the researcher as a translator when translating a text from English into Indonesian, specifically in the culture-specific items. The problems found by the researcher will then be analyzed and given acceptable reasons by the researcher/translator for their solution. The researcher/translator chose to translate a text from English into Indonesian because of her understanding and familiarity to the Indonesian language, as Indonesian is the researcher's/translator's mother language. Furthermore, this study also deepens the

ability in translating and analyzing both the source language and target language texts.

There are some studies that discuss about culture-specific items. Some of these studies are *Analysis on Translation of Cultural Terms in Dan Brown's The Da Vinci Code Novel from English into Indonesian* written by Kuswahono (2019) and *The Implementation of Cultural Filter in English-Indonesian Translation of Children Comic The Wizards of Mickey: The Dark Ages* conducted by Tacazely et al. (2019).

Kuswahono (2019) has done a study to find out what cultural terms used in the translation of Dan Brown's *The Da Vinci Code* novel, what translation techniques used by the translator in translating those cultural terms from English into Indonesian, and why the translator used those translation techniques. From this study, the researcher found 174 cultural terms used in the novel. By using Newmark's five types of culture, these terms were divided into five types, they are 11 terms in the ecology category, 48 terms in the material category, 4 term in the social culture category, 110 terms in the political and social organization, and 1 term in gesture and custom category. As for the translation techniques, the reseacher found out that the translator used Molina and Albir's translation techniques that consisted of seven techniques, namely transposition, pure and naturalized borrowing, calque, established equivalence, discursive creation, and linguistic amplification. The reason why the translator

used those translation techniques was to maintain the foreign-culture nuance and atmosphere of the story, as well as its originality and naturalness.

The difference between the researcher's study and Kuswahono's is that the researcher's study used cultural filtering strategies proposed by Chesterman (2002), while Kuswahono used translation techniques by Molina and Albir (2002). Another difference is that the researcher's study belongs to the text analysis and translation, where the researcher translated the source text by herself, then gave commentaries of her translation, also known as annotation, while Kuswahono's is a descriptive study.

The study conducted by Tacazely et al. (2019) explaining the cultural filters found in the translation of children comic and the achievement of functional equivalence. The result showed that there are 6 dimensions of cultural filter in the translation of children comic *Mickey Mouse: The Dark Ages,* these dimensions are; directness versus indirectness, orientation towards self-versus orientation towards other, orientation towards content versus orientation towards addressees, explicitness versus implicitness, ad-hoc formulation versus verbal routines, and active voice versus passive voice.

The difference between the researcher's study and Tacazely et al.'s is that the researcher conducted an annotation study using both qualitative and quantitative method, while Tacazeli et al.'s is a descriptive

qualitative study. Furthermore, the source text used by the researcher is a contemporary novel entitled *The Way We Were*, meanwhile Tacazely et al. used a children comic namely *Mickey Mouse: The Dark Ages*.

METHODS

This research is in the area of text analysis and translation that covers a study of translation with commentary (or annotated translation). The researcher also conducts an introspective and retrospective research by translating the text and writing a commentary of her own translation process (Williams and Chesterman, 2002). According to Oxford Learner's Dictionaries, introspective is *tending to think a lot about your own thoughts, feelings, etc.*, In addition to the definition provided by the dictionary, Nunan (2001) also stated that the process of observing and reflecting on one's thoughts, feelings, motives, reasoning process, and mental states with a view to decide the ways in which our behavior is being detemined is called introspection. The introspective method in this research means that the researcher/translator introspects her own thought during the process of translation by asking herself some questions. While retrospective according to oxford Learner's Dictionaries is *thinking about or connected with something that happened in the past*. Furthermore, Nunan (2001) stated that retrospective data are collected some times after the event under investigation has taken

place. In this research, restropective method is done by the researcher by investigating what she has done during the translation.

The method used in this research is both quantitative and qualitative. Qualitative in this research means that the samples are unique and the researcher focuses on the process (process of translation). Unique here means that there are no two of the same datum out of the collected data. The researcher is focusing on how the translation is done, and this is the reason why this research is process-oriented (Nunan, 2001). Furthermore, this research is also quantitative research because the researcher focuses on the result of the translation that should be analyzed. It can also be said that this reseach is outcome-oriented (Nunan, 2001).

The source of the data is a novel entitled *The Way We Were* written by Elizabeth Noble and published by Penguin Books in 2011, and its translation which is done by the researcher herself. The reason why the researcher/translator selected this book to be translated and analyzed is because *Daily Mail*, a British daily middle-market tabloid newspaper, praised this novel by saying that when our life don't go the way we expected it to be, this novel will move us, and we can really feel it (Noble, 2011).

RESULTS AND DISCUSSION

In this part, the researcher discussed the data of the culture-spesific items found in the translation using cultural filtering strategies. There are four categories that belong to cultural filtering strategies by Chesterman (2000), they are: 1) naturalization, 2) domestication, or adaptation, 3) exoticization, and 4) foreignization or estrangement.

In naturalization and domestication or adaptation, to make the translation in line with the norms in the target language, the source language items are translated as target language cultural or functional equivalents. While in exoticization and foreignization or estrangement, those items are not adapted to the source language, but rather borrowed or transffered directly.

There are many culture-specific items found in the translation, but due to the limitation of the research, there are only a few data that can be presented in this research. Below are the examples of analysis.

Cultural Filtering: Naturalization

Munday cited Nida (2008) defined that the message of the source text must be transferred according to the target text's linguistic needs and the goal is to complete the naturalness of expression and finding *the closest natural equivalent of the source language message*.

Furthermore, for the reader to get the information and emotional effect intended by the source language writer, the translation must be natural and easy to understand, so it had the same dynamics as the source language message (Larson, 1998).

Table one, naturalization, **The Way We Were** is the title of the novel, and it is translated as *Masa Lalu Kita.* Because if it is translated literally, it will become *Cara Kita Dulu* and it doesn't sound natural in the target language.

Thus, it is translated *Masa Lalu Kita* to make it more natural, and acceptable in the target text.

Table two, naturalization, in the data above, the source text **These were just a minute or so**... is naturally translated into *Ini hanyalah sebagian kecil*... in the target text. Because if it is translated literally, it will become *Ini hanya semenit* and it sounds awkward in Indonesian, the readers may not be affected by reading it. Thus, it is translated *Ini hanyalah sebagian kecil*... to make it more natural.

Table three, naturalization, the English source text ...**and no amount of skilful tying, or artfully untucked shirt, could make that look good** is translated into Indonesian as ...*tidak peduli seberapa mahir pun kau mengikatnya, atau seberapa bagus pun caramu tidak memasukkan kemejamu ke dalam rok atau celanamu, dapat membuatnya terlihat bagus*. Because if it is translated literally, it will become ...*dan tidak ada jumlah ahli mengikat, atau berseni memasukkan baju, dapat membuat itu terlihat bagus* and it doesn't sound natural in the target language. Thus, it is translated ...*tidak peduli seberapa mahir pun kau mengikatnya, atau seberapa bagus pun caramu tidak memasukkan kemejamu ke dalam rok atau celanamu, dapat membuatnya terlihat bagus* to make it more natural.

Table four, naturalization, the English source text ...**a stream of girlfriends** is naturally translated into Indonesian as ...*beberapa kali berganti kekasih*. Because if it is translated literally, it will become ...*aliran kekasih* and it sounds awkward in the target language. Thus, it is translated ...*beberapa kali berganti kekasih* to make it more natural, and acceptable in the target text.

Table 1. Naturalization

English	Indonesian
The Way We Were	Masa Lalu Kita

Table 2. Naturalization

English	Indonesian
These were just a minute or so away from being full-blown, shoulder-shaking sobs, and she was determined that wasn't going to happen.	**Ini hanyalah sebagian kecil** dari isak tangis yang tersedu-sedu dan bahu yang berguncang, dan Susannah bertekad hal itu tidak akan terjadi.

Table 3. Naturalization

English	Indonesian
They still had to wear a tie, for God's sake, **and no amount of skilful tying, or artfully untucked shirt, could make that look good.**	Mereka masih harus mengenakan dasi, demi Tuhan**, tidak peduli seberapa mahir pun kau mengikatnya, atau seberapa bagus pun caramu tidak memasukkan kemejamu ke dalam rok atau celanamu, dapat membuatnya terlihat bagus.**

Table 4. Naturalization

English	Indonesian
He went out with girls—had already had **a stream of girlfriends**.	Dia berkencan dengan banyak wanita—sudah **beberapa kali berganti kekasih**.

Cultural Filtering: Adaptation

Adaptation is about cultural equivalence where a recognised equivalent between two situations is used (Newmark, 1988). In addition, adaptation can be defined as a special kind of equivalence, it is a situational equivalence that can be used in some cases where the type of situation in the source language message is unknown in the target language culture (Hatim & Munday, 2004).

Table five, adaptation, the phrase …**thirty miles**… in the English source text is translated into …**sekitar empat puluh delapan kilometer**… in Indonesian target text. This is called adaptation. The word **miles** is unfamiliar in the Indonesian target text, so the translator adapted it into the more familiar term, namely *kilometer*.

Table six, adaptation, the phrase …**fifty yards**… in the English source text is translated into …*lima ratus meter*… in Indonesian target text. This is called adaptation. The concept of **yards** is unknown in the Indonesian target text, so the translator adapted it into the more familiar term, namely *meter*.

Table 5. Adaptation

English	Indonesian
She'd once pulled into the Texaco filling station on the outskirts of the village with the petrol gauge reading 'you should have filled up **thirty miles** ago, you moron', only to see Rob's father, Frank, at the opposite pump.	Susannh pernah berhenti di pompa bensin Texaco yang terletak di pinggiran desa dengan meter bensin bertuliskan 'seharusnya kau mengisinya **sekitar empat puluh delapan kilometer** yang lalu, orang bodoh', hanya untuk melihat ayah Rob, Frank, di sebrang pompa.

Table 6. Adaptation

English	Indonesian
Calling from **fifty yards** away, and waving at her manically, oblivious to the stares it earned her.	Memanggil dari jarak sekitar **lima ratus meter**, dan melambaikan tangannya dengan penuh semangat, tidak sadar akan tatapan yang didapatnya karena sikapnya.

CONCLUSION

Based on the result and discussion that has been presented, the researcher/ translator concluded that naturalness is one of the most important aspects in translation. According to some experts, the main purpose of a translation is to find out the closest equivalent in the target text, and it should be natural. This is why the researcher/translator tended to use naturalization and adaptation in this research. So she can provide a proper and natural translation in the target language that the further readers may fully understand the content of the text.

From six randomly chosen data, the researcher found that there are four data that used naturalization, and two data used adaptation, those data are analyzed by using Chesterman's translation strategies, namely cultural filtering, which is under the pragmatics strategies.

Out of the four categories that belong to this strategy, only two were used, they are naturalization, and adaptation. Other than the cultural strategies, the researcher also used other supported theories in order to solve the problems emerging during the process of translation

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ENGLISH-INDONESIAN CODE MIXING FOUND IN THE *SUMMER TRIANGLE* NOVEL BY HARA HOPE

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Abstract

Code mixing is a phenomenon that occurs everywhere. In Indonesia, it is found that the people often mix their language with other languages, one of which is English. The mixing of these two languages is found not only in spoken but also in written form. The aims of this research are to find out the types of code mixing, the reasons for code mixing, and the syntactic units of code mixing in the Summer Triangle novel by Hara Hope. The data studied are narrations and utterances of the characters which contain English-Indonesian code mixing. The researcher uses the qualitative method and documentation technique in this research. In examining the data, the researcher uses theories from Hoffman (1991), Savile-Troike (1986), and other experts. The result of the research shows that there are 216 data of code mixing in the Summer Triangle novel. The types of code mixing found are intra-sentential code mixing (87.04%), intra-lexical code mixing (6.02%), and involving a change of pronunciation (6.94%). The reasons for code mixing found are talking about a particular topic (48.61%), quoting somebody else (2.32%), being emphatic about something (7.87%), interjection (inserting sentence fillers or sentence connectors) (3.24%), repetition used for clarification (2.32%), intention of clarifying the speech content for interlocutor (6.94%), expressing group identity (2.78%), softening or strengthening request or command (1.85%), real lexical need (11.11%), and prestige (12.96%). The English syntactic units found are word (61.11%), phrase (31.94%), clause (2.78%), and abbreviation (4.17%).

Keywords: Code mixing, novel, syntactic unit

INTRODUCTION

Language is a tool that can be used by humans to be able to communicate, interact, and convey their thoughts. Language is said to be very important in human life because it can unite humans into a community. The study of language in relation to community is sociolinguistics. Appel (1976, as cited in Suwito, 1983) states that sociolinguistics is the study of language and the use of language in relation to society and culture. The use of language itself depends on the situation and social contexts. These factors influence the variation in language.

One of the reasons that language variants can occur is because of the interactions carried out by speakers from different cultures. Rangga (2018), in his study, found that a person must adapt to using another language that is more dominant to be able to interact with new people who come from different backgrounds. This dominant language then affects the use of language in everyday life. One of which is someone is no longer interested in using a language and chooses to shift to another. This condition is one of the reasons why people are able to use different languages and become bilingual.

Bilingualism is the use of two languages. It refers to a speaker or society who is able to speak two or more languages, in which case they speak almost like a native speaker (Fromkin, Rodman, & Hyams, 2010). In Indonesia, it is found that the ability to master more than one language is not only limited to the national and regional languages, but also foreign languages, especially English as an international language. The use of foreign language in Indonesia for certain reasons is a common thing, especially in this global era. The condition of people who are accustomed to using different languages will have an effect on their daily lives, that is, they will mix those languages at the same time. This is a phenomenon known as code mixing.

Code mixing is a term to describe the use of language in which a speaker inserts elements of another language into the dominant language he uses. It occurs when conversant uses both languages at the same time and that changes from one language to another in the course of one utterance (Wardhaugh, 1986). Hoffman (1991) divides the types of code mixing into three types, namely *intra-sentential code mixing, intra-lexical code mixing,* and *involving a change of pronunciation.*

Hoffman (1991) also mentions that there are several reasons why people mix their languages. Those reasons are *talking about a particular topic, quoting somebody else, being emphatic about something, interjection (inserting sentence fillers or*

sentence connectors), repetition used for clarification, intention of clarifying the speech content for interlocutor, and *expressing group identity*. Saville-Troike (1986, as cited in Zulyanputri, 2017) also mentions several reasons that cause someone to mix code. Those reasons are *softening or strengthening request or command, real lexical need*, and *for the sake of efficiency*. In addition to the reasons above, there are several other reasons found by Rodliah and Nafisah (2010) regarding why Indonesian youngsters insert English in their conversations, namely *spontaneity, inability to find Indonesian equivalence, practicality, prestige*, and *practice*.

By mixing languages, something can be more understandable, natural, expressive, and it can also be a way to introduce a culture (Putri, Djohan, & Purwaningsih, 2016). In code mixing, the use of foreign language elements can appear in various forms. It can be in the form of a word, phrase, clause, or other units. These constituents may also be called syntactic units.

Code mixing is not only seen in the oral form, but it can also take place in the written form. Several previous types of research have been done by researchers in the past regarding code mixing in written forms. Aprilia (2018), in her research entitled *The Analysis of Code Mixing in The Novel A Week to Forever by Stephanie Zen*, discusses the forms and the reasons for code mixing. Rahmaniyaty's (2017) research entitled *Study*

of Code Mixing Used in "Dirty Little Secret" Novel by Alia Azalea aims to find out the types of code mixing and the kinds of syntactic units of code mixing found. Santyka's (2017) research entitled *Code Mixing and English Word Class Change Found in Gadis Magazine of August 2016 Edition* examines the types of code mixing, the reasons for code mixing, and the adaptation of English words used. Meigasuri and Soethama's (2020) research entitled *Indonesian–English Code-Mixing in Novel Touché by Windhy Puspitadewi* discusses the types of code mixing, the word class categories of the words being mixed, and the factors of using code mixing. Akinyi's (2017) research entitled *The Patterns of Language-Mixing in Print Adverts of Commercial Banks and Mobile Telecommunications Firms in Kenya* aims to determine the patterns of code mixing.

This phenomenon of code mixing that does not only appear orally but also in writing, makes the researcher is interested in carrying out research on this matter as well. In this research, the written form being researched is a novel, considering that it is a type of literary work that is closely related to society. Although there are several researches that use novels, the researcher here uses a different novel. The novel entitled *Summer Triangle* by Hara Hope is one of the Indonesian teenlit novels that show the phenomenon of code mixing. In this novel, there is a use of Indonesian mixed with

English, both in its narration and utterance. The English elements used are also found in various forms, whether it is a word, phrase, or other forms. Because of this, the researcher is interested in examining this mixing of English and Indonesian languages into three objectives: (1) To find out the types of code mixing found in the *Summer Triangle* novel; (2) To find out the reasons for using code mixing in the *Summer Triangle* novel; and (3) To find out the syntactic units used in the code mixing found.

To conduct the research, the researcher uses theory from Hoffman in analyzing the types of code mixing; theories from Hoffman, Savile-Troike, also two additional reasons (*prestige* and *practice*) found by Rodliah and Nafisah, in analyzing the reasons for code mixing; and theories from various experts (Bloomfield, 1926; Eggenschwiler & Biggs, 2001; Katamba, 1994) in analyzing the syntactic units. The differences that distinguish this research from previous researches are that apart from examining a different object, some of the theories applied are also different.

This research is expected to provide benefits for readers, that is, enriching the knowledge and a better understanding of code mixing. In addition, the researcher also hopes that the discussion and knowledge contained in this research can be useful and applied in language learning, especially in terms of learning the phenomenon of language mixing as found in a written form.

METHODS

This research uses a qualitative method in analyzing the code mixing in the novel. Qualitative research intended to understand the phenomenon of what is experienced by research subject, such as behaviour, perception, motivation, actions, and others., holistically and by way of descriptions in the form of words and languages in a special context that is natural and by utilizing various natural methods (Moleong, 2007, p. 6).

The qualitative method is used because the data in this research is not in numerical form or obtained through measurement but in the form of words. The research report is also presented descriptively.

The source of data in this research is the *Summer Triangle* novel written by Hara Hope. It was published in Jakarta, April 2005, by Gramedia Pustaka Utama. Data to be analyzed are the narration and utterance of the characters in the novel which contain English-Indonesian code mixing.

In finding and collecting the data, the researcher uses a documentation technique. The first step is reading the *Summer Triangle* novel to understand the storyline. After that, finding the data in accordance with the research problem, namely English-Indonesian code mixing. The researcher collects the data by highlighting the writing in the novel and then note-taking it along with its page. Lastly, the researcher puts all the collected data into a table.

After all data have been collected, the researcher classifies the data into types, reasons, and syntactic units. To find out the total of the data found, the researcher calculates the percentage of the classified data.

Then, the researcher analyzes the types, reasons, and syntactic units of code mixing found by giving explanations for the data using expert theories. Lastly, the researcher concludes the result of code mixing research in the *Summer Triangle* novel.

RESULTS AND DISCUSSION

The result of the research shows that there are 216 data of code mixing in the *Summer Triangle* novel. Three types of code mixing can be found in this novel. For the reasons of code mixing, there are ten reasons found out of twelve reasons. For the syntactic units of the English code mixing, there are four units found.

The types of code mixing found in the *Summer Triangle* novel are *intra-sentential code mixing, intra-lexical code mixing,* and *involving a change in pronunciation*. The frequencies for each type are listed in the table one.

The table one shows that of all types of code mixing, *intra-sentential code mixing* is the most commonly found type in the *Summer Triangle* novel, with the number of occurrences of 188 times (87.04%). It is followed by *involving a change of pronunciation* which

occurs 15 times (6.94%). Meanwhile, the type of code mixing that is found the least is *intra-lexical code mixing*, with the occurrence of 13 times (6.02%).

Types of Code Mixing

Table 1. The Frequency of Code Mixing Types found in Summer Triangle

No	Types of Code Mixing	Frequency	Percentage
1	Intra-Sentential Code Mixing	188 data	87.04%
2	Involving a Change of Pronunciation	15 data	6.94%
3	Intra-Lexical Code Mixing	13 data	6.02%
	Total	**216 data**	**100%**

Below are some analyses of the data found
Intra-Sentential Code Mixing

Hoffman (1991, as cited in Hutabarat & Khalisa, 2020) states that intra-sentential code mixing is a type of code mixing that occurs within the boundary of a phrase, clause, or sentence.

The data uses an English constituent, which is *dangerous*. This constituent is found inserted at the end of the sentence which predominantly uses Indonesian. This mixing of two languages by inserting a single constituent from one language into another language within the sentence boundary is called intra-sentential code mixing.

Di mana-mana yang namanya cewek dan cowok berduaan di tempat sepi memang ***dangerous!*** (Hope, p. 63)

(Wherever it is, if a girl and a boy are alone in a place where no one is around, it's dangerous!)

Intra-Lexical Code Mixing

Hoffman (1991, as cited in Hutabarat & Khalisa, 2020) states that intra-lexical code mixing is a type of code mixing that occurs within a word boundary.

The data shows that there are elements from two languages mixed in one word. The word is *ber-setting*, which consists of a combination of a word and an affix. *Ber-* is an Indonesian prefix to form a verb and it is added to the word *setting* which comes from English. Thus, *ber-setting* is categorized as intra-lexical code mixing because this mixing of codes occurs within a word boundary.

Adegan itu ***ber-setting*** *di Puncak tempo hari.*(Hope,p. 129)

(The scene was set at Puncak the other day.

Involving a Change of Pronunciation

Hoffman (1991, as cited in Hutabarat & Khalisa, 2020) states that involving a change of pronunciation is a type of code mixing that occurs at the phonological level.

Kalau begini caranya, mungkin Pak Tagor harus membentuk ***imej*** *baru, atau setidaknya membuat manuver penting demi mengembalikan ke-horor-annya.* (Hope, p. 22)

(If this is the way, maybe Mr. Tagor should form a new image, or at least make important maneuver to bring back his horror.)

In the Indonesian sentence above, there is a word that comes from English but has changed its form in Indonesian, namely the word *imej* which is actually an English word *image*. *Image* has the pronunciation /ˈɪmɪdʒ/, but in the sentence above the word *imej* is used with /e/. Its phonetic changed because Indonesian modified it into their pronunciation form. This change of an English word into Indonesian phonological structure is referred to as involving a change of pronunciation.

Reasons for Code Mixing

Table 2. The Frequency of Code Mixing Reasons found in Summer Triangle

No	Reasons for Code Mixing	Frequency	Percentage
1	Talking about a particular topic	105 data	48.61%
2	Prestige	28 data	12.96%
3	Real lexical need	24 data	11.11%
4	Being emphatic about something	17 data	7.87%
5	Intention of clarifying the speech content for interlocutor	15 data	6.94%
6	Interjection (Inserting sentence fillers or sentence connectors)	7 data	3.24%
7	Expressing group identity	6 data	2.78%
8	Quoting somebody else	5 data	2.32%
9	Repetition used for clarification	5 data	2.32%
10	Softening or strengthening request or command	4 data	1.85%
11	For the sake of efficiency	0	0
12	Practice	0	0
	Total	**216 data**	**100%**

The reasons for using code mixing found in the *Summer Triangle* novel are *talking about a particular topic*, *quoting somebody else*, *being emphatic about something*, *interjection (inserting sentence fillers or sentence connectors)*, *repetition used for clarification*, *intention of clarifying the speech content for interlocutor*, *expressing group identity*, *softening or strengthening request or command, real lexical need*, and *prestige*. The frequencies for each of those reasons are listed in the table two.

From the table two, it can be seen that the reasons *for the sake of efficiency* and *practice* are not found at all in the *Summer Triangle* novel. Meanwhile, the reason with the highest frequency is *talking about a particular topic* with 105 data (48.61%). The second is *prestige* with 28 data (12.96%). Next, is *really lexical need* that has 24 data (11.11%), *being emphatic about something* that has 17 data (7.87%), *intention of*

clarifying the speech content for interlocutor with 15 data (6.94%), *interjection (inserting sentence fillers or sentence connectors)* with 7 data (3.24%), *expressing group identity* with 6 data (2.78%). For *quoting somebody else* and *repetition used for clarification* have the same amount of data, that is 5 data (2.32%). Lastly, the lowest frequency for the reason found is *softening or strengthening request or command* with 4 data (1.85%).

Below are some analyses of the data found

Talking about a particular topic

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be done because someone prefers to use another language when he is talking about a particular topic. That person feels free and comfortable expressing something, such as his emotional feelings, in a language that is not his first language.

*Hebatnya, ia tidak takut maju ke depan, tidak takut disemprot **the Killer Monster** ...* (Hope, p. 10)

(Amazingly, she is not afraid to come forward, nor is she afraid of being scolded by the Killer Monster…)

The English phrase *the killer monster* in the sentence above is used to refer to a teacher, not the real monster. The word *monster* is used because, in the story, it is described that a teacher named Mr. Tagor is very scary and strict. He makes his students afraid of him. Whereas for the word *killer* itself is also often used by Indonesian to refer to a fierce teacher. This data is included in talking about a particular topic because the author prefers to use the English *the killer monster* instead of Indonesian when he mentions the identity of Mr. Tagor who is fierce and scary.

Quoting somebody else

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be done because someone is quoting an expression or speech of another person, who is usually a famous figure from an English-speaking country.

*"**Summer**" yang mengalahkan "**Autumn**"? Apa pula itu?* (Hope, p. 173)

("Summer" that beat "Autumn"? What's that?)

Summer and *Autumn*, which are English, are used in the data above because the character is quoting someone's words. In the story, the words *summer* and *autumn* were previously said by Rio, that is "*Elo bahkan mampu menjadi 'summer' buat gue, dan mengalahkan 'Autumn Leaves' yang selama ini menutupi hati gue*" ("You can even be the 'summer' for me, and beat the 'Autumn Leaves' that had been covering my heart for so long.").

After hearing that, Vega then rethinks Rio'swords by saying *"Summer" yang mengalahkan "Autumn"? Apa pula itu?*

("Summer" that beat "Autumn"? What's that?). It can be seen that Vega repeats the English *summer* and *autumn* that Rio said earlier, even though she does not quote it in the exact same form.

Being emphatic about something

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be done because someone is being emphatic or wants to emphasize something. This mix of languages can occur intentionally or unintentionally.

"... Dia waktu itu ngajak ke puncak cuma buat ngomongin bintang. Nggak lebih. Suer! Kami nggak ngapa-ngapain kok." (Hope, p. 94)

("… At that time, he asked me to Puncak just to talk about stars. Nothing more. I swear! We didn't do anything.")

In the data above, *suer* is actually an English word, namely *swear*. This *suer* or *swear* is used by the character because she wants to give emphasis on what she says. The situation in the story is that the character, Vega, explains to Nina that she and Rio did not do anything when they were alone together.

To make Nina believe her, she then says *suer* or *swear* which has the meaning of seriousness. This shows that with the word *swear*, Vega wants to emphasize that she means what she says and she does not lie.

Because the data above shows the character who uses English instead of Indonesian when she emphasizes what she is saying, it is categorized as being emphatic about something.

Interjection (inserting sentence fillers or sentence connectors)

Hoffman (1991, as cited in Harya, 2018) states that code mixing that occurs is sometimes an interjection or a sentence connector.

Yess. Berhasil! Vega bersorak. Akhirnya ia bisa juga memenuhi tantangan papanya. (Hope, p. 31)

(Yess. It works! Vega cheers. Finally, she is able to complete her father's challenge.)

Yess or *yes* in the data above is a form of expression of the character's happiness. In the story, it is described that the character has been waiting for a shooting star for a long time. When she manages to take a picture of it, she spontaneously says *Yess*. This shows that the word *Yes* is used by the character as a way of showing her feeling, which is a strong feeling of pleasure. Therefore, it can be said that the reason for the insertion of the English word *yes* is interjection because it is only a short word to express feeling spontaneously.

Repetition used for clarification

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be done because

someone wants to clarify what he is saying so that it can be understood more clearly by the listener. It is done by using both languages to say the same thing (the word or utterance is repeated in different languages).

*Di atas, langit tampak kian indah. Jalan susu alias **milky way** tampak kentara meliuk.* (Hope, p. 31)

(Above, the sky looks more beautiful. Jalan susu aka the milky way, looks clearly curved.)

In the data above, there is a use of two languages to say the same thing, namely the name for the galaxy. It can be seen that to refer to the galaxy, the author uses the Indonesian language, namely *jalan susu*, then he mentions it again in English *milky way*.

This is known as repetition used for clarification because even though the two words have the exact same meaning, they are still used repeatedly so that the reader can better understand what is being said.

Intention of clarifying the speech content for interlocutor

Hoffman (1991, as cited in Harya, 2018) states that code mixing is done to make the content of the speech can be understood by the interlocutor. It also makes the communication runs smoothly.

*"Untuk menghindari bocor sebelum waktunya. Ini **top secret**!"* (Hope, p. 19)

("To avoid it being spread early. This is top secret!")

Top secret is used in the above utterance because the character, Vega, wants to explain to her interlocutor that what she is going to talk about is an important thing. The *top secret* itself is English and the purpose of using it is to make her interlocutor not confused about *bocor sebelum waktunya* (being spread early). By saying *top secret*, the interlocutor understands that the contents of the speech must not be known by others because it is a secret. Since the data above shows the character who wants her interlocutor to be more understood about what she says by explaining it using English in a modified form (*top secret* does not have the same meaning as *bocor sebelum waktunya*), then it is categorized as the intention of clarifying the speech content for interlocutor.

Expressing group identity

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be used to express the identity of a group. The way of communicating between people in a group or community will be different from those outside the community.

*"Masuk! **Basket Mania**, akhirnya SMU 39 berhasil menyamakan kedudukan, 14-14, setelah melakukan **three point shot** dua kali berturut-turut!"* (Hope, p. 81)

("Goal! Basket Mania, finally 39 High School managed to equalize the points, 14-14,

after taking three points shot twice in a row!")

The data above shows the use of English, namely *basket mania* and *three-point shot*, to show the identity of a group. This is known because when the character, a basketball match reporter, reports the atmosphere of the match, he says *basket mania* to refer to his listeners who are basketball lovers.

Then, he also says a basketball term, namely *three-point shot*, in which the meaning is not necessarily understood by people outside the basketball lover's community. Since the character represents the identity of a group when he communicates, it can be said that this data is expressing group identity.

Softening or strengthening request or command

Saville-Troike (1986, as cited in Zulyanputri, 2017) states that code mixing can be done to soften or strengthen the speaker's request or command to the interlocutor, so that the meaning or purpose can be clearly conveyed.

*"Oh iya. Kita belum kenalan. Namaku Vega Hafni Karami. **Just call me** Vega atau Ve."* (Hope, p. 28)

("Oh yeah. We haven't introduced ourselves yet. My name is Vega Hafni Karami. Just call me, Vega or Ve.)

In the data above, the English *just call me* is used because the character wants to strengthen what she asks. "*Just call me Vega atau Ve*" means the character wants someone

to just call her by the name Vega or Ve. Since the character uses English *just call me* to make a request regarding how to call her name, the reason for mixing above is softening or strengthening request or command.

Real lexical need

Saville-Troike (1986, as cited in Zulyanputri, 2017) states that code mixing is used due to the lack of an equivalent lexicon. This means that the reason someone uses a word from another language is that it is simpler and easier to understand than using the first language which will be more difficult or longer to interpret if translated.

*Nonton TV, main **scrabble**, dengerin abangnya cuap-cuap di radio, atau bantuin Mama nyobain resep masakan baru.* (Hope, p. 58)

(Watch TV, play scrabble, listen to her brother on the radio, or help her mother try new recipes.)

The use of the English word *scrabble* in the data above is due to the lack of the word in Indonesian. *Scrabble* itself is the name of a game of arranging letters on the board to form a word.

The author uses the English word *scrabble* because there is no exact equivalent in Indonesian to refer to it. Indonesians will find it more difficult to understand what game is meant if the word *scrabble* is translated. The reason for this kind of code mixing is called real lexical need.

Prestige

Rodliah and Nafisah (2010) found that English can be used by Indonesian because the people think that English is seen as more prestigious, so someone who uses it will be more appreciated and look educated.

*"Yah, mau gimana lagi? Habis **deadline-nya** tinggal lima hari lagi sih,"* jawab Vega. (Hope, p. 16)

("Well, what else can I do? The deadline is only five days away," Vega replied.)

This data can be categorized into prestige because the English word *deadline* actually has an equivalent in Indonesian, namely *batas waktu*.

However, the data above shows that the character prefers to use English instead. The word *deadline* itself is often used in Indonesia, especially by academics and certain professions. Thus, by using this English word, people are likely to see the character as someone who has a high social position.

Syntactic Unit

Table 3. The Frequency of Code Mixing Syntactic Units found in Summer Triangle

No	Syntactic Unit	Frequency	Percentage
1	Word	132 data	61.11%
2	Phrase	69 data	31.94%
3	Abbreviation	9 data	4.17%
4	Clause	6 data	2.78%
	Total	**216 data**	**100%**

The syntactic unit used in the English code mixing found are *word*, *phrase*, *clause*, and *abbreviation*. The frequencies for each syntactic unit are listed in the table three.

The table three shows that of the four kinds of syntactic units, *word* is the most often used form in the *Summer Triangle* novel. It occurs 132 times (61.11%). The second highest form is *phrase* that occurs 69 times (31.94%). Then, it is followed by *abbreviation* that occurs 9 times (4.17%) and *clause* that occurs only 6 times (2.78%). Below are some analyses of the data found.

Word

Bloomfield (1926, as cited in Katamba, 1994) states that a word is the smallest linguistic unit that can stand alone and can convey meaning.

*"Nah, ketauan ya. Elo **care** banget sama si Rio,"* godanya. (Hope, p. 119)

("Well, you got caught, huh. You really care for Rio," she teased. 119)

The syntactic unit for the English element *care* is a word. This is because, in the sentence above, *care* is a small unit that can

stand alone and has meaning. According to the Oxford Dictionary (2015), *care* means *to like or love somebody and worry about what happens to them*. The word class for *care* itself is a verb.

Phrase

Eggenschwiler and Biggs (2001) state that a phrase is a group of words that does not have a subject-predicate and that combination functions as a single part of speech in a sentence.

Paling cuma **say hi** *kalau ketemu di manaaa gitu.* (Hope, p. 29)

(At most, they only say hi when they meet somewhere.)

The syntactic unit for English elements *say hi* is a phrase. This is because *say hi* is a combination of words that does not contain a subject-predicate and only acts as one part of speech in the sentence. The words contained in that phrase are *say* and *hi*.

According to the Oxford Dictionary (2015), the word *say* is a verb and means *to speak or tell somebody something, using words*. Meanwhile, the word *hi* which is used in the sentence above is not classified as an exclamation, but as a noun, because what is referred to is a form of greeting. Therefore, *say hi* means *say a greeting* and it acts as a verb in the sentence above. The type of the phrase itself is a verb phrase.

Clause

Eggenschwiler and Biggs (2001) state that a clause is a group of words that contains a subject and predicate in it.

Suer. **And I promise** *nggak akan berbuat mesum!"* (Hope, p. 163)

("Swear. And I promise not to be lewd!")

The syntactic unit for English code mixing *and I promise* is a clause. This is because *and I promise* is a combination of words that has elements of subject and predicate.

The subject in the clause is the pronoun *I* and the predicate is the verb *promise*.

Meanwhile, the word *and* which appears at the beginning of the clause is a conjunction, namely coordinating conjunction, to add what has been said before. This clause is classified as a declarative clause.

Abbreviation

Katamba (1994) states that an abbreviation is a shortened form of a word or phrase. What distinguishes it from an acronym is that it is pronounced letter by letter.

Rio masih tetap sebagai Daedalus yang patah sayap **a.k.a** *Orfeus.* (Hope, p. 158)

(Rio still remains as Daedalus with a broken wing, a.k.a Orpheus.)

The syntactic unit for English code mixing *a.k.a* is an abbreviation. This is because *a.k.a* is a shortened form of a group of words, which is *also known as*. The letter *A* is for *also*, letter *K* is for *known*, and the last letter *A* is for *as*. In the Oxford Dictionary (2015), it is mentioned that the pronunciation for *a.k.a* is /ˌeɪ keɪ ˈeɪ/. This means that each letter that forms it is pronounced separately.

After presenting some of the data analysis above, the researcher would like to elaborate the result and its relation with the previous researches which examined the same problem. First, for the types of code mixing. All findings regarding code mixing in the *Summer Triangle* novel can be interpreted with the theory proposed by Hoffman.

In this novel, all types of code mixing from Hoffman can be found, which are *intra-sentential code mixing*, *intra-lexical code mixing*, and *involving a change of pronunciation*. In the previous research conducted by Santyka (2017), ─which is about code mixing in a magazine─the result is only two types of code mixing found, namely *intra-sentential code mixing* and *intra-lexical code mixing*.

There is no *involving a change of pronunciation*. The type *involving a change of pronunciation* can be found in this present research because the researcher found that the writing of an English word that has changed from its actual writing can also change its pronunciation. For the similarity in terms of the types results, the researcher found that the

result of Santyka's research is similar to this research, namely that *intra-sentential code mixing* has the most data.

It can be an indication that although the objects are different, in Indonesian written form, English elements are inserted more often in a sentence boundary, compared to inserted into a word boundary.

Meanwhile, the results on types of code mixing from other previous researches (Meigasuri & Soethama, 2020; Akinyi, 2017; Rahmaniyaty, 2017) differ from the results of this research due to the use of different theories. However, the researcher found that the type *intra-utterance language mixing* (mixing of languages within an utterance) found in Akinyi's (2017) research is similar to the *intra-sentential code mixing* (mixing of code within a sentence) in this research. This is because they both refer to the use of different languages within a single larger unit.

Second, the reasons for code mixing. In analyzing the reasons in the *Summer Triangle novel*, the researcher uses the theories proposed by Hoffman and Saville-Troike. The researcher also includes two reasons from Rodliah and Nafisah's findings. Those theories can be applied in the *Summer Triangle* novel.

In this novel, it is found 10 reasons out of 12 reasons. The reasons *for the sake of efficiency* and *practice* cannot be found. The result of this research has similarity with the result of the previous research conducted by Aprilia (2018), although the novel used is

different. In the previous research, it is found that there are 9 reasons out of 10 reasons stated by Hoffman.

Those reasons are the same with this research, namely *talking about a particular topic*, *quoting somebody else*, *being emphatic about something*, *interjection (inserting sentence fillers or sentence connectors)*, *repetition used for clarification*, *intention of clarifying the speech content for interlocutor*, *expressing group identity*, *softening or strengthening request or command*, and *real lexical need*. However, because this research also applies the reasons found by Rodliah and Nafisah, the total of the reasons found in this research are 10 reasons (one additional reason is *prestige*). In another previous research, which is conducted by Santyka (2017), the only reason found is *talking about a particular topic*.

This is because the object of Santyka's research is magazine articles that often mention certain terms. Meanwhile, in this research and Aprilia's research, the object is a novel. The researcher assumes that the reasons for code mixing can be found vary in a novel because ─unlike a magazine─a novel contains stories like everyday life so that it is not only talking about a certain topic.

Third, the syntactic units for the English code mixing found. The researcher uses expert theories for each syntactic unit and it is found that the data can be interpreted with those theories used. For the syntactic units in the *Summer Triangle* novel, there are *word*, *phrase*, *clause*, and *abbreviation*.

In the previous research conducted by Rahmaniyaty (2017) in a different novel, the syntactic units are in the form of *word*, *phrase*, and *clause*.

The similarity that can be seen is that both researches find that *word* is the unit that appears most often in the novel. Although previous research has further divided syntactic units into its types, it can be seen from the percentage given that the *word* has more data than other syntactic units. Another previous research on a different novel, Meigasuri and Soethama's (2020) research, also found *word*, *phrase*, and *clause* for the categories of code mixing found.

Based on what has been described above, the results of this research with the previous researches have resemblances and differences. The results can be different due to the use of different data sources and theories. However, the differences in results will further help understanding code mixing in written form.

CONCLUSION

Code mixing is a linguistic phenomenon that occurs all around us. People who are used to mix their languages when speaking are likely to apply it in the writing as well. Therefore, research on code mixing in various written forms is an interesting thing to do.

The researcher draws conclusions from the results of the research regarding English-Indonesian code mixing found in a written form, namely in a novel entitled *Summer Triangle* by Hara Hope. The conclusions are related to the problem formulations and the objectives of this research, namely regarding the types, reasons, and syntactic units of the code mixing. The types of code mixing found in this novel are *intra-sentential code mixing* (87.04%), *intra-lexical code mixing* (6.02%), and *involving a change of pronunciation* (6.94%). The type *intra-sentential code mixing* is found in the form of insertion of English constituent. The type *intra-lexical code mixing* found is in the form of an English word mixed with an Indonesian affix. For the type *involving a change of pronunciation* found, English word is modified into Indonesian phonological structure.

The reasons for code mixing found are *talking about a particular topic* (48.61%), *quoting somebody else* (2.32%), *being emphatic about something* (7.87%), *interjection (inserting sentence fillers or sentence connectors)* (3.24%), *repetition used for clarification* (2.32%), *intention of clarifying the speech content for interlocutor* (6.94%), *expressing group identity* (2.78%), *softening or strengthening request or command* (1.85%), *real lexical need* (11.11%), and *prestige* (12.96%). The reason *talking about a particular topic* is the most dominant reason found in this novel. This is because, in this novel, the use of English is more often found than Indonesian when the author or character talks about a topic or expresses something.

As for the syntactic units used in the English code mixing found, there are *word* (61.11%), *phrase* (31.94%), *clause* (2.78%), and *abbreviation* (4.17%). The syntactic unit *word* in this novel is found in the form of word without affix, word that has been added with an affix, compound word, and also word that has changed into Indonesian form. *Phrase* is also found in this novel, that is, a group of words that does not have a subject-predicate. For the *clause* in this novel is a group of words that has a subject and predicate. For the *abbreviation*, it is found that the short form is pronounced letter by letter.

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FOCUSING THE CONTENT OF ARTICLES, YET NEGLECTING THE CITATION AND REFERENCE STYLE

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Abstract

Scholars tend to give extra efforts to write the content of their study, yet some forget to pay much attention in writing the standardization of citation and reference. It yields errors in presenting citation and reference based on the guideline required by the journals. Citing and referencing are two mediums to quote authors' opinions and also give credits for their intellectual ideas. An analysis of citation and reference of articles indexed by Scopus Quartile 2 was carried out to scrutinize errors in writing citation and reference page. The data were taken from a journal required authors to adhere the guidelines of the Publication Manual of the American Psychological Association (7th Ed). The method used was qualitative. The data of 68 errors in citations and 139 errors in reference page were gathered by downloading the articles from the website of the journal. The results show that errors identified in writing the citation are classified into narrative citation and parenthetical citation. Errors vary in initiating page number, incorrect use of ampersand, incorrect style of multiple citation and wrong order of multiple citations. With regard to reference page, errors are detected in writing the titles of the works, typing the references taken from journals and proceedings and no translation provided from other languages. Errors in referencing edited works and abbreviating the authors are also pinpointed. The results imply that in order to produce accurate citations and references, authors are obliged strictly to follow and conform one style required by the journal.

Keywords*: Accurate, American Psychological Association, citation error, journal, narrative citation, parenthetical citation, reference error*

INTRODUCTION

Reading materials of related research is a principal process in order to find out the gap of the research and to gain clear understanding of the theory applied in the research. These previous materials should be clearly written both in the parenthetical citation in text and in the reference page. It is also worth mentioning that any academic writings require citing other previous theoretical frameworks as well as other authors' research findings. Rather, these requirements enable authors to prevent themselves from practicing plagiarism. By all means, citing is a key social practice in academia (Friedman, 2019). Moreover, citations are crucial rhetorical devices permitting seasoned writers to promote their current research findings persuasively and efficiently (Hyland, 1999, 2002, 2004; Kargbo, 2010; Mansourizadeh & Ahmad, 2011). Meanwhile, Gupta (2017) defines citations as quotations of series of academic works specifically used in a scholarly communication. Thus, citation is a pivotal practice required to be performed by scientific authors in establishing comprehensive research.

The significance of citing other resources in academic writing indicates that the material and information cited are proposed by other scholars. Further, citing a source text is more than providing a name and a year; it is a subjective process of deciding how to make meaning out of the available resources (Shi, 2008). Citation provides the readers the source of the information including the surname of the author(s), the year of publication and the page numbers. It also corresponds to a direct quote or paraphrase.

There are two ways in citing material: by using signal phrase or narrative citation and by using parenthetical citation or without signal phrase (APA, 2020). In general, the terms signal phrase and narrative citation are used synonymously and interchangeably. On the other hand, the terms parenthetical citation and without signal phrase are also used synonymously and interchangeably. For the avoidance of confusion, the terms narrative citation and parenthetical citation are used in this study.

Narrative citation includes author last name, publication date, and/ or page number in parentheses. For example, "Rausch et al. (2006) concluded … stressors. (p. 287)." Meanwhile, parenthetical citation is constructed by adding the authors, year and/or page number at the end of the quotation or paraphrase in parentheses. For example, "The research … (Baider et al., 1994)." All the materials cited in the text are to be accurately listed in the reference list.

A reference gives the readers details about the information comprising the name(s) of the author(s), the year of publication, the title of the articles or books, the place of the publication, the publisher, the journal including the name of the journal, volume, issue, and pages. In most cases, the references are listed at the end of the writings and they are written alphabetically according to the last name of the first author.

There are different ways in citing resources from scholars' theories as well as other previous findings. A number of organizations have created formats or styles in citing and referencing academic writings. They are AAA (*American* Anthropological Association), APA (American Psychological Association), ASA (American Sociological Association), CBE (Council of Biology Editors Chicago), CSE (Council of Science Editors), Harvard, MLA (Modern Language Association of America), Oxford, The Vancouver system, and Turabian. The preference of citation style depends of the academic disciplines. Very often, APA (American Psychological Association) is used by Education, Psychology, and Sciences. APA makes a distinction between references and bibliography. The former includes the list of works cited, while the later refers to the sources and the information used in writing the reports both the works cited and not cited.

Many authors have been conducted studies on the practice of citing in academic writing (Hyland, 1999; Kumasi, 2012; Loan & Pramoolsook, 2016; Mansourizadeh, & Ahmad, 2011; Moore, 2014; Shi, 2008; Schiess, 2009). Hyland (1999) reveals that non-integral citations are implemented more frequently in hard disciplines. He continues that writer in the humanities and social sciences employed substantially more citations than engineers. Meanwhile, Loan and Pramoolsook (2016) reveal that in writing master's theses, Vietnamese students were not fully alert of the importance of citations as a rhetorical device in their thesis writing, and their study also shows that insufficient attention was paid to the in-text citations in the TESOL discourse community in Vietnam.

A study was also conducted in the field of practicing citations by non-native experts and novice scientific writers. The research carried out by Mansourizadeh and Ahmad (2011) manifested that novice writers mainly used citation to attribute, while the experts used citation strategically to provide support and justify their claims. Among them, Shi (2008) noted that the degree to which citational acts are discursive markings of learning and knowledge construction.

Notwithstanding, a number of studies have examined the use of citation. Swales (1986) initiated the study of citation. He differentiated two main categorizations of citation: integral and non-integral as well as reporting and non-reporting. Integral citation occurs where cited authors' names appear as a part of the reporting sentence. Non-integral citation, on the other hand, is references in which the name of the researcher appears in brackets, or they are referred to in parentheses or by numbers.

Despite the importance of citing in academic writing, few authors paid special and full attention to this practice. They tend to give more proportion of comprehension in accomplishing the theory of research and writing the results of the study as well as concluding the study and composing the abstracts. Accordingly, this study aims to figure out the behavior of authors in citing the source materials used in their articles. Therefore, the author formulated two research questions: 1) What citation style is used by the authors in writing their articles? 2) What citation errors are commonly made in writing parenthetical citations in text and in writing reference pages?

METHODS

The present study employed a descriptive qualitative method focusing on the frequencies of errors in narrative citation, parenthetical citations and in reference pages detected in the articles published on a journal indexed by Scopus Quartile 2. The citation and reference style used in writing their articles is American Psychological Association (2013) and American Psychological Association (2020). The APA style requires three kinds of information to be

included in in-text citations: the author's last name and the work's date of publication, and/ or page number. Moreover, these items must match exactly the corresponding entry in the reference list.

In creating the corpus, the articles were downloaded from the web of the journal. Generally, each article contains more or less 30 references. The researcher counted manually the citation and reference errors found in the articles. The errors are mainly classified into two; those are errors in citations and errors in the reference pages. The sub-classification of errors in citations includes incorrect use of initiating page number, incorrect use of using '*and*' and ampersand, incorrect style of multiple citation, and wrong order of multiple citations.

On the other hand, the sub-classifications of errors in reference page encompass incorrect style of the title of the book and article, incorrect style of referencing journal and proceeding, no translation of the title of book or articles from other language, incorrect style of referencing edited works, incorrect style of abbreviating authors, missing the referencing the citation, and missing citing the reference.

RESULTS AND DISCUSSION

This section presents in details errors in writing the citation and reference found in articles published in a journal indexed by Scopus Quartile 2. The issues are presented in

the following subheading: (1) errors in citations and (2) errors in reference pages. Errors in citations are classified into incorrect use of initiating page number, incorrect use of using 'and' and ampersand, incorrect style of multiple citation, wrong order of multiple citations. Meanwhile, errors in reference pages are categorized into incorrect style of writing the title of the book and article, incorrect style of referencing journal and proceeding, no translation of the title of book or articles from other languages, incorrect style of referencing a chapter in an edited work, incorrect style of abbreviating authors, missing the referencing the citation, missing citing the reference.

Errors in citation and reference page were examined in the light of American Psychological Association (2013) and American Psychological Association (2020). The articles published before 2020 were scrutinized based on American Psychological Association (2013). Meanwhile, those published after 2020 were analyzed based on American Psychological Association (2020).

Overall, there is a higher density of the reference page errors than that of the citation errors (See Figure 1). As illustrated in Figure 1, 68 errors are found in the citation, whereas 139 errors are identified in the reference pages. A closer investigation reveals the following findings. Errors in narrative citation and parenthetical citation were found in some articles. A total of 68 errors in citation was found.
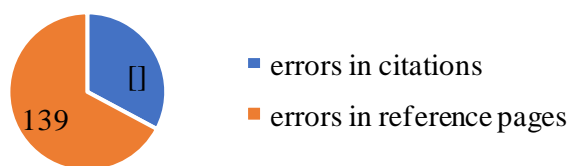
Figure 1. Occurrences of errors in citation and in reference pages

Errors in Citations

As shown in Table 1, out of this total, the most common error was incorrect use of initiating page number. The total number of this error was 15. Authors tend to use semi colon in introducing page number instead of using letter *p*. This common error is commonly influenced by most of books prefer using MLA style to APA style. In MLA style, authors are required to use colon in introducing page number of the materials cited. The second place of error is incorrect use of *and* and ampersand. Nine data are identified as error in misleading the use of et al. Based on American Psychological Association (2020) the second and all other in-text citation of a single source written by three to five writers use the abbreviation of *et al*. Nevertheless, some authors listed all the authors. The least error listed is wrong order of multiple citation. APA (2020) requires when citing multiple works parenthetically, writers are to place the citations in alphabetical order and separating them with semicolons. Yet, some authors did not write the multiple citations in alphabetical order. They tend to write randomly.

Table 1. Occurrences of errors in parenthetical in-text citations

No.	Errors in parenthetical citation	Occurrences	Percentages
1.	incorrect use of initiating page number	28	31.2 %
2.	incorrect use of '*and*' and ampersand.	22	32.4%
3.	incorrect style of multiple citation	9	13.2%
4.	wrong order of multiple citations	9	13.2%
	T o t a l	**68**	**100**

Incorrect Use of Initiating Page Number

American Psychological Association (2020) requires authors to use letter *p* in displaying the information of page number. However, some authors use colon in introducing the page number of the cited material. This error is the most misleading one found in the data. It is shown in Datum 1.

Datum 1. Incorrect: (Fischbach, 1961:1; Fischbach, 1986:1)

Correct: (Fischbach, 196, p. 1; Fischbach, 1986, p. 1)

Datum 1 is categorized as a parenthetical citation. Other styles of citing use colon to initiate page number, yet, APA (2020) requires authors to use letter *p* in indicating page number. This different style lead misleading in stating page number. In Datum 1, the citation style used is without signal phrase. This is presented by the use of brackets before the author and after the page number. The error is indicated by the use of colon before page number. To revise the error, letter p should be used in initiating the page number. Instead of writing (Fischbach, 1961:1; Fischbach, 1986:1), it should be revised into (Fischbach, 196, p. 1; Fischbach, 1986, p. 1).

Meanwhile the error of initiating page number in the narrative style can be shown in the Datum 2.

Datum 2. Incorrect: Vinay and Dalbernet (1995:21-22) define….

Correct: Vinay and Dalbernet (1995, pp. 21-22) define….

In writing more than one pages, APA (2020) suggests authors to use double letter *p* and followed by n-dash instead of semi colon. The error in Datum 2 is indicated in the use of colon. To revise the error, the colon should be substituted with double letter *p*.

Another error of initiating page number is also found in the citation using without signal phrase. In Datum 3, the author used coma in separating the page number.

Datum 3. Incorrect: (Flores et al., 2003:1,2).

Correct: (Flores et al., 2003, pp. 1-2).

Two kinds of errors found in Datum 3. The first is the use of colon and the use of a coma. APA (2020) requires the use of double p instead of using symbol of coma. To revise the error, the style should be written as (Flores et al., 2003, pp. 1-2).

Incorrect Use of 'And' and Ampersand

The conjunction 'and' in writing citation is used to link the authors of the article. Yet, some authors cannot distinguish the use of conjunction 'and' and ampersand. They tend to apply interchangeably. This can be presented in Datum 4.

Datum 4. Incorrect: (Molina and Albir, 2002)

Correct: (Molina & Albir, 2002)

In the citation of Datum 4, an author implemented the style of citing without signal phrase or in other words parenthetical citation. This citation is indicated by the use of brackets after the citation. Based on APA 2020, in using parenthetical citation with more than one authors, it is the ampersand should be used, not the conjunction 'and'. The incorrect style of citation (Molina and Albir, 2002) should be replaced by (Molina & Albir, 2002).

This common error is found in some articles. This finding is supported by Vlah and Vrbanec (2021). He argued that the misleading in citing is due students know very little about citing. He also continued that the levels of literacy are still quite low.

However, an error indicated in the use of ampersand in the style of signal phrase or narrative citation. This style of citation is characterized by writing the surname of the author and then followed by the year of publication in brackets and the quotation.

An error in misleading writing the style of signal phrase citation is presented in Datum 5.

Datum 5. Incorrect: Patil & Davies (20141) examined ….

Correct: Patil and Davies (20141) examined ….

Datum 5 is classified as a narrative citation. Based on APA (2020), ampersand is not used in the writing of the signal phrase or narrative citation style. Furthermore, the conjunction 'and' should be applied in writing the narrative citation style with two authors. To revise the error in Datum 5, it is conjunction 'and' must be used. The correct style of the citation is Patil and Davies (20141) examined …. In a clause with a signal phrase, American Psychological Association (2020) asks scholars to use and instead of ampersand.

This error probably occurs as the authors have just focused on the number of sources cited. This is also stated by Harwood and Petric 2012. They commented that the informants of their article thought that the more citation they included in the article, the better the mark they would get for that piece of work.

Incorrect Style of Multiple Citation

In some articles, misleading in the style of multiple citation was also found. This is shown in Datum 6.

Datum 6. Incorrect: (Mayers, Koomey, Hall, Bauer, France, and Webb, 2015)

Correct: Mayers et al., 2015

As shown in Datum 6, all the sixth authors are listed in the text and ended with conjunction *and*. This does not correspond to American Psychological Association (2020). Only the first author should be mentioned in the text. It is no need to use *and* in this citation. It is *et al* should be used.

Wrong Order of Multiple Citations

As can been seen in Table 1, the fourth place of error is wrong order of multiple citations. This is shown in Datum 7.

Datum 7: Incorrect: (Anastasiou & Schaler, 2010; Jimenez-Crespo, 2011; Dietz, 2007; Honeywood, 2007).

Correct: (Anastasiou & Schaler, 2010; Dietz, 2007; Honeywood, 2007; Jimenez-Crespo, 2011).

Authors wrote the multiple citation randomly. They were not listed alphabetically. This multiple citation should be written alphabetically.

Errors in Reference Pages

The result presented in Table 2 confirms the four most frequently errors in the reference pages were incorrect style of the titles of books and articles, incorrect use of writing journal and proceeding, incorrect style of writing unpublished works and incorrect style of abbreviating the name(s) of the author(s), missing the referencing the citation, and missing citing the reference.

Table 2. Occurrences of errors in reference pages

No.	Errors in reference pages	Occurrences	Percentages
1.	incorrect style of the title of books and articles	54	38.9%
2.	incorrect style of referencing journal and proceeding	31	22.2%
3.	no translation of the title of book or articles from other language	21	15.1%
4.	incorrect style of referencing a chapter in an edited work	15	10.8%
5.	incorrect style of abbreviating authors	10	7.2%
6.	missing the referencing the citation	4	2.9%
7.	missing citing the reference	4	2.9%
	T o t a l	**139**	**100**

Incorrect Style of The Title of Books and Articles

From 139 errors analyzed, the most common error was incorrect style of the title of the book and article. It is actually unique that American Psychological Association (2020) requires the writing the title of the books, articles, proceedings, and unpublished works in sentence case. The capitalization is only applied in the beginning of the title, in the sub-title, and proper nouns. Authors are not fully aware of this style. Some errors were also identified that in writing the title of the book, the style use is regular instead of italic. This occurs in Datum 8.

Datum 8. Incorrect: Exploring Translation Theories

Correct: *Exploring translation theories*

Instead of writing in capitalization of each word, APA (2020) requires writers to capitalize the beginning of the title, proper noun and after the symbol of semi colon. The rest word is written in small cases. However, some writers use the case of capitalization of all words and also regular style instead of writing it in italic style. For the title of the book the style required is italic.

The style of writing the title of the book and the title of articles is different. In

writing the title of the book the case is italic. Meanwhile in writing the title of articles the style is regular. Authors tend to use the style interchangeably. Datum 9 shows error in writing the title of the article published in a journal.

Datum 9. Incorrect: *Translating English Verbal Collocations into Spanish: On Distribution And Other Relevant Differences Related To Diatopic Variation.*
Correct: Translating English verbal collocations into Spanish: On distribution and other relevant differences related to diatopic variation.

The first place of common errors identified is writing the title of the articles. American Psychological Association (2020) requires the writing style of the titles is in regular style rather than in italic one. The data indicating incorrect and correct of this phenomenon is shown in Datum 9.

Datum 9 shows the title of an article published in a journal. This style is incorrect as it is written in italic style and capitalization of the words. To revise it it should be written in regular style and only the first letter of the first word is capitalized. The capitalization is also implemented in proper noun and the first word right after sub title indicated by the symbol of colon.

Incorrect Use of Referencing Journal and Proceeding

The second place of error is incorrect use of referencing journal and proceeding. Errors vary in writing the style of the title of the article, the style in writing the title of the journal and errors in using the symbol of dash and coma. The error can be presented in Datum 10.

Datum 10. Incorrect: Anggororeni, Pramesty; Santosa, Riyadi & Wiratno, Tri. (2018). Analisis Terjemahan Makna Interpersonal dalam Dubbing Film Thomas and Friend: Blue Mountain Mistery. *Lingua* (2018), 15(1):7-18.
Correct: Anggororeni, P., Santosa, R., & Wiratno, T. (2018). Analisis terjemahan makna interpersonal dalam dubbing film Thomas and Friend: Blue Mountain Mistery. *Lingua, 15*(1), 7-18.

Errors identified in Datum 10 are in the case of writing the name of the authors, the title of the article, error in writing the symbols. APA (2020) requires to write the surname of the authors and abbreviating the initial and the middle name. In writing the name *Anggororeni, Pramesty, Santosa, Riyadi,* and *Wiratno, Tri*, the author made mistake.

It should be written into *Anggororeni, P., Santosa, R.*, and Wiratno, T. Revsion of the title of the article should be made into capitalizing the initial letter of the first word, proper noun and the initial letter of the word after semi colon. The revision of the title is

"Analisis terjemahan makna interpersonal dalam dubbing film Thomas and Friend: Blue Mountain Mistery."

Another error is in writing the volume of the journal. It is no need to add the year of the publication after the name of the journal. The year of the publication is already written after the authors. Revision of the incorrect style of writing the journal should be made into *Lingua, 15*(1), 7-18.

The italicization is implemented in writing both the title of the journal and the volume of the journal. Between the name of the journal and the number is inserted with a coma instead of inserting a full stop. Right after writing the number it is followed by writing the volume. The volume is put in brackets without giving the space before.

After the volume it is followed by the page range of the article. APA (2020) suggest that separate the page range with an en dash (e.g., 7-18). An en dash is different from an em dash and a hyphen. An en dash is a midsize dash. It is longer and also thinner than a hyphen and shorther than an em dash.

No Translation of The Title of Book or Articles from Other Languages

In order to cite a work in another language in which they are writing, APA (2020) requires writers to provide the reference with the translation of the title in square brackets after the title and before the period.

This is to give insight to the readers who do not speak the specific language. The translation does not have to be literal. Datum 11 presents the errors of not providing the translation of the sources.

Datum 11. Incorrect: Pasolong, H. (2007). *Teori administrasi publik*. Bandung: Alfabeta.

Correct: Pasolong, H. (2007). *Teori administrasi public [Public administration theory]*. Bandung: Alfabeta.

As the working language of the article is in English, all the title from other language should be translated into English. The writer should provide the translation of "Teori administrasi publik" in English.

This can be written as *Teori administrasi public [Public administration theory]*. The translation is given after the original language in brackets.

Incorrect Style of Referencing A Chapter in Edited Works

A chapter in an edited book is written by stating the author(s) of the chapter, year of publication, title of the chapter, the editor(s), the title of the book chapter, and range of page numbers.

Errors are commonly found in writing the author, the case style of the title of the chapter and the book as well as the style in writing the editors. Some are not provided with the range of page numbers. As shown in

Datum 12, errors are made in missing the name of the editor, the symbol of linking the page number.

Datum 12. Incorrect: Shchedrovitsky, G. P. (1995). Systemic movement and prospects for the development of a systemic structural methodology. In *Selected works* (pp. 57-87). Moscow: School of Cultural Politics.

Correct: Shchedrovitsky, G. P. (1995). Systemic movement and prospects for the development of a systemic structural methodology. In …(Ed.), *Selected works* (pp. 57-87). Moscow: School of Cultural Politics.

Incorrect Style of Abbreviating Authors

The fifth most frequently error investigated is incorrect style of abbreviating the name(s) of the author(s). They tend to write the initial names of the writer in full instead of abbreviating them. This is found in 35 cases. This can be illustrated in Datum 13.

Datum 13. Incorrect: Pym, Anthony. (2015). Translating as risk management. *Journal of Pragmatics*, *85*, 67-80,

Correct: Pym, A. (2015). Translating as risk management. *Journal of Pragmatics*, *85*, 67-80

In referencing, the surname is to write in full while the initial and the middle name are abbreviated (APA, 2020). In Example 13, the initial name is written in full.

Missing Referencing the Citation and Missing Citing the Reference

Writing the citation without referencing and writing the reference without citing are misbehaviors explored in this study. They were inconsistencies of citation in text and reference page. There are references used in the theses that are not listed in the reference list, and there are references on the reference page list that are not cited in the theses. This kind of error was found four times. Manually, they can also double-check the citation and reference. The Example 14 presents a reference which is not cited in the text.

Datum 14: Bernal-Merino, M. Á. (2015). Translation And Localisation In Video Games: Making Entertainment Software Global. Routledge. Meanwhile Example 15 reflects the citation is not listed in the references.

Datum 15. (Karwacka, 2014, p.20).

CONCLUSION

The main findings of the errors are classified into two. The most common error is in writing in text citation, while the other error is in writing reference page. Five sub-classifications are listed in in-text citation errors. From the highest number to the least number of errors, they can be described as in initiating page number, incorrect use of *and* and ampersand, incorrect style of multiple

citation and wrong order of multiple citations. On the other hand, errors in writing reference page include errors in writing the titles of the books and articles, in typing the references taken from journals and proceedings, and no translation provided from other language, errors in referencing edited works and abbreviating the authors, and no reference for the cited work as well as no citation for the reference listed.

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SIMBOL DALAM PUISI *KETIKA MAUT MENJEMPUT* KARYA JALALUDDIN RUMI

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Abstract

The poem "When I Died" is one of Jalaluddin Rumi's literary masterpieces. He is known as a famous Islamic mystical Sufi until this time. Jalaludin Rumi's poem "When I Died" provides clues to humans about real death. Death here is not something scary, but a way to eternal love. This depiction of death, resurrection and immortality is a symbol found in the poem "When I Died" by Jalaluddin Rumi. Various literary works about death are often associated with sadness, grief, loss and unstoppable tears. This makes death a frightening and sad event. However, Rumi actually describes death as a step towards eternal love. This writing will show the symbolic meaning of the poem "When I Died" by using the hermeneutical analysis method from Paul Ricoeur. This method will explain the symbolic meaning of this poem and put an explanation of the symbol's meaning in real life. The result of this analysis is the discovery of various symbols contained in the poem "When I Died", including symbols of death, resurrection, and immortality.

Keywords: Death, hermeneutical, Jalaluddin Rumi, when I died

PENDAHULUAN

Sastra adalah sebuah hasil karya cipta yang berasal dari imaji manusia serta memiliki nilai estetika tersendiri. Menurut Ahmad Badrun (1983: 16), kesusastraan merupakan aktivitas seni yang menggunakan bahasa serta simbol lainnya sebagai suatu alat untuk menghasilkan sesuatu yang bersifat imajinatif (Nurholis, 2016). Sastra menjadi sebuah pengungkapan kehidupan melalui simbol. Bukan hanya sekedar tulisan yang tercipta begitu saja. Namun, makna serta pesan yang terkandung di dalamnya menjadikan keunikan tersendiri bagi sastra. Pada hakikatnya sastra ialah cermin kehidupan yang dituangkan ke dalam bentuk sebuah karya. Karya sastra sendiri tercipta dari pemikiran dan perasaan manusia. Pada mulanya, seorang pengarang mengalami dan mengamati realitas kehidupan di masyarakat hingga merefleksikannya ke dalam bentuk karya sastra. Alat penghubung diantara realitas dan karya sastra ialah Bahasa yang nantinya dapat dinikmati oleh para pembaca.

Karya sastra memiliki beragam jenis serta bentuk. Salah satunya ialah puisi. Puisi dibangun melalui proses intensifikasi, pemilihan kata selaras dengan tiap bait puisi. Esten mengungkapkan bahwa apabila hendak menguasai suatu puisi dengan baik serta benar, dibutuhkan sebagian prinsip serta petunjuk yang wajib dipegang. Prinsip serta petunjuk itulah yang mendorong proses pemahaman terhadap suatu puisi (Zahid, 2019). Oleh karena itu, puisi dengan segala prosesnya berkaitan erat dengan pengalaman

dari pengarangnya. Menurut Sayuti (2002), puisi adalah suatu bentuk pengucapan bahasa yang didalamnya terdapat berbagai bentuk bunyi yang kemudian menyampaikan pengalaman emosional, imajinatif, dan bahkan intelektual sang penyair yang diambil dari kehidupan individu dan sosialnya. Melaui teknik tertentu, pengungkapan puisi tersebut mampu menciptakan suatu pengalaman unik bagi para pembaca maupun pendengarnya. Sebagaimana karya puisi "Ketika Maut Menjemput" yang ditulis oleh Jalaluddin Rumi. Puisi ini disusun dengan sangat memukau dengan Bahasa yang indah tetapi mengandung simbol yang memberikan makna mendalam, sehingga membutuhkan pemahaman simbol supaya pembaca dapat mengerti apa saja makna yang tercantum di dalamnya. Oleh karena itu, penulis menggunakan teori hermeneutikal dari Paul Ricoeur untuk melihat puisi "Ketika Maut Menjemput" secara lebih mendalam.

METODE

Metode yang digunakan dalam penelitian ini ialah metode kualitatif. Penelitian ini dilakukan dengan menggunakan pendekatan hermeneutik untuk meng-identifikasi konvensi-konvensi tanda yang menunjukkan kesatuan makna dari puisi tersebut. Data penelitian diperoleh melalui studi pustaka dan teknik pembacaan heuristik. Menurut Pradopo, pembacaan heuristik ber-tujuan untuk memahami makna sebagaimana dikonvensikan oleh bahasa (Pradopo, 2019).

Pembacaan heuristik menghasilkan pemahaman makna secara harfiah, makna tersirat, actual meaning, sehingga makna yang sebenarnya ingin disampaikan oleh pengarang justru diungkapkan hanya secara tersirat. Teknik analisis data yang digunakan dalam penelitian ini adalah dengan menggunakan model pembacaan Semiotik. Rifattere berpendapat bahwa pembacaan heuristik dan hermeneutik ataupun retroaktif dapat digunakan untuk memberikan makna secara semiotik (Jabrohim 2003). Pembacaaan heuristik merupakan suatu pembacaan berdasarkan struktur kebahasaan-nya atau konvensi sitem semiotik tingkat pertama. Pembacaan hermeneutik adalah pembacaan karya sastra berdasarkan sistem semiotik tingkat kedua atau berdasarkan pembacaan ulang (retroaktif) sesudah pembacaan heuristik dengan memberikan konvensi sastranya. Keabsahan data dalam penelitian ini menggunakan teknik trianggulasi. Menurut Sutopo triangulasi merupakan cara yang paling umum digunakan bagi peningkatan validitas dalam penelitian kualitatif (Sutopo, 2008).

HASIL DAN PEMBAHASAN

Hermeneutika ialah suatu fenomena manusia yang diperoleh dari satu indikasi menggunakan lambang atau simbol untuk membedakan manusia dengan hewan, yang berfokus pada bidang bahasa. Hermeneutika yang juga merupakan suatu teori ialah suatu alat dalam menginterpretasi ataupun mendefinisikan suatu karya sastra.

Hermeneutika dapat diartikan secara universal sebagai salah satu teori ataupun filsafat yang berkaitan dengan interpretasi ataupun penjelasan makna. Kata hermenutika berasal dari bahasa Yunani *hermeneuinen* yang berarti kata kerja dengan makna menafsirkan, menerjemahkan, maupun menginterpretasikan.

Teori hermeneutika ini ditemukan oleh Paul Ricoeur, yang dianggap sebagai seseorang yang sudah menengahi perselisihan sengit diantara tradisi hermeneutika metodologis dengan tradisi filosofis. Paul Ricouer disini memulai dari titik awal yang sama dengan tradisi hermeneutika metodologis yang menyebutkan bahwa hermeneutika ialah suatu metode untuk menjelaskan makna objektif dari suatu teks yang memiliki waktu serta jarak tertentu dengan si pembaca.

Menurut Paul Ricoeur simbol serta metafora ialah dua unsur utama yang menjadi pokok interpretasi ataupun penerjemahan makna dalam hermeneutika. Paul Ricoueur memberikan perhatian lebih dalam wacana-wacana hermeneutikanya terhadap dua unsur utama tersebut. Paul Ricoeur berpendapat bahwa metafora ialah suatu bentuk ekspresi ataupun kalimat yang kata-katanya digunakan secara metaforis. Hal tersebut memper-lihatkan bahwa Paul Ricouer mengambil perkara metafora dari semantik kata ke semantik kalimat, yang terhubung pada *statement-metaphor* atau metafora penyataan. Analisis *statement-metaphor* dilakukan dengan analisis wacana. Oleh karena itu, teori interpretasi dari Paul Ricoeur mengakui teori

metafora klasik dengan berdasar pada metafora kata. Menurut paul Ricouer, metafora ialah ketegangan diantara dua makna dalam suatu kalimat dengan penggunaan kaidah linguistik. Kemudian, penyataan metaforis tersebut muncul sebagai penurunan terhadap ketegangan tersebut melalui kreativitas semantik yang disesuaikan dengan kalimat yang menyeluruh.

Oleh karena itu, Paul Ricoeur menegaskan bahwa metafora merupakan inovasi ataupun wujud baru dari semantik yang menjadi bagian dari susunan predikatif (kesesuaian baru) serta tatanan leksikal (penyimpangan paradigmatik). Makna metafora akan tercapai dengan proposisi (kalimat) yang sedikit sebagai faktor terkecil dari wacana, serta bahasa yang mengandung makna apabila digunakan dalam kalimat. Begitu juga dengan puisi yang akan mencapai eksistensinya setelah diapresiasi melalui konstruksi proposisi serta wacana. Paul Ricoeur menafsirkan tanda ataupun simbol sebagai teks yang yang ditetapkan secara linguistik berupa interpretasi atas ekspresi kehidupan. Hal ini dikarenakan bahasa merupakan bagian dari kehidupan manusia. Apalagi wujud seni yang ditampilkan secara visual secara menyeluruh juga diinterpretasi dengan memakai bahasa.

Paul Ricoeur berpendapat bahwa manusia pada dasarnya ialah bahasa serta ketentuan utama untuk pengalaman manusia ialah bahasa itu sendiri. Oleh sebab itu, hermeneutika merupakan metode terkini yang

sejalan dengan bahasa serta penafsir yang bertugas menguraikan rantai kehidupan secara menyeluruh beserta sejarah di dalam bahasa yang bersifat laten. Para pengarang yang bertolak dari retorika Latin ataupun tradisi neo-Platonik yang mengubahi simbol menjadi analogi, berbeda dengan Paul Ricoeur yang mendefinisikan simbol secara lebih luas. Kemudian, Paul Ricoeur mendefinisikan simbol menjadi struktur penandaan yang isinya terdapat suatu makna langsung, makna tidak langsung, pokok, literer yang menunjuk kepada, berfungsi sebagai tambahan, sekunder, serta figuratif yang bisa dimengerti melalui yang pertama. Simbol tidak sama dengan metafora. Sehingga simbol lebih kompleks serta mengandungnilai-nilai tertentu didalamnya. Menurut Paul Ricoeur, terdapat dua dimensi di dalam simbol, yaitu dimensi yang terikat pada tata aturan linguistik serta dimensi yang tidak terikat pada aturan linguistik. Pertama, simbol dapat dianalisis melalui kajian semantik. Kemudian yang kedua, simbol menjadi condong bersifat asimilatif yang berasal dari pengalaman bebas terhadap beragam metode berbeda untuk pengkajian suatu makna. Simbol dapat dianalisis melalui berbagai perspektif, contohnya seperti sejarah psikoanalisis, perbandingan agama, mistisisme, dan lainnya (Wachid, n.d.). Sedangkan menurut Sakinah, et all (Sakinah, Alfiqri, 2020):

A symbol is something that can symbolize and represent ideas, thoughts and objects. But the reference to the object is not because of similarities or causal relationships but is a social agreement.

Simbolisme merupakan perangkat sastra yang mengacu pada penggunaan simbol dalam suatu karya sastra. Simbol adalah sesuatu yang mewakili atau menggantikan sesuatu yang lain. Dalam sastra, simbol dapat berupa kata, objek, karakter, tindakan atau konsep yang mewujudkan dan membangkitkan berbagai makna tambahan lainnya.

Dillistone memberikan pemikiran yang menarik terkait simbol. Teori simbol dijelaskan secara panjang lebar dengan menggabungkan beberapa pandangan para ahli dari berbagai bidang sebagai sumber referensi penelitian sehingga mempengaruhi pandangannya terhadap simbol. Simbol sangat menarik sebab mempengaruhi manusia dalam mengungkapkan dan merefleksikan kehidupannya, dalam aspek horizontal dan vertikal, atau dalam hubungannya dengan kehidupan sekitarnya ataupun dengan transenden atau Tuhan, sehingga keberadaan manusia dapat dijelaskan dengan menggunakan simbol.

Menurut Dillistone yang mendasarkan pemikirannya pada Erwin Goodenough, simbol ialah suatu barang ataupun pola yang apa pun sebabnya, bereaksi pada manusia, mempengaruhi manusia, serta melewati anggapan belaka mengenai apa yang disediakan secara harfiah dengan bentuk yang diberikan itu. Simbol menjadi suatu penghubung dalam penjelajahan manusia untuk senantiasa bertanya serta berusaha

mencari suatu jawaban untuk mempersatukan dua realitas tersebut hingga menemukan makna simbol yang baru maupun pengembangan dari makna sebelumnya (Dillistone et al., 1903).

Rumi adalah penulis Persia yang sangat terkenal di dunia Barat serta karyanya pun telah diterjemahkan ke dalam beberapa bahasa Eropa. Dia begitu terkenal di kalangan penutur bahasa Urdu dan Persia. Nama lengkapnya adalah Maulana Jalaluddin Rumi Muhammad bin Hasin al Khattabi al-Bakri, namun lebih terkenal dengan nama Rumi. Ada banyak arya sastra yang telah diciptakannya dalam bahasa Persia. Ada sekitar 2.500 lirik dalam *Diwan-I Syams-I Tabriz*, 25.000 bait syair dalam 6 buku *Masnawi*, serta 1.600 baris dalam syair empat baris atau Ruba'iyyat (Masrur, 2014).

Membaca Al-Qur'an serta terjemahannya memiliki tujuan untuk memahami segala makna didalamnya. Allah Swt telah menjelaskan berbagai aspek kehidupan di dalam Al-Qur'an, salah satunya adalah mengenai kematian makhluk hidup yang tidak diketahui kapan dan dimananya. Hari kiamat, kebangkitan, perhitungan amal, dan lain sebagainya adalah jalan menuju keabadian surga atau neraka.

Kematian dalam Al-Qur'an ialah suatu kejadian yang pasti terjadi serta tidak dapat dilawan. Seluruh makhluk yang bernyawa pasti mengalaminya, yaitu makhluk yang di dalam jasad atau fisiknya terdapat ruh. Menurut Al-Qur'an kematian ialah keterikatan diantara jasad dengan ruh yang akhirnya terputus dalam bentuk yang sudah diketahui, diiringi dengan pergantian keadaan, dan perpindahan alam. Perpisahan diantara ruh dengan jasad ini merupakan jalan menuju kehidupan yang baru (Setiadi, 2017). Puisi "Ketika Maut Menjemput" karya Rumi memiliki makna simbol dari kematian yang pasti terjadi suatu saat. Berikut terjemahannya dalam Bahasa Indonesia:

Saat maut menjemput
saat keranda jenazahku
sedang diangkut
jangan pernah kau duga
aku meninggalkan dunia

jangan teteskan air mata
hentikan berkeluh kesah
atau menyesal dalam-dalam
aku tidak sedang terbenam
ke dalam jurang yang curam
ketika kau tatap
mayatku sedang diangkat

jangan tangisi kepergianku
sebab, aku tidak pergi
aku baru saja tiba di keabadian cinta

ketika kau tinggalkan aku
di pusara
jangan ucapkan perpisahan
ingatlah kuburan
hanya seuntai tirai
di baliknya tersembunyi surga nan permai
kau hanya akan melihat
aku lenyap dalam makam

sekarang lihat aku bangkit

bagaimana bisa ada akhir

saat matahari terbenam atau

bulan ditelan peraduan

seperti akhir memang

laksana matahari terbenam

nyatanya fajar menyingsing datang

saat tanah pusara dilempar ke dalam

saat itu jiwamu terbebaskan

pernahkah kau saksikan

benih jatuh ke bumi

tanpa membawa kehidupan baru

mengapa kau tetap ragu

munculnya benih, bernama manusia

pernahkah kau saksikan

ember diturunkan ke dalam sumur

terkerek dalam kosong

mengapa kau ratapi jiwa

yang saat kembali

seperti Yusuf muncul dari perigi

ketika, untuk terakhir kalinya

mulut kau tutup rapat

kata dan jiwa

akan menjadi milik dunia

tak ada ruang, tak ada waktu

Secara garis besar, proses kebangkitan dari kematian telah dijelaskan oleh Allah Swt melalui fenomena alam. Misalnya bagaimana awan dapat terbentuk, dimana kandungan air didalamnya akan turun sebagai hujan dan dibawa oleh angin ke suatu tempat hingga mengubah lahan yang kering menjadi subur. Begitu pula dengan kematian yang mana proses kebangkitan adalah jalan menuju keabadian.

Menurut Ibn 'Arabi, derajat suatu jiwa lebih tinggi dibandingkan dengan badan, serta lebih rendah dibandingkan dengan intelektual. Hal tersebut merupakan wadah bagi ruh untuk berkembang. Sedangkan, jiwa diberi kekuatan hingga tetap abadi. Jiwa bergerak tanpa jeda serta berjalan tiada henti. Ini dimulai ketika jiwa seorang manusia melakukan perjanjian dengan sang pencipta, dari alam rahim, alam barzah, kebangkitan, surge dan neraka, hingga alam keabadian. Sesungguhnya keberadaan jiwa itu sempurna. Pada awal perjalanannya, jiwa adalah hal paling lemah, tetapi setelah melewati berbagai perjalanan, jiwa menjadi sesuatu yang sempurna serta abadi. Jiwa merupakan gambaran dari substansi pada zat nonmateri, namun terikat pada materi di dalam segala kegiatannya. Menurut para filosof Muslim, Meskipun raga sudah hancur, eksistensi jiwa akan tetap ada. Ini dikarenakan jiwa memiliki sifat transeden, hingga jiwa memiliki hakikat yang kekal. Ibn Sina berkata bahwa jiwa tidak akan mengalami kematian seperti kematian raga, bahkan kehancuran pun tidak berpengaruh padanya. Ketika kematian tiba dan jiwa terpisahkan dari raga, jiwa tidak ikut mati dan tetap hidup. Ini dikarenakan jiwa itu kekal serta abadi. Adanya kematian hanyalah proses menuju kesempurnaan jiwa (Supriatna, 2020).

Gambaran kematian, kebangkitan serta keabadian ini merupakan simbol yang terdapat di dalam puisi "Ketika Maut Menjemput" karya Jalaluddin Rumi. Berbagai karya sastra mengenai kematian sering dikaitkan dengan kesedihan, berduka cita, kehilangan serta air mata yang tidak terbendung. Hal tersebut menjadikan kematian sebagai peristiwa yang menakutkan sekaligus menyedihkan. Namun, para sufi memiliki cara berbeda dalam mendeskripsikan kematian. Misalnya Rumi yang menggambarkan kematian sebagai langkah menuju keabadian cinta (*eternal love*).

Menurut Ibn Sina, keabadian jiwa ialah sesuatu yang memiliki awal namun tidak memiliki akhir. Hal tersebut memiliki arti bahwa keabadian jiwa merupakan keabadian yang berasal dari Tuhan yang diakhirnya tidak berujung, sedangkan pada awalnya ialah baru serta dicipta. Namun, jiwa pun mungkin memiliki akhir, tetapi tidak memiliki awal. Ibnu Sina secara lebih terperinci mengakui bahwa jiwa mempunyai temporalitas. Ini merupakan ketidakpastiaannya serta ketidaktentuannya kecuali melalui perantara tubuh. Jiwa tidak mungkin tergambar sebelum adanya keberadaan tubuh (Bakry, 2020).

Tuhan dijadikan sebagai sang kekasih serta mentamsilkan kematian sebagai jalan menuju pertemuan merupakan hal yang tidak mudah, Beberapa tahapan perlu dilalui untuk mencapainya. Mulai dari tahapan syaria'a, tariqa hingga menuju tahapan ma'rifa. Cinta dan perjalanan spiritualitas atau suluk inilah yang sudah mengantarkan para sufi menggapai tahapan ma'rifatnya atau maqam ma'rifah. Itulah yang mengantarkan pada sebuah konsepsi bahwa kematian ialah jalan yang harus dilalui untuk kebebasan serta keabadiaan yang dinantikan (Jafar, 2018). Pada bait pertama, Rumi mulai menggambarkan bagaimana kematian datang menjemput nyawa.

Namun, Rumi menjelaskan bahwa kematian bukan berarti meninggalkan dunia. Hal ini karena alam dunia adalah alam yang fana. Dunia hanyalah suatu persinggahan serta suatu jalan menuju alam-alam lain yang telah dipersiapkan oleh Tuhan. (*Saat maut menjemput / saat keranda jenazahku / sedang diangkut / jangan pernah kau duga / aku meninggalkan dunia*).

Persoalan hakikat kematian merupakan bidang ontologis dalam dunia filsafat. Kematian ialah sebuah tahap dari perjalanan manusia sebagai proses terlepasnya keterikatan di dunia. Nabi Muhammad saw pernah berkata bahwa sesunggunnya dunia itu adalah suatu penjuru atau belenggu untuk orang-orang yang beriman kepada Allah swt. Dunia dianalogikan sebagai kehidupan jasad seseorang serta keimanan ialah ruh yang menempatinya. Ini berarti bahwa hakikat kematian ialah kehidupan itu sendiri. Sesungguhnya kematian merupakan tahap menuju kehidupan selanjutnya yang jauh lebih hakiki. Kehidupan tersebut adalah kehidupan akhirat yang abadi.

Persoalan kematian yang sesungguhnya bukan pada ruh, melainkan

persoalan materi. Hal ini dikarenakan ruh ialah yang menjadikan suatu materi itu hidup. Tanpa adanya ruh, semua hal yang berbentuk materi menjadi mati. Syekh Siti Jenar berkata bahwa dunia ialah alam kematian. Dunia merupakan alam kubur, sedangkan raga diumpamakan terali besi yang menahan suatu jiwa untuk tetap tinggal di dunia serta merasakan berbagai kesulitan dalam hidup di dunia, seperti rasa lapar, haus, dan sedih. Kehidupan di dunia hanyalah suatu persiapan untuk menghadapi kehidupan yang sesungguhnya. Apabila tidak siap, maka jiwa akan kembali terjebak ke dalam alam kematian yang bersifat bangkai ataupun mayit. Kehidupan yang sebenarnya merupakan hidup tanpa raga, sebab raga seringkali menyebabkan kesesatan. Raga merupakan sangkar untuk diri maupun jiwa yang menimbulkan manusia hidup dengan berbagai penderitaan (Chodjim, 2002: 22-24) (Karim, 2015).

Kemudian pada bait kedua, Rumi melarang untuk menangisi kematian, berkeluh kesah, serta penyesalan dalam diri manusia. Menurutnya, semua hal tersebut tidak perlu dilakukan. (*jangan teteskan air mata / hentikan berkeluh kesah / atau menyesal dalam-dalam),* sebab sesungguhnya kematian bukanlah suatu hal yang menakutkan. Kematian bukanlah kegelapan seperti terjatuh ke dalam jurang yang curam. (*aku tidak sedang terbenam / ke dalam jurang yang curam*). Simbol keabadian cinta (*eternal love*) mulai ditunjukkan Rumi pada bait ketiga.

Pada bait ini Rumi menggambarkan bagaimana suasana serta keadaan seseorang yang telah meninggal serta orang-orang disekitarnya. Dalam puisi ini, Rumi menafsirkan kematian sebagai kejadian yang tidak perlu ditangisi. Kematian bukan berarti meninggalkan dunia begitu saja, melainkan sebuah awal yang baru. Kematian berarti meninggalkan dunia yang fana menuju keabadian cinta yang sesungguhnya. (*ketika kau tatap / mayatku sedang diangkat / jangan tangisi kepergianku / sebab, aku tidak pergi / aku baru saja tiba di keabadian cinta*).

Proses kematian mengantarkan manusia untuk menjadi manusia yang baru dengan keadaan yang bau juga. Tahap selanjutnya ialah kehidupan yang abadi. Setelah kematian, manusia tidak hilang sepenuhnya dari dunia, melainkan ada beberapa bagian dari manusia itu sendiri untuk bertahan hidup. Ketiadaan bukanlah akhir dari kematiaan yang dialami manusia. Pengalaman hidup merupakan jejak-jejak manusia yang ditinggalkan sepanjang perjalanan hidupnya. Hal tersebut merupakan peninggalan berharga selama masa hidup manusia. Rekaman jejak pengalaman-pengalaman tersebut menjadi kenangan manusia walaupun sudah tiada. Manusia yang telah mati akan dihidupkan melalui kenangan. Ini berarti bahwa manusia nampak seperti hidup kembali. Sesungguhnya manusia dalam keadaan tersebut tidak benar-benar terpisahkan dari manusia yang lain. Hubungan antara manusia dengan manusia lain tetap terjalin dengan ikatan yang kuat.

Hubungan diantara sesame manusia yang saling memberi dan menerima menjadikannya semakin erat hingga tumbuh berbagai memori untuk dikenang. Masa lalu mempengaruhi masa depan kehidupan manusia setelah kematian. Semakin jauh manusia merealisasikan diri, maka keabadian serta kenangan yang mengabadikan manusia menjadi semakin berlimpah. Namun, semakin terbatas realisasi yang terwujud, maka keabadian manusia pun menjadi terbatas. Hal yang tidak pernah terealisasikan tidak akan pernah dimiliki manusia, baik di masa lampau ataupun di masa depan setelah kematiannya (Ardi, 2019).

Pada bait keempat, latar yang terlihat ialah pemakaman. Kuburan disini diumpamakan seuntai tirai yang bermakna sebuah jalan menuju surga yang abadi. Sehingga, kuburan bukanlah hal yang mengerikan serta ucapan perpisahan tidak diperlukan untuk itu.

(*Ketika kau tinggalkan aku / di pusara / jangan ucapkan perpisahan / ingatlah kuburan/ hanya seuntai tirai / Untuk surga yang sembunyi dibaliknya*).

Pada bait selanjutnya, Rumi menunjukkan bahwa kematian bukanlah akhir, karena ia akan dibangkitkan oleh Tuhan. Kebanyakan manusia menganggap bahwa kematian ialah akhir, seperti perumpamaan yang diberikan Rumi dengan matahari terbenam atau bulan ditelan peraduan.

(*Kau hanya akan melihat / aku lenyap dalam makam / sekarang lihat aku bangkit / bagaimana bisa ada akhir / saat matahari terbenam atau / bulan ditelan peraduan*).

Ada beberapa alasan dasar yang membuktikan kematian bukanlah akhir kehidupan dari pengalaman manusia. Pertama, Tuhan telah menciptakan bumi dengan berbagai kehidupan didalamnya, hingga taka da kesulitan bagi-Nya untuk menciptakan kehidupan ataupun manusia baru. Alasan yang kedua, seperti percikan api yang tercipta dari kayu-kayu basah, Tuhan memiliki kuasa untuk menjadikan hidup dan mati secara bergantian. Walaupun kedua hal tersebut bertentangan, sebagaimana Dia menciptakan siang dan malam, maupun terang dan gelap. Apabila hal-hal tersebut bersifat alami, maka adanya kebangkitan setelah kematian tentu tidak perlu dipermasalahkan. Alasan ketiga, dalam Al-Qur'an digambarkan bagaimana proses kebangkitan setelah proses kematian, yaitu dengan dijadikannya bumi yang subur pada musim semi, setelah mati pada musim dingin (Badi'ati, 2020).

Pada bait keenam, Rumi memperjelas bahwa kematian bukanlah akhir, melainkan sebuah awal yang baru. Memang sekilas nampak seperti akhir dari kehidupan, seperti matahari yang terbenam. Namun, siapa sangka bahwa fajar akan datang. Begitu pula dengan kematian, ia datang menjemput untuk mempertemukan manusia dengan keabadian. Tepatnya ketika manusia kelak berada di

dalam kuburan, saat itulah jiwa-jiwa dibebaskan menuju keabadian.

(*seperti akhir memang / laksana matahari terbenam / nyatanya fajar menyingsing datang / saat tanah pusara dilempar ke dalam / saat itu jiwamu terbebaskan*). Kemudian, pada bait ketujuh ini Rumi mempertanyakan mengapa manusia masih saja meragukan keabadian. Padahal, ketika pertama kali Tuhan menurunkan manusia ke dunia, itu merupakan contoh kehidupan yang baru pula. Namun, masih saja banyak yang meragukan kuasa Tuhan.

(*pernahkah kau saksikan / benih jatuh ke bumi / tanpa membawa kehidupan baru / mengapa kau tetap ragu / munculnya benih, bernama manusia*).

Kisah Nabi Yusuf dicantumkan pada bait kedelapan puisi ini. Kematian diibaratkan seperti Yusuf yang terjatuh ke dalam sumur. Namun atas kehendak Tuhan, ia dimunculkan kembali dari sumur tersebut. (*pernahkah kau saksikan / Ember diturunkan ke dalam sumur / terkerek dalam kosong / mengapa kau ratapi jiwa / Yang saat kembali / seperti Yusuf muncul dari perigi*). Pada bait terakhir, Rumi mengungkapkan bahwa raga serta jiwa manusia akan menjadi milik dunia tanpa ruang dan waktu, yaitu keabadian. (*ketika untuk terakhir kalinya / mulut kau tutup rapat / Kata dan jiwamu / akan menjadi milik dunia / tak ada ruang, tak ada waktu*).

Kisah Nabi Yusuf yang ditinggalkan oleh para saudaranya, kemudian dimunculkan kembali oleh Allah swt dari sebuah sumur ialah cerminan dari proses kematian dan kebangkitan. Meski sumur tersebut bukanlah sumur yang tidak memiliki air yang banyak serta tidak terlalu dalam, Nabi Yusuf yang saat itu masih seorang anak kecil, tentu umumnya akan merasa ketakutan, khawatir, serta menangis. Namun, ternyata Nabi Yusuf tidak bersikap seperti itu, ia justru teringat dengan cerita sang ayah mengenai mimpi yang dialaminya hingga mendapatkan wahyu saat berada di sumur tersebut. Allah swt pasti akan menyelamatkannya. Suatu saat, ia akan menceritakan kejadian ini kepada mereka (QS.12: 15) (Mahliatussikah, 2016). Jiwa yang pasrah, tawakal dan beriman kepada Allah swt membuat mengakibatkan jiwa Nabi Yusuf menjadi tenang. Oleh karena itu, kisah Nabi Yusuf memberikan pelajaran bahwa tak ada yang perlu dikhawatirkan dari proses kematian maupun kebangkitan.

Ketika Maut menjemput menceritakan bahwa kematiaan bukanlah sesuatu yang menakutkan maupun menyengsarakan, akan tetapi justru membahagiakan serta membebaskan. Rumi pun tentu menghargai kehidupan, namun cinta yang sesungguhnya ialah melenyapkan ketakutan imajiner akan kematian dan mengharap keabadian cinta (*eternal love*). Puisi Ketika Maut Menjemput ini mengingatkan makna serta hakikat kehidupan yang sesungguhnya. Kehidupan di dunia hanyalah potongan kecil dari perjalanan panjang menuju keabadian yang telah Tuhan persiapkan. Kematian nampak seperti akhir kehidupan, akan tetapi sejatinya itu ialah awal baru yang abadi.

SIMPULAN

Puisi dengan segala prosesnya ber-kaitan erat dengan pengalaman dari pengarang-nya. Gambaran kematian, kebangkitan serta keabadian merupakan simbol yang terdapat di dalam puisi "Ketika Maut Menjemput" karya Jalaluddin Rumi. "Ketika Maut menjemput" menjelaskan bahwa simbol kematiaan bukan-lah sesuatu yang menakutkan maupun menyengsarakan, akan tetapi justru mem-bahagiakan serta membebaskan. Kebangkitan merupakan simbol dari jalan menuju kehidupan yang sesungguhnya. Rumi pun tentu menghargai kehidupan, namun cinta yang sesungguhnya ialah melenyapkan ketakutan imajiner akan kematian dan mengharap keabadian cinta (*eternal love*). Simbol Keabadian disini ialah keabadiaan cinta kepada sang pencipta. Puisi Ketika Maut Menjemput mengingatkan makna serta hakikat kehidupan yang sesungguhnya. Kehidupan di dunia hanyalah potongan kecil dari perjalanan panjang menuju keabadian yang telah Tuhan persiapkan. Kematian nampak seperti akhir kehidupan, akan tetapi sejatinya itu ialah awal baru yang abadi.

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STRIVING FOR SUPERIORITY OF KEVIN TIERNEY REFLECTED IN NICHOLAS SPARKS 'SAFE HAVEN' NOVEL: THE FORMS AND THE FACTORS

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Abstract

The objectives of this research were to find out the forms and the factors of striving for superiority in Kevin Tierney reflected in Safe Haven novel uses a theory striving for superiority from Alfred Adler. Basically, striving for superiority are some people who strive for personal superiority over others to reach perfection in their life, Adler has two forms of striving for superiority, they are the final goal and the striving force as compensation. Furthermore, Adler has three factors of striving for superiority, they are the ceaselessness, adaptation and perfection in abnormal. On the other side, the writer also used qualitative method although obtaining the data. As the result the researcher find out four data of the final goal on the forms of striving for superiority and for the factors of striving for superiority, the researcher found out five data of the ceaselessness, three data of the adaptation, and one data of perfection in abnormal.

Keywords: *Factors of striving for superiority, forms of striving for superiority, safe haven*

INTRODUCTION

In Literature, language become an important element as a medium of expression so as to interpret man, existence and culture. Therefore, Literature represents life, and life is. Clearly, literature be able for individuals who curious about their identities by raising consciousness and awareness through their psychology, that is why literature and psychology had a strong correlation for the fact that both of them dealing with human beings. This means that many literary works reflected human beings by the character that author made to become a story for a novel and movie etc. Therefore, language can be constructed by human emotion and for sure it has a meaning within coordination of minds. As Sapir (1921) said that "language, the tool of significant expression" (p. 13). In other word, language as a tool has an intended meaning for human to expressed their emotion in many forms such as happiness and sadness.

In Literature, language is used as a medium of expression so as to interpret man, existence and culture. As Wellek and Warren said that "Literature is a social institution using as its medium language, a social creation. Literature represents life, and life is" (1963, p.94). Clearly, literature enables individuals to know and question their identities by raising consciousness and awareness through their psychology, because there is a very strong correlation between literature and psychology for the fact that both of them dealing with human beings and

their reactions, miseries, wishes, desires, conflicts, by means of varied concepts, methods and approach that has been written on literary works and become a story.

One of the literary works chosen by the researcher are Safe Haven novel by Nicholas Sparks because the story of Kevin Tierney as a husband has a lot of good lessons that be chosen from his bad characters who being violence on his own wife named Erin. Kevin Tierney characters was fiction characters that Sparks write to show the reader that Kevin characters is being a part of human life as if being violence. His personality made the researcher interesting because his character or personality likely found in many cases of violence around the world. Violence has probably always been part of the human experience. Its impact can be seen, in various forms, in all parts of the world. Each year, more than a million people lose their lives, and many more suffer non-fatal injuries, as a result of self-inflicted, interpersonal or collective violence (WHO-A Global Public Health Problem, 2002). Furthermore, Violence is a concern problem, through this novel, Sparks wants to convey that Kevin's character can be learned and avoided.

In analyse Kevin Tierney character, the Individual Psychology Approach theory has been used from Alfred Adler (1964). Basically, Individual Psychology Approach used to understand somebody, in other word, to understand how different aspects of their emotional, their personality and their life style, Adler called striving for superiority as a main factor. Superiority presents the entire picture of striving for perfection. Kevin's character has his own striving for superiority to reach his perfection by being abuse and dominance, even for his own wife. According to Adler, "The individual's interpretation of life is not a trivial matter, for it is the plumb-line of his thinking, and feeling" (1938, p.32). It means by his individual psychology approach, it expressed his belief that every human personality is unique and indivisible. In Adler's theory of personality, he said that "to understand somebody means to understand their emotional, their personality and their life style" (2003, p.9). According to Adler, this expression does not refer to a particular way of life, but to know how different aspects of the personality function together and one of them is striving for superiority. Adler (2003) said that "Striving for superiority means there is an inherent tendency for individuals to grow and to master the challenges of life" (p.30). In other word, superiority present the entire picture of striving for perfection and concerned with human self-esteem and has a personal goal of superiority, like Kevin characters that Spark write to show his superiority side by his violence act that harm his wife, Katie. According to Adler (1964), striving for superiority was the one dynamic force behind people's behavior. Early in his career, Adler believed that aggression was the dynamic

power behind all motivation, secondly, he used term masculine protest which implied will to power or a domination of others. However, he soon called the single dynamic force was striving for superiority (Feist, 2006). In Adler's final theory (1956), however, "he limited striving for superiority to those people who strive for personal superiority over others by highly developed social interest." (Feist 2006:79). Striving for superiority itself means making an individual move towards superiority or the ability to conquer his or her shortcomings because superiority in this concept means a striving to reach perfection. Therefore, an individual strives to be superior as a form of effort to perfect himself or herself. According to Adler's theory in Feist book (2006) Striving for Superiority has two principal forms and three factors over people as following:

The first forms called The Final Goal. According to Adler in Feist (2006) the motivation for striving to each individual is guided by a final goal. In other word, people strive toward a final goal of either personal superiority or the goal of success for all humankind. Furthermore, the final goal has great significance because it unifies personality and renders all behavior comprehensible, for this concept, people are be able to freely shape their behavior and create their own personality to reach their final goal in life. In his book, Ansbacher said that "A person would not know what to do with himself were he not oriented toward

some goal. We cannot think, feel, will, or act without the perception of some goal. All the causalities in the world do not enable the living organism to conquer the chaos of the future and the plan lessness of which we should be the victims" (Ansbacher and Ansbacher, 1956, p.96). In other word, when we know the causes, reflexes, reaction times and memory capacity in the person's mind we do not know anything about what really happens in him or her. Accordingly, the only way to understand a person really is to know his or her goals of what they do. The second forms called The Striving Force as Compensation, what Adler called compensation refers to a strategy for people who strive for superiority or success as a means to cover their own feeling of inferiority or weakness, he believed that humans are 'blessed' at birth with small, weak, and inferior bodies. In his book (1956) Adler explained the striving force itself is innate, but its nature and direction are due both to feelings of inferiority and to the goal of superiority. Without the innate movement toward perfection, children would never feel inferior; but without feelings of inferiority, they would never set a goal of superiority or success. The goal, then, is set as compensation for the deficit feeling to cover their inferior.

The first factors of striving for superiority was The Ceaselessness, in his theory, Adler said that "ceaselessness not far from persistence meaning, ceaselessness was

psychological phenomenon in striving for superiority growth called an intrinsic necessity of life, such as strive for conquest, security, increase, either in the right or in the wrong direction, no one may hope to escape from that necessity. Even if anyone wanted to escape, even he or she could escape, they would still find himself or herself with ceaselessness factor" (Ansbacher and Ansbacher, 1956, p.124). Clearly ceaselessness runs parallel to physical growth, it lies at the root of all solutions of life's problem and is manifested in the way in which we meet the problem of life. This not only states a fundamental category of thought, a thought construct, but, what is more, represents the fundamental fact of our life. Secondly, Adaptation, We must connect our thought with a continuous active adaptation to the demands of the outer world if we are to understand the direction and movement of life. It has always been a matter of overcoming, of the existence of the individual and the human race, always a matter of establishing a favourable relationship between the individual and the outer world.

This striving to carry out a better adaptation can never end (Ansbacher and Ansbacher, 1956, p.127). In Ansbacher book, Adler implied the adaptation as a matter of life between the individual and the outer world. It can be concluded that the concept of adaptation implies that body and mind and the whole organization of living must strive together toward the outer world with different

environment and toward the conquest of all the advantages and disadvantages set by the cosmos. The third factors were Perfection in The Abnormal, it was refers to the goal of superiority but it tends in a direction which is opposed to reason the extent that physicians cannot recognize in individual as a proper goal of perfection, especially those physicians who deal with a person who suffer from alcoholics (Ansbacher and Ansbacher, 1956, p.128). In his theory, Adler implies that when a person seeks to concretize his goal by wanting to domineer over others it implies that the person has a perfection in the abnormal way. It can be concluded this factor could be a goal of perfection itself, however, this factor cannot define the perfection itself because when a person seems dealing with a negative side in his or her life such as alcoholics, the perfection itself cannot properly working on him or her life. There are several studies are discussed related to the striving for superiority, such as Debora N Ginting (2018), Setyo darnawi (2012), and Engelbert Axel Halomon (2017).

METHODS

This article used the design of descriptive qualitative method which means as a method designed to obtain information concerning the current status or phenomena, it also dealing with data that are in the form of words, in this case, concluded the dialogue and statement in the novel to analyse. Descriptive research is research which used to

describe subject, phenomena, or characteristics about what is being studied (Mason & Bramble, 1778, p.31). According to Holland and Rees (2010), qualitative method seeks to explore human experiences in order to understand the reason behind the behaviour and meanings embedded in those experiences. Moreover, as stated in Taylor (2005, p.100) in his book Integrating Quantitative and Qualitative Methods in Research "Qualitative research involves the studies use and experiences, introspective, life story, interview, observational, historical, interactional, and visual texts – that describe routine and problematics moments and meaning in individual's lives." Based on the explanation about this method, the researcher concluded descriptive qualitative method was designed to obtain information concerning the current status or phenomena, it also dealing with data that are in the form of words rather than numbers and statistics.

The source of the data of this article is from a novel from Nicholas Sparks, Safe Haven, and the data itself from the dialogue and statement by the character that has been written by the author.

In finding and collecting the data, the researcher used observation methods. The first step is understanding the theory of striving for superiority with individual psychology approach by Alfred Adler. After that, reading the novel thoroughly to find out the forms and the factors of striving for superiority that suffered by Kevin Tierney

characters. Lastly, highlighting the sentences and dialogues that contain the forms and the factors of striving for superiority by Kevin Tierney characters.

After collecting the data, the researcher classifies the data into the forms and the factors of striving for superiority based on the theory by Alfred Adler. After that, analysing the data found using the theory itself.

RESULTS AND DISCUSSION
Forms of Striving for Superiority on Kevin Tierney
The Final Goal

According to Adler in Feist (2006) the motivation for striving to each individual is guided by a final goal. A person would not know what to do with himself were he not oriented toward some goal. We cannot think, feel, will, or act without the perception of some goal. From the definition above the data that implies the final goal was from Kevin Tierney. Kevin Tierney is one of the main characters in the story. He is a husband for Erin, also work as a reliable detective for homicide. They met each other in Atlantic City, they feel in love and getting married. After getting married, Kevin starts to having a strict rule about the money over his wife, something like, what are they supposed to eat, however, he also spent much money for his contentment side like the quotation below.

> *Money was tight and Kevin would be*
> *angry if she spent too much. Their*

mortgage took nearly half his salary, and credit card bills consumed another chunk. Most of the time, they had to eat in, but he liked restaurant-type meals, with a main course and two sides dishes and sometimes salad. He refused to eat leftovers and it was hard to make the budget stretch. (Sparks, 2010, p:151, pr:1, sfl:7)

In the quotation above, Kevin would be angry if she spent too much money for food, but he also liked restaurant-type meals which spent a lot of money. The researcher implied as the final goal forms because the quotation above signified Kevin being superior to reach his contentment side, even he decided to not gives Erin much money for their food, he kept reach his own desire which his contentment side to eat in a restaurant-type meal that cost a lot of money they have.

Bill's jaw muscle was flexing and it took a long time before he spoke. "had you been drinking before you talked to the woman (suspect)?" asked Bill, Kevin's boss. "No. I don't do that. I wouldn't do that. You know my clean rate. I'm good detective. C'mon, Bill. We've worked together for years." "That's why I'm talking to you instead of firing you. Because in the past few months, you haven't been yourself. And I've been hearing rumors that you're drunk when you came into work" "It's not true" Kevin could feel his heart hammering

in his chest. He knew how to lie and he was good at it but he had to keep his voice steady. (Sparks, 2010, p:249, pr:6, sfl:1)

In the quotation above, Bill, Kevin's boss having a conversation about Kevin's life that Bill seems different lately, because at this point Kevin struggle to find his own wife, Erin, who escaped from home and for this time, she never returned. The researcher implied as the final goal forms because at the end of the conversation Kevin actually lie to Bill about him being drunk at the office. He had to keep his voice steady to reach the perfection of being a liar to Bill, and for that Bill will not believe with the rumors about Kevin get drunk at the office.

In her first year of marriage, Kevin rarely hit her and sometimes she went for walks without him. The Feldmans, an older couple, liked to work in their garden, and in the first year she'd lived here, she's often stopped to talk to them for a while. Kevin gradually tried to put an end to those friendly visits. (Sparks, 2010, p:188, pr:3, sfl:4)

In the quotation above, it can be seen that Kevin had not given for Erin to socialize with their neighbourhood. The researcher implied as the final goal forms because at the end of the statement Kevin tried to cut the relation between Erin and The Feldmans. Kevin wanted to reach his goal to avoid The Feldmans because Kevin rarely hit Erin, he

was afraid if Erin talked to much and tells The Feldmans about Erin being hit by him.

> *He shook his head, the muscle of his jaw pulsing. "did you ever stop to think that I might have wanted to relax today? Just take it easy on my only day off?" "I'm sorry," she said, holding her cheek. She didn't say that she'd check with him twice earlier in the week if it would be okay, or that he was the one who made her switch salons because he didn't want her making friends. Didn't want anyone knowing their business.* (Sparks, 2010, p:155, pr:3, sfl:4)

In the quotation above, they both get back from the salon and Kevin started to complain about it. The researcher implied as the final goal forms because at the end of the conversation stand a statement that Kevin had not given Erin making friends and he renounce anyone knowing their business, however, it showed that perception of goal on Kevin to renounce anyone by his willingness to avoid anyone from his life and also Erin's life.

Factors Striving for Superiority on Kevin Tierney
The Ceaselessness

In his theory, Adler in Ansbacher (1956) said that ceaselessness not far from persistence meaning, ceaselessness was psychological phenomenon in striving for superiority growth called an intrinsic

necessity of life, such as strive for conquest, security, increase, either in the right or in the wrong direction, no one may hope to escape from that necessity. Even if anyone wanted to escape, even he or she could escape, they would still find himself or herself with ceaselessness factor. From the definition above the data that implies the ceaselessness of Kevin Tierney.

> *While they were married, he made random calls to the house throughout the day and never let her go to the store or to the hair salon or to the library by herself. She didn't have a car or even a license and he swung by their house whenever he was in the area, just to make sure she was at home.* (Sparks, 2010, p:173, pr:1, sfl:15)

In the quotation above, Kevin made a random call to the house throughout the day that the researcher implied as a ceaselessness because Kevin persistence that make Erin cannot enjoyed her life at home, Kevin reaches his perfection, his desire, by controlled over his wife even she wanted to go to the salon or to the library by herself.

> *Bill's jaw muscle was flexing and it took a long time before he spoke. "had you been drinking before you talked to the woman (suspect)?" asked Bill, Kevin's boss. "No. I don't do that. I wouldn't do that. You know my clean rate. I'm good detective. C'mon, Bill. We've worked together for years." "That's why I'm talking*

to you instead of firing you. Because in the past few months, you haven't been yourself. And I've been hearing rumors that you're drunk when you came into work" "It's not true" Kevin could feel his heart hammering in his chest. He knew how to lie and he was good at it but he had to keep his voice steady. (Sparks, 2010, p:249, pr:6, sfl:1)

In the quotation above, Bill as Kevin's boss found that Kevin seems having a problem with his life. Bill wanted to make sure the rumours of Kevin get drunk in the office. And because of that Kevin trying hard to cover his untruth about it. The researcher implied as a ceaselessness factor because the dialogue between Kevin and Bill shows how hard Kevin to cover the truth about get drunk while at the office hour in the bold words about it. He convinces Bill that he never doing that at work office by the thought of them being worked together for years.

Where she was now? And why hadn't she come home? These were the question that tormented him, and sometimes it was confusing he couldn't stop crying because he missed her and wanted her to come home and he hated to be alone. But other times, the thought that she had left him made him dwell on how selfish she was and all he wanted to do was kill her. (Sparks, 2010, p:228, pr:1, sfl:1)

In the quotation above, Kevin had a condition when Erin escaped because of what he doing to her. The researcher implied as a ceaselessness factor because the end of the statement above showed the necessity of Kevin in the wrong direction to kill his own wife when he found her and the thought that Erin left him made a wrong direction of necessity to reach his perfection to do something malignant on Erin, his own wife.

He wanted to hold her and whisper how much he adores her, but he knew she wasn't coming back, and even though he loved her, she made him so angry sometimes. A wife didn't just leave. A wife didn't just walk away from a marriage. He wanted to hit and kick and slap her and pull her hair for being so stupid. For being so damned selfish. He wanted to show her it was pointless to run away. (Sparks, 2010, p:174, pr:2, sfl:5)

In the quotation above, Kevin imagines how much he adores his wife in the middle of Erin's flee from home. The researcher implied as a ceaselessness factor because in the middle of his though about his wife, Kevin showed the wrong direction of his necessity to hit, kick, slap, and pull her hair for run away from home, from her own husband. Kevin also showed the ceaselessness of being an abusive husband which the wrong direction of himself as a husband, the last statement about he wanted to show her it was pointless to run away as similar to

ceaselessness factors that made him take the wrong idea as a husband.

> *He reached out, trying to grab her, and she turned, trying to run. He was ready for her and there was nowhere to go. He struck fast and hard, his fist a piston, firing at her lower back. She gasped, her vision going black in the corners, feeling as though she'd been pierced with a knife. She collapsed to the floor, her kidney on fire, the pain shooting through her legs and up her spine. The world was spinning, and when she tried to get up, the movement only made it worse. She said nothing. Couldn't say anything. Couldn't breathe. She bit her lip to keep from screaming and wondered if she would pee blood tomorrow. The pain was a razor, slashing at her nerves, but she wouldn't cry because that only made him angrier. (Sparks, 2010, p:155, pr:7, sfl:3)*

In the quotation above, Erin was suffered from Kevin who angry and abuse Erin physically. The researcher implied as a ceaselessness factor because Kevin did something bad and clearly in the wrong direction for being abuse. Moreover, Erin cannot express her pain after getting abuse from Kevin because the necessity of being wrong could made him angrier.

Adaptation

In his theory, Adler (1956) implied that the adaptation as a matter of life between the individual and the outer world. The striving to carry out a better adaptation never end; we must connect our thought with a continuous active adaptation to the demands of the outer world if we are to understand the direction and movement of life. It has always been a matter of overcoming, of the existence of the individual and the human race, always a matter of establishing a favourable relationship between the individual and the outer world such as our environment. From the definition above the data that implies of adaptation factors of Kevin Tierney.

> *He didn't like Coffey and Ramirez. Sometimes, when Kevin was around, Coffey and Ramirez stopped talking, and Kevin knew they had been talking about him behind his back. Gossips. (Sparks, 2010, p:168, pr:3, sfl:6)*

In the quotation above, Coffey and Ramirez are partners for Kevin in the office, they also working as a detective like Kevin. The researcher implied as an adaptation factor of Kevin because in his own environment he seems different from the other. It shows how Kevin doesn't like the present of Coffey and Ramirez if they both around him. Kevin couldn't accept the fact that his partners being a gossiper which in the environment it seems normal. And because of that Kevin adaptation seems hard to accept for his environment.

She had learned to hate winter, with the endless cold and a yard half-buried in snow, because she couldn't go outside. Kevin didn't like her to walk around the neighbourhood but he let her garden in the backyard because of the privacy fence. (Sparks, 2010, p:188, pr:2, sfl:1)

In the quotation above, in the middle of the winter, Erin cannot go outside, not because she afraid to go outside, in fact, Kevin would not agree with the idea of her being outside. The researcher implied as an adaptation factor of Kevin because he was not friendly with the neighbourhood which the normal people was normal to do such thing like that. In other to reach the perfection in life, he decided got no relation between individual which his own neighbourhood.

He went back to bed but couldn't fall asleep. In the morning, with sunlight streaming in, he knew that nothing had changed for anyone else. Only his life was different. His brother, Michael and his wife, Nadine, would be getting kids ready for school before heading out to their jobs at Boston college, and his mom and dad were probably reading the globe as they had their morning coffee. (Sparks, 2010, p:171, pr:1, sfl:1)

In the quotation above, in the desperation of Kevin's life when Erin runs away from home, he was awake and started compare his life with his family. The

researcher implied as an adaptation factor because Kevin striving to reach the perfection over his own environment, Kevin's family. By compared his life with his family, the statement above showed how Kevin couldn't find any better idea for reach his perfection like his family, instead of adaptation factors like a normal relationship between his parents and his brother he found that his life was different because he cannot develop the idea like a normal relationship like his family did.

Perfection in Abnormal

In his theory, Adler (1956) concluded perfection in the abnormal refers to the goal of superiority but it tends in a direction which is opposed to reason the extent that physicians cannot recognize in individual as a proper goal of perfection, especially those physicians who deal with a person who suffer from alcoholics. Adler implies that when a person seeks to concretize his goal by wanting to domineer over others it implies that the person has a perfection in the abnormal way. Moreover, the physicians who deal with a person who suffer from alcoholics was the fact that when a person trying to reach perfection in his or her life, they must in the abnormal way. And from the definition, the data for perfection in the abnormal factors of Kevin Tierney.

From the first day they were married, he'd controlled the money. He always made her keep receipts and give him any change, but after she'd run away

the second time, he'd also started locking his wallet in the gun box with his guns when he went to sleep. (Sparks, 2010, p:210, pr:2, sfl:6)

In the quotation above, the researcher implied as a perfection in abnormal factors because Kevin tried to reach his goal by wanting to domineer over his own wife. It can be seen from the way he controlled the money from the first day they were being a husband and wife. Kevin also had a rule to make Erin keep the receipts and give any change from a money that Kevin has been given. Also, Kevin started to locking his wallet and what he did was beyond the normal husband should life especially they live together.

In this section, the researcher would like to explain about the differences and similarities between the data from previous studies and this article who has the same topic about striving for superiority.

The data from previous research entitled "Striving for Superiority of Margaret Tate in Anne Fletcher's The Proposal Movie (2009): An Individual Psychological Approach," The researcher was revealed there were three distinct stages in his theorizing on the ultimate goal of human life: to be aggressive, to be powerful, and to be superior. It was conducted by Setyo Darnawi from Muhammadiyah Surakarta University. This disagrees with the finding from this thesis because it has different category of striving for superiority theory. Therefore, this thesis shows the forms and the factors of striving for superiority.

CONCLUSION

In this part, the researcher concludes all of the results presented in the previous chapter. There are two problems that are created in this research. First problem are the forms of striving for superiority on Kevin Tierney in Nicholas Spark's Safe Haven novel. The second problem are the factors of striving for superiority on Kevin Tierney in Nicholas Spark's Safe Haven novel. To support the two problems, the researcher uses theory about the forms and the factors of striving for superiority. Based on the data findings, in the first problem, there are 2 forms of striving for superiority they are the final goal and the striving force as compensation. The first forms there are 4 data found of the final goal forms. The second forms of striving for superiority is the striving force as compensation. There is no data found in this form because based on the story, Kevin has not found as a person who striving for superiority to cover his inferior bodies because the definition of compensation in this theory means a person who strive to cover his inferior bodies which the author of the novel did not create Kevin with physically appears. In the second problem, there are 3 factors of striving for superiority they are the ceaselessness, adaptation, and perfection in Abnormal. The first factors there are 5 data found of the ceaselessness, the second factors there are 3 data found of the adaptation, and for the last factors there are 1 data found of perfection in Abnormal. It is related to the

data that concluded the forms and the factors of striving for superiority of Kevin Tierney through the dialogue and statement on the novel. In addition, the researcher used forms and factors of striving for superiority from Alfred Adler (1956) to support the data.

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STRUGGLING INDONESIAN EFL UNIVERSITY STUDENTS GOING TO MALL: ANY SIGNIFICANT IMPACTS?

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Abstract

Mobile-assisted Language Learning (MALL) has been globally popular. Yet, experimental studies investigating the results of different treatments between additional MALL and standard MALL implementations in Indonesian university context are still understudied. This research sought to investigate the extent to which additional MALL activities as a treatment to an EFL experimental group of university students could improve their English given the limited class time and large sized classes. The subjects of this study were two second semester classes of English Literature students. The experimental class, a low-performing group, was asked to watch a youtube video twice or thrice a week in addition to the standard online learning during the Covid-19 pandemic while the controlled class, a better performing group, was not given this treatment. The findings revealed that (1) experimental students significantly improved their pronunciation, intonation, vocabulary and fluency but not their formal assessment results; (2) though assigned additional MALL activities, the experimental group, due to limited financial ability for internet, spent roughly as much time as the controlled group; ((3) bad internet connection and low economic affordability contributed significantly to the less satisfactory result of MALL; (4) due to the standard online learning during the pandemic, both experimental and controlled students experienced increased exposures, enthusiasm, motivation, range of independent activites, autonomy and English ability; (5) real time students' collaboration is challenging. This study suggests that MALL somehow allows greater English improvement and autonomy development and therefore is recommended that universities and respective local governments especially in remote areas provide the necessary supports.

Keywords: *Independent learning, Assisted Language Learning (MALL), mobile distance learning, speaking skills*

INTRODUCTION

In general, the time allocated for speaking skills per semester in English study programs at Indonesian higher education is limited. Roughly 90 minutes are given in a week over a period of 16 weeks amounting to a total of 21 hours as 2 sessions in the semester are used for mid and final semester assessment. Moreover, Indonesian university classrooms are typically large and heterogeneous which pose more challenges. This situation signifies the urgency to provide additional exposures and encourage greater autonomy to students to improve their speaking skills which can be done through the implementation of Mobile-assisted Language

Learning (MALL). MALL is a language learning method that is growing rapidly along with the increasing popularity of the use of smartphones to meet various personal, communication and work needs. In fact, MALL implementation has been a global phenomenon and reality since start of the Covid-19 pandemic. MALL popularity drove the researchers to investigate if a treatment by giving additional MALL activities outside the regular online learning sessions to low-performing students would be significantly helpful in improving their English.

The term Mobile Assisted Language Learning (MALL) was coined by Chickering and Ehrmann in 1996 and was first used in connection with language learning by Chinnery, G. M. in 2006 (Hassan Taj et al., 2016). Actually, the findings regarding CALL or computer Assisted Language Learning that appeared long before before MALL can be used to carry out learning activities that are implemented via smart phones. This is because a smart phone is a kind of mini computer that can be put in a shirt pocket or bag and carried around easily. The main difference between CALL and MALL is the freedom given by MALL to learners which allows them to learn anytime and anywhere.

Research reports conducted on MALL show that both teachers and students' welcome MALL with great enthusiasm due to its mobility and accessibility. Teachers like it because it provides many options for delivering learning material in an attractive

way. Learners like it for the ease with which it can used any time and anywhere as well as the possibility of working in groups. Researchers also found that assignments should be easy to execute, interesting and short and take socio-cultural settings into account. The area of language proficiency that uses MALL the most successfully is vocabulary development (Joshi & Shah, 2015). This was supported by classroom action research on the use of MALL by Darmawati (2018) to improve speaking proficiency of IT UNPAM students showed positive results seen from the post-test when compared to the pre-test.

Jansen et al. (2012) revealed that incorporating video recordings into the language learning process provides several benefits for learners by giving them opportunities to communicate interactively. Such interactive communication can foster self-confidence and independence in learning. In other words, the use of videos is able to develop learner autonomy and enables them to practice the target language in a collaborative and fun atmosphere, and motivates them to commit themselves to the learning process.

In Indonesian context, studies on MALL implementation report relatively positive results despite its typical challenges. Butarbutar et al. (2021) point out that students of the experimental group made higher performance, had greater self-study, and improved their speaking, listening, reading,

writing, vocabulary and grammar. Darsih and Asikin (2020) uncover that their university student respondents reported that they installed and used several applications i.e., Kamusku, Google translate, Elsa speak, Youtube, Zoom and Google meet, to learn English and had positive perception regarding MALL (Lizamuddin & Emzir, 2019; Yudhiantara & Saehu, 2017). This is aligned with an earlier study by Hadi and Emzir (2016) which reported a significant improvement of students' speaking skills after going through 3 cycles of an action research. Surprisingly, as simple as sending a list of words for students to learn and master prior to every class, experimental students performed significantly better than their fellows in the controlled group (Katemba, 2021). Despite the unstable internet connection, students still experienced speaking and critical thinking improvement (Kusmaryani et al., 2019). For vocational students, MALL equally provides opportunities for English learning, vocabulary enrichment, skills improvement and all this paves the development of learning autonomy (Mutiaraningrum & Nugroho, 2021). Nevertheless, MALL requires sufficient financial support which is often the case in Indonesia.

In language learning theory, exposures, internal motivation and autonomy play significant roles in ESL / EFL improvement (Brown, 2007; Harmer, 2007). These factors, or principles in Brown's term (2007), form as the required foundation to advance in language learning. They will lead to what is called as a strategic investment that paves to the fruition of significant development of a foreign language. Exposures provide the necessary requirements of intensive language acquisition which is strengthened by learners' motivation and further advanced by their autonomy. This signifies the urgency for teachers to provide exposures that are interesting for students so that their motivation can increase and their autonomy can be established leading to the on-going language development and mastery. This prerequisite is offered by MALL (Chinnery, 2006;; Hassan Taj et al., 2016).

This present study sought to address one main question: To what extent can the additional MALL activities as a treatment, in comparison to the regular online learning given to the controlled group, help the students in the experimental group improve their English?

METHODS

This study was designed as quasi-experimental research. The research design chosen was a nonequivalent control group design because the researchers had to make use of existing classes. Two out of the five parallel speaking classes were selected. One class, lower-performing group, was given a treatment which was to watch a youtube video twice or thrice a week. Whereas, the controlled group, better-performing students, was not given this treatment. Yet, it is worth

noting that both classes were having an online learning during the pandemic and therefore both groups were somehow implementing MALL. The difference is that the experimental group had an additional MALL activity outside the standard online classes.

The subjects of this study were 2 (two) classes of second semester students of the English Study Program of a private university in South Tangerang, Indonesia and each class consists of 19 students. A few students were not included in the study because they did not fill out the questionnaire, did not take the test or withdrew from the class.

The data were mainly collected from formal assessments, recorded pre- and post-reading outloud assessments and questionnaires. Formal assessments are mid-term and final term oral exams administered to both groups. The experimental students, lower-performing group, and the controlled group, better-performing students, were given a number of written English conversations and asked to read them out loud. This assessment was given twice in the beginning and end of the semester, was recorded, evaluated and analysed by indicating the accuracy and inaccuracy of every word each student pronounced. Besides the assessment, a questionnaire consisting of 8 questions about their use of mobile applications and laptops to practice English and 12 statements using a five-point Likert scale about the students' experience of distance learning and

MALL were administered and analysed using an application to describe its statistics.

RESULTS AND DISCUSSION
Data from formal assessments

A comparison of the experimental students' performance on their formal assessments showed that some students experienced an increase in their scores, but statistically this increase was not significant. Some experienced a decline, even though this was only a small fluctuation. The mean increase that occurred in the final exam was 1.7 points which is insignificant on a 1-100 rating scale. The highest increase points of 4 points. The students who had a lower final exam score experienced a decrease of between 1 to 4 points. This too is a very insignificant number. When questioned about the decline, some stated that they were less comfortable with online oral exams. There were also those who stated that the internet signal that morning was unstable so that it interfered with their concentration while doing the oral test. It is necessary to think about an assessment system that is more learner friendly and an alternative plan if the internet is disconnected.

A comparison of the scores of the mid-term and final exams of the experimental and the non-experimental classes showed that the deliberate effort that had been done to encourage the experimental class to work independently on material from YouTube did not have significant effect on an increase in

their final exam. There was only 1 % difference in the scores with the experimental class receiving the higher gain in scores of 2% and the non-experimental class receiving a 1% gain.

Looking at the formal assessments' results, this present study is not in agreement with other similar inquiries. It suggests that MALL plays a little role in improving students' performance while Butarbutar et al. (2021), Lizamuddin and Emzir (2017) and Katemba (2021) reported a significant increase in students' performance due to the use of MALL. Yet, the causes of the little role are also evident in other studies where internet connection problem and students' low economic affordability contributed to the unsatisfactory result of MALL (Lizamuddin & Emzir, 2017; Kusmaryani et al., 2019).

Data from recorded pre- and post-assessments

Despite the little change on the experimental students' performance on formal assessments, this group was found to have good improvement in pronunciation and intonation, the microskills of speaking ability. The comparison between the recorded pre-assessment performance and the post-assessment performance indicated that the additional MALL activity which required experimental students to watch youtube video twice or thrice a week did play a significant role in improving the students' speaking skills. This finding resonates quite well with

similar studies conducted by Butarbutar et al. (2021), Hadi and Emzir (2016) and Katemba (2021).

Data from questionnaires

The questionnaires filled out by 38 students produced interesting data regarding the experiences of subjects following the teaching and learning process through online Distance Learning and MALL. The results of the analysis of the first part of the questionnaire shows that students reside in the JABODETABEK region except for 1 student who was back at her home in Central Java. All but 1 student have smart phones with internet packages and 24% of them also own computers or laptops that they also use for learning. However, they generally prefer to use their cell phones to participate in online classes or study independently. The average time they spend a day doing activities related to learning English on their own using an internet-connected device is between 30 minutes and 1 hour. There were 4 students who even spent more than 2 hours watching movies or other programs in English to improve their English. This activity was enjoyed by 90% of the students. Other most common activities were reading English texts, using online dictionaries, doing online English exercises and playing puzzles or games to learn languages. There were also 3 students who used songs to improve their pronunciation in English. By carrying out these activities the students felt that the most

pronounced improvements they made were in firstly, pronunciation and intonation, secondly, vocabulary and lastly fluency. This finding resonates with what Darsih and Asikin (2020), and Lizamuddin and Emzir (2017) discovered that MALL provides various independent learning activities that eventually add English exposures for students' gradual English improvement.

The results of analysis of the second part of the questionnaire generally show that after going through Online Distance learning teaching and learning half a semester or 7 weeks in general the students were satisfied with the learning process because the answers 'Agree 'and' Strongly Agree' to statements about the positive aspects of distance learning were relatively larger than the' Disagree 'and' Strongly Disagree' answers. However, the percentage of students who chose 'Neutral' or tended to be quite significant overall. The choice of 'Neutral' for each statement ranged from 5.2% (or 1 respondent) for statement No. 12 regarding the support from the university in Distance Learning up to 42% for statement No.9 regarding the variation of material used in the classroom. This shows that quite a significant number of them or 25% were still unsure about the effect of online distance learning process experience.

The recapitulation of part two of the questionnaire is presented in the table one. Statements regarding the teaching ability of teachers in implementing the online Distance Learning method, namely statements 5 - 9

tend to get positive answers. 47.36% of the students responded 'agree' and 'strongly agree' to statement No. 5 The teachers are able to conduct online classes effectively while only 13% responded 'disagree' and 'strongly disagree'. 54.8% responded 'agree' and 'strongly agree' to statement No. 6 Students get enough individual attention and feedback during online learning compared to 23.66% who responded disagreed. Nobody strongly disagreed. 57.6% responded 'agree' and 'strongly agree' to statement No. 7 The material used in the online classes is effective to learn speaking skills compared to 18.3% who responded 'disagree' and 'strongly disagree'. 42.1% responded 'agree' and 'strongly agree' to statement No. 8 There is enough variety in the online activities to compared to 18.3% who disagreed and strongly disagreed. However, in the comments given in this questionnaire, there were some students who mentioned that they were often very bored during the classes so that they could not concentrate during the Distance Learning session.

57.8% responded 'agree' and 'strongly agree' to statement No. 9 Assessment (UTS & UAS) of speaking is effective compared to 10.5% who disagreed. In one of the comments a few students said that that they felt more confident doing the oral exam online as they were not directly in front of their peers. However, several of them had problems with the internet connection during their oral exam and this disrupted their concentration.

The responses to the five statements above (5 to 9) indicate that the students believed that the instructors had been successful in implementing online Distance Learning. The materials used in the online Distance learning class was the original material designed for the face-to-face classes without any change. This indicates that a lot of improvement in the material can still be made by, for example, adding variety to the virtual classroom activities.

This issue was also raised in the student comments given to question no.13, namely that in order to get rid of learners' boredom, it was necessary to include activities such as games or puzzles which were appropriate to practice speaking skills. Comments regarding the boredom experienced by the subjects were not solely due to the implementation of Distance Learning but also because of the enactment of the Large-Scale Social Distancing and New Norms.

One matter that turned out to be a significant obstacle for students was the difficulty contacting peers to discuss or practice speaking. This can be seen in statement No. 10. It is easy for students to interact with each other to support their learning online., which only received 18.4% 'agree' responses while 'disagree' and 'strongly disagree' responses got 47.2%. This means it is necessary to think of a method that will be able to facilitate communication between students. Perhaps setting up group chat groups would give them some of the

support they need from their peers.

63.1% of the respondents responded 'agree' and 'strongly agree' to statement No. No. 11. Online learning makes students become more independent learners shows that a majority of students realize that in the Distance Learning method they are required to be more active in taking responsibility for their own learning.

89.5% of the students felt that it was the university responsibility to facilitate the online Distance Learning process (statement No 12). One of the main problems was related to the substancial financial burden imposed on the students to get internet connection for all the classes they had.

This has some relation to statement No. 2 regarding the need for training for the Distance Learning method, to which 55.2 of the students responded 'agree' and 'strongly agree'. The students were of the opinion that the university were responsible for training the students.

Although the students' response to the ability of teachers to handle Distance Learning was generally quite positive, a majority still tended to think that face-to-face learning was more effective and enjoyable (62.7%).

The most crucial problem faced by students in online Distance Learning is having good and stable internet connection. This was stated by 83.7% of students in this study. This internet problem was caused by many reasons. Some students said that the internet

signal where they live was always weak and unstable. Several students had to leave their homes to search for a stronger signal. For some other students, this internet connection issue was related to their economic situation.

Because all courses were conducted online, they were forced to spend a lot of money to buy internet credits. There was one student who could not attended the virtual classes at least 3 times because of that problem. In the comments given to question no 13, at least 25% of the students suggested that student tuition fees be reduced so that it could be used to buy data packages.

From the questionnaires it was evident that both classes on average spend an equal amount of time on their smartphones doing language practice activities outside the virtual class i.e., 60% of both classes used their smartphones approximately 45 minutes 2-3 times a week. The class with the exposure to more YouTube videos suggested by the teacher did not spend more hours doing independent learning.

Thus, it can be concluded that Online Distance learning encourage students to be more independent learners. This is supported by the fact that 63.1% of the respondents responded 'agree' and 'strongly agree' to statement No. 11. Online learning makes students become more independent learners. This supports similar studies which highlight the increased enthusiasm, autonomy,

exposures, range of activities and English ability students in general experience with MALL (Butarbutar et al., 2021; Darmawati, 2018; Darsih & Asikin, 2020; Hadi & Emzir, 2016; Katemba, 2021; Kusmaryani et al., 2019; Lizamuddin et al., 2019; Mutiaraningrum & Nugroho, 2021; Yudhiantara & Saehu, 2019).

The study revealed an important conclusion. The implementation of MALL whether implemented as a special treatment or as a common language learning practice in contemporary Covid-19-impacted society offer valuable advantages to foreign language students. As highlighted by Brown in his theory of the principles of language learning, strategic investment as a result of exposures, internal motivation, and learning autonomy was gradually established by the implementation of MALL. In other words, MALL provides the prerequisite to help the research participants to learn independently and witness the gradual improvement of their English. If only the participants had not been stumbled by financial restrictions, they could have improved their English even more significantly.

It is therefore recommended that respective universities and local and central governments could help provide necessary supports for a more maximum MALL implementation and more maximum educational outcomes.

Table. 1 Online Distance Learning Teaching and Learning

No.	Statement	Percentage (%)				
		Strongly disagree	Disagree	Neutral	Agree	Strongly Agree
1	The main problem with online learning is having good internet connection			15.8%	44.7%	39%
2	Students need to get training to participate effectively in online learning		7.8%	34%	31.6%	23.6%
3	Online language learning is more effective than face-to-face learning	18%	44.7%	13.1%	18%	10.5%
4	Online learning must be combined with face-to-face learning		5.2%	29%	50%	15.8%
5	The teachers are able to conduct online classes effectively	7.8%	5.2%	39.45%	44.7%	2.6%
6	Students get enough individual attention and feedback during online learning		23.6%	21%	47%	7.8%
7	The material used in the online classes is effective to learn speaking skills	7.8%	10.5%	23.6%	55%	2.6%
8	There is enough variety in the online activities	7.8%	10.5%	42%	31.6%	10.5%
9	Assessment (UTS & UAS) of speaking is effective		10.5%	31.6%	50%	7.8%
10	It is easy for students to interact with each other to support their learning online.	23.6%	23.6%	31.6%	18.40%	
11	Online learning makes students become more independent learners	7.8%	13.1%	15.8%	57.9%	5.2%
12	It is necessary for the university to provide students and teachers with adequate facilities to engage in online learning	2.6%	2.6%	5.2%	57.9%	31.6%
13	Other comments about your online learning experience and/or suggestions to improve your online learning (you can write your comments/ suggestions in Indonesian)					

CONCLUSION

The additional MALL activities as a treatment to the experimental group of low-performing university students have given some positive impacts on their English, though not very significant. The students were found to have improved some aspects of their speaking skills i.e. pronunciation, intonation, and fluency. The students revealed that they experienced increased enthusiasm, learning autonomy, range of activities and exposure that led them to experience some improvement. This positive impact, however, did not necessarily enhance their performance on formal assessments to a significant extent. It turned out that one of the reasons for why the students did not score significantly better on formal assessments and could not improve more significantly was the limited opportunity to explore more on MALL. Their financial affordability to purchase more internet quota was limited so that they could not have more maximum learning and improvement. Another factor significantly contributed to this less positive result was the less supported internet connection. This frustrated them and caused them to panic and lose concentration when doing their exam which eventually led to a less satisfactory result. Despite these challenges, another finding revealed that the implementation online learning had driven both experimental and controlled groups to have preferred using their mobile phones and experienced MALL. As a result, both groups enjoyed similar advantages that MALL had to offer. Based on these findings, it is recommended that universities as well as respective local and central governments can provide necessary supports for wider and better MALL implementations and higher educational outcomes.

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SEMIOTIC ANALYSIS IN *TO ALL THE BOYS* TRILOGY MOVIE POSTERS

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Abstract
In movie industry, posters are one of the most powerful media and important to advertise something and deliver some information to the public. Posters contain two elements: verbal (script) and visual (visual art). The problem of this research are: (1) what are semiotic signs that found in To All The Boys trilogy movie posters and (2) how is significance displayed on the verbal and visual signs in To All The Boys trilogy movie posters. The aims of this research are to find out semiotic signs that exists on To All The Boys trilogy movie posters and to describe the significance that displayed on the verbal and visual signs in To All The Boys trilogy movie posters. This research uses qualitative method by using Ferdinand De Saussure signification theory. As a result, the writer found verbal and visual sign in the object of this research. The verbal signs are shown through the ads line, movie title, movie distributor, tagline, release date, and movie logo. Meanwhile, the visual signs are shown through the background illustration of the poster, the character placement in the poster, and colors.

Keywords: movie poster, semiotic, to all the boys, verbal and visual

INTRODUCTION

In our surrounding environment, we often find information in the form of signs or symbols in various forms. This information is known as a sign. Signs or symbols in daily life are needed to help us think and imagine. A sign is anything that can convey meaning. There are various kinds of signs one of them is a poster, but the sign can not only be found in movie poster. Therefore, words can be signs, drawings can be signs, photographs can be signs, and anything around us can be signs.

Signs in this context are all things created to convey information. Thus, all sign systems can be analyzed with semiotics even though the substance is verbal, visual, or both. Signs can be anything that if it contains a certain meaning that is based on the result of

human thought and efforts to communicate with each other, for example: films, photos, posters, literature, drama, comics, advertisements (Sobur, 2004).

Saussure treated language as a sign-system, and his work in linguistics has supplied the concepts and methods that semioticians apply to sign-system other than language. One such basic semiotic concept is Saussure's distinction between the two inseparable components of a sign: the signifier, which in langue is a set of speech sounds or marks on a page, and the signified, which is the concept or idea behind the sign. Saussure also distinguished parole, or actual individual utterances, from langue, the underlying system of conventions that makes such utterances understandable; it is this

underlying langue that most interests semioticians.

Saussure defines Semiotics as the science of signs in society. The study of social semiotics offers the promise of a systematic, comprehensive, and coherent study of communication phenomena as a whole, not just instances of it. Saussure offered a *dyadic* or two-part model of the sign. He defined a sign as being composed of: (1) a *signifier* (signifiant) - the form which the sign takes, (2) the *signified* (signifié) - the concept it represents. The relationship between the signifier and the signified is referred to as *signification* (Chandler, 2002).

As we know, every movie has a poster. Poster is one of the popular media used by various parties to convey messages or information because posters have an attractive and striking appearance, if they are displayed in public places that are easy to access, such as on roadsides, in front of buildings, or in easily visible areas, they can attract the attention of many people. Posters have several characteristics, such as a poster is artworks that combines elements of images and words made on large paper so that easier for people to read, usually posters contain elements of striking color, the aim is to attract public attention and contains sentences that are quite short, clear and easy to understand by readers.

Supriyono (2010:131) states that most print advertisements, in this case is film posters, contain two elements, visual (visual art) and verbal (script). Visual elements, also called non-verbal elements namely illustrations (photos or images), typography, fields, or a combination of several graphic elements. Meanwhile, the verbal elements consist of headlines, subheads, text, and baselines (slogans or company names and addresses) (Febriani, 2021).

Supriyono stated illustration in general is an image or photo with the aim to explain text and at the same time create attractiveness. Meanwhile, According to Phaidon (1994: 32), illustration is the result of visualization of process with drawing, painting, photo, or fine art techniques that are more specific to the written. Illustrations are usually made to explain or decorate stories, writings, poems, or other information. It is expected that with a visual assistance, the writing is easier to understand.

According to Pratiwi (2012), color is one of the natural phenomena that can be further developed and researched. Color is scientifically an impression that obtained by the eye from the light reflected by the objects it recognizes, the appearance, such as yellow, red, blue and green. Color is a form of light reflected from an object into the human eye and causes the color cones on the retina to act, which allows the appearance of color symptoms on objects that are seen to change human perception. The light color is easier to see because it stimulates the retina of the eye and produces a larger image. Warm colors (colors that are close to red) are more

attractive than cool colors (colors approaching blue), but this happens depending on the object being seen (Sandy, 2019).

The objective of this research can be formulated as follows: (1) To find out semiotic signs that exists on *To All The Boys* trilogy movie posters. (2) To describe the significance that displayed on the verbal and visual signs in *To All The Boys* trilogy movie posters. Most people did not realize the sign around us especially poster, they just know about the illustration and appearance the poster without understanding signs and messages conveyed in the poster. From statements above, that's why the writer wants to analyze semiotic signs used trilogy of *To All The Boys* movie posters as an object and Saussure's theory (signified and signifier) because the writer would like to give the information to audience so that they can better understanding the signs in the movie poster.

METHODS

Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report

has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of reporting the complexity of a situation (Creswell, 2018). Meanwhile, according to Moleong (2011:6) According to Moleong (2014:6) stated that qualitative research is research is to understand the phenomenon of what is experienced by the subject for example behaviors, perceptions, motivations, actions, and other, holistically, and by means of the description in the form of words in language, in a special natural context and by utilizing various methods of natural (Alvionita, 2019).

Based on the statement above, this research used descriptive qualitative method because the collection of data from various sources to get a deeper understanding of the individual, including the writer's opinions and perspectives. Therefore, the data are in words (verbal), pictures and colors (visual).

RESULTS AND DISCUSSION

From the analysis that has been carried out, First, the writer found two kinds of signs namely verbal and visual sign in the object of the research. Second, The verbal sign is shown through the ads line, movie title, movie distributor, tagline, release date, and movie logo. Meanwhile, the visual sign is shown through the background illustration of the poster, the character placement in the poster, and colors.

This research uses *To All The Boys* (series) movie posters as a source of data. The data is *To All The Boys I've Loved Before* (2018), To All The Boys P.S I Still Love You (2020), and *To All The Boys Always And Forever* (2021). To simplify in analyzing all the data, the researcher depicts the meaning interpretation all the data descriptively.

Table 1. Kinds Of Signs

NO	SIGNS	DATA
1	VERBAL	The Ads Line
		Movie Title
		Movie Distributor
		Tagline
		Release Date
		Movie Logo
2	VISUAL	Background Illustration
		Character Placement
		Colors

Semiotic Signs Found in *To All The Boys* Trilogy Movie Posters

First Poster (Picture one)

The first data is *To All The Boys I've Loved Before* movie poster. *To All the Boys I've Loved Before* is a 2018 American teen romance film directed by Susan Johnson and starring Lana Condor, Noah Centineo, Janel Parrish, Anna Cathcart, Madeleine Arthur, Emilija Baranac, Israel Broussard and John Corbett. Based on Jenny Han's 2014 novel, it was released by Netflix on August 17, 2018. It is the first installment in the *To All the Boys I've Loved Before* film series and followed by two sequels, *To All the Boys: P.S. I Still Love You* and *To All the Boys: Always and Forever.*

Verbal Aspect Analysis

In the picture two, there is *BASED ON THE NEW YORK TIMES BEST-SELLER* text. This ads line can be analyzed as a signifier for this poster. It signifies to advertise the movie. So, the filmmaker emphasized that this movie was based on the New York Times Best-Seller.

In the picture three, there is movie title that is *To All The Boys I've Loved Before*. The title is written with bigger font and become the signifier in this poster. *To All The Boys I've Loved Before* text signifies the first installment of the movie series. The text has bigger font signifies that the filmmaker wants to make the audience focus and gives attention what movie is on the poster.

In the picture three, there is *A NETFLIX FILM* text. It shows that Netflix as the movie distributor. This text line also can be seen as a signifier for the poster. However, the font text smaller than the other texts, it signifies that

this part not too important for the audience because this text not specifically aims for them. It is to appreciate who involved in the movie.

From the picture five, there is *THE LETTERS ARE OUT* text. This tagline also can be signifier for the poster. This poster has tagline, it signifies to describe something about the movie. So that it is make the movie interesting and informed movie enthusiasts. *THE LETTERS ARE OUT* text signifies the letters that Lara Jean kept in the box were disappeared.

In the picture five, there is *AUGUST 17 | NETFLIX* text. This text can be the signifier for this poster. *AUGUST 17 | NETFLIX* text is the signifier which signifies to inform the audience about the release date of the movie in August 17 that will be presented in Netflix.

Visual Aspect Analysis
Background Illustration of The Poster

The background illustration can also be the signifier for this poster. It signifies to tell the audience what the story in the movie. On the poster, there is the love background with some icons and names. The love background signifies love letter that Lara Jean wrote. Some icons such as cupcake, milkshake, bicycle, signifies the memories of Lara Jean with the boy had.

The name in the background (Josh, Kenny, Lucas, Peter, and John) signifies the boys that Lara Jean ever loved. Moreover, there is also paper background on the poster.

The paper background signifies the letter that Lara Jean wrote.

Character Placement.

On the poster, Lana Condor whom becomes Lara Jean Covey is placed in the middle and quite large. Therefore, this placement signifies that Lara Jean Covey is the main character in this movie.

Colors

Colors on the poster also have a meaning to give message for the audience. There are several colors used in this poster such as white, pink and blue color. Those colors in this poster can be signifier. The background of this poster used white color. According to Adams Morioka (2008), white color is associated with light, purity. White symbolizes perfection, cleanliness, innocence, and lightness. From the poster used white color signifies the common color of the letter. The title of this poster used pink color. According to Scott-Kemmis (2018), pink color associated with compassion, nurturing, and unconditional love. Pink symbolizes romance, sweetness, and feminine. In this poster used pink color signifies Lara Jean's love story. Furthermore, the icons, boy's names and tagline in the background used blue color.

According to Adams Morioka (2008), blue is associated with sea, sky. Blue symbolizes knowledge, masculinity, contemplation, loyalty, and intelligence. In

this poster used blue color signifies Lara's mindset in her life.

Second Poster (Picture Seven)

To All the Boys: P.S. I Still Love You is an American teen drama-romance movie based on the novel of the same name by Jenny Han. The movie is a sequel to the popular *To All the Boys I've Loved Before*, and is directed by Michael Fimognari. The movie was released by Netflix on February 12, 2020.

Verbal Aspect Analysis (Picture Eight)

In the picture eight, there is movie title that is *To All The Boys P.S I Still Love You*. The title is written with bigger font and become the signifier in this poster. *To All The Boys P.S I Still Love You text* signifies the sequel of the movie series. The text has bigger font because the filmmaker wants to make the audience focus and gives attention what movie is on the poster.

In the picture nine and ten, there are two taglines. First is *First Love* text. Second is *Last Letter* text. This tagline also can be signifier for the poster. This poster has tagline, it signifies to describe something about the movie. So that it is make the movie interesting and informed movie enthusiasts. The "First Love" text signifies that this boy is Lara Jean's first love. Therefore, the *Last Letter* text signifies last love letter that Lara Jean wrote.

In the picture eleven, there is *NETFLIX | FEB 12* text. This text can be the signifier for this poster. *NETFLIX | FEB 12* text is the signifier which signifies to inform the audience about the release date of the movie in August 17 that will be presented in Netflix.

Visual Aspect Analysis
Background Illustration of The Poster

In the poster, there are envelope, paper, lacrosse stick with heart, tree house and some icons such as ball, flowers, cupcake and cotton candy as the background. Those signs can be signifier from the poster. The envelope background signifies a wrapper where Lara Jean put the letter. The paper background signifies the letter that Lara Jean wrote. Then, Lacrosse stick with heart signifies Lara Jean falling in love with lacrosse player because Peter (her boyfriend) is a lacrosse player. Tree house signifies old memories between Lara Jean and John Ambrose, where in their childhood they often played and read book together there. Moreover, some icons such as ball, flowers, cupcake and cotton candy signify the things that Lara Jean got from Peter and John.

Character Placement

On the poster, Lana Condor whom becomes Lara Jean Covey is placed in front and in the middle and also quite large. While, Behind Lara Jean, there are Noah Centineo as Peter Kavinsky is on her left side with the word of "first love" and Jordan Fisher as John Ambrose is on her right side with the word of

"last letter". Therefore, this placement signifies that Lara Jean Covey is the main character in this movie and the other is the supporting character.

Colors

Colors on the poster also have a meaning to give message for the audience. There are several colors used in this poster such as white, pink, yellow, green and red color. Those colors in this poster can be signifier. The background of the title used white color. According to Adams Morioka (2008), white color is associated with light, purity. White symbolizes perfection, cleanliness, innocence, and lightness. From the poster used white color signifies the common color of the letter.

The title of this poster used pink color. According to Scott-Kemmis (2018), pink color associated with compassion, nurturing, and unconditional love. Pink symbolizes romance, sweetness, and feminine. In this poster used pink color signifies Lara Jean's love story.

The envelope background used yellow color. According to Adams Morioka (2008), yellow is associated with sunshine. In addition, this color is first color that the human eye notices. In this poster used yellow color signifies to attract the audience and make eye-catching what movie is.

The tree house background used green color. According to Adams Morioka (2008), green is associated with plants, the natural environment. Green symbolizes growth, healing, nature, harmony, honesty, youth. In this poster used green color signifies the tree as plants and also Lara Jean's childhood preferred to spend her time in nature.

Furthermore, the heart and flower used red color. According to Adams Morioka (2008), red color is associated with fire, blood, sex, passion and love. In this poster used red color signifies that Lara Jean is in love.

Third Poster (Picture 12)

To All the Boys: Always and Forever is the third and last installment in the *To All the Boys I've Loved Before* movie trilogy. Based on Jenny Han's 2017 novel of the same name, it is distributed by Netflix. The movie was released by Netflix February 12, 2021.

Verbal Aspect Analysis

In the picture thirteen, there is movie title that is *To All The Boys Always and Forever*. The title is written with bigger font and become the signifier in this poster. *To All The Boys Always and Forever* text signifies the third and last installment in the *To All the Boys I've Loved Before* movie trilogy. The text has bigger font because the filmmaker wants to make the audience focus and gives attention what movie is on the poster.

From the picture fourteen, there is *YOU NEVER KNOW WHERE LOVE WILL LEAD YOU* text. *YOU NEVER KNOW WHERE*

LOVE WILL LEAD YOU text signifies that according to Lara Jean, life is beautiful, messy, and never goes according to plan. But the love, true love, chooses each other through all things, beginning, middle, and end. This tagline also can be signifier for the poster. This poster has tagline, it signifies to describe something about the movie. So that it is make the movie interesting and informed movie enthusiasts.

In the picture fifteen, there is *FEB 12 | NETFLIX* text. This text can be the signifier for this poster. *FEB 12 | NETFLIX* text is the signifier which signifies to inform the audience about the release date of the movie in August 17 that will be presented in Netflix.

Picture 1. *To All The Boys I've Loved Before* **movie poster**
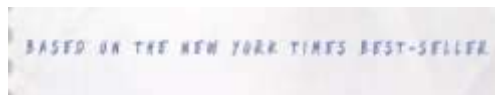
Picture 2. *Based on The New York Times Best Seller* **Text**

Picture 3. *To All The Boys I've Loved Before* **movie title**
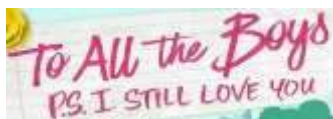

Picture 4. A Netflix Film title

Picture 5. The letters are out text

Picture 6. *August 17/Netflix* **text**

Picture 7. *To All the Boys: P.S. I Still Love You* **Movie**

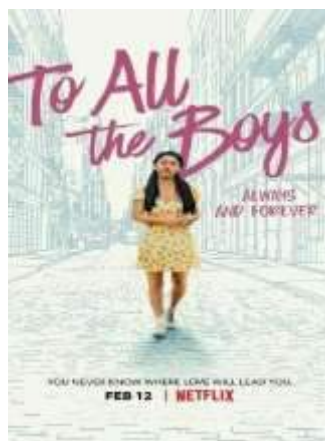**Picture 8.** *To All The Boys P.S I Still Love You* **Movie Title**

Picture 9. *First Love* **text**

Picture 10. *Last Letter* **text**

Picture 11. *NETFLIX | FEB 12* **text**

Picture 12. *To All the Boys: Always and Forever* **Movie**

Picture 13. *To All The Boys Always and Forever* **title**

Picture 14. *You never know where love will lead you* **text**

Picture 15. *FEB 12 | NETFLIX* **text**

Visual Aspect Analysis

Background Illustration of The Poster

In the poster, there is a street background. This background also can be signifier from the poster. In the storyline this background signifies Seoul Street which is Lara Jean goes on vacation to Seoul, Korea with her family. The design of this background is the inspiration from one of the places she visited in Korea, namely Yeon Nam Greem Coffee, which is this cafe used 2D cartoon as a concept.

Character Placement

On the poster, Lana Condor whom becomes Lara Jean Covey is placed in the middle and quite large. Therefore, this placement signifies that Lara Jean Covey is

the main character in this movie.

Colors

Colors on the poster also have a meaning to give message for the audience. There are several colors used in this poster such as purple, green, yellow. Those colors in this poster can be signifier. The title of this poster used purple color. According to Adams Morioka (2008), purple color is associated with imagination, inspiration. In this poster used purple color signifies the inspiration and imagination of Lara Jean about her future life.

The background of this poster used green color. According to Adams Morioka (2008), green color is associated with plants, the natural environment. In addition, green is a calming and refreshing color. In this movie poster used green color signifies Lara Jean on vacation for refreshing.

Furthermore, Lara Jean wears yellow dress. According to Adams Morioka (2008), yellow color is associated with sunshine, wisdom, optimism, joy, idealism. In addition, yellow is first color that the human eye notices. In this poster used yellow color

signifies to attract the audience and make eye-catching.

The Significance Displayed on The Verbal and Visual Signs in *To All The Boys* Trilogy
Movie Posters

After depicting the data analysis, the writer categorizes the verbal and visual signs from *To All The Boys* movie posters also defines the differences and meaning sign from the source of the data.

Verbal Sign

Based on the element of movie poster, verbal sign can be seen in the form of typography. This verbal can be included the title, tagline, writing credit titles and even some films that use typography in their illustrated illustrations. In *To All The Boys* movie poster, the verbal signs are included:

The Ads Line

The ads line on top of the movie posters only on first data or first movie poster, is categorize as a verbal sign.

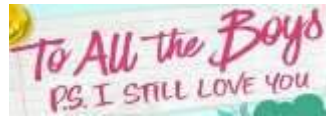**SIGNIFIER**

BASED ON THE NEW YORK TIMES BEST-SELLER
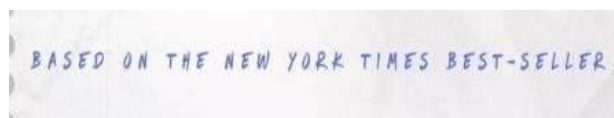
SIGNIFY

The filmmaker emphasized that this movie was based on the New York Times Best-Seller. It signifies to advertise the movie and

the filmmaker wants to tell the audience this movie is recommended to watch because high audience enthusiasm for the movie.

SIGNIFIER

SIGNIFY

The title is written with bigger font than any other text on poster. It signifies the filmmaker wants to make the audience focus and gives attention what movie is on the poster.

The Title

The title of movie posters also can be the signifier for the posters. This title are categorize as the verbal signs.

The movie title has a different over line or continuation sentence on the poster.

In the picture sixteen and seventeen, the over line in this poster has same size and the font type used is Script and Cursive.It

signifies the filmmaker wants to make theaudience focus on the main title. The short text placed above the headline is called an over line Therefore, the font type is Script and Cursive signifies to resemble a handwritten form, like pen, pencil, or calligraphy brushes. Scripts and cursive are designed only for used in text combining of small letters and capital letters.

In the picture eighteen, the over line in this poster has small size than the headline. It signifies this movie is the end and last installment. It can make theaudience become interested to watch from movie to movie.

The Movie Distributor

In all movie posters, there is a movie distributor line only on first data or first movie poster. Movie distributor has smaller text than any other text. This text line is to give information about who have contributed in the movie. The movie distributor is categorized as the verbal sign of the poster.

Picture 16. Movie Title
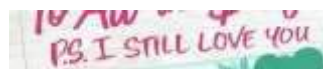
Picture 17. Movie Title

Picture 18. Movie Title

SIGNIFIER

SIGNIFY

The font text smaller than the other text, it signifies that this part not too important for the audience because this text not specifically aims for them. It is to appreciate who involved in the movie.

Tagline

There is a tagline in all movie posters. This tagline is categorized as the verbal sign of the poster.

SIGNIFY

It signifies to describe something about the movie. So that it is make the movie interesting and informed movie enthusiasts.

On the poster, the tagline has a different font type. Each font type has own meaning.

In picture 19, the font type used is Script and Cursive. It signifies to resemble a handwritten form, like pen, pencil, or calligraphy brushes. Scripts and cursive are designed only for used in text combining of small letters and capital letters.

In picture 20, 21, 22, the font type used is San Serif. It signifies the san serif type (without hooks) appeared in the century 19. Used as a display type but not popular because the form that seems informal.
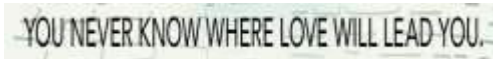
SIGNIFIER
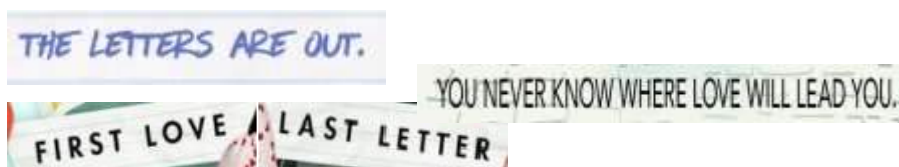
Picture 19. The Tagline

Picture 20. The Font Type

Picture 21. The Font Type

Picture 22. The Font Type

The Release Date

There is a date in all movie posters. There is only a month and a number of dates. This text is categorized as the verbal sign.

SIGNIFY

It signifies to inform the audience about the release date of the movie and when they able to watch it.

All movies are released with different year. The first movie release in 2018, the second movie in 2020, and the third movie in 2021. It means that all movies will have the differences in the release date.

Release date is the most important about the movie poster, all the release date are signifying the information when movie can be watched in picture 23, the release date is August 17.

The release date in picture 24 is the same asin picture 25 which is Feb 12, but the movie release date is in different year. In picture 24 or second movie in 2020. Meanwhile, in picture 25 or third movie in 2021.

SIGNIFIER

Picture 23. The Release Date

Picture 24. The Release Date

Picture 25. The Release Date

Movie Logo

Beside the release date, there is *NETFLIX* text. The Netflix text is categorized as a verbal sign.

SIGNIFY

It signifies to inform the audience about the movie will be presented in Netflix

Visual Sign

The Character Position

The character position is put as the visual sign and it also has a sign in giving some information. In all data, the character has different position because all posters are release with different story.

In picture 26 and picture 27, the poster just shows a girl. The girl positioned in the middle and quite large. Her name Lara Jean. This can signify Lara Jean Covey is the main character in this movie.

In picture 28, the poster shows a girl placed in front and in the middle and also quite large. Her name Lara Jean. Meanwhile, behind her there are two boys. In the left side with *First Love* his name Peter Kavinsky and the right side with *Last Letter* his name John Ambrose. This positioned can signifies that Lara Jean as the main character. Meanwhile, the two boys positioned behind Lara Jean as

supporting character. In this movie there will be a big conflict because of the emergence of a third person and make the audience more interested to watch this movie.

Colors

The title posters have a different color. These colors have their own meaning to give the information for the audience. The color of the movie title categorizes as the visual sign.

In picture 29 and picture 30, the title used a pink color. Pink means romance, sweetness, and feminine. The title color signifies Lara Jean's love story.

In picture 31, the title used a purple color. Purple color is associated with imagination, inspiration. The title used purple color signifies not only the love story and also the inspiration and imagination of Lara Jean about her future life. Therefore, this movie will be the end of Lara Jean's story.
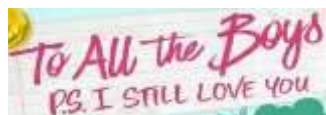
SIGNIFIER

Picture 26. The Character Position

Picture 27. The Character Position

Picture 28.

Picture 29. The Title Posters Color

Picture 30. The Title Posters Color

Picture 31. The Title Posters Color

CONCLUSION

Based on the result of the data analysis, all data which is 3 *To All The Boys* movie poster have shown the verbal and visual sign. The writer found two kinds of signs namely verbal and visual sign using theory Ferdinand De Saussure signification theory from all the object of the research. The verbal sign is shown through the ads line, movie title, movie

distributor, tagline, release date, and movie logo. Moreover, the visual sign is shown through the background illustration of the poster, character placement in the poster, and colors.

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LANGUAGE POLITENESS: APPLYING MADURESE CULTURE ROLE PLAY TO HABITUATE STUDENTS' LANGUAGE MODESTY

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Abstract

This study aims to discover and explain how politeness maxims are employed in the Madurese theme role-playing. The study employs qualitative design of the research. It also employs observation technique and depth interview to obtain the data. In analyzing the data, it applies interactive model: data reduction, display, and/claim. This study finds ten politeness maxims in the using of Madurese theme role- playing.

Keywords: language politeness, Madurese culture, role-playing

INTRODUCTION

The phenomenon of language politeness in Pragmatics remains interesting to deeply review and discuss. It pointedly relates to the way the society communicates in their social life, yet communicating is not simply just to convey a message or intention to the interlocutor. In their communication, people are demanded to consider and understand the language ethics, modesty, and procedures. In this case, the language ethics should meet the cultural rules or values running in the society. It is believed that speakers who can communicate politely will be more likely acceptable in the society rather than those who cannot. In other words, speakers who use socially accepted language (i.e., ethical and modest language) appear to be more comfortable in terms of communication than speakers who harshly and arrogantly use the language. Moreover, it is also believed that using ethical and modest language in communication can save and avoid speakers from social conflicts that are caused by unjustified language used by the speakers in the communication process.

Using polite language in communication is a tangible form of proper language manners, and politeness in language usage is a real demand for all language users. Nevertheless, how is polite language being relatively indistinct because using language politely for a speaker in a certain culture is not same as another culture. Language politeness and culture are two things that cannot be separated, yet as stated by Leech (2014) that the values considered as norms are different from one culture to another culture. In addition, Watts (2003) shows that polite language is as an expression or language which shows honor towards other. In other words, in order to be considered as someone who speaks politely, the speaker should keep away from using lineal language.

For example, in some culture there is a need to use language containing respectful forms such as *please*, *thank you*, or *sorry* in order to be considered as polite speaker in communication.

Language politeness is usually discussed in Pragmatics subject. It is often associated with how the speakers show honor for others' *face* (public self-image) in conversation (Brown and Levinson, 1987); reinforce interpersonal relationships; and follow the rules for appropriate behaviors considered by the society (Leech, 2014). In addition, he stated that public self-image (self-esteem) includes the feeling and desires of the interlocutors. Kadar and Haugh (2013) has another term for mentioning self-esteem, it is face-wants. After Brown and Levinson (1987), in the case of strategy of showing politeness to interlocutors, Leech (2014) mentioned *positive face goal* which deals with the need of avoiding loss of face and *negative face goal* which deals with the need of gaining or enhancing face. Avoiding loss of face means that speakers should minimize the potency of humiliating interlocutors' self-image in communication. Furthermore, raising face means that speakers should increase the interlocutors' self-image.

Language politeness often happens in our daily interaction. The phenomenon can be both in direct communication (face-to face) and indirect communication (for example a communication through Whatsapp application). The following is the example of personal chat via WhatsApp application.

S : "*Mam, mau tanya, besok berarti kita ga ada kelas ya?*"

(Ma'am, so, we will not have a class tomorrow, will we?)

The instance above is personal WhatsApp chat between a lecturer and a student in one of colleges in Madura. According to the norms in Madurese society, such the way seems *impolite* because the expression used is too direct and informal. It can lower the self-image of the lecturer. The expected situation is that the student uses indirect language that can raise the lecturer's self-image. In other words, the student is hoped to employ *Negative Politeness* strategy (Leech, 2014).

Related to the situation above, based on the social norms in Madura, the social relation between lecturer and student is what Leech (2014) called *vertical social distance*. In this case, the student is on the position of lower status and power. Otherwise, the lecturer is on the position of higher status and power. So, it is hoped that the student can heighten the lecturer's face (maintain her self-image) using expression which is not too direct and informal.

The student might use to add polite words like *mohon maaf* (excuse me), *mohon ijin* (if you don't mind), etc. Therefore, in order to be more socially appropriate, such

expressions used by the student t might be modified as follow:

> "*Mohon maaf, Ibu. Mohon ijin untuk bertanya. Saya mendapatkan informasi bahwa untuk sementara perkuliahan besok akan ditiadakan. Apakah informasi tersebut benar adanya?*"

(Excuse me, Madam. Please allow me to ask. I got information that the course will be temporarily off tomorrow. Is it true?)

The instance above is a language phenomenon of socially inapposite language used by student college. This crucial issue must be overcome urgently. Furthermore, it is being lecturer's matter to be solved. It becomes moral responsibilities for the lecturer as an educator to negotiate the issue by educating the students how to use good and polite language in their daily communication. Moreover, she/he has to teach and habituate the students to use socially suitable language in their daily communication. As stated by Watts (2003) that politeness is something we have to acquire, not something we are born with.

Learning and socializing into polite language and behavior in communicative interaction is not as easy as what is fairly thought. It needs habituation, and habituation can be held through teaching activity. However, teaching and habituating polite and modest language towards student needs tricky ways to make it naturally fun and interesting.

By having such fun and interesting teaching activity, it is expected that the students can heartedly remember and apply the modest language in their daily communicative interaction. It means that fun teaching activity of language politeness might enable students to apply the language appropriately in their daily life.

In relation to that case, role playing is believed to be one of the effective, interesting, and creative ways to teach and habituate students' language modesty. By its definition as *situations in which learners take on the role profiles of specific characters or representatives of organizations in a contrived setting* (Wills *et al*, 2011), role playing gives the students opportunity *to have direct experience of the unpredictable nature of language in use* (Ladousse, 1987). Role playing enables them to naturally learn and be socialized into the use of polite or modest language. It potentially stimulates and predisposes them to understand how to be a good communicator in communicative interaction that enables them use polite or modest language which is socially acceptable in the society.

Basically, there are several other main reasons why role play needs to be applied in teaching and habituating students to use polite language. Adopting what Ladousse (1987) mentioned, role-playing is needed in this context because: (1) students' experiences can be combined with learning activities, and they can be trained to use polite language in several situations through

experience (role-playing). (2) Students are able to adapt in any situations in which they are needed to use and develop any forms of language which indeed face the running social norms in society. Role-playing has a benefit to build up their social skill. (3) Role-playing can be as a rehearsal for real life. Students are able to learn how interaction might take place in various situations through role-playing activity. (4) Role-playing is helpful for students to change their poor personality to preferable one. For example, it helps the shy students to be more confident and expressive, helps the abusive students to be more polite and friendly, etc. Similarly, Binder (2013) pointed out that one of the benefits of applying role play in learning is that role play is a fun activity and it can train students with the expected skills accurately.

This study substantially focuses on Madurese culture that is implemented in language politeness. Therefore, the use of language use cannot be separated from the speaker's culture (Nurjamily in Nurdiyanto & Resticka, 2021). The language uttered in the conversation of Madurese theme role play will be analyzed by using a socio-realistic approach. It is a combination of Sociolinguistics and Pragmatics. Sociopragmatics is a study concerns on the use of language in a cultural society in certain social situations. Sociopragmatics describes the strategy of communicating language users in an attempt to preserve social relations in society. It explains how the utterances used in the

Madurese theme role play indicate differences in speech as a way to employ the manners' principles (Tobing in Nurdiyanto & Resticka, 2021). Pragmatics competence is applied in the Sociolinguistic competence which is the capability to use language in relation to the social cultural rules that underlie the use of language or the rules underlying the acceptance of speech use related to the communication parts. In some distinct cultures, a speech action will have a dissimilar value either in terms of politeness or the way it is interrupted by the speaker's culture (Nurdiyanto & Resticka, 2021).

Furthermore, in this study, MOTHER (Madurese Theme Role Play) was specifically proposed to habituate polite or modest language towards students of a state university in Madura. It is a kind of role play in which Madurese theme (i.e., Madurese culture) is carried out. The Madurese theme is raised in this study because of the need to introduce Madurese local wisdom and the need to teach and habituate students at the university how to use communicatively polite or modest language in accordance with the prevailing social norms in Madura. The main reason why it is necessary to bring the values of Madurese local wisdom in familiarizing and habituating students with polite language is because they, while studying at the state university in Madura, will interact and communicate with teachers, friends, and other people who in fact adhere to the norms prevailing in the Madurese social community.

Therefore, it is expected that by raising the Madurese theme, students can better understand the cultural values that exist in Madura, especially in terms of communicating with other people, so that they can use the language properly, in accordance with the context of the ongoing situation without hurting other's self-esteem.

Based on those explanations, this study attempts to explicate the implementation of maxims of GSP (General Strategy of Politeness) in MOTHER (Madurese Theme Role Play) which deals, in this case, with Madurese culture. The issue is discussed collaboratively in results and discussion section.

METHODS

The research design of this study is qualitative design. Brink in Mohajan (2018) said that qualitative research focuses on people's belief, experience, and meaning systems from people's view. Statistical analysis and empirical calculation are not the domain of qualitative research. Furthermore, the aim of qualitative research is to provide a itemized fathom into behavior, emotion, attitudes, and experiences of human being

(Tong et al. in Mohajan, 2018). It is in line with this study's aim: to explain the phenomenon of language politeness of students in Universitas Trunojoyo Madura. The data of this research are taken from students' dialogues in Madurese theme role play. The scope of the data is focused on the students' utterances in Madurese theme role play that contain language politeness.

Moreover, in order to collect the data, this study employs observation, depth interview, and field-notes. In order to analyze the data, this study applies interactive model, including data reduction, data display, and data verification.

RESULT AND DISCUSSION

Ten maxims of GSP (General Strategy of Politeness) found in some utterances of Madurese culture role play's scripts. 83 data found are categorized on the theory of GSP stated by Leech (2014), they are maxim of generosity, tact, approbation, modesty, obligation (of S to O), Obligation (of O to S), agreement, opinion reticence, sympathy, and feeling reticence. The findings are indicated in the following.

Table 1. Maxims of GSP

MOTHER (Madurese Theme Role Play)	General Strategy of Politeness (Leech, 2014)									
	GM	TM	ApM	MM	OSOM	OOSM	AgM	ORM	SM	FRM
Role-Playing 1	14	3	5	2	2	0	10	6	2	3
Role-Playing 2	8	3	5	0	4	3	10	0	3	0
Total	**22**	**6**	**10**	**2**	**6**	**3**	**20**	**6**	**5**	**3**

GM   : Generosity Maxim
TM   : Tact Maxim
ApM   : Approbation Maxim
MM   : Modesty Maxim
OSOM: Obligation (of S to O) Maxim

OOSM: obligation (of O to S) Maxim
AgM   : Agreement Maxim
ORM   : Opinion Reticence Maxim
SM   : Sympathy Maxim
FRM   : Feeling Reticence Maxim

Based on the table above, it indicates that all parts of GSP are implemented in the scripts of Madurese theme role play. Generosity maxim is the most frequent maxim of GSP from all data. It has twenty-two data. The upcoming position is agreement maxim, it has twenty data. Then, approbation maxim has ten data of the total data. Tact maxim, obligation (of S to O) maxim, and opinion reticence maxim have the same amount of data, each of them has six data. Sympathy maxim becomes the next position, it has five data of the total data found. There are their data for each obligation (of O to S) maxim. Also, feeling reticence maxim has the same total of data as obligation (of O to S) maxim. The weakest total maxim is modesty maxim, it has two data of the total data found.

Generosity Maxim

Generosity maxim means to provide an elevated value to other's wants. This maxim can be lineal or even enforcing, i.e. offers, invitations, and promises (Leech, 2014). In the script of role-playing 1, it is found twenty-two generosity maxims analyzed. Extract 1 below will be the example of generosity maxim.

Extract 1

Siti   : *Assalamualaikum, Mar!*
              (jeda) Assalamualaikum!
Marlena   : *(dari dalam rumah Marlena*
              menjawab) Waalaikumsalam!
              Tunggu sebentar!
(Marlena membuka pintu) oh kamu ternyata Sit. Aku kira siapa. **Ayo masuk! Kita ngobrol di teras belakang aja ya?**
Siti   : **Baiklah.**

Marlena's utterance needs a response of giving high value to others' wants. Marlena offers Siti to have a talk in the back porch of her house. Siti agrees with Marlena's offer, it means that Siti tries to provide high values to Marlena's want. Therefore, those utterances are categorized as generosity maxim.

Marlena and Siti's utterances above uttered politely since they contain favorable value to others. The word *ya* and *baiklah* becomes dauntless lineal feature to indicate that speaker really redounds what others' offer It can be a good example for the college students how to interpret meaning by preventing offense in their daily communication. To motivate others is a part of general strategy of politeness. It is something that is also said in

Quran. Allah SWT says in Quran Surah Al Imran: 139.

مُؤْمِنِيْنَ كُنْتُمْ اِنْ الْاَعْلَوْنَ وَاَنْتُمُ تَحْزَنُوْا وَلَا تَهِنُوْا وَلَا

So do not weaken and do not grieve, and you will be superior if you are [true] believers. QS. Ali Imran 139

Agreement maxim

The concept of agreement maxim is to give value to others' ideas. In replying the opinion to others' ideas, being agree is the form of preferred answer and being disagree is disprefered answer. The extract below is the representative of agreement maxim.

Extract 2

Sit   : *(terkejut dan tak percaya) aku gk salah denger, Mar? kamu bilang begitu?*

Marlena : ***Iya, Sit. Kamu gak salah denger kok.*** *Aku mengurungkan niatku untuk melanjutkan Pendidikan ku.*

It can be seen from the extract 2 above that Marlena shows her agreement response trough her utterance. Marlena agrees with Siti's utterance. She says *Iya Sit, Kamu ga salah denger kok* means that she agrees about Siti's question about Marlena who will not continue her study. She utters preferred answer to respond Siti's idea, so this is included in the maxim of agreement.

Approbation Maxim

This maxim is in relation to quality. If the speaker provides an upper value to others' qualities, she will meet approbation maxim. Approbation maxim is to lessen other's disapproval and to increase the other's honor (Watt, 2003).

Moreover, the speaker inclines to provide honors to listeners or others. They incline to evade uttering dreadful things about the others. In the two role play scripts, there are ten data of approbation maxim found in both of two role-playing above. The extract of the maxim will be described below.

Extract 3

Siti   : *Nah itu kamu bisa berfikir gitu.* ***Dimana Marlena, anak paling pintar dan cerdas di sekolah yang selalu berprestasi dan bersemangat dalam belajar?*** *Ini bukan kamu, Mar. Aku tau banget kamu kayak apa orangnya. Jadi, jangan kamu tutupi, Mar.*

Siti's utterances above points that she maximizes a praise to Marlena's characters: smart and impassioned. She tries to bring Marlena's confidence up by raising a praise for her. Siti does not want Marlena dropout from her study, so she uses approbation maxim by mentioning high value of Marlena.

Tact Maxim

Speaker's utterance contains tact maxim

if it gives a low value to speaker's wants (Leech, 2014). This is such a familiar aspect of politeness that can be seen in extract 2 below.

Extract 4

Laura : *Tidak, aku memutuskan untuk menyewa apartemen di Surabaya saja, karena menurutku lebih dekat untuk mengunjungimu.*

Mia : ***Kamu sudah menghubungi pihak dari apartemenmu***

Extract 4 is taken from the second role play script *Jumpa Kawan*. The utterance uttered by Mia above sounds directive even tough expressed in the form of question. Mia actually wants to suggest Laura to contact apartment official before she comes to Surabaya, but Mia says her wants indirectly. Her utterance above gives an opportunity to refuse. It means that she gives a low value to her wants. It is suitable with the concept of agreement maxim.

Mia's utterance above shows that she does not force others to do what she wants. In other words, she gives a low value of her wants as a speaker. In her utterance, she only directs Laura to find any information about the apartment, so it may be accepted or rejected by the interlocutor /Laura. This utterance can be an example how is the way how to advise/ direct others in a polite way. It supports the concept of GSP in which the speaker expresses or implies a meaning that has a favorable value for others and avoids offenses.

Obligation (of S to O) Maxim

The concept of obligation (of S to O) maxim is to give a high value to speaker's obligation to hearer. The example of this maxim is apologies for some offenses by speaker to hearer. Another example of this maxim is expression of gratitude for some favor which the hearer has done to the speaker. This maxim has six data of the total eighty-three data found. The representative of the data will be explained in the following discussion.

Extract 5

Sholeh : *Buat apa anak cewek sekolah tinggi-tinggi. Ujung-ujungnya gak guna juga. Anak perempuan itu hidupnya Cuma di dapur. Lulus SMA aja itu sudah sangat hebat dan ijazahnya gak bakal kepakek juga, kan?*

Siti : ***Maaf paman.*** *Setau saya Marlena anak yang pintar dan cerdas. Sayang sekali jika dia tidak melanjutkan sekolahnya. Kalau paman khawatir akan biaya sekolahnya, dia bisa sekolah dengan gratis dengan kepintarannya itu. Pasti dia bisa dapat biasiswa penuh. Jadi paman tidak perlu khawatir.*

Siti expresses an apology because she feels doing an offense to Mr. Sholeh. She denies his argument about education for female. She finds that it is an offense to other, so she says an apology to Mr. Sholeh.

Another example of this maxim is an expression of gratitude that will be shown in extract 6 below.

Extract 6

Sholeh : *Baiklah, kalau kamu seyakin itu pada anak kita itu. Aku ijinkan dia untuk melanjutkan sekolahnya tapi inget dia harus dapat biasiswanya terlebih dahulu, baru aku perbolehkan dia menjutkan.*

Julaihah : *Alhamdulillah.* **Terimakasih pak**. *Marlena pasti senang sekali.*

Mrs. Julaihah shows her gratitude for her husband's favor because he finally permits their daughter (Marlena) to continue her study. Both these gratitude expression and apology expression above are categorized as obligation (of S to O) maxim.

Opinion Reticence Maxim

Leech (2014) wrote that opinion reticence maxim is to give a low value to speaker's opinion. People frequently soften the force of their own opinions by using propositional hedges such as I think, I guess, it might be that, etc. In other case, the speaker consults the hearer's opinion. Speaker defers to hearer's supposed greater understanding, wisdom, or experience. There are six data of opinion reticence maxim found, and it is

found only in the script of *Marlena*. Here is the extract containing opinion reticence maxim.

Extract 7

Siti : *Loh, kenapa? Karena biaya? Kamu kan pintar! Kamu bisa dapat biasiswa dan kamu bisa sekolah dengan gratis.*

Marlena : *Tak semua hal yang kita inginkan bisa kita dapatkan, Sit.* **Mungkin** *memang seperti ini jalan hidup ku.*

Siti : *Jalan hidup seseorang itu bisa di ubah dan* **tergantung pada pilihanmu sendiri.**

From the extract above, both Marlena and Siti's utterances contain opinion reticence maxim. Actually, they do not agree with others' opinion, but they soften the force of their opinion. Marlena uses the word *mungkin* to soften her disagreement. While, Siti utters *tergantung pada pilihanmu sendiri* to show that she does not force her opinion to Marlena. Therefore, these utterances are classified into opinion reticence maxim.

Sympathy Maxim

The examples of sympathy maxim are congratulations, condolences, and good wishes. It is polite to show others that speaker share their feelings both sad and joyful. The speaker gives a high value on the hearer's feelings (Leech, 2014). Sympathy maxim has five data found in both *Marlena* and *Jumpa kawan* scripts. Here is one of the representatives.

Extract 8

Laura : *Sudah, kok.*
Kebetulan aku mempunyai
teman disana jadi temanku
merekomendasikan salah satu
apartemen. Yasudah ya, aku
tutup telponnya. Pesawat
mau take off sebentar lagi,
aku sudah berada didalam saat ini.

Mia   : **Iya, hati-hati. Semoga sampai**
  dengan selamat.

Laura : *Terimakasih, sampai jumpa, Mia.*

Mia   : *Iya, sampai jumpa juga, Laura.*

Mia utters good wishes when she knows that a plane ridden by Laure will take off. She says *Hati-hati, semoga sampai dengan selamat* is a form of sympathy from Mia to Laura. This utterance is intrinsically polite and it should be uttered clearly to the hearer, need no mitigation.

Obligation (of O to S) Maxim

The definition of obligation (of O to S) maxim is to give a low value to hearer's obligation to speaker (Leech, 2014). Responses to thanks often minimize the debt, for instance: that's all right, you're welcome, no problem, it was a pleasure, etc. Meanwhile, responses to apologies often minimize the fault, for example: it is okay, don't worry, it was nothing, etc. There are three data of this maxim found in *Jumpa Kawan* script only. Here is the example.

Extract 9

Laura   : *Tentu saja! (nada senang), aku*
  merasakan sesuatu yang belum
  pernah aku coba, Mia. Terimakasih
  sudah mengajakku ke tempat-tempat
  luar biasa hari ini.

Mia   : **Sama-sama, aku senang**
  mendengarnya. *Besok aku akan*
  mengajakmu makan sate khas
  Madura, kemudian pergi ke toko
  tempat oleh-oleh khas Madura. Kamu
  bisa membawanya nanti saat pulang
  ke Canada untuk orang tuamu.
  Bagaimana?

From extract 9 above, it can be seen that Mia gives a response to Laura's thanks. She says *sama-sama, aku senang mendengarnya.* This is such a familiar response when speaker says thanks to others.

Another example of this maxim can be seen in the following extract.

Extract 10

Mia   : *Oh, iya (tertawa) ada apa, Laura?*
  Tumben kamu menelponku?

Laura : *Memangnya tidak boleh?*

Mia   : *(nada panik) maaf, bukan begitu*
  maksudku,

Laura : **(tertawa) santai saja, Mia**. *Aku*
  menelponmu karena ingin mengabarimu
  kalau aku akan berlibur ke Indonesia
  selama beberapa hari. Aku ingin
  mengunjungimu, bisakah kamu
  memberikan lokasi tempat tinggalmu?

Extract 10 is the example of response to apology. Mia apologizes to Laura because she feels that her utterance offends Laura. However, Laura laughs and says *santai saja*, it means that she tells Mia that she does not have any fault of her utterance.

Feeling Reticence Maxim

Feeling reticence maxim means to give a low value to speaker's feelings. Brown and Levinson (1978) say that it appears that in English, one shouldn't admit that one is feeling too bad (Leech, 2014, p.98). It means that speaker tries to suppress his/her feeling even though it is bad/sad feeling. Feeling reticence maxim has three data found only in the script of *Marlena*. Here is the discussion of one of the data.

Extract 11

Siti : *Jalan hidup seseorang itu bisa di ubah dan tergantung pada pilihanmu sendiri. Sebelumnya kamu sangat semangat untuk melanjutkan sekolah mu sampai setinggi-tingginya. Bahkan kamu yang memotifasi aku untuk terus sekolah. Sekarang kok malah kamu yang mundur? Ada apa sih? Mungkin aku bisa bantu.*

Marlena : **Bukan apa-apa, Sit.** *Aku harus membantu orang tua ku. Kamu tau kan kalau aku anak satu-satunya di keluargaku.*

Marlena suppresses her sad feeling. She feels sad because she cannot continue her study at university. Her father does not permit her to study at university. She says *bukan apa-apa, Sit* to convince Siti that her feeling is okay although she feels sad truly. Marlena gives a low value to her feeling through her utterance. Therefore, it is categorized into feeling reticence maxim.

Modesty Maxim

Leech (2014) defines modesty maxim is to give a low value to speaker's qualities. One of the ways is by using self-deprecation (if sincere, even if exaggerated). There are some ways to keep modesty: to *deflect* the compliment by making an evasive reply, to *deflect* a compliment by reducing its power but making a remark that downgrades the attribution value to oneself, and to attribute the success to luck. This representative from two data found only in the script of *Marlena* is discussed below.

Extract 12

Marlena : *Yaa enggak lah, Sit! Akan aku sekolahkan anak-anak ku nantik sampek dia jadi orang berhasil **biar gak kayak aku.***

Marlena utterance sounds self-deprecation. She gives a low value to her quality. she feels that she is not successful person, although it is not the fact. She still has a chance to be a successful person. This utterance is included in the maxim of modesty.

CONCLUSION

The result of this study has indicated that the GSP (General Strategy of Politeness) model has emerged in the application of MOTHER (Madurese Theme Role Play) which aims to attune college students in using polite language.

Ten parts of GSP: generosity maxim, tact maxim, approbation maxim, modesty maxim, obligation (of S to O) maxim, Obligation (of O to S) maxim, agreement maxim, opinion reticence maxim, sympathy maxim, and feeling reticence maxim, are employed through MOTHER. In addition, for the matter of cultural diversity affecting the polite language use by one speaker and another, it is hoped that the approaching study will explain and discuss more about how cultural values influence the implementation of the maxims in indicating honor of others' public self-esteem. In this matter, Sociopragmatics scales, such as social values instantiation gender, age, and social classes (Ibrahim & Bakir, 2021), can be specifically used as an approach to consider the results or phenomenon in relation to linguistic politeness. These weights potentially have an impact on showing politeness factors of sociocultural. As someone wants to be generous by issuing an invitation, or offering something, which is considered in the tact maxim in politeness sociopragmatically non-linguistic channels are more significant rather than uttering actual words, impressively (Leech, 2014).

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