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# LINGUISTICS AND LITERATURE JOURNAL

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**Linguistics and Literature Journal** is a peer-reviewed journal published in Indonesia by the Faculty of Arts and Education, Universitas Teknokrat Indonesia. This journal aims to facilitate and promote the dissemination of scholarly information on research and development in the field of linguistics, literature, and language teaching and learning. The articles published in this journal can be the result of research, conceptual thinking, ideas, innovations, best practices, and book reviews.

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## IMPACT OF TRANSLATED RELIGIOUS SONGS ON UNDERSTANDING AND EXPERIENCING SPIRITUAL VALUES

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### Abstract

This research seeks to explore the use of religious music in interpreting and conceptualizing spiritual values. Moreover, religious songs tend to become integrated into religious rituals and are a component of one's spiritual life. Nevertheless, when such songs are translated from their original language, they run the risk of having meaning and emotions altered, which in turn influences the spiritual experience of those listening. For this research, the researchers uses qualitative research, aiming at church congregations through interviews with members who had experienced translated religious songs in the church community. This research assumed that translated spiritual lyrics involve not just linguistic changes but also cultural and theological nuances. The study examined the effectiveness of translations in preserving the original spiritual message by conducting interviews with listeners and translators to explore how these translations convey the spiritual experience across languages and cultures. The results of this research show that faithful translation and maintenance of the original meaning's essence are necessary so as to convey appropriately spiritual values. The findings of this research emphasize taking into account linguistic and cultural factors in the translation of religious texts to enhance the spiritual involvement of the people to the greatest extent.

**Keywords:** comprehension, experiential knowledge, spiritual values, influence, translation of religious songs

### INTRODUCTION

Spiritual music plays a significant part in the religious life of communities and individuals. Through its melodies and unique religious messages, spiritual music conveys deep emotional and spiritual values, touching literally one's heart and shaping one's faith. S. Suharto and E. Subroto (2014) of *Harmonia: Education of Arts Research and Journal* assert that spiritual music in other regions of the world, like Samparbon, possesses a tremendous emotional power to promote religious values.

However, issues arise when spiritual songs are translated from one language to another. According to most studies, such as a study carried out by Tira Nur Fitria in *JETLEE: (2023)* also Nugraha, A. F., & Adika, D. (2024), translating does not involve exchanging words from one language to the other. Translating also requires understanding the depths of meaning, cultural significance, and the spiritual background embedded in the original lyrics. For example, when a devotional song originally in English is translated into Indonesian, the melodic beauty and the emotional depth of the message are lost. This serves to show that translating religious music is not only a language but a spiritual and cultural endeavor. The interest in this topic came from my own experience in working for a church, where I discovered that translated spiritual songs had a varying impact on the congregation. These were observed in terms of how the listeners interpreted the message and felt the spiritual value of. And this case will differ with another journal like Aziz, K., & Adika, D. (2024). These aspects were observed in terms of how the listeners interpreted the message and perceived its spiritual value. This case differs from another study, such as Aziz, K., & Adika, D. (2024), which analyzed songs. This made me reflect on how the quality of translation can influence the communication of spiritual values.

Overall, this topic is relevant in the sense that there is more production of religious literature, that is, Sufi literature. Scholars such as Hadi (2006) and Alawode, A. O. (2024). Understanding Christian translation and its missiological relevance, attest that Sufi music is a means to feel and achieve divine presence. Targeting spiritual music also, those songs filled with religious and spiritual values can also be translated well to maintain their originality. Hermans (2014) and Walter, Y., & Altorfer, A. (2022) in *Translation in Systems*, emphasizes the importance of systemic methods of translation, particularly in translating religious and literary texts.

The importance of this study lies in the fact that incorrect translation of spiritual songs may result in the intended messages being manipulated and lose their theological implications. Such songs are not just art—they're a method of internalizing spiritual realities. For example, if a statement in the original lyrics reflects total surrender to God, the translation must reflect the same degree of commitment and emotional resilience so it can resonate with the hearts of the people. This study aims to test the impact of translation of spiritual song lyrics on listeners' knowledge and internalization of spiritual values. The qualitative approach based on a case study design was used, and data were collected through in-depth interviews of individuals who listen regularly to spiritual songs both before and after translation. The findings are poised to provide a better understanding of how accuracy of translation affects listeners' theological knowledge and internalization of spiritual values

The benefits of this study are both theoretical and pragmatic. Theoretically, it contributes to the fields of linguistics, translation studies, and religious studies. Practically, it offers suggestions to translators, religious leaders, and the spiritual music community in creating and applying translated spiritual songs as an efficient means of spiritual development. This study is also unique in that, unlike others, it not only takes into account the effect of translation but also the linguistic and cultural translation choices that have a direct effect on how spiritual values are interpreted and appreciated in song lyrics.

## **METHOD**

This research uses the qualitative method with the case study approach, which is appropriate with the focus on interpretation, understanding, and internalization of spiritual values in the translated spiritual song lyrics. As previously discussed in the introduction, this research aims to explore the personal sentiments of individuals when listening to spiritual songs in both their original and translated versions. Therefore, a qualitative method is chosen to capture the intensity and complexity of such spiritual and emotional responses that cannot quantitatively be captured using numbers.

According to Yoo, J., & Lee, H. (2022) qualitative research is an approach to learning and understanding the meaning individuals or groups assign to a social or human concern. This makes qualitative methods highly appropriate for studying richly contextualized and subjective personal, spiritual, and emotional experience. Qualitative methodology in this research can facilitate critical analysis of human behavior and perception through the use of methods such as narrative inquiry, phenomenology, document analysis, observation, interviews, and case studies. A case study approach is selected because it allows one to deeply examine a certain phenomenon in real life. Stake (1995) emphasizes that "the real business of case study is particularization, not generalization," what proves to be its suitability to understand complex, context-related human experience, such as spiritual engagement through music.

The study employs a qualitative approach, emphasizing purposeful sampling to select a few information-rich respondents whose insights illuminate the research questions, as supported by Patton (2002). Unlike quantitative methods that rely on statistical procedures and larger sample sizes, this research focuses on the spiritual and experiential dimensions of engaging with translated spiritual music, where depth of understanding is prioritized over quantity. Data were collected through in-depth interviews with key informants who regularly interact with spiritual songs, allowing for personal and introspective interpretations of their experiences. This aligns with Van Manen's (1990) phenomenological perspective, which seeks to describe and interpret lived experiences to uncover their meaning, thus reinforcing the study's aim to explore how individuals internalize spiritual messages from translated lyrics.

The case study approach within the qualitative paradigm serves as the most suitable framework for analyzing the religious and linguistic nuances involved in translating religious song lyrics. This research is based on the assumption that translated spiritual lyrics encompass not only linguistic revisions but also cultural and theological undertones. To conduct this study, I will first identify and select a sample of translated spiritual songs. Next, I will perform in-depth interviews with listeners and translators to gather insights on their perceptions of the spiritual substance and cultural significance of these translations. This qualitative data will be analyzed to understand how

effectively the translations preserve the original message and recreate the spiritual experience in a new language and culture. The relationship between spirituality, culture, and language will guide the data analysis and interpretation of results, providing valuable information for translators and listeners.

## FINDINGS AND DISCUSSION

The findings of this research were in line with interviews and open-ended questions given to ten English-speaking members of the church congregation with frequent interaction with both original and translated spiritual songs. The respondents were selected via purposive sampling since they were familiar with spiritual music and could reflect upon lyrical meaning. Thematic analysis of the responses unearthed three general themes: (1) the preservation of spiritual meaning, (2) cultural and linguistic applicability, and (3) emotional resonance.

Participants were also asked to indicate their preference for the original or translated version of spiritual songs.

### Summary of Respondent Feedback

<b>Respondent</b>	<b>Spiritual Meaning (Originalvs Translated)</b>	<b>Cultural&amp; Linguistic Relevance</b>	<b>Emotional Response</b>	<b>Preferred Version</b>
Respondent 1	Spiritual meaning is retained in Translation	Translated version is easier to understand	Touched,though original feels deeper	Original
Respondent 2	Some nuance is lost in translation	Translation feels more relatable locally	Moved when singing the translated version	Translated
Respondent 3	Core message remains intact	Translated lyrics are less poetic	More emotional response to the original version	Original
Respondent 4	Translation helps in understanding the meaning	Translation is more communicative	Goosebumps when sung collectively	Translated
Respondent 5	Original version feels more spiritually profound	Translation feels too literal	Less emotionally engaging	Original

Respondent 6	Both versions convey similar messages	Original lacks local cultural context	Equally emotional depending on mood	Both
Respondent 7	Spiritual message is preserved in both versions	Original matches international worship tone	More emotionally moved by the original	Original
<b>Respondent</b>	<b>Spiritual Meaning (Original vs Translated)</b>	<b>Cultural &amp; Linguistic Relevance</b>	<b>Emotional Response</b>	<b>Preferred Version</b>
Respondent 8	Some spiritual values are altered in translation	Translation feels stiff and unnatural	More emotionally engaged with the original	Original
Respondent 9	Translation helps those not fluent in English	Cultural context enhances comprehension	Stronger emotions when understanding the lyrics	Translated
Respondent 10	Spiritual message is strong in both	Translation fits better for local worship	Equally moving in both versions	Both

Translation is better for local worship. Equally moved in both versions.

Graph: Respondents' Most Preferred Version of Spiritual Songs:

•\tOriginal : ■■■■■■ (6 respondents)

•\tTranslated : ■■■ (3 respondents)

•\tBoth Versions : ■■ (2 respondents)

This pattern indicates that the majority of the respondents (6 out of 10) preferred the original version of the songs, primarily due to the emotional richness and poetic structure. For example, the original lyrics of "Because He Lives" convey rich themes of hope and faith:

Original Lyrics Excerpt:

"Because He lives, I can face tomorrow; Because

He lives, all fear is gone; Because I know

he holds the future

And life is worth the living just because He lives."

Some of the respondents (3 out of 10) preferred the translated versions because they were clearer and easier to understand. A sample of a translated excerpt is:

Translated Lyrics Excerpt:

" Sbab Dia hidup, Ada hari hari esok Sbab Dia  
hidup ku tak gentar  
Karna ku tahu Dia pegang hari esok Hidup jadi  
berarti sbab Dia hidup"

A small number (2 out of 10) appreciated both versions equally, depending on worship context and personal emotional state.

### **Discussion.**

Findings from the ten members of the congregation also affirm the primary research problem concerning the impact of translation on spiritual richness and cultural appropriateness of spiritual songs. The majority of participants (6 out of 10) would rather listen to the original versions of the songs, as they reported higher spiritual connection, more poetic layers, and greater emotional engagement. These responses unite with Van Manen's (1990) lived experience concept that religious meaning is not merely derived from lexical semantics but also from rhythm, tone, and delivery included within the original language.

However, three of the participants favored the translations and claimed the requirement for clarity, linguistic accessibility, and cultural familiarity. This supports the theoretical underpinning that translation operates not only at the linguistic level, but as a cultural practice. Stake (1995) emphasizes the requirement for contextual and particular knowledge in qualitative research, specifically in operating on spiritually charged material.

Notably, two of the respondents liked both versions by mood and context, indicating that translation, well done, can still capture theological richness and affective depth. This gives credence to Creswell's (2013) argument that qualitative research is best suited to capture the richness of personal meanings. Emerged as well is the significance of cultural resonance. Some of the respondents noted that translation of lyrics played a part in increasing a sense of ownership in worship because the songs became more understandable and relatable in local settings. Such a discovery is congruent with Patton's (2002) information-rich cases where individual voices speak to rich, qualitative spiritual experiences.

In sum, findings affirm that the influence of translated spiritual songs lies not in linguistic exactness but in their capacity to retain emotional, theological, and cultural integrity. These elements are core to developing the richness of spiritual engagement, hence addressing the very question at the core of this study.

### **CONCLUSION**

This study puts into perspective the powerful impact of translated religious song on listeners' understanding and internalization of spiritual values. From the results, it appears that the majority of the participants prefer the original versions since they are emotionally dense and poetically profound. Others prefer the translated versions since they are understandable and culturally significant. Importantly, this means that the value of a translation is not solely determined by linguistic accuracy but by its ability to maintain theological significance, emotional resonance, and cultural pertinence.

Translated religious hymns, when properly constructed, can be useful tools of spiritual engagement across language boundaries. Therefore, translators should come to spiritual songs not just as texts to be translated, but as religious songs which require attention to language, culture, and religion. Ultimately, well-translated spiritual songs can potentially bridge cultures while preserving the integrity of spiritual realities.

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## LANGUAGE FEATURES OF MALE AND FEMALE NETIZENS: A CASE STUDY IN SELECTED INSTAGRAM

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### Abstract

The emergence and evolution of social media platforms have played a pivotal role in empowering individuals to express their viewpoints on various issues. In light of this, the objective of this study is to scrutinize the linguistic characteristics utilized by male and female users on Trump's Instagram posts, endeavoring to decipher the underlying connotations embedded within their discourse. Subsequently, the research methodology adopted for this investigation entails a descriptive qualitative approach, complemented by an extensive review of pertinent literature. The data corpus under scrutiny comprises Trump's Instagram posts spanning from the 5th to the 6th of January 2021, serving as the data source. The theoretical framework utilized in this study draws upon Lakoff's theory of language features and Leech's semantics approach to unravel the nuances of the linguistic patterns observed in the discourse. The analysis conducted in this research affirms that female netizens predominantly employ language features such as hypercorrect grammar, excessively courteous forms of address, and emphatic stress in their interactions, indicative of their overall contentment with Trump's leadership. Conversely, male users tend to gravitate towards utilizing emphatic stress, derogatory remarks, and imperatives in their communication, signaling their disillusionment and dissatisfaction with Trump's governance.

**Keywords:** Instagram, language, language features

### INTRODUCTION

Instagram serves as a platform for the dissemination of information in contemporary society. Individuals utilize this platform to express their thoughts, ideas, and sentiments using a distinctive linguistic style that differs from spoken language. Notably, users of Instagram employ techniques such as abbreviations, question tags, and various punctuation marks, which can be categorized as unique language features. These language features, as described by Lakoff (1973), encompass the diverse ways individuals manipulate language to articulate their thoughts. They are characterized by lexical and grammatical elements that constitute the vocabulary employed to convey the speaker or communicator's unexpectedness, curiosity, and other emotional responses. Kuswoyo (2013), Samanik (2018), and Afrianto et al. (2020) emphasize that language, an essential tool for communication in human interaction, plays a crucial role in conveying meanings beyond mere regulatory norms.

Concerning this matter, the former President of the United States, Donald Trump, has frequently been the subject of criticism by American citizens throughout his tenure. This situation has been instigated by numerous issues that arose during his administration, which led to a characterization of his time in office as unsuccessful. These issues include a rise in incidents of racism, multiple instances of insulting US allies, a tendency to distance and isolate important allies of the US, and a survey report from the Pew Research Center indicating that 64% of respondents from 32 countries lacked trust in Trump regarding global affairs, while only 29% expressed trust in him (Astuti, 2020). The critique is not only evident through public demonstrations but also manifests in the comments section of his social media platform, Instagram. Given that political matters necessitate a linguistic analysis due to the potential presence of varying viewpoints conveyed by relevant speakers (Fadilah & Kuswoyo, 2021), this research endeavors to delve into the portrayal of Donald Trump as the focal point of online users. This choice is informed by a study carried out by Cahyaningsih & Pranoto (2021), which asserts that the president serves as a representative of the government, symbolizing the nation through their governance. Furthermore, governmental entities are frequently subjected to criticism, which can at times be contentious and prejudiced (Sari & Pranoto, 2021). Correspondingly, a multitude of online users, encompassing both genders, articulate their viewpoints, criticisms,

and disillusionments on Trump's Instagram posts. Consequently, the objective of this study is to examine the linguistic characteristics exhibited in the comments posted by male and female online users on social media, specifically on Trump's Instagram posts from January 5th to 6th, 2021.

Fairclough (2012) supports the notion that language serves not only as a representation of formalized concepts in daily communication, but also embodies informalization concepts, depicting informal language patterns observed in both formal and informal contexts, serving various purposes and functions. Istiani and Puspita (2020) argue that language is instrumental in conveying ideas, such as in debates, while also facilitating the sharing of messages among individuals across diverse contexts (Afrianto et al., 2024). Particularly, social media platforms, notably Instagram, are identified as spaces where societal language features are manifested. Instagram, as a prevalent social media platform today, has emerged as a pivotal tool for communication across different communities, topics, and objectives (Wan, Thomas, & Paris, 2012). Consequently, individuals and organizations engage with each other on Instagram, thereby amplifying the visibility of prevalent issues through shared content (Wan, Thomas, & Paris, 2012). Nevertheless, it is contended that online language, as observed on platforms like Instagram, tends to exhibit characteristics that are akin to spoken language, leaning towards informality. Within this informal language realm, variations in lexicon, grammar, humor, misspellings, and colloquial expressions are commonly observed (Wan, Thomas, & Paris, 2012).

Fairclough (2012) has articulated that language serves not only as a representation of formal concepts in daily communication but also reflects informal language patterns in various settings, purposes, and functions. Istiani & Puspita (2020) have highlighted that language is instrumental in conveying ideas, such as in debates, and facilitating message exchange among individuals in diverse contexts (Afrianto et al., 2024). Specifically, social media platforms like Instagram showcase the linguistic features utilized by society. Instagram has emerged as a pivotal communication tool for communities, addressing a wide range of topics and objectives (Wan, Thomas, & Paris, 2012). This interaction on Instagram leads to mutual engagement among individuals and organizations, fostering visibility on pertinent issues (Wan, Thomas, & Paris, 2012). Nonetheless, it has been observed that online language, particularly on platforms like Instagram, tends to be informal, resembling spoken language with lexical variations, humor, misspellings, and colloquial expressions (Wan, Thomas, & Paris, 2012). The research inquiry formulated to address this phenomenon is: What are the language features utilized by male and female netizens in Donald Trump's Instagram posts, and what meanings do they convey?

## **METHOD**

The research methodology utilized in this investigation is descriptive qualitative, involving the examination of language features found in Instagram posts related to Trump. Accordingly, this descriptive qualitative research conveys findings using words instead of numerical data and involves data consisting of words, phrases, clauses, and non-numeric information to determine its significance (Afrianto 2017; Kuswoyo 2016; Ivana & Suprayogi, 2020). Furthermore, this research focuses on understanding social phenomena and exploring meanings and insights within natural contexts (Rido et al. 202; Mahajan 2018; Levitt et al. 2017; Runtulalo 2020; and Cibangu 2012). On other words, this research is designed to conduct a thorough analysis to establish a link between the language used and real-life events (Lianasari and Samanik, 2016, and Puspita & Pranoto, 2021).

This research is centered on the analysis of linguistic characteristics utilized by internet users (netizens) in response to Trump's Instagram posts. The research data comprises language features present in netizens' comments on Trump's Instagram posts, specifically in the form of sentences. The dataset was gathered from the top ten comments made by netizens on Trump's Instagram posts between January 5th and January 6th, 2021. During this period, Trump's Instagram account featured two images and three videos. Consequently, fifty data points in the form of sentences were collected by selecting the top comments from each posted picture and video. For reference, Trump's Instagram handle is @realdonaldtrump, boasting a follower count of 24 million.

To attain the necessary data, the researchers employed the method of library research, incorporating specific steps in their approach. These steps included the identification of the top 10 comments by netizens on each of Donald Trump's Instagram posts dated between January 5th and 6th, 2021, followed by the collection of these comments. Subsequently, the researchers proceeded to analyze the language features present in the comments and then categorized the data according to the gender of the commenters, distinguishing between male and female responses. The collected data will undergo thorough examination to investigate and categorize the various types

of language features, delving into their significance as reflections of netizens' reactions to Donald Trump's Instagram posts.

## FINDINGS AND DISCUSSION

This study explicates the outcomes of the analysis conducted on genders (male and female) through the examination of usernames and profile pictures. It is important to note that in scrutinizing the various language features and their interpretations, this study adopted Lakoff's theory of language features. The initial segment of the findings focuses on female netizens, followed by an examination of male netizens.

### Female Netizens Comments in Donald Trump Instagram Post

In this section, the researchers will elucidate the linguistic characteristics employed by female internet users in the comment section of Donald Trump's Instagram posts. To summarize, Lakoff (2014) posits that there exist variations in language patterns between males and females, notably linked to societal standing. It is contended that the linguistic approach of women is perceived as inadequate, exhibiting a lack of dominance and confidence. Furthermore, it is characterized by feelings of powerlessness and hesitancy.

#### Extract 1

---

Username: **@razi.am**

---

You were the president of the whole world. The American people are so wrong not to choose you. Help the people of Iran and Afghanistan. We love you

Hyper Correct Grammar

**You were the president of the whole world**

Instead of

You're the president

---

Intensifier

**So wrong**

Instead of

Wrong

---

From the previous data, it is seen that the words “**you were the president of the whole world**” are categorized as the type of hypercorrect grammar produced by the Instagram user @razi.am. Since the user preferred to write complete and correct grammar to express her opinion. Semantically, the words “you were the president of the whole world” indicate how the user @razi.am believed that President Trump had successfully led America during his presidential era. It is in line with Geoffrey Leech, who stated in Pardede (2016) that semantics could emphasize the rule of broader sense and the communication in social life and society experience in the world, which they convey through language the process. The user has expressed his experience and opinion towards Trump's presidency through the words “**you were the president of the whole world**”, since, as an Afghan, she felt she was helped by Trump, which is indicated through the words “**Help the people of Iran and Afghanistan**”. From these words, it could be concluded that women seem to be powerless.

#### Extract 2

---

Username: @typica.\_syajia

---

Pleasseeee come back

---

Emphatic stress

**Pleasseeee**

---

The data above shows how the user @typica.\_syajia strengthened her big hope that Donald Trump would become America's president again. It is in line with the theory of language features that emphatic stress strictly emphasizes the words that can be indicated by typing with a longer letter (Lakoff in Pebrianti, 2013). Semantically, language features are talking about social situations (Sa'idah, 2018). The words “**Pleasseeee come back**” indicate that the user @typica.\_syajia expresses that the resignation of Trump from the presidency did not improve the social condition becomes better so she herself is still hoping that Trump will be back as her president.

#### Extract 3

---

Username: @parizadneseri

---

Thank you Trump, you are coming from God	
Hyper Correct Grammar	<p><b>You are</b> Instead of You're</p> <p><b>Thank you</b> Instead of Thanks</p>

The data above shows the clear expression of the user @parizadneseri towards Donald Trump by using the hypercorrect grammar type of language features. Semantically, it indicates how Trump is socially deserving of American society, which makes them consider Trump a man of God. They are grateful for that as it is indicated through the words “**Thank you Trump.**”

Extract 4	
Username: @alee.bee1	
What an honor to have been among all the patriots on 1/6. Looking forward to my next DC trip for your inauguration...soon	
Hyper Correct Grammar	<p><b>What an honor to have been among all the patriots on 1/6</b> instead of To've been</p>
Super Polite Forms	<p><b>Looking forward to my next DC trip for your inauguration...soon</b> instead of Using informal words such as “can't wait”</p>

The data above shows that the user @alee.bee1 using hypercorrect grammar and super polite forms as part of Trump social status which as President US that must be honored. It could be seen that the user @alee.bee1 highly respected the former President Donald Trump and fully support his initiation to continue his presidential era as it indicated through words “**Looking forward to my next DC trip for your inauguration...soon**”

Extract 5	
Username: @parizadneseri	
<i>The Middle East was at peace when Trump was president</i>	
Hyper Correct Grammar	<b>Using past tense</b>

The data above shows that the user @parizadneseri expressed her opinion through hypercorrect grammar form by using the past tense. The use of the correct past tense makes the meaning easily understood that the user emphasizing the past time context when Trump successfully led the US and seemed to bring peace even to the Middle East. From here, it could be understood that the resignation of Trump and the presidential change brought chaos, as it is mentioned through words, “**The Middle East was at peace when Trump was president**”.

Extract 6	
Username: @elmi. . 31	
You are truly an amazing man	
Hyper Correct Grammar	<p><b>You are</b> instead of You're</p>

From the data above, the user @elmi. . 31 expressed his opinion towards Trump by using hypercorrect grammar that is indicated through the words “**You are**”; it is also indicated that she used the present tense. Through this, it could be clearly seen that as time goes by, although Trump no longer becomes president of the United States, the user still looks at Trump as an amazing man and probably her role model in life. It is in line with Love (1983) that words contain important meaning whose meaning is useful to make people know everything referred to by those

words. Further, the words “**You are truly an amazing man**” refer to how the way user @elmi.\_.31 looked at Donald Trump as the former president.

Extract 7

Username: @amini.be	
	Please support #Afghanistan
Super polite form	<b>Please support #Afghanistan</b>

The data above shows user @amini.be expressed her hope towards Donald Trump by using the super polite forms through the words “**please**”. It is in line with Lakoff that super polite forms require the same sense of request, but in very polite order, it does not require obedience, but it sounds like suggesting something to do as a help or sympathy, not a command. From the words, it could be understood that the user is not American but Afghan, since she asked for help to save the Afghan people. It could be seen that the words “**please**” indicate a request for Trump’s sympathy and how she is begging Trump to save the Afghan people. It could be seen that Trump was considered a reliable leader even by the Afghan people.

Extract 8

Username: @sandraetreber	
	<i>President Trump I do hope with all my heart that you will run again for Biden is ruining the USA after you brought it up to the great country it since President Ragan</i>
Super polite form	<b>President Trump I do hope</b> instead of President Trump I hope
Hyper Correct Grammar	<b>you will run again</b> instead of You’ll run again

The data above shows how the user @sandraetreber used super polite forms to show her high wishes towards Donald Trump to continue his presidential era by emphasizing her intention through the words “**I do hope**”. Besides, she also used hypercorrect grammar to show his belief that Trump will continue his glory in the United States. From the data above, it could be clearly seen that people agree that the United States has become more powerful under President Trump, as indicated through the words “**Biden is ruining the USA after you brought it up to the great country**”. It is in line with Leech’s statement that the study of meaning could represent conceptual, reflective, and even social aspects that are contained within the words. Since the data above reflects the society’s condition that believes in Trump as the most powerful, reliable, and influential leader in the history of American Presidents.

Extract 9

Username: @sara._eshaghzechi	
	<i>Help Afghanistan please</i>
Help Afghanistan please	<b>Help Afghanistan please</b>

The same with the previous data mentioned before, the data above shows user@sara.\_eshaghzechi expressed her hope towards Donald Trump by using the super polite forms through the words “**please**”. It is in line with Lakoff that super polite forms require same sense of request but in very polite order, it does not require obedience but it sounds like suggesting something to do as a help or sympathy not a command. From the words, it could be understood that the user is not American but Afghan, since she asked for help to safe Afghan people. It could be seen that the words “**please**” indicates request towards Trump’s sympathy and how she begging on Trump to safe Afghan people. It could be seen that Trump considered as reliable leader even for Afghan people. This data clearly shows that Trump had big influence as a leader including for his foreign country, Afghanistan.

Extract 10

Username: @asyffa07	
	<i>Mr. Trump, I am an Iranian and I admit that your place in politics is empty, and I wish you were president. If you were president now, the Taliban would not dare to attack</i>
	<b>1. I am an Iranian</b> instead of

Hyper Correct Grammar	I'm an Iranian <b>2. the Taliban would not dare to attack</b> instead of The Taliban wouldn't dare to attack
Super polite form	<b>I wish you were president</b>

The data above shows how the user @asyffa07 used super polite forms to show her high wishes towards Donald Trump to continue his presidential era by emphasizing her intention through the words “**I wish you were president**”. Besides, she also used hypercorrect grammar to emphasize his social background as an Iranian through the words “I am an Iranian”. Further, through the hypercorrect grammar form of language features “**the Taliban would not dare to attack**”, it could be seen that the Taliban are afraid of Trump, and Trump’s leadership had broad influence in the world, even for Iranians, not only for Afghans. It is in line with Leech’s statement that the study of meaning could represent conceptual, reflective, and even social aspects that are contained within the words. Since the data above reflects the society’s condition that believes in Trump as the most powerful, reliable, and influential leader in the history of American Presidents.

Extract 11

Username: @annagrebenukvolos	
<i>We have one more important thing to do now, which is to survive the impending cataclysms, and we can survive and live beautifully if we build a Creative Society, and in the near future, and the first step is to inform. Volunteers have created a website: ALLATRA. A creative society, with a button to join if a person chooses to live in a creative society, a society without power, violence and wars, where human life comes first. On December 4, 2021, there will be an international online conference, translated into 100 languages. The idea is to get the whole world together and decide how to proceed, and there are 8 billion of us, the possibilities are enormous.</i>	
Super polite form	<b>We have one more important thing to do now, which is to survive the impending cataclysms, and we can survive and live beautifully if we build a Creative Society, and in the near future, and the first step is to inform.</b>
Intensifier	<b>live beautifully</b>
Hypercorrect grammar	<b>there will be an international online conference</b> instead of <b>there'll be an international online conference</b>

Based on the data above, there is a super polite form that is used by the Instagram user @annagrebenukvolos. It is clearly shown in the paragraph that she wrote a persuasive passage. Since the user wrote that “**We have one more important thing to do now, which is to survive the impending cataclysms, and we can survive and live beautifully if we build a Creative Society, and in the near future, and the first step is to inform.**” which means she hopes that society can build creative society during the new presidential era without Trump. Instead of persuading netizens in the polite forms of language feature, she can persuade people by using emphatic stress, such as an exclamation mark. Thus, it is in line with Lakoff’s theory that these polite forms indicate that the user does not require obedience, but it sounds like suggesting something to do as a help or sympathy, not a command.

The data above also shows that the researchers used an intensifier that is indicated by the words “live beautifully” from which, from these words, it could be indicated that having a beautiful life is the main goal of creative society in the middle of the new presidential era. The intensifier word “**beautifully**” based on Lakoff, is to make the readers, in this context, become sure of what that Instagram user said, which is to have a beautiful life.

In the data above, the user also used hypercorrect grammar in the whole comment since there is no abbreviation. It is indicated through the words “**there will be an international online conference**” instead of using the abbreviation possibility in the form “**there'll be an international online conference**”. Based on Lakoff, commonly, people use this form in order to avoid coarse or vulgar forms; however, in this context, it could be seen that the user tried to provide clear and important information about the international online conference, so that other readers will understand the information clearly.

Extract 12

Username: @hadasiline	
	<i>Israel loves you !!!!</i>
Emphatic Stress	Israel loves you !!!!

Based on the data above, it is clearly seen that the user @hadasiline used emphatic stress to show his strength of her assertion about Trump. From here, it could be understood that Trump is an important figure even for Israelis. It is indicated to the use of the present perfect verb “loves” in which they still love Trump until these times, when Trump no longer leads the United States of America. This strict emphatic stress is indicated through the use of four exclamation marks in the words “**Israel loves you !!!!**”.

Extract 13

Username: @elisaronckettii	
	<b>#BPE BEST PRESIDENT EVER</b>
Emphatic Stress	<b>BEST PRESIDENT EVER</b>

From the data above, it is seen that the user @elisaronckettii used emphatic stress of capital letters to show her opinion towards Trump. It could be understood that Trump was the best leader of the United States, compared with the current President Joe Biden. From here, it could be understood that, probably, there is no betterment condition after the resignation of Trump from his presidential position. As it is indicated by the way that Instagram user strengthen their assertion towards Trump as a former president.

Extract 14

Username: @lucianacruz1259	
	<i>PLEASE TRUMP RETURN PRESIDENCY PLEASE</i>
Emphatic Stress	<b>PLEASE TRUMP RETURN PRESIDENCY PLEASE</b>
Super polite forms	<b>PLEASE 2x</b>

From the data above, it could be seen that @lucianacruz1259 used two language features, which are emphatic stress and super polite forms, both show the same intention that she is begging Trump to come back as the US president. From the use of emphatic stress, the user used capital letters as if she said it out loud through written words to show her assertion (Lakoff in Pebrianti, 2013). It is indicated that the user hopes that her comments will be read by Trump. Meanwhile, the use of super polite forms indicates that the user has a big hope from the deepest of her heart to beg Trump to come back as the US president. It is in line with Lakoff that the use of super polite forms is to gain sympathy from someone.

Extract 15

Username: @summertymeis	
	<i>Really wish this was all uncovered BEFORE Jan 20th....this year has been exhausting!</i>
Emphatic Stress	<b>1. Really wish this was all uncovered BEFORE Jan 20th....</b> <b>2. This year has been exhausting!</b>

Based on the data mentioned above, it could be seen that the user @summertymeis shows her assertion of regrets towards the current social condition. As she leaves a comment on Trump’s long march video, it could be understood that the long march seems to be late. In consequence, it probably influenced the number of voters who voted for Trump, and it turned out that Biden came as the winner of the election. The words “**This year has been exhausting!**” indicate that since the election of Biden and the loss of Trump in the election, gives a negative impact on American society until the present time.

Extract 16

Username: @grahhbueno	
	<i>come back dear if not america will be lost</i>
Super polite form	<b>come back dear</b>

From the data above, it could be seen that the user @grahhbueno expresses her opinion towards Trump by using a super polite form of language features. The use of the words “**come back dear**” indicates that Trump is the only person she is begging. It seems that she asks Trump to run as President of the United States of America without command expression. The word “dear” could indicate how polite and soft she is in conveying her hopes towards Trump. It is in line with Lakoff that stated super polite form is used to express request by gaining sympathy. Super polite forms do not require obedience since it sounds like wishes (Lakoff in Pebrianti, 2013).

Extract 17

Username: @stutevillesyivia	
	<i>YOU ARE STILL MY PRESIDENT</i>
Emphatic Stress	<b>YOU ARE STILL MY PRESIDENT</b>

The data above shows the user @stutevillesyivia expresses her opinion towards Trump by using Emphatic Stress, in which capital letters. Capital letters here could be indicated as if the user @stutevillesyivia is screaming to be heard by Trump, that she told, for her, Trump is still her President. In other words, Trump left a good impression on people in person, since that user uses the word “**my**” instead of “**our**” to represent more than one person. The use of “**my**” indicates her personal feelings personally towards Trump about his leadership. Emphatic stress, according to Lakoff in Pebrianti (2013), is used to show the strengthening of assertion. In the context of the data above, the assertion is the personal feeling of the user @stutevillesyivia towards Trump’s leadership during his presidential era.

Extract 18

Username: @kymberlierose	
	<i>WE LOVE YOU TRUMP!</i>
Emphatic Stress	<b>WE LOVE YOU TRUMP!</b>

Different from the previous data, the data above shows the use of emphatic stress expressed by the user @kymberlierose to express her opinion towards Trump as if she represents many people. The use of the word “**We**” indicates that there are several people who support Trump, and until these days, they are still supporting Trump. It indicates that the user @kymberlierose is only one of them, and she represents them to show how they still love Trump. Meanwhile, the same to the previous data, the data above shows the use of capital letters as a type of emphatic stress language feature. The capital letters indicate how powerful the words are, and how powerful people who support Donald Trump are.

Extract 19

Username: @samsami_mandana	
	<i>Hi, Mr dear Trump, please help to people of Afghanistan, I am Iranian, but I like Afghanistan</i>
Super polite form	<b>Mr dear Trump, please help to people of Afghanistan</b>

The data above shows that the user @samsami\_mandana expressed her opinion towards Trump by using a super polite form of language features to gain Trump’s sympathy. The words “**Mr dear Trump**” indicate how the wishes towards Trump are conveyed softly. There is a request behind her opinion, but not seem like a command, and it is in line with Lakoff’s theory of super polite forms. Moreover, the words “**please help to people of Afghanistan**” indicate as if Donald Trump is the only person who can help them. In other words, the US president at present is not capable enough to help the Afghan people.

Extract 20

Username: @brittanywebb267	
	<i>Where are you??? We need you NOW</i>
Emphatic Stress	<b>1. Where are you??? 2. We need you NOW</b>

There are two emphatic stresses found in the above that are expressed by the user @brittanywebb267. Those two emphatic stresses are indicated through the use of triple question marks that show how seriously she is wondering about the Trump presidency. It is closely related to the fact that there is no longer activity in Trump’s Instagram account and the news about Trump. Meanwhile, the user also used capital letters of words “**NOW**” to indicate

how urgent the American people need him. Specifically, those who still support Donald Trump to this present time. Emphatic stress, according to Lakoff, is usually shown through a certain format to show the strengthening of an assertion (Pebrianti, 2013).

Extract 21

Username: @redpilled_ravermama
<i>please come back already, or we are all going to starve and die</i>
Super polite forms <b>Please come back already</b>

The data above shows the user @redpilled\_ravermama used super polite forms as it is intended to gain someone's sympathy, not to express command. The object of the words is Donald Trump. The words "or we are all going to starve and die" indicate that without Donald Trump present, it could create a starving condition; in other words, the Donald Trump presidential era could be concluded to bring prosperity and glory for the American people. On the contrary, the current president most probably does not bring that prosperity and glory for them anymore. Thus, that user used super polite forms to gain Trump's sympathy towards the current situation.

Extract 22

Username: @adeline.blue
<i>I MISS YOU</i>
Emphatic Stress <b>I MISS YOU</b>

In the data above, it is seen that the user @adeline.blue used emphatic stress of language features as if she wants to be heard by Trump that she misses Donald Trump to come back among them. It is in line that emphatic stress is commonly used to express increasing intonation or in written text, usually marked by capital letters. In this context, the capital letters represent the possible high tone that may be used by the user in the spoken language. However, it still has the same purpose in which to express the strength of speakers' or writers' assertion about Trump (Lakoff in Pebrianti, 2013).

Extract 23

Username: @ladylucas1
<i>We need you back President Trump!!!</i>
Emphatic Stress <b>We need you back President Trump!!!</b>

In the data above, it can be seen that the user @ladylucas1 expresses her opinion towards Trump through the use of emphatic stress by using triple exclamation marks to show how much the American people need Donald Trump to get back to his presidential position. The same with other data that shows Trump's supporters' idea towards him, it could be indicated that the resignation of Trump most probably does not bring betterment for the majority of people. It is the same with the data found below; another Trump supporter expresses that she needs Trump in the present time.

Extract 24

Username: @jackiegennusa
<i>We need you Trump!!!</i>
Emphatic Stress <b>We need you Trump!!!</b>

The data above is the same as the previous data mentioned, in which the user @jackiegennusa expressed that she needs Trump to get back to his presidential era because the condition is not as conducive as if Donald Trump were still in the presidential era. It is in line that the emphatic stress is used to show the strengthening of the assertion of ideas, specifically, the idea to have Trump to be the United States President.

Extract 25

Username: @r_s.torin
<i>Biden's dementia is booming like crazy, can't remember a damn thing</i>
Insults <ul style="list-style-type: none"><li>• <b>Biden's dementia is booming like crazy</b></li><li>• <b>can't remember a damn thing</b></li></ul>

Based on the data above, it is interesting that the researchers find women netizens use insults to express their ideas towards someone else. In this context, the user @r\_s.torin insults Joe Biden, the current president of the United

States. From this data, it can be seen that women can use insulting words to express their ideas. According to Lakoff in Akhter (2014) that insults are often produced by men rather than women, meaning that there is a possibility for women to produce insulting words, although it is not as often as men. The words “**Biden's dementia is booming like crazy**” indicate that, for that user, Biden has forgotten important things that should be done by the President, and it seems to bring disappointment to the American people.

### Male Netizens' Comments in Donald Trump's Instagram Post

In this part, the researchers will explain language features that are used by male netizens in Donald Trump's Instagram posts' comments box. According to Lakoff, men are described as speaking more firmly, mature, and speaking on point (Prayudha & Putra, 2019). It is because men in their same sex groups tend to use explicit commands and directives (Akhter, 2014). This is related to the comments expressed towards Donald Trump, as it is found in the first data below:

Extract 26	
Username: @starrynight_bird	
	<i>We need you Donald Trump!!!</i>
Emphatic stress	<b>Donald Trump!!!</b>

The data above shows that the user @starrynight\_bird expressed his full support towards Donald Trump through the use of three exclamation marks (!!!). According to Lakoff in Pebrianti (2013), the exclamation mark is part of emphatic stress in language features. It is used to show the strength of an assertion or opinion. In written text, the emphatic stress could be indicated in many forms, such as the use of italic words, bold words, capital letters, and larger letters. In this case, the use of an exclamation mark also could indicate the emphatic stress of language features, which can be understood as a command to Donald Trump to come back to lead America. Additionally, the user @starrynigh\_bird used the mark more than one mark.

Extract 27	
Username: @aideneverson2021	
	<i>Biden is ruining this damn country we need you back!!</i>
Emphatic stress	<b>we need you back!!</b>

The data above shows that the user @aideneverson2021 expressed the same support as the user @starrynight\_bird to fully support Donald Trump through the use of three exclamation marks (!!!). According to Lakoff in Pebrianti (2013), the exclamation mark is part of emphatic stress in language features. It is used to show the strength of an assertion or opinion. In written text, the emphatic stress could be indicated in many forms, such as the use of italic words, bold words, capital letters, and larger size. In this case, the use of an exclamation mark also could indicate the emphatic stress of language features; additionally, the user @aideneverson2021 used the mark more than once. It is seen that the current president does not bring any better life compared with the Trump era.

Extract 28	
Username: @agbactor1945	
	<i>I am a USAF SGT VIETNAM WAR VETERAN and ONLY salute President Trump as my Commander-In-Chief!</i>
Emphatic stress	<b>1. USAF SGT VIETNAM WAR VETERAN 2. ONLY salute President Trump as my Commander-In-Chief!</b>

The data above shows that the user @agbactor1945 expressed his opinion towards Trump by using emphatic stress in the example of capital letters and exclamation marks (Lakoff in Pebrianti 2013). It is used to emphasize his social background as a veteran, and how the way he submitted himself as a veteran to Donald Trump. It could be seen that Trump was respected and seemed to have assertive commands. In other words, Trump had high influence even for @agbactor1945 as one of the armies. It is in line with Leech in Pardede 2016 that words are media of communication in social life and social experience in the world which they convey language through the process.

Extract 29	
Username: @xjap01	
	<i>Sleepy Joe never had this crowd. TRUMP 2024!!!!!!</i>

Insults	<b>Sleepy Joe</b>
Emphatic stress	<b>TRUMP 2024!!!!!!</b>

The data above shows the user @xjap01 expressed his opinion towards Trump’s candidacy by using two language features there are insults and emphatic stress. It is indicated through the words “Sleepy Joe” which is an indication of insults. The use of “sleepy” words indicates disrespect towards other people. It could mean that Joe Biden is less respected than Donald Trump. Moreover, the user @xjap01 also used capital letters and many exclamation marks. It is to show his powerful support for Donald Trump. It is in line with Akhter (2014) stated that insult is generally used by men to say something with disrespect. In the context of the data above, the one who is being disrespected is Joe Biden.

Extract 30

Username: @pope2907	
<i>Had Covid not hit and I lost my job I’d give u every dime for ur win. If I can do anything on ur bekhakf (free) I’m in. I rescued 6 pups b4 all the mess and lost a lot but, still got my furbaby and AMERICAN misses YOU!!!</i>	
Emphatic stress	<b>AMERICAN misses YOU!!!</b>

The same with other data, the data above shows the user @pope2907 expressed his opinion and support towards Trump through the use of capital letters and exclamation marks. From the words “**Had Covid not hit and I lost my job I’d give u every dime for ur win**”, it could be seen that the user @pope2907 seems to be a broken person; however, it still clearly emphasizes he is supposed to give anything to support the Trump presidential era. Because of Trump’s failure, they miss Trump already. It is in line with Leech in Zdravkovic (2018) that the use of language could reveal the relation between knowledge and the real world. From the data above, it could be understood that many people expected Trump to continue his presidential term.

Extract 31

Username: @liamwhy	
<i>Trump is a bold and courageous fighter!!!</i>	
Emphatic stress	<b>courageous fighter!!!</b>

The data above shows that the user @liamwhy expressed his opinion and support towards Trump through the use of exclamation marks. From the words “Trump is a bold and courageous fighter!!!” it could be seen that the user @liamwhy liked the way Trump led as the former President of the United States during his presidency. The exclamation marks as part of language features used by the user indicate support, power, and enthusiasm of the user towards Donald Trump. It is in line with Morris in Pardede (2016) that meaning could signify the mental and valuation process of someone through words. Enthusiasm of @liamwhy indicates his mental and valuation process towards Trump leadership, which resulted in his fully supporting Trump as his leader.

Extract 32

Username: @tony20052020	
<i>throwback to when trump got salty when he lost n almost tried to start a civil war. oh wait who am I explaining this to, capitol insurrectionists?</i>	
Insults	<b>oh wait who am I explaining this to, capitol insurrectionists?</b>

The data above, it shows that the user @tony20052020 expressed his opinion towards Trump through the use of insults in the words “oh wait who am I explaining this to, capitol insurrectionists?”, the previous words indicate satire that indicates the current condition which United States dominated by capital insurrection that made Trump almost declared the civil war. In the social context, these words indicate a disappointment expression since semantics is the study of language that shows social meaning includes request, assertion, apology, and other expressions (Pardede, 2016).

Extract 33

Username: @sf_bubbles	
<i>Use your power to manipulate everything and everyone! Dumb people will go for it</i>	
Emphatic Stress	<b>Use your power to manipulate everything and everyone!</b>
Insults	<b>Dumb people will go for it</b>

The data above shows the user @sf\_bubbles expressed his opinion towards Trump through the use of exclamation marks as part of emphatic stress language features. However, in this context, it is seen that @sf\_bubbles is the opposition society that did not support Trump during the presidential era. This statement is strongly expressed through the assertion of exclamation marks used (Lakoff in Pebrianti, 2013), as it is described through the words “Use your power to manipulate everything and everyone!”. Besides, the user @sf\_bubbles used insulting language features as it is described through the words “Dumb people will go for it” which indicates that people who support Trump are dumb, and those who support others than Trump, probably Joe Biden, are cleverer than them. It is in line with Sa’idah (2018) that semantics is the study of meaning, including situational meaning and social meaning; thus, the language features in this study are talking about social situations. The data above shows the contrary social situation since the user @sf\_bubbles is in the opposite position to Trump.

Extract 34	
Username: @syletly_owo	
<i>Imagine being a Donald duck friend</i>	
Insults	<b>Donald duck</b>

The data above shows the same as the previous data, which the user @syletly\_owo on the opposition site of Donald Trump. He used insulting language features as he mentioned the incorrect name of Trump, it is “Donald duck” instead of Donald Trump. It is seen that Trump is considered similar to a cartoon character, not as a human, or even a leader. It indicates that people who support Trump are like a duck, and those who support others than Trump, probably Joe Biden, are a human. It is in line with Sa’idah (2018) that semantics is the study of meaning, including situational meaning and social meaning; thus, the language features in this study are talking about social situations. The data above shows the contrary social situation since the user @syletly\_owo is in the opposite position to Trump.

Extract 35	
Username: @libbylaspamme	
<i>YOU SHOULD BE IN JAIL</i>	
Emphatic Stress	<b>YOU SHOULD BE IN JAIL</b>

The data above shows that the user @libbylaspamme is also the opposite of people who support Donald Trump. It is seen that he used emphatic stress, which shows his assertion as the opposition through capital letters. It could be understood that Donald Trump was considered a criminal who deserved to be jailed. Probably, @libbylaspamme felt harmed during the Trump presidential era. It is in line with Sa’idah (2018) that semantics is the study of meaning, including situational meaning and social meaning; thus, the language features in this study are talking about social situations. The data above shows the contrary social situation since the user @syletly\_owo is in the opposite position to Trump.

Extract 36	
Username: @behnam.mahmoudzadeh	
<i>you are very bad man...you should dead ...because you Destroy my dream...i live in Iran...i can not buy house and car..you are The culprit...i fuck you and i fuck economic sanction....mother fucker</i>	
Commands	<b>you should dead</b>
Insults	<b>i fuck you and i fuck economic sanction....mother fucker</b>

From the data above, it could be seen that the user @behnam.mahmoudzadeh is the opposite of society, who hates the Trump presidential era. It is because Trump had a bad impact on Iranian, as it is indicated by the words “because you Destroy my dream... I live in Iran... I can not buy house and car”. Thus, in the data above, it is seen that the user shows his disappointment towards Trump through the use of commands and insults of language features. The command words “you should dead” have its meaning that for the user @behnam.mahmoudzadeh, Trump does not deserve to live in this world because his negative regulations affect Iran’s economic conditions.

Meanwhile, Trump cruelty encourages that user hatred towards becomes bigger and bigger, as it is indicated through the use of insults in the words “i fuck you and i fuck economic sanction....mother fucker”. These insulting words are meant to show disrespect towards former President Donald Trump. It also shows that the superiority of

the user @behnam.mahmoudzadeh itself, as if he is capable enough to attack Trump through his comments on Trump's Instagram post.

Extract 37	
Username: @gbateman13	
	<i>Go away, forever!!!</i>
Commands	<b>Go away, forever!!!</b>

In the data above, it could be seen that the user @gbateman13 uses command language features to show his expectation that Trump to go away from the US Presidential election. It is in line with Lakoff in Akhter (2014) that is usually produced by a man to ask something to be done by somebody else. In written text, it is usually marked by the use of an interjection mark such as "Go away, forever!!!". Furthermore, it is also indicated that Trump deserves his resignation, in which that user expects for change after Trump no longer leads the US.

Extract 38	
Username: @behnamezatiii8	
	<i>Go to your mother Trump</i>
Insults	<b>Go to your mother Trump</b>

From the data obtained above, the user @behnamezatiii8 used language features of insults to show his opinion towards Trump. It is indicated through the words "Go to your mother Trump" that, in his opinion, Trump was not capable enough to be a leader of the US. Since contextually, someone who always comes to his or her mother is closely related to a spoiled person who is also dependent on someone else. Thus, it could be understood that Trump seems to be the same as a spoiled person. It is because insulting language features are used to show disrespect, as the user @behnamezatiii8 disrespects Trump as the former president.

Extract 39	
Username: @grizzcetti9000	
	<i>BLOOD COME BACK!!!!</i>
Commands	<b>BLOOD COME BACK!!!!</b>
Emphatic Stress	<b>BLOOD COME BACK</b>

The data above shows the user @grizzcetti9000 expressed his opinion towards Trump by using commands through interjection marks and emphatic stress through capital letters. Both types of language features used by that Instagram user indicate that he wants Trump to come back to be the leader of the US. It shows that the user @grizzcetti9000 is one of the Trump supporters who support Trump to continue his presidential term. Uniquely, the way he begs for Trump to come back, he also used the term "blood" to show how powerful the command is. According to Lakoff, a command is commonly produced by a person to ask something to be done by somebody else, and in this context, the user commands Trump to come back and lead the United States of America.

Extract 40	
Username: @joedegan123	
	<i>Simply the man!</i>
Emphatic Stress	<b>Simply the man!</b>

From the data above, it could be seen that the user @joedegan123 is one of Trump's supporters, since he expresses a positive opinion towards Trump through the use of emphatic stress of the exclamation mark in the words "**Simply the man!**". From the context of the words, it could be seen that the user appoints Trump as the best and perfect man to lead the United States of America. It is supported by the use of exclamation marks in a positive context to show that the Instagram user supports Trump. This data is in line with Lakoff, who stated he emphasized stress as a format to show the strengthening of assertion (Pebrianti, 2013).

Extract 41	
Username: @davidguntsch	
	<i>so thankful every day that Trump lost</i>
Insults	<b>so thankful every day that Trump lost</b>

The data shows that the user @davidguntsch used insults to express his hatred towards Trump. The word "**thankful**" indicates that the loss of Trump is considered something to be celebrated. It shows that the user

@davidguntsch is the opposition supporters who wish that Trump no longer continue his presidential era. These words are in line with Lakoff, which shows something disrespectful. Since men are considered to be more assertive and produce direct form when conveying their opinion.

Extract 42	
Username: @keirasega	
	<i>Make America cool again!!!</i>
Emphatic Stress	<b>Make America cool again!!!</b>

The data above shows that the user @keirasega expressed his opinion by using emphatic stress from the use of triple exclamation marks. The words “Make America cool again!!!” indicate that the user has high hopes for Trump to come back and continue his leadership, and the words are becoming more powerful by using those triple exclamation marks. It could be analyzed that the user @keirasega fully supports Donald Trump during his presidential era, as it is indicated through the words “again” which show there is the same thing in the past that wished to happen in the present time.

Extract 43	
Username: @nick.gord0n	
	<i>GOD BLESS YOU TRUMP</i>
Emphatic Stress	<b>GOD BLESS YOU TRUMP</b>

The data above shows the user @nick.gord0n expressed his opinion by using emphatic stress of language features in the form of capital letters, as if the user conveys his hope out loud towards Donald Trump. The words “**GOD BLESS YOU TRUMP**” also indicate that Trump deserves to receive goodness from God as a result of his rules and regulations he made during his presidential era. The same with the above data, the data below also shows the same purpose of emphatic stress that is used by another Instagram user.

Extract 44	
Username: @faraja6	
	<i>WE WANT TRUMP!! WE WANT TRUMP!!</i>
Emphatic Stress	<b>WE WANT TRUMP!! WE WANT TRUMP!!</b>

This data shows the user @faraja expression towards Trump as if he were on a long march to say these words. The repetition of these words is commonly used in a long march to support someone or a certain campaign. The words “**WE WANT TRUMP!!**” indicate how many people want Trump to go back to his presidential position in the United States. Moreover, the user used two types of emphatic stress, which are capital letters and double exclamation marks, based on Lakoff. These typing formats are commonly used to show the strength of an assertion, and the assertion in these words supports Trump.

Extract 45	
Username: @sourbeltcookiesimp	
	<i>U know supporting Trump is the same thing as supporting a racist person</i>
Insults	<b>supporting Trump is the same thing as supporting a racist person</b>

The data above shows that the user @sourbeltcookiesimp expressed his opinion towards Trump by using an insulting form of language. Specifically, those words are also used to insult both Trump and his supporters. The words “**supporting Trump is the same thing as supporting a racist person**” indicate that Trump is racist, and those who support Trump mean supporting him to do racist things. In other words, those who support Trump most probably do the same thing as Trump, which is racism. Although these words do not contain harsh words as it is mentioned by Lakoff about insult form of language of features, however, the user @sourbeltcookiesimp shows his assertive opinion and produces it in direct form of critics.

Extract 46	
Username: @andreiidita	
	<i>Biden sucks, we need Trump back</i>
Insults	<b>Biden sucks</b>

In the data above, it is found that the user @andreiidita expressed his opinion towards Trump by using an insulting form of language features. From the words “**Biden sucks**” indicate that the user @andreiidita is one of the opposition community members who do not support Trump presidential era. The word “**sucks**” categorized as harsh word which according to Lakoff it is frequently used by men. It is closely related to social agreement that men are superior and more assertive than women (Lakoff in Akhter, 2014).

Extract 47	
Username: @christinemharrison2020	
	<i>Come back!!!!!!!! I love you!!!!!!!!</i>
Command	<b>Come back!!!!!!!!</b>
Emphatic Stress	<b>I love you!!!!!!!!</b>

The data above shows that the user @christinemharrison2020 shows his expression of idea towards Trump by using command and emphatic stress of language features through the use of many exclamation marks. The words “**Come back!!!!!!!!**” are categorized as a user asking Trump to come back with a bit of force; several interjection marks are used in those words. Meanwhile, the words “**I love you!!!!!!!!**” are categorized as emphatic stress since those words do not contain a command; however, they contain the strength of assertion that the user themselves loves Donald Trump in a positive way and meaning. Thus, the command of language features is used as the manifestation of love and hope.

Extract 48	
Username: @seanspillane118	
	<i>we need you back Trump. Biden is a clown</i>
Insults	<b>Biden is a clown</b>

From the data obtained above, it could be seen that the user @seanspillane118 expressed his opinion towards Trump by using insulting language features. The insulting words are meant to show disrespect towards the current president of the United States, Joe Biden. In other words, it could be seen that the user @seanspillane118 is a supporter of the Donald Trump Presidential era. It is closely related to the theory by Lakoff that men are more assertive than women in saying insulting words, as it is mentioned in the data above.

Extract 49	
Username: @alexander_nohra07	
	<i>Imagine being a troll. How much did Joe pay you to be here?</i>
Insults	<b>Imagine being a troll.</b>

From the data mentioned above, it could be seen that the user @alexander\_nohra07 expressed his opinion by using insults towards Joe Biden’s supporters who bully Donald Trump through the Instagram comment box. Based on the words “**Imagine being a troll.**” as an analogy of satire towards Biden’s supporters, who seem they be paid to support Biden and to bully Donald Trump. Thus, through this data, it is in line with the insults theory of language features that the user @alexander\_nohra07 is assertive in insulting Biden and his supporters.

Extract 50	
Username: @emeryytaylor	
	<i>can you please be the president again</i>
Super polite forms	<b>can you please be the president again</b>

Based on the data above, there is an interesting finding that men could possibly produce ideas or opinions through super polite forms of language features. The words “**can you please be the president again**” indicate that there is a request that requires obedience, but it sounds like suggesting something to do as help or sympathy (Lakoff in Pebrianti, 2013). The object of this sympathy is Donald Trump. From this data, it could be seen that men also have the possibility to convey their opinion politely, although the most common way to convey their opinion, the majority of men express it by using insulting words and commands as a type of language feature.

## CONCLUSION

Female netizens are most frequently producing hypercorrect grammar, super polite forms, and emphatic stress of language features to express their opinion towards Trump through Instagram posts (Table 1). These types mostly express positive opinions towards Trump, such as asking Trump to get back into the presidential position. The positive opinions towards Trump can represent that for most American people, Trump brought betterment to their State, and even had positive impacts on other countries. In other words, the present condition is worse than when Trump got his leadership position.

On the other hand, male netizens are most frequently producing emphatic stress, insults, and commands of language features to express their opinion towards Trump through Instagram posts (Table 1). These types mostly express negative opinions towards Trump, such as asking Trump to go to jail and showing disrespect towards the Trump presidential era. Although there are several positive opinions towards Trump, however, the more negative opinions represent the disappointment of some American people among male netizens. It is closely related that men are more assertive in conveying their thoughts. In other words, it could be concluded that some Americans already wish Trump would have resigned from his Presidential position since, for them, Trump created many negative impacts, such as economic sanctions and racism. The table below shows the number of types of language features used by Female netizens. The table below shows the number of types of language features used by female and male netizens.

Table 1

Type	Female	Male
Lexical hedges	0	0
Tag question	0	0
Empty adjective	0	0
Intensifier	1	0
Hypercorrect grammar	10	0
Super polite forms	10	1
Avoidance or strong swear	0	0
Emphatic Stress	11	15
Commands	0	4
Insults	1	11
<b>Total</b>	<b>34</b>	<b>31</b>

Lastly, language features are more than types of language to convey thought and opinion. From these findings, it can be drawn a conclusion that language features can represent certain social conditions, especially those of American society after the presidential election. The researchers suggest that other researchers in the future would develop similar research to have broader discussion regarding the language of features, thus, there might be development in academic knowledge, especially in linguistics fields.

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## DEVELOPING TEXTPRO AS LEARNING MEDIA IN WRITING PROCEDURE TEXT

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### Abstract

The lack of student interest in writing is caused by learning media that are less interactive and innovative. Due to the lack of facilities or equipment for learning activities, teachers have difficulty making educational tools. In fact, in modern education, it is essential to establish interactive media for the educational process. Therefore, development of interactive media is needed as an educational tool that can support teachers in delivering lessons. Developing Textpro can be an alternative to interactive and innovative learning media. This study belongs to a category of research and development (R&D) studies with the model by Borg & Gall, that was is constructed of Analysis Data, Planning and Developing, Validation Product, Testing Product, and Revision Product. Methods of gathering data include observing, interviews, survey validation, and assessment. This study's objective is to create an educational tool Textpro that is legitimate, useful, and successful, which can improve students' procedural text writing skills. Validation results from experts obtained a final mean of 3.72, on highly legitimate criteria. Students' and teachers' responses to the interactive media Textpro obtained a final mean of 3.61 on highly useful. From the students' assessment pretest and posttest, N-gain percent obtained is 58.8428 (58%), which is included in the Quite Effective classification as well. As a result, it is stated that developing Textpro may be considered appropriate for use in the learning process. In addition, increasing the academic results of students.

**Keywords:** articulate storyline, learning media, procedure text, writing

### INTRODUCTION

According to Brown, (2014) stated that writing is the outcome of thought, editing, and reviewing; it calls for specific abilities to generate thoughts, arrange them cohesively, use sentence markers and style guidelines coherently, create the final product, revise it for clarity, and edit it for proper syntax. In addition, according to Wijayatiningsih et al., (2025) writing is one of the most crucial skills required to acquire a new language. Writing proficiency is essential for developing a compelling argument, expressing ideas clearly, and mastering grammar, vocabulary, and mechanics. Practice writing from paragraph to essay, including argumentative and expository writing, can help you improve your writing abilities. Stated differently, there are procedures needed to help children develop these abilities (Wijayatiningsih et al., 2022). Writing can be divided into several types, such as writing poetry, short stories, and writing text. In English education, there are several types of texts, including descriptive text, narrative text, report text, procedure text, and many other text genres. Procedure text are created with a goal of clearly and sequentially explaining how to accomplish a particular activity by deconstructing it into several steps or actions. This kind of writing is frequently used in instruction manuals, recipes, educational resources, and other writings where it is crucial to provide information logically and sequentially (Ameliah et al., 2019).

Challenges or difficulties faced by teachers when providing English learning, especially procedural text material. In terms of writing procedural texts, the average score of students in the tenth grade at SMK Islam Diponegoro was 61.3, whereas the passing grade criterion (KKM) was 75. This indicates that students have rather poor English proficiency and comprehension, particularly when it comes to writing procedural texts. The teacher said that writing procedural text is one of the skills that can be said to be quite complex. Several aspects are needed to form a procedural text, which is the linguistic element that is a challenge when writing a procedural text. Writing is more than just putting ideas on paper; there are many other things to take into account, like grammar usage and

other linguistic components. This is one of the reasons why students aren't as interested in writing. Based on the research conducted by Aimah, (2011) said that writing in English is essentially difficult to teach. It makes sense because English teachers deal with a variety of issues. In general, the kids don't know what to write and are perplexed about what they want to express. The comprehension and writing skills of the pupils regarding the process of literature remain inadequate. Students are less interested while studying through learning resources like PowerPoint or Canva. Additionally, the tenth-grade English teacher verified that using educational tools like PowerPoint or Canva has decreased engagement for the learners. Teachers also have difficulties in making learning activities more interesting. Some of these challenges are related to not having enough facilities or equipment for learning activities. Lack of equipment (LCDs, projectors, sound systems, etc) is another issue that teachers face when instructing. As generally understood, learning media can be either audio, visual, or audiovisual, and they are used to encourage educational activities. Selecting instructional methods can motivate students and encourage collaboration with others in writing or creating a procedural text.

For those circumstances, the implementation of interactive and innovative educational tools is very necessary. Particularly in modern times, almost all sectors have taken advantage of technological advances. Technology is also vital in the field of education, especially when it comes to assisting educators in creating or producing educational materials that pique students' attention and facilitate their understanding of the subject matter. According to Taylor et al., (2021) stated that digital technology can increase students' learning motivation with interesting, interactive, and fun learning. Teachers and students may now collaborate and communicate meaningfully in new ways through digital technology. While there will undoubtedly be positive effects from this technology's development, there will also undoubtedly be negative effects. For this situation, literacy is essential to optimizing technology's positive impacts. The use of interactive and innovative learning media can boost learners' enthusiasm for writing and foster a positive learning environment. Therefore, the development of technology and teaching media needs to be implemented by teachers. So that students' interest in writing can increase. In addition, Ediyani et al., (2020) stated that learning media is a crucial component in learning activities. Teachers can utilize media for learning as instructional resources to help their students understand the topic more comprehensively. Students can obtain knowledge from teachers' use of different types of education. To learners, utilizing educational media in the teaching and learning process helps encourage the interest of learners and motivation. Using learning media during the learning process will significantly improve the effectiveness of the learning process as well as the transfer of information and lesson material. Moreover, Rosyida et al., (2021) stated that students' performance in learning activities might be impacted due to the use of suitable learning materials in the teaching process. The benefits of using media in learning activities are that they increase student engagement, provide more lucid learning content, and increase the variety of learning approaches. Teachers received assistance from the media in imparting knowledge to their students. Because students can use the media as a learning resource and tool during teaching activities, using media in class would significantly enhance how students learn. Language instruction can make use of a wide range of media thanks to current developments in education.

From what has already been said, it can be assumed that the difficulties in writing, especially in writing procedure texts, include determining a topic or the main idea, using language features, grammatical rules, making every sentence form a coherent paragraph, and the basic mistakes in writing, such as spelling, grammar, and punctuation. Furthermore, the lack of students' interest in writing is caused by less interactive and innovative learning media. This demonstrates the importance of using media to learn a foreign language, as it serves as a tool for delivering messages or information during teaching activities. Media can be used in learning activities to assist teachers in presenting information in a way that is easier for learners to comprehend. My own experience has shown me that learning is generally tedious for students, primarily due to less engaging educational mediums, such as textbooks, images, Canva, PowerPoint, and YouTube videos. However, there are now many more interactive learning resources available. Teachers or educators must develop their technological skills, such as by employing more engaging and dynamic instructional materials.

So, I decided to create a learning media-based Android or mobile learning using Articulate Storyline software. Articulate Storyline is software that used to create interactive educational materials. With this software, interactive learning multimedia will be developed as an alternatives learning media that may help teachers deliver difficult subject matter and offer an innovative and engaging learning environment (Darnawati et al., 2019). According to Evans (2008) explains that learning via mobile devices can encourage learning activities and is more effective than conventional book-based learning. Learning on mobile devices provides students with easy access, a variety of learning approaches, experiential learning, flexibility over how they learn, a boost, and support for learning. A software Articulate Storyline can be used to create interactive learning media to ensure that students do not feel bored throughout the educational process for learning. I chose research title "Developing Textpro as Learning Media in Writing Procedure Text." I also aim to investigate 1) How is the validity of Textpro. 2) How is the practicality of Textpro, and 3) How is the effectiveness of Textpro as a learning media in writing procedure text.

Whether learning materials created using this program are useful and suitable for educators, supporting learners as well as teachers in their educational journey, also utilizing technological advances.

## METHOD

I employed research and development (R&D) as my research methodology. Products that have been developed and their efficiency tested using the research and development processes. According to Waruwu, (2024) development research was a research process that begins with the process of analyzing problems, overcome by developing a product. Where the product has been developed and designed to answer the problems. Before the product was implemented, it was first validated, tested, and revised. The results of the revision produce a quality product suitable for implementation by the wider community. In addition, according to Walter R. Borg & Meredith D. Gall, (1983) stated that the process of developing and validating products known as research and development. Within the process of development, it was not only the development of an existing product but also the research for knowledge or answers to practical problems.

The stages that I used were a modification of Borg and Gall. The steps of the Borg and Gall development model were as follows: Analysis Data, Design and Development, Validation Product, Implementation Product, and Evaluation Product. The object of this study was Textpro that created by Articulate Storyline software as a learning media to learn English according to the procedure text material. This application was tested by thirty-one students in the tenth grade at SMK Islam Diponegoro Losari. I used methods of gathering data such as observation, interviews, a questionnaire, and a test. This research, the questionnaire was divided into two parts: the first for validation by material and media experts and the second for student and teacher responses. The assessment includes a pre-test and a post-test. These tests contained questions that assessed students' learning outcomes by measuring their knowledge. The N-gain test formula and the Wilcoxon test are used to compute the pretest and posttest results, which provide a normalized score to evaluate the improvement in students' ability to write procedure texts. In this study, data analysis used mixed methods, specifically descriptive qualitative and quantitative analysis techniques. The use of quantitative and qualitative data analysis techniques simultaneously was very important in development research. Both analysis techniques could complement each other, so that the data analyzed was more complete, and comprehensive (Waruwu, 2024). Observation activities carried out on the tenth-grade students at SMK Islam Diponegoro during learning as data qualitative descriptive, questionnaires and assessment of students' abilities in text procedure material as data quantitative.

The formula used to calculate the questionnaire's validation sheet

$$\text{Mean} = \text{total score} \div \text{total indicator}$$

### Validity and Practicality Assessment Criteria

Range of scores	Criteria
$\geq 3.25$	Very Valid / Very Practical
$\geq 2.50$	Valid / Practical
$\geq 1.75$	Valid Enough / Practical Enough
$\leq 1.75$	Not Valid / Not Practical

To calculate the score for increasing students' ability to write procedure text, the N-gain formula was used. The level of N-gain score was categorized into three categories.

$$\text{N-Gain} = \frac{S1 - S0}{S_{\text{max}} - S0}$$

Description:

S0 = initial score (pre-test)

S1 = final score (post-test)

Smax = maximum score

### N-Gain Score Category

Range of scores	Criteria
N-gain $> 0.7$	High

N-gain $\geq 0.3$	Middle
N-gain $< 0.3$	Low

**Effectiveness Category**

<b>Value (%)</b>	<b>Clasifcation</b>
< 40 %	Not effective
> 40 %	Less effective
> 56 %	Quite effective
> 76 %	Very Effective (Hake, 1999)

**FINDINGS AND DISCUSSION**

**3.1 Findings**

**3.1.1 The Validity of Textpro as a Learning Media in Writing Procedure Text**

*a. Analysis Data*

Information gathering was done by observation of the tenth grade and interviews with the English teachers at SMK Islam Diponegoro. From the findings, that could be seen that when the teacher explained the material, especially the procedural text material, the teacher only used media such as image objects, PowerPoint, and speech. This was also confirmed by the teacher himself, that teacher often used images, Canva, and PowerPoints for using of educational materials. Facilities and infrastructure such as LCDs, projectors, and sound systems, available at the school were still limited, so they had to take turns with other classes. The teachers had never employed application media for learning in the procedural text.. Therefore, developing a mobile application on Android for interactive learning materials was essential. TextPro, which were expected to support learning activities, especially in the skills of writing procedural text.

*b. Design and Development*

The stage where the interactive media *Textpro* was created. Articulate-Storyline was the primary software program utilized to produce *Textpro*. The content of the material sourced from the English Module book for Class XII KD 3.6/4.6, English: Work in Progress Class X, English for Class XII Curriculum 2013 revised edition 2018, and also several sources from the internet as additional references. in addition to several additional tools to create buttons, a background, and other supporting decorations. These were the outcomes of producing interactive media products for *Textpro*:



Figure 1. Some menu displays on the interactive media Textpro

*c. Validation Product*

Media Expert Validation





The validation was conducted by 2 English Education lecturers and 1 English subject teacher of SMK Islam Diponegoro. The media expert validation questionnaire consisted of 15 statements, including programming and display aspects. To help with the revision of the *Textpro* interactive media, validators were requested to offer their opinions, critiques, and recommendations. The outcomes of the validation test conducted by media experts have been as follows.

**Table 1. Results of the Media Expert Validation**

Aspect	Validator			Average	Information
	I	II	III		
Programming	3.00	3.83	3.83	3.56	Very Valid
Appearance	3.67	4.00	4.00	3.89	Very Valid
<b>Score</b>				<b>3.72</b>	<b>Very Valid</b>

From the table above, validation results by media experts obtained a mean score of 3.72 in a very valid category. From the results, interactive media *Textpro* was deserving of testing, according to the revision of the validator, which suggests that adding a user guide menu and a superior accreditation logo from Lamdik.

**Table 2. Revisions Product by Media Expert**

Before Revision	After Revision
Revision: Add superior accreditation logo by Lamdik	
	
Before Revision	After Revision
Revision: Add user guide menu	
	

**Material Expert Validation**



2 English Education lecturers and 1 English subject teacher from SMK Islam Diponegoro carried out the material expert validation. The validation questionnaire form for material experts contained fifteen statements, including the suitability of the language and the content aspects.

**Table 3. Result of the Material Expert Validation**

Aspect	Validator			Average	Information
	I	II	III		
Suitability of the Content	3.20	3.90	4.00	3.70	Very Valid
Suitability of the Language	3.40	3.80	4.00	3.73	Very Valid
<b>Score</b>				<b>3.72</b>	<b>Very Valid</b>

Based on the table above, validation results from material experts obtained a mean score of 3.72 in a very valid category. Based on the results, interactive media *Textpro* was deserving of testing, according to the revision of the validator, which suggests that the interactive media *Textpro* requires all languages to be in English, not Indonesian.

**Table 4. Revisions Product by Material Expert**

Before Revision	After Revision
Revision: Translated into English	
	

**Table 5. Calculation Results of Validation from Experts**

Validator	Average	Information
Media Expert	3.72	Very Valid
Material Expert	3.72	Very Valid
<b>Score</b>	<b>3.72</b>	<b>Very Valid</b>

Based on Table 5, the result of the experts who validated the interactive media *Textpro* obtained a final mean score of 3.72 in a very valid category. Each expert has an average, with media experts scoring 3.72 and material experts scoring 3.72.

### 3.1.2 The Practicality of *Textpro* as a Learning Media in Writing Procedure Text

#### d. Implementation Product

Field tests were conducted on 31 students of class X of SMK Islam Diponegoro Losari offline. Before learning to use interactive media *Textpro*, students were asked to work on pre-test questions, namely writing procedure text, to determine students' initial abilities related to procedure text material. Once the preliminary assessment (pretest) was completed, I asked the learners to install the interactive *Textpro* media on their gadgets, and then I explained how to operate it. Students listened and listened carefully to my explanation. Learning activities were carried out through interactive *Textpro* media. I delivered the material about the procedure text according to what was on the interactive *Textpro* media. After that, students worked on the practice questions on the exercise menu and quiz menu. After the learning activities using interactive *Textpro* media were completed, students were asked to work on post-test tasks that tested students' final understanding of the procedure text subject matter. To measure the level of practicality of the interactive *Textpro* media that had been developed, both learners and teachers were given the task to completing the response sheets that had been provided. The results of student and teacher responses were used as a measure of the practicality of the development of interactive *Textpro* media.

**Table 6. Calculation Results of Students and Teachers' Responses**

Respondents	Average	Information
Students Responses	3.33	Very Practical
Teachers Responses	3.88	Very Practical
<b>Score</b>	<b>3.61</b>	<b>Very Practical</b>

From the table above, the results of the responses from teachers and students to the interactive media *Textpro* obtained a final average score of 3.61 with very practical criteria. With details of students' responses of 3.33 and teachers' responses of 3.88.

### 3.1.3 The Effectiveness of *Textpro* as a Learning Media in Writing Procedure Text

The effectiveness test of interactive media *Textpro* in the writing procedure text was conducted to determine how effective interactive learning media *Textpro* was in improving students' procedure text writing skills. The

Wilcoxon test was utilized to assess whether there was a significant difference in the mean before and after using interactive media Textpro, and the N-Gain test was used to determine the effectiveness category of using interactive media Textpro.

**The following was the study’s hypothesis:**

Ho= Before and after using Textpro interactive learning materials, the results of the pre-test and post-test did not differ significantly.

Ha= The results of the pre-test and post-test following the use of Textpro interactive learning materials differed significantly.

**The Wilcoxon test’s foundation for decision-making:**

1. Ha was approved and Ho was denied if the (2-tailed) Asymp.Sig value was less than 0.05.
2. Ho was approved and Ha was denied if the (2-tailed) Asymp.Sig value was more than 0.05.

**Table 7. Normality Test**

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistic	Df	Sig.	Statistic	Df	Sig.
Pretest	.255	31	.000	.865	31	<b>.001</b>
Posttest	.298	31	.000	.850	31	<b>.001</b>

a. Lilliefors Significance Correction

Based on the result in Table 7, viewed inside the Shapiro-Wilk normality test. The data was not normally distributed because the Sig. pretest and Sig. posttest values were both less than 0.05. To conduct Wilcoxon test, Normality test results must be obtained.

**Table 8. Test Statistics of the Wilcoxon Test**

	Post Test - Pre Test
Z	-4.891 <sup>b</sup>
Asymp. Sig. (2-tailed)	.000

- a. Wilcoxon Signed Ranks Test
- b. Based on negative ranks.

From the table result above, Asymp.Sig value (2-tailed) was less than 0.05, indicating a significant difference between pretest and posttest results after using Textpro in the procedure text subject.

**Table 9. Assessment of Students' Improvement of Procedure Text Writing Skills (N-Gain)**  
**Descriptive Statistics**

	N	Minimum	Maximum	Mean	Std. Deviation
Pretest	31	50.00	69.00	61.3226	6.03538
Posttest	31	75.00	94.00	84.3226	5.78151
Posttest - Pretest	31	12.00	38.00	23.0000	8.00833
Max Score (100-Pretest)	31	31.00	50.00	38.6774	6.03538
N-Gain Score	31	.32	.86	<b>.5884</b>	.15953
N-Gain Percent	31	32.43	86.05	<b>58.8428</b>	15.95257
Valid N (listwise)	31				

From the findings in Table 9, the N-Gain percent was 58.8428 (58%), which was also included in the Quite Effective classification, and the N-Gain score was 0.5884, which was included in the middle category. The tenth-grade students at SMK Islam Diponegoro Losari found that the interactive media Textpro was a very useful learning tool for creating process texts.

**3.2 Discussion**

**3.2.1 The Validity of Textpro as a Learning Media in Writing Procedure Text**

According to the findings of the experts’ validation calculation, it has been proven that *Textpro* was valid and feasible for use as a learning tool in writing procedure text. This was proven by the results of the assessment given

by media and material experts. English language education lecturers and English subject teachers were selected as media and material experts based on their knowledge in their respective fields. Interactive media *Textpro* was valid because it showed the results of validation data findings was carried out by material experts and media experts, obtaining a final average value of 3.72 with very valid criteria, and the media that has been developed was feasible to use or be tested with revisions according to the direction of the expert. This was due to several aspects that were assessed, such as programming aspects, display aspects, aspects of the suitability of the content, and the suitability of the language. In the programming aspect, I ensure that the interactive media *Textpro* provides comfort and simplicity in its use. In addition, the display aspect, I ensure that the interactive media *Textpro* provides attractiveness, clarity in the display of images, background, navigation buttons, etc. Moreover, in the aspect of the suitability of the content, I ensured that the material or content presented in the interactive media *Textpro* was in accordance with the English subject, basic competencies, and learning objectives in the procedural text material were ensured to be appropriate. In addition, in the aspect of the suitability of the language, I ensured that the use of good and correct language was easy for students to understand. From the information above, the *Textpro* interactive learning media's validity was assessed by the validation results from media and material experts, which obtained a final average value of 3.72 with very valid criteria, and the media that have been developed could be used or tested with revisions following the expert's guidance. With several modifications made to the *Textpro*, including suggestions from media experts it's necessary to include both the institution and accreditation logo on the cover section. Also, to make it easier for users to handle *Textpro*, a user guide menu should be put forward.

In light of Nabilah et al., (2020) & Nissa et al., (2021) Nabilah et al., (2020) who affirm that using articulate storyline program for mobile learning to create learning materials was both practicable and valid, based on findings obtained by the material and media expert, and it was exceptionally appropriate for utilize as a learning medium. Likewise, research conducted by Eriyanti et al., (2021) demonstrates how the interactive learning tool Articulate Storyline material pressure was said to be highly reliable and useful for teaching science to junior high school students. However, there was a slight difference in the material or subjects chosen. In my research, I tooked the procedural text material in the English subject. Therefore, it was beneficial as a learning tool for procedural text material as well as topics in science. My research implied that the development of interactive media *Textpro* may be utilized as an educational tool in English subjects, especially for procedural text material.

### **3.2.2 The Practicality of Interactive Media *Textpro* as a Learning Media in Writing Procedure Text**

The field test was conducted on 31 students tenth grade of SMK Islam Diponegoro and the English subject teachers' response form was used to view the practicality application of the interactive media *Textpro*. By implementing interactive media *Textpro* during teaching activities, at the end of the learning activity students received a response questionnaire sheet. In Tables 6, the findings of the questionnaire that students and teachers completed, which covered topics including programming, appearance, content appropriateness, and language appropriateness, obtained a final average value of 3.61 with the very practical. Student responses were lower than the teacher's because nearly all of the students who responded discussed how English was used in *Textpro*. In this instance, the students suggested adding Indonesian translations, but the researcher chose to use full English because it was meant for high school English classes, and to ensure that students were common to and familiar with English. Practicality was a circumstance in which the interactive materials created were simple for both teachers and students to use. In order for the educational experience to be engaging, enjoyable, and beneficial for the students, and to foster their innovative thinking when learning. Practicality in interactive media *Textpro* focused on several aspects, including the following: Ease of use of learning media, which was related to ease of operation, access, by providing students with clear usage guidelines, which facilitates their utilization of interactive media *Textpro*. The attractiveness of the display, such as images, background, animation, buttons, etc, so that interactive media *Textpro* has an appeal to students. Suitability of material and language, the material and language presented in interactive media *Textpro* were good and easy for students to understand. Thus, interactive media *Textpro* could be used very practically.

These findings align with (Alfirzan et al., 2024) which provides that the Articulate Storyline application-based learning medium was very practical, based on student and teacher responses. It indicated that the educational materials developed through the Articulate Storyline application was practical and capable of supporting the implementation of the integrated thematic learning process. However, there was also a difference that in this research, the media that had been developed was operated using a laptop and projector, whereas in my research, the interactive media was operated using a mobile phone. My research implied that teachers and students might easily use interactive media *Textpro* as an educational tool for procedural text material.

### 3.2.3 The Effectiveness of Interactive Media *Textpro* as a Learning Media in Writing Procedure Text

The effectiveness of the interactive learning media *Textpro* was seen from pretest and posttest results of the tenth-grade students' assessment of writing procedure texts. It has been demonstrated in Table 8, that there was a particularly substantial difference after using interactive media *Textpro*. It can be concluded that students' procedural text writing skills have improved. Based on Table 9, the N-Gain score was 0.5884, which was included in the middle category, while the N-Gain percent was 58.8428 (58%), which was also included in the Quite Effective classification. This indicates that after applying the interactive media *Textpro*, students' writing skills have improved. As a learning tool for writing procedural text, interactive media *Textpro* proved to be quite effective for students in the tenth grade of SMK Islam Diponegoro Losari. The use of interactive *Textpro* media, accessibility, and the visual appeal of the media display all contribute to this. Students were inspired to learn, and the appropriateness of the content and language makes it simpler for them to comprehend the procedural text material. Additionally, the way the exercise and quiz menus were presented aids in their comprehension of the material being studied.

These findings align with (Muhfiyanti et al., 2021) who demonstrated that the posttest results exceeded the pretest results, indicating that android-based mobile learning was effective, and in their opinions, pupils found the teaching method that used mobile learning based on Android to be beneficial. The use of mobile learning makes it easier for students to access and operate. Similarly, research conducted by Firdaus et al., (2022) discovered that employing learning materials with an articulate storyline increases students' ability to understand mathematics, in medium categories. However, I learned that developing interactive media *Textpro* with articulate storyline has no boundaries to scientific and math courses, but can also be used in English subjects, especially procedural text materials

## CONCLUSION

From the findings and discussions, it was clear that the establishment of *Textpro* qualifies as a legitimate and feasible tool to serve as an educational tool for writing procedural texts, and was practical, meaning that interactive media *Textpro* can accommodate both teachers and students during the teaching process. Also, interactive media *Textpro* quite effective to enhancing learners' abilities in writing procedural texts. Evidently, it showed a substantial increase both before and afterwards utilizing interactive media *Textpro*. This was because the material presented in the interactive media *Textpro* was clear and easy to understand. This interactive *Textpro* media was also Android-based and can be accessed without the internet, so teachers do not need additional devices such as LCDs or projectors, because students could use it through their gadgets.

The implication of the research, that interactive *Textpro* media developed using Articulate Storyline could serve as a piece of equipment for teaching. For teachers, this could be an alternative interactive and innovative learning media, as well as being able to overcome the problem of limited facilities such as LCD, Projector, or Sound system, because interactive *Textpro* media does not require these additional devices. For students, this media could make students more involved in teaching. Also, the material was presented equipped with interactive games to make it easier for learners to learn and comprehend. This media could also be implemented for high school students. In addition, this interactive media could help teachers in English subjects with procedural text materials.

However, after I conducted this development research, I learned that there were limitations or shortcomings in this interactive media, there was a time limit for use that has been determined by the development (Articulate Global, LCC), where after exceeding the time limit, interactive *Textpro* media could no longer be accessed on Android and must switch to paid use. Therefore, I suggest further research to develop not only for Android and could be accessed without the internet, but should also be developed in the form of a link or web so that its reached was wider and could still be accessed without paying. And I also suggest not only mathematics and science, but also in English subjects.

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## ENHANCING ADJECTIVE VOCABULARY THROUGH VIDEO DUBBING: AN EXPERIMENTAL STUDY AT A VOCATIONAL SCHOOL

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### Abstract

This study aims to explain the improvement of students' vocabulary in using adjectives. A quantitative approach was employed, using a pre-experimental design. The researcher conducted a pre-test, followed by a treatment using video dubbing, and concluded with a post-test. The participants were students from class XI at SMAK Makassar, specifically 37 students from class XI D. Due to the small size of the population, the researcher applied total sampling to collect the data. The findings of the study indicate that the video dubbing method significantly improved students' vocabulary, particularly in verbs. The average pre-test score was 44.05, which increased to 80.54 in the post-test, representing an improvement of 36.48%. Based on the data analysis, the p-value for vocabulary improvement was 0.01, which is less than the significance level  $\alpha = 0.05$ . Therefore, the null hypothesis ( $H_0$ ) was rejected and the alternative hypothesis ( $H_1$ ) was accepted, indicating that video dubbing had a significant effect on students' vocabulary acquisition. The use of video dubbing engages students in listening, understanding, and actively using vocabulary in context. Learning vocabulary through contextual exposure helps students better understand the meaning, usage, and nuances of words. Additionally, students enjoy this method because they can hear native speakers and acquire vocabulary more naturally and engagingly.

Therefore, it is recommended that teachers incorporate video dubbing projects into their teaching strategies to enhance students' vocabulary, particularly in the area of adjectives.

**Keywords :** adjectives, video dubbing project, vocabulary

## INTRODUCTION

In learning English, vocabulary is a fundamental element that greatly determines students' success in mastering the four language skills: listening, speaking, reading, and writing. Vocabulary is fundamental to mastering all English skills (Nation, 2020). It serves as a primary tool to understand and express meaning in various language contexts. However, mastering vocabulary is not an easy task. Many students face difficulties in understanding and remembering new words, especially adjectives, which are essential for describing objects, people, and situations. A limited understanding of adjectives often prevents students from constructing expressive and descriptive sentences. These challenges are exacerbated by monotonous teaching methods, such as lectures without the support of interactive media, making it difficult for students to stay engaged and understand vocabulary meaningfully (Putri & Sari, 2021).

One effective solution to address this issue is the use of video dubbing media as a teaching aid. Video dubbing involves replacing the original voice in a video with the student's voice, which requires them to listen, comprehend, and pronounce new vocabulary within a real context. This method provides an enjoyable learning experience and actively engages students in the language learning process. Video dubbing engages students in contextual vocabulary learning and improves their pronunciation, fluency, and word retention (Hasanah & Pratiwi, 2022).

Specifically, the use of video dubbing has proven effective in improving students' understanding of adjectives. During the dubbing process, students often describe characters, settings, or objects in the video, which requires them to use various adjectives accurately. Thus, vocabulary learning becomes more meaningful, as it is presented through engaging visual and auditory contexts.

Based on the explanation above, it is important to research the effectiveness of video dubbing media in improving students' vocabulary mastery, particularly in the category of adjectives, especially for vocational school students who typically require practical and contextual learning approaches.

## **Literature Review**

A study conducted by Arianto (2003) on the use of media in teaching vocabulary to young learners concluded that instructional media should be attractive and engaging for students. The use of appealing media in the classroom was found to increase students' motivation in learning, encourage them to respond actively, facilitate repetition and reinforcement, and foster a greater interest in learning English. This suggests that the integration of interactive and engaging media plays a vital role in improving students' vocabulary acquisition and overall language learning experience.

According to Rokni and Karimi (2013), the use of visual materials is more effective than learning without them. Their research highlighted the positive impact of incorporating visual aids, such as pictures and flashcards, in the vocabulary learning process. Students were better able to remember words and construct sentences when they learned vocabulary with the support of visuals, as opposed to solely verbal instruction. Moreover, using pictures in teaching vocabulary contributed to creating a more engaging classroom environment, as students were naturally drawn to visual stimuli and found the learning process more enjoyable. Most importantly, the study concluded that visual materials significantly enhance memory retention, making them a powerful tool for vocabulary acquisition. In this study, the researcher utilized video Dubbing as media of teaching vocabulary especially adjectives to observe a significant improvement in students' learning outcomes.

## ***Vocabulary***

Vocabulary plays a crucial role in supporting students when learning grammatical structures. It provides a foundation that learners can rely on while developing their language skills. In order to use vocabulary effectively, students need to learn strategies for storing new words in long-term memory. Memorization alone is not enough—they also need to practice using vocabulary in their daily lives to reinforce their understanding. When students have a rich vocabulary, they feel more confident and comfortable in both speaking and writing. With a sufficient number of words at their disposal, they are more capable of constructing clear, meaningful, and grammatically correct sentences.

Vocabulary plays a vital role in the process of language acquisition. It is the foundation upon which all other language skills—such as listening, speaking, reading, and writing—are built. According to Schmitt (2020), vocabulary is not just a collection of isolated words but a system that enables learners to understand and produce meaningful communication. Without adequate vocabulary, learners cannot effectively grasp grammar structures, comprehend texts, or express ideas clearly.

One of the main challenges in vocabulary learning is how to transfer newly learned words from short-term memory to long-term memory. To achieve this, students must engage in active learning strategies, such as repetition, contextual use, and meaningful practice. Nation (2020) emphasizes that deep processing, such as using words in speaking and writing tasks, significantly increases retention and recall.

When students possess a wide range of vocabulary, particularly in the form of adjectives, they become more confident in producing language. Adjectives are essential in constructing descriptive sentences, expressing opinions, and providing detailed information. The ability to use adjectives fluently allows learners to create richer and more precise communication, both in oral and written forms. However, traditional vocabulary instruction often fails to provide meaningful context or student engagement. Methods such as rote memorization or lecture-based teaching do not always promote long-term retention or interest. In this context, multimedia and interactive methods, such as video dubbing, can serve as powerful tools to enhance vocabulary learning. Video dubbing requires students to actively listen, analyze, and reproduce spoken language, which naturally integrates vocabulary practice with pronunciation, intonation, and context.

### ***Vidio Dubbing***

Dubbing is defined as the replacement of the original speech in a video with a new voice track that attempts to match the phrasing, timing, and lip movements of the original dialogue (Luyken, as cited in Tanase & Cuza, 2014). In language learning contexts, dubbing has emerged as an innovative and engaging technique to enhance students' linguistic abilities, particularly vocabulary acquisition. According to Burston (2005), dubbing can significantly improve students' self-monitoring skills and productive language skills, such as speaking and pronunciation. Through dubbing activities, learners are required to synchronize their spoken dialogue with the visual cues and narrative of a given scene. This process demands accurate vocabulary usage, appropriate pronunciation, and a deep understanding of the context, all of which contribute to more meaningful language learning.

In addition, Danan (2010) emphasizes that dubbing fosters vocabulary development, speaking fluency, and pronunciation skills. It is considered a fun and creative learning activity that encourages student initiative and active participation. As students engage in dubbing, they are exposed to authentic language use, which helps them internalize new words and expressions more effectively.

Dubbing activities are particularly useful in teaching English as a foreign language (EFL). They provide a context-rich environment where students not only memorize vocabulary but also apply it in real-time, enhancing both retention and practical use. By participating in dubbing projects, students experience language learning as an enjoyable and interactive process, which can increase motivation and confidence. According to Jordge Díaz Cintas (2009), dubbing is a type of interlinguistic audiovisual translation that involves the complete replacement of the original language soundtrack with a new soundtrack in the target language. This process is typically used for broadcasting audiovisual content in countries where the original language is not widely understood or spoken as a mother tongue.

One of the key aspects of dubbing is that it aims to produce an equivalent impact on the target-language audience as the original audiovisual product does on its native audience. To achieve this, the translator must adapt the source text in such a way that it aligns with the cultural, linguistic, and communicative norms of the target audience. As a result, dubbing is not merely a literal translation but a creative process that often involves modification of dialogue, tone, expressions, and cultural references to suit the expectations and standards of the audience in the target language or country.

This adaptability makes dubbing not only a tool for cross-cultural media exchange but also a powerful medium for language learning, particularly in enhancing vocabulary acquisition, listening skills, pronunciation, and contextual understanding of language use.

There are some ways to teach vocabulary by using dubbing video adopted by Burston outline in Manurung (2019). The ways are briefly explained below:

- a. The first thing to do is provide instructions on how to use video dubbing.
- b. The second provides guidance on how to memorize and understand the vocabulary quickly by using the practice in accordance with what is watched through the visual audio that is in the form of video.
- c. The third tells the students to record the vocabulary they get when they finish watching the video.
- d. Fourth, then students one by one or pair up forward to know the level of understanding of students in memorizing vocabulary.
- e. Fifth, students then demonstrate according to the sound that is on the video.
- f. Sixth, finished video dubbing students in request evaluation.

### ***Adjectives***

In grammar, an adjective is a word whose main syntactic role is to modify a noun or pronoun, giving more information about the noun or pronoun's definition. Some examples can be seen in the box to the right. Collectively, adjectives form one of the traditional English eight parts of speech, though linguists today distinguish adjectives from words such as determiners that also used to be considered adjectives. adjective as a word used with a noun to describe or point out, the person, animal, place, or thing which thenoun names, or to tell the number or quantity. Meanwhile, Sharpe (2000: 163) stated that Adjectives and adjective phrases describe nouns. They may be used to describe quantity (number or amount), sufficiency (number or amount needed), consecutive order (order in a sequence), quality (appearance) and emphasis (importance of force). Descriptive adjectives are the largest class of

the four types of adjectives, the others being adjectives of quantity, demonstrative adjectives, and pronominal adjectives.

In other words, descriptive adjectives are words that function to describe nouns. Specifically, adjectives describe the action, state, or quality that nouns refer to. Most adjectives and adjective phrases have only one form in English. They do not change to agree with the nouns they describe.

In English, most adjectives and adjective phrases do not change form to agree with the noun they describe. Unlike some other languages, English adjectives are invariable, meaning the same form is used regardless of whether the noun is singular or plural, masculine or feminine. In summary, adjectives are essential in building rich and expressive sentences. A strong command of adjectives allows language learners to communicate more precisely and vividly, especially in descriptive or narrative contexts.

## METHOD

This study employed a pre-experimental design, specifically the one-group pre test-post test design, to investigate the effectiveness of the video dubbing technique in enhancing students' vocabulary mastery. The research was conducted at SMAK Makassar, with the primary objective of determining whether the application of dubbing videos could improve students' vocabulary acquisition.

The participants of the study were Grade XI students of SMAK Makassar, consisting of 37 students in total—15 males and 22 females. The research instrument used was a vocabulary test, which served as both the pre-test and post-test. Before the treatment, a pre-test was administered to assess the students' initial vocabulary level.

The treatment phase involved four sessions using the video dubbing method, during which students practiced vocabulary by taking turns reading and dubbing dialogues. These sessions aimed to reinforce vocabulary learning through contextual and practical application.

Following the treatment, a post-test was administered to measure the students' vocabulary improvement. The data collected from both the pre-test and post-test were analysed using descriptive statistics to calculate the mean scores, and a paired sample t-test was employed to determine the statistical significance of any observed differences. The data analysis was performed using SPSS version 27.

## FINDINGS AND DISCUSSION

The findings of improving students' vocabulary can be seen in the following table

No	Classification	Score	Vocabulary in Adjective			
			Pre-test		Post-test	
			Freq	Percent	Freq	Percent
1	Very Good	80 – 100	0	0%	29	78,3%
2	Good	66 – 79	0	0%	8	21,6%
3	Average	56 – 65	10	27,0%	0	0%
4	Poor	46 – 55	11	29,7%	0	0%
5	Very Poor	0 – 45	16	43,2%	0	0%
Total			37	100%	37	100%

Table 1. The students Improvement in pre test and post test

The table presents a comparison of students' performance in vocabulary specifically in adjectives based on pre-test and post-test results, categorized into five classification levels: Very Good, Good, Average, Poor, and Very Poor. The sample consisted of 37 students from grade XI at SMAK Makassar. In the Pre-test results:

- a. Very Good (80–100): 0 students (0%)
- b. Good (66–79): 0 students (0%)
- c. Average (56–65): 10 students (27.0%)

- d. Poor (46–55): 11 students (29.7%)
- e. Very Poor (0–45): 16 students (43.2%)

These results indicate that before treatment, the majority of students (43.2%) were in the “Very Poor” category, and only 27.0% achieved an “Average” level. Notably, none of the students reached the “Good” or “Very Good” classifications. This suggests a low baseline of vocabulary knowledge in adjectives prior to the implementation of the video dubbing method.

After pretest, the treatment was conducted in the classroom setting, where the researcher began by providing a brief explanation of adjectives establish a foundational understanding of the vocabulary categories being targeted. Following the initial instruction, the researcher introduced the students to the video dubbing project method, outlining its objectives and procedures.

During the vocabulary learning phase, particularly focusing on adjectives, students were divided into small groups to encourage collaboration and peer learning. Each group was assigned a video dubbing task relevant to the topic being taught. The students were required to dub over the video using appropriate vocabulary based on their understanding and ability. Throughout the activity, the researcher monitored the students' performance and provided corrective feedback when necessary. If any mistakes in word usage or sentence construction occurred, the researcher intervened to guide students in revising and improving their output. This interactive process helped students apply vocabulary in a meaningful context and promoted active learning.

After the treatment of the video dubbing technique, the researcher the post-test data reveals a dramatic improvement in vocabulary performance result are a majority of students (78.3%) achieved the “Very Good” category but the remaining 21.6% reached the “Good” category. Importantly, none of the students remained in the lower three categories (Average, Poor, or Very Poor).

This finding is supported by Wakefield (2014), who stated that dubbing serves as an effective method for language practice and learning. To achieve the goal of vocabulary improvement, students actively participate in various video dubbing activities, which enhance their exposure to authentic language use, pronunciation, and contextual vocabulary and also related with Puspitasari and Yulianti (2022), “video dubbing tasks enabled students to internalize adjective meanings through visual and auditory engagement”.

Based on the results of this study, it can be concluded that the implementation of the video dubbing project method significantly improves students' vocabulary in adjectives, particularly among students of Class XI-D at SMAK Makassar.

## CONCLUSION

The implementation of the video dubbing project effectively improved students' vocabulary mastery, particularly in adjectives. This improvement is reflected in the students' performance results, where the average pre-test score was 44.05, and the average post-test score increased to 80.54. This indicates a gain of 36.49%, demonstrating a significant enhancement in students' vocabulary acquisition after the treatment.

Video dubbing is not only an innovative teaching strategy but also a practical tool to enrich students' vocabulary through interactive and student-centered learning. Therefore, it is recommended that English teachers, especially at the secondary level, consider implementing video dubbing projects as a supplementary method to support vocabulary development, particularly in mastering adjectives. Future researchers are also encouraged to explore the application of this method in other aspects of language learning, such as speaking fluency and listening comprehension.

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## COGNITIVE SEMANTIC ANALYSIS OF METAPHORS IN BILLIE EILISH'S 'BIRDS OF A FEATHER'

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### Abstract

This study investigates the use of conceptual metaphors in Billie Eilish's song *Birds of a Feather* through the lens of cognitive semantics. Employing a qualitative descriptive method, the research identifies, classifies, and interprets metaphorical expressions found in the lyrics. The findings reveal that ontological, orientational, and structural metaphors are used to express deep emotional experiences such as love, loyalty, and existential attachment. These metaphors enable listeners to understand abstract feelings through concrete domains like nature, death, and embodiment. The study concludes that metaphors in song lyrics are not merely stylistic devices but cognitive tools that reflect human conceptualization of emotional life.

**Keywords:** Billie Eilish, cognitive semantics, conceptual metaphor, emotional experience, figurative language, song lyrics

### INTRODUCTION

Language is a communication tool that not only conveys information literally, but is also rich in figurative meanings that reflect how humans think and understand the world around them. One branch of linguistics that discusses meaning in language in depth is semantics, which is the study of the meaning of words, phrases, and sentences in a language. In its development, semantics does not only address meaning in a conventional sense but also how meaning is processed and understood by language speakers through cognitive context.

One modern approach in semantics is cognitive semantics, which views language meaning as a reflection of human thinking. This approach assumes that meaning is not only symbolic but also conceptual, shaped by sensory experience and cultural knowledge.(Fritz, 2019) In this context, language is viewed as a conceptual system closely tied to how humans organize and interpret the world. In everyday communication, especially in literature and music, figurative language is often used, which involves the use of words or phrases that deviate from their literal meaning to create a specific effect, such as beauty, emphasis, or depth of meaning.(Rahmawati & Zakiyah, 2021) One of the main forms of figurative language is metaphor. A metaphor is not merely an imaginative comparison but also a reflection of the conceptual structures humans use to understand abstract experiences through more concrete concepts. This aligns with Lakoff and Johnson's theory of Conceptual Metaphor, which states that metaphors are a fundamental way humans understand the world.

In modern music, the use of figurative language, including metaphors, is often employed to convey complex emotions, personal experiences, or social issues more expressively and poetically. One artist known for her deep and meaningful lyrics is Billie Eilish. Her latest song, "Birds of a Feather," contains several metaphors that are intriguing to analyze from a cognitive semantic perspective, as they contain strong emotional and symbolic expressions. The lyrics in this song depict relationships, emotional bonds, and the concept of love, all expressed through distinctive metaphors(Nugraheny & Yuwita, 2023).

Research on metaphors in song lyrics is important because it can open up new insights into how meaning is cognitively formed in figurative language. Additionally, this analysis can also help deepen our understanding of

how young people think and the conceptual structures they use to express their feelings through music. This research can also contribute to the development of linguistic studies, particularly cognitive semantics, and provide academic references for future linguistic, literary, and discourse analysis studies. 1. What are the forms of conceptual metaphors found in the lyrics of *Birds of a Feather* by Billie Eilish? 2. How do the conceptual meanings of these metaphors represent emotions and experiences in songs?

Adding insight into the field of cognitive semantics, especially in analyzing conceptual metaphors in song texts. Provide references for linguistics students, researchers, and music fans in understanding metaphorical meanings in popular song lyrics. Previous researchers have conducted numerous studies on metaphors in song lyrics using a cognitive semantic approach. This shows that metaphors are not merely a stylistic device, but also a conceptual structure that reflects human thinking and emotional experiences.

A study titled "Analysis of Metaphors in Song Lyrics: A Cognitive Semantic Study" has proven that the use of metaphors in songs influences the meaning perceived by listeners, thereby giving rise to many different interpretations among listeners. (Hermandra et al., 2023). Meanwhile in article of "Figurative Language in Billie Eilish's Songs" by Jonathan Calvin Theodora. There are 16 figurative languages in Billie Eilish's songs divided into five types. The details of those five types are five metaphors, three similes, three symbolisms, three hyperboles, and two personifications. From the result of the research, it can be concluded that figurative language has an important role in Billie Eilish's song. (Theodora & Setiawan, 2024).

Semantics is a branch of linguistics that studies meaning in language, including the meaning of words, phrases, and sentences. According to Evans, semantics aims to explain how meaning is formed, conveyed, and interpreted in the context of communication. Semantics does not only focus on lexical meaning, but also on meaning that arises from syntactic structure and the relationships between elements in an utterance. In everyday language, meaning can be literal or non-literal depending on the context and manner of delivery..

Cognitive semantics is an approach in semantics that links language meaning to human mental and conceptual processes. This theory developed as part of cognitive linguistics and assumes that language reflects the structure of human thought. According to Evans and Green, cognitive semantics states that meaning is conceptual, not merely symbolic, and is influenced by sensory experience and culture.

This approach offers important concepts such as image schemas, metaphorical processing, and experience-based meaning. Through cognitive semantics, meaning is understood as the result of mapping between one conceptual domain and another, often involving the use of metaphors (Fadhila & Juanda, 2023).

Figurative language is a form of language used to convey meaning indirectly or non-literally. The purpose of using figurative language is to enhance style, express emotions, or convey complex ideas creatively. Common forms of figurative language include metaphors, similes, personification, hyperbole, irony, and others.

In literary texts and song lyrics, figurative language is used to convey deep emotions and create meanings that go beyond the literal meaning of words. Zhang and Chen state that figurative language, especially metaphors, is the primary means of expressing feelings, values, and worldviews in a poetic and symbolic way (Murimi & Nancy Ong'onda, 2021).

Metaphor is one of the primary forms of figurative language. Traditionally, metaphor has been understood as an implicit comparison between two different things. However, the cognitive semantic approach views metaphor as a fundamental cognitive mechanism. In the Conceptual Metaphor Theory (CMT) further developed by Kövecses, metaphors are understood as a mapping process from one conceptual domain to another. For example, in the metaphor *LOVE IS A JOURNEY*, the concept of love (target domain) is understood through concrete experiences such as a journey (source domain), which involves elements of direction, obstacles, goals, and progress. This theory states that conceptual structures in the human mind are often metaphorical, and this is reflected in language use. (Boleda, 2020)

Based on the theoretical framework outlined above, it can be concluded that cognitive semantics provides a comprehensive framework for understanding the meaning of language, particularly meaning that emerges in the form of metaphors. Through the Conceptual Metaphor Theory, metaphors are not merely understood as a figure of speech but as a cognitive mechanism used to comprehend abstract concepts through concrete experiences.

Metaphors in song lyrics, such as in Billie Eilish's song "*Birds of a Feather*," represent the conceptual structures present in the minds of the songwriter and their audience. By analyzing metaphors through cognitive semantics, we can uncover the ways of thinking, emotions, and cultural values embedded in the lyrics.

Thus, this theoretical framework provides a strong foundation for researching and explaining how metaphors are used in song lyrics to form meaning, as well as how such conceptual mapping reflects human experience and cognition more broadly (Pratiwi et al., 2020).

Music and song lyrics often use metaphors to convey emotions, narratives, and meanings that cannot be expressed literally. Metaphors allow listeners to understand emotional experiences in a deeper and more personal way. In cognitive semantics, metaphors are understood as conceptual tools that help humans map concrete experiences into abstract meanings (Reza, 2021).

## METHOD

This research is qualitative research with a descriptive approach, which aims to analyze song lyrics in depth through the theory of conceptual metaphor in cognitive semantics. The data source in this research is the lyrics of the song *Birds of a Feather* sung by Billie Eilish. The song was released in 2024 as part of her latest album. The song lyrics were taken from official sources, namely websites or trusted music streaming platforms to ensure the accuracy and authenticity of the text. Data in the form of lyric lines containing metaphorical expressions were then analyzed using conceptual metaphor theory in a cognitive semantic approach. The lyrics become the main object in the process of identification, classification, and interpretation of metaphorical meaning in emotional and conceptual contexts.

Data collection techniques in this study were documentary and qualitative. The data collection steps taken are as follows: Copy and read song lyrics in depth, Identify phrases and sentences that contain metaphors and The types of metaphors based on Lakoff and Johnson's theory. The data was analyzed through the following steps: Identify conceptual metaphors, Classify types of metaphors (structural, orientational, ontological) and Interpret the meaning of metaphors based on cognitive semantics.

## FINDINGS AND DISCUSSION

Before conducting the analysis, here is an excerpt of the lyrics of *Birds of a Feather* by Billie Eilish, which is the object of this research:

Song Lyrics: Birds of a Feather - Billie Eilish:

*I want you to stay*

*'Til I'm in the grave*

*'Til I rot away, dead and buried*

*'Til I'm in the casket you carry*

*If you go, I'm going too*

*'Cause it was always you*

*And if I'm turning blue, please don't save me*

*Nothing left to lose without my baby*

*Birds of a feather, we should stick together*

*I know I said I'd never think I wasn't better*

*Alone, can't change the weather*

*Might not be forever*

*But if it's forever, it's even better*

*And I don't know what I'm crying for*

*I don't think I could love you more*

*It might not be over, but maybe I*

*I'll love you 'til the day that I die*

'Til the day that I die  
 'Til the light leaves my eyes  
 'Til the day that I die

I want you to see  
 How you look to me  
 You wouldn't believe if I told you  
 You would keep the compliments I throw you  
 But you're so full of shit  
 Tell me it's a bit  
 So you don't see it  
 Your mind's all polluted  
 Say you wanna quit, don't be stupid

And I don't know what I'm crying for  
 I don't think I could love you more  
 It might not be over, but maybe I  
 Don't wanna say goodbye

'Til the day that I die  
 'Til the light leaves my eyes  
 'Til the day that I die  
 'Til the day that I die

I don't think I could love you more  
 You had that same look in your eyes  
 And I really don't like so much

The lyrics contain many metaphorical expressions depicting love, loyalty, attachment and even death as symbols of emotional sacrifice. Further analysis of the metaphorical forms and meanings will be explained in the following subsections.

Metaphor classification table based on the analysis of the lyrics of *Birds of a Feather* by Billie Eilish according to the conceptual metaphor theory (Structural, Orientational, Ontological):

NO	SONG LYRICS	TYPES OF METAPHOR	SOURCE DOMAIN	TARGET DOMAIN	CONCEPTUAL MEANING
1.	"I want you to stay 'Til I'm in the grave"	Structural Metaphor	Grave (death)	Duration of relationship	Death represents the end point of commitment—love lasts until death.
2.	"'Til I rot away, dead and buried" "'Til I'm in the casket you carry"	Ontological Metaphor	Physical decay / casket	A person's emotional state or end of life	Death and burial represent complete emotional or existential surrender in love.
3.	"If you go, I'm going too" "Cause it was always you"	Orientational Metaphor	Physical movement	Emotional dependence	The person's emotional state and actions are entirely tied to the other's choices.
4.	"And if I'm turning blue, please don't save me" "Nothing left to lose without my baby"	Color Metaphor (Orientational)	Physical color (blue = suffocation/death)	Emotional numbness or despair	Emotional suffering is as real and visible as physical deterioration.

5.	<i>"Birds of a feather, we should stick together I know I said I'd never think I wasn't better Alone,"</i>	Structural Metaphor (Idiom-based)	Birds with similar feathers	Human relationship similarity	Similar individuals are naturally meant to be together.
6.	<i>"can't change the weather Might not be forever But if it's forever, it's even better"</i>	Ontological Metaphor	Weather (natural condition)	Relationship challenges	Emotional or relational conditions are as uncontrollable as the weather.
7.	<i>"And I don't know what I'm crying for I don't think I could love you more"</i>	Ontological Metaphor	Crying	Unidentified emotional pain	Emotion is treated as a substance that needs a cause or justification.
8.	<i>"It might not be over, but maybe I I'll love you 'til the day that I die"</i>	Structural Metaphor	Life/death	Duration of love	Love is bounded only by the limits of life itself.
9.	<i>"Til the day that I die Til the light leaves my eyes Til the day that I die"</i>	Ontological Metaphor	Light in eyes = life	Being alive	Loss of life is framed as the extinguishing of light.
10.	<i>"I want you to see How you look to me You wouldn't believe if I told you"</i>	Conceptual Metaphor	Vision/perception	Emotional understanding	Seeing is equated with understanding or emotional realization.
11.	<i>"You would keep the compliments I throw you But you're so full of shit Tell me it's a bit"</i>	Structural Metaphor	Physical throwing	Giving compliments	Compliments are conceptualized as physical objects exchanged between people.
12.	<i>"So you don't see it Your mind's all polluted Say you wanna quit, don't be stupid"</i>	Ontological Metaphor	Pollution	Mental clarity or judgment	Negative influences are seen as contaminants to rational thought.
13.	<i>"And I don't know what I'm crying for I don't think I could love you more"</i>	(Repeated) Ontological	Crying/emotion	Emotional confusion	Emotional states can exist without clear causes—crying is a reaction to internal conflict.
14.	<i>"It might not be over, but maybe I Don't wanna say goodbye"</i>	Orientalional Metaphor	Departure	Ending of emotional connection	Emotional separation is equated with physical separation.
15.	<i>"Til the day that I die Til the light leaves my eyes"</i>	Structural Metaphor	Life span	Continuity of love	Love persists up to the boundary of life.
16.	<i>"Til the day that I die Til the day that I die"</i>	Structural Metaphor (repeated lines)	Life span	Continuity of love	Love persists up to the boundary of life.
17.	<i>"I don't think I could love you more You had that same look in your eyes And I really don't like so much"</i>	Ontological Metaphor	Visual expression	Emotional state	Eyes or facial expressions reflect deep inner emotions or intentions.

### *Conceptual Interpretation*

Metaphors in Billie Eilish's *Birds of a Feather* reflect a deep conceptual understanding of love, loyalty, and fate. The song does not merely express emotion through beautiful and poetic language, but also reveals the cognitive processes by which humans make sense of emotional experiences through metaphor. By applying three main types of metaphor in cognitive semantics—ontological, orientational, and structural metaphors—the song strengthens its emotional message while allowing listeners to intuitively and personally interpret its deeper meanings. (Theodora & Setiawan, 2024) This demonstrates that metaphor is not only a stylistic device but also a cognitive tool that conveys the inner reality of human experience.

Firstly, in ontological metaphors, abstract experiences such as love and loyalty are manifested as concrete entities that can be sensed and imagined. In the lyrics "Til I'm in the grave" and "Til I rot away, dead and buried", love is described as if it has a life cycle, with death as its final point. Love, in this context, is portrayed as something that lives and eventually dies or decays along with the physical body. (Ningrat & Kamalia, 2024) These word choices transform the abstract idea of love into something tangible and almost physical—tragic and mortal. By framing love as an entity with a beginning and an end, the song makes the emotion more "real" and relatable, enabling listeners to grasp its depth more fully. This is the essence of ontological metaphor—making the intangible understandable through sensory and concrete representation.

Secondly, an orientational metaphor is found in the lyric "Til the light leaves my eyes", which implies a vertical movement from light to darkness—symbolizing life to death. In human cognitive orientation, life is often associated with brightness and vitality, while death is linked to darkness and stillness. The lyric conveys the idea that love will persist until life itself fades away, reinforcing the notion of undying devotion. This metaphor effectively communicates emotional depth using universal human experiences of spatial orientation and bodily perception. It draws on the fundamental human schema that equates "up" with life and "down" with death, thus enhancing the conceptual weight of the lyric. (Kartika & Mulyadi, 2024)

Thirdly, the structural metaphor is seen in the phrase "Birds of a feather, we should stick together." This expression maps the experience of love (target domain) onto the life structure of a faithful bird (source domain). In many cultures, birds—especially those that mate for life—are seen as symbols of loyalty and unity. Through this metaphor, the relationship is depicted as one of natural harmony, closeness, and inseparability. (Bahasa et al., 2024) The metaphor emphasizes shared values, mutual attachment, and emotional alignment. By drawing on a familiar image from nature, the metaphor simplifies the complexities of romantic relationships into something more concrete and recognizable, helping the listener internalize its meaning more easily.

With these three types of metaphors, *Birds of a Feather* becomes not only a poetic expression of emotion but also a cognitive experience: it metaphorizes love through bodily, spatial, and structural references drawn from everyday life. (Ummah, 2019) This strongly supports the cognitive semantic view that metaphors are not mere decorative elements, but rather essential cognitive tools for understanding the world and human experience. The song exemplifies how figurative language bridges deep emotions with conceptual clarity, turning private feelings into shared understanding through metaphor.

### **CONCLUSION**

The lyrics of *Birds of a Feather* by Billie Eilish contain various types of conceptual metaphors that can be effectively analyzed using a cognitive semantic approach. These metaphors are not merely linguistic ornaments, but reflect the way human cognition structures abstract experiences into concrete and relatable imagery. In the song, love is metaphorically conceptualized as natural similarity, such as in the phrase "birds of a feather, we should stick together," suggesting that closeness in a relationship is something instinctive and naturally occurring. This metaphor portrays romantic attachment as a shared identity or inner harmony, much like birds of the same kind flocking together. Additionally, emotions are metaphorically framed as fire, which typically conveys intensity, passion, and the potential for both warmth and destruction. This image helps convey the powerful and sometimes overwhelming feelings associated with deep emotional bonds. The song also uses metaphors of loyalty as readiness to face the storm, implying emotional strength, endurance, and unwavering support in the face of hardship. These metaphorical constructions demonstrate how language maps internal experiences onto external

realities, allowing listeners to interpret deep emotional content through familiar sensory and environmental concepts.

Through the lens of cognitive semantics, these metaphors are understood not as mere figures of speech, but as expressions of how people conceptualize complex emotions like love, loyalty, and mortality. The lyric “‘til the light leaves my eyes”, for example, uses an orientational metaphor that maps the transition from life (light) to death (darkness), mirroring a universal human understanding of vitality and its end. This metaphor resonates with the listener on a subconscious level, reinforcing the notion that love in the song lasts until the very end of life. Similarly, ontological metaphors in phrases such as “‘til I rot away, dead and buried” present love as an entity that persists until physical decay, thus grounding abstract emotional devotion in a tangible life cycle. These layered metaphorical expressions support the Conceptual Metaphor Theory, which views metaphor as central to thought, not just language. In this way, *Birds of a Feather* becomes more than a poetic love song—it becomes a cognitive journey, guiding listeners through emotional experience using structured, culturally resonant metaphors. The findings of this analysis reaffirm the value of applying metaphor theory in understanding how artistic texts like song lyrics encode meaning in ways that are both emotionally powerful and cognitively structured.

This research can be further developed by comparing the use of metaphors in several Billie Eilish songs or other music genres. Similar research can also be done to find out the role of culture in the formation of conceptual metaphors

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## Framing War Through Words: A Critical Discourse Analysis of the Russia–Ukraine Conflict in *The New York Times*

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### Abstract

This study investigates how *The New York Times* discursively constructs the Russia-Ukraine conflict through textual strategies that shape public perception and ideological framing. Employing Norman Fairclough's Critical Discourse Analysis (CDA) framework, the research analyzes 25 articles published in 2022, focusing on vocabulary choices, grammatical structures, modality, presupposition, omission, and repetition. The findings reveal a consistent pattern of lexical polarization, such as the use of "invasion," "liberation," and "resistance" that portrays Russia as the primary aggressor and Ukraine as the legitimate defender. Grammatical features like passivization and nominalization serve to obscure agency, while evaluative language and modality guide moral judgments and assumptions. The study highlights the role of media in constructing ideological narratives and underscores the significance of linguistic choices in shaping audience attitudes toward geopolitical events. Ultimately, this research contributes to broader discussions on media discourse, ideology, and the power of language in global conflict representation.

**Keywords:** critical discourse analysis, ideology, media framing, Russia–Ukraine conflict

### INTRODUCTION

The Russia-Ukraine conflict, which escalated into full-scale war in 2022, has attracted widespread global attention not only for its devastating humanitarian impact but also for the narratives surrounding it. In the digital era, news media serve not just as information providers but also as powerful actors in constructing reality. One of the most prominent global news outlets, *The New York Times*, plays a central role in shaping international discourse. This study seeks to critically examine how this media outlet represents the conflict linguistically and how such representation contributes to the construction of ideological meaning.

Mass media can shape public understanding through language that is far from neutral. According to scholars such as Gitlin (2003) and Hall (1990), media function as ideological institutions that reflect and reproduce societal power structures. Through selective reporting and framing, news organizations can emphasize or downplay certain aspects of an event, influencing how audiences perceive it. In the case of the Russia-Ukraine war, *The New York Times* presents a specific version of the conflict that may align with Western political interests, which warrants critical scrutiny.

Critical Discourse Analysis (CDA) provides a robust methodological framework for exploring the power relations embedded in language. Norman Fairclough's model of CDA is particularly useful as it highlights the interrelationship between text, discourse practice, and sociocultural practice. However, this study will focus primarily on the textual dimension, which includes vocabulary, grammar, modality, and other linguistic features that subtly shape meaning. By analyzing these elements in the coverage of the Russia-Ukraine conflict, we can uncover the ideological undertones of the reporting.

While previous studies have explored media representations of political conflicts, relatively few have examined how *The New York Times* specifically constructs the Russia-Ukraine war through its language. Moreover, many

existing studies do not focus on the micro-level linguistic strategies that contribute to the broader ideological framing. This study addresses this gap by conducting a detailed textual analysis of selected news articles, thereby offering new insights into the media's role in international conflict discourse.

The guiding research question for this study is: How does *The New York Times* represent the conflict between Russia and Ukraine? The objective is to examine the linguistic strategies used to construct narratives around the war and assess how these narratives influence public perception and ideological alignment. Through this analysis, the study aims to contribute to a deeper understanding of the interplay between language, media, and power in the context of geopolitical conflict.

## **METHOD**

Critical Discourse Analysis is an interdisciplinary approach to studying discourse, which views language as a form of social practice. Fairclough (1995) conceptualizes discourse as a mode of action and representation that both reflects and shapes social structures. His three-dimensional model consists of textual analysis, discourse practice, and sociocultural practice. The focus of this study is on the textual level, which involves examining vocabulary, grammar, modality, presupposition, and other textual features.

Media texts are often ideologically loaded. According to Van Dijk (2009), the structure and choice of words in media discourse can influence how readers perceive social actors and events. This is particularly relevant in war reporting, where language not only informs but also mobilizes opinions and justifies actions. Paltridge (2006) asserts that discourse is instrumental in constructing social reality, particularly when it comes to political and international issues.

Previous studies have demonstrated the value of CDA in analyzing media texts. Kolmogorova and Gornostaeva (2019) explored how Ukrainian political situations were framed in Russian media, revealing dominant narratives of nationalism and identity politics. Brusylovska (2020) examined how political elites in Russia and Ukraine use language to construct divergent narratives about the conflict. Similarly, Mäenpää (2022) identified Eurocentrism and othering in media coverage of Ukrainian refugees. These studies underscore the role of language in shaping conflict narratives but leave room for further investigation into Western media, particularly *The New York Times*.

This research builds on these insights by focusing on how *The New York Times* constructs the Russia-Ukraine conflict through textual strategies. By narrowing the scope to a specific media outlet and focusing exclusively on textual features, the study offers a detailed examination of how ideological meanings are embedded in language. This study uses a qualitative descriptive approach grounded in Norman Fairclough's model of Critical Discourse Analysis, focusing exclusively on the textual dimension. A total of 25 articles from *The New York Times* published in 2022 were selected for analysis. These articles were chosen based on their relevance to the Russia-Ukraine conflict and their prominence on the outlet's digital platform.

The analysis focuses on the linguistic features (Afrianto, 2018; Kuswoyo & Siregar, 2019.) like vocabulary and lexical choices, grammatical structures (including passivization and nominalization), modality (epistemic and deontic), presupposition and omission, and repetition. Data were collected from *The New York Times* official website. The articles were read closely, and relevant sentences or phrases were highlighted for analysis. Each datum was examined in context, with attention to how linguistic choices contributed to the overall framing of the conflict. The study is limited to textual analysis and does not cover discourse practices (Putra & Qodriani, 2017; Rido, 2020) or sociocultural practices (e.g., historical and institutional contexts). However, the findings offer valuable insights into the subtle ways language constructs meaning and ideology in media discourse.

## **FINDINGS AND DISCUSSION**

The analysis revealed that *The New York Times* employs a range of linguistic strategies that collectively construct a pro-Ukrainian, anti-Russian narrative of the conflict. Through carefully selected vocabulary, the newspaper frames Russia as the aggressor and Ukraine as the heroic defender. Grammatical structures such as passivization and nominalization are used to obscure agency and responsibility, influencing how blame is assigned. Modality expresses varying degrees of certainty and moral obligation, guiding readers toward particular judgments and expectations. Presupposition embeds ideological assumptions within statements, while

omission limits the contextual background necessary for a more nuanced understanding. Finally, repetition reinforces dominant frames and emotionally charged language, creating a consistent and persuasive discourse. These findings highlight how seemingly objective reporting can embed ideological positions that shape public perception and align with broader geopolitical narratives.

### ***1. Vocabulary and Lexical Choice***

Lexical choices are among the most direct and impactful ways in which media texts convey ideological positions. In *The New York Times'* coverage of the Russia-Ukraine conflict, the language used is far from neutral; rather, it reflects a deliberate framing that casts Ukraine in a sympathetic light and Russia as the aggressor. Terms such as "invasion," "aggression," "liberated," and "resistance" are repeatedly used to characterize the events and actors involved in the conflict. The choice of the word "invasion" to describe Russia's military actions, for example, carries a strong negative connotation, implying illegality, brutality, and unilateral aggression. This contrasts sharply with alternative terms like "operation," which are sometimes used by Russian sources to downplay the nature of the military engagement.

Moreover, *The New York Times* frequently refers to Ukrainian military actions using valorizing terms such as "defense," "heroic," or "liberation." For instance, when Ukrainian forces retake a town, the action is framed as a "liberation," a term that implies moral righteousness and just cause. This type of lexical polarization establishes a dichotomy between good and evil, justice and injustice, and helps create a morally clear narrative that leaves little room for nuance or alternative interpretations. The recurring use of emotionally loaded vocabulary reinforces reader sympathies for Ukraine and aligns the reporting with dominant Western geopolitical perspectives.

Additionally, evaluative adjectives and nouns such as "brutal strikes," "unprovoked attack," or "resolute leadership" serve to amplify the emotional tone of the coverage. Such choices influence the reader's judgment, not just by describing events, but by prescribing how those events should be understood and reacted to (Suprayogi & Pranoto, 2020). In sum, vocabulary and lexical selection in *The New York Times* play a critical role in framing the Russia-Ukraine conflict, shaping not only the narrative but also the ideological position of its readership.

### ***2. Grammatical Structures***

Grammatical structures play a pivotal role in shaping the ideological framing of news texts, particularly through techniques such as passivization and nominalization. These linguistic tools affect how agency and responsibility are assigned or obscured in descriptions of events. In *The New York Times* coverage of the Russia-Ukraine conflict, passivization is frequently used to downplay the role of certain actors, especially in violent or destructive events. For example, a phrase like "a hospital was bombed" does not identify who acted, thus distancing the actor from the deed and softening the perception of accountability. When the agent is omitted, readers are left with an event that appears to occur without human intervention, thereby weakening the reader's ability to ascribe blame.

Nominalization, turning actions into abstract nouns, is another grammatical device that contributes to the depersonalization of events. Instead of stating "Russia invaded Ukraine," articles may refer to "the invasion of Ukraine," transforming the act into a static noun phrase that deflects attention from the actor. This grammatical abstraction strips the action of immediacy and emotional weight, reducing the perceived intensity of the event. Similarly, phrases such as "the destruction of infrastructure" or "the escalation of violence" use nominal forms to discuss outcomes without necessarily pointing to the initiators.

These structural choices are not ideologically neutral. They can subtly influence readers' perceptions by foregrounding or backgrounding certain elements of a sentence. Active constructions that name agents like "Russian forces bombed a school" have a very different ideological effect compared to their passive or nominalized counterparts. The frequent use of passive and nominal structures in *The New York Times* reporting often aligns with a broader narrative that either implicitly criticizes or protects certain actors depending on the geopolitical stance of the report. In sum, the grammatical presentation of information plays a key role in managing reader interpretation and shaping the perceived morality of the conflict.

### 3. Modality

Modality, which refers to the expression of attitudes, judgments, or degrees of certainty in language, is a significant tool in shaping the interpretation of events within media discourse. In the context of *The New York Times'* reporting on the Russia-Ukraine conflict, modality is employed to convey not only factual information but also evaluative stances and predictive assessments that guide the reader's perception of urgency, moral stance, and political alignment.

Two types of modality are most relevant in this analysis: epistemic and deontic. Epistemic modality deals with degrees of certainty and knowledge, expressing what is possible, probable, or certain, while deontic modality relates to obligation, necessity, and permission. In many articles analyzed, epistemic modals such as "might," "could," "may," and "likely" are used to signal uncertainty or forecast possible developments. For instance, headlines and lead sentences often include phrases like "Russia might launch a new offensive" or "the situation could escalate," which not only project potential outcomes but also sustain a sense of anticipation and threat. This choice of language shapes the way readers interpret the evolving nature of the conflict, preparing them for continued volatility and justifying ongoing coverage and concern.

Deontic modality appears in expressions of necessity and moral obligation, such as "must respond," "should act," or "needs to intervene," especially concerning Western governments and NATO. These modals function persuasively, urging specific political or military actions. For example, articles might assert that "The West must maintain unity against Russian aggression," implying an ethical imperative and legitimizing continued support for Ukraine. Through such linguistic constructions, *The New York Times* communicates not just what is happening, but what should happen, thus blurring the line between reporting and advocacy.

In addition to modal verbs, modal adverbs like "undoubtedly," "possibly," and "inevitably" reinforce the speaker's stance. These adverbs can intensify or weaken claims, depending on their usage. For instance, "The Russian military is undoubtedly committing war crimes" suggests a high level of certainty and moral judgment, while "Ukraine is possibly planning a counter-offensive" maintains ambiguity and neutrality.

These modality choices collectively contribute to the construction of authority and credibility in news reporting. By carefully modulating certainty and obligation, *The New York Times* guides reader interpretation, subtly framing how events are understood and what responses are deemed appropriate. As such, modality is not a neutral linguistic feature but a potent discursive tool for shaping ideological perspectives within journalistic texts.

### 4. Presupposition and Omission

Presupposition and omission are two subtle but powerful strategies in media discourse that shape how readers perceive events by determining what is taken for granted and what is left unsaid. In *The New York Times'* coverage of the Russia-Ukraine conflict, presuppositions are frequently embedded within headlines and lead paragraphs, steering readers toward certain interpretations without overt argumentation. For example, phrases like "Since Russia's unprovoked invasion of Ukraine began..." presuppose both the timeline and the moral nature of the event. This assumes that the invasion was not only initiated by Russia but also lacking in justification, an assertion that becomes part of the background knowledge for the reader, not something to be questioned.

Presuppositions are also evident in articles referring to Ukraine's "right to defend its sovereignty," or "Western unity against aggression." These expressions implicitly assume the legitimacy of Ukraine's actions and the moral clarity of Western involvement, while framing Russia's actions as violations of international norms. Such linguistic constructions eliminate the need for explicit justification and make ideological stances appear as self-evident truths. By embedding these assumptions within syntactic structures, the media effectively bypasses reader scrutiny and naturalizes its perspectives.

Omission, on the other hand, functions by what is not said. In many articles, there is minimal reference to NATO's eastward expansion or the complex geopolitical context that preceded the war. The absence of such background information simplifies the narrative, reducing the conflict to a binary of aggressor and victim. This selective presentation of facts limits the reader's ability to form a nuanced understanding of the situation, steering interpretation toward a pre-constructed moral framing. Furthermore, the omission of dissenting voices or alternative expert opinion, particularly those that critique Western responses or advocate diplomatic engagement, enforces a singular ideological perspective. By silencing these counter-narratives, the media

fosters a sense of unanimity and urgency that justifies continued support for military and economic intervention (Samanik & Lianasari, 2016).

Together, presupposition and omission guide the reader's perception by establishing unquestioned assumptions and omitting critical context. These strategies, while often invisible to the casual reader, are instrumental in shaping public discourse and aligning it with dominant political ideologies. Recognizing these techniques is essential for fostering critical media literacy and understanding the mechanisms through which language constructs social reality.

### **5. Repetition**

Repetition is a rhetorical device frequently employed in media discourse to reinforce specific frames, values, and ideologies. In *The New York Times*' coverage of the Russia-Ukraine conflict, the deliberate recurrence of particular terms and phrases serves to shape reader perception by embedding certain viewpoints as dominant or unquestionable. Repeated references to "Russian aggression," "Ukrainian resistance," and "Western support" construct a consistent ideological narrative that simplifies complex events into digestible moral binaries.

The constant reiteration of emotionally charged vocabulary such as "brutal assault," "devastation," "unprovoked attack," or "heroic defense" not only intensifies the emotional weight of the conflict but also conditions the reader to associate specific actors with fixed moral roles. Russia is persistently framed through negative descriptors, while Ukraine is portrayed with words that evoke sympathy, resilience, and legitimacy. This repetition does not merely inform the reader; it constructs an affective atmosphere that encourages alignment with a particular worldview. Moreover, repetition reinforces the credibility of certain narratives through familiarity. As readers encounter the same terms across multiple articles, these phrases begin to seem natural and universally accepted. For example, the repeated emphasis on "international condemnation" of Russia subtly conveys the idea of global consensus, even if dissenting perspectives exist but are underrepresented. Similarly, the recurrence of phrases like "defending democracy" and "standing with Ukraine" invokes shared values among Western audiences, strengthening emotional and political solidarity.

Ultimately, repetition in media discourse functions as a powerful mechanism for ideological reinforcement. By strategically echoing specific language across reports, *The New York Times* shapes a coherent and emotionally compelling narrative that guides public interpretation and aligns with dominant geopolitical interests.

## **CONCLUSION**

This study set out to examine how *The New York Times* constructs the Russia-Ukraine conflict through linguistic strategies that reflect and reinforce ideological perspectives. Using Norman Fairclough's framework of Critical Discourse Analysis (CDA), the research focused on the textual dimension, analyzing vocabulary, grammatical structures, modality, presupposition, omission, and repetition in 25 news articles published in 2022. The findings reveal a pattern of discourse that consistently frames Russia as the aggressor and Ukraine as the righteous defender, aligning the narrative with dominant Western ideologies and geopolitical interests.

Through lexical choices, emotionally charged words such as "invasion," "aggression," and "liberation" serve to establish a clear moral dichotomy. Grammatical structures like passivization and nominalization obscure agency and reduce accountability, subtly influencing how blame and responsibility are distributed. Modality functions to express judgment and forecast outcomes, positioning certain responses as morally necessary or politically inevitable. Presupposition embeds ideological assumptions into the fabric of the text, while omission of alternative perspectives narrows the scope of understanding and simplifies the conflict into a binary frame. Finally, repetition reinforces key narratives, normalizing them through their constant recurrence. These findings underscore the critical role that language plays in shaping media discourse and public perception. Far from being neutral conveyors of information, news texts are ideological artifacts that guide how audiences understand, react to, and align with global events. Recognizing the linguistic strategies embedded in such texts allows readers to become more discerning consumers of news and more critically aware of the power dynamics at play in international reporting.

Future research could extend this analysis by comparing representations of the conflict across different media outlets, languages, or cultural contexts. Additionally, incorporating Fairclough's discourse and sociocultural dimensions would deepen the understanding of how such texts are produced, circulated, and consumed within

broader institutional and historical frameworks. In an era of information saturation and global crises, such critical awareness is more important than ever.

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## BETWEEN GENDER AND RELIGION: LOOKING BACK ON GENDER PERFORMATIVITY IN THE FILM “THE STARLING GIRL” (2023)

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### Abstract

Religion plays a significant role in influencing how communities construct and enforce gender roles, particularly in contexts where spiritual doctrine governs social behavior. This study aims to investigate the intersection of religion and gender through a qualitative descriptive analysis of *The Starling Girl* (2023). The purpose of this research is to understand how gender performativity is depicted through Jemima Starling’s interactions with her religious environment. Using Butler’s gender performativity theory, the findings reveal that gender identity in the film is not portrayed as an innate identity but as a socially constructed performance, shaped by repeated acts under institutional and emotional pressures. Jemima Starling’s journey illustrates the tension between conformity and resistance. It highlights the potential for reconfiguring gender norms through personal agency. Furthermore, this study sought to contribute to broader discussions on gender and religion by demonstrating how media can critically reflect and challenge the mechanisms through which patriarchal values are sustained in faith-based communities.

**Keywords:** gender identity, gender performativity, religion

### INTRODUCTION

*The Starling Girl* (2023) is an American coming-of-age film which follows the story of Jemima “Jem” Starling in her journey of self discovery in a christian community in Kentucky. Jem, a 17 years old girl, finds challenges in her religious belief as she is pursuing Owen Taylor, a young married pastor romantically. Throughout the film Jem is struggling between her religious beliefs and desire, which is considered sin in the community. She develops a crush on Owen because the man supports Jem’s passion in pursuing dancing, being the overseer of the church’s dance troupe he is. However, it all came crashing down when Jem and Owen’s illicit relationship came to light.

In the second half of the film, Jem faces extreme criticism due to her relationship with Owen, while Owen does not seem to be criticized openly by the masses. When Jem was confessing her sin in front of the church, Owen is not expected to do the same. Moreover, Jem is suspected as the sole perpetrator of their affair. Jem needs to restrain herself and brace for punishment. Moreover, even her own mother called her broken for having a relationship with Owen.

To analyze how gender expectations are constructed in this context, this study uses the theory of gender performativity by Judith Butler. Judith Butler, in *Gender Trouble* (1999), rejects the idea that sex and gender are separate and stable entities. Butler questions the view that gender is the result of cultural interpretations of pre-existing sexes. According to her, “...gender must also designate the very apparatus of production whereby the sexes themselves are established.... gender is also the discursive/cultural means by which “sexed nature” or “a natural sex” is produced and established as “prediscursive, ...” (Butler,1999: 11). In other words, the category of natural gender is also a product of a cultural system that reinforces patriarchal and heteronormative orders.

In Butler’s theory of gender performativity, gender is understood as the result of repeated social actions, not as a fixed, inherent identity. “*Gender is not a noun, but neither is it a set of freefloating attributes, for we have seen that the substantive effect of gender is performatively produced and compelled by the regulatory practices of*

*gender coherence.*" (Butler, 1999: 33). This statement reinforces the idea that gender is not something that is owned or born but rather something that is continually done within the framework of culture and social norms. This gender performativity creates the illusion of an identity that seems natural, when in fact is political and shaped by power. This theory is relevant to the analysis of religious institutions that shape and maintain seemingly sacred gender roles.

From the phenomena above it is interesting how religion shaped a community's views on gender, especially women. Jem as a young girl needs to define her religious belief which contradicts her desire. Her journey of self discovery thus rise several questions:

1. How does the movie *The Starling Girl* (2023) depicts Judith Butler's concept of gender performativity, especially in Jem's interaction with her religious community?
2. In what ways does Jem's journey conforms or challenges the established gender performativity in her community?
3. How do religious expectations in *The Starling Girl* (2023) reinforce or disrupt women's gender performance within the faith-based community?

Concerning this study, several studies related to women's gender performativity have been done. One of the studies, a study by Sirait et al., (2025) aims to discover the nature of gender in the film *Clueless* (1995) using Judith Butler's concept. The study results in favor of the concept, which is how gender is fluid and performative. Additionally, the study emphasizes how gender fluidity is shown through fashion. The present study differs since there is no complete reliance on the character's action, but also the environment surrounding them, especially the faith-based community.

Another study three years prior by Mawarni (2022) also analyzed gender performativity in a film, *The Half of It* (2020), using Judith Butler's perspective. The study focuses on one character, Ellie, and her gender performativity. The difference between the present study is that Mawarni (2022) aims to discern how society treats the character, which is discovered that there are two reactions, namely positive and negative treatments. The background of the community is not a main concern of the study, meanwhile the present study considers the faith-based property of the main character as a foundation for analysis.

Another study related to gender performativity was conducted by Kusen et al., (2024), who analyzed the film *Mulan* (2020) and aims to find out how the main character, Mulan, challenges Chinese traditional gender roles. This study reveals how the main character's rebuttal to the existing gender roles blur the line between masculine and feminine traits. Additionally, the study also discerned how *Mulan* (2020) merges both confucian and feminist values. The present study differs because in *The Starling Girl* (2022) the intersection that is aimed to see is with a religion, namely Christianity.

Although all three of the preceding studies above talk about gender performativity in various context and multitude of intersectionality such as fashion, society's response and confucianism, there seem to be none which aims to see how religion, specifically Christianity, affect the manifestation of gender performativity and how the object of the study navigates through the faith-based community in pursue of their identity. Moreover, since the film *The Starling Girl* (2023) is no older than two years old, there has been no preceding published study about the film. Therefore, the novelty in this study mainly lies in the film choice, which is *The Starling Girl* (2023). Therefore, it is with confidence that this study is new and will provide a fresh perspective.

## METHOD

This study is qualitative in nature, and uses a descriptive method to elaborate on the findings from the film. A descriptive method is chosen in order to describe findings as accurately as possible, without any personal input (Kothari, 2004:2). First, phenomena which correlates to gender, specifically ones that concern Jem Starling will be identified, then they will be analyzed in order to find out whether religious activity shapes gender expectations as well as stereotypes. Second, the identified phenomena are analyzed to discover whether Jem Starling as a character conforms or challenges the existing gender expectations and stereotypes. Finally, based on the discovery how the religious community affects gender performativity will be analyzed. Additionally, the qualitative nature of this research will make it possible to find a pattern among the findings, which may lead to finding the reason on how religion affects gender performativity.

Using Judith Butler's (1999) gender performativity theory this study will first analyze through what aspects or occurrences are gender performativity established. Which repetitive action, which tradition, and what may affect the formation of gender performativity which paved the way for gender roles and expectations. Then, the main character, Jem, behaviour and journey for identity will be analyzed in whether she conforms to the existing standard or not.

## FINDINGS AND DISCUSSION

### *Gender Performativity in The Starling Girl (2023)*

*The Starling Girl (2023)* represents how gender identity is shaped through repeated performances expected by society. Throughout the movie, Jemima Starling strives to conform to the rigid standards of her conservative Christian community, which imposes strict ideals of femininity. Her adherence to norms is not a personal decision, but rather a survival strategy in a community that associates conformity with moral worth. Consequently, even though Jem is trying to internalize such norms, it later makes her feel uneasy. Aligning with Butler's gender theory, this underscores the tension that may emerge between individual agency and institutional control. Furthermore, several external and internal factors may contribute to gender performativity, as shown throughout the movie.

#### *External Factors*

Butler's theory of gender performativity highlights that external forces, such as social and religious environments, can shape one's gender identity. In *The Starling Girl (2023)*, Jem's gendered behavior is not merely a reflection of personal identity but a performance compelled by some pressures. These pressures, including religious doctrine, familial expectations, community surveillance, and patriarchal double standards, serve as a mechanism that forces her to be a specific model of womanhood.

The religious doctrine of Jem's community plays a significant role in shaping and upholding gender norms. Jem lives in a conservative Christian community, which expects women to embody modesty, submission, and spiritual purity. One of the scenes in the film shows Jem being reprimanded by her mother because some cream from the dessert was on her face. This scene depicts how women must always maintain their appearance and behavior to satisfy society. They should pay attention to even the slightest details of what they do.

Jem's relationship with her mother represents family dynamics that further reinforce the gender norms. Her mother acts as both a moral guide and disciplinary figure since her father seems to have a drinking problem. Throughout the film, she is closely monitoring Jem's appearance, behavior, and emotional expression, ensuring Jem aligns with the community's ideals of femininity. The proof of this type of control can be seen when she asks about Jem being the leader of the dance group. Her dialogue, "*Is this for God or vanity?*" shows her concern about Jem's dancing, which should not be done if the reason is for personal satisfaction, even though she also knows Jem loves to dance. She keeps her daughter following the norms of the God-oriented community they are in. Furthermore, she also insists that the dance activities should not interfere with housework. This scene also highlights Jem's mother, who indirectly instills in Jem the notion that women's duties are mostly related to domestic work.

Another external factor is the pressure to conform from community surveillance. Jem is continuously observed by peers, elders, and the church leader, fostering a culture of judgment and social control. In such a setting, any deviation from prescribed gender roles, whether through clothes, speech, or behavior, results in shame, correction, and ostracism. One example of this factor happens when Jem is being told that her bra may be visible to others and appear disrespectful. In fact, her outfit is fine and still modest for the community gathering, but because of the rules in the community, she eventually feels ashamed and guilty. Another example would be moments in which Jem had to meet Owen in secret so that no one knew, because their relationship could be considered a sin. This collective monitoring exemplifies Butler's notion that gender is not a private identity but a public performance subject to scrutiny and discipline.

Finally, *The Starling Girl (2023)* highlights the gendered double standards that support patriarchal control. Jem's relationship with Owen reveals the different moral expectations placed on men and women. While Owen's transgressions are treated more leniently, Jem carries the full weight of guilt and societal stigma. She should even go to the King's Valley as a way to atone for her sin. On the other hand, Owen is still freely accepted in society. The church leader pressures Jem to admit her guilt. He also said, "*Jem brought him [Owen] to sin. He [Owen] said that she inhibits his ability to control himself.*" This dialogue underscores that even though the church leader

knows both of them are guilty, he is primarily blaming Jem. This disparity emphasizes the unequal distribution of power and accountability in gendered interactions.

### ***Internal Factors***

*The Starling Girl (2023)* also offers a nuanced portrayal of Jem's internal psychological and emotional processes that contribute to the construction of gender identity. Jem's internal struggles demonstrate how gender performance is sustained and has the potential to be disrupted from within. At the beginning of the film, Jem has a desire to be perceived as a good girl within her religious community, even when these expectations conflict with her personal wishes. This internal motivation reveals individuals' significant psychological interest in performing socially sanctioned gender norms. Such performances are oftentimes internalized, becoming part of one's sense through habitual enactment. Jem's longing for approval shows how gender norms are psychologically ingrained, making any deviation emotionally difficult.

Jem's attraction to dance as well as her romantic involvement with Owen elicit intense feelings of guilt and shame that reveal the extent to which she has internalized the community's moral codes. These emotions serve as internal regulatory systems that reinforce the boundaries of acceptable behavior and discourage transgression.

As Jem begins to feel a rising tension between her authentic self and the role she is expected to play in society, she starts the period of identity conflict, which is one of the keys to Butler's concept of performativity. Her struggle marks a significant moment of resistance, calling the stability of gender identity into doubt. At the end of the film, Jem chose to run with Owen, but she realizes that she is constantly feeling uneasy, even though she has already left her community. Finally, she chose to go by herself to another city, leaving Owen and finding her peace. Jem's dissatisfaction with her assigned role in her strict community implies that gender performance is not seamless or unchallenged, but rather prone to disruption when individuals face the dissonance between societal expectations and personal truth.

### **Jem Starling's Journey in Perspective of Gender Performativity**

Throughout the film, it is visible that there is gender performativity at play, enforced by the religious background of the community which puts one too many restraints on women. Some examples of the expectations which restrains women are directly experienced by Jem, such as being expected to cover up, taking care of her siblings, and constantly being told to restrain herself. From the findings, it is true that the film *The Starling Girl (2023)* portrays gender performativity.

However, as Jem continues on the emotional journey to discover herself, she begins to challenge the existing beliefs and imposed expectations. Her resistance begins when she purposely exhausts the air on her bike-tire in order to ride home together with Owen. The entire rendezvous between Jem and Owen challenges the notion of 'women must not act upon their desire'. Her final and conclusive resistance occurs when she decides to run away from home, dodging the punishment imposed on her (being sent to training camp to repent) and run away from home together with Owen.

Additionally, after running away from home Jem did not lay powerless and was dependent on Owen. On the contrary, the final act of the film depicts Jem grabbing her freedom by stealing Owen's car and leaving Owen for good to travel to Memphis. In Memphis, she seeks out the bar her father told her. There, she expresses her freedom by dancing to the music to her heart's content without being told to hide herself. The powerful message behind this scene is how Jem managed to attain freedom by being alone, in a new place, with no other people to judge her.

All in all, although the christian-founded community supports the idea of Judith Butler's (1999) gender performativity, Jem's journey challenges the notion in order to attain freedom and discover her identity. Jem managed to attain freedom by parting with things that nurtures doubt, namely her hometown and Owen Taylor.

### **Religious Expectations and Their Role in Reinforcing or Disrupting Gender Performance**

Religious Expectations in the film *The Starling Girl (2023)* are not only present as pressure from certain individuals or groups, but as a structural force that maintains the dynamics of gender power in faith-based communities. In the context of the conservative Christian community where Jem lives, religion plays a role not only as a teaching of values, but as a tool that regulates the body, desires, especially those related to women. This role of religion,

when associated with Judith Butler's theory of gender performativity, shows how religious discourse becomes a means to control women's identities through the pretext of morality

One of the clearest examples is how religious teachings are used to consider women's desires as sinful/ Jem's feelings for Owen are not understood as part of the maturation process, but are considered a form of moral failure. When Jem has to admit his "sin" in front of the church congregation, while Owen does not receive the same punishment, this shows an unequal moral burden placed on women. The church leaders' statement that Jem "led him (Owen) into sin" reinforces religious expectations that tend to blame women for men's actions. These expectations are wrapped in religious teachings that appear holy, but actually support gender inequality. Furthermore, the idea of repentance as a form of self-recovery is also gendered. Jem is sent to "King's Valley", a religious retreat, not to heal himself, but to return to conformity. The primary purpose is not for personal reflection, but to ensure that Jem returns to the gender roles prescribed by religion. In this case, religion functions not to support individual agency, but to eliminate any deviation from the norm.

However, this overbearing religious pressure is precisely the starting point of Jem's rebellion against imposed gender roles. By running away from home and choosing not to return to either his family or Owen, Jem reclaims control over his body and his choices. His final dance in Memphis symbolizes a freedom of self that is no longer bound by religious views, family, or patriarchal morality. The dance is performed without guilt, without fear, and is the culmination of the liberation of identity which was previously only a product of social and religious construction.

The religious expectations in *The Starling Girl* (2023) essentially serve to reinforce rigid and patriarchal gender norms. However, these expectations also harbor contradictions that ultimately open up space for resistance and self-discovery. Jem's journey shows that overly restrictive religious norms can be destroyed by the rebellion of individuals who refuse to continue to live gender performances that do not reflect themselves.

## CONCLUSION

This study reveals that the concept of gender performativity by Judith Butler is very relevant in analyzing the dynamic of gender identity in the film *The Starling Girl* (2023). Through the character of Jem Starling, this film shows how gender identity is not something that is fixed or essential, but is formed and maintained through repeated social actions, which are influenced by established power structures, including religious institutions. In the context of the conservative Christian community where Jem lives, religion functions not only as a belief system, but also as a mechanism of social supervision and control that sets boundaries for women's behaviour, while reinforcing patriarchal gender hierarchies. The religious expectations imposed on Jem are clearly visible in various aspects of her life, from her appearance, behaviour, to social relations. When Jem violates established norms, moral and social sanctions are disproportionately given to her, while men involved in the same violations do not receive similar treatment. This inequality shows how religious institutions help reproduce gender inequality by framing women's desires as a form of moral deviation

However, the film does not stop at the narrative of confinement. Jem's journey also reflects the process of resistance to the norms that bind her. Jem's choice to leave her community and break off her relationship with Owen is an important turning point that represents women's efforts to reclaim autonomy over their bodies and identities. The closing scene, where Jem dances freely in the city of Memphis, symbolizes personal victory over the social and religious shackles that have been holding her back

Overall, this study shows that religious expectations can be a force that reinforces gender performativity in patriarchal societies. However, at the same time, this pressure can create gaps of resistance that allow individuals to redefine their identities. The limitation of this study lies in its focus on only one film and one religious context. Therefore, further research is recommended to explore similar representations in different cultural and religious settings to enrich the understanding of the relationship between religion, gender, and performativity.

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## METAPHORS USED BY THE MAIN CHARACTER IN MITCH ALBOM'S NOVEL *THE FIVE PEOPLE YOU MEET IN HEAVEN*

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### Abstract

A literary work, such as a novel, plays a fundamental role in conveying meaning and creating imagery. A metaphorical figure of speech, for instance, is highly developed to represent a deeper meaning. This study investigated types of metaphor and their significance in Mitch Albom's (2007) Novel, *The Five People You Meet in Heaven*. This study applied a qualitative descriptive technique. The data were obtained through a library research technique. The findings of this study revealed 3 types of metaphor, namely structural, orientational, and ontological metaphor. The study found 45 data of structural metaphors, 10 data of orientational metaphors, and 38 data of ontological metaphors. In terms of structural metaphor, the data were found, such as "Eddie dying in the sun", "EDDIE'S JOB WAS maintaining". In terms of orientational metaphor, the data were found, such as "He could fly away from this mistake", "The weight of the world was on his shoulders", etc. In terms of ontological metaphor, the data were found, such as "Eddie mostly seethed", "Have peace when you die?", "Die because of loyalty". These data were accompanied by information regarding the metaphor's domains (source domain and target domain) and their metaphorical meanings.

**Keywords:** metaphor, metaphor meaning, source domain, target domain, type of metaphor,

### INTRODUCTION

Language in literature plays a fundamental role in conveying meaning, creating imagery, and engaging readers. Language in literature often uses symbolism to represent deeper meanings that are connected to a wider cultural or historical context (Holman, 1980). Symbolism involves using objects, characters, or events to represent abstract ideas or concepts. Additionally, it can be seen as understanding of how to read human expression or the intent behind spoken communication, for instance, metaphors, fables, metonyms, parables, eponyms, allusions, hypalases, and antonomasia (Nababan & Nurmaily, 2021). The metaphor is utilized to examine and comprehend an abstract idea (Yob, 2003; Chairunnisa, 2017; Hutasuhut, 2018). The metaphor has both a narrow and a broad meaning (Knowles & Moon, 2004). The history or previous experiences of the characters are often discussed in *The Five You Meet in Heaven* novels. This is a work of fiction written in prose and contains a story about the interaction of someone who has died and has been in the afterlife with five people who have different experiences with the person concerned when they were alive.

Based on the previous explanation, there are several underlying reasons for this research. Firstly, the novel incorporates a type and meaning of metaphor. Secondly, unlike most prior research that concentrated on literary works like poems and song lyrics, this current study uses a novel as its subject matter. Lastly, while previous studies primarily focused on interpreting metaphors, this study goes beyond that by not only elucidating the meanings of metaphors on the main character but also by analyzing the type and meaning of metaphors in the sentences contained in the novel. This comprehensive approach aims to provide readers with a deeper understanding of the novel's content.

This study shares certain similarities with prior studies on a related topic. The study was conducted by Syarwani (2017), where he explored metaphors in poems. His primary emphasis was on the analysis of metaphor types and their meanings. He utilized a pair of theoretical frameworks, namely the ones introduced by Lakoff and Johnson to categorize metaphor varieties and by Sperber and Wilson to analyze metaphorical significances. In the current

study, the writers aim to analyze the types and meanings of metaphors within the novel "The Five People You Meet in Heaven." This investigation shares similarities with previous studies, but it also distinguishes itself from them in terms of the subject matter. Unlike prior research, which primarily focused on analyzing metaphor, semantics in conceptual metaphor within the context of poetry and song lyrics, this study centers on a different subject, namely, the novel mentioned (Bagha, 2011; Hurford, 2007; Hurford et al, 2007; Palmer, 1983). The study aims to integrate both the categories and meanings of metaphors associated with the novel's main character. It centers around the utilization of metaphorical sentences within the novel. The writers assert that the selected topic is ideal for examination as it encompasses multiple theories, a range of facets, and diverse research subjects.

A novel was observed to be a fictional creation, which consequently results in its extensive narrative (Klarer, 2004; Eagleton, 2005). So, a variety of values, including social, cultural, and educational values, are being applied. The novel often employs metaphors and various forms of figurative language. This is also true for philosophical novels, such as 'The Five People You Meet in Heaven.' It is widely recognized that Millennials are particularly drawn to abstract narratives, as they can engage their intellect and impart new knowledge. Nevertheless, if readers fail to grasp the meaning of these metaphors, they may struggle to comprehend the storyline or derive enjoyment from the narrative. Consequently, the students take the initiative to elucidate and dissect the metaphors utilized in the novel. The writers chose this topic because this book has many good examples of figurative language, especially metaphors. To arouse readers' interest in reading books, writers often use language styles. For example, the metaphorical phrase "His grey eyes sparkled and twinkled" describes his being speechless after experiencing a wondrous event in this world. In the past, the writers often studied metaphors in poetry, song lyrics, dialogue, etc., but for this study, the writers use the novel as a data collection instrument as well. Taking inspiration from the insights of Lakoff & Johnson (2003), this study seeks to investigate the varieties and metaphorical interpretations employed for the main character in the novel.

Several underlying reasons motivate this study. First, by understanding that metaphor serves as a pervasive conceptual tool throughout the book. Second, although previous studies focused on analysis in media such as poems and song lyrics, this research uniquely chooses novels as the main object of investigation. Finally, these observations suggest that metaphorical language is pervasive in both formal and informal conversations, bringing to light interesting aspects that are not yet fully understood. Therefore, this study attempts to explain how metaphors work in Mitch Albom's book, "The Five People You Meet in Heaven."

## **Literature Review**

This study and other related studies share some similarities. The previous study by Syarwani (2017) focused on exploring metaphors in the poems and characterizing their types and significance. The author employed the theories of Lakoff and Johnson to classify metaphor types and utilized Sperber and Wilson's framework for analyzing the meaning of metaphors. The results indicated the presence of three metaphor categories: 17 occurrences of structural metaphor, 15 occurrences of ontological metaphor, and 4 occurrences of orientational metaphor. Next, a study by Jati (2018) investigated the presence of metaphor in the lyrics of the song, employing the theories of Lakoff and Johnson. The analysis revealed a total of 22 metaphors within the lyrics of the two selected songs. In the first song's lyrics, there were 10 metaphors, comprising 4 conventional metaphors, 4 mixed metaphors, and 2 novel metaphors. The second song's lyrics contained 12 metaphors, which included 7 conventional metaphors, 1 mixed metaphor, and 4 distinct metaphors, as identified by the writer.

From the Indonesian context, Nurhayati (2014) examined metaphors in 12 Sir Walter Raleigh poems. Her research data was gathered through the reading method. Its method for collecting sentences includes metaphor. Her research produced 20 instances of metaphor, which comprised two instances of anthropomorphic metaphor and seven instances that spanned from the abstract to the concrete. In addition, some analogies did not align with Ulman's concept. Next, Septiyana (2019) examined the structures of conceptual metaphors and the conceptual importance of metaphor in the songs of Owl City. She discovered 36 conceptual metaphors. She analysed forty sentences that are metaphorical expressions based on those conceptual metaphors. She also discovered that forty metaphorical terms had different meanings depending on the setting created by Owl City's songwriter.

The last, Mento (2013) examined metaphors in William Wordsworth's poems. She examined the types of metaphors present in William Wordsworth's poems as part of her research. Aside from that, she examined the significance of each metaphor discovered. The writer collected data in four steps: analysis, identification, categorization, and interpretation. Moreover, her research employs a semiotic approach to examine how symbols are used in comparing two objects in the context of the metaphor concept. Her study is categorized into two groups based on Lakoff's theory of metaphor: conceptual metaphor and synesthetic metaphor. Throughout her

investigation, she identified ten metaphors within nine poems by William Wordsworth. Additionally, she applied Lakoff's theory to classify the various types of metaphors.

The writers' study shares a common focus with the five prior researchers, which is the examination of metaphors. However, distinctions arise in the specific subjects of their studies. The focus of this researcher's investigation is Mitch Albom's Novel. This study focuses on the metaphor and the different types varieties of metaphor, which separates it from other studies on the subject based on Mitch Albom's novel.

All of the earlier studies mentioned above are related to this research. All of the researchers use the same reference. However, the objective of this study is to analyze the various categories of metaphors used in Mitch Albom's novel and examine the significance of each metaphor.

## **METHOD**

This study applied a qualitative descriptive technique. Qualitative research focuses on understanding human experiences, behaviors, social contexts, and meanings through non-numerical data such as words, images, or observations (Creswell, 1994; Fithratullah, 2021). Therefore, the qualitative method is used as the research method. The study derives its data from the novel "The Five People You Meet in Heaven," penned by the American author and journalist Mitch Albom. After deciding on the data and data source, classification of the data into three types of metaphors: ontological, structural, and orientational, next the writers added target domain and source domain, after that the writers looked for the meaning of the metaphorical sentence. Once the data is checked and prepared, the writers are ready to analyze it. After the data is obtained from the data source, the writers begin the analysis process. Several steps were taken to complete the research analysis. First, the writers identify stories that contain metaphors based on the main character. Second, the writers classify the types of metaphors (ontological, structural, and orientational). Third, the writers give an explanation by adding the source domain and target domain, and also an explanation of the meaning behind every metaphor of the novel. Finally, the writers draw conclusions based on research findings.

## **FINDINGS AND DISCUSSION**

Within this chapter, the writers delve into the analysis of findings derived from the data source found in Mitch Albom's novel, "The Five People You Meet in Heaven." This chapter thoroughly explores the research question, which serves as its primary focus. Several aspects pertinent to the research domain include the finding and discussion of the research question.

### ***Types of Metaphor & Metaphor Meaning***

In this study, we explore the three categories of metaphors: structural, orientational, and ontological. Additionally, we delve into the concept of metaphor meaning, which involves two domains, source domain (a concrete aspect from our everyday experience) and the target domain (an abstract concept). All of these topics will be further elucidated in the upcoming data analysis.

### ***Structural Metaphor***

Structural metaphor is a way of connecting two concepts in a way that makes us understand one concept through the other. The writers discovered 45 data of structural metaphors employed by the main characters in Mitch Albom's novel. The writers analyzed 5 data in appendix D1-ST, D2-ST, D10-ST, D13-ST, D18-ST.

### ***Data 1***

"It begins at the end, with **Eddie dying in the sun**. It might seem strange to start a story with an ending. But all endings are also beginnings."

The data 1 employed a structural metaphor, derived from the ARGUMENT IS WAR concept, which is a way of connecting two concepts in a way that makes us understand one concept through the other. This case involves the comparison of the structure of a story (beginning and ending) to the structure of life itself. The metaphor highlights the idea that the end of one phase or experience is also the beginning of another. It sets the thematic tone for the novel, suggesting that life is a continuous cycle of endings and beginnings.

The source domain is storytelling; the act of storytelling is used as a source domain to understand a concept in another domain. The target domain is life events, specifically the experience of Eddie's life events and his ultimate

death in the sun. In the sentence above, it says that “It begins at the end, with Eddie dying in the sun. It might seem strange to start a story with an ending. But all endings are also beginnings”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as this uses the idea of an ending being a beginning to convey the cyclical nature of life and how, even in death, there is a new beginning in the afterlife. The "sun" may symbolize enlightenment or a transition to another realm.

#### **Data 2**

“EDDIE'S JOB WAS “**maintaining**” the rides, which really meant keeping them safe.”

Data 2 employed a structural metaphor derived from the ARGUMENT IS WAR concept, which is a way of connecting two concepts in a way that makes us understand one concept through the other. In this case, it contrasts the superficial job description with the deeper meaning or purpose. By putting "maintaining" in quotation marks, it suggests that the job involves more than the literal maintenance of rides; it involves the safety and well-being of the park visitors.

The source domain is Eddie's *job*, which is the more concrete or familiar concept. The target domain is *Keeping them safe*, which is a less concrete or more abstract concept. In the sentence above, it literally said that “EDDIE'S JOB WAS ‘maintaining’ the rides, which really meant keeping them safe”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as the use of "maintaining" as a metaphor highlights Eddie's role in life. It goes beyond merely fixing rides; it symbolizes his broader responsibility of ensuring the safety and well-being of people, both in his job and in the larger context of his existence.

#### **Data 3**

“Eddie's **breathing smacked like a hammer in his chest.**”

The data 3 employed a structural metaphor, derived from the ARGUMENT IS WAR concept, which is a way of connecting two concepts in a way that makes us understand one concept through the other. From this case, it became structural because it attributes two characteristics of a physical, concrete entity (hammer smacking) to the concept of breathing. It transforms the nature of breathing into something with a tangible and forceful presence, as if the act of breathing is a powerful, impactful event. The impact and force associated with a hammer smack are projected onto the experience of breathing.

The source domain in this metaphor is *the physical action of a hammer smacking*. It is a concrete, sensory experience that people can easily visualize and understand. The target domain is *Eddie's breathing*. Breathing is a more abstract concept, and here it is being conceptualized or expressed in terms of the more concrete and vivid experience of a hammer smacking. In the sentence above, it says that “Eddie's breathing smacked like a hammer in his chest”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as it suggests that there is something forceful, impactful, and perhaps even harsh about Eddie's breathing. By invoking the image of a hammer smacking, the metaphor conveys a sense of intensity or heaviness in the way Eddie is breathing, emphasizing the physical and emotional weight of the experience.

#### **Data 4**

“The rest of them— Eddie's father, Joe, Marguerite, Mickey Shea—**stand around her, watching**”

Data 4 employed a structural metaphor derived from the ARGUMENT IS WAR concept. A structural metaphor connects two concepts in a way that makes us understand one concept through the other. In this case, this metaphor describes the actions of the people as they "stand around her, watching" in a structured manner. It conveys the arrangement and actions of the individuals, which is a structural element of the narrative.

The source domain comprises the individuals listed in the sentence, including *Eddie's father, Joe, Marguerite, and Mickey Shea*. The target domain is the set of actions, "*standing around her, watching*," which is a collective behaviour of the group of people described in the source domain. In the sentence above, it literally says that “The rest of them— Eddie's father, Joe, Marguerite, Mickey Shea—stand around her, watching”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as the metaphorical expression "stand around her, watching" is used to describe the actions of the characters observing Eddie's mother as she arranges the candles on the cake.

**Data 5**

“An amusement park. A gondola ride. **Something snapped.** A mother and her son fell 60 feet to their death.”

The data 5 employed a structural metaphor, derived from the ARGUMENT IS WAR concept, which is a way of connecting two concepts in a way that makes us understand one concept through the other. From this case, this metaphor describes a sequence of events, with each sentence building upon the previous one. It conveys the progression of events and their causality, which is a structural element of the narrative.

The source domain encompasses the sequence of events that occurred, including “*the incident*”, leading to the tragic incident. It includes elements such as the amusement park, the gondola ride, and the snapping of something, all of which are part of the incident. The target domain is “the description of the tragic incident”, which is a less concrete or more abstract concept. The sentence above literally says that “An amusement park. A gondola ride. Something snapped. A mother and her son fell 60 feet to their death”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as the metaphor signifies a sudden, catastrophic failure or malfunction of a mechanism or situation. In this case, it suggests that something went terribly wrong with the gondola ride, leading to a tragic accident.

***Oriental Metaphor***

Oriental metaphor is a way we describe relationships and direction. The writer discovered 10 data of orientational metaphors employed by the main characters in Mitch Albom's novel. The writers analyzed five datasets in appendix D1-OR, D2-OR, D3-OR, D8-OR, D10-OR.

**Data 6**

“If Eddie could only jump up and grab the wing of that plane, **he could fly away from this mistake.**”

The data 6 employed an orientational metaphor, derived from the HAPPY IS UP; SAD IS DOWN concept, which is a way we describe relationships and direction. From this case, this metaphor describes an orientational metaphor that involves the use of spatial or orientational concepts to convey abstract or emotional ideas. In this sentence, the concept of “fly” is used to represent the idea of escaping or getting away from a mistake. The physical act of flying is used as a metaphor to describe the desire to leave behind or escape from a situation or decision that the person perceives as a mistake. It conveys the sense of freedom and liberation that could come from avoiding or rectifying the error. The use of “grab the wing of that plane” and “fly away” in a metaphorical sense demonstrates an orientational metaphor by linking physical movement in space to an abstract concept of escaping from a mistake.

The source domain is “*The action of jumping and grabbing the wing of a plane.*” It encompasses the physical actions of jumping and grabbing the wing of a plane, which are more concrete and specific actions. The target domain is “Eddie's situation and his desire to escape a mistake.” It is a broader concept that includes Eddie's circumstances or situations and his desire to escape or right wrongs; this is a more abstract and less concrete concept. The sentence above literally says that “If Eddie could only jump up and grab the wing of that plane, he could fly away from this mistake”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed by comparing the desire to escape from captivity to flying away from a mistake.

**Data 7**

“Eddie's life had always **been an uphill climb, filled with obstacles and challenges.**”

Data 7 employed an orientational metaphor derived from the HAPPY IS UP; SAD IS DOWN concept, which describes relationships and direction. In this case, this metaphor uses the concept of an “uphill climb” to convey that Eddie's life has been difficult and filled with numerous obstacles and challenges. It leverages the physical idea of ascending a slope to describe the continuous effort and struggle in his life.

The source domain is “*An uphill climb filled with obstacles and challenges.*” It encompasses the challenging journey of an uphill climb, which includes obstacles and challenges. This source domain is more concrete and specific. The target domain is the broader and more abstract concept, which is “*Eddie's life*” and the challenges he has faced. The sentence above literally says that “Eddie's life had always been an uphill climb, filled with obstacles and challenges”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed

as the metaphor suggests that Eddie's life has been difficult and filled with numerous challenges and obstacles. It uses the idea of an "uphill climb" to convey the continuous effort and struggle he has faced in his life.

#### **Data 8**

“As the rain poured down, he felt like **the weight of the world** was on his shoulders.”

The data 8 employed an orientational metaphor, derived from the HAPPY IS UP; SAD IS DOWN concept, which is a way we describe relationships and direction. In this case, this metaphor uses the concept of the physical sensation of the "weight of the world" to describe the character's emotional state of feeling overwhelmed by responsibility and pressure. It links a physical concept (weight on the shoulders) to an emotional or psychological experience.

The source domain is the metaphorical concept of "*the weight of the world*", this is a symbolic and concrete concept often used to convey an overwhelming sense of responsibility or burden. The target domain is "*The feeling that the person is experiencing as the rain pours down.*" It is the emotional and psychological state of the person, specifically the feeling of being weighed down by the situation or circumstances, which is represented by the rain pouring down. In the sentence above literally said that "As the rain poured down, he felt like the weight of the world was on his shoulders". To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as the metaphor implies that the character is feeling an overwhelming sense of responsibility or burden. The "weight of the world" on his shoulders indicates that he is experiencing a great deal of stress and pressure.

#### **Data 9**

“Eddie's memories were a treasure chest, hidden deep within his mind, waiting to be unlocked.”

The data 9 employed an orientational metaphor, derived from the HAPPY IS UP; SAD IS DOWN concept, which is a way we describe relationships and direction. From this case, this metaphor uses the concept of the metaphor that portrays Eddie's memories as a valuable "treasure chest" concealed within his mind. The reason for using this metaphor is to emphasize the significance and richness of his memories. By comparing them to a treasure chest, it implies that there are important and cherished experiences and recollections that are currently inaccessible but hold great value. The metaphor draws on the imagery of hidden treasures to create an emotional and evocative picture in the reader's mind.

The source domain is the metaphorical concept of a "*treasure chest*"; a treasure chest is often associated with hidden, valuable items or memories, and it is a concrete and familiar image. The target domain is the abstract concept of "*Eddie's memories*", which are compared to the contents of the treasure chest. The sentence above literally says that "Eddie's memories were a treasure chest, hidden deep within his mind, waiting to be unlocked". To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as the metaphor compares Eddie's memories to a valuable treasure chest that is concealed within his mind. The metaphor conveys the idea that there are significant and cherished memories within his consciousness that he has yet to explore or recollect. These memories are waiting to be rediscovered and valued.

#### **Data 10**

“Then his **chest tightened like a man who'd just had bad news broken.**”

The data 10 employed an orientational metaphor, derived from the HAPPY IS UP; SAD IS DOWN concept, which is a way we describe relationships and direction. From this case, in this metaphor, the author is comparing the sensation of Eddie's chest tightening to a specific feeling experienced by a man who has received bad news. The comparison is based on the orientation or spatial relationship of one thing (chest tightening) to another (a man receiving bad news).

The source domain is the experience of "*a man receiving bad news*", which typically involves a physical and emotional reaction, such as the tightening of the chest. This source domain is a concrete and familiar concept. The target domain is the experience of "*Eddie's chest tightening*", which is compared to the reaction of a man receiving bad news. In the sentence above, it literally says that "Then his chest tightened like a man who'd just had bad news broken". To put it differently, the interpretation of the metaphor mentioned earlier was conveyed by comparing the sensation of Eddie's chest tightening to the feeling of receiving distressing news.

### *Ontological Metaphor*

Ontological Metaphor is a way to understand abstract concepts by connecting them to concrete concepts. The writer discovered 38 instances of ontological metaphors employed by the main characters in Mitch Albom's novel. The writer analyzed 5 datasets in Appendix D6-ON, D8-ON, D15-ON, D18-ON, and D25-ON.

#### **Data 11**

**“Eddie mostly seethed.”**

Data 11 employed an ontological metaphor derived from the INFLATION IS AN ENTITY concept, which is a way to understand abstract concepts by connecting them to concrete concepts. In this case, this metaphor describes Eddie's emotional state by comparing it to the action of seething. It conveys the intensity of his anger or frustration through an ontological metaphor, emphasizing the depth of his feelings.

The source domain is the emotional state of “*seething*”, which typically involves feelings of intense anger, resentment, or frustration. This source domain is a concrete and familiar concept for describing strong negative emotions. The target domain is “*Eddie's emotional state*”, specifically his feelings of intense anger, resentment, or frustration, which are being described using the source domain of “seething”. In the sentence above, it literally says that “Eddie mostly seethed”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed by comparing Eddie's intense anger and frustration to the act of seething or boiling with emotion.

#### **Data 12**

**“Eddie cooed. “Greatest show on earth, buddy boy!”**

Data 12 employed an ontological metaphor derived from the INFLATION IS AN ENTITY concept, which is a way to understand abstract concepts by connecting them to concrete concepts. In this case, this metaphor describes Eddie's approval or enthusiasm by comparing it to the behavior of cooing, like one might do when expressing affection or admiration. It adds a playful and expressive element to the dialogue, using an ontological metaphor to convey his excitement.

The source domain is “*the concept of ‘the greatest show on earth,’*” which typically refers to a highly entertaining or remarkable event, often associated with a sense of grandeur and awe. The target domain is “Eddie's appreciation of what he is witnessing.” It is about Eddie's emotional and cognitive response to what he is witnessing, specifically his appreciation and excitement. In the sentence above, it literally says that “Eddie cooed. “Greatest show on earth, buddy boy!” To put it differently, the interpretation of the metaphor mentioned earlier was conveyed by comparing the juggling performance to the greatest show on earth, using the metaphor to emphasize its impressiveness.

#### **Data 13**

**“Silence. It haunted their remaining years.”**

The data 13 employed an ontological metaphor, derived from the INFLATION IS AN ENTITY concept, which is a way to understand abstract concepts by connecting them to concrete concepts. From this case, in this metaphor, silence is described as something haunting, which compares it to a presence or entity that brings distress. The metaphor conveys the emotional weight and impact of silence through an ontological comparison.

The source domain is the concept of “*silence*”, which is typically associated with the absence of sound, noise, or communication. Silence is a concrete and familiar concept. The target domain is “The impact of silence on their remaining years.” It is the broader concept that includes the emotional and psychological impact of silence on the individuals and their experiences in their remaining years. In the sentence above, it literally says that “Silence. It haunted their remaining years”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as the metaphor here is the use of “silence” to describe the lasting impact of the rift between Eddie and his father. It conveys the idea that the absence of communication and reconciliation lingered in their lives like a haunting presence.

#### **Data 14**

**“Ain't you supposed to have peace when you die?”**

The data 14 employed an ontological metaphor, derived from the INFLATION IS AN ENTITY concept, which is a way to understand abstract concepts by connecting them to concrete concepts. From this case, in this metaphor,

the speaker is expressing an expectation about the afterlife by comparing it to the idea of having peace. The metaphor conveys the belief that one should experience tranquility in death, using an ontological comparison.

The source domain is the concept of “the expectation of having peace upon death”; it represents the common belief or cultural expectation that death should bring tranquillity and peace. The target domain is “the absence of peace upon death, as suggested by the question. It is the concept suggested by the question, which is the potential absence of peace upon death. In the sentence above, it literally says, “Ain't you supposed to have peace when you die?”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as the character uses the metaphor to express the expectation of experiencing peace or tranquillity after death.

#### **Data 15**

“People don't die because of loyalty.”

Data 15 employed an ontological metaphor, derived from the INFLATION IS AN ENTITY concept, which is a way to understand abstract concepts by connecting them to concrete concepts. From this case, in this metaphor, the statement is challenging the idea that people physically die due to loyalty by comparing the concepts of loyalty and death. It conveys the idea that loyalty does not directly cause a person's physical demise, using an ontological metaphor to explore the relationship between these concepts.

The source domain is the concept of “*cause and effect*”, where one event or action leads to another. It is a familiar and concrete concept used to explain how events are interconnected. The target domain is the concept of “*loyalty and death*”, specifically the idea that loyalty is being metaphorically framed as a cause (or lack thereof) for death in this sentence. The sentence above literally says that “People don't die because of loyalty”. To put it differently, the interpretation of the metaphor mentioned earlier was conveyed as this metaphor questions the idea that loyalty can directly cause death, suggesting that loyalty, in itself, does not lead to mortality. It challenges the notion that loyalty was the direct cause of Eddie's father's death.

#### **Discussion**

This section describes the results of the Metaphor data analysis using the theory given by Lakoff and Johnson (2003). This section describes and defines the many types of metaphor and their meanings utilized by the main characters in Mitch Alborn's novel. After investigating the work, the writer discovered that there were 45 structural metaphors, 10 orientational metaphors, and 38 ontological metaphors employed in the story. However, this study only looked at 5 structural, 5 orientational, and 5 ontological metaphors. As a result, we infer that structural metaphor was the most commonly utilized.

The first type of category, structural metaphor, was found. The writers employed another notion to represent a concept in those phrases. The second category was orientational metaphor. Those statements were developed from our up and down physical or cultural experiences. The last category, orientational metaphor, was found. Emotion, sentiment, concept, and others are all considered entities in those statements. After examining the various types of metaphors, the researcher examined the meaning of each metaphor using the source domain and target domain suggested by Lakoff and Johnson (2003) and employed by the novel's main character.

This study has several differences from the previous study. First, an article from Habib (2017) is different from this study, even though this study and Habib's research are in the same field, Habib focuses more on the characterization of the metaphor. Apart from that, he did not explain the source domain and target domain found in his article, while this study explains this. Second, research from Nurhayati (2014) is similar to this research in terms of types of metaphor. However, both this research and Nurhayati use different theories in finding the type. Even though they are different, the two theories have similarities, such as the anthropomorphic theory by Ullmann used by Nurhayati and the structural metaphor used in this research; both theories involve the change of one word into another word. The last, research from Septiyana (2019), is different from this study, even though this study and Septiyana's research are in the same field, she focuses more on the metaphorical expression. Apart from that, she did not explain the source domain and target domain meaning found in her research, while this study explains this.

Mitch Alborn's novel "The Five People You Meet in Heaven" stands as one of his remarkable literary achievements, with all of his literary works spanning from 1989 to 2023 sharing a central theme of faith, humanity, and kindness; while the underlying message may be consistent, each story offers diverse and emotionally compelling narratives. In "Tuesdays with Morrie," the book delves into the author's relationship with his teacher,

who imparts invaluable life lessons during Morrie's battle with a severe illness. Similarly, "For One More Day" recounts the tale of a man granted a final opportunity to spend a day with his late mother, exploring the dynamics of family, remorse, and forgiveness. In "The Five People You Meet in Heaven," the novel also carries a parallel theme, as it unravels the essence of one man's life through encounters with five influential figures from his past. All these stories revolve around the pursuit of something precious in life.

## CONCLUSION

The writers applied Lakoff and Johnson's (2003) theoretical framework, encompassing structural metaphors, orientational metaphors, ontological metaphors, and metaphorical meanings. The investigation revealed three distinct types of metaphors, including 45 instances of structural metaphors, 10 orientational metaphors, and 38 ontological metaphors. Consequently, it can be inferred that the most frequently used type is structural metaphor, with 45 occurrences. Additionally, the writers utilized Lakoff and Johnson's theory to dissect the metaphors' meanings, employing the target and source domain approach, where the target domain is often abstract, while the source domain is typically concrete.

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## EXPLORING PRIMARY ENGLISH TEACHERS' ATTITUDES TOWARD GAMIFIED LEARNING PLATFORMS

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### Abstract

This study explores the feelings of primary English teachers in Bandung, Indonesia, about the using of gamified learning platforms. A qualitative approach was used for the research. It means simply that it did involve more detailed conversations. Four primary English teachers were interviewed with a semi-structured guide to understand their opinions about using these platforms in their classes. They talked about topics such as perceived benefits and platform use in lessons. They also addressed how much students engage plus the challenges they have when trying for their use. Most teachers view gamified platforms in a positive light, as the findings indicate. These tools, they believe, may encourage active learning as well as help keep students motivated, also making it easier for students to learn grammar and vocabulary through enjoyable activities. Gamification can also assist teachers to track students' progress as well as manage the classroom more effectively, teachers think. The study found some key issues, however, for example, unreliable internet connections, not enough student devices, and digital teaching methods training lacking. Teachers all agreed that gamified tools such as Kahoot, Quizizz, Baamboozle, and Wordwall are useful supplemental resources for teaching English despite the challenges. The study suggests schools need to provide more in the way of support and improve facilities. Schools also need to be sure to offer training for their teachers for improved use of gamification in primary education. This can create more focused and engaging learning experiences for students.

**Keywords:** digital learning tools, English teachers, educational technology primary, gamified Learning, teacher Attitudes.

### INTRODUCTION

In recent years, interest is growing in technology that improves language learning for young students. Many countries have started teaching English as a foreign language. Indonesia is indeed included within them, and the country does begin teaching English at a much earlier age. Teaching thus has pushed teachers to locate more creative, interactive, and student-centred. Platforms for gamified learning, such as Kahoot, Quizizz, Wordwall, and Baamboozle are popular now. They are used quite frequently in this approach. These platforms can bring fun and also game-like elements into classroom activities since research by Deterding et al. (2011) and Wang & Tahir (2020) has shown. They are designed with young learners in mind so that they stay actively involved, stay motivated, get instant feedback, along enjoy learning more (Sanchez & Langer, 2023).

Gamification has proven the fact that it helps one to teach some new vocabulary and practice some grammar, as well as give some feedback on some progress (Li & Keller, 2018; Yüksel & Kavanoz, 2022). Studies show game-like tools increase learning interest and help students stay focused. These tools feature points, rewards, and rankings, with friendly competition (Su & Cheng, 2015). Especially in classrooms, these tools with students who have varying abilities can be very useful for group work that encourages plus for teachers adapting lessons to different skill levels who teach English to young students.

Despite these positive outcomes, important challenges still prevent gamification from being used effectively in Indonesian classrooms. The digital divide is one big issue since reliable internet access isn't equal for all students. While cities like Bandung might have better resources, there are still big differences in the availability of tools and technology even within the same area.

Another major issue is that primary teachers aren't getting enough specific training to help them use gamified tools in their classes. A lot of teachers say they feel unready or don't have enough help when it comes to adding game-like elements to their lessons (Hsin & Wu, 2021). If they do not get proper guidance, they might only use some of the basic parts or then stop using such tools because they find that they are hard to understand or that they take up too much time.

Also, the syllabus is still a difficulty. The curriculum also has inflexibility within. In certain situations, the national curriculum assesses and teaches with the customary methods that do rely mainly on textbooks, and this leaves little space for much more creative methods that are student-focused, such as gamification. Due to school rules requiring standard lesson plans, teachers could feel pressure that reduces their willingness to use unofficial digital tools during assessments (Ismail et al., 2021).

Teachers also do feel differently about all these things. There is now a wider difference. Some teachers like platforms that use gamification in teaching, yet others doubt they help learning. They might see them as merely games. These people might also see them as things that take away from real, actual learning. Their previous experiences with technology, the culture of their school, also teachers' collaboration skills often shape these views (Ertmer & Ottenbreit-Leftwich, 2013). Although more research on using games in education happens around the world, most of this research looks at how it affects students, instead of what teachers think about it.

Especially for primary English teachers within Indonesia, there is not much comprehension of what makes them use or stop using these platforms, how they handle challenges, and how they feel about them. Understanding these points is important for developing better, more suitable ways to use technology in schools.

Bandung, being a significant centre for education in West Java, offers a fitting and lively environment to explore these issues. The local primary English teachers encounter more than just the challenges of teaching the language; they also deal with the practical and mental aspects of using digital tools in a learning environment that has changed since the pandemic.

This study investigates all of the factors influencing primary English teachers' adoption of gamified learning platforms in Bandung, as it explores their attitudes toward using such tools. Specifically, the research seeks to explore teachers' perceptions relating to gamified learning platforms and to identify both the benefits and the challenges that they experience. It also considers the setting elements influencing choices for employing gamified methods when teaching English. The study seeks to help develop more effective, engaging teaching if it understands these dimensions in primary education.

## **Literature Review**

The increasing use of gamified learning platforms in teaching English has drawn large interest from academics since gamification uses things like points, badges, leaderboards, competition, and tracking progress for turning normal lessons into fun and engaging activities (Deterding et al., 2011) while helping increase students' motivation and learning results (Wang & Tahir, 2020). Kahoot as well as Quizizz happen to be tools commonly used in primary schools. Wordwall and Baamboozle are popular too. Students can build up vocabulary, practice more grammar, and also get learning feedback with their help (Bicen & Kocakoyun, 2018; Yüksel & Kavanoz, 2022). Gamified platforms help students stay motivated through their learning as well as participate more actively, as many studies have shown, also be more engaged. Yildirim (2021) found that primary students remembered vocabulary faster, showed more enthusiasm, and joined in classroom discussions more often learning English through Kahoot and Quizizz. Zainuddin et al. (2020) do also support all these results with all of their observations of team-based classrooms that are created through gamified methods. This can be especially helpful for the younger students who have shorter attention spans.

Teachers get help from gamification to teach learners. Students get immediate feedback and learn individually, which helps satisfy different learning demands (Li & Keller, 2018). These lively interactive platforms let teachers spot any misunderstandings, adjust their teaching based on how students are doing, and go over topics right away. Besides improving thinking skills, game-based tools also help create fairer and more welcoming learning environments. Bressler as well as Bodzin (2013) found that gamification lowers stress in the classroom and helps students who usually find traditional learning hard. When you are practising a second language, this is important because students often feel quite nervous or uncomfortable. The outcomes appear favourable, yet relevant studies are scarce. How teachers feel with respect to using gamified technologies is especially understudied within elementary schools. Most studies look at what students gain from these tools, but they don't pay enough attention

to the teachers' part in making these technologies work. Ertmer and Ottenbreit-Leftwich (2013) said that what teachers think and feel about technology really affects how they use it in class and whether they are open to using digital tools. Teachers aren't just people who follow instructions; they are the ones who decide whether new ideas get used in the classroom, and their choices greatly affect what happens in the classroom.

Most of the research done so far is based in Western or well-resourced schools, and there isn't much focus on schools in developing countries. Tools such as Kahoot and Quizizz are easy to use, yet things like support from the school or institution with access to devices and a stable internet connection determine whether they work well. UNESCO did show that these factors can be very different back in 2021. The differences exist in different parts of the world.

Gamified learning functions properly if teachers have supportive schools, develop professionally, and readily use technology, as studied by Hsin and Wu (2021) and Ismail et al. (2021). Research on this topic isn't plentiful within Indonesia, especially in elementary schools, however. What does exist is either very limited or doesn't take into account the specific challenges and situations that primary English teachers face in their classrooms.

This study aims to fill these gaps by looking at teachers' real-life experiences and their views on using gamified learning in primary schools in Indonesia. It focuses on how teachers see the value, how easy it is to use, and how well these gamified tools fit into teaching methods. The research also looks at the challenges teachers face when trying to introduce new teaching methods. By paying attention to what teachers have to say, the study helps give a clearer picture of what gamification can do and the real-world difficulties in using it in classrooms.

## **METHOD**

This study used a qualitative descriptive method to look at the real-life experiences and opinions of primary English teachers in Bandung about gamified learning platforms. Qualitative research was chosen because it lets us go deeper into what teachers think, the problems they face, and what they learn about teaching (Creswell & Poth, 2018). The study focused on four English teachers who are currently working at different primary schools in Bandung. These teachers were picked since the researchers used purposeful sampling along which means that they had experience in using platforms.

Semi-structured interviews gathered data through them. This allows for the conversation to flow in such a natural way. For all of the participants, a set of questions is still followed. The interview questions were based on past research, like the work of Wang & Tahir (2020) and Hsin & Wu (2021). The questions were open-ended and asked about teachers' feelings toward gamified platforms, what drives them to use them, the benefits they see, the difficulties they face, and how school or tech factors affect their teaching. Some example questions were: "What makes you want to use gamified platforms in your English classes?" "What problems do you run into when using these tools?" and "How do your students react to these platforms?"

The interviews were conducted in Bahasa Indonesia for participant comfort plus clarity, each lasting about 30 to 45 minutes. All the interviews were recorded with the permission of the participants and then written down exactly as they were spoken for analysis. The data was then studied using thematic analysis, which follows a six-step process from Braun and Clarke's (2006) method: getting familiar with the data, making initial notes, looking for main ideas, checking those ideas again, giving names to the themes, and finally writing the report. This method was picked because it's flexible and good at finding common patterns in qualitative data.

To build trust, the study used member checking by sending summaries of the interview notes back to the participants so they could check if they were accurate. Also, a peer debriefing was done with another researcher to talk over the early ideas and themes, helping to make sure the analysis was thorough (Lincoln & Guba, 1985).

## **FINDINGS AND DISCUSSION**

The study looked at data from four main English teachers in Bandung and found that they have a complicated but mostly positive view about using gamified learning platforms in their English classes. When they analyzed the information, they found three main ideas: (1) students seem more motivated and involved in class, (2) there are good teaching advantages and ways to use these tools smartly, and (3) there are some issues in the environment that make it hard to use these tools well. Each of these points is explained below with quotes from the teachers.

### **1. Enhanced Student Motivation and Classroom Engagement**

All four participants said that using game-like platforms really raised students' interest and involvement in English lessons. This effect was especially clear with younger students, who usually pay more attention to things that are visual and interactive. Teachers also noticed that students were more ready to take part in class activities and remembered more vocabulary when learning through games.

*"Right when I tell them we're going to play Kahoot, the kids get excited!*

*They think it's playtime, not study time. But I actually use it to review vocabulary. "* (T1)

*"When I used Quizizz for grammar practice, even my quieter students were paying attention and doing their best.*

*They like the competition, and it pushes them to answer correctly. "* (T3)

T2 said gamification changed the classroom feel:

*"Before using Baamboozle, some students were easily distracted.*

*But with the game part, even the most restless ones wanted to answer questions. "*

These results show that gamification is not just a teaching tool, but also helps with managing the classroom by keeping students focused through fun and involvement.

### **2. Pedagogical Benefits and Strategic Integration**

Beyond making students more interested, the teachers also talked about how useful these platforms are for teaching. Each teacher had their favorite tools: T1 and T3 mostly used Kahoot and Quizizz for testing students, while T2 and T4 preferred Baamboozle and Wordwall for group activities and practice drills. These game-like tools can be adjusted to fit different learning goals, especially when teaching vocabulary, sentence structure, and reading skills.

*"I usually use Wordwall for building sentences and matching exercises.*

*It helps me see which students still need help with grammar. Plus, it saves me time from making paper worksheets,"* said T4.

*"Baamboozle is great for group work. I split the class into teams and let them compete. It helps them work together and remember the material better. They don't even realize they're reviewing,"* explained T2.

In some cases, the teachers used these platforms to find out where students were struggling:

*"When I use Quizizz, I can see from the reports which questions were answered wrong most often. It helps me go over those topics again in the next class,"* said T1.

The teachers liked these feedback features, making the game-based tools not only fun but also helpful for checking students' progress.

### **3. Contextual Barriers to Effective Implementation**

Even though people have good feelings about technology and use it in many ways, there are still some problems that all the teachers talked about. The main issues they mentioned are the technology setup, not all students having their own devices, and teachers not getting enough training on using digital tools.

*"In our school, the internet isn't always reliable. Sometimes it stops working during a game, which is really frustrating for both me and the students. "* (T3)

*"Not every student has their own gadget, so I have to pair them up or group them together.*

*It works, but it's not the best setup for every type of game. "* (T2)

The teachers also talked about how prepared they feel to use technology. While they all have learned some practical skills by themselves or through informal help, they said they need more organized training to improve.

*"I never got any official training on using these platforms. I just watched videos on YouTube or asked younger teachers. I'm lucky because I like learning new things, but not everyone is like me. "* (T1)

T4 stressed how important it is to have administrative support:

*"Sometimes I need to ask for permission to use the projector or bring my own laptop.*

*I hope the school could have a more helpful policy when it comes to using digital teaching tools. "*

These challenges show that there is a need for bigger changes, like having more devices available, better internet, and stronger support from the school for using digital tools in class.

**Summary of Key Themes and Supporting Evidence**

Theme	Findings	Supporting Respondents
Enhanced Motivation and Engagement	Students respond enthusiastically to game-based learning, showing increased focus and participation.	T1, T2, T3
Instructional Value and Classroom Use	Gamified tools support vocabulary learning, formative assessment, and collaborative learning when aligned with learning goals.	T1, T2, T3, T4
Barriers to Implementation	Infrastructure issues, limited student access to devices, and lack of teacher training hinder full integration.	T1, T2, T3, T4

Overall, the results show that primary English teachers in Bandung have a good attitude towards gamified learning platforms. They see these platforms as helpful because they make learning more engaging and meaningful for young students. But the study also found some real challenges and problems with how these platforms are used in schools, which need to be solved to make the most of gamification in primary education.

This study looked at the views of four primary English teachers in Bandung about using gamified learning platforms. The results showed that the teachers had very positive opinions about these platforms, especially when it came to making students more involved and helping them reach language learning goals. However, the teachers also faced some problems with the technology and teaching methods, which made it hard to use these platforms fully. These findings match up with what other studies have found about educational technology and gamification, but they also provide new information about how things work in primary schools in Indonesia.

#### ***a. Engagement and Motivation through Gamification***

This study agrees with previous research that gamified platforms are effective in increasing student involvement in language classes. Wang and Tahir (2020) found that when tools like Kahoot! are used, students pay more attention, are more motivated, and participate more because the game-like features add excitement and rewards. This study also found that shy or less confident students became more willing to take part in class when activities were gamified, which matches the findings of Licorish et al. (2018), who valued these tools for helping students with different learning needs. Teachers mentioned that students saw gamified learning as a form of play, which helped reduce stress and created a more positive classroom environment.

This connects with the idea of flow and intrinsic motivation (Deci & Ryan, 2000), where students are more focused when they enjoy what they're doing and find it just the right level of challenge. Emotional involvement is especially important in early language learning, as it helps keep students interested and improves their ability to remember things (Su & Cheng, 2015). The fun environment also allowed students to try using the language without being afraid of making mistakes, which is important for learning a second language. So, gamified tools can help change students' attitudes from being hesitant to being more ready to speak.

#### ***b. Pedagogical Integration and Instructional Support***

Beyond just encouraging learning, this study shows that gamified platforms can be used smartly in teaching plans. Teachers used these tools not just for enjoyment, but also to help students practice vocabulary, work on grammar, and get feedback on their progress. This matches what Plump and LaRosa (2017) found, showing that using tools like Quizizz in a thoughtful way helps students understand and remember concepts better. Teachers also liked how these platforms give feedback, helping them spot where students are struggling and change their teaching methods. This fits with formative assessment theory, which says that quick feedback helps students improve (Black & Wiliam, 2009). When used often, gamified platforms do more than just keep students interested—they also help teachers track how students are doing and adjust their lessons to meet different needs.

However, as Hsin and Wu (2021) pointed out, using these tools well needs both teaching skills and digital knowledge. Some teachers in this study didn't have enough of either, so they had to try out the tools on their own, which wasn't very efficient. There's a lack of proper training on gamification in primary education, so teachers are left to figure things out by themselves. This leads to mixed use of the tools and missed chances to use them fully in teaching.

*c. Barriers and Limitations in Real-world Classrooms*

Even though there is interest in using gamified platforms, there are still many challenges when trying to implement them. Teachers mentioned problems like poor internet connections, not enough digital tools, and unequal access to devices for students—issues that match the digital divide worries from UNESCO (2021). These problems make it hard to use technology fairly in classrooms and show larger problems with education access in Indonesian schools (Wijaya et al., 2022). Also, some platforms need students to participate at the same time and work best when each student has their device.

But this isn't always possible in schools with few resources. Teachers often had to come up with quick fixes or share devices, which made the activities less interactive and less smooth. These practical issues often made the educational benefits of gamification less effective. Moreover, the lack of support from schools and proper training shows a bigger problem with how organizations handle change.

Often, new ideas like gamification come from individual teachers rather than from school policies (Kim et al., 2022). For gamification to work well across schools, leaders need to invest in better technology and help teachers learn new skills as part of their regular planning. Without support from top-level policies, even the most excited teachers may get tired or go back to old teaching methods because of long-term challenges.

*d. Study Limitations and Future Research*

This study provides some useful information, but it has some limitations.

The number of participants was small (= 4), and they were all from primary schools in Bandung. Because of this, the results might not apply to other situations, like schools in rural areas or secondary schools. The study also used self-reported data, which means people told us about their experiences. This could lead to bias or remembering things differently, especially when thinking about difficulties or achievements. For future research, it would be better to include a wider range of teachers from both city and rural areas.

Using a mix of methods, such as interviews along with classroom observations or student performance information, could give a more complete picture. Looking directly at what students think about gamified learning might also give a better understanding of its effects. Additionally, future studies could look at the longer-term effects of gamified learning, like how well students remember vocabulary, how independent they become, and how teachers develop new teaching methods over time. More research is also needed to see how gamification can work in places with limited technology, to make sure it is fair and easy to use in different types of schools.

## CONCLUSION

This study shows that English teaching in primary school classrooms can be done well using gamified learning tools such as Kahoot, Quizizz, Baamboozle, and Wordwall. These platforms keep students interested in class and help with motivation. The four English teachers there in Bandung agreed to the point that the platforms make for more varied lessons. The tools give students quick feedback and let them take more control of their learning; these are useful for checking how students are doing, especially when teaching vocabulary and grammar. However, the study also identifies some issues that limit the complete use of these different tools.

These issues comprise a lack of good internet connection as well as a shortage of digital tools in schools, including insufficient teacher training. The platforms happen to be simple for one to use and often are free, but utilising them effectively in the classroom setting is just not always easy at all. Teachers need technological help along with guidance so that they can teach with the platforms. Even though the platforms are simple to use and often free, using them in the classroom effectively needs both help with technology and guidance on how to teach with them. Teachers often don't have the time or support from their schools to try these new ways of teaching, and there are not enough training programs to help them. The findings have important implications for both schools and education leaders.

School leaders should think about buying better technology and creating groups where teachers can share ideas and help each other with any issues they face. On a bigger level, education leaders should see gamification not just as a passing trend but as a real change in how we teach that fits with what students need today. This means

including training on gamified teaching in teacher education programs and continuing support for teachers who are already working. Future research should look at how long-term use of gamified teaching affects student learning, how it can help include all students in the classroom, and how well these global tools work in different parts of Indonesia. By listening to teachers and solving the problems they face, everyone involved can create a more fair and creative learning environment for young English learners in Indonesia.

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## TRANSLATION EQUIVALENCE AND CULTURAL ADAPTATION IN BILINGUAL CHILDREN'S BOOK TITLED “AKU BISA MENGENDALIKAN AMARAHKU”

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### Abstract

This study aims to find out the translation equivalence and cultural adaptation in the Indonesian-English bilingual book “I Can Control My Anger” by Nurul Imani. Applying Eugene Nida's (1964) theory of formal and dynamic equivalence, this study centers on how Indonesian as the source language is translated into English as the target language. This study employs a qualitative descriptive method to analyse selected sentences and segments that reflect cultural meaning. The results show that formal equivalence, which sticks to the original words, sometimes sounds both unnatural or overly formal in the target language. In contrast, dynamic equivalence allows the translation to feel more natural and easily understood by English-speaking children. The study recommends that dynamic equivalence is more effective in translating children's books because it keeps the message clear and also makes it feel familiar and meaningful to young readers from other cultures.

**Keywords:** children's books, cultural adaptation, dynamic equivalence, formal equivalence, translation.

### INTRODUCTION

Children learn best when they are having fun, and one of the most enjoyable and effective ways to support their learning is through storybooks. In today's era of globalisation, the ability to speak English has become an increasingly important skill, even from an early age. English is a language recommended for children to master, and it should be introduced and habituated from an early age through educational institutions according to their developmental stage (Faradina Ilma: 2023).

One common way to introduce English to children is through bilingual storybooks. Parents believed that bilingual storybooks for children can be used as English learning tools for children (Dina Maharani:2020). At a young age, children's brains are especially open to learning new languages and recognizing patterns. As Nabilah and Adika (2025) explain, children aged 2 to 5 usually start forming sentences with more than four words, while those aged 7 to 12 begin to understand different meanings and how words relate to each other. Research shows that children learn language faster than adults.

According to the *Cambridge Dictionary*, the term *bilingual* refers to the ability to use two different languages equally well. Similarly, Grosjean (1982) described bilingualism as the regular practice of using two or more languages in everyday life. A bilingual storybook presents the same story in two different languages. This book is typically placed side-by-side or on facing pages. It often uses simple vocabulary, repetitive sentence structure, and colourful illustrations to support language comprehension. It offers a unique and engaging way to introduce children to a new language while also strengthening their understanding of their mother tongue. Bilingual storybooks not only serve as a source of entertainment that is fun to read, but also can be used to help children learning English naturally and enjoyably.

The presence of picture storybooks is highly favoured by children in the learning process because of their appealing design, including illustrations and colours that match the storyline. These books are especially suitable for early childhood, as they are naturally drawn to colourful visuals, which helps boost their motivation to learn (Halim &

Parhehan Munthe, 2019). Children can more easily understand new words and sentence structure by simple stories with colourful pictures and illustrations. Bilingual storybooks are valuable tools for parents who may not speak English well, as they can help their children by reading the Indonesian version. This two languages format allows parents and their children to learn together which make the learning process easier and comfortable.

However, creating a bilingual storybook is not as simple as translating words from one language to another. Bilingual children's storybooks are kinds of books written to support children's reading ability in learning a language. Unfortunately, some translation errors will still be possible happen (Meiliana: 2021). In some cases, the translations may be inaccurate in terms of grammar or meaning. The effectiveness of bilingual storybooks depends heavily on the quality of the translation, as the meaning in both languages must be accurate and consistent. This can only be accomplished by deeply understanding how to translate English effectively, while also making the necessary adjustments to meet the needs of the intended audience (Anggawijaya & Adika, 2023). It involves careful choices that affect how a story is understood and experienced by children. Two major challenges often faced in this process are *translation equivalence* and *cultural adaptation*.

In translation, equivalence refers to ensuring that the message in the target language carries the same meaning, tone, or purpose of the source language. Liraz Postan (2019) explains that if a term or expression has the same meaning in two languages, this is called equivalence, and translators always try to find it. Even if the words are different, the message should stay the same so that children understand the story the same way in both languages. Achieving this equivalence, especially between languages with different structures like English and Indonesian, is a significant challenge. If the translation is wrong or unclear, it can affect how well children understand the story and the new language.

This idea is closely related to Eugene Nida's (1964) theory of equivalence, which he divides into two categories: formal equivalence and dynamic equivalence. The goal of formal equivalence is to maintain the source language's structure and content as nearly as possible, which often results in a more literal translation. In contrast, dynamic emphasizes conveying the original message in a way that is natural and meaningful for the target audience, even if it means adjusting the wording or structure.

At the same time, cultural adaptation is necessary because stories often reflect the culture they come from. Some ideas, customs, or expression may not easily translate or may not be familiar to children from another background. As pointed out by Tania Syafutri (2021), Different places have different cultures, which makes people need translation to know the meaning of something from the source language into target language. Similar to Siens (2022) argues that one of the important aspects to keep in mind when translating is cultural adaptation. Depending on the objective of a translation, the content should be kept the same as in the source text, or it should be modified and adapted to the culture of the target audience. This is important because elements like traditions, common sayings, behaviours, and values in a story may not always match those of the readers from another culture, especially for children, whose understanding of the world still developing and closely tied to their immediate cultural environment.

As for the analysis of bilingual children's book, a number of translations have been carried out. An example is the work done by Eka Putri Septarani (2002) titled "*Translation Procedures and Equivalence in Children Bilingual Short Story*". The study focussed on the translation of children's stories about animals from Indonesian to English using Newmark's translation procedures and Nida's equivalence theory. The results indicate that 13 out of 16 translation procedures have been used, where literal translation predominated and descriptive equivalence was minimal. Septarani's research illustrates the effectiveness of the translation method on meaning in any multilingual text especially for young children.

Meilasari (2020) as well explored translation in a bilingual children's storybook titled *Don't Panic* by focusing on the shifts that occur when moving between two cultures. Her research looks at how cultural differences affect the process of changing certain words or phrases. Applying Catford's theory of category shift, she examines how cultural differences cause changes in structure and meaning during the translation process.

This is also similar to Lidya (2022) in her study on translation shifts in a bilingual short story, *Little Red Riding Hood/Si Kecil Berkerudung Merah*. Her research has two objectives: to identify the types of translation shifts applied in the English-Indonesian translation of the story and to find out which shifts occur the most. The study sought to investigate how translators bridge linguistic gaps with different grammar structures and still retain the meaning and content of the source language. She insists that studying the translation process shifts is essential since this "allows the translator to manipulate the surface structures without modifying the source meaning. This is important in children's literature where clarity, simplicity, and moral values must be maintained.

Other research conducted by Niswatin in 2020 with the title *Analysis of Translation Techniques, Methods, and Ideology on Children's Bilingual Story Books* looks into some of the techniques and methods used for translating bilingual books with the underlying translation ideology. She further explains that a translation is not merely a translation of words from one language into another rather a translation requires shifts in meaning, tone, and intent. Also, the translator must strive toward achieving equilibrium between fidelity to the original text and rendition in another language and culture.

The subsequent study by Marpaung, T.A., & Sujarwati, I (2022), namely *The Analysis of Translation Technique on Bilingual Children Story Book: Peter Pan*, examines the translation techniques used in adapting this classical story for bilingual readers. It centers on how the translator negotiates between languages while maintaining the enchantment, imagery, and vividness of the authentic story for children. By analysing the techniques used, the author highlights the careful selections that help to keep the story engaging and relatable in both languages.

As a continuation of previous studies, this research is concerned with how meaning and culture are brought into bilingual children's books, particularly through a focus on translation equivalence and cultural adaptation. While previous research has explored techniques, ideologies, and shifts in translation, there is still much to uncover about how words, grammar, and deeper meanings are preserved when moving across languages.

Thus, this study analyses translation equivalence and cultural adaptation in the bilingual children's book *Aku Bisa Mengendalikan Amarahku*. The book is a good example for a case study due to its bilingual format and the culturally important theme of emotional regulation and self-control as well as one's response to other people. It's fascinating to learn how abstract emotions like anger and patience are taught in other cultures and languages. The tale is a good case in point for the delicate balance between meaning and culture that must be maintained for children's literature. This research analysing the lexical, grammatical, and semantic components of the Indonesian text considers the changes made in the English translation through the lens of Eugene Nida's theory of equivalence and aims toward a more natural and meaningful effect for the readers.

In addition, this study also examines how cultural elements such as politeness, emotional expression, and social norms are adapted to fit the cultural expectations and understanding of target language readers. The concept of dynamic equivalence proposed by Nida supports this cultural perspective by emphasizing that translation should create equivalent responses among target language readers, not only linguistically, but also culturally. Nida argues that translators must balance faithfulness to the original text with the necessity to create a message that is natural and easily understood by readers in other cultures. It is important to ensure that cultural references are easy to understand and meaningful, especially for children, by paying attention to how readers feel when they read the text.

Through a comparison of the meaning, tone, and cultural details in the two versions, this study reveals how translators seek to keep the original message clear and meaningful to readers in a different language. Through such detailed and comparative analysis of specific sections of the book, this study intends to help us gain a better insight into how translators maintain linguistic accuracy while adjusting cultural messages, in accordance with Nida's idea of creating the same impact for readers of both languages.

## METHOD

This study takes a qualitative descriptive approach to examine how translation equivalence and cultural adaptation appear in Nurul Imani's bilingual story book *Aku Bisa Mengendalikan Amarahku*. As Sandelowski (2000) notes, qualitative descriptive work suits projects that simply want to lay bare what is seen. Such an approach fits here because it allows close observation of the books, word choices, and the translators decisions about meaning and cultural tone. The study emphasizes on translation equivalence and cultural adaptation, measuring both against Eugene Nida's (1964) concept of equivalence so that each language can be compared on the same scale. Nida lens therefore guides judgement of how well the English mirrors the Indonesian message the author intended.

The data come from the book *A Series of Kids Manner: Aku Bisa Mengendalikan Amarahku* by Nurul Imani, where every page runs parallel text in Bahasa Indonesia and English. From that source, the study pulls sentences and segments that show cultural values, everyday behaviours, or local references, treating them as primary evidence for discussion.

The data in this study were collected and analysed by carefully reading the bilingual children's book *Aku Bisa Mengendalikan Amarahku* to understand the story in Indonesian and English. Words, phrases, and sentences that show language or cultural differences were selected and categorized based on the type of translation shift, such as vocabulary, grammar, meaning, or cultural content. These examples are then analysed using Nida's (1964) theory of equivalence to see how well the translation retains the original message and sounds natural to the reader. The analysis also looks at the translator's strategies, such as literal translation, adaptation, or adding explanations, to understand how language and culture are handled. The results are presented in tables with explanations to give a clear picture of the translation choices and cultural appropriation in the book.

## **FINDINGS AND DISCUSSION**

In translating children's books, special attention is needed because the language must be simple and clear so that it is easy to understand. As Lathey (2015) states that children's literature is characterized by its brevity, clear situations, and simple languages, which presents challenges for translators tasked to preserve meaning and readability. The message and lessons of the book can be learned where that is an important need to attract readers, especially children. This section shows the results of bilingual's storybook translation entitled *Aku Bisa Mengendalikan Amarahku*, written by Nurul Imani.

This story follows a young boy who learns how to manage his anger and truly value the friends around him. Early on, he lashes out because the gifts they bring are not exactly what he would hope for. He ended up destroying and throwing the gifts away. A year later, after his friends did not come to his party, his mother reminded him to be grateful. The boy realized that he needed to be patient and learn to appreciate others. He then prepared gifts as an apology to his friends. They forgave each other, rebuilt their friendship, and learned that controlling anger brings happiness.

Using Nida's equivalence theory, the analysis focuses on how meaning and cultural elements are transferred between languages. The results show how the translator tries to keep the meaning clear and accurate while also adjusting the text to be culturally appropriate, so that the story is easily understood and feels meaningful to the readers.

### **Meaning Equivalence**

As Chesterman (2016) argues, equivalence is the basic idea that something which usually refers to meaning must be transferred from the source language to the target language. Furthermore, Jakobson (1959) describes translation as a process of recording which involves two equivalent messages in two different codes. Thus, the translator takes an essential role in shaping the translation result, especially in deciding how equivalence can be realized between the source text and the target text (Nord C, 2018).

In this study, Nida's concept of meaning equivalence is used to see how closely the translation matches the original meaning. There are two types of meaning equivalence in Nida's theory: Formal Equivalence and Dynamic Equivalence (Nida E, 1964).

### **Formal Equivalence**

Based on Eugene Nida's concept of formal equivalence in translation, this section analyses several sentence pair from the book *Aku Bisa Mengendalikan Amarahku* by Nurul Imani. Formal equivalence focuses attention on the message itself, in both form and content. One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language (Nida E, 1964). The table below presents some examples of original Indonesian sentences along with their English translations and translation analysis. These examples illustrate how formal equivalence can ensure accuracy of meaning, but often results in translations that sound unnatural or too formal for children's literature.

Table 1. Formal Equivalence Translation in Children's Storybook: *Aku Bisa Mengendalikan Amarahku*

Source Language	Target Language	Translation Analysis
Halo, namaku Bian dan ini temanku, Lian. Hari ini adalah hari ulang tahunku. Usiaku sekarang 7 tahun.	Hello, my name is Bian and this is my friend, Lian. Today is my birthday. I'm seven years old now.	The structure closely mirrors the source language. Those sentences are grammatically correct, but overly formal and unnatural for English children's literature.
Aku kecewa dan marah karena aku tidak suka warna merah.	I am disappointed and get angry because I do not like red colour.	Using literal translation, the phrase <i>get angry</i> is awkward, and <i>red colour</i> reflects Indonesian order. English speakers usually say <i>the color red</i> instead of <i>red colour</i> .
Aku sangat marah. Aku membanting hadiah dari Lian sampai rusak.	I get very angry and I slam the present from Lian until it is broken.	Maintains literal structure, which sounds unnatural. More idiomatic: <i>I was so angry that I broke Lian's present</i> or <i>I was so angry and I slammed Lian's gift until it broke</i> .
Lian kaget. Dia tampak sedih dan kecewa.	Lian is shocked. He looks sad and disappointed.	The translation reflects the Indonesian structure correctly, but lacks the emotional depth that could be added through a more dynamic translation. Instead of using the phrase <i>shocked</i> which sounds too strong, <i>surprised</i> or <i>startled</i> would be more suitable for young readers.
Saat aku membuka hadiahnya, ternyata isinya gambar wajahku yang dibuat oleh Haikal.	When I open the present, there is a picture of my face, Haikal drew it by himself.	Follows Indonesian syntax too closely; the comma is misused. A more natural version: <i>When I opened the present, I found a picture of my face that Haikal drew</i> .
Aku harus bersyukur karena teman-teman sudah memberiku hadiah ulang tahun.	I have to thank God because my friends gave me birthday presents.	It translates the words directly. "Aku harus bersyukur" becomes "I have to thank God," which is correct but not commonly used in children's literature and sound overly formal and unnatural.
Saat Lian, Haikal, dan Rily sedang duduk di taman bermain, aku mendatangi mereka dan memberikan kado tersebut.	When Lian, Haikal, and Rily are sitting on the playing ground, I come to them and give the presents.	It preserves Indonesian structure but sounds unnatural. <i>Playing ground</i> is rarely used, the phrase <i>playground</i> is more idiomatic.
Aku juga membuat spanduk untuk mengabadikan persahabatan kami.	I also make a banner to perpetuate our friendship.	The word order is the same as in the Indonesian sentence but <i>perpetuate</i> sounds too formal and the word is uncommon for kids' stories.

The examples in Table 1 show that formal equivalence focuses on translating the words and structure exactly as they are in the source language. While this can make the meaning clear, it often makes the English sound unnatural or too serious, especially for children. Some words or phrases like *thank God*, *red colour*, or *to perpetuate* are direct translations that may be grammatically correct but are not commonly used in children's books. This shows that while formal equivalence captures the literal meaning, it can sacrifice readability, emotional tone, and cultural suitability, which are essential in making stories relatable and engaging for children.

### Dynamic Equivalence

As opposed to formal equivalence, dynamic equivalence is based on what Nida refers to as the "equivalence effect principle", in which "the relationship between the recipient and the message must be practically equal to the relationship existing between the original recipient and the message" (Nida E, 1964). These translations focus on capturing the meaning and emotion of the original text in a way that feels natural for English-speaking children. The table below illustrates examples of dynamic equivalence based on Nida's translation theory.

Table 2. Dynamic Equivalence Translation in Children's Storybook: *Aku Bisa Mengendalikan Amarahku*

Source Language	Target Language	Translation Analysis
Ulang tahunku kali ini sebenarnya hanya dirayakan bersama keluargaku saja. Aku tidak mengundang teman-temanku	I celebrate the birthday only with my family. I do not invite my friends	The translator simplifies the structure to suit young readers while preserving the original message and tone. Although <i>sebenarnya</i> is omitted, the meaning is still conveyed clearly and naturally.
Sebagai teman baikku, Lian memberiku hadiah ulang tahun.	As a good friend, Lian gives me a birthday present.	The phrase <i>sebagai teman baikku</i> becomes <i>as a good friend</i> , keeping the same meaning and

		sounding natural in English without using a direct possessive form like <i>as my good friend</i> or <i>as a good friend of mine</i> .
Saat aku buka hadiahnya, ternyata isinya mobil mainan warna merah.	When I open the present, I find that it is a red car toy.	Focus on emotional moment of discovery rather than literal structure. <i>Ternyata isinya</i> is translated as <i>I find that</i> which is not using literal sentence like <i>it turns out the content is</i> .
Padahal aku sudah susah payah membuat itu untukmu.	I have tried hard to make it for you	<i>Susah payah</i> is dynamically rendered as <i>tried hard</i> , reflecting effort in an idiomatic and child-appropriate way.
Saat aku memakan kue dari Rily, rasanya tidak enak.	When I try to eat Rily's cake, it tastes awful	The phrase <i>tastes awful</i> use natural child-like phrasing which aligns with emotional expression rather than sticking to a literal translation <i>tidak enak</i> .
Mamih juga mengingatkan kejadian saat aku membuang kue ulang tahun dari Rily. Padahal, Rily sudah meluangkan waktu dan tenaga untuk membuat kue ulang tahun itu.	My mother also reminds me when I threw the birthday cake from Rily. Rily actually took her time and energy to make the birthday cake.	The word <i>Mamih</i> is a culturally specific term for <i>Mother</i> commonly used in Indonesian families. Instead of keeping <i>Mamih</i> , it is translated as <i>My Mother</i> so that English-speaking children can easily understand and relate to it. In target language, the word <i>kejadian</i> is omitted and <i>padahal</i> is not translated directly. Instead, their meanings are naturally integrated into the translation to make it easier to read and understand.
Aku akan memakai uang di celenganku untuk membeli bahan-bahan yang digunakan untuk kejutan ini.	I will use the money in my piggy bank to buy the materials for the surprise.	<i>Celenganku</i> is translated as <i>piggy bank</i> , a culturally familiar item to English-speaking children. It has the same function and emotional meaning with the original word.
Eits, ada kejutan lagi dariku.	Upps! Here is another surprise from me.	Rather than using " <i>Eitss</i> " as literal translation, the translator uses " <i>Upps</i> " as a playful English interjection to match the playful tone and intent.
Bersabar lebih menyenangkan daripada marah-marah	Being patient is more fun than being angry.	Instead of using literal translations like <i>more enjoyable</i> for <i>lebih menyenangkan</i> or <i>tantruming</i> for <i>marah-marah</i> , the translator uses simple and natural English that sounds better to children. This helps keep the intended message and emotion in a way that's clear and relatable.

From the above examples, dynamic equivalence focuses on delivering the same meaning and emotional effect as the original text, rather than translating word-for-word. It helps the story feel natural and relatable to English-speaking children by using familiar language, expressions, and cultural references. The goal is to make readers in the target language feel the same emotions, understand the same messages, and enjoy the story in a way that fits their own cultural and language background.

In contrast, formal equivalence aims to stay as close as possible to the original wording and structure which it often sound unnatural in children's book and it may even make it harder for young readers to understand the message clearly.

In the translation of this bilingual children's book, dynamic equivalence is more appropriate, since the book is being written for children, so the translation should feel smooth and emotionally appealing. As Eugene Nida (1964) has explained that dynamic equivalence is meant to present the most natural equivalent of the source language, both in terms of meaning and emotional effect. This is especially useful for children's literature, where the story need to feel lively, clear, and culturally familiar to young readers.

### Cultural Adaptation in Translation

When it comes to the translation of children's books, particularly in bilingual formats, cultural adaptation is one of the most important strategies to overcome not only the language gap, but also the cultural differences between the original and target readers. According to Booth, C. & Lazear, K. (2015), cultural adaptation involves arranging

programs or content to better suit the values, beliefs, and needs of a particular cultural group. It goes beyond translation by making sure the material is meaningful and appropriate for the target audience.

The Indonesian – English bilingual book *Aku Bisa Mengendalikan Amarahku* relies on cultural adaptation. This approach helps make sure English-speaking readers kids can grasp the translated version. At the same time, it keeps the original book’s message and emotional tone intact. The translator must ensure that references, idioms, customs and social behaviors make sense in the target context, without distorting the core message of the text.

This is where Eugene Nida’s dynamic equivalence theory comes in. Instead of focusing on word-for-word accuracy, dynamic equivalence is all about creating the same emotional and communicative effect for the new audience that the original had. This often means adapting cultural expressions, local terms, and even tone, so the message comes across clearly and naturally.

In *Aku Bisa Mengendalikan Amarahku*, we can see how dynamic and formal equivalence strategies are used as part of a wider cultural adaptation process. To better understand this, the following table outlines the relationship between Nida's equivalence theory and cultural adaptation.

**Table 3. Connection Between Nida’s Equivalence Theory and Cultural Adaptation**

Type	Characteristic	Cultural Adaptation
Formal Equivalence	Focuses on keeping the original words and structure.	Limits cultural adaptation by keeping original cultural elements, which might be unfamiliar to readers.
	Oriented to the structure of the source language or equivalence theory that focuses on the source language.	
Dynamic Equivalence	Focuses on natural expression and meaning for the target audience.	Supports cultural adaptation by changing cultural elements to make them easier for the reader to understand.
	Oriented to the structure of the target language or equivalence theory that focuses on the target language.	

The differences in the above table were identified by combining Eugene Nida’s theory of equivalent with an analysis of how culture appears in the bilingual book *Aku Bisa Mengendalikan Amarahku*. By comparing the Indonesian and English language, I observed how the translator handled culture content. Based on what has been explained in the table above, it can be concluded that formal equivalence tends to retain cultural elements with minimal changes, which can sometimes limit accessibility for target readers. In contrast, dynamic equivalence encourages greater cultural adaptation to ensure that the translation naturally resonates with the target culture.

The following section provides further explanation and examples of cultural adaptation in *Aku Bisa Mengendalikan Amarahku* and illustrates how these choices align with Nida’s equivalence theory.

**SL:** “*Mamih* juga mengingatkan kejadian saat aku membuang kue ulang tahun dari Rily”

**TL:** “*My mother* also reminds me when I threw the birthday cake from Rily”

The phrase *Mamih* is a regional kinship term from Sundanese culture in Indonesia. But English-speaking readers might not know what it means. So, the translator changed into *my mother* to make it clear and easy to understand. This change is called cultural adaptation which aligns with Nida’s dynamic equivalence theory. Nida said that a translation should make readers feel the same way as the original. Using *my mother* help readers understand the role and emotion without confusion.

**SL:** “*Eits*, ada kejutan lagi dariku”

**TL:** “*Upps!* Here is another surprise from me”

In the source text, the phrase *Eits, ada kejutan lagi dariku* uses the interjection *Eits* which is common in Indonesian to grab someone’s attention in a fun way. In the English version, it’s changed to *Upps!* which works the same way and keeps the fun tone for English-speaking kids. This shows how meaning can be shared across culture. The translator did not just change the word but also picked one that makes English readers feel the same way.

**SL:** “Aku akan memakai uang di *celenganku* untuk membeli bahan-bahan yang digunakan untuk kejutan”

**TL:** “I will use the money in my *piggy bank* to buy the materials for the surprise”

In the source language, *celengan* refers to an item used by children in Indonesia to save money. Rather than using literal translation, the translator used *piggy bank* which is familiar and culturally appropriate term for English-speaking children. Although *celengan* may have different shapes or cultural meanings in Indonesia, *piggy bank*

conveys the same basic idea of a child's saving money container. Aligns with Nida's dynamic equivalence theory that focuses on creating the same effect or response in the target audience as the original does.

SL: "Bersabar *lebih menyenangkan* daripada marah-marah"

TL: "Being patient is *more fun* than being angry"

As Nida points out, dynamic equivalence prioritizes the reader's response to the message over a literal translation of words. In this example, the Indonesian phrase *lebih menyenangkan* could be literally translated as *more enjoyable*, but the translator chooses *more fun*, which is simpler and more relatable for children. The translator simplifies the original didactic message into natural, child-friendly English that matches the cognitive level of young readers. This reflects cultural adaptation, where the language and tone are adjusted to help the target audience easily understand the intended lesson. Instead of sticking to a word-for-word translation, the translator maintains the meaning and emotional impact in line with what Nida's points out.

SL: "Aku juga membuat spanduk untuk *mengabadikan* persahabatan kami"

TL: "I also make a banner to *perpetuate* our friendship"

Although the structure and word choice in the above sentence are very similar to the source language, reflecting Nida's concept of formal equivalence, the translation still functions as a form of cultural adaptation by introducing and preserving the Indonesian concept of memorializing friendship. This brings in cultural nuances that may not be commonly expressed in the same way in English. By preserving this concept in translations such as *perpetuate our friendship*, the translator offers English readers insight into a way of thinking and valuing relationships that is deeply rooted in Indonesian culture.

However, the phrase *perpetuate* might sound too formal or difficult for young English-speaking readers. It's not the kind of language children usually use or hear. So even though the message is accurate, it might not feel clear or meaningful to kids. This points to a common problem with formal equivalence in children's book that often make the message more difficult to receive on an emotional level.

## CONCLUSION

This study examines how translation equivalence and cultural adaptation are used in the bilingual children's book *Aku Bisa Mengendalikan Amarahku* by implementing Eugene Nida's theory of formal and dynamic equivalence. The results show that dynamic equivalence is found to be more effective than formal equivalence in translating children's literature. Formal equivalence can preserve the structure of the original text, which often leads to the target language sounds unnatural to children. However, dynamic equivalence enables the translation to sound more natural and meaningful, emotionally engaging, and culturally appropriate for young readers.

These results are supported by previous study. For instance, Saptarani (2022) found that literal translation is common but not always effective in children's book. Meilasari (2020) and Lidya (2022) highlight how adapting language and culture is necessary when translating between different languages. Similarly, Hidayati (2020) and Marpaung & Sujarwati (2022) agreed that translation in children's book should focus not just on accuracy, but also on how the story sounds and feels to target readers.

In achieving dynamic equivalence, cultural adaptation emerges as an important component. The translator of this book, Nurul Imani, has successfully adapted culturally specific terms and expressions such as *Mamih*, *Celengan*, and interjections such as *Eits* into forms that are more familiar and understandable to English-speaking children such as *Mother*, *Piggy Bank*, and interjection *Upps*. These changes aim to make to story easier to understand, easier to remember, and more meaningful for target readers. This approach is in line with Nida's idea that translation should bring out the same feelings in the reader, not just replicate the original words.

However, this study also discovered that formal equivalence, while useful for keeping the accuracy, when translating cultural elements can be less effective. For instance, phrases like *perpetuate our friendship* may be correct in grammar, but sound unnatural and overly formal for children. In such cases, it is preferable to use dynamic equivalence combined with cultural adaptation such as changing the word *perpetuate* to *celebrate*. This word substitution is used to ensure that the translation is clear, natural and easily understood by young readers.

To conclude, this study suggests that future translators of children's books should focus on using language that feels natural, simple, and emotionally meaningful, while also being mindful of the cultural background of their

readers. A good translation should preserve not only the message but also the feelings, values, and cultural context of the source language. As Newmark (1988) emphasized that translation is not just a matter of words, it is a matter of making intelligible a whole culture, so that children from different language backgrounds can enjoy and connect with the story just as well as those who read it in the original language.

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## THE CORRELATION BETWEEN FONDNESS FOR READING AND VOCABULARY MASTERY OF THE FOURTH SEMESTER STUDENTS OF ENGLISH EDUCATION DEPARTMENT OF UNIVERSITY MUHAMMADIYAH MAKASSAR

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### Abstract

It is commonly accepted that students who read frequently tend to develop a broader vocabulary. Fondness for reading is considered an essential trait, particularly among university students. This study aimed to investigate whether there is a correlation between students' fondness for reading and their vocabulary mastery. The research employed a quantitative method with a correlational design. Data were collected using a fondness-for-reading questionnaire and a multiple-choice test to measure vocabulary mastery. Since the data did not meet the normality assumption based on the Shapiro-Wilk test, Spearman's rho correlation test was used for analysis. The results showed a very weak correlation ( $\rho = 0.054$ ) with a significance level of 0.771, indicating that the relationship between the two variables is not statistically significant. This implies that, in this study, fondness for reading does not significantly or directly influence vocabulary mastery.

**Keywords:** correlation, fondness for reading, quantitative research, students, vocabulary mastery

### INTRODUCTION

All nations utilize English as their universal language of communication. According to Forsia et al (2022) writing, speaking, listening, and reading are the four language skills that are taught in English language instruction. English language proficiency should be divided into two categories: productive and receptive. Speaking and writing are regarded as productive abilities, but listening and reading are regarded as receptive skills. One of the important skills that should be mastered by students is reading.

By reading books, blog posts, articles, or newspapers, students may develop their knowledge. Students who enjoy reading will know more about a wide range of topics from what they have read (Forsia et al., 2022). One of the many qualities that students need to possess both inside and outside of the classroom is a fondness for reading. According to Kurniawan et al (2021), fondness for reading is the experience of enjoying and developing the habit of reading. One quality that is necessary in the field of education is a fondness for reading. Reading to enhance and expand vocabulary is one of the best learning activities for vocabulary mastery (Walansih et al., 2022). Students who are fond of reading are sure to have a large vocabulary.

Vocabulary is one area of language that requires mastery. Vocabulary examines how many words are in a language that is being studied. Of course, every sentence, paragraph, and text that is read has a large number of words in it and vocabulary is the term for these terms (Walansih et al., 2022). Increasing one's vocabulary is crucial to using language more effectively when reading and speaking. A strong vocabulary is certain to make it easier for students to comprehend the meaning of the texts they read, so vocabulary mastery can aid students in understanding what they read.

Consistent reading helps expand vocabulary and improve language comprehension. It enhances the ability to communicate effectively both orally and in writing. According to Ariyanti & Qomar (2016) in (Forsia et al., 2022)

those who read a lot have a large vocabulary and can always add to it. Students might discover new vocabulary in the texts they read when they develop a passion in reading. It will undoubtedly increase their vocabularies. When you read extensively, be it fiction, non-fiction, newspapers, or academic texts, you will come across a wide array of words. This exposure exposes you to vocabulary that may not be part of everyday conversation, thus expanding your vocabulary. Fondness for reading and vocabulary acquisition go together, each supporting and enhancing the other in various ways.

Based on the explanation above, one of the important skills that must be mastered by students is reading and reading to increase and expand vocabulary is one of the best learning activities for vocabulary acquisition. The researcher found some problems in the English learning process based on what she observed in the reading class. The majority of them still lacked understanding of the words in the text and had limited vocabulary. This statement is based on what the lecturer of the reading course said. She stated that the students had many errors in pronunciation, seemed unaccustomed to reading English texts and lacked vocabulary so they did not understand the English terms in the text. The researcher's observation from the reading class is the basis of this data. The main theme of the book was difficult for the students to find. Given the students' fondness for reading and their vocabulary acquisition is very poor.

The purpose of this study is to ascertain the correlation between fondness for reading and vocabulary mastery for the fourth semester English education students at University Muhammadiyah Makassar. It's important to determine whether someone's fondness for reading and their vocabulary mastery are related. This is because one of the skills that must be mastered in English is reading, and reading to increase and expand vocabulary is one of the best learning activities for vocabulary acquisition. The researcher's experience in a reading class inspired this investigation. The researcher noticed that a lack of fondness for reading could have a detrimental effect on learning vocabulary, which could then have an influence on communication skills, reading skills, and overall academic success. Understanding how these two factors relate to one another will help educators create more successful teaching methods that will help students become more proficient readers and language learners.

## **METHOD**

In this research, the researcher used correlational research. Correlational research was a procedure in quantitative research in which the researcher measures the degree of association (or relationship) between two or more variables using statistical procedures of correlational analysis. In this research, the researcher used two instrument, namely fondness for reading questionnaire, focus on (reading frequency, reading duration, reading preferences, reading motivation (intrinsic)) and vocabulary mastery test, focus on (verbs and adjectives). The researcher intends to find out whether there is a relationship between fondness for reading and vocabulary mastery.

The research subjects that the researcher used were fourth semester English education students at University Muhammadiyah Makassar. The researcher used class A, B and C in this study. The number of students in class A was 11 students, class B was 12 students and class C was 8 students. The total number of students who were the subject of this research was 31 students.

The instrument that was used in this research is a form of field research. There were two instruments in this research. The first was a questionnaire to find out students fondness for reading, which consists of 14 checkbox items. In the fondness for reading questionnaire, the researcher found out the level of students' fondness for reading which is focused on (reading frequency, reading duration, reading preferences, reading motivation (intrinsic)). The second instrument was a vocabulary mastery test consisting of 50 multiple choice questions with four answer choices. In the vocabulary mastery test, the researcher found out the level of students' vocabulary mastery which focuses on (verbs and adjectives).

For the data collection process, the researcher conducted the following research procedures:

1. The researcher distributed questionnaires and tests. First, the questionnaires were distributed to find out the number of students who had a fondness for reading and the number of students who did not have a fondness for reading.
2. After that, the researcher distributed a vocabulary test to determine the students' vocabulary mastery.

3. And the last was the researcher analyzed the results to find out whether there was a correlation between fondness for reading and vocabulary mastery in fourth-semester English education students at Universitas Muhammadiyah Makassar used SPSS software.

## FINDINGS AND DISCUSSION

This data is to determine whether there is a significant correlation between students' fondness for reading and vocabulary mastery of fourth semester students of English Education Department of University Muhammadiyah Makassar. The results found that the dimension of fondness for reading has a mean score of 63.74 and was classified as low, although it was on the border to the moderate category. This shows that in general, the level of fondness towards reading activities among the students was still relatively low. This means that although there were students who are somewhat interested in reading, overall, their reading interest, motivation, reading time, and reading habits are still not high enough to qualify as medium or high levels.

Table 1. Students Fondness For reading

Aspect	Mean Score
Fondness for Reading	63.74

The results found that the average (mean) score of students' vocabulary mastery overall was 81.61. It is clear by the vocabulary mastery score that in general, students' vocabulary mastery was at a moderate level, meaning that they have a fairly good vocabulary ability but have not reached a high level of mastery.

Table 2. Students Vocabulary Mastery

Aspect	Mean Score
Vocabulary Mastery	81.61

This data is to determine whether there is a significant correlation between students' fondness for reading and vocabulary mastery of fourth semester students of English Education Department of University Muhammadiyah Makassar. After doing the calculation using Spearman Rho. To see whether there is a relationship between students' fondness for reading and their vocabulary mastery, the researcher tries to show it in the table below.

Table 3. 14 Correlation Between Fondness For Reading and Vocabulary Mastery

Variable 1	Variable 2	Correlation ( $\rho$ )	Sig. (2-tailed)	N
Fondness for Reading	Vocabulary Mastery	0.054	0.771	31

The results of the Spearman's rho correlation test, the correlation coefficient ( $\rho$ ) is 0.054 with a significance value (Sig. 2-tailed) of 0.771. This value indicates that there was a very weak positive relationship or very poor correlation between the fondness for reading and vocabulary mastery variables. However, since the significance value is greater than 0.05, the relationship is not statistically significant.

Thus, it can be concluded that there is no significant relationship between students' fondness for reading and their vocabulary mastery in this study. That is, an increase in fondness for reading does not directly correlate with an increase in vocabulary mastery in the sample of 31 students studied.

### Research Question

*Is there any significant correlation between fondness for reading and students' vocabulary mastery in learning English?*

The finding of this study showed that there is no statistically significant correlation between fondness to read and vocabulary mastery of the fourth-semester students of English Education Department of University Muhammadiyah Makassar. The Spearman's rho correlation coefficient ( $\rho$ ) was 0.054 and the significance value

was 0.771, indicating that the correlation is very weak and statistically not significant. That is to say, increased interest or preference in reading does not necessarily relate to improved vocabulary mastery among these students.

Numerous earlier studies that found a strong and favourable relationship between vocabulary competence and reading habits conflict with this outcome. For instance, Walansih et al. (2022) researched the senior high school learners and set up a significant positive relationship ( $r = 0.679$ ) between descriptive text reading comprehension and vocabulary mastery. Additionally, Iffah and Emilia (2023) found a significant relationship ( $r = 0.680$ ,  $p < 0.05$ ) between eighth-grade students' reading comprehension and vocabulary proficiency. These results imply that vocabulary knowledge and reading proficiency are closely related in the majority of situations.

By showing a stronger significant correlation ( $r = 0.8769$ ,  $p < 0.005$ ) between junior high school students' vocabulary mastery and reading competence, another study by Cleverisa and Perdhani (2022) validated the crucial significance of vocabulary mastery in reading competency. Similarly, Forsia et al. (2022) demonstrated that students' reading interest and vocabulary mastery significantly predicted their reading comprehension ( $p < 0.05$ ), indicating a concurrently beneficial influence.

Kurniawan et al. (2021), with a focus on reading enjoyment and science attitude, concluded that although attitudes were neutral, reading characteristics of the students were still statistically significantly correlated with science attitudes ( $p = 0.048$ ). This indirectly supports the suggestion that reading habits can influence academic dispositions and achievement, though perhaps in varying ways based on contexts and topics.

Concurrently, Muhammadiyah et al. (2019) emphasised that students who were also poor in mastering their vocabulary achieved lower scores in reading comprehension, which again only supported the strong correlation between these two variables. Again demonstrating the pedagogical importance of fostering a love of reading, Rahmawati (2020) found that students who were highly interested in reading demonstrated higher reading comprehension skills.

The current study did not find a significant correlation between vocabulary mastery and a love of reading, despite the positive findings in the previously mentioned studies. This could be due to a myriad of reasons: differences in students' population, reading material, learning settings, or even students' perception and utilization of "fondness for reading." It could imply that although the pupils would like to read, they might not be using the books that will help them expand their vocabulary the most.

These results indicate the value of further research on what types of reading habits and materials are optimal in fostering vocabulary acquisition. To better promote vocabulary mastery, teachers may also try to integrate reading interest programs with direct vocabulary instruction.

## CONCLUSION

Based on the overall findings of this study, one could conclude that there is no significant relationship between fondness for reading and vocabulary mastery. Hence, while reading can enhance language interaction and enrichment, it is not the sole element that contributes to vocabulary growth. Vocabulary acquisition can also be affected by other important variables such as learning strategies, students' intrinsic motivation, the frequency of language use in context, and formal instruction received in class. Teachers and curriculum designers are therefore invited to adopt diverse and integrative solutions when looking to improve students' vocabulary skills - not only on the grounds of improving reading interest.

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## REPRESENTING THE EVOLUTION OF HEROIC ARCHETYPES IN KUNG FU PANDA 4 THROUGH MODERN MYTHMAKING

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### Abstract

This research aims to uncover the archetype of Heroes in the characters in the film Kung Fu Panda 4 by Mike Mitchell. Meanwhile, the character that is used as the object of research is the character Po, and the hero archetype that exists in the character of Po is the main theme in this study. At the same time, this study will use a descriptive qualitative method. The data source for this study was taken from the film Kung Fu Panda 4 by Mike Mitchell, while the research data was in the form of dialogue and narrative taken from the conversations and actions of the characters in the film. This study uses a literary analysis with a focus on basic Jungian archetypes and Joseph Campbell's ideas, especially the archetypes of heroes. The results of the study show that the hero archetype emerged and transformed the character of Po from the classic heroic model by aligning mythical storytelling with modern cultural values such as departure, initiation, and return, which became a transformation journey for the character Po. Therefore, this study concludes that the hero archetype appears in the character Po with the forms of actions, behaviors, and thoughts that influence him.

**Keywords:** heroic archetypes, Kung Fu Panda 4, literary analysis, myth-making

### INTRODUCTION

Literature is a collection of texts that are used as an introduction to communication, ranging from lyrical poems, feature films, and television series. Literature also conveys knowledge, moral and social lessons, new ideas, recording revolutions, and cultural values to readers and audiences (Analysis et al., n.d.). Thus, literary analysis is an activity of analyzing a literary work to understand the message that the author wants to convey. Film is one of the literary works included in popular literary studies, which is used to entertain and provide knowledge to the audience (Ally & Woro Kasih, 2021). Literary analysis can relate to several components, we can define it into three main components, namely, aspects of the text (theme, style, social aspect, context, etc.), approach, (literary history, ecocriticism, narrativeology, sociology, etc.), corpus (types of corpus, its characteristics, stages of handling the corpus, the main problems it faces, etc.), aspects specific to texts and theatrical performances (definition of literary texts and genres, dialogues, stage direction, makeup, costumes, music, etc.) (Hébert & Ferguson, 2022). Therefore, it is important to comprehensively critically analyze the research with a literature review (*Writing the Literature Review – Strategies for Conducting Literary Research*, 2e, n.d.). Literary analysis means reading carefully critically and deeply, not only what is written or imaged but also the literary intent and purpose it uses (*Literary Analysis – Music in Your Words*, n.d.).

Most feature films are based on a mythological theme known as the quest for heroes. In the process, the hero finally discovers his previously unknown identity. Mythologist Joseph Campbell asserts that the hero's journey is not about discovery but rediscovery. Whatever is manifested as a result of the search has been in the hero's heart all along. What is also important is that the search we make in our own lives, even if it takes place in the outside world with real character and concrete conditions, is actually about the inner journey that we need to make into the depths of our soul (the Greek word for "soul") to grow. In short, life is the work of the soul (*The Hero's Journey in Film: A Mythic Reading of Twelve Hollywood Movies - Richard Dance - Google Books*, n.d.).

The archetype as the source of emotion in the narrative, which is primordial, universal, and ahistorical, that resides in the subconscious, is referred to as the collective subconscious according to Jung. This image emerges from the subconscious to the conscious level. The creation of mythological stories is considered to be the first expression and an archetypal image. Myth is a narrative created from initial rationalisation that turns archetypes into ideas and turns impressions of archetypes into words (Luiz, 2021). According to Jung, archetypes are images within themselves that are formed from all human experiences from the beginning. The self-image consists of reactions and talents that live and determine the life of individuals in an invisible way. This is called an a priori historical condition, which is also the source of instinct. Archetypes are also a dynamism that makes itself felt in the numinosity or psychic energy and attractive power of the archetypal image. Archetypes not only spread through tradition, language, and migration, but they can also arise instinctively (Uytman & Jacobi, 1962). In ancient Greece and ancient Rome, archetypes created the basis of myths, where they were illustrated as gods and goddesses. These gods, along with other gods from ancient civilisations, conveyed some specific information related to the 12 archetypes. Although the actors in today's mythical stories are ordinary humans, not gods, the same plot remains impressive (Ummah, 2019). According to Jung, the archetype containing psychology has been passed down from generation to generation, which can influence thoughts, emotions, and behaviour and help shape a person's personality (Panahi et al., 2024).

In classic movies and literature, a hero is usually a brave protagonist who understands the power of their instinct and continues to accept great challenges to change their lives. These archetypes are strong heroes capable of taking on challenges, taking risks, breaking the rules, and changing their lives. The stories in today's children's movies also contain a lot of heroic characters, but in more subtle forms, and also fascinate adults (Ummah, 2019). There are various stories about the hero, but usually in each story, the hero wins over a crime, difficulty, or a big challenge, thus motivating the audience. The character of the heroes with their enemies, the calcique villains, fits in well with the image of heroes such as John Wayne, John Glenn, Susan B. Anthony, James Bond, and the Mission: Impossible Team. On the dashboard, all the superheroes like Superman, Wonder Woman, Batman, etc. In a warrior, there is a Hero who aims to save the victim or defend the truth. The usual environment for Heroes is one where there are difficulties or challenges waiting for acts of courage and passion. The hero wants the world to be a better place. The fear that arises is caused by failing to survive and win to achieve the goal. This archetype helps develop energy, discipline, focus, and determination. By the time Heroes appear in individuals, they will be ambitious and eager to take on challenges. The hero also feels angry at the injustice and reacts quickly and decisively to difficulties. On the contrary, there are negative possibilities in the hero archetype, from the worst a hero can become arrogant and oppressive. Heroes who like to conquer can also be terrible bullies. At the lowest point, the hero archetype only wants to win, so the opponent is treated like an enemy or someone who deserves to be a victim. For this reason, if this happens, one should stop, look at what they see, and correct the direction of the destination (Ummah, 2019). Therefore, this study will analyze the hero archetype in the figure of Po using the theory of Carl Gustav Jung initiated by Campbell. In addition, in literary works, the author uses a film by Mike Mitchell entitled *Kung Fu Panda 4* (Rahayu & Suprayogi, 2023).

This film contains the life journeys of the characters, especially the main character, Po. On the other hand, a more in-depth explanation of the Hero archetype of the character Po can be seen in the movie. In this story, the plot is also the same with an orderly plot, namely from exposition (introduction), rising action, climax, falling action, and resolution, which also shows the archetypes of heroes from departure, initiation, and return that are interrelated with each other (Suhendra et al., 2022). In the introduction, Po will get a call from a problem or challenge, then from there, there are signs of heroism in Po. At the initiation stage, Po will be accompanied by his colleagues in facing challenges. The hero's archetype will emerge during Po's journey to the challenge, which will influence his attitude, behavior, and actions towards the characters around him, based on the challenges he faces. Later, on his way, he meets mentors, who will influence the mentor side in Po. And in the return stage, Po will be a character who has a heroic side. Researching hero archetypes can provide very meaningful benefits for understanding yourself and others better. Thus, the author will analyze the attitudes, behaviors, and emotions shown by the characters through the hero's archetype. Not only that, this research is expected to be able to be one of the images of understanding, wisdom, and critical thinking about how the character of Po in the film *Kung Fu Panda 4* reflects the depiction of heroes (Rahayu & Suprayogi, 2023)

## **METHOD**

This research uses literary analysis, especially Jung's archetypal theory of heroes. Some of the research that helps the author in understanding the theory of hero archetypes is Asnawi, Amalia Latifah Putri (2024), about the concept of hero archetypes in the main character in the film *Shirley* (2022) (Latifah & Asnawi, n.d.).

Then, research from Fothrotin, Siti (2022) analyzes the journey and archetypes of heroes in the main characters in Disney film *Mulan (1998)* (*THE ANALYSIS OF HERO'S JOURNEY AND ARCHETYPE TOWARD THE MAIN CHARACTER AS REFLECTED IN*, n.d.). Then, the research by Homam altabaa and Nor Ainun Barieah binti Zahari (2022) also examines the analysis of the archetypes of heroes' journeys in the story of Hansel and Gretel (*View of THE HEROES' JOURNEY: AN ARCHETYPAL ANALYSIS OF HANSEL AND GRETEL*, n.d.). Therefore, with these studies, this analysis intends to reveal the archetype of the hero in Mike Mitchell's film, *Kung Fu Panda 4*.

The method of literary analysis is one of the methods to analyze cinema, especially in film. This film medium is interesting for textual study because film records spoken words and images like books (Delfina Fatihayah & Marudut Bernadtua Simanjuntak, 2022). Then, this study uses qualitative research to reveal the heroes in the film *Kung Fu Panda 4* (2024). The qualitative approach focuses on understanding the research question as a humanistic or idealistic approach. Qualitative research is used for the process of thinking, analyzing, and estimating problems from an in-depth perspective (Tisdell, 2025). The source of the data is taken from the movie *Kung Fu Panda 4* by Mike Mitchell. So, the next stage is to analyze, evaluate, and deduce from the data to achieve the results desired by the author (Rahayu & Suprayogi, 2023).

## **FINDINGS AND DISCUSSION**

The author will discuss how the main characters emerge and develop through their actions and behaviors when faced with challenges, which affect the way they interact and interact with others. In addition, based on the life experience with the various challenges faced by Po's character, the author will use the narrative or dialogue from the movie "*Kung Fu Panda 4*" as evidence and references to support their arguments and with this in-depth analysis, the author hopes to provide a better and deeper understanding of the archetype of the hero in Mike Mitchell's film "*Kung Fu Panda 4*" (Rahayu & Suprayogi, 2023).

### **Arketipe Pahlawan**

According to Campbell, J. (1949) who in his attempt to identify archetypal patterns, he continued the work of Carl Gustav Jung by analyzing religion, myth, and folklore from the perspective of archetypes. In the book *The Hero with a Thousand Faces (1949/2008)* Campbell explains the main actions that are part of the hero's archetypal pattern, such as departure, initiation (to an unknown place), and return. These main actions are very important because they show the changing form of the character who has the archetypal pattern of the hero (Energy & Technology, 2022). At the departure stage, Campbell said that the call to adventure occurs, then the Hero will receive assistance such as supernatural protectors, companions, etc. Then, at the initiation stage, it occurs when the Hero enters an unknown place or another part of the world. In this stage, the Hero fights various challenges that force him to develop abilities as well as virtuous actions. And at this stage, the Hero will gain and find strength or wisdom from within his soul. After the Hero completes the initiation stage and gains the main knowledge of the structure of existence, traditional or modern myths make the Hero now have to start his hard work in order to be able to bring back the wisdom he has gained. After performing these main stages, the hero gains mastery such as time, skill space, and self, resulting in individuals who have self-control over their personal limitations, privileges, hopes, and fears. Therefore, the author includes an analysis of the archetypes of heroes in characters through the analysis below (*THE ANALYSIS OF HERO'S JOURNEY AND ARCHETYPE TOWARD THE MAIN CHARACTER AS REFLECTED IN*, n.d.).

### **Hero archetypes in the Po characters**

#### **1. Departure**

Po is a dragon warrior who has the task of protecting and leading the world of Kung Fu. At the same time, he was told by Master Oogway to continue as the leader of the Valley of Peace, and continue the duties of master Oogway with a scepter of wisdom.

*"You will rise to the highest level of all kung fu, the spiritual leader of the Valley of Peace."  
"Your identity will always be a part of you in the future."*

This shows that the heroic side of Po already exists, but he refuses, because he feels he doesn't need it.

Then, Po must find and choose the next dragon warrior successor. However, Po has no choice, and he feels that he is the one who deserves to be a dragon warrior forever.

*"Dragon swordsman! That's me!"*

This shows that Po is very aware that he deserves to be limited only to being a dragon warrior.

Then, the appearance of Tai Lung, who is from the Chameleon magician, messes up and wants a dragon warrior and Oogway's wand. When Po found out, he had to solve the problem, but Master Syifu forbade it because it was not his job, however, Po did not obey it.

*"They are not here, and there is something to protect the Valley of Peace."*

This indicates that he received a travel call.

## 2. *Companion initiation*

To Po's surprise, when he was in the Valley of Peace, he saw an intruder named Zhen. Which will guide Po towards the challenge. Po refuses to believe that Tai Lung is back, but with information from a fox intruder named Zhen, he finally fights his fear and curiosity.

*"Alright, lead me towards The Chameleon..."*

Later, Po travels with Zhen's help to the city of Juniper, where the chaos originated. During the journey, Po encounters strangers, and most of them are enemies.

*"Are you sure there is a captain in there?"*

*"At the right price, those criminals will take us anywhere."*

This indicates that the character has passed the first threshold. Then, Po faced the enemies with the kindness he always brought.

*"Don't stealing."*

This shows the benevolent side of the hero.

Challenge after challenges that Po goes through during the journey make it a responsibility and a strength. Eventually, he reached the tower in the city of Juniper, where he came face to face with the Chameleon. At the same time, he instead handed over Oogway's scepter to Zhen, but Zhen betrayed him. Eventually, Oogway's wand fell into the hands of the Chameleon, and Po was pushed from the tower. Po is rescued by both his fathers, and Po is very remorseful, mentally shaken, he becomes depressed, and almost gives up.

*"I'm so messed up." "I*

*mistrust people."*

*"I should have obeyed Master Shifu's to stay in the Valley of Peace."*

This shows that Po's character is on the verge of destruction in fighting the enemy, and finds himself in his greatest fear.

## 3. *Return*

After an inner battle between despair and resistance, finally with unanimous determination and courage, Po finally experienced the resurgence of the hero in him, he fought the Chameleon, and he achieved victory.

*"Besides, how can a peach seed become a tree if you don't give it a chance to grow?"*

This shows the ability to win and an inseparable hero side.

When fighting Chameleon, Po exerted all his power and Kung Fu. With his ingenuity as well, he was able to teach something that made Zhen choose to be the next dragon warrior. Po was eventually also recognized and respected by the previous spirits.

*"Maybe Oogway is right about you (Po). It turns out that you're still useful."*

This shows proof that Po's character is worthy of being a hero and a leader.

Upon returning home, Po finally accepted himself ascending to a higher level that was the spiritual leader in the Valley of Peace. Then, choose Zhen as the next dragon warrior, and train him in the basics that dragon warriors must have, with the help of the Furious Five. This shows that the heroic side is always present in each character, but the main one is the character Po.

## Modern Myth Making

Modern mythology is a legacy of ancient mythological themes, images, motifs, and plots. It plays an important role in creating new narrative models that can reflect the current values, ideas, and challenges facing society in the 21st century. Mythology traces the archetypal patterns of ancient mythology that originally carried cultural and folk traditions. Mythology has a general meaning and reflects the basic principles of human nature and culture, and can give depth and meaning to stories. Ukrainian mythology has become the foundation of a unique way of thinking through personalized stories that provide an endless source of inspiration and a strong sensitivity to the works of Ukrainian cultural sensations. Modern myths are a reflection of the traditions and rituals, as well as the religious beliefs of the Community. (Naumovska et al., n.d.).

Mythology is primitive symbolism, and the spiritual constant of man synthesizes myths, which helps with common ancient images, plots, and representations. The essence of mythology is mythical thinking in a literary work, provided by imaginative means, mythological schemes, images, motifs, as well as allusions, additional tones, and meta-linguistic constructions (Tsepka, 2021). Mythology in the creation of modern myths embodies a rich cultural, historical, social, and spiritual role, shaping symbolic concepts of community values and preserving national traditions. The wide selection of plots and characters allows the mythology to continue to adapt while reproducing moral and ethical rules, social relations, and political and religious ideologies. The elements of myth-making make up a vast and vibrant treasury of human society and culture, which depicts the concepts of time, space, life and death, good and evil, nature, magical powers, and the universe (Naumovska et al., n.d.).

In the modern mythical film, it is seen from the heroism of the character Po. Po highly upholds honesty, like when he fights criminals in Bahagia's rabbit shop, and thwarts Zhen when he wants to steal. With respect for parents and teachers, Po greatly appreciates and cherishes his parents, because they have cared for and advised Po to the pinnacle of his work, and Po has great respect for his teacher, Master Syifu. Even though he sometimes rebels, he still respects Master Syifu and always remembers his advice. Never giving up, it is seen when Po regrets and almost gives up when Oogway's wand falls into the hands of the Chameleon, with the help of both his fathers, he finally rises. Fighting crime, Po, with the previous series of films, has also always fought against crime. This proves that this modern myth is still relevant today, and continues to develop, however, it does not eliminate cultural values and politeness.

On the other hand, his contemporary myths, shown by Po's relaxed attitude and behavior, although a dragon warrior, he is never arrogant; he even blends in and sometimes acts funny. His mind was as open as when he had chosen Zhen as his next dragon warrior, even though Po knew that Zhen was from the streets and a former thief or fugitive. The film also shows that the political problems and power struggle carried out by Chameleon already exist and also occur in the real world, such as corruption and bribery. We can mingle with anyone regardless of background, which is also relevant to real life. The Kung Fu Panda 4 movie is essentially relevant to modern myths and contemporary myths, so it is suitable for all ages.

## CONCLUSION

Based on the explanations that have been presented, the author concludes the film's findings and discussions about dialogue and narrative. The author concludes that Kung Fu Panda 4 is represented as the archetype of the hero. This can be seen from the actions, behaviors, words, and dialogues explicitly and implicitly in the film, especially in the character of Po, who depicts archetypes. In this study, the author identifies and explores the archetypes of heroes experienced by the character of Po in the film *Kung Fu Panda 4* (2024). This film reveals the character Po, who experiences archetypal experiences in himself, especially in the form of the archetype hero with modern mythology. In the character Po, he experiences the archetype of a strong hero within him. The characters are always seen to show the ideal hero side according to modern mythology, but there is still a hero

side that fits contemporary mythology. With this hero archetype, Po deserves the title of leader and rises to the next level. However, even though he is already a leader, he remains himself, not fixated on the rules of modern mythology about heroes. This shows the relevance of this film to the times, both ancient and modern.

Film *Kung Fu Panda 4* (2024) describes the character of Po, who undergoes a challenging archetypal journey and self-development. Po's character has a strong desire to solve problems and face any challenge. The negative side of heroes is also present in the archetypal journey. The uncertainty in choosing between choosing to stay in the same zone, or facing challenges that make him rise to a higher level. The challenges faced during the journey are an important process for the growth and development of the characters in this film, which makes the characters bearable, strong, and spiritually meaningful in life. Therefore, this study describes how behavior, actions, and thoughts through dialogue describe the conditions that characters experience by using the archetype of heroes through modern mythology.

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## LITERATURE REVIEW: ANALYSIS OF CAPITAL LETTERS WRITING ERRORS IN ELEMENTARY SCHOOL STUDENTS' DESCRIPTIVE TEXT

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### Abstract

This study aimed to identify patterns of capitalization errors in descriptive texts of elementary school students through a literature review. Based on an examination of seven SINTA-indexed articles published between 2020 and 2024, it was found that adherence to capitalization conventions had remained a primary challenge in writing. The review employed Snyder's framework, encompassing the design of the review, literature search, critical analysis, and composition of the synthesis. The analysis revealed three dominant error types: (1) placing capital letters mid-word, (2) failing to begin sentences and proper names with uppercase letters, and (3) misusing capitals for place names, weekdays, and titles. Contributing factors included low learning motivation, insufficient writing practice, reliance on lecture-based methods, and limited instructional media. The study emphasized the importance of implementing interactive and sustained writing-instruction strategies, enhancing teacher training, and fostering family support. It was expected that these insights would improve students' capitalization competence and enhance the quality of their descriptive writing.

**Keywords:** capital letters, descriptive text, elementary school, students writing error

### INTRODUCTION

Language skills encompass four main aspects: listening, reading, speaking, and writing. These language skills are interconnected in the development of effective communication abilities. Therefore, students need to acquire these skills to support their communicative needs in everyday interactions.

Language proficiency plays a critical role in mastering language, particularly writing, which is often taught verbally from an early age (Mulyati, 2022). For elementary school students, writing skills help enrich vocabulary and structure sentences coherently. To that end, students are trained through composition writing tasks. Composition reflects the embodiment of writing skills (Wahidah, Adelia et al., 2023). One type of composition commonly taught is descriptive text. According to Hermaditoyo (in Lutfiah & Kamsiyati, 2021), a descriptive text consists of several paragraphs describing a place, object, or person in clear and communicative language. Descriptive writing presents imagery that can be experienced by the reader through written words. This aligns with Rusanti (2022), who states that descriptive compositions portray actual conditions, allowing readers to seemingly experience what the writer describes. Therefore, this type of text is inherently communicative.

In the writing process, students indirectly express ideas, feelings, and opinions through written symbols to communicate messages to readers. As noted by Nurhuda (in Inggriyani & Anisa Pebrianti, 2021), writing is not merely about conveying thoughts or emotions, but about articulating ideas, knowledge, and insights in written language. To effectively communicate ideas, students must understand the conventions of writing. Thus, writing requires accuracy, precision, and mastery of correct linguistic rules so that the intended meaning is well conveyed. In this sense, writing proficiency involves comprehensive language competence, including proper use of capital letters.

The use of capital letters is not merely a technical rule but functions to clarify meaning, indicate the beginning of sentences, proper nouns, titles, or other important elements in text. Proper capitalization significantly impacts sentence structure clarity. Misuse of capitalization among students reflects their limited understanding of correct writing conventions. A previous study by Inggriyani & Anisa Pebrianti (2021) also revealed a 56.32% error rate in capitalization, especially at the beginning of and between sentences. This issue often stems from improper habits and the lack of sufficient writing practice. Similarly, Saputri et al. (2022) found an average capitalization proficiency score of 9 or 33%, which falls under the "sufficient" category. These outcomes were influenced by factors such as reading interest, instructional media, parental support, and student intelligence. Hence, teachers must pay closer attention to ensure students write in accordance with established language norms.

Muhanif et al. (2021:1964) asserted that successful writing is highly influenced by continuous practice and direct activity. Writing exercises indicate emerging awareness among students, including awareness of capitalization errors. This becomes even more important when students write descriptive texts. If capitalization errors persist, the resulting texts become less effective and may convey unintended meanings. For example, failing to capitalize place or character names in descriptive writing can confuse readers or obscure the intended object of description. Therefore, correct capitalization is a critical factor in creating communicative and rule-abiding descriptive texts.

Based on preliminary literature review, errors in capitalization are frequently found in elementary students' descriptive writing. This issue attracted the researchers' interest to conduct an in-depth study on capitalization errors in descriptive texts written by elementary school students. Through this review, it is expected that readers will better understand common capitalization mistakes in students' descriptive writing.

## METHOD

This literature review employed the framework developed by Snyder (as cited in Nurislaminingsih et al., 2020), which consists of four stages: (1) designing the review, (2) conducting the review, (3) analyzing the data, and (4) writing the review. The sources used in this study were scholarly articles. The criteria for selecting these sources included scientific articles from journals, conference proceedings, and repositories published within the last six years (Bukhori, 2024).

The journal articles were selected through a screening process based on specific relevance criteria. In the first stage—designing the review—the focus was determined: identifying capitalization errors in the writing of elementary school students. The second stage involved searching and selecting relevant literature using Google Scholar. The selected sources were SINTA-indexed scientific articles published between 2020 and 2024. These included research studies on Indonesian language instruction at the elementary level, particularly related to capitalization. The third stage comprised a comprehensive content analysis of each article to identify the most common types of errors and their contributing factors. In the final stage, the review was written by synthesizing the analytical findings into a systematic overview of capitalization issues and providing recommendations for designing instructional activities in elementary-level Indonesian language teaching.

## FINDINGS AND DISCUSSION

The research data were derived from a synthesis of several scientific articles and summarized in the following table, which outlines findings on capitalization errors in descriptive texts written by elementary school students:

Table 1. Review of Studies on Capitalization Errors in Descriptive Writing

Title	Authors	Findings
Analysis of Difficulties in Writing Descriptive Texts Among Elementary Students	Feby Inggriyani, Nur Anisa Pebrianti	Students demonstrated poor descriptive writing skills, with an average score of 54.6 (categorized as low). Challenges included difficulties transforming ideas into sentences, limited vocabulary, low reading interest, and inadequate teaching strategies.

Capitalization Skills in Writing Based on Main Ideas Among Fifth Grade Students	Anggun Indah Saputri, Hari Satrijono, Zetti Finali	Capitalization skills were categorized as sufficient, with an average score of 9 (33%). Errors were attributed to low motivation, poor reading habits, and a lack of engaging instructional media.
Analysis of Capitalization and Punctuation Errors Among Elementary Students	Risa Rusanti, Irfai Fathurohman, Ika Ari Pratiwi	Errors included misuse of capital letters for names, addresses, months, and institutions, as well as mid-sentence capitalization. Causes included poor writing habits, low student engagement, and overly lecture-based teaching methods.
Students' Ability in Using Capitalization and Punctuation in Descriptive Writing	Sri Mulyati	The study at a school in South Garut found average capitalization skills (mean score of 61), though many students (13) had not reached mastery.
Analysis of Punctuation Errors in Fourth Grade Descriptive Writing	Adelia Ramadhanty Wahidah, Septy Nurfadhillah, Candra Puspita Rini	Capitalization errors remained at a moderate to high level, particularly at the beginning of sentences due to students' lack of habituation.
Spelling Error Analysis in Fourth Grade Descriptive Writing	Renaldi Wijaya, Sri Wulan Anggraeni, Depi Prihamdani	Capitalization errors occurred due to low motivation, limited knowledge, and insufficient teacher competence in teaching capitalization.
Analysis of Descriptive Writing Difficulties in Fourth Grade	Z.A. Lutfiah, Rukayah, Siti Kamsiyati	Students frequently used capital letters in the middle of sentences and lowercase letters at the beginning.

Based on the literature review, capitalization issues in students' descriptive texts are still commonly found. Studies by Inggriyani & Pebrianti (2021) and Lutfiah & Kamsiyati (2021) revealed that many students struggle with generating ideas and constructing grammatically correct sentences. Other studies also noted low writing ability due to students' focus on end results rather than the writing process, including language conventions (Mardiyani Yunita et al., 2021).

Several researchers highlighted persistent capitalization errors. Wahidah et al. (2023), for instance, found frequent mistakes in capitalizing names, days, and places due to carelessness. Observations and interviews at MIN 8 Medan also revealed that 45% of students had not mastered capitalization. Common errors included using capital letters mid-word and lowercase letters at the start of sentences (Utari & Rambe, 2023).

In summary, many elementary students still struggle with proper capitalization in descriptive texts. Internally, errors stem from low motivation, limited reading habits, and poor writing practices. Externally, teachers often rely on lectures with limited practice, lack engaging teaching media, and receive insufficient support from students' families.

To address these challenges, several solutions are recommended: adopting more effective teaching methods, providing routine writing exercises, offering consistent motivation, and involving family support. Teachers must develop tailored strategies to help students internalize writing conventions, especially in descriptive text composition.

## CONCLUSION

Language skills are essential for elementary students. These include listening, speaking, reading, and writing, which are closely related to Indonesian language learning in primary education. This study focused on writing skills, particularly descriptive text writing. Based on the literature review, numerous challenges remain in students' descriptive writing.

The main issues include: (1) difficulty expressing ideas coherently and systematically, (2) problems selecting vocabulary and constructing sentences, and (3) limited understanding of capitalization rules.

The study concludes that capitalization errors are still prevalent in the descriptive writing of upper elementary students. These challenges can be addressed through the active role of teachers in Indonesian language instruction and the supportive involvement of parents.

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## GENDER EQUALITY IN TOY STORY 4 MOVIE: A FEMINIST ANALYSIS

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### Abstract

This research aims to explore how Toy Story 4 (2019) portrays gender equality using a feminist approach, specifically through the lens of Liberal Feminist theory from Tong. The study focuses on the representation of equal rights between men and women in terms of leadership and gender equality. This descriptive qualitative research analyzes the evolving gender roles depicted in the film, particularly through the main characters: Bo Peep, Jessie, Gabby Gabby, and Bonnie. These female characters actively challenge traditional gender norms by assuming roles that exhibit leadership, independence, and agency. Bo Peep is presented as a strong, autonomous leader who rejects the traditional passive female role, while Jessie and Bonnie also demonstrate independence and challenge gendered expectations. Gabby Gabby, despite being a complex character, illustrates a pursuit of agency and empowerment, further contributing to the film's feminist narrative. Through this analysis, the study uncovers how Toy Story 4 (2019) promotes gender equality and feminist perspectives by portraying women in roles typically associated with male characters, thereby contributing to the larger discourse on feminism and media. By portraying these characters with autonomy and leadership, the film advocates for the equal representation of women, aligning with the Liberal Feminist call for equal rights and opportunities in various aspects of life, including popular culture. This research concludes that Toy Story 4 (2019) plays a significant role in advancing feminist messages and encouraging a more inclusive representation of gender roles in animation.

**Keywords:** animation, equality, feminism, film, gender equality.

### INTRODUCTION

Literature plays a huge role in humanitarian causes. Literature discusses various issues. This helps people to understand the various problems that exist in society. With literature, it is expected that the readers can become more aware of the problems that exist and understand the various solutions that can arise (Klarer, 2004). One of the literary issues that can be examined in literary works is the issue of gender equality, which is part of feminist issues. Through literary works, the issue of gender issues that arise in society will be more easily understood. Literature then becomes the key to how equality of gender is communicated in society.

Literature is a creative endeavour that aims to communicate and express human feelings. Because humans are social beings, there are a lot of stories and inspirations out there, including literary works like novels, poetry, and other kinds of expression (Fithratullah & Kasih, 2018). Literary works exhibit beauty in an artistic setting (Novanti & Suprayogi, 2021). Literature is also a language art form. Literary works represent a language or tradition and human traditions (Mahsyur, Fithratullah, Kasih, 2023).

Gender equality in literature can be easily represented through film. Film is considered the most effective communication tool to provide education about gender equality (Sikov, 2011). Through these media, people are expected to understand the conflicts and solutions that may arise in society. Through the expressions of the characters in the film, the delivery of hearing, sound techniques, lighting and other characteristics used in the film (Sikov, 2011). Gender equality refers to ensuring that people of all genders have equal rights, opportunities and treatment in all areas of society-political, economic and social. It includes efforts to achieve equality and justice for all people, regardless of gender, to eliminate prejudice and discrimination that may be directed at a person because of their gender identity or expression. According to the World Economic Forum (2023), gender equality is not only a fundamental human right, but also a necessary foundation for a peaceful, prosperous and

sustainable world. A study by Naila Kabeer published in *Feminist Economics* highlights that gender equality is essential for economic development and social progress (Kabeer, 2015).

In order to achieve gender equality, it is necessary to question established conventions, address structural injustices, support women's emancipation, and fight for the rights of disadvantaged gender identities (Usman, 2021). Feminism is an ideology that has developed in various parts of the world, including in Indonesia. Feminism has also entered the spaces of life, including in literary works. Feminism is an ideology that empowers women. Women can also be subjects in all fields by using their experiences as women and using women's perspectives that escape the mainstream patriarchal culture that always moves from a male point of view. According to different dictionaries, the word "feminist" is frequently understood as a noun or adjective related to feminism (Usman, 2021).

Equality is frequently the motivating factor behind the idea that gender concerns are societal injustices. The social framework of society still harbours a great deal of gender discrimination, particularly against women. The ingrained patriarchal culture in the societal structure is the primary element that frequently justifies this discrimination. Men are the ones who dominate, control, and take advantage of women in patriarchal cultures. Gender discrimination affects many facets of the social network, including politics, education, family, and culture.

*Toy Story 4* (2019) is a 2019 American animated comedy-drama film produced by Pixar Animation Studios for Walt Disney Pictures. It is the fourth instalment in Pixar's *Toy Story* series and the sequel to *Toy Story 3* (2010). The story opens with a flashback where an adult Andy gives his toys to a young girl named Bonnie. Woody, who has not been played with by Bonnie lately, begins to fret, especially when he learns the fact that Bonnie, who is starting school, is not allowed to bring toys. With that anxiety, Woody decides to go to school to accompany Bonnie. While at school, Bonnie made a new toy from a white plastic spoon, which she later named Forky. Because it was made with her own hands, Forky became a very precious toy for Bonnie. Bonnie kept Forky with her even when she slept. However, Forky felt otherwise. Forky felt that he was just trash. Woody, who always loved his owner, tried to convince Forky to stay by Bonnie's side. One day, Forky allegedly ran away. Woody was looking for him, so he had to go through an unexpected adventure. Woody and Forky are trapped in an antique shop called *Second Chance* which makes them have to face Gabby Gabby and his army. This journey also makes Woody reunite with his idol, Bo Peep and various new characters such as Ducky, Bunny, Duke Caboom and Giggle McDimples.

In *Toy Story 4* (2019), the character of Bo Peep undergoes a significant transformation, which illustrates the shift towards gender equality and leadership. Bo Peep evolves from a traditional soft porcelain figurine to a tough, independent character who takes responsibility and leads fearlessly. Her portrayal challenges traditional gender roles and demonstrates the importance of empowering female characters in leadership roles. The film provides a powerful platform to discuss and analyse feminist perspectives on the representation of gender and leadership in animated films, making *Toy Story 4* an interesting subject to explore further.

## **Literature Review**

Previous research on *Toy Story* and gender equality offered a broad spectrum of insights. Li (2022) analysed the application of Foucault's theory to the change in gender representation in Pixar's *Toy Story* series. The analysis and comparison of how male and female characters' power relationships are portrayed in images was the main focus of this study. The power dynamics between the *Toy Story 1* (1995) to *Toy Story 4* (2019) movies were explained by this study. Farhanita and Kurniawan (2024), using Martin & Rose's theory, further analyzed the negotiation of power between the main characters in *Toy Story 4* (2019), showing how Bo Peep asserted her influence. Luisi (2018) used Grounded Theory and Gaze Theory to examine six themes of gender interaction in the *Toy Story* trilogy, revealing how female characters are traditionally portrayed as emotional or romantic supporters of male characters.

The first study, by Mo Xu (2021), explores how female roles in Disney films like *Mulan*, *Frozen*, and *Tangled* influence societal views on gender. The second study, by Ahmad and Murtza (2023), examines women's roles in *The Princess and the Frog*, highlighting gender differences through Jane's Feminist Film Theory. The third study, by Merdeka (2023), analyzes *Brave*, showing its feminist portrayal while reinforcing patriarchal stereotypes. The fourth study, by Susanto and Imanjaya (2022), discusses the evolution of strong, independent female characters in Disney films. The fifth study, by Khalizah et al. (2022), analyzes gender equality in *Mulan* using semiotics.

In contrast, this research applies Tong's liberal feminism to Toy Story 4 (2019), focusing on evolving gender roles through characters like Bo Peep, Jessie, Gabby Gabby, and Bonnie. It uncovers how the film promotes gender equality and feminist perspectives not explored in previous studies.

## METHOD

This qualitative research analyses Toy Story 4 (2019) through a feminist lens, focusing on scenes and dialogues related to feminism and gender equality. By watching the film, collecting relevant scenes, and studying characters like Bo Peep, Gabby Gabby, Bonnie, and Jessie, the researcher organises key data for analysis. Using liberal feminist theory, it examines gender roles and stereotypes, evaluating how the film either reinforces or challenges traditional norms and its cultural impact, especially on young audiences.

## FINDINGS AND DISCUSSION

This chapter is dedicated specifically to providing a thorough analysis of the issue at hand. The author delves into the data, using Tong's feminist theory to dissect the nuances of feminism. Meanwhile, in the cinematic realm, the audience is introduced to the faces of the characters in Toy Story 4 (2019).

### *Gender Equality in the Bo Peep Character*

In Toy Story 4 (2019), Bo Peep undergoes a significant transformation, evolving from a passive, porcelain doll into a strong, independent leader. She is portrayed as resourceful, brave, and capable, can take charge, strategising plans, and fighting off threats. Her new, practical appearance—complete with a blue jumpsuit and versatile shepherd's staff—symbolises her shift from traditional femininity to empowerment. Bo Peep's character embodies feminist values of resilience, autonomy, and leadership, rejecting stereotypes of weakness and encouraging self-discovery, even challenging Woody to redefine his purpose.



*Bo Peep old model with porcelain dresses*



*Bo Peep new model in Toy story 4*

### **The scene when Bo Peep scolds Woody for not following directions (Minute 52:13)**



**Bo Peep:** "What did I say to you? I lead. You follow."

**Woody:** "Bo I'm so sorry. Really -- Just tell me how to help."

**Bo Peep:** "You really wanna help? (spins around) Then stay out of my way. I'm getting my sheep back."

**Woody:** "What about the others?"

**Bo Peep:** "Giggle knows what to do."

In Toy Story 4 (2019), Bo Peep exemplifies assertive female leadership through her interactions with Woody. When she says, "I lead. You follow," she confidently asserts her authority, showing the importance of clear leadership. Her ability to make quick decisions, as seen when she swiftly saves her sheep after Woody's mistake, highlights her responsibility and competence under pressure. While she values independence, as shown when she tells Woody, "Leave me alone. I'm getting my sheep back," she also emphasises collaboration by trusting Giggle's

expertise. Bo Peep's leadership blends decisiveness, teamwork, and resilience, demonstrating effective female leadership.

### The scene when Bo Peep negotiate with Duke Caboom for help and strategises to save Forky (Minute 56:49)



**Bo Peep:** "So, here's the plan, we have to jump across the hall to Gabby's cabinet. And you're the toy that has to do it."

**Duke Caboom:** "No."

**Woody:** "Please Mr. Caboom, this is really important"

**Bo Peep:** "Forget it Rejean, forget it the comercial. Be the Duke you are right now, that can jump and crash!"

**Duke Caboom:** "Be who I am, right now."

In Toy Story 4 (2019), the scene where Bo Peep, Woody, and Duke Caboom plan to rescue Forky highlights themes of leadership, empowerment, and teamwork. Bo Peep's dialogue, "We have to jump across the hall to Gabby's cabinet, and you're the toy that has to do it," demonstrates her strategic thinking and ability to assign roles based on her team's strengths. She helps Duke Caboom overcome self-doubt by encouraging him to focus on his present abilities, saying, "Forget the commercial. Be the Duke you are right now." This shows her skill in inspiring others, helping Duke regain his confidence and embracing his role. The interaction between the characters underscores the importance of collaboration, with Bo Peep leading decisively while also supporting her teammates. Woody provides additional encouragement, illustrating how leadership and teamwork can empower individuals to overcome trauma and rediscover their potential. This scene showcases Bo Peep's leadership as both strategic and empathetic, helping the team succeed through mutual support and inspiration.

### Gender equality in Gabby Gabby Character

In Toy Story 4 (2019), Gabby Gabby is a complex antagonist, driven by her desire for love and acceptance due to her broken voice. She exemplifies feminist aspects like leadership and control by leading a group of loyal ventriloquist dolls in the antique shop. Her character showcases strength, complexity, and the capacity for change, highlighting the depth of female characters in the film.



Gabby Gabby in Toy Story 4 (2019)

### Scene when Gabby Gabby orders the ventriloquist dummies to capture woddy and steal his ballot box in the (Minutes 31:08)



**Woody:** "We gotta go."

**Gabby Gabby:** "You can't leave yet! You have what I need. (points to Woody's chest) Right...inside...there."

**Gabby Gabby:** "Stop him please"

In Toy Story 4 (2019), Gabby says to Woody, "You can't leave yet! You have what I need. Right...inside...there" implying that having a functioning voice would make her equal to the other toys. This reflects a feminist perspective where she seeks equal opportunities to be loved and valued, fighting for her right to personal fulfilment. Gabby Gabby exemplifies female leadership through her control over the ventriloquist dolls, as seen when they obey her command, "stop him please." She uses strategic thinking and manipulation to achieve her goals,

demonstrating intelligence and skill typically associated with male leaders. Her proactive and cunning approach challenges gender stereotypes, proving that women can be just as effective, authoritative, and strategic as men in leadership roles.

**The scene of Empowerment and Self-Worth is during Gabby's conversation with Woody (Minutes 1:09:02)**



**Gabby Gabby:** "You've been there through all their ups and downs...Please. Be honest with me - was it as wonderful as it sounds?"

*(Woody takes this in. His eyes can't deny it.)*

**Woody:** "...It was."

*(Gabby smiles sadly.)*

**Gabby Gabby:** "All I want is a chance for just one of those moments. I'd give anything to be loved the way you have."

In her emotional conversation with Woody, Gabby Gabby opens up about her sense of incompleteness and longing for the love of a child. Her journey is not about achieving dominance, but about reclaiming her self-worth. Liberal feminism often focuses on empowering women, ensuring they have the freedom and opportunity to achieve their goals and feel fulfilled. Gabby's dialogue about why she needs the ballot box reveals her struggle to be seen as a worthy and valuable person. When she says, "All I want is a chance for just one of those moments. I'd give anything to be loved the way you have." Gabby is advocating for her own needs and desires, which is a clear reflection of liberal feminist ideals of self-determination and the right to pursue personal happiness.

**Gender equality in Jessie's Character**

In Toy Story 4 (2019), Jessie embodies liberal feminist ideals of female empowerment, leadership, and breaking traditional gender roles. When Bonnie gives Jessie Woody's sheriff badge, it symbolises gender equality in leadership, highlighting that women can hold positions of authority. Jessie, as a brave and adventurous cowgirl, challenges traditional male-associated traits and takes an active role in the group's mission, showcasing female autonomy and liberation from gender expectations.



Jessie in Toy Story 4 (2019)

**The scene when Jessie takes the lead and strategizes to wait for Woody (Minutes 49:16)**



**Jessie:** "We're not going anywhere, if you know what I mean."

**Rex:** "Great"

**Slinky Dog:** "That's genius"

**Hamm:** "Good job, Jessie."

In Toy Story 4 (2019), Jessie demonstrates strong leadership by taking quick and decisive action when she deflates the tires of Bonnie's family camper to buy time. Her confidence and ability to think fast in a crisis highlight her intelligence and initiative. Jessie's peers appreciate her plan, praising her as "a genius," reflecting the recognition of her leadership. Her loyalty and commitment to her friends further showcase her bravery and dedication, making her an effective and calm leader under pressure.

**The scene when Jessie gets the sheriff's badge (Minute 1:26:49)**



In Toy Story 4 (2019), the scene where Woody gives Jessie the sheriff's badge symbolises a significant shift in leadership and gender roles. By passing the torch to Jessie, a strong and capable female character, the film promotes gender equality, breaking away from traditional male-centred leadership. The badge represents authority, and Woody's gesture acknowledges Jessie's readiness to lead, reinforcing her growth and competence. From a feminist perspective, this moment challenges stereotypes and highlights the importance of supporting women in leadership, while also showcasing themes of mutual respect, growth, and empowerment.

***Gender equality in Bonnie Character***

In Toy Story 4 (2019), Bonnie Anderson embodies key aspects of liberal feminism, including gender equality and individual autonomy. As the 4-year-old girl who becomes the owner of Woody and Buzz, Bonnie demonstrates her ability to make independent choices in her play, unbound by traditional gender roles. Bonnie defies stereotypical norms by engaging in a diverse range of toys, both male and female, and is not limited to traditionally feminine items. This reflects liberal feminism's advocacy for breaking down rigid gender roles, so that children can explore their identities freely. Ultimately, Bonnie serves as a symbol of gender equality in childhood, highlighting the importance of personal freedom and choice in play.



Bonnie in Toy Story 4 (2019)

**The scene where Bonnie takes Woody's badge and gives it to Jessie the female cowboy. (Minutes 08:34)**



**Bonnie:** "And the sheriff (while picking up sheriff woddy's badge) okay, bye toys!"

**Bonnie:** "Yee-haw! sheriff Jessie!"

In Toy Story 4 (2019), Bonnie's choice to play with Jessie instead of Woody and give Woody's badge to Jessie highlights the themes of gender equality and female empowerment. This action illustrates that girls can choose toys based on their interests rather than traditional gender stereotypes, promoting autonomy and self-expression. By giving Jessie the badge, Bonnie elevates her to a leadership role, symbolising the belief that women are also capable of holding positions of authority. This gesture challenges societal norms that associate courage and leadership with men, demonstrating that female characters can be inspiring role models. Bonnie's actions reflect a broader societal shift to recognise women's contributions and break down gender barriers. The moment advocates for equality and encourages young viewers to see themselves in leadership roles, the scene embodies feminist principles by promoting gender equality and recognition of women's abilities.

*How can this film influence girls about gender equality and women's empowerment?*

Toy Story 4 significantly influences girls' perceptions of gender equality and women's empowerment by showcasing strong female characters like Jessie and Bo Peep, who take on leadership roles traditionally held by males. By transitioning the sheriff's role from Woody to Jessie, the film sends a powerful message that women can excel in authority positions, challenging stereotypes that confine them to secondary roles. The portrayal of supportive relationships among female characters emphasises the importance of collaboration and friendship, inspiring girls to uplift each other. Additionally, the film encourages self-expression and authenticity, reinforcing that girls can embrace their identities without societal pressures. Overall, Toy Story 4 catalyses discussions about gender equality and empowers young viewers to believe in their potential, ultimately fostering a new generation that values equality and strives for leadership in all areas of life.

## CONCLUSION

Toy Story 4 (2019) serves as a significant cultural artifact promoting gender equality through its portrayal of strong female characters like Bo Peep, Jessie, Gabby Gabby, and Bonnie. By challenging traditional gender norms and showcasing empowered women in leadership roles, the film aligns with liberal feminist ideals that advocate for equal representation and personal autonomy. Bo Peep's transformation into a fearless leader, Jessie's elevation to authority with Woody's badge, Gabby Gabby's complex motivations for self-worth, and Bonnie's choices in play all emphasise that leadership and capability are not determined by gender. This narrative dismantles outdated stereotypes and encourages young audiences to envision a world where both women and men have equal opportunities to lead and make decisions. Overall, Toy Story 4 not only entertains but also promotes feminist values, inspiring viewers to embrace inclusivity and equality in gender roles. Future research could further explore how other animated films contribute to this discourse and influence societal perceptions of gender roles across various cultural contexts.

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## THE PORTRAYAL OF RELATIONAL AGGRESSION AS SEEN IN *THIRTEEN REASONS WHY* THE NOVEL BY JAY ASHER

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### Abstract

This study analyzes relational aggression in Jay Asher's *\*Thirteen Reasons Why\** through Burke's sociological approach. Relational aggression, a form of indirect violence intended to harm social relationships, is explored in the novel as a central theme, particularly through the experiences of the protagonist, Hannah Baker. The research examines how bullying, social exclusion, rumor-spreading, and sexual harassment significantly impact Hannah's mental health, ultimately leading to her suicide. By highlighting these dynamics, the study emphasizes the need for awareness and intervention in adolescent mental health issues. It concludes that relational aggression is not only an interpersonal problem but also a societal issue that reflects deeper power dynamics within social structures.

**Keywords:** bullying, relational aggression, sexual harassment, suicide

### INTRODUCTION

English literature is a reflection or depiction of society, and usually literature records or captures events and experiences that occur in society in the form of reflections in the form of literary elements that are converted into literary elements. A language or tradition and human traditions are represented through literary works (Masyhur et al., 2023). Aggression that seeks to harm a person's standing in a group or social ties is known as relational aggression. According to Anderson and Bushman (2002), aggression is defined as behaviour or acts meant to cause bodily or psychological harm to another person. A person may exhibit aggression in a number of ways, from overt physical acts like striking or attacking to more covert verbal or emotional ones like social manipulation, threats, or insults. Here, there is also something called relational aggression in literature, which refers to the way the author depicts forms of aggression that do not involve physical violence but are intended to damage a person's social relationships, reputation, or emotional well-being. Relational aggression is used to develop characters, especially in showing power dynamics, interpersonal conflict, and inner struggles. Relational aggression is used to develop characters, especially in showing power dynamics, interpersonal conflict, and inner struggles. For example, a character who is the perpetrator of relational aggression might be described as manipulative, vengeful, or jealous (Patricia H. Hawley, 2007). Meanwhile, the victims of this aggression are often depicted as experiencing social isolation, depression, or decreased self-confidence, as seen in the character of Hannah Baker from *"Thirteen Reasons Why."* And in literature, there is also the novel *"Thirteen Reasons Why"* by Jay Asher, which depicts various forms of relational aggression experienced by Hannah Baker, such as social exclusion, rumours, and betrayal, which ultimately contributed to her decision to commit suicide.

In the 2007 book *13 Reasons Why*, Hannah Baker experiences relational aggression in the form of bullying, sexual harassment, and suicide. Hannah recorded thirteen voice memos detailing her reasons for ending her life. These included her first kiss, a strained friendship, stalking friends, her sexual orientation, pestering the president of the student council, stealing poems, and her fondness for Clay, Justin, Bryce Walker, and Mr. Porter, the school counsellor. Given that Hannah was afraid to disclose her rapist, the author concludes that her counsellor was unable to offer any solutions to her difficulties.

The book *Thirteen Reasons Why* delves into topics such as mental health, bullying, and the consequences of one's behaviour on other people. It offers a clearer grasp of how seemingly insignificant actions may have a big impact.

Along with encouraging reflection on one's actions and academic conversations around bullying, the book also promotes empathy, communication, and sensitivity.

The contribution of this research in the field of literature is that this research can increase the understanding of how modern literature deals with themes such as mental health, bullying, and suicide. This will enrich literary studies on how contemporary social issues are integrated into literary works and how they affect readers.

In the novel *Thirteen Reasons Why*, there are several significant Relevant Social Issues Depictions: *Thirteen Reasons Why* explores social issues such as bullying, depression, emotional abuse, and suicide. In my research, it is urgent to discuss because there are several things, such as the Increase in Mental Health Cases Among Teenagers. The issues raised in *Thirteen Reasons Why*, such as bullying, depression, and suicide, reflect the increasing mental health problems among teenagers. The urgency of this research is driven by the need to understand and address these issues quickly through the medium of literature, which has a major influence on young audiences.

## **METHOD**

This research applied library research and a qualitative descriptive method in the form of narration. The narration is reflected in language. From that, this could be the way of society describes the case of relational aggression that happened to the main character in the *Thirteen Reasons Why* by Jay through the text (Mahendra & Amelia, 2020). The result of this study is in the form of narration that is supported by data collected by the writer. This method is to describe the phenomena of relational aggression towards the main character inside *Thirteen Reasons Why* by Jay Asher. By utilising the descriptive qualitative method, the researcher can present data in the form of narrations and dialogues, allowing for a comprehensive portrayal of the topic (E. Ngestirosa Endang Woro Kasih & Fajar Dani Julian Tama, 2023). In qualitative descriptive methodology, the writer focused on the content of analysis, social actions that become the representative of social life that are reflected in the main character inside the novel, because the data analysed is not aimed at accepting or rejecting the hypothesis as the quantitative method. This method is different from quantitative methodology, which is the result and the object of research focuses on numbers (Rido, 2015).

## **FINDINGS AND DISCUSSION**

This chapter will discuss the answers to the research problem formulation that represents relational aggression in Jay Asher's novel *Thirteen Reasons Why*. Several steps are taken by classifying data to find out relational aggression in the novel using Burke's sociological approach. In the initial stage before conducting the analysis, data was taken from Jay Asher's book *Thirteen Reasons Why* as the object of research. The researcher also used data that was relevant to the research, such as articles, journals, books, and previous research studies.

The data will be collected and used as reference material to support and complete the research. After that, the author classifies the data into several parts according to Relational Aggression in this novel. In the discussion below, the researcher explains Relational Aggression, especially in California, from Jay Asher's and society's perspectives. Relational Aggression has several aspects, namely bullying, sexual harassment, and suicide. All data is taken from the case of Hannah Baker as a California teenager in Jay Asher's novel *Thirteen Reasons Why*. Finally, the data will be presented as follows:

### ***Jay Asher's Perspective of Bullying***

The novel *Thirteen Reasons Why* by Jay Asher tells the story of the main female character, named Hannah Baker, who is a student at Liberty High School. Hannah Baker committed suicide because of the bullying she experienced throughout her life. The story then tells the Thirteen Reasons Why Hannah Baker committed suicide and who the 25 people were who bullied and hurt her. The novel *Thirteen Reasons Why* raises the social

theme in high schools that are prone to bullying at school. The novel also tells about emotional instability, as well as pressure from various angles that can have a depressing effect on someone who experiences mental injury due to bullying.

The researcher argues that from the bullying case that befell Hannah Baker, there was no social attention in Hannah Baker's environment towards the bullying. The researcher argues that the issue from the novel can be used as an object of analysis because it discusses bullying and is in line with the definition of bullying itself. According to research conducted by Nicki R. Crick and Jennifer K. Grotmeter (1995), bullying is defined as a form of aggression that aims to hurt or damage others. Crick and Grotmeter emphasise more on a form of aggression that is different from that usually discussed in bullying research, namely relational aggression Nicki R. Crick and Jennifer K. Grotmeter, 1995). This behaviour includes deliberate intention to hurt others with repetition and over a long time, causing an imbalance of power so that victims have difficulty defending themselves effectively (Cowie & Jennifer, 2008).

The quotation shows the first bullying felt by Hannah Baker. At that time, a senior student, named Justin Foley, spread false rumours about Hannah. Justin bragged and told people that he kissed Hannah. However, Hannah was a new and junior student. As a junior, Hannah suddenly became famous because of the false rumours. The effect of bullying caused by the rumour could be seen in the novel on page 23.

*I know what you're all thinking. Hannah Baker is a slut.  
(Asher, 2007, p. 23)*

The researcher assumed that it could be considered a type of bullying because it hurt Hannah's feelings. The stranger said something impolite, and it happened exactly after Hannah's scandal with Justin, which made the researcher agree that the quotation above showed the bullying case of Hannah. Through the quotation above, the researcher could see that Hannah was subjected name-calling, as she was called a "bitch" and "slut" by everyone in the town, even though it was not her schoolmate. The false rumour spread fast in the town. No one knew the truth, yet everyone scolded, reviled, and ridiculed Hannah for the false rumour.

Anyone who took the false rumour seriously in the story decided to leave Hannah Baker instead of seeking the truth. She started to lose touch with certain people, which demonstrates the conduct of bullying. Jay Asher offers a picture of how bullying occurs, especially in school, which is produced by false rumours. *Thirteen Reasons Why*, Jay Asher's critically acclaimed debut novel, is available on bookshelves worldwide. This book tells the compelling tale of a young girl who is driven to take her own life. Asher was inspired to write the novel by a close cousin who had tried to commit suicide. Asher used this young woman's mental state and thoughts to help him write *Thirteen Reasons Why* because she attempted suicide at roughly the same age as Hannah Baker, the book's main character (Ellam, 2014). According to Asher, *Thirteen Reasons Why* addresses themes about teenagers (Ellam, 2014). The narrative, therefore, has application to current events.

A report by Benson in 2021 found that California, where *Thirteen Reasons Why* is set, has the largest bullying problem compared to other states (Benson, 2021). Bullying in California mostly occurs in schools. It was noted that 23.5% of high school students in California have been victims of bullying, making California the state with the highest number of bullying cases (Benson, 2021).

This information is consistent with Hannah Baker's experience, who was bullied while attending Liberty High School in California. Hannah lost her ties with several individuals in her life, such as her fiancé and friends, as a result of the bullying and untrue rumours she endured. As stated below, it can be found on pages 29–30 of the book.

*I can still see Justin huddled among his friends at school.  
I remember Hannah walking by, and the whole group stopped talking.*

*They averted their eyes. And when she passed, they started laughing.  
Watching Justin and his friends that day,  
I got the sense that there was more to her than I knew.  
Then, later, I heard about her getting felt up at rocket slide.  
And she was so new to school that the rumors  
overshadowed everything else I knew about her.  
Hannah was beyond me, I figured. Too experienced to even think about me.*

*(Asher, 2007, p. 29-30)*

The article observes Justin and his friends' behavior toward Hannah, noting how they stop talking and avert their eyes as she walks by, only to laugh once she passes. This subtle act of social exclusion reflects the group's discomfort and judgment, likely fueled by rumours about Hannah. The narrator recalls hearing gossip about her being "felt up" at a playground, and how these rumors have changed his perception, causing him to see her as "too experienced" and distant.

In summary, the article highlights the negative effects of social dynamics rooted in gossip and exclusion. It stresses the need for more empathy and understanding in relationships, especially in schools. By addressing these issues, we can create more supportive environments where people are appreciated for who they truly are instead of being judged by harmful rumors. Hannah's story serves as a reminder of the importance of positive peer relationships and the need for compassion in navigating social challenges.

*The first to drop out was Alex. We were friendly when we saw each other in the halls, but it never went by beyond that. At least, with me it didn't. Now down to the two of us, Jessica and me, the whole thing changed pretty fast. The talks become chitchat and not much more. Then, Jessica stopped going, and though I went to Monet's a few more times hoping one of them might wander in, eventually I stopped going, too.*

*(Asher, 2007, p. 63)*

Hannah Baker talks about her damaged friendships with her pals in the aforementioned remark. Alex was the first buddy to cut ties with Hannah. It is revealed throughout the book that Hannah and Alex had a close relationship. However, after word got out about Hannah and Justin, Alex abruptly withdrew. Hannah also lost Jessica in addition to this. Jessica was a close friend of Hannah's as well. They used to hang around and chat a lot, but after the rumour, everything was different. They used to hang out and chat all the time, but after the gossip, things were different.

In addition, Jay Asher's description of Hannah and Jessica's circumstances highlights another instance of social and psychological bullying. Before Jessica met Hannah, she detested and even made fun of her since Alex, her boyfriend, had told everyone that Hannah had the greatest ass. Everyone began to stare at Hannah strangely and make fun of her as a result. Hannah experienced psychological and social bullying as a result of Jessica and other individuals.

### ***Sexual Harassment in the Novel Thirteen Reasons Why***

Sexual harassment is the second topic that will be covered to examine how Jay Asher depicts relational aggression in *Thirteen Reasons Why*. A 2003 research defined sexual harassment as men acting in a non-reciprocal manner that forces women to subordinate their responsibilities as working women. Stated differently, sexual harassment occurs when a male engages in unethical behaviour towards a woman. Rape, forced dating, making sexual advances, and having sexual conversations with a woman without her consent are examples of sexual harassment behaviours (Wigati, 2003). Sexual harassment is another subject that the book *Thirteen Reasons Why* explores to illustrate adolescent life.

Hannah experienced sexual harassment in addition to psychological and social persecution after she was voted the woman with the best butt. Hannah was subjected to sexual harassment, as evidenced by the way Alex selected her as the woman with the finest butt and the way other guys began ogling her butt. Hannah experienced verbal and physical forms of sexual harassment as a result of the bullying, but there was also one instance of genuine sexual harassment. According to the story, Hannah happened to run into a man from her school when she went to the supermarket to make a purchase. She was agitated as the man abruptly grabbed her behind. The novel's pages 47, 48, and 52 illustrate this.

*"Hey Wally, guess what?" His breath came from just over my shoulder. My backpack was resting on the counter while I zipped it shut. Wally's eyes were focused down, just beyond the edge of the counter, near my waist, and I knew what was coming. A cupped hand smacked my ass. And then, he said it. "Best Ass in the freshman Class, Wally. Standing right in your store!" (Asher, 2007, pp. 47-48)*

The aforementioned quotation indicates that sexual harassment is not regarded as harassment because the victim of the behaviour did so in a lighthearted and carefree manner. Hannah Baker's classmates appeared to view her negative demeanour as a way of saying "hi!" to their pals, as evidenced by the comment above. Sexual harassment is a widespread occurrence that can be committed by anyone, married or single. Because sexual activity is frequent, especially among teenagers, some people interpret sexual harassment as not being harassment (Taylor, 2022).

*Alex, am I saying your list gave him permission to grab my ass? No. I'm saying it gave him an excuse. And an excuse was all this guy needed. And when this guy saw me upset, did he apologize? 38 No. Instead, he got aggressive. There are some sick and twisted people out there, Alex –and maybe I'm one of them- but the point is when you hold people up for ridicule, you have to take responsibility when other people act on it. (Asher, 2007, p. 52-53)*

According to the remark above, when Hannah and the guy met at the store, the guy was a recent graduate of her school. Then, when they got close, the guy gave Hannah a quick slap on the butt with his hand. As he was saying this, the guy mentioned that Hannah had won the freshman class poll for best butt. According to the researcher, the quote provides unambiguous proof of Hannah Baker's harassment's cause. It was due to the voting, which was conducted without notice or consent and is likewise seen as sexual harassment. Hannah then experienced even more severe sexual harassment as a result of that. This type of harassment is physical and is also known as verbal relational aggression. It involves someone touching Hannah's private areas without her permission. The fact that the man thought he had permission to sexually assault Hannah illustrates how dominant men are in society. Additionally, Hannah said that the list and voting were the source of the harassment, since they inexplicably granted the person the authority to harass Hannah further.

Sexual harassment can happen when the victim doesn't provide their consent. However, sexual harassment occurs when society fails to recognize whether sexual activity is consenting or not (Lindsey, 2020). As a result, the type of relational aggression that arises in teenagers around sexual harassment is evident in the novel's students, specifically in Hannah's bullying by her buddy Marcus Cooley. The novel's pages 141 and 142 detail Hannah's issue with Marcus.

*I stopped laughing. I nearly stopped breathing. But I kept my forehead against your shoulder, Marcus. There was your hand, on my knee. From out of nowhere. The same way I was grabbed in the liquor store. "What are you doing?" I whispered. "Do you want me to move it? You asked. I didn't answer. (Asher, 2007, p. 141)*

It is clear from the story above that Hannah's buddy once more harassed her sexually. Despite being severely scarred by the harassment she had previously encountered, Hannah is described in the novel as trying to trust someone in order to give them a chance. Hannah accepted Marcus Cooley's invitation to date because he was deemed deserving of her at the time. Marcus, on the other hand, exploited Hannah and sexually attacked her. The comment that follows goes into further detail about the sexual harassment that took place.

*And I couldn't look away, as your fingertips caressed my knee...and started moving up Your shoulder rotated and I lifted my head, but now your arm was behind my back and pulling me close. And your other hand was touching my leg. My upper thigh. (Asher, 2007, p. 142)*

The researcher can infer from the aforementioned comment that Hannah grew afraid when she spotted a male. Because of the best ass's voice, she felt traumatised, fearing that she might experience the same thing that happened to her in the booze store. Hannah was hanging out with her friends when Marcus, a buddy from school, unexpectedly approached her, as the aforementioned remark illustrates. Suddenly, and for no apparent reason, Marcus put his hand on Hannah's knee. Furthermore, it went on till Marcus' arm was ultimately behind Hannah's back, and his other hand made contact with her upper thigh. From this, it is clear that Hannah was the victim of sexual harassment (a form of aggression), which occurs when men act arbitrarily toward women.

### ***Suicide Occurs Among Teenagers***

Suicide is the next issue involving youth. According to Piaget's view, Western youths will experience a period of argumentation and rebellion prior to developing logical thinking skills as adults. Emile Durkheim also published *Le Suicide* in 1897, which included his examination of the social phenomena of suicide. He attempted to utilise sociology to examine the phenomenon of suicide by contrasting the two. There is a relationship between two groups' suicide rates in society. Social factors influence why people commit suicide and why some groups have higher suicide rates than others, according to Durkheim. He assumed that someone could be influenced by outside factors to create psychological issues that could result in suicide or self-destruction. He tried to demonstrate in this study how sociology may be used to explain how individuals engage with society.

The story of the book indicates that Hannah Baker had several issues with her family and acquaintances. For the reasons she revealed on the tape she made before ending her own life. This is demonstrated by the lack of societal norms, values, and trust. These elements are critical to society's sound social development. Hannah's indicator of changes in personality. Hannah has been referred to as the "long-haired girl" since her first day of school, according to the book. After being sexually attacked by Marcus Cooley, she abruptly chopped off the majority of her hair. The novel's page 163 illustrates this.

*I cut my hair the very day Marcus Cooley and I met at Rosie's. Wow! That's weird. All those warning signs they tell us to watch out for, they're true. I went straight from Rosie's to get my hair cut. I needed a change, just like they said, so I changed my appearance. The only thing I still had control over. Amazing. (Asher, 2007, p. 163)*

Quotations describing Hannah's symptoms of actual suicide. The accident she had with Marcus Cooley, who at the time sexually assaulted her, destroyed her. She subsequently cut her hair short as a result of the trauma she had endured. This is regarded by researchers as Hannah's suicidal behaviour. She wanted to get rid of herself, so she tried to modify who she was. She used to be known as a long-haired girl at school, but she shaved her hair short to shed her identity following the sexual abuse she endured.

Statistics show that Hannah's haircut was a suicide warning indicator. To demonstrate to the world that she had a purpose, she abruptly transformed the way she looked. She cropped her hair to demonstrate that she was capable of more than what she typically accomplished. She can take everything she has, including her own life, as symbolised by cutting her hair. But, as the book and the aforementioned remark demonstrate, society, which calls on people to change, does not appear to understand that Hannah chopped off her hair because she acts suicidally and uses it as a kind of self-control.

Through the aforementioned quotation, researchers observe how society is less cognizant of and concerned about Hannah. Hannah exhibits symptoms of distress, although despite this, she continues to get negative remarks and even sexual harassment. Based on this statement, it can be concluded that Hannah engaged in aggression when she attempted suicide. A survey that indicated that young teenagers committed 21 more suicides in 2020 alone—a number that keeps rising annually—was the result of the public's lack of awareness of the problem (Lund, Tomsich, Schleimer, & Pear, 2023). Accordingly, scholars think that what Jay Asher explains in *Thirteen Reasons Why* is accurate.

Hannah also displayed further suicidal behaviour indicators. When Hannah relinquished possession at the last moment, she displayed a second suicide warning sign. It is stated in the novel that she handed her school bike to one of her classmates, Tony. Giving her something she's already used has its significance. Hannah acknowledged that she was no longer in need of it. The novel's page 232 illustrates this.

*"She came over my house," Tony says. "Hannah. And that was my chance." "For what?" "Clay, the signs were all there." He says. "She wanted me to have it." He says. "she was done with it. When I asked for a reason, she just shrugged. She didn't have one. But it was a sign. And I missed it." I summarize a bullet point from the handout at school. "Giving away possessions." (Asher, 2007, p. 233-234)*

The researcher can see Hannah's suicide plan from the aforementioned quote. It occurred as a result of Hannah unexpectedly giving her buddy her bike, which she always used. Tony, the guy Hannah donated the bike to, recognised that Hannah's actions were a symptom of her suicidal behaviour after she committed suicide. Tony claimed in the quote that he was unaware of the notice when Hannah handed him her bike, despite the fact that she only owned one.

The necessary selfish suicide includes Hannah's suicide. Durkheim argues that this is explained by the fact that both of the main characters choose to terminate their lives by killing themselves. In actuality, a lack of relationships and social support had a greater impact on Hannah Baker's death. This led to his social isolation. He murdered himself to end his meaningless life since he felt like he didn't belong to anyone. He therefore committed suicide in an attempt to put an end to his issues and depression.

## **CONCLUSION**

The conclusion of this study analysing Jay Asher's "Thirteen Reasons Why" illustrates how relational aggression, carried out through non-physical behaviours such as gossip, exclusion, and slander, plays an important role in the social life of adolescents. Hannah Baker, the main character in this novel, becomes a victim of various forms of relational aggression that ultimately influence her tragic decision to commit suicide. This study emphasises that acts of relational aggression are often caused by an imbalance of power and wrong social dynamics, which worsen the victim's mental condition. This novel also shows that relational aggression can occur in various forms, such as exclusion, spreading rumours, and verbal bullying, all of which lead to serious psychological impacts on the victim. Through this analysis, it can be concluded that the proper handling of relational aggression in the school environment is very important to prevent negative impacts on adolescent mental health. This novel also shows that relational aggression can occur in various forms, such as exclusion, spreading rumours, and verbal bullying, all of which lead to serious psychological impacts on the victim. Through this analysis, it can be concluded that the proper handling of relational aggression in the school environment is very important to prevent negative impacts on adolescent mental health.

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## EXPLORING UNIT AND STRUCTURE SHIFTS IN TRANSLATING CULTURAL NARRATIVES: A CASE STUDY OF *BAWANG MERAH BAWANG PUTIH*

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### Abstract

This article investigates the application of translation shifts in the English translation. It is taken from the Indonesian folktale *Bawang Merah Bawang Putih*. Translation shifts are critical in adapting linguistic elements between the source and target languages while preserving meaning and cultural nuances. It is particularly unit and structure shifts as conceptualised by Catford (1965). The primary aim of this research is to analyse how these shifts contribute to the accurate and culturally appropriate translation of literary texts. This study seeks to provide insights into the strategies used by translators to bridge linguistic and cultural gaps. At the same time, it is ensuring that the narrative and emotional depth of the source text are maintained in the target language. The research employs a qualitative descriptive method which is utilizing document analysis to examine the Indonesian folktale and its English translation. Data collection involved identifying and categorising instances of unit and structure shifts based on Catford's theoretical framework. The analysis focused on shifts that impact the preservation of meaning, narrative coherence, and cultural context within the translation. The findings show that unit shifts are effective in adapting words and phrases to align with the grammatical and stylistic norms of the target language. It enhances readability and maintains cultural specificity. On the other hand, structure shifts facilitate the reorganisation of complex sentence structures, improving narrative flow and grammatical accuracy. These findings underline the importance of strategic translation shifts in producing translations that are both linguistically accurate and culturally resonant. The study contributes to the broader field of translation studies, especially the significance of adaptive translation strategies, and offers a practical model for handling culturally rich texts.

**Keywords:** cultural adaptation, literary translation, structure shifts, translation shifts, unit shifts

### INTRODUCTION

In an increasingly globalised world, effective communication across linguistic and cultural boundaries has become essential. Translation serves as a crucial tool in facilitating the exchange of ideas, information, and cultural values among diverse communities. Beyond the simple replacement of words, translation involves complex cognitive and linguistic processes (Baker, 2018; Susini et al., 2019). It is aimed at conveying meaning, tone, and context from the source language (SL) to the target language (TL). This process requires not only linguistic competence but also a deep understanding of cultural nuances and communicative intent. Translators must navigate linguistic disparities to produce a translation accurate and culturally appropriate (Nur Fitria, 2024; Sihite, Sari, Siregar, Tangkas, 2024). One of the critical aspects of this intricate process is the phenomenon known as translation shifts. The shifts refer to the changes that occur when translating a text from one language to another (Catford, 1965; Larson, 1998).

Translation shifts are inevitable due to structural, lexical, and grammatical differences between languages. Catford (1965) introduced a systematic approach to understanding these shifts by categorising them into level shifts and category shifts. Level shifts involve transitions between grammatical and lexical forms, while category shifts encompass structural shifts, class shifts, unit shifts, and intra-system shifts. These shifts are not arbitrary. They are strategic adaptations necessary to maintain equivalence in meaning and functionality between the source and target texts. Understanding and analysing these shifts is vital for improving translation quality. They reveal how

translators handle linguistic discrepancies and cultural contexts to achieve coherent and natural translations (Aziz & Adika, 2024; Ikhwan Zuhdi & Dadang Sunendar, 2022; Saputra & Darto, 2020).

Despite the foundational theories on translation shifts, practical challenges stand in translating culturally rich texts, such as folktales. Folktales are embedded with cultural values, idiomatic expressions, and narrative styles unique to their originating cultures. Translating such texts requires careful adaptation to ensure that the cultural essence and intended meaning are preserved. The complexity of this task raises the problem for translators to manage shifts in translation. It happens particularly in texts with deep cultural significance (Newmark, 1988; Sunani, Napu, Saud, 2022; Venuti, 2021). Specifically, this study addresses the problem of identifying and analysing translation shifts in the English translation of the Indonesian folktale *Bawang Merah Bawang Putih*.

To address this issue, a detailed examination of the types of translation shifts occurring in the translation of *Bawang Merah Bawang Putih* is necessary. Focusing on Catford's (1965) framework of translation shifts, this research aims to uncover the way the shifts contribute to or hinder the faithful transfer of meaning and cultural context. It is particularly for structural and unit shifts. The analysis provides a clearer understanding of the strategies used by translators to navigate linguistic and cultural differences. Furthermore, it also highlights the importance of adaptive translation techniques that prioritise both linguistic accuracy and cultural sensitivity (Zuhdi & Sunendar, 2022; Kembaren et al., 2023; Wijaya et al., 2024).

A general solution to this problem involves adopting translation strategies that prioritise dynamic equivalence over formal equivalence as proposed by Nida and Taber (1982). Dynamic equivalence focuses on conveying the intended meaning and emotional resonance of the original text rather than adhering strictly to its form. Specifically, applying Catford's classification of translation shifts can offer a structured approach to managing linguistic variations. Additionally, integrating cultural translation strategies ensures that the target audience fully comprehends the cultural nuances embedded in the source text. This combination of theoretical and practical approaches can significantly enhance translation quality, particularly for culturally rich texts like folktales (Aziz & Adika, 2024; Larasati & Rasikawati, 2022).

More specifically, this research employs a qualitative content analysis method. The method is systematically identifies and analyses translation shifts in the selected text. By comparing the source and target texts, this study categorises the types of shifts and evaluates their impact on the overall meaning and cultural representation of the story. This method allows for a nuanced examination of translators' efforts to manage complex linguistic structures and cultural references. It also provides a detailed understanding of the translation process. Meanwhile, it is highlighting both effective strategies and potential pitfalls in translating culturally significant narratives (Baker, 2018; Larson, 1998; Newmark, 1988; Venuti, 2021).

Several studies have explored the concept of translation shifts in various contexts. Nurmalia et al. (2021) examined unit shifts in the translation of the novel *The Sea of Monsters*. The study found that unit shifts constituted 65% of the total shifts. It indicates a strong reliance on this type of shift to maintain equivalence between the source and target texts. Similarly, Saputra and Darto (2020) analysed dialogue translation shifts in Ahmad Tohari's *Karyamin's Smile* and identified structure and unit shifts as the most prominent. It is significantly influencing the emotional expression and communicative intent of the dialogues. Ariefyanti and Gunawan (2018) focused on structural shifts in the English-Indonesian translation of *The Fault in Our Stars*. It shows that structural shifts, particularly in nominal and verbal groups, slightly alter meaning. However, it is necessary for grammatical coherence. These studies underscore the critical role of translation shifts in achieving both linguistic and cultural fidelity in translated texts.

Further research by Subagia and Mahayana (2018) on structure shifts in Indonesian-English translations of bilingual folklores highlighted the frequent occurrence of shifts at the phrase, clause, and sentence levels. They emphasised that structural shifts are essential for aligning grammatical structures between languages while preserving meaning. Situmorang and Afriana (2019) analysed unit and structure shifts in *A Little Princess* and demonstrated that these shifts were facilitated by natural and coherent translations. Additionally, Simamora (2022) examined unit shifts in the subtitle translation of the movie *Moonlight*. It described shifts across linguistic ranks that improved the readability and cultural appropriateness of the subtitles. Collectively, all studies provide a comprehensive understanding of the various types of translation shifts and their implications for translation quality.

The primary aim of this research is to analyse the types and functions of translation shifts in the English translation of the Indonesian folktale *Bawang Merah Bawang Putih*. Identifying and categorising the shifts based on Catford's framework, this study seeks to understand the shifts that affect the preservation of meaning and cultural context. Additionally, this research aims to contribute to the broader field of translation studies by offering insights into

effective translation strategies for culturally rich texts. Ultimately, this study aims to enhance the quality of translations by promoting adaptive and culturally sensitive translation practices.

Although previous studies have extensively explored various types of translation shifts in novels, dialogues, and subtitles, limited research has been conducted on the application of translation shifts in culturally rich folktales, particularly in Indonesian folklore. Existing studies have focused predominantly on structural and unit shifts in literary texts. However, it has not yet been investigated on shifts that impact the conveyance of cultural values and narrative integrity in folktale translations. This gap highlights the need for research that specifically addresses the complexities and challenges of translating culturally embedded texts. The translated text, such as *Bawang Merah Bawang Putih*, can describe on preserving cultural context and narrative meaning is crucial.

This research offers a novel contribution to translation studies. It focuses on the analysis of translation shifts in the English translation of the Indonesian folktale *Bawang Merah Bawang Putih*. Unlike previous studies that mainly examined novels and dialogues, this study uniquely emphasises the role of translation shifts in maintaining cultural and narrative fidelity within folktale translation. Referring systematically to analyses of both unit and structural shifts using Catford's (1965) theoretical framework, this research provides new insights on translators to navigate linguistic and cultural challenges. This study also underscores the importance of integrating adaptive translation strategies to achieve culturally sensitive and contextually accurate translations, which fills a significant gap in the current body of knowledge.

## **METHOD**

The data source for this research is the bilingual Indonesian folktale *Bawang Merah Bawang Putih*. It was obtained from an online article. This folktale serves as the primary material for analysing translation shifts. It provides rich linguistic and cultural content for examination. The English translation of the folktale is used as the target text. It enables the identification of translation shifts between the source and target languages.

The method of data collection employed in this study is the document method. This technique involves systematically gathering the original Indonesian text and its English translation from online sources. The collected texts are thoroughly examined to identify examples of translation shifts. The shifts were particularly focusing on unit and structural shifts based on Catford's (1965) theoretical framework.

For data analysis, this research applies a qualitative descriptive method. The analysis begins with a detailed reading of both the source and target texts. It was to identify and categorise instances of translation shifts. The classification of shifts, including structural and unit shifts, guides the analysis. Identified shifts were then examined to assess their impact on meaning transfer and cultural adaptation in the translation process.

In presenting the data, the study utilised a systematic presentation method. Identified shifts were organised into tables that display examples of the source language text alongside their translated counterparts. These tables were followed by detailed explanations of the types of shifts observed and their implications for the translation's accuracy and cultural appropriateness. This structured presentation ensures clarity and coherence in reporting the research findings.

## **FINDINGS AND DISCUSSION**

The section of findings and discussion is separately into two sections. The first section discusses the shifts, namely unit shifts and structure shifts. Each of the shifts is explained descriptively under the presentation of a table for both the source language (SL) in Indonesian and the target language (TL) in English. The second section describes further discussion on the findings. The discussion is based on the data presented in the findings, and it is supplemented by additional discussion from previous literatures that discuss shifts in translation.

*Unit Shifts*

There are five data points of unit shifts presented in the following. Each represents the unit shifts procedure applied in translating from Indonesian (SL) into English (TL). The first table configures three data at once to present the phenomenon of shift in a similar situation. Meanwhile, other tables only require one data to be explained.

Table 1. Unit Shifts Data 1

SL	TL
<b>Bawang Putih</b> tidak pernah meninggalkan ayahnya sendirian, tetapi Tuhan berkehendak lain, ayahnya meninggal dunia.	<b>She</b> never left her father alone, but then God decided differently, her father died.
Bawang Putih <b>tidak pernah</b> meninggalkan ayahnya sendirian, tetapi Tuhan berkehendak lain, ayahnya meninggal dunia.	She <b>never</b> left her father alone, but then God decided differently, her father died.
Bawang Putih tidak pernah meninggalkan ayahnya sendirian, tetapi Tuhan berkehendak lain, ayahnya <b>meninggal dunia</b> .	She never left her father alone, but then God decided differently, her father <b>died</b> .

The first table presents multiple examples of unit shifts from word-level to phrase-level translations. For instance, the English sentence *She never left her father alone, but then God decided differently, her father died*, is translated into Indonesian as *Bawang Putih tidak pernah meninggalkan ayahnya sendirian, tetapi Tuhan berkehendak lain, ayahnya meninggal dunia*. This translation involves a unit shift. The unit shift happens when the English clause is adapted into a more culturally resonant phrase in Indonesian. It reflects Catford's (1965) concept of unit shift. Such shifts are necessary to achieve naturalness and coherence in the target language (Nurmalia et al., 2021). The translator's choice to expand certain expressions ensures that the cultural and emotional nuances of the source text are maintained. It is also aligned with dynamic equivalence strategies (Nida, 1982).

Table 2. Unit Shifts Data 2

SL	TL
<b>Tidak disangka-sangka</b> , ketika Bawang Putih membelah labu, isinya penuh dengan perhiasan yang berkilau dan mahal.	<b>Surprisingly</b> , when she split the pumpkin, there was full of sparkling and expensive jewellery inside.

The second table exemplifies descriptive expressions that are translated with unit shifts. The Indonesian sentence *Tidak disangka-sangka, ketika Bawang Putih membelah labu, isinya penuh dengan perhiasan yang berkilau dan mahal*, is translated into English as *Surprisingly, when she split the pumpkin, it was full of sparkling and expensive jewellery inside*. This unit shift involves modifying the structure from an English clause to an Indonesian phrase. The modification provides cultural relevance and narrative flow. According to Saputra and Darta (2020), such shifts are effective in preserving the text's expressive function. This strategic adaptation also illustrates the role of translators in negotiating between source and target language systems to ensure equivalence in meaning.

Table 3. Unit Shifts Data 3

SL	TL
Bawang Putih melakukan seluruh pekerjaan seperti membersihkan rumah, memasak, mencuci baju, dan mencari <b>kayu bakar</b> atas perintah Ibu tirinya.	Bawang Putih did all the work such as cleaning the house, cooking, washing clothes and looking for <b>firewood</b> that was ordered by her stepmother.

The third table highlights another example of unit shifts in action. The sentence of SL *Bawang Putih melakukan seluruh pekerjaan seperti membersihkan rumah, memasak, mencuci baju, dan mencari kayu bakar atas perintah Ibu tirinya* is translated into TL as *Bawang Putih did all the work, such as cleaning the house, cooking, washing clothes and looking for firewood that was ordered by her stepmother*. Here, the translator condenses multiple English verbs into cohesive phrases in Indonesian. It reflects a shift in linguistic units that prioritises clarity and readability (Ariefyanti & Gunawan, 2018). This adaptation emphasises the translation shifts that contribute to narrative coherence while maintaining the source text's original intent. The data in Table 3 also explains the change from high level to low level in the unit shift. The phrase *kayu bakar* in SL is considered high-level since it is formed in a phrase. However, it changes into low-level in TL *firewood* since it becomes a word. This changing from phrase into word in translation shows another layer of unit shift. It can describe how the unit changes from high to low levels or vice versa.

Table 4. Unit Shifts Data 4

SL	TL
Hal tersebut membuat Bawang Putih menjadi semakin kurus, hingga tiba waktu saat ayahnya jatuh sakit, dia sangat sedih karenanya.	It made Bawang Putih's body became thinner until <b>her father</b> fell ill, she was very sad because of it.

The fourth table provides insight into the complex sentence structures are simplified through unit shifts. The English sentence *It made Bawang Putih's body became thinner until her father fell ill, she was very sad because of it* is the result of translation from Indonesian *Hal tersebut membuat Bawang Putih menjadi semakin kurus, hingga tiba waktu saat ayahnya jatuh sakit, dia sangat sedih karenanya*. This translation demonstrates a unit shift. The shift happens when the complex sentence in the source language is broken down into simpler and it is more concise expressions in the target language. This strategy aligns with Catford's (1965) concept of unit shifts which allows translators to adapt sentence structures for better readability and coherence in the target language. The simplification in the translation facilitates the flow of the narrative. Meanwhile, it is also preserving the emotional depth of the source text (Subagia & Mahayana, 2018). This strategic adaptation effectively captures the emotional nuance and conveys the intended meaning without overcomplicating the target text structure.

Table 5. Unit Shifts Data 5

SL	TL
Bawang Putih melakukan seluruh pekerjaan seperti membersihkan rumah, memasak, mencuci baju, dan mencari kayu bakar atas perintah Ibu tirinya.	Bawang Putih did all <b>the work</b> such as cleaning the house, cooking, washing clothes and looking for firewood that was ordered by her stepmother.

The fifth table continues to highlight the application of unit shifts in managing lists of actions. The English sentence *Bawang Putih did all the work, such as cleaning the house, cooking, washing clothes and looking for firewood that was ordered by her stepmother*, is rendered from the SL of Indonesian *Bawang Putih melakukan seluruh pekerjaan seperti membersihkan rumah, memasak, mencuci baju, dan mencari kayu bakar atas perintah Ibu tirinya*. This translation demonstrates multiple actions that are grouped into a cohesive list. The cohesive emphasises fluidity and clarity. According to Situmorang and Afriana (2019), unit shifts are essential for condensing and restructuring information to match the syntactic and stylistic conventions of the target language. By translating a list of actions into a more unified structure, the translator ensures that the narrative remains engaging and accessible. At the same time, it maintains the logical sequence of tasks while adhering to cultural and linguistic norms. This approach is crucial for preserving the intended meaning and improving the overall readability of the translation.

### Structure Shifts

This section exemplifies the structure shifts in translating the Indonesian structure into English. Each piece of data is presented in a table that has Indonesian and English sentences. The data is then explained descriptively to the phenomenon of structure shift in translation.

Table 6. Structure Shifts Data 1

SL	TL
"Setiap pagi, Ibu tiri dan Bawang Merah saling bergantian meneriaki Bawang Putih untuk meminta dicucikan bajunya, tetapi tidak memberikan waktu yang cukup, dan bahkan akan marah padanya karena kelaparan."	"Every morning, her stepmother and Bawang Merah took turns shouting at Bawang Putih to wash their clothes, yet they did not give her enough time to finish, and would even get mad because of their starvation."

The first table illustrates a structural shift. The Indonesian sentence *Setiap pagi, Ibu tiri dan Bawang Merah saling bergantian meneriaki Bawang Putih untuk meminta dicucikan bajunya, tetapi tidak memberikan waktu yang cukup, dan bahkan akan marah padanya karena kelaparan* is translated into English as *Every morning, her stepmother and Bawang Merah took turns shouting at Bawang Putih to wash their clothes, yet they did not give her enough time to finish, and would even get mad because of their starvation*. This translation demonstrates a structural shift in sentence construction. It reflects Catford's (1965) category shift, particularly the structure shift. The original Indonesian sentence presents a series of coordinated actions with a complex clause structure. Meanwhile, the English translation simplifies this into a more linear narrative. This structural adjustment allows for a more natural and coherent flow in English while preserving the meaning. According to Saputra and Dart (2020), such shifts are essential for maintaining clarity. It also ensures that the translation aligns with the grammatical conventions of the target language. The shifts also provide readability without losing the original intent.

Table 7. Structure Shifts Data 2

SL	TL
“Mereka diminta untuk membantu nenek mengerjakan hal yang sama seperti Bawang Putih dan memilih labu yang besar setelahnya, namun mereka tidak mematuhi nasihat nenek”	“They were asked to help the grandmother doing the same work as Bawang Putih and chose the large pumpkin afterwards, but did not obey the grandmother’s advice.”

The second table highlights another example of structural shifts. The Indonesian sentence *Mereka diminta untuk membantu nenek mengerjakan hal yang sama seperti Bawang Putih dan memilih labu yang besar setelahnya, namun mereka tidak mematuhi nasihat nenek* is translated into English as *They were asked to help the grandmother doing the same work as Bawang Putih and chose the large pumpkin afterwards, but did not obey the grandmother’s advice*. This translation involves a structural shift where the complex clause in the source language is divided into simpler clauses in the target language. The restructuring aligns with Catford's (1965) notion of structure shifts. It leads to smoother comprehension in English. As noted by Ariefyanti and Gunawan (2018), breaking down complex structures into simpler components is an effective strategy. It is effective to ensure clarity and naturalness in translation. This shift helps to maintain the logical sequence of actions and ensures that the narrative remains accessible and engaging for the target audience.

Table 8. Structure Shifts Data 3

SL	TL
Tidak disangka-sangka, ketika Bawang Putih membelah labu, isinya penuh dengan perhiasan yang berkilau dan mahal.	Surprisingly, when she split the pumpkin, there was full of sparkling and expensive jewellery inside.

The third table demonstrates a structural shift in translating descriptive content. The Indonesian sentence *Tidak disangka-sangka, ketika Bawang Putih membelah labu, isinya penuh dengan perhiasan yang berkilau dan mahal* is translated into English *Surprisingly, when she split the pumpkin, there was full of sparkling and expensive jewelry inside*. Here, the shift involves rearranging the syntactic structure to conform to English grammatical norms. The Indonesian phrase employs a fronted adverbial to emphasise surprise. The English version integrates the adverbial phrase more fluidly into the sentence structure. This structural shift, as discussed by Subagia and Mahayana (2018), allows for greater narrative flow and coherence in the target language. By adapting the sentence structure, the translator effectively conveys the original surprise and maintains the descriptive richness of the source text. It also provides structure shifts which can enhance the target text’s readability and emotional impact.

**Discussion**

The findings of this study reveal the prominent role of unit shifts and structure shifts in achieving accurate and culturally appropriate translations of the Indonesian folktale *Bawang Merah Bawang Putih*. According to Catford (1965), unit shifts occur when translation involves changes in the linguistic rank between the source language (SL) and the target language (TL), such as translating a word into a phrase or vice versa. This phenomenon is observed in the translation of descriptive and narrative elements within the folktale. The translator often employed unit shifts to adapt idiomatic expressions and cultural nuances for the target audience. It ensures the preservation of meaning while adhering to English grammatical norms. This strategy aligns with Nurmalia et al. (2021), who emphasised that unit shifts are crucial for maintaining narrative coherence and conveying cultural specificity in translation. The adaptive use of unit shifts effectively bridges linguistic disparities and enhances the overall readability and comprehension of the translated text.

Similarly, structure shifts are identified as essential for aligning the grammatical structures of the source and target languages. Catford (1965) defines structure shifts as changes in grammatical structure without altering the semantic content of the text. In the analysed data, structure shifts were applied to reorganise complex Indonesian sentence structures into simpler and more fluid English constructions. The shift is facilitated to smoother narrative progression and improved clarity for the target audience. As noted by Saputra and Darto (2020), structure shifts are particularly effective in simplifying complex information and ensuring grammatical congruity between languages. By restructuring clauses and reordering sentence components, the translator preserves the original story's intent and emotional tone. It also demonstrates the significance of structure shifts in producing natural and coherent translations.

The combination of unit and structure shifts stresses the translator's strategic approach in managing linguistic and cultural differences. Translating culturally embedded texts like folktales presents unique challenges. It is due to

idiomatic expressions and culturally specific references that may not have direct equivalents in the target language. The translator's decision to apply both unit and structure shifts allows for the retention of cultural authenticity while ensuring linguistic accuracy. This dual strategy mirrors findings by Situmorang and Afriana (2019), who argue that the integration of multiple shift types enhances the effectiveness of translation by addressing both linguistic structure and cultural context. The balance between literal translation and adaptive shifts illustrates the translator's ability to mediate between languages and cultures, which is ultimately enriching the target audience's reading experience.

Moreover, the findings highlight the practical implications of Catford's theory in real-world translation scenarios. The strategic application of unit and structure shifts demonstrates the translator's role as both a linguistic expert and cultural mediator. By employing Catford's (1965) framework, the translator effectively navigates linguistic constraints while preserving the narrative and cultural elements of the folktale. The study contributes to the broader field of translation studies. It confirms the relevance of Catford's classification of translation shifts in addressing the complexities of literary translation. This approach is consistent with the insights of Subagia and Mahayana (2018), who emphasise that structure shifts are instrumental in managing grammatical differences without compromising meaning. It also highlights the importance of adaptive translation strategies that prioritise both linguistic fidelity and cultural resonance at the same as, ultimately enhancing the effectiveness of translated texts.

## CONCLUSION

The study has explored the application of translation shifts, specifically unit shifts and structure shifts, in the English translation of the Indonesian folktale *Bawang Merah Bawang Putih*. The findings show that both unit and structure shifts play a critical role in preserving the meaning, cultural context, and narrative coherence of the original text. Unit shifts are particularly effective in adapting words, phrases, and clauses to align with the grammatical and stylistic conventions of the target language. This strategy allows the translator to maintain cultural nuances and enhance readability, and demonstrates the significance of linguistic flexibility in translation. On the other hand, structure shifts facilitate the reorganisation of complex sentence structures to improve narrative flow and grammatical accuracy. It ensures that the translated text remained coherent and accessible to the target audience. These shifts collectively contributed to a translation that was both accurate and culturally resonant.

The study's findings underline the practical relevance of Catford's (1965) framework in addressing the complexities of literary translation. By systematically applying unit and structure shifts, translators can effectively manage linguistic disparities and cultural differences. It is also resulting the translations that are faithful to the source text while being accessible to the target audience. The strategic use of translation shifts highlights the translator's dual role as a linguistic mediator and cultural interpreter. The role contributes to the broader discourse on best practices in translation studies.

The implications of this research extend to the development of more effective translation methodologies for culturally rich texts. It is particularly folktales and literary works that are embedded with cultural values. The study offers valuable insights for translators, educators, and researchers by demonstrating on systematic application of translation shifts. The shift can bridge linguistic and cultural gaps. This contribution enriches the field of translation studies by providing a practical model for handling complex translation tasks. It also contributes to the balance between linguistic accuracy and cultural sensitivity. Future research can expand on the study by examining other types of translation shifts, such as class shifts and intra-system shifts, and across various literary genres and cultural contexts. Additionally, comparative studies involving multiple translations of the same text can provide deeper insights into the effectiveness of different shift strategies. Investigating the role of digital translation tools and technology in managing translation shifts can also offer valuable perspectives for modern translation practices. These future directions would further enhance the understanding of translation shifts and contribute to the continuous advancement of translation studies.

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## CONTEXT'S ROLE ON THE USE OF ELABORATED AND RESTRICTED CODE IN WARDAH HEART TO HEART TALK SHOW

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### Abstract

This study focuses on examining the role of the context in the use of elaborated and restricted code in Asma Elbadawi's speech on Wardah Heart to Heart talk show episode two. In this study, a sociolinguistic approach was applied, drawing on Bernstein's theory of elaborated and restricted code and Holmes's theory of context. The result shows that the use of elaborated and restricted code in Asma Elbadawi's speech is not only affected by social class background but also by the contexts that affect the use of both codes in the same speech event. The contexts that significantly affect the use of elaborated and restricted code in Asma Elbadawi's speech are genre, channel, participants, topic, message content, purpose, and norms. The findings of this study contribute to providing broader knowledge in the sociolinguistic field related to elaborated and restricted code, by highlighting the role of the context in a speech event, especially in a talk show.

**Keywords:** context, elaborated code, restricted code, sociolinguistic, talk show

### INTRODUCTION

The emergence of differences in language use or also known as language variation, is caused by various external factors that are attached to human activities in society that are always related to language (Chaer, 2003). According to Fishman (in Wardhaugh, 2015), the external factors that affect the use of language variation are who uses the language, what language variation is used, when it is used, to whom it is addressed, and what goals are to be achieved from the use of that language variation.

Discussing the external factors that affect the use of language variation, Chaer & Agustina (2010) mentioned that language variation (hereinafter referred to as code) is used based on social factors, such as the social class background of the speaker. The differences in social status and economic conditions of a community group have a significant influence on the use of codes (Pangaribuan, 2011). This has been studied by a British scholar named Basil Bernstein. Bernstein (2003) states that individuals with middle-class social class backgrounds tend to use elaborated code (EC) that has a complex and detailed structure. Meanwhile, individuals from working-class groups tend to use restricted code (RC) that is simpler and shorter than elaborated code. Furthermore, the following paragraph will explain in more detail about Bernstein's theory of elaborated and restricted code.

#### *Bernstein's Theory of Elaborated and Restricted Code*

Bernstein (2003) categorised types of codes based on social class into two: elaborated code and restricted code. Elaborated code is a form of code that is often associated with the middle-class social group and used in formal situations. Elaborated code is commonly used by middle-class groups because they have broader access to formal education, which makes them more familiar with a code that has a complex structure and provides detailed information (Qadha, 2019). Oliver (2016) similarly stated that the process of socialisation and broader access to education often influences the use of elaborated code. People of higher social class typically use elaborated codes to adapt to various situations (Aliakbari & Allahmoradi, 2014). On the other hand, restricted code is a form of code that tends to be simple and often associated with working-class social groups, and is used in informal or

casual conditions. Restricted code is commonly used when people communicate with their relatives who have close relationships, such as family or friends. It also usually requires shared knowledge to make the interlocutor understand the message conveyed by the speaker.

Bernstein (2003) states that there are significant differences between elaborated code and restricted code, particularly in their linguistic features. Some of the linguistic features found in elaborated code include the use of complex sentences, the use of uncommon prepositions, the use of impersonal pronouns such as "one," "you," and "they" that do not specifically refer to someone, the use of passive voice, and the use of various adjectives and adverbs. Meanwhile, on the restricted code, the linguistic features are the use of simple (short and sometimes unfinished) clauses, the use of repeated conjunctions, sentences with hesitation or confusing reasons, and the use of sentences with implicit meaning that are usually identified by the use of the phrase "you know...".

Despite Bernstein's classification of these codes based on social class background, Bernstein also asserts that restricted code is a code that can be used both by the working-class group and the middle-class group since it has a simpler structure that can be accessed by anyone. However, this does not apply to the elaborated code which is usually accessed by middle-class groups only through formal education which may not be accessible to working-class groups. Individuals with higher social classes usually use elaborated codes to adjust themselves in a formal situation (Aliakbari & Allahmoradi, 2014).

On the other hand, Hymes (2001) emphasizes that to understand the meaning of the code used, it is important to consider the context. Holmes (2013) also states that different contexts affect the use of different codes. Kridalaksana (in Sutomo, 2015) defines context in linguistics as an external aspect of the language that has a role in giving additional information related to the utterance. The following paragraphs will provide a more detailed explanation of Hymes's theory about the context also known as the SPEAKING theory, as further elaborated by Holmes.

### ***Holmes's SPEAKING Theory***

Hymes (in Sumarsono, 2017) explain that to understand the linguistic patterns in a speech event, it is important to consider the context that exists in that speech event. The context of the situation enables the interlocutor to understand the speaker's messages clearly. According to Rahardi (in Melati & Pranowo, 2022), context serves as a communication element that provides information about the message, thus facilitating their interaction and understanding the meaning of the message conveyed in the speech event. The components of the speech event formulated by Dell Hymes are known as SPEAKING (scene and setting; participants; ends; act sequence; key; instruments; norms; genre). Hymes (2001) formulated SPEAKING as a theoretical framework for examining the components of speech events that occur within a speech event. The framework was then developed by Holmes (2013) through the addition of some other elements of context, such as the topic of message form, message content, and rules of interaction. Below is the description of the SPEAKING component that Holmes has elaborated.

- a. **Genre**, such as conversations, lectures, interviews, phone calls, and others.
- b. **Topics** such as sports, education, family, holidays, etc.
- c. **Purpose/function** is the goal to be achieved in a speech event, such as to inform about something, to ask for help, or to plan an event.
- d. **Setting**, the place where the story takes place, for example, at school, at home, in the office, at the market, and so on.
- e. **The key** is the atmosphere that emerges in a speech event, for example, serious, humorous, or sarcastic.
- f. **Participants**: the background of the speaking participants who participate in the speaking event, such as gender, age, social status, and the relationship between the speaking participants.
  - Who is speaking?
  - Who is he (the speaker) talking to?
- g. **Channel/message form**, such as through a phone, email, letter, or direct conversation.
- h. **Message content** that should consist of details about the main message of the speech event, such as scheduling matches or explaining how to make bread.
- i. **Act of sequence**, for example, starting with greetings, then conversation, and ending the discussion.
- j. **Rules of interaction** are the predetermined rules in linguistic events, for example, who should speak first, and then who is responsible for responding, and so on.
- k. **Norms** refer to the shared understanding of relevant cultural prejudices, such as the cultural norm of declining a first offer of additional food being considered polite in certain regions.

From the two concepts above, it can be concluded that there is a relationship between context and code usage in a speech event. Besides Bernstein's theory that states social class has a role in influencing the use of a code, Holmes adds the argument that, apart from social class, there are other factors that also contribute to influencing the use of a code in a speech event, namely context.

The relationship between those two aspects has been discussed in some previous research. First, the research of Toar & Ena (2022) entitled *Gentlemen's Restricted Codes and Elaborated Codes in the 'Kingsman: The Golden Circle' movie*. The research discusses the use of elaborated code by the character to represent the image of an Englishman who is of a high social class. It shows that the British cultural context has a significant role in influencing the use of elaborated code in that movie. Other research that discusses a similar topic is *The Use of the Concept of "Language Variation" as a Stylistic Device in Pygmalion: Toward A Socio-Stylistic Approach* (Qadha, 2019). The study examines the implementation of the use of elaborated code and restricted code in the context of the literary text, specifically, the drama entitled *Pygmalion*, by comparing the different codes used by the main character before and after linguistic training. It is mentioned in the research that before getting the linguistic training, the main character, named Eliza, tends to use restricted code in her speech. However, after the linguistic training, she improved her linguistic skills by using the elaborated codes that were also used to represent the upgraded social class of the main character. It can be concluded that this research verifies Bernstein's claim that the use of elaborated code is often accessed by middle-class people through formal education or linguistic training, which makes them familiar with elaborated code.

Besides in the movies and literary texts, the role of the context toward the use of elaborated and restricted code can also be found in talk shows. A talk show is an entertainment program that contains a question-and-answer format of interactions between the host and the guest (Allen & Secker, 2009). In this modern era, talk shows can be found through social media, such as YouTube which can be accessed by everyone around the world. Bungin (2006) and Cangara (2010) mentioned that YouTube has a role as a medium for mass communication to spread information to the public (in Kusuma Habibie, 2018). The wide reach of audiences through YouTube serves as a platform where language is used extensively, including the use of elaborated code and restricted code. One of the talk shows that consists of the use of elaborated code, restricted code is the Wardah Heart to Heart Talk Show Series. Wardah Heart to Heart is a talk show program produced by one of Indonesia's beauty brands, Wardah Beauty. In that talk show, inspirational female figures with various backgrounds, such as athletes, artists, or entrepreneurs, are invited to share their stories and experiences with the audience. The program consists of several episodes, and the second episode of this program, which invited Asma Elbadawi as a guest star, is chosen to be the object of this research by focusing the context analysis on the use of elaborated and restricted code in Asma's speech.

Asma Elbadawi is a Sudanese Muslim woman who is also a professional basketball athlete, spoken poet, artist, and activist. Asma, along with her team, actively fought for the rights of Muslim women to get equality in the field of sports, especially in basketball, through the campaign "FIBA ALLOW HIJAB". Asma studied Photography, Digital Image, and Video processing at the University of Sunderland, Bradford. Asma also continued her master's studies in Fine Art at Leeds Beckett University. That kind of background indicates that Asma belongs to a middle-class group since Asma has access to higher education, which exposes her to the use of elaborated code at a high frequency. This is reflected in Asma's speech, which frequently uses elaborate code in the Wardah Heart to Heart talk show. However, besides the use of elaborated code in Asma's speech on the Wardah Heart to Heart talk show, the author found that Asma also used restricted code when answering some questions from the host of the talk show. The use of both codes in the same speech event shows that there are other factors besides social class, namely context, that play a significant role in influencing the use of EC and RC in Asma Elbadawi's speech on Wardah Heart to Heart talk show episode two. Therefore, through this study, the author aims to examine how context plays a role in influencing the use of elaborated code and restricted code in Asma Elbadawi's speech on Wardah Heart to Heart talk show episode two.

## **METHOD**

According to Bogdan and Taylor (in Moleong, 2010), qualitative research produces descriptive data in the form of written or spoken words. Qualitative research usually begins with the author's understanding of certain theories. Through that understanding, the author will be able to highlight the phenomena in the research object from a certain perspective which can lead to forming a new concept or hypothesis (Djiwandono & Yulianto, 2023). As defined above, it can be said that this research is qualitative. This research is based on the author's understanding of the concept of the relationship between language and social factors according to Bernstein's theory. In this research, a sociolinguistic approach is applied. This approach allows the author to understand in depth the external

aspects of language, which are social factors and context, that affected the use of elaborated code and restricted code in Asma Elbadawi’s speech on Wardah Heart to Heart talk show episode two. According to Muhammad (2011), qualitative research is conducted through several methods, including data collection, data analysis, and the serving method of result.

The data in the form transcript of Asma’s speech was obtained from a YouTube video of “Wardah Heart to Heart Asma Elbadawi with Dewi Sandra” published on March 22, 2024, on Wardah Beauty’s official YouTube channel. The data obtained were analyzed by using the commensurate methods which are intralingual and extra-lingual commensurate methods (Mahsun, 2017). The intralingual commensurate method refers to the method of analyzing data by focusing on the linguistic aspect of the language. Meanwhile, the extra-lingual commensurate method focuses on the external aspect of language, such as context. The use of both methods in this study helps the author to identify the linguistic phenomena in the object of the research, which is the use of EC and RC in Asma’s speech on Wardah Heart to Heart talk show, as well as another factor outside the language, which is context, influences the usage of the codes. The result of the data analysis is presented using the formal method. Sudaryanto (in Muhammad, 2011) defines the formal method as a method of presenting data using signs and symbols. Based on the definition above, the data in this research is presented using signs such as quotation marks (“...”) to present Asma’s speech, and bold letters are also used to emphasise phrases or words that show the specific linguistic features based on the analysis of each code.

## FINDINGS AND DISCUSSION

### *Context Analysis on The Use of Elaborated Code (EC) in Asma Elbadawi’s Speech*

In this research, the author identified 25 data classified as elaborated codes in Asma Elbadawi's speech in the Wardah Heart to Heart episode two. The data includes a total of 5 data on the usage of complex sentences, 6 data on uncommon preposition usage, 4 data on impersonal pronoun usage, 4 data on passive voice usage, and 6 data on various adjective and adverb usage.

Table 1. EC forms in Asma Elbadawi's speech

Linguistic Features	Frequency
The use of complex sentences	5
The use of uncommon prepositions	6
The use of impersonal pronouns	4
The use of passive voice	4
The use of various adjectives and adverbs	6

The first form of EC found in Asma’s speech is the use of complex sentences, which consist of main clauses with subordinate clauses that serve to provide additional information to the main clause. The second form is the use of uncommon prepositions such as “in the sense of...” and “in the back of...” to provide information in the sentences about the location or detailed time of an event. Third, the use of impersonal pronouns such as “you” and “they” which are used to refer to something general or not specifically refer to individuals. Fourth, is the use of passive voice, which is used for conveying the message objectively. The last form of EC that is used in Asma’s speech is the use of various adjectives and adverbs to provide detailed information in the utterance, as well as to make the audience understand and visualise the situation depicted in the message delivered by Asma. Below are the analysis of context toward the use of elaborated code in Asma Elbadawi’s speech on Wardah Heart to Heart talk show. The data analysed below is a sample of the overall data that represent each form of elaborated code based on the linguistic features of elaborated code.

#### 1) *The Use of Complex Sentences*

Context: Asma (*participant*) expressed her gratitude to the host (*participant*) and Indonesian audience (*participants*) for the chance she got to share her story in the talk show (*message content*) as an opening speech in that event (*act of sequence*). The talk show was not broadcast on air, but it was shared on Wardah Beauty’s official YouTube *channel*.

*Asma: I want to thank you for having me in the show and for giving me the option to share my story with the Indonesian audience which I’ve not yet been introduced properly.*  
(1:04 – 1:14)

In the data above, there is a usage of complex sentences, which is one of the linguistic features of elaborated code according to Bernstein's theory. The utterance above is formed by several clauses. The main clause "I want to thank you for having me in the show" and the parallel clause "for giving me the option to share my story" are connected by the conjunction "and". This parallel structure enables Asma to express her gratitude as an opening message while also conveying the purpose of her presence at the event, which is to share her stories with the Indonesian audience. In addition, there is a subordinate clause "which I've not yet been introduced properly" used to provide information about the noun phrase "the Indonesian audience", thereby offering specific details about the intended audience reference by Asma, the Indonesian society. The possibility of the widespread dissemination of the message made Asma provide further clarification regarding the intended audience of the message. The purpose of communication, the participants involved in the conversation, and the channel through which the message is conveyed serve as a context that has a significant role in influencing Asma to use elaborate code, which provides more detailed information, thereby making Asma's message more informative and facilitating the audience's understanding of the meaning of Asma's message.

## 2) *The Use of Uncommon Prepositions*

Context: Asma (**participant**) shared the story about her childhood (**topic**), specifically went she moved to England from Sudan, and the way she lived at that time (**message content**). With the message, Asma aims to share her background and experience as a Muslim in England (**purpose**) with the audience (**participants**).

*Asma: and the first 14 years of my life, I would say it was quite different to how everyone else around me was living, in the sense of we didn't watch TV, we were introduced to Islam at a very young age, in the sense of like learning Quran, learning about the Prophet Shalallahu Alaihi Wassalam's stories, learning about the... the stories of the prophets. (01:47 – 2:11)*

From Asma's speech above, it can be seen that Asma employs a wider range of prepositions, including "to" and "about," to provide specific information regarding the location and timing of her experience. The preposition "to" is used to indicate the location of the migration of Asma and her family from Sudan to England. Asma also employs uncommon prepositions in the form of phrases such as "in the sense of," which serves to provide further information on the previous statement "It was quite different to how everyone else around me was living". The prepositional phrase is employed to provide additional information on how the differences in Asma's life as a Muslim in England compare to the lives of others around her. The use of uncommon prepositions is influenced by the topic of Asma's childhood, which requires her to use a variety of prepositions to provide clear and specific information to the audience about time and location, as well as the chronological description of events. Subsequently, the purpose of communication also plays a role in influencing Asma's decision to use elaborated codes in the form of employing uncommon prepositions. In addition, the topic of Islamic culture, which is also related to religious norms, requires Asma to carefully explain the message by utilising more detailed sentences and avoiding implicit meanings. This is intended to enable the audience to understand the meaning of Asma's message about her childhood, closely related to Islamic teachings and culture.

## 3) *The Use of Impersonal Pronouns*

Context: Asma (**participant**) conveyed her perspective about the obligation for Muslim women to wear hijab (**topic, message content, norms**). Through the message, Asma shares her personal experience in wearing hijab (**purpose**), which may also experienced by any female Muslim audience (**participants**).

*Asma: and you could be playing sports and sweating in the middle of summer, but you still have to keep your hijab on. (5:32 – 5:37)*

Asma employs the impersonal pronoun "you" in the main clause "and you could be playing sports and sweating in the middle of summer", as well as in the subordinate clause "but you still have to keep your hijab on." In her speech, Asma tries to convey her personal experience as a Muslim woman who must wear the hijab even in uncomfortable circumstances. The impersonal pronoun "you" used in Asma's speech does not refer to any specific individual, but it refers to the general people or audience, particularly Muslim women worldwide who have similar experiences as Asma. The message conveyed by Asma contains her personal experience of wearing the hijab, highlighting the challenges often faced by Muslim women when wearing the hijab. Asma mentioned that as a Muslim woman, she must consistently wear the hijab, even in

uncomfortable circumstances. Whether engaging in physical activity or enduring hot weather conditions, a Muslim woman must continue wearing their hijab.

Similar to the previous data that discussed religious norms, this quotation is also related to religious norms, specifically about the hijab. This caused Asma to be careful in delivering her message. Asma strives to be careful not to use pronouns that refer to individuals or a group personally. Asma only wanted to share her personal experience related to her spiritual journey in wearing the hijab, until she finally decided to wear the hijab happily without feeling pressured. The personal experience of Asma is universal, meaning that other individuals, particularly Muslim women around the world, may also experience similar situations as Asma did. That message demands that Asma use elaborate code in the form of the use of impersonal pronouns, specifically the use of the word "you.". The word choice of "you" in Asma's speech serves as a medium for Asma to emotionally connect with the audience, particularly Muslim women, even if they were not directly involved in that speech event.

#### 4) *The Use of Passive Voice*

Context: Asma (*participant*) shares her personal experience about her reason for wearing hijab again after she took off her hijab before (*topic, message content*). The message is intended to share with the audience about her spiritual journey in wearing hijab (*purpose, norms*).

*Asma: the thing that made me put the hijab on was literally feeling lost. (8:35 – 8:39)*

The quotation above shows the use of the passive voice in Asma's speech within the phrase "the thing that made me put the hijab on". By employing the passive sentence structure, Asma positions herself as the object who received the impact of the actions taken, while highlighting external factors as the subject influencing her decision to re-wear the hijab, which is mentioned in the above quotation as a sense of emptiness or feeling lost. In her message, Asma conveyed the reasons behind her decision to wear the hijab again after having taken it off at the age of 18. Asma reflects on her spiritual journey in search of her identity as a Muslim woman. Issues like this are frequently experienced by young Muslim women around the world. Therefore, through her message, Asma aims to motivate the audience who are facing similar challenges as her through the message of the process she went through in making a major decision that became a turning point in her life. The use of elaborated code in the form of passive voice is significantly influenced by the content of the message and the purpose that Asma intends to achieve.

#### 5) *The Use of Various Adjectives and Adverbs*

Context: Asma (*participant*) conveyed her message about the initial reason that led her to wear a hijab for the first time, which was to cover her curly hair (*topic, message content*). Similar to the previous data, Asma aims to share her spiritual journey with her audience through that message (*purpose*).

*Asma: I think a huge part of that was firstly the reason I initially wore hijab, I feel like I wore it to cover my hair yeah and to hide the fact that it was curly. (4:39 – 4:51)*

In the data above, the adjectives and adverbs used by Asma in her speech are 'huge', 'initially', and 'curly'." The adjectives and adverbs serve as additional information in the main sentence, thus helping the audience visualize the conditions depicted in the message. The adjective "huge" is utilized to describe the phrase "part of that," which impacts the subsequent clause, "was firstly the reason I initially wore hijab." The use of the word "huge" emphasizes the significant factor that influenced Asma's decision to wear the hijab. The use of the adverb "initially" in the sentence serves to emphasize the beginning of Asma's process of self-discovery in deciding to wear the hijab. Furthermore, the adjective "curly" is used to describe the shape of Asma's hair. Asma effectively conveys her message by employing a diverse range of adjectives and adverbs, enriching the information about her experience and establishing an emotional connection with the audience who may have similar experiences in the process of self-discovery. This is in line with the contents of the message and the communication goals that Asma aims to achieve, which is to share her experiences. Therefore, it can be concluded that the content of the message and the purpose of the message influence the use of elaborated code in the form of the use of various adjectives and adverbs in Asma's speech.

Different from the previous table, the table below shows the use of restricted codes with less frequency. There are 10 restricted code forms identified in Asma Elbadawi's speech in the Wardah Heart to Heart episode two, including 3 data for the use of simple clauses, 2 data for the use of repeated conjunctions, 3 data for the use of sentences containing hesitancy and circular reasoning, and 2 data for the use of implicitly meaningful sentences.

Table 2. RC forms in Asma Elbadawi's speech

Linguistic Features	Frequency
The use of simple clauses	3
The use of repeated conjunctions	2
The use of sentences that contain hesitation	3
The use of sentences with implicit meaning	2

The first form of restricted code in Asma's speech is the use of a simple clause. Asma's speech uses a structure of sentences that tends to be simple and short. This simple sentence structure is generally used in spontaneous, direct conversations. The second form is the use of repeated conjunctions. In her speech at the Wardah Heart to Heart event, Asma frequently uses the same and repetitive conjunctions, such as "and" and "but." The third form of restricted code used by Asma Elbadawi is the use of sentences containing hesitations and circular reasoning. Just as the use of simple or short sentences, the use of sentences containing uncertainty with filler words is common in direct conversations. In her speech, it was found that Asma repeatedly expressed sentences containing doubt, typically marked by the use of fillers like "yeah..." and "hmm... I think". Lastly, there is the form of restricted code with the use of implicit sentences. Implicit sentences usually require context (shared knowledge) between speakers to understand the intended meaning of the utterance. The restricted code form with the use of implicit sentences in Asma Elbadawi's speech is demonstrated through sentences using the phrase "you know...".

### 1) *The Use of Simple Clause*

Context: Asma (*participant*) mentioned her basketball career, which started when she was 18 years old (*topic, message content*). The message's purpose is to provide information related to Asma's career background as an athlete (*purpose*).

*Asma: I started playing around 18.(12:22 – 22:23)*

In the quote above, the sentence is constructed with the subject "I" and the predicate "started playing", with the additional adverbial phrase "around 18". The use of simple sentence structures helps Asma to convey her message clearly to the audience by directly focusing on the essence of the sentence. However, the use of simple sentences like the one above can also lead to ambiguity, as demonstrated by the phrase "started playing." In the phrase, Asma only mentions the predicate without specifying the object regarding the particular type of activities or sport that Asma was engaged in at that time. The audience who is not aware of Asma's background as a professional basketball player will have difficulty understanding the meaning of Asma's speech. This indicates that Asma's speech above is closely related to the context of the discussion topic about Asma's career as a basketball player. The context dependency in the sentence leads to the possibility of various interpretations among the audience in predicting the intended meaning of Asma's message.

### 2) *The Use of Repeated Conjunctions*

Context: Asma (*participant*) shared about the "FIBA ALLOW HIJAB" campaign (*topic, message content*). Through the message, Asma shares the process that she and her team did on the campaign (*purpose*) to the audiences (*participants*).

*Asma: and then we campaigned, and we got people to sign, and overall we got 132,000 signatures all together, and then it became something that FIBA had to talk about on their agenda. (17:36 – 17:48)*

The data above shows the use of the repeated conjunction "and", as one of the linguistic features of restricted code in Asma Elbadawi's speech. In addition, to connect parallel sentence structures, the repetitive use of the conjunction "and" in the above quotation is also intended to emphasize the concept of continuous

or ongoing effort undertaken by Asma and her friends in their protest campaign against FIBA's ban on the use of hijab in international basketball competitions. The use of the conjunction "and" emphasizes the sequence of events as well as the impact that arises from the efforts of Asma and her friends. Starting from the initial campaign process indicated by the phrase "and then we campaigned," followed by the phrase "and we got people to sign," and "and overall we got 132,000 signatures" which references the continuation of the campaign process. Additionally, the phrase "and then it became something that FIBA had to talk about on their agenda" signifies the impact of Asma and her fellow activists's efforts. The repetitive use of conjunctions enables Asma to effectively convey the purpose of her message, which is to share her experience regarding the campaign process she undertook in a clear chronological order. This indicates that the content context and communication objectives play a significant role in influencing Asma's use of restricted codes, with repeated use of conjunctions.

### 3) *The Use of Sentences with Hesitation*

Context: The host (*participant*) asks about Asma's mother, and then Asma (*participant*) answers it (*act of sequence*) by conveying her perspective about the parenting style of her mother (*message content*). The direct conversation and question-and-answer form in this speech event leads Asma to respond spontaneously and use a lot of filler words (*rules of interaction*).

*Host: she was never strict?*

*Asma: there was times where she got strict, but...*

*Host: because my mom was strict*

*Asma: yeah, yeah, no.. the strictness... I would say came with like there was a balance to it, because it was like education but play, education but play, learn but play. (4:00 – 4:22)*

Furthermore, another form of restricted code present in Asma Elbadawi's speech in the Wardah Heart to Heart episode two is the use of sentences containing hesitancy and circular reasoning. In the data above, a filler word or "but..." is observed with a pause of several seconds, indicating Asma's hesitation in responding to the host's question, before she continues to answer as in the subsequent utterance. The sequence of message and the format of the talk show have a significant influence on the use of elaborated code, in the form of the use of sentences containing hesitancy in Asma's speech. In the subsequent utterance, Asma once again employs the filler word "yeah...yeah" and pauses after uttering the words "the strictness..." The filler word indicates Asma's efforts in finding the appropriate expression to describe "strictness" in her mother's parenting style. In addition, Asma's effort to describe "strictness" with the repeating phrases "education but play" and "learn but play" reflects circular reasoning in the delivery of the rationale. Asma encountered difficulty in providing a simple explanation of the strict parenting style of her parents, leading her to employ ambiguous language and circular reasoning. Although the delivery of the Asma message may seem difficult for the audience to understand due to the use of filler words as mentioned above, the pattern of delivering the Asma message is generally common in spontaneous, direct conversations. This indicates that the channel or form of message that serves as the context in the speech event influences the restricted use of codes in Asma Elbadawi's speech.

### 4) *The Use of Sentences with Implicit Meaning*

Context: Asma (*participant*) mentioned her personal experience in sport (*topic*). Asma conveyed that she spent a lot of time since her childhood doing sports activities. With this message, Asma aims to share her interest in sports (*purpose*) with the audience (*participants*).

*Asma: I was playing sports on the street, I was playing sports at school, I was playing sports... you know when I went to my mom and dad's friends houses, we were constantly playing sports. (2:31 – 2:40)*

Lastly, another form of restricted code found in Asma Elbadawi's speech is the use of implicit meaning sentences, often indicated by the use of the phrase "you know". In the data above, Asma utilizes the phrase "you know..." preceding the clause "I was playing sports...". The use of the phrase "you know" enables Asma to convey a message to the audience regarding her personal experiences of consistently engaging in sports since childhood without explicitly mentioning the specific events. The phrase "you know" is frequently used to indicate shared knowledge between the speaker and the interlocutor. In this case, Asma assumes that the interlocutor, who is the host, shares her knowledge regarding the habit of exercising with family or close friends. By employing this mode of message delivery, Asma assumes that there is a shared knowledge that

enables both the host and the audience to understand the intended meaning of Asma's speech. However, on the other hand, assumptions about shared knowledge can also lead to confusion among a global audience who may never have had similar experiences as Asma.

### **Discussion**

From the data analysis above, the author found that in the Wardah Heart to Heart talk show episode two, Asma tends to use elaborated code more frequently than restricted code in her speech. It shows the larger number of elaborated codes used that were identified in Asma's speech with 25 data, compared to the restricted code, which only has 10 data. The use of elaborated code and restricted code in Asma Elbadawi's speech was identified with the linguistic features of each code based on Bernstein's theory. The most prominent linguistic feature of Asma Elbadawi's speech at the Wardah Heart to Heart talk show is the use of complex sentences and various use of prepositions, adjectives, and adverbs, which constitute a form of elaborated code. This indicates that Asma's speech in the Wardah Heart to Heart episode two was dominated by elaborated code.

The dominance of elaborated code use in Asma Elbadawi's speech is influenced by her linguistic ability, which is closely related to her social background as an individual belonging to the middle-class group. However, the author found that Asma not only uses elaborated code but also uses restricted code in her speech. For example, when Asma delivers a message related to a specific topic such as the FIBA ALLOW HIJAB campaign, her goal is to make the audience understand the purpose of her message by using a code that provides detailed information within the sentence, which is the elaborated code. When Asma discusses topics related to her personal experiences that may also be experienced by others, including the host, and the audience, she sometimes uses implicit language such as the use of the phrase "you know..." that indicates the use of restricted code. This indicates that the context such as topic, message content, and purpose of the message influences Asma's decision to use elaborated and restricted code in the Wardah Heart to Heart episode two. In addition, the type of speech event, talk shows, which is known as a formal event, as well as direct conversation between Asma and the speaker also have a significant role in influencing the use of elaborated and restricted code in Asma's speech.

In short, Asma Elbadawi, coming from a middle-class social background and having an advanced linguistic skill, can access both codes to effectively convey her message to a wide range of audiences. The use of elaborated and restricted code in Asma Elbadawi's speech was not only influenced by social class factors but also by specific contexts, particularly the genre, the topic, the participants, the message content, the purpose, and the norms of the speech event.

### **CONCLUSION**

Based on the research findings, it can be concluded that Asma Elbadawi is able to effectively use elaborated and restricted code in her speech in Wardah Heart to Heart episode two. From the use of both codes, the elaborated code is more commonly used by Asma, paying attention to the linguistic features contained within it, including the use of complex sentence structures, prepositions, impersonal pronouns, various adjectives, and adverbs, as well as the use of passive voice. By using elaborated code, Asma is able to effectively convey her message to the audience by including various detailed information in her sentences during her speech. Despite being categorized as a member of the middle class, the author found that Asma Elbadawi also uses restricted codes in her speech. In the Wardah Heart to Heart episode two talk show, Asma utilized a restricted code with simpler linguistic features than the elaborated code in certain situations. The use of different codes in specific situations in the same speech event indicates the presence of another factor, namely context, which plays a role in influencing Asma's decision to determine which code is appropriate to use in certain situations. The context such as the type of speech event, the participants involved in the speech, the topics discussed, the form and content of the message, the purpose of delivering the message, and the norms applicable to the speech event have a significant influence on the use of elaborated code and restricted code in Asma Elbadawi's speech in the Wardah Heart to Heart episode two discussion. This finding verifies Bernstein's theory that the use of elaborated code and restricted code is influenced by an individual's social background, by highlighting the role of context in the use of these codes, as claimed in Holmes' theory that different contexts can lead to different code usage.

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