SURAKARTA
English and Literature Journal

EDITORIAL TEAMS

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EDITORIAL INTRODUCTION

Assalamualaikum wr wb.

Alhamdulillahirabbil'alamin. Thanks to the grace of Allah Almighty, *SELJU:* Surakarta English and Literature Journal Volume 6 Number 1 is finally published online. In the seventh edition, we present ten articles which consist of four language articles, three literature articles, two translation articles and one linguistic article. The compositions of writers are four people from Bandung State Polytechnic, a person from University of Bunda Mulia, four people from Ahmad Dahlan Lamongan Institute of Technology and Business, two people from University of Muhammadiyah Purwokerto, a person from Borneo Tarakan University, four people from University of Muhammadiyah Parepare, a person from Stikes Sukma Wijaya Sampang, a person from Sanata Dharma University, a person from Gadjah Mada University, and three people from Karangturi National University.

Four language articles entitled *English Songs in Vocabulary Learning:Higher-Education Students' Perceived Views* by Faisal and Nadiya Nur Putri; *Teachers' Challanges and Students' Response on Project Based Learning in English Subject* by Winarno; *Improving Students' Skills in Writing Descriptive Texts by Using Digital Photographs* by Khadijah Maming, Ali Wira Rahman, Amir Patintingan and Devy Anggraini; *Developing English Language Textbook for Midwifery Students at Institute of Health Science in Sampang, Indonesia* by Ika Meilinda Ummul Ma'rufa. Three literature articles entitled *Integrity, Pride and Love as Power in Jane Austen's Novel: Pride and Prejudice* by Ratna Padmi Trihartanti, Sri Dewiyanti, Muhammad Yazidus Syukri and Siti Yuliah; *An Analysis of Fromm's Five Basic Needs on Danny Boodman T.D. Lemon 1900 in The Legend of 1900 Movie* by Putri Rindu Kinasih; *The Archetypal Symbols and The Hero's Journey of Alice in Wonderland Film* by Rohmatul Fitriyah Dewi, Darini Yusrina A, Ocarullyta Romadhani and Vivi Melisa. Two translation articles entitled *A Contrastive Study on Indonesian and English Question Words* by I Dewa Putu Wijana and *The Intercultural Communicative Competence (ICC) Level of Paraprofessional Translators* by Allvian I. F. Susanto, Barans Irawan Palangan, Afi Normawati. A linguistic article entitled *A Pragmatic Analysis of Flouting Maxims in Classroom Verbal Interaction as Seen in Freedom Writers Movie* by Fidelis Elleny Averina.

The writers are Faisal and Nadiya Nur Putri from the University of Muhammadiyah Purwokerto; Winarno from Borneo Tarakan University; Khadijah Maming, Ali Wira Rahman, Amir Patintingan and Devy Anggraini from the University of Muhammadiyah Parepare; Ika Meilinda Ummul Ma'rufa from Stikes Sukma Wijaya Sampang; Ratna Padmi Trihartanti, Sri Dewiyanti, Muhammad Yazidus Syukri and Siti Yuliah from Bandung State Polytechnic; Putri Rindu Kinasih from University of Bunda Mulia; Rohmatul Fitriyah Dewi, Darini Yusrina A, Ocarullyta Romadhani and Vivi Melisa from Ahmad Dahlan Lamongan Institute of Technology and Business; I Dewa Putu Wijana from Gadjah Mada University; Allvian I. F. Susanto, Barans Irawan Palangan and Afi Normawati from Karangturi National University, and Fidelis Elleny Averina from Sanata Dharma University.

Thus, hopefully, the publication of the seventh edition of this journal will enrich the realm of research and studies in the field of Linguistics, Translation, Literature, and language related to contemporary problems in English.
Wassalamualaikum wr wb.

Surakarta, February 2023
Chief Editor

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A Contrastive Study on Indonesian and English Question Words

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ABSTRACT

Interrogative sentences constitute one of the most important modes of sentences in any world language. By this type of sentence, the language speakers can get information regarding everything they do not know, something they hesitate, or anything that the hearer wants to agree with. As such, this mode of sentence should be mastered by all language learners. However, like any other mode of sentences, interrogative sentences are also differently structured across languages, bringing serious difficulties for all second language learners. Moreover, languages do not belong to the same family group, like Indonesian, which belongs to the Austronesian family group, and English, which belongs to the Indo-German family group. Concerning this matter, this research paper will briefly describe the differences in the use of Indonesian question words *apa*, *siapa*, *berapa, di mana, bagaimana,and kapan* and its English contrast with *what, who, how many/much, where* and *when.* By contrasting Indonesian interrogative sentences containing *apa*, *siapa*, *berapa, di mana, bagaimana,* and *kapan,* and how they are expressed in English, it is found that not all these Indonesian question words can be directly and translated into *what, who, how many/much, where* and *when*. These differences will hopefully enhanche awareness of all language learners about the individualities or peculiarities owned by any language to ease their learning processes.
Key Terms: contrastive analysis, interrogative, and translation

1. Introduction

Nowadays, in line with the issues of Indonesian or Malay will be chosen as the official language of the Association of South East Asian Nations Countries (ASEAN), the spirit of efforts to develop Indonesian to be a language possessing a more important role in the world is increasing drastically. Indonesian Language Development and Training Agency (Badan Pengembangan dan Pembinaan Bahasa), considered the most authoritative institution, has done various language diplomacy to achieve this goal. This choice is based on different facts, the largest Indonesian region and the number of Indonesian speakers compared to other areas and language speakers of ASEAN countries. As such, Indonesian does not merely function as a communicative tool but also as a political one (Effendi, 2016). Regarding language diplomacies, three strategies have already been carried out: 1. The establishment of Indonesian culture and language centres with the inclusion of the programs, 2. Development of cooperation with education institutions, such as universities to open Indonesian program under the Centres of Asian studies, and 3. Strengthening of Indonesian position in economic and political affairs. Meanwhile, regarding the second strategy implementation, Indonesian, which more than 240 million speakers now speak, and 5 million live overseas, according to Muliastuti (2017) constitutes the fifth most significant language in the world. This language is taught in not less than 45 countries either as a compulsory or voluntary subject in secondary or tertiary education (See also (Wijana, 2022c). Among those countries are Australia, United States of America, Canada, Vietnam, Rusia, Korea, Japan, Germany, etc. Even in Australia, Indonesian is the fourth most popular foreign language.

Meanwhile, English is nowadays undoubtedly an International language spoken by nearly all educated people in the world, either as a native or a non-native language. As an International language and the widest word lingua franca, English is studied by all people for various purposes to

enable them to communicate with others, especially those who do not share the same means of verbal communication. More narrowly speaking, Indonesian people need to have good English proficiency mainly for job and career pursuit and a better understanding of science and technology development because most of the information on them is contained in textbooks using an English medium. Therefore, English education at all levels is essential in realizing the quality of English mastery for Indonesian people. On the other side, with Indonesia's increasingly crucial socioeconomic role, more and more people need to master Indonesian. The number of Indonesian universities offering an Indonesian program for foreign learners and the number of Indonesian scholarship (Darmasiswa) fellows increases yearly (Muliastuti, 2017). Despite learning Indonesian, foreign learners also study Indonesian cultures through various immersion programs to better understand Indonesian customs, traditions, and social life. Because Indonesian and English have a lot of structural and systemic differences, the learners of both languages will experience a lot of difficulties in their endeavour to master them. To help the learners cope with those several challenges, this brief paper will try to describe differences and similarities in using some question words in both languages. Those question words are Indonesian *apa, siapa,berapa, di mana/ke mana, mengapa, kapan,* dan *mengapa* and their very complicated variations if these words want to be translated into *what, who, how many* or *how much, where, how, when,* and *why* in English. For example, sentences (1) to (6) below show the translation complexities of Indonesian words *apa* and *siapa* into *what* and *who in* English.

     (1) Ini   buku apa?
         This book what
         'What book is this?'
     (2) Siapa nama ayahmu?
         Who name father you
         'What is your father's name?'
     (3) Kamu membeli apa?
          You   by   what
          'What did you buy'
     (4) Apakah kamu membeli buku?
         What   you   buy   book
          'Did you buy a book?'
     (5) Siapa nama anjingnya?
         Who name dog   his
         'What is his dog's name'
     (6) Kamu melihat siapa?
         You   see   who
         'Who did you see'

     From the free glosses, it can be explained that Indonesian word *apa* can be translated into *what* in (1) and (3), and does not necessarily to be translated in (4). Conversely, the Indonesian word *siapa* can correspond with *what* in (2) and (5), and *who* in (6). Similar phenomena happen to the use of *berapa* which is so far suspected to correspond to *how many* or *how much* in English. In example (7) below *berapa* is translated into *what* in English, and impossible into *how many*, such as shown by the ungrammatical (8):

     (7) Kamu tinggal di RT berapa?
         You   live   at RT how many
         'What RT do you live?'
     (8) *How many RT do you live?

     Based on the facts above, this paper will try to reveal corresponding rules of the use of Indonesian question words *apa, siapa,berapa, di mana/ke mana, mengapa, and kapan,* which seem simply to correspond to *what, who, how many* or *how much, where, how, when,* and *why* in English. The constructivists have not profoundly studied these problems.

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1.1. Previous Studies

To better understand differences between thought patterns of one culture and another reflected in languages, contrastive studies that try to compare the structure and system of one language with another are considered very important. Accordingly, many experts try to compare various linguistic aspects considered different and exciting. Several studies seem necessary to mention this matter. A study by (Kaplan, 1966) compares differences in rhetoric style found in 5 different languages in paragraphing their essay writing. He found that each language showed considerable differences. English speakers use straight-line patterns of thought, Arabic in a zigzag fashion, Oriental in a spiralling manner, and Russian and Roman are digressional see also (Wenguo & Mun, 2007). At the micro level, there are also several important studies to consider. (Gundel, 2008) studies the use of cleft sentences found in J.K. Rowling's novel, Harry Potter and The Philosopher's Stone, and their translations in Norwegian and Spanish. Cleft sentences are more frequently found in the Norwegian translation and are less commonly done in the Spanish translation, and it is somewhere in between in its English version. These facts are caused by the influence of Celtic Languages (especially Irish), which strongly prefer using cleft structures. (Magnus, 2008) focuses his study on the different positions of adverbs and their pragmatic consequence in Dutch and French. Because of the specific characteristics of negation particles in French, the adverbial constituents in this language cannot distribute in all positions.

Meanwhile, to focus attention, adverbial elements in Dutch can be placed or occur more freely. The study on semantic contrast is found in Amfo & Fretheim (2008), which tries to compare the meaning of words and semantically related terms in several European languages and their equivalent concepts found in Akan, a language used in Ghana. Both European languages and Akan have the concepts of "abroad" that can be used anaphorically and deictically to mean 'a way from the subject referent' and 'a way from the speaker's or writer's country'. Akan has some terms, such as *aburokyry,* which are very hard to correspond to abroad and other terms in European languages because they refer to 'parts of the world that white people dominate'. Meanwhile, the English concepts referred by *abroad* correspond to another term *ammanon*.

As far as English and Indonesian contrastive studies are concerned, many studies are found as efforts to synchronize various internal aspects of English and Indonesian structures. However, the results tend to be very general and superficial. (Kusumawati, 2019) survey concerns the differences and similarities found in Indonesian and English declarative sentences. This study is similar to one by Utami (2009) concerning the differences and similarities of English Indonesian basic sentence patterns. Because verbs must fill all English predicates, while not all Indonesian predicates must be done by verbs, the verbal clauses of Indonesian and English tend to be similar, but not to be so of the nominal, numeral, prepositional, and adverbial ones. Uktolseja et al (2019) state that the significant structural differences between English and Indonesian will cause a high rate of errors made by Indonesian learners. They did it when constructing various types of English sentences, such as declarative, negative, interrogative, and exclamatory. Still, it will be much lesser when they are constructing imperative sentences. Because the imperative sentence types in both languages are structurally quite similar. The errors arising from the lack of tenses and their possibility to be replaced by adverbials of time are the focus research done by Humaira (2015). The structural differences between English and Indonesian noun phrases will also cause many problems, especially in translation, as Fajri (2012)proved in investigating a chemistry textbook for senior high school students. Without any clear purpose, Hutahaean's study (2019) compares the affixes found in Hirata's novel "Laskar Pelangi" and its English translation entitled "The Rainbow Troops". A bit wider is the research done by Mena & Saputri (2018), which concerns Indonesian and English suffixes and prefixes found in the textual description of students' textbooks. Meanwhile, Sulaiman (2018) focuses his study on the similarities and dissimilarities use of English and Indonesian pronominals which cause difficulties to the learners who are native in both languages. Indonesian learners will find a lot of problems in mastering the third person singular of non-personal *it* when it

is used in nominative cases because this pronoun is not expressed. On the other side, the learners of English native are difficult to master the second person pronouns either plural and singular, nominative or accusative because they are expressed with different pronominals. Pravitasari's quantitative study concerns various errors made by fourth-semester students of STMIK Surakarta found in their essay writing (Pravitasari, 2022). Most of the errors tend to be influenced by the structure of the student's mother tongue with which they are more fluent.

The same reason is also indicated by Wijana's study (2022a) concerning how both English and Indonesian express time. Inspired by Dardjowidjojo's study (1986), Wijana (2022b) proves that the different perspectives of second language learners may also cause the errors. English native learners tend to have an active perspective, while Indonesian native learners do a passive perspective. As such, English Learners find it very difficult to construct a passive sentence like *Buku itu telah saya baca.* Influenced by their active perspective, they tend to yield *Buku itu saya telah membaca.* In contrast, Indonesian learners will feel strange when *I cut my finger.* Because of their passive perspective, they will be much easier to comprehend *My finger was cut*.

A contrastive analysis of the morphological system between local languages in Indonesia and Indonesian, i.e. Indonesian, Javanese, and Balinese, has also been carried out by Wijana (2021). He found that the Indonesian, rooted from Malay as the oldest member of the language family group, has the most complicated system compared to the two other members. This seems in line with the principle of ease of articulation in which the morphological rules of the three genetically related languages tend to be simpler in the course of time.

All these facts clearly show that up till now there is no study found to focus its attention for revealing the rules underlying the differences use of Indonesian *apa, siapa, berapa, di mana, ke mana, bagaimana, kapan,* and *mengapa* and their English equivalents *what, who, how many* or *how much, where, how, when,* and *why* that will become the attention focus of this research paper.

1.2. Theoretical Frame Work

According to Sapir, every culture has individuality (Duranti, 1997). As a part of the sociocultural entity, the language system will never be the same. The differences within various aspects of languages reflect how their speakers classify the word and life experiences (Whorf, 2012). Both English and Indonesian are genetically derived from different language families. English belongs to Indo-German, while Indonesian belongs to the Austronesian family group. Consequently, both languages show many differences at all structural and systemic levels. These facts, in turn, will cause a lot of difficulties for the learners of both sides in trying to master the linguistic rules of each language. The learners will tend to perform negative transfers in which they apply the rules of their mother tongue in learning the second or the target language. These negative transfers are commonly called interference because the more mastered rules of the native tongue interfere with the less mastered ones of the language the learners want to master (Richards et al., 1985). And the form of language yielded from this phenomenon is called interlanguage. Even though it is impossible to wipe out the interlanguage from the learners' verbal performance, its existence can be reduced to a minimum. As such, the contrastive studies which concern with endeavours of comparing synchronically the structures of languages of either belong to the same or different genetically family group, will be very beneficial to lessen the existence of the systematic errors of the learners in their efforts to master the rules of the target language. These differences can also bring significant impacts on translation matters. A literal translation is generally regarded as the most substantial procedure because its results constitute inputs for the whole process of translation (Machali, 2000). However, because each language has its individuality, the literal translation often brings unsatisfactory results due to internal and sociocultural factors, and several other procedures must be carried out. According to Newmark (1988), at least 14 approaches are needed by translators in any translation process. However, according to Machali (2000), there are five translation procedures considered most relevant concerning the translation involving Indonesian either as the source or target language. Those procedures are transposition (formal shifting), modulation

(semantic shifting), adaptation, contextual equivalence, and annotated equivalence. More narrowly speaking, there are big gaps, especially concerning transposition and modulation, concerning the use of interrogative markers between Indonesian and English. Accordingly, this paper will try to reveal the rules which underlie the similarities and the differences in the use of several Indonesian question words *apa, siapa, berapa, di mana, ke mana, bagaimana, kapan,* and *mengapa* and their English possible equivalents *what, who, how many* or *how much, where, how, when,* and *why.* The contrastivists and translation experts have not so far seriously studied this matter.

2. Methodology

This research constitutes a contrastive study which compares the synchronous similarities and differences in the use of English and Indonesian question words. Theoretically, without denying the central roles of external factors in influencing the success of learning activities, the structural similarities of the first language mastered by the learners will help and facilitates them to master the second language they are learning. Conversely, the structural differences will interfere with them to do so (Brown, 1980). The writer collects all data presented in this paper through the intuitive method as an Indonesian native. This is done by creating Indonesian sentences consisting of Indonesian question words such as *apa* 'what', *siapa* 'who', and *berapa* 'how many, how much' which grammaticality and acceptability are empirically tested with other native speakers. Further, those Indonesian sentences are compared with their possible English translation equivalents. Finally, through these contrasting efforts, the rules of the similarity and different use of the question words in both languages can be discovered. In what contexts the Indonesian word *apa* can be translated into *what,* and in what contexts *apa* has no translation equivalent, etc. In what context Indonesian words *siapa* can be translated into *who*, and in what contexts these words have translation equivalents, *what* or *whose*, etc. In what context *berapa* can be translated into *how many*, *how much*, or *what*. All Indonesian data are presented through three stages of glossing, i.e. Indonesian data, word-to-word translation, and free translation.

For example, to prove that *siapa* in Indonesian can be or cannot be replaced by *who* in English, the following (9) to (13) instances are used.

(9) Siapa yang duduk di sana
    Who   that   sit   there
    'Who is sitting there'

(10) Siapa ayahmu?
    Who   father you
    'Who is your father'

(11) Buku siapa ini?
    Book who this
    'Whose book is this'

(12) Siapa namamu
    What name you
    'What is your name'

(13) Dengan siapa kamu berbicara?
    With   who you   talk
    'With whom do you talk?

Examples (9) and (10) prove that siapa can be replaced by who asks a human. Human constituent, which fills genitive modifier, must be replaced by *whose* (11). *Siapa,* which refers to a personal name, cannot be asked by *who* in English, but *what* (12). In accusative cases, *siapa* corresponds to *whom* (13). Finally, the knowledge of these similarities and differences will be very fruitful in Indonesian and English learning processes.

3. Result and Discussion

Before moving to further discussions, it is better, to begin with types of interrogative sentences commonly found across languages. An interrogative sentence can distinct into two categories. i.e. yes-no questions and information questions. The former is any question that should be answered with *yes* or *no*, while the latter should be done with information relevant to the locution context. Based on these criteria, Indonesian sentences (14) and (15) are yes-no and information questions, respectively, the same as English sentences (16) and (17). The former is yes- no, while the latter is information one:

> (14) Apakah Anda sudah   belajar?
>   What   you   already   studied
>   'Have you already studied?'
> (15) Di mana rumahmu?
>   Where   house you
>   'Where is your house?'
> (16) Did you do it at home?
> (17) Where do you live?

In formal styles, yes-no questions in Indonesian can be constructed using the question particle *apakah* 'what' (14). In contrast, English uses verbal marker movement for this purpose (16). For constructing information questions, both Indonesian and English use question words. Because a verb must not always fill Indonesian predicates and has no grammatical markers for tenses, the Indonesian question words should not be followed by verbs compatible with their time location (16). This is entirely different from English, in which the question words must always be followed by verbal marker movement (17). Using this simple characteristic, in the following sections, I will consecutively describe my research findings concerning the similarities and differences use of English and Indonesian question words.

3.1 *Apa* and *What*

Indonesian question word *apa* can be used to construct information interrogative sentences. Consider (18) to (20) below:

> (18) Buku   apa   ini?
>   Book   what this
>   'What book is this?'
> (19) Ia membeli apa?
>   He buy   what
>   'What did he buy?'
> (20) Apa   saja   yang   kamu peroleh?
>   What   just   that   you   get
>   'What things did you get?'

Sentences (18) to (20) are information questions for they must be answered with information, such as (21), (22), and (23), and will be impossible to be responded with (24), (25), and (26).

> (21) Ini   buku cerita.
>   This   book story
>   'This is a story book.'
> (22) Dia membeli kue   lapis
>   He buy   cake layer
>   'He bought layer cakes.'
> (23) Yang saya peroleh hanya majalah
>   That I   get   only   magazine
>   'What I got is only magazine'

(24) *Ya/tidak/bukan
  Yes/no/not
(25) *Ya/tidak/bukan
  *Yes/no/not
(26) *Ya/tidak/bukan
  *Yes/no/not

The Indonesian question word *apa* in information question corresponds to the question word *what* in English because (18), (19), (20) are respectively equivalent to (18a), (19a), and (20a) below:

(18a) What book is this?
(19a) What did he buy?
(20a) What things did you get?

Indonesian word *apa* and its formal equivalent *apakah* can also be used to construct yes-no question sentences, such as in (27) and (28) below:

(27) Apa(kah) anda membeli buku?
  What You buy book
  'Did you buy a book?'
(28) Apa(kah) kamu ada di rumah nanti sore?
  What you be at home next evening
  'Are you at home this evening?'

Both (27) and (28) are yes-no questions. They respectively can be answered with (29), (30) and (31), and (32) below:

(29) Ya, saya membeli buku.
  Yes, I buy book.
  'Yes I bought a book'
(30) Tidak saya tidak membeli buku.
  No, I not buy book
  No, I did not buy a book'
(31) Ya, saya ada di rumah nanti sore.
  Yes, I be at home next evening
  'Yes, I am home this evening'
(32) Tidak, saya tidak ada di rumah nanti sore.
  No, I not be at home next evening
  'No, I am not at home this evening'

Apa or *apakah* in (27) and (28) which function as interrogative yes or no question markers, do not correspond with *what* in English. English expresses these sentences by moving the verb markers to the front of the sentences, such as seen in (27a) and (28a) below:

(27a) Did you buy a book?
(28a) Are you at home this evening?

Indonesian yes-no questions can also be constructed without *apa* or *apakah* used for informal speech situations. So, (27) and (28) can be modified as (33) and (34):

(33) Anda membeli buku?
  You buy book
  'Did you buy a book?'
(34) Kamu ada di rumah nanti sore?
  You be at home next evening
  'Are you at home this evening?'

For this matter, *apa(kah)* for forming a yes-no question is often treated as a question particle distinct from the word apa(kah) used to construct information questions.

For asking the speaker's condition Indonesian word *apa* does not correspond to English *what* but *how.* Consider the following (35):

(35) Apa kabar?

      What news

      'How are you?'

The English expression of (35) is (35a) below instead of (35b):

      (35a) How are you?

      (35b) *What news?

Sentence (35b) is acceptable in seeking the news the speakers want. Consider dialogue (36) below:

      (36) + What News?

        - It was Badminton news.

      Indonesian question word *apa* can be preceded by *naik,* and *dengan* means 'climb' and 'with' to ask how the interlocutor does something being questioned. For this matter, the Indonesian *apa* corresponds to *how.* See (37) and (38) below:

      (37) Naik   apa   kamu ke   Sana?

        Climb   what   you   to   there

        'How did you go there?'

      (38) Dengan apa   kamu datang ke sini?

        With   what   you   come   to here

        'How did you come here?'

The English equivalents for (37) and (38) are (37a and (38a) below:

      (37a) How did you go there?

      (38a) How did you come here?

      Apa in context (37) and (38) do not correspond to English *what* because (39) and (40) below are unacceptable in English.

      (34) *By what did you go there?

      (35) *With what you came here?

Conversely, (37a) and (38a) are often clumsily translated into (39) and (40) below by the Indonesian learners:

      (39) Bagaimana kamu pergi ke sana?

        How   you   go   there

        'How did you go there?'

      (40) Bagaimana kamu datang kemari?

        How   you   come   here

        'How did you come here?'

3.2 *Siapa* and *Who*

      Words *Siapa* in Indonesian, which seek information about 'people', generally corresponds with 'who' in English. Consider (41) to (43) below:

      (41) Siapa   menemukan Benua Amerika?

        Who   that   find   continent America

        'Who found American continent?'

      (42) Kamu bertemu dengan siapa?

        You   meet   with   who

        'Who did you meet?'

      (43) Siapa itu?

        Who that

         'Who is that?'

The English equivalents for these last three sentences are (41a), (42a), and (43a) below:

      (41a) Who found American continent?

      (42a) Who did you meet?

      (43a) Who is that?

Siapa in Indonesian is used to ask for someone's and pet's names. See (44) and (45) below:

(44) Siapa nama ayahnya?
Who name ayah his
'What is his father's name?'

(45) Siapa nama anjingnya?
Who name dog his
'What is his dog's name?'

The English expressions for (44) and (45) are (44a) and (45a) below:

(44a) What is his father's name?

(45a) What is his dog's name?

What in (44a) and (45a) can not be replaced by *who* because (46) and (47) are unacceptable in English.

(46) *Who is his father's name.

(47) *Who is his dog's name'

Siapa in Indonesian is translated into *who* and *what* in English if it occurs in nominative cases, such as in (48) to (49) and their English equivalents.

(48) Siapa mensponsori Anda?
Who   sponsores   you
'Who sponsores you?'

(49) Siapa nama kucing itu?
Who name cat   that
'What is the cat's name?'

(48a) Who sponsores you?'

(49a) What is the cat's name?

However, in the genitive and accusative cases, *siapa* corresponds to *whose* and *whom.* See (50) to (51) and their English equivalents (50a) and (51a) below:

(50) Buku   siapa ini?
Book who this
'Whose book is this?'

(51) Dengan siapa kamu pergi semalam
With   who you   go   last night
'With whom did you go last night'

(50a) Whose book is this?

(51a) With whom did you go last night

Siapa cannot be substituted with who in (50) and (51). Consider (52) and (53) below:

(52) *Who book is this?

(53) * With who did you go last night?

For asking predicate, Indonesian can construct interrogative questions using relativizes *yang* 'that'. See (54) to (57) below.

(54) Siapa yang membeli buku itu.
Who that   buy   book that
'Who bought that book'

(55) Siapa yang dipukul oleh polisi itu?
Who that   hit   by   police that
'Who was hit by the police'

(56) Siapa yang kamu panggil?
Who that   you   call
'Who did you call'

(57) Siapa yang tahu?
Who that   know
'Who knows?'

Sentences (54), (55), (56), and (57) are expressed differently in English. See (54a), (55a), (56a) and

(57a) below:

    (54a) Who bought that book?

    (55a) Who was hit by the police?

    (56a) Who did you call?

    (57a) Who knows?

Sentences (54) to (57) can be answered with (58) to (61) below:

    (58) Yang membeli buku saya
        That buy   book I
        'It was I who buy a book'

    (59) Yang dipukul   polisi orang itu
        that was hit police person that
        'It was that person who was hit by the police'

    (60) Yang saya panggil dia.
        That I   call   he
        'It was he who I called'

    (61) Yang tahu   dia
        That know dia
        'It was he who knows'

The English equivalents for (58) to (61) are (58a), (59a), (60a), and (61a) below:

    (58a) It was I who buy a book.

    (59a) It was that person who was hit by the police.

    (60a) It was he who I called

    (61a) It was he who knows

3.3 *Berapa* and *How Many/Much*

    All things related to the number in Indonesian can be questioned with *berapa.* See (62) to (66) below:

    (62) Berapa   mobilmu?
        How many car you
        'How many cars do you have?'

    (63) Jam berapa   kamu bangun setiap pagi?
        o'clock how many you awake every morning
        'What time do you get up every morning?'

    (64) Berapa   jam   kamu tidur setiap hari?
        How many o'cklock you   sleep every day
        'How many hours you sleep every morning?'

    (65) Berapa   kali anda makan setiap hari?
        How many times you eat   every day?
        'How many times do you eat every day?'

    (66) Rumahmu nomor   berapa?
        House you number how many
        'What number is you house?'

Sentences (62) to (66) correspond to (62a) to (66a) below:

    (62a) How many cars do you have?

    (63a) What time do you get up every morning?

    (64a) How many hours you sleep every morning?

    (65a) How many times do you eat every day?

    (66a) What number is you house?

    In English, the amount or quantity of time, length, frequency, distance, thing, substance, etc. can be questioned with *how many, how long, how far,* and *how much i*n which the former for a countable noun and the later for countable one. See (67) and (71) below:

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(67) How many times do you have salad every day?
(68) How long will you stay here for?
(69) How far is your house from here?
(70) How much salt do you need?
(71) How much sugar is left in the kitchen?

In Indonesian, the question words that need to use in translating (67) to (71) are *berapa kali, berapa lama, berapa jauh,* and *berapa banyak,* such as shown by (72) to (76) below:

(72) Berapa   kali   anda makan salad setiap hari?
     How many times   you   eat   salad every day
     'How many times do you have salad every day?'
(73) Berapa lama anda akan tinggal di sini?
     How   long you will live   here
      'How long you will you live here?'
(74) Berapa jauh rumahmu dari   sini?
      How   far   house you from here
     How far is your house from here'
(75) Berapa banyak garam yang anda butuhkan?
     How   many   salt   that you   need
      'How much salt do you need'
(76) Berapa banyak garam yang tersisa di dapur?
      How   many salt   that rest   in kitchen
     How much salat left in the kitchen'

Sentences (70) and (71) are impossible to express into (77) and (78), and this indicates the difference between countable and uncountable matter.

(77) *How many salt do you need?
(78) *How many sugar is left in the kitchen?

If *berapa* has no relation with number, quantity and amount, it will correspond to *what* in English. See (77) to (79) below:

(77) Jam   berapa   besok   kamu   berangkat
     o'clock how many tomorrow you   depart
     'What time will you depart tomorrow?'
(78) Nomor   berapa kursimu?
      number   how many chair you
      'What number is your seat?'
(79) Tahun berapa   kamu di sana?
      Year how many You   there
      'What year were you there'

The English expressions for (77), (78), and (79) above are (77a), (78a), and (79a) below:

(77a) What time will you depart tomorrow?
(78a) What number is your seat?
(79a) What year were you there?

Berapa in the last three examples cannot be corresponded to *how many* in English because (80), (81), and (82) are not grammatical:

(80) *How many times will you depart tomorrow?'
(81) *How many numbers is your seat?
(82) *How many years were you there?

3.4 *Di mana* and *Where*

For asking everything concerning a place or places, Indonesian uses the question word *di*

mana, such as seen in (83) to (85) below:

      (83) Di mana kamu tinggal?

         Where   you   stay

         'Where do you live?'

      (84) Di mana kamu taruh kaca matamu?

         Where   you   put   glass eye you

         'Where did you leave your glasses'

      (85) Di mana saya dapat membeli novel   berbahasa   Inggris?

         Where   I   can   buy   novel use language   English

         'Where can I buy English novels?

The Indonesian question word *di mana* in (83), (84), and (85) corresponds to *where* in English, such as seen in (83a), (84a), and (85a) below:

      (83a) Where do you live?

      (84a) Where did you leave your glasses?

      (85a) Where can I buy English novels?

Indonesian differentiates between question words for asking static places and one for expressing goal or destiny to where the interlocutor wants to go. The former Indonesian speakers use *di mana,* and during the use *ke mana* the latter. Compare (83), (84), and (85), which are static, too (86), (87), and (88) below, which are dynamic:

      (86) Kemana   kamu pergi?

         To where you   go

         'Where will you go?'

      (87) Ke mana kamu semalam?

         To where you last night

         'Where were you last night?'

      (88) Ke mana   kita harus mencarinya?

         To where we   must search it

         'Where must we find it?'

The English equivalent of (86), (87), and (88) are (86a), (87a), and (88a).

      (86a) Where will you go?

      (87a) Where were you last night?

      (88a) Where must we find it?

These facts indicate that both Indonesian *di mana* and *ke mana* are translated into *where* English. In Indonesian *di mana* in (83) and (84) are impossible to be substituted with *ke mana.* In Indonesia, sentences (89) and (90) are considered strange.

      (89) *Ke mana kamu tinggal?

      (90) *Ke mana kamu taruh kaca matamu?

     Yang mana is an Indonesian interrogative expression containing *mana* used to ask for an alternative of entities. The expression is *yang mana.* In English, these interrogative phrases correspond to different expression, i.e. *which one*, such as shown by the following (91), (92) and their English equivalents (91a) and (92a).

      (91) Yang   mana kepunyaanmu?

         Which where possesion you

         'Which one is yours?'

      (92) Yang   mana   akan   kamu pilih?

         Which where   will   you   choose

         'Which one would you choose?'

      (91a) Wich one is yours?

      (92a) Which one would you choose?

3.5 *Bagaimana* and *How*

Indonesian question word *bagaimana* generally corresponds to the English *how*. This word is used for questions about state and way of doing something, such as shown by (93) to (95) below:

(93) Bagaimana dengan hasil   ujian saya?
    How   with   result test I
    'How about my test result?'

(94) Bagaimana khabar ibumu?
    'How   news   mother you'
    'How is your mother?'

(95) Bagaimana kalau kita membuat kue   terang bulan?
    How   if   we   make   cake light moon
    'How if we make a pan cake?'

Bagaimana in sentences (93), (94), and (95) have English correspondences (93a), (94a), and (95a) below:

(93a) How about my test result?

(94a) How is your mother?

(95a) How if we make a pan cake?

Sentence (94) is a bit formal compared to one using *apa.* For more clearly, see (96) and (97). All of them correspond to *how*:

(96) Apa   khabar?
    What   news
    'How are you?

(97) Bagaimana Khabar?
    How   news
    'How are you?'

3.6 *Kapan* and *When*

Indonesian has two words for asking time. Those are *kapan* and   *bila. Kapan i*s more common than *bila,* which only appears in literary speech style. Meanwhile, English only have *when* to express it. See the following (98) and (99):

(98) Kapan kamu pulang?
    When you   go home
    When will   you go home?

(99) Bila   hal   itu   terjadi?
    When matter that happen
    'When did it happen?'

Through the glossing equivalents, both *kapan* and *bila* in Indonesian are equal to *when* in English.

3.7 *Mengapa* and *Why*

To ask about reasons underlying something or a state, the Indonesian speakers use the question words *mengapa* and *kenapa. Kenapa,* in this matter, is less formal than *mengapa.* See (100) and (101) in which both mengapa and kenapa correspond to the English question word *why*:

(100) Mengapa kamu masih di sini?
     Why   you   still   here
     'Why are you still here?'

(101) Kenapa kamu nggak ke sana?
     Why   you   not   there
     'Why don't you go there'

Mengapa has informal equivalents, i.e*, ngapain.* This equivalent can be used as predicate of a clause for asking what the speaker is doing, such as seen in (102):

(102) Ngapain   kamu di sini?
       Doing what   you   here
       'What are you doing here?

Kenapa which functions as a predicate of clause is used for asking anything happened to the interlocutors, such as shown by the following (103):

(103) Kamu kenapa?
       You   what matter
       'What happen to you?'

Therefore, not all *kenapa*, and *mengapa* variations must be translated into *why.* In (102) and (103) above in which they are functioned as the predicate clause, they correspond to English question *what.*

4. Conclusion

Despite its function as means of communication, any language is used by its speakers to think of social phenomena that happen within their society. Because all social phenomena are a different reality, any language is essentially a reflection of another way of thinking possessed by each society. Accordingly, any language will have particularities in expressing cultural aspects of its speech community. These particularities are reflected in the structure and system of a language, and the use of question words such as *apa, siapa,* and *berapa* and its literal equivalent *what, who* and *how many/much*, is no exception. Not all Indonesian question words can be translated into their literal equivalents in English. The Indonesian question word apa can possibly correspond to what but apa or its more formal form apakah has no correspondence when used in yes-no question sentences. The Indonesian word *siapa* is used to seek information about humans, human names, or pet names. For asking questions about human and pet names, this world will correspond with *what* is in English. For genitive and accusative cases, the Indonesian question word *siapa* corresponds to English *whose* and *whom* instead of *who*. All matters related to numbers can be questioned using *berapa* in Indonesian. In English, only anything related wh quantity, number, or amount can be questioned using *how many* or *how much.* Using a number unrelated to the real number, quantity, or amount in Indonesian will correspond to *what*. Indonesian differentiates question words used for asking static place di *mana* and *ke mana* destined place, which in English are both questioned using *where*. For the alternative question, Indonesian uses the word *yang mana* which corresponds to *which one*. Indonesian has two question words for asking time of happening, i.e. *kapan* and its literary equivalent *bila*, which are expressed using *when* in English. *Mengapa* and *kenapa* are Indonesian questions for seeking reasons which correspond to English *why.* However, when they are used as clause predicates, they correspond to what the interlocutor(s) doing, which must be translated into what, such *as Ngapain Kamu?* which is equal to *What are you doing?* or *Kamu kenapa?* which is equal to *what happens to you?*.

Other researchers must follow up on this preliminary research supported by abundant evidence about the difficulties of both Indonesian and English learners in their efforts to master the usage rules of the question words in both languages.

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A Pragmatic Analysis of Flouting Maxims in Classroom Verbal Interaction as Seen in *Freedom Writers* Movie

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ABSTRACT

Successful classroom verbal interactions will occur when both the teacher and the students intend to be cooperative conversational agents contributing to the conversation's aims. In Pragmatics, this underlying principle is called Grice's conversational maxims. However, in the classroom, both sides often intentionally flout these conversational maxims. Thus, this research aimed to conduct a pragmatic analysis to investigate the types of Grice's conversational maxims violated by the main character of Freedom Writers movie along with the categories of teacher's verbal interactions found in that movie under Flanders Interaction Analysis Categories System (FIACS). Using the document analysis method, the researcher used the movie transcript as the primary document to be analyzed. The findings showed that the four maxims were violated intentionally for several reasons, including warning the students of the consequences of their actions, encouraging them, avoiding certain topics of discussion, and emphasizing important messages without blatantly stating them to the whole class, and avoiding hurting the students' feelings. Meanwhile, under Flanders Interaction Analysis Categories (FIAC), direct and indirect talks could be found in the movie. The result of this study can provide educators and pre-service teachers a glimpse of the importance of promoting appropriate classroom verbal interactions by analyzing the quality of classroom verbal interaction in terms of Grice's Conversational Maxims and Flanders' Interaction Analysis.

Keywords: flouting maxim, grice maxims, pragmatics, verbal interaction

1. Introduction

Classroom interaction between the teacher and the students is one of the most pivotal things influencing the success of the teaching-learning process (Mardiana, Zainuddin, & Gultom, 2019). The quality of the classroom interaction can be observed from the quality and the quantity of the verbal interaction between the teacher and the students, which occurs verbally during the teaching-learning process (Yanfen & Yuqin, 2010). Realizing the importance of classroom verbal interaction in learning, Flanders (1970) developed Interaction Category Analysis System to observe and analyze the quantity and quality of classroom verbal interaction. Flanders' Interaction Analysis Category System (FIACS) is divided into two categories: teachers' talk and students' talk. Student talk is broken down into ten sub-categories (Joe-kinanee, 2017).

Meanwhile, the teacher's talk is divided into two categories and seven sub-categories based on their function. Teacher's talk refers to the teacher's verbal interaction in the classroom context.

Teacher's talk is the kind of verbal interaction which dominates almost 50% of classroom interaction (Aisyah, 2016; Nugroho, 2019). The degree to which a teacher's talk influences the success and the effectiveness of the whole interaction in the classroom might differ depending on the quantity and quality of the teacher's verbal interaction with the students (Mardiana et al., 2019).

Flander broke down teachers' talk into indirect and direct speech. Indirect teachers' talk consists of four sub-categories: "accept feelings, give praises or encouragements, accept or use ideas of students, and ask questions" (Amatari, 2015, p.27). Accepting feeling refers to the teacher's attempt to accept the students' feelings, both positive and negative, in a non-threatening manner. Creating a supportive classroom environment where students can express themselves and feel accepted is essential, eventually fostering their learning (Martina, 2021). Moreover, praising and encouraging are necessary to motivate the students and increase their self-esteem. According to Davies (2011), a teacher should give sincere praise as spontaneous reactions to students' positive behaviour in the classroom.

Furthermore, accepting or using the idea of students refers to the teacher's attempt to acknowledge the students' initiatives to express and share their thoughts. A teacher might confirm the students' suggestions and ideas by repeating them using the teacher's words to acknowledge their effort (Etter, 2005). The last sub-category of teacher indirect talk is asking a question. Questioning is indirect teacher's talk used to stimulate the students to participate in the classroom actively, encourage them to speak up about their ideas, and trigger their critical thinking (Kim & Ahn, 2017).

In addition, Flanders' direct teachers' talk consists of three sub-categories: "lecturing, giving direction, and criticizing or justifying authority" (Aisyah, 2016). Lecturing is one teaching method of delivering material and information in the classroom. It is done by giving an oral presentation to the students. Furthermore, giving direction refers to the teacher's instruction and information on how to do a particular classroom activity (Kim & Ahn, 2017). The teacher should provide clear and concise directions to avoid students' confusion and misunderstanding. The last sub-category of direct teacher's talk is criticizing or justifying authority. This type of teacher's talk occurs when some issues related to students' disobedient behaviour in the classroom. In this case, the teacher needs to be assertive and be able to communicate dissatisfaction and anger with the students appropriately to control the classroom

Furthermore, successful verbal interactions will occur when both the teacher and the students can completely understand what each other means. In doing so, the teacher and the students need to realize that every utterance spoken by each side has assumptions and intentions to communicate information relevant to the classroom context or even beyond that context (Aisyah, 2016). Effective classroom communication can occur when both sides agree and follow these assumptions. This notion infers that both the teacher and the students intend to be cooperative conversational agents. In Pragmatics, these underlying principles are called Grice's conversational maxims. Grice Conversational Maxims are principles developed by Herbert Paul Grice to guide verbal interaction among speakers, to ensure meaningful communication, and to prevent less relevant discourse (Chaouki, 2011). Grice (1989) stated, "in a conversation, make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (p. 26). This principle emerged from the conception that rules govern human communication and interactions. One of which state that the fundamental underlying principle of conversation is acknowledging that the utterances said by both sides should contribute to the aims of the conversation. By following this principle, people are considered to be cooperative conversational partners. Based on this principle, one is considered to be a cooperative conversational partner if one follows four conversational maxims of quantity, quality, relevance, and manner

(Fukumura & Gompel, 2017).

The maxim of quantity refers to the amount of information given during the conversation. This type of maxim is broken down into two-sub maxims, which address that during the conversation, one should ensure to make each contribution as informative as is required, and one should avoid giving too little or too much information that is less required (Ayunon, 2018). It means meaningful and effective communication will occur if both sides provide sufficient information without overloading the conversation with unnecessary details. In addition, in a conversation, naturally, both sides rely upon the cooperative nature of truthfulness. This fundamental principle leads to the second type of maxim, which is the maxim of quality. This type of maxim concerns the degree of truth uttered by the speakers (Chenail & Chenail, 2011). To follow maxims of quality, one should ensure that the information one gives true by avoiding less trustworthy information with inadequate evidence. The maxim of relevance is pivotal to sustaining the conversation's flow and organization by preventing irrelevant topic shifts (Al-Hamadi & Muhammed, 2009). The default assumption of this maxim is that one should be relevant to the topic discussed in the conversation. Both sides should agree on any topic shift. The last type of maxim, the maxim of manner, is somewhat different from the three maxims discussed earlier. The basic assumption of this maxim is one should ensure that the information one gives is understandable and conveyed clearly. The maxim of manner is broken down into four-sub maxims, namely "avoid obscurity of expression, avoid ambiguity, be brief, and be orderly" (Grice, 1989, p.27).

However, in classroom verbal interactions, these conversational maxims are often violated or flouted by both the teacher and the students. These violations can occur intentionally due to hidden intentions. When speakers deliberately exploit the maxim, they might imply hidden meanings or want to communicate indirectly. By this, one can assume that their utterances contain implicature (Alvaro, 2014). According to Davis (2016), implicature can be defined as hidden intentions beyond the semantic level the speaker implies in their utterances. Someone might violate maxims for several reasons, such as avoiding hurting others, hiding the truth, expressing jokes and sarcasm, and avoiding discussion (Toda & Ghozali, 2017).

Furthermore, the flouting of Grice's conversational maxims can occur anywhere as long as it involves human language and verbal interaction (Amianna & Putranti, 2017). Thus, the flouting maxims can be found in real-life interaction or even in the movie. According to Trier (2016), a movie can be considered a means to depict humans' real life, event, and social phenomenon in symbolic expression. Therefore, one can assume that "analyzing the flouting maxim in a movie can represent the analysis of the maxim in human life" (Mariati, Asbah, & Bafadal, 2018, p.11).

In both movies and real-life contexts, Grice's conversational maxims have been extensively discussed in Pragmatics studies. First, Khayati and Mujiyanto (2019) investigated the flouting maxim of EFL teachers in different classrooms. The result revealed that the teacher followed the four maxims most of the time unless hidden intentions were implied. Second, Helmie and Lestary (2019) conducted a pragmatic study to analyze the flouting maxims of the main character in *Home Alone* movie by John Hughes. The analysis found that the quality maxim was most likely violated throughout the movie. Furthermore, competitive and collaborative reasons were the leading causes of flouting maxims. Another similar study on Grice's maxims was conducted by Amianna and Putranti (2017) as they explored the sense of humour that occurred due to the violations and flouting of cooperative maxims in American comedy series entitled *How I Met Your Mother.*

Even though previous studies on flouting maxims have been ubiquitously discussed (Amianna & Putranti, 2017; Helmie & Lestary, 2019; Khayati & Mujiyanto, 2019), little attention has been given to analyzing flouting maxims and their relation to classroom verbal interaction. Most of the

studies mentioned above investigated the flouting of Grice Conversational Maxims outside the educational movie context. Thus, to fill the gap in the literature and to delve deeper into the quality of the verbal interaction between students and teachers in the classroom context, the researcher aimed to conduct a pragmatic analysis to investigate the types of Grice's conversational maxims violated by the main character of *Freedom Writers* movie, a famous inspiring educational movie, and to analyze the categories of teacher's verbal interactions in that movie under Flanders Interaction Analysis Categories System (FIACS). Furthermore, this study was worth conducting since it shed light on the importance of Grice's conversational maxims in verbal classroom interaction and helped educators understand the implications of classroom verbal interaction in the success of the teaching-learning process. Moreover, educators and pre-service teachers may benefit from this research since this research has given a glimpse of the importance of promoting appropriate classroom verbal interactions by analyzing the quality of classroom verbal interaction in terms of Grice's Conversational Maxims and Flanders' Interaction Analysis as a good example that represents good classroom interactions between the teacher and the students in the educational context

Freedom Writers is a movie released in 2007 based on the true events taken from *Freedom Writers Diary* written by a teacher named Erin Gruwell and her students in Wilson High School, United State of America. The movie mostly told about racism and socio-economic problems that happened in the society and how these problems impacted the classroom interaction between the teacher and the students. Furthermore, this movie could also depict the teacher-student interaction since the setting of the movie occurred in the educational field. Based on the background, *the Freedom Writers movie* was perceived as a suitable object for this study. To investigate the types of maxims violated by teacher Erin as the main character and analyze the categories of teacher's verbal interactions found in that movie, the researcher formulated two research questions as follows:

1. What conversational maxims are violated by the main character in *Freedom Writers* movie?
2. What categories of teacher's verbal interactions are performed by the main character in *Freedom Writers* movie?

2. Methodology

Document analysis was employed as this research systematically analyzed the contents of written documents to gain an in-depth understanding of the phenomenon being studied (Creswell & Creswell, 2018). Like other qualitative research methods, document analysis requires in-depth evaluation and interpretation to elicit meaning, gain understanding, and develop empirical knowledge (Corbin & Strauss, 2008). The materials chosen to be analyzed can be in the form of reports, movie transcripts, textbooks, recordings, web pages, newspaper articles, and other documents (Ary, Jacobs, & Sorensen, 2010). In document analysis, the researcher first began by studying the chosen document, developing coding categories, and interpreting the data in descriptions to present the findings (Creswell, 2014).

As this study aimed to investigate Grice's Conversational maxims flouted by the main character of *Freedom Writers* movie along with the categories of teacher's verbal interactions, the movie transcript was used as the primary document to be analyzed in this research. Using the document analysis method, the researcher first watched the movie, skimmed through the movie transcript, and carefully developed coding categories. The researcher first analyzed the linguistic aspect of the data collected. In developing coding categories, the researcher referred to Grice' conversational maxims theory to help filter, code, and categorize the selected materials. The researcher classified the findings into four flouting maxim categories: quality, quantity, relevance, and manner. The researcher also drew some implicatures from the flouting maxim performed by the

main character in *Freedom Writers* movie.

After locating and analyzing the flouting maxims, the researcher focused on the teacher's talks uttered by the main character and classified them into some categories under Flanders' Interaction Analysis Category System (FIACS) to know the quality of the classroom verbal interaction in that movie. The researcher comprehensively interprets the collected data by referring to the two theories (Grice's Conversational Maximx and Flanders' Interaction Analysis Category System). The analysis results were presented and elaborated in the table and description. To ensure trustworthiness and validate the data gathered in this study, the researcher gave the analysis of the movie transcript to two external validators whose expertise is in linguistics and English Education. According to Ary et al. (2010), one of the ways to validate qualitative data is by involving experts in a particular area to review and judge for quality analysis of the data.

3. Result and Discussion

3.1 The Overview of *Freedom Writers* Movie

Freedom Writers is a movie released in 2007 and directed by Richard LaGravenese. The movie was based on the story of an inspiring teacher, Erin Gruwell, who came to Wilson High School, Los Angeles and taught a group of high school students labelled as "troublemakers". The students came from diverse cultural, social, and economic backgrounds and had unresolved problems, including ex-drug abusers, ex-convicts of juvenile prisons, and gang members.

Ms Erin Gruwell attempted to approach her students by using unorthodox ways of teaching to connect with her students' lives. Through several challenges and failures, she could gradually earn her students' respect and trust. Ms Gruwell tried to capture her students' hearts through meaningful classroom communication and interaction. She did it by referring to students' culture that they were familiar with, teaching materials that were relatable to their real lives, and helping the students to reconcile with their rage and hatred towards the world by asking them to express their feelings through writing a journal. The students' journals were then used as inspiration in the *Freedom Writers* movie.

3.2 Flouting Maxims Performed by the Main Character

This part discusses the maxims flouted by the main character of *Freedom Writers* movie. From the findings, there were four maxims violated by Erin Gruwell as the main character of the movie, namely quantity, quality, relevance, and manner (Chenail & Chenail, 2011). The summary of flouting maxims uttered by Erin Gruwell is presented in table 1.

Table 1. The Summary of Flouting Maxims Uttered by Erin Gruwell

No	Flouting Maxims	Classroom Context	General Context	Frequency
1	Quantity	6	11	17
2	Quality	4	6	10
3	Relevance	7	9	16
4	Manner	8	11	19

The flouting maxim uttered by Erin, as shown in table 1, is categorized into two, classroom context and general context. Classroom context includes the entire flouting maxim spoke by Erin in the classroom during a teaching-learning activity. Meanwhile, the general context encompasses the

flouting maxims uttered by Erin while interacting with other characters outside of the classroom. However, the researcher would only present the sample excerpt from classroom context to analyze the quality of classroom verbal interaction between the teacher and the students.

3.2.1 Flouting Maxim of Quantity

The maxim of quantity refers to the amount of information given during the conversation. This type of maxim is broken down into two-sub maxims, which address that during the conversation, one should make one contribution as informative as required, and one should avoid giving too little or too much information that is less required (Ayunon, 2018). It means meaningful and effective communication will occur if both sides give sufficient information without overloading the conversation with unnecessary details. The following conversation represents the flouting maxim of quantity found in the movie:

Excerpt 1
Eva Benitez   : "I have to go to the bathroom".
Erin Gruwell   : "Okay, before you go to the bathroom make sure that you take a permission card at the administrator office and return the card before ...."
Eva Benitez   : "Yeah, I know"

Erin has just arrived at the class on her first day of teaching. Before she started the class, one of the students impolitely told her that she wanted to go to the bathroom. Knowing that the student did not want to go to the bathroom but skipped the class, Erin explained the procedure for leaving the class. The school applied strict procedures for the students who left the class during lesson hours. Detention would be given to the students who did not obey the rule. Those procedures were implemented to prevent the students from leaving the class unattended and joining gang fights during school hours. In this case, even though Erin was aware that the student was familiar with the procedures and rules, she insisted on explaining too many "unnecessary details" to "warn" the students not to go to the bathroom as an excuse to skip the class. Thus, maxim of quantity was intentionally flouted to warn the students of the consequences of their actions.

Excerpt 2
Students   : "What? What are you talking about? You don't wanna be our teacher next year?"
Erin Gruwell   : "Of course I do. I can't".
Students   : "Why not?"
Erin Gruwell   : (silent)

This conversation occurred when Erin had taught the students for almost a year and had successfully earned the students' respect and trust. However, she could no longer teach those students next year since they would be juniors, and Erin could only teach first- and second-year students. These were the seniority problems that have been deeply rooted in that school for a long time that involved the stakeholders, principals, and other senior teachers. Knowing that the students would not understand this complex situation, Erin gave a short answer related to this matter. She intentionally flouted the maxim of quantity as she gave minimal information and refused to explain it further to the students. She violated the maxim by avoiding a specific topic of discussion in the classroom.

3.2.2 Flouting Maxim of Quality

In a conversation, naturally, both sides rely upon the cooperative nature of truthfulness. This basic principle leads to the second type of maxim, which is the maxim of quality. This type of maxim concerns with the degree of truth uttered by the speakers. By this, to follow maxims of quality, one should ensure that the information one gives is true (Chenail & Chenail, 2011). Moreover, one should not deliver less trustworthy information with inadequate evidence. The following conversation represents the flouting maxim of quality found in the movie:

Excerpt 3
Erin Gruwell   : "Gloria, please read the first sentence on the first chapter".
Gloria Munez : "Why me?"
Erin Gruwell   : "Because I know how much you love to read. Close the magazine and please read the first sentence on the first chapter"

This conversation occurred during the teaching-learning process. Erin asked one of her students, Gloria, to read the sentence in the book because she knew that Gloria was busy reading the magazine during her class. Instead of yelling at her student for not paying attention to her class, she used another way to get her student's attention. Everyone in the class knew how Gloria hated anything related to school, let alone reading an academic book. Thus, it seemed that Erin gave untruthful facts about Gloria. Even though Erin knew this, she kept saying, "because I know how much you love to read" referring to the magazine she was reading to encourage Gloria to focus on the lesson. The flouting maxim of quantity in this context was meant to inspire.

Excerpt 4
Erin Gruwell   : "You can stay as late as you want, and I can even drive you to your aunt's, if it gets too late"
Eva Benitez   : "Ms. G, let's not get nuts"

Eva, one of her students, has just testified in the courtroom as a witness for a gang member murder case. She bravely gave true testimony, resulting in one of her relatives being convicted guilty. The other family members who were affiliated with that gang were angry and cast her out of her house. As a result, she had to stay with her aunt, who lived even further away. In the afternoon, Eva came to Erin's office after the trial and talked with her. Erin then offered to drive her home. From Eva's point of view, it seemed that what Erin say is unlikely to be true as she knew that it was already late and Erin also had personal life outside of school. Thus, she thought Erin did not mean to drive her home and that the offer was just her teacher being polite. Therefore, she replied, "Ms G, let's not get nuts" as a response.

3.2.3 Flouting Maxim of Relevance

The maxim of relevance is pivotal to sustaining the conversation's flow and organisation by preventing irrelevant topic shifts (Al-Hamadi & Muhammed, 2009). The default assumption of this maxim is that one should be relevant to the topic discussed in the conversation. Both sides should agree on any topic shift. The following conversation represents the flouting maxim of relevance found in the movie:

Excerpt 5
Erin Gruwell   :" Ok, next question. How many of you know where to get drugs right now? How

many of you know someone in a gang? How many of you are gang members?”
Students   : “Nice try. Nice try”.
Erin Gruwell   : “Okay, that was a stupid question, wasn't it?”
Students   : “Yeah”.
Erin Gruwell   : “You're not allowed to join any gang affiliations in school. I apologize for asking. My badness”

In this context, Erin and her students played Line Game where Erin asked the students some questions, and if the question resonated well with the students, they had to step onto the line. Erin asked common questions about music, hobbies, movies, and anything related to teenagers' daily lives. Then, she suddenly shifted the topic of the questions to drugs and gang affiliations. Her students saw these as irrelevant questions. However, here Erin intentionally flouted the maxim of relevance. She knew that some of her students in the class were affiliated with some gang and drug dealers. She wanted to know how deeply they got involved in this situation. Furthermore, she also wanted to emphasize that as students, it was forbidden to join any gang that dealt with drugs without blatantly stating it to them because she knew that her students were sensitive to this topic.

Excerpt 6
Marcus   : “Is she gonna read the letters?”
Erin Gruwell   : “Well, right now it's a writing assignment. I'll read them”

For the final test, Erin asked the students to write a letter to Miep Gies, who hid and helped shelter Anna Frank during the Nazi period. The students got excited about their assignment since some considered Miep Gies a hero after reading the *Diary of Anna Frank.* Marcus then asked whether Ms Gies would read their letters or not. However, Erin's response did not seem to answer Marcus' question. Nonetheless, she did that intentionally, simply because she was unsure whether Ms Gies would read each of the letters written by the students. Moreover, she also did not want her students to feel discouraged if eventually those letters would not be read by Ms Gies since she was already old.

3.2.4 Flouting Maxim of Manner

The basic assumption of maxim of manner is one should ensure that the information one gives is understandable and conveyed clearly. The maxim of manner is broken down into four-sub maxims “avoid obscurity of expression, avoid ambiguity, be brief, and be orderly” (Grice, 1989, p.27). The following conversation represents the flouting maxim of manner found in the movie:

Excerpt 7
Tito   : “That thing that you said before, the Holocause?”
Erin Gruwell   : “Holocaust, yes”
Tito   : “What is that?”
Erin Gruwell   : “Raise your hand if you know what the Holocaust is. Raise your hand” *none of them raised their hands*

In this context, Erin reprimanded Tito, who drew an ugly face on a piece of paper to bully another student. Then, Erin used Holocaust tragedy to illustrate how a simple drawing to mock a

Jewish man could be used as propaganda to hate Jewish in general. However, the messages or life lessons she tried to convey were not interpreted well since none of her students knew about what Holocaust was. This is under Smith (1991), who stated that in a conversation, avoiding jargon or words specialized to specific knowledge that might cause the listener's confusion is necessary to prevent misunderstanding and obscurity of expression.

Excerpt 8
Andre Bryant : "Think we don't know 2Pac?"
Marcus   : "White girl gonna teach us about rap".
Erin Gruwell : "No, it's not that. See, what I was trying to do is..."
Eva Benitez   : "You have no idea what you're doing up there, do you?"

Erin attempted to approach her students by referring to the culture they were familiar with. She tried to teach Poetry by using Tupac's song lyrics. However, this intention was not well received by the students since Erin failed to avoid obscurity and communicate the purpose of the activity. The students accused her of being racist since she thought that as a "white woman," she pretended to know everything about "black" people's culture.

Based on the findings, it was apparent that maxim of manner (19 utterances) became the most dominant maxim flouted by the character both in the classroom and general context, followed by maxim of quantity (17 utterances), relevance (16 utterances), and quality (10 utterances). In this study, the flouting maxims employed the implied meaning behind the main characters' utterances. First, the presupposition was used to find meaning based on assumptions. However, this presupposition did not survive in several complex sentences and could also be cancelled (Yule, 1996, p.30). The result of the current study is in line with the study conducted by the research undertaken by Zeb (2019), which found that maxim of manner was the most frequently flouted by the characters in comedy dramas to achieve comic effects. A similar result was also found in the study conducted by Kurniati and Hanidar (2018), which revealed that maxim of quantity became the least frequently flouted by the characters of Insidious 2 Movie.

In contrast, the current research results differed from the study conducted by Wahyuni, Arifin, and Lubis (2019). Their study found that even though the four maxims were all flouted by the main character of La La Land and each flouting maxim contained the implied meaning behind the main characters' utterances depending on the context of conversation; the maxim of quantity became the most frequently flouted because the main characters usually explain in detail about Jazz music. Meanwhile, the maxim of manner was the least frequently flouted by the main characters because they occasionally provide ambiguous and unclear responses to their interlocutor.

3.3 Categories of Teacher's Verbal Interactions

This part will discuss the categories of teacher's talk that will be divided into two types, namely direct and indirect teacher talk uttered by teacher Erin Gruwell as the movie's main character. It is shown from table 2 that all sub-categories of Flanders Interaction Analysis Categories (FIAC), both direct and indirect talks, could be found in the *Freedom Writers* movie. The summary of the teacher's talk is presented in table 2.

Table 2. The Summary of Teacher's Talk Uttered by Erin Gruwell

No	Indirect Teacher's Talk	Frequency
1	Accept feelings	9
2	Give praises or encouragements	6
3	Accept or use ideas of students	4
4	Ask questions	8
No	Direct Teacher's Talk	Frequency
1	Give direction or instruction	8
2	Lecturing	6
3	Criticize or justify authority	9

Table 2 shows that accepting students' feelings was the type of indirect teacher's talk that was most frequently found, followed by asking questions, giving praises or encouragement, and accepting or using students' ideas. Meanwhile, the context of criticizing or justifying authority, giving directions or authority, and lecturing were found in indirect teacher's talk. One sample excerpt from each category is presented in the following section.

3.3.1 Indirect Teacher's Talk

1) Accepting Students' Feelings

Accepting students' feelings refers to the teacher's attempt to get the students' positive and negative emotions in a non-threatening manner. It is crucial to create a supportive classroom environment where students can express themselves and feel accepted, eventually fostering their learning (Martina, 2021).

Excerpt 9
Marcus   : "You don't know nothing, homegirl. Do you even know how we live?"
Erin Gruwell   : "No, I don't, Marcus! So why don't you explain it to me?"
Marcus   : "I ain't explaining shit to you!"

In this conversation, Erin knew that her students' had intense anger towards life that hindered their learning. Thus, she tried to understand her students' lives and struggles by asking them to express their feelings. Instead of being angry with her students' impolite behaviour in the classroom, she tried to allow them to describe and explain their feelings. Moreover, she also tried to understand her students' points of view and feelings to slowly approach them and gradually change them to be better individuals.

2) Giving Praise or Encouragement

Praise and encouragement in the classroom are essential to motivate students and increase their self-esteem. This will also strengthen positive behaviour and weaken the tendency to perform negative behaviour. According to Davies (2011), a teacher should give sincere praise as spontaneous reactions to the students' positive behaviour in the classroom. The encouragement given by the teacher can also show supportive learning culture and a positive atmosphere in the classroom.

Excerpt 10

Miguel   : "Ms. G? Can I read something from my diary?"
Erin Gruwell   : "That'd be great".

Miguel was a timid boy who had just lost his mother. He had complex family issues where her mother was divorced, got killed, and as a result, he was nearly homeless. Speaking up in the classroom was something that he would have never done before. However, he seemed to trust Erin as her teacher to share what he had been through and why he was absent for a couple of weeks. The way Erin encouraged and praised him by saying, "that'd be great" was a simple yet powerful way to make the students feel safe and accepted in the classroom. With everyone listening to what Miguel has written in his journal and encouraging him to do that, Erin, as a teacher, has done an excellent job of motivating and increase his student's self-esteem.

3) Accepting or Using the Students' Ideas in the Classroom

Accepting or using the students' ideas refers to the teacher's attempt to acknowledge students' initiatives to express and share their ideas. A teacher might confirm the students' suggestions and ideas by repeating them using the teacher's words to acknowledge their effort (Etter, 2005).

Excerpt 11
Erin Gruwell   : "Okay, listen up. Marcus has given me an idea. Instead of doing a book report on The Diary of Anne Frank, for our assignment, I want you to write a letter to Miep Gies, The woman who helped shelter the Franks....."

As a teacher, Erin acknowledged Marcus and that he had given her an idea for their final assignment. It turned out the idea was brilliant. Through this, Erin acknowledged her students' contribution to the class. This will stimulate other students to actively participate and share their ideas since their efforts, voices, and contributions in the classroom are appreciated and heard.

4) Asking Questions

Teachers' questioning is not only a way to get correct answers from the students but also to stimulate them to participate in the classroom actively, encourage them to speak up about their ideas, and trigger their critical thinking (Kim & Ahn, 2017). Furthermore, the questions raised by the teacher can also engage the students with the topic of discussion and trigger their curiosity.

Excerpt 12
Erin Gruwell   : "I have this idea. We're gonna be covering poetry. Who here likes Tupac Shakur?"
Andre Bryant   : "It's 2Pac".
Erin Gruwell   : "2Pac Shakur. Excuse me. Raise your hand..."

At the beginning of the class, Erin asked her students a simple question to get their attention. Erin tried to connect the materials with something the students were familiar with, such as famous rappers and rap songs. Here, the questions addressed by Erin were not meant to elicit correct answers from the students but merely as an attempt to engage the students with the topic of discussion and trigger their curiosity.

3.3.2 Direct Teacher's Talk

1) Giving Direction or Instruction

Giving direction refers to a set of instructions and information the teacher provides to the students on how to do a particular classroom activity (Kim & Ahn, 2017). The teacher should give clear and concise directions to avoid students' confusion and misunderstanding.

Excerpt 13
Erin Gruwell   : "Now, none of these sentences is correct. I'd like you to rewrite these sentences using the proper tenses and spelling on page four of your workbooks".

From the excerpt, it is clear that Erin gave directions or instructions to her students on how to do a certain classroom activity.

2) Lecturing

Lecturing is the most common teacher's talk found in the classroom. Lecturing is one teaching method of delivering material and information in the classroom. It is done by giving an oral presentation to the students (Kim & Ahn, 2017).

Excerpt 14
Erin Gruwell   : "... I have the lyrics to this song printed out. I want you to listen to this phrase I have up on the board. It's an example of an internal rhyme. What he does is very sophisticated and cool, actually".
Erin used Tupac's lyrics song to teach her students about internal rhyme. She gave the oral explanation as one of the teaching methods of delivering materials to her students.

3) Criticizing or Justifying Authority

This type of teacher's talk occurs when some issues are related to students' disobedience behavior in the classroom (Kim & Ahn, 2017). In this case, the teacher must be assertive and communicate dissatisfaction and anger with the students to control the classroom.
Erin Gruwell   : "You think this is funny? Tito? Would this be fun if it were a picture of you?"
Tito   : "It ain't".

As a teacher, Erin should be able to control the dynamics of the class. In this context, almost all students in her class were challenging to handle since they came from unfortunate families with unresolved issues. Thus, Erin should be able to be assertive by communicating her dissatisfaction appropriately. From the conversation, Tito, one of her students, made fun of another student by drawing an ugly picture of his friend and passing it to other friends during the teaching-learning process. Seeing this negative behaviour, Erin reprimanded him by justifying her authority as a teacher. Instead of giving harsh critics that might even hurt her student, Erin asked Tito to imagine if the same situation occurred to him. She did this because she was aware that if she just scolded him without giving him an understanding of why his action was wrong, he would repeat the same negative behaviour in the future. By doing this, Erin tried to teach her students about empathy and thoughtfulness.
The findings suggested that direct teacher talk (7.7%) was more dominant than indirect teacher talk (6.8%). The result was similar to the study by De Gelan (2022), which revealed that direct teacher talk in the form of lecturing was the most dominant verbal interaction in the classroom.

The lecture was mainly for explaining grammar, explaining the meaning, and making comments. Meanwhile, accepting feelings and encouraging became the most dominant form of indirect teacher talk. The study also found that positive teacher talk was dominantly used to build rapport and establish trust between the teacher and the students in the classroom. A similar study was also found in the study conducted by Novianti (2022), in which direct teacher talk became the most dominant verbal interaction used in one of the private high schools in Makasar, with the teacher talking time primarily used for giving directions.

4. Conclusion

The findings showed that the maxim of manner was the most frequently flouted maxim followed by the maxim of relevance, quantity, and quality, respectively, in the context of classroom verbal interaction. Furthermore, in terms of teacher's talk verbal interaction, accepting students' feelings was the type of indirect teacher's talk that was most frequently found followed by asking questions, giving praises or encouragement, and accepting or using the students' ideas. Meanwhile, criticizing or justifying authority, giving directions or authority, and lecturing were also found in indirect teacher's talk context.

After analyzing the maxims flouted by Erin as the teacher, it was found that they were violated intentionally for several reasons. They are warning the students of the consequences of their actions, encouraging and avoiding specific topics of discussion in the classroom, emphasizing important messages without blatantly stating it to the whole class, and avoiding hurting their students' feeling and ruining their expectation. Meanwhile, under Flanders Interaction Analysis Categories (FIAC), direct and indirect talks could be found in the Freedom Writers movie. From this, the researcher could conclude that classroom interaction between the teacher and the students observed in the movie was excellent and appropriate.

To conclude, educators and pre-service teachers may benefit from this research since this study has given a glimpse of the importance of promoting appropriate classroom verbal interactions by analyzing the quality of classroom verbal interaction in terms of Grice's Conversational Maxims and Flanders' Interaction Analysis. In addition, this movie can also be an excellent example of good classroom interactions between the teacher and the students in the educational context. The researcher hopes that a further study can be conducted to investigate Gricean Conversational Maxims in a real classroom context to have more prosperous and more authentic data which depict the quality of the teaching-learning process in the Indonesian classroom.

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Integrity, Pride, and Love as Power in Jane Austen's Novel: "Pride and Prejudice"

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ABSTRACT

This study aims at finding out that variables of relative power (P) are not only social status, age, education and wealth. Another aim is to show that negative politeness strategies do not always belong to someone with higher social power. Relative power is one element of social variables which decides politeness strategies to be employed. *Pride and Prejudice* reveals that integrity, pride and love are also variables of relative power, and they are also able to prove that though someone's social status is not high and her social distance with another participant is asymmetric, she could have power over someone else with higher social status. Power characterized with integrity, pride, belief, and freedom from being dominated is called personal power; meanwhile, power which variables determined by good personality, attractive physical appearance, and wit is called referent power. This study uses qualitative method and the data which mostly are refusal taken from *Pride and Prejudice*. The main character of Pride and Prejudice shows us that integrity, pride, and love could be the variables of power deriving from Personal and Referent power, and those powers could develop and deepen relative power in social variables to be applied in politeness studies.

Keywords: politeness, personal power, referent power, social variables

1. Introduction

Relative power (P) is one element of social variables taking an important role to determine which politeness strategies to be applied. Relative power consists of someone's social position, gender, age, wealth and all the elements of relative power have been agreed widely. The higher relative power of a participant is, the more dominant he /she will be, especially when social distance is also asymmetric (Brown & Levinson, 1987, p. 46, cited in Blutner, 2016). The other elements of social variables are the social distance (D) and the ranking of imposition (R). Normally, if the relative power is not symmetric, the social distance will be asymmetric and the ranking of imposition will be low. Those previous descriptions belong to Brown & Levinson's Politeness theory (Brown & Levinson, 1987, cited in Padilla Cruz, 2007) which has been known universally, and in that situation, negative politeness strategy is used.

Some previous researchers have conducted research on politeness relating to power and two of them are (Morand & Lewin, 1996) who state that power is embedded in everyday communication among superiors and

subordinates. The other researchers who have written research on politeness are (Wessel & Steiner, 2015). They conclude that employees of a department store perceiving their customers as those who have higher power; therefore, they are sometimes treated impolitely by them. (Chunli & Nor, 2016) observe the use of refusal strategies among Chinese EFL speakers. The first finding conveys that indirect refusal strategy is the most preferred to be used as they want to minimize the imposition of their utterances to maintain their relationship well. The second finding shows that there are four factors are able to influence the use of refusal responses. Those factors are: nationality, religion and culture, social distance and social power.

The next researchers who conduct research on politeness and power are (El-dali et al., 2020) who investigate the parameters of power research on medical encounters in spoken Egyptian Arabic. Researchers focus on the aspects of discourse: speech acts especially directives that are: commands, orders and questions.

The result of observation shows that there is a communication gap between patients and doctors. Patients are considered to be passive and powerless: meanwhile, doctors with their institutional and legitimate powers as they have professional competent helps patients' need, and it makes them more powerful through social class.

From the previous research, those stress on politeness and power with the same variables of social power that consists of social status, position in society, gender and age. Indeed, (El-dali et al., 2020) introduce different type of power: institutional and legitimate power, yet they are the same as social power. Besides, the research shows the interaction between doctors and patients which means more or less all is about medical discourse that occurs in hospital. This present research aims to find out different types of power which are very different from social power used by Brown & Levinson. The powers that are different from social power are: personal and referent power. The powers are not characterized by social status, age, gender and other elements as we know so far. Another aim is to find out that participant whose social power is lower, yet he/she owns referent and personal power could influence others. This research shows that without having high social power as long as they have personal and referent powers, they could influence others who have higher social status. The personal and referent powers have never been discussed, and it is the gap between the previous and the present research. Most of the data analyze are refusals, and they are taken to show that participant who comes from lower social status could dominate utterances and steer another participant if they have referent and personal powers.

There are some major theories employed and one of them is politeness. The term 'polite' is derived fundamentally from Latin word' poiltus' which means 'to smooth' (Blitvich & Sifianou, 2019, p. 81, cited in Jasim Betti, 2020), from the term, we know that politeness is a kind of ' a tool' to smooth communication or interaction between speaker and hearer, and it means that every participant in interaction try to avoid conflict. Politeness theory applied mostly for this research comes from Brown & Levinson (1987). They state that politeness is seen as an active serving, and it has a sharp connection with the face management. Meanwhile Foley mentions politeness as 'a battery of social skills whose goal is to ensure that everyone feels affirmed in a social interaction' (Foley, p. 317, n. d). Brown & Levinson who have given the most prominent contribution to the development of politeness theory, mainly focused on how politeness is expressed to protect participants' face (Brown & Levinson, 1987, cited in Corresponding, 2016).

Obviously, Brown & Levinson's theory of politeness (1987) consists of three basic notions: face, Face Threatening Acts (FTAs), and politeness strategies. They initially proposed a universal model of linguistic politeness and claim that politeness is realized linguistically by means of various strategies across cultures. For most people, politeness tends to be equivalent to manners and behavior, but its conception varies across cultures; what is considered polite in one culture may be perceived as rude in another (Cremona et al., 2017),

As it has been mentioned above, there are three basic notions covered in the theory of politeness, and they are: Face, Face Threatening Acts (FTAs), and politeness strategies. Face is the public self-image that every member of a society wants to claim for himself. (Brown & Levinson, 1987). Another basic notion is Face Threatening Acts are acts that infringe on the hearer's need to maintain his/herself-esteem, or it can be further explained that speech acts can destroy or threaten another person face, and these acts are well known as face threatening acts (FTA). If there might be a tendency to threaten someone's positive or negative face, we can minimize it by using politeness strategies. Brown & Levinson define them as strategies in which the interlocutors can mitigate threads carried by face threatening acts. Those strategies, then, are divided into two,

namely: negative and positive politeness. To mitigate the threat, either positive or negative politeness strategies are needed. Positive politeness strategies are used to reduce social distance and elicit friendly responses from subordinates; on the other hand, negative politeness strategies highlighted for enhancing the speaker's prestige and power (Takano, 2005, cited in Eshghinejad & Moini, 2016). Brown and Levinson also add that negative politeness strategy is a type of politeness associated with the listener's negative face, and it has to do with respecting behavior.

Negative politeness strategies aim at hearer's negative face wants to describe expressions of restraint, formality, and distancing.

The utterances below employ negative politeness strategy:

> A: *'Would you like to come to my garden party tomorrow afternoon?'*
> B: *'Oh, I would like to, thank you for your invitation'*

> The utterances above show that negative politeness is used for expressing formality because the social distance between the speaker and hearer is not close, and one of them has power over another.

> Whereas positive politeness is used for expressing solidarity, informality and familiarity as it can be seen below:
> A: '*Hi, guys. I am having a garden party. Come and see around. Don't forget, OK?'*
> B: *'Wow…, Can't wait…let's go there'*

The above utterances prove that A as Speaker utters informal and familiar way, and it means they are close to each other.

In applying politeness strategies, speaker wants to stress on the relative power of listener. All strategy outputs help maintain social distance (Siburian, 2016, cited in Nurul et al., 2022). Reiter mentions that politeness exists as a result of interactions between people and culture and politeness are acquired with the passage of time through the sociocultural coexistence of people with one another (Reiter, 2000, pp. 1-2, cited in Corresponding, 2016). Brown & Levinson divide negative politeness strategies into eight and those are: 1) Be conventionally indirect, 2) Question, hedge, 3) Be pessimistic, 4) Minimize the imposition, Rx, 5) Give deference, 6) Apologize, 7) Impersonalize S and H, 8) State the FTA as a general rule, 9) Nominalize, 10) Go on record as incurring a debt, or as not indebting H. All those strategies perform the function of reducing the imposition that the FTA unavoidably effects. Utterances using negative politeness are mostly found between speaker and hearer with asymmetric social distance and power, and they show formality as the social distance is not close. It can be added that negative politeness strategies point out the avoidance of imposition on the hearer and can be considered as is the desire to remain autonomous.

Whereas positive politeness strategies are divided into 15 and those are: 1) Notice, attend to H (his interests, wants, needs, goods, 2) Exaggerate (interests, approval, sympathy with H), 3) Intensify interest to H, 4) Use in –group identify markers, 5) Seek agreement, 6) Avoid disagreement, 7) Presuppose/raise/assert common ground, 8) Joke, 9) Assert or presuppose S's knowledge of and concern for H's wants, 10) Offer, promise, 11)Be optimistic, 12) Include both S and H in the activity, 13) Give (or ask for) reasons, 14) Assume or assert reciprocity, 15) Give gifts to H (goods, sympathy, understanding, cooperation). All strategies of positive politeness show free-ranging between speaker and hearer to reveal solidarity and familiarity because their social distance and social power are symmetric.

The next theory is social variables, and it is used to decide which strategies that are going to choose, there is a social variable with social power (P), social distance (D) and ranking of imposition (R). Negative politeness will be used if the power of participants is not equal, the social distance is not symmetric, and the rank of imposition mostly is not high. Whereas positive politeness strategies are chosen if participants have the same power, symmetric social distance and the rank of imposition also not high but of course negative politeness strategies has lower imposition.

Furthermore (Brown & Levinson, 1987) state that the seriousness for a FTA may be calculated using the

following formulae:
Wx = D(S,H)+ P(H,S)+ Rx

Wx refers to the weightiness of a FTA, D(S, H) measures the degree of social distance between the speaker and hearer meanwhile P(H,S) measures the value of power that a hearer has over a speaker, or speaker has relative power over hearer. It can be said that the relative power between speaker and hearer is asymmetric and R_X is the value that measures the degree of imposition of a FTA in a particular culture.

Another theory that relates closely to politeness theory is power. Power have much more portion to discuss as so far we have only known social power according to Brown & Levinson's version with social variables such as: social status, education, age and others. There are some theories of power from different researchers often employed in studies relating to politeness. The first theory of power comes from Holmes claiming that power refers to participants' ability to influence another circumstances. (Holmes, 1995, cited in (Oktriana, n.d.). Furthermore he claims that it is not the social differences of a person that makes one powerful or powerless, but those differences make people impolite or polite. (Menge, 2018) asserts that power is an agent's ability to have an effect on other agents' actions or on their dispositions to act. From the definitions of power, it may be concluded that power is an act to influence others, and it may be used to gain advantage for themselves from others. The other powers discussed in this research are referent and personal powers taken from Thomas (1995) and Cuddy (n.d). Those powers commence to be familiar in social interaction, yet they are not employed in politeness discussion. Social power used by Brown & Levinson is known widely, but along with development of communication the variables of social power could not cover all kinds of communication in the present time.

This research shows how the main character in the novel of *Pride and Prejudice* bravely refuses some supporting characters' demands though they come from higher social status as she has personal and referent powers. Since most of the data analysed are refusals; therefore, they also discuss here. Refusal is one of politeness strategies that can be placed both as negative and positive. The definition of refusal is the 'illocutionary denegation of an acceptance'. Moreover, speech act of refusal can be described as 'the negative counterparts to acceptances and consenting are rejections and refusals. Just as one can accept offers, applications and invitations, so each of these can be refused or rejected' (Vanderveken, 1990, p. 195). A refusal is a complex speech act that requires not only long sequences of negotiation and cooperative achievements but also 'face-saving maneuvers to accommodate the noncompliant nature of the act' (Houck and Gass, 1999, p. 2). According to Searle who is very famous with his speech acts theory, he divides the theory into five types, namely: Representatives describe acts such as: describing, claiming, hypothesizing, insisting and predicting. The next type is Directives, and those acts are: commanding, requesting, inviting, forbidding, suggesting, and others. Another type of speech act is Expressives, and those acts belong to this type are: regretting, praising, apologizing, deploring, congratulating, and regretting. The next type is Directives, and it consists of commanding, requesting, forbidding, inviting, suggesting, and so on. Declarations is another type found in speech acts, and there are words and expressions that could make changes such as: 'I declare', 'I resign', 'I bet', 'I pronounce', 'I baptize' and others. The last type is Commissives, and some acts are: promising, offering, threatening, vowing, volunteering, and refusing. All of the types have different functions to produce utterances and one of them relating to refusal is Commissives. Commisives are acts that commit the speaker to a future course of action (Searle, 1975, cited in Bacha et al., 2021) Refusal is an act that lists in Commissives, and (Beebe et al., 1990) divide refusal in three strategies, namely: direct, indirect and adjunct to refusals.

Direct refusal consists of three acts such as: Performative that commonly uses 'I refuse' then the use of Direct refusal 'No' and Negative willingness ability by saying 'I could not do it'. Indirect refusal has more acts, among others: Statement of regret, for example: 'I am really sorry'. The next act is, Wish: 'I wish I could help you', and another one, is Reason/Explanation: I have another promise today' and Postponement is an act belongs to this strategy, and one example is: 'I will think about it'. The last strategy is adjunct to refusals. This strategy consists of Statement of positive opinion, and the example is: 'I would like to…', then it is Pause filler such as: 'Hmmm…', 'Uhm…' and the last act is Gratitude/ Appreciation by saying ' Thank you' . Below are the examples of three refusal strategies that have been described above.

Direct refusal strategies are often realized by means of a flat word *'no'*. The utterances below show a direct refusal:

> A: '*Can you help me to lift these boxes*'?
> B: '*No, You see I am typing my letters*'

The utterances between A and B show that B directly refuses A's request to help him. B replies 'No' at once without employing any phrases to mitigate the imposition of his speech. This kind of refusal creates face threatening act (FTA) and it makes the ranking imposition of the utterances high. Direct refusal could occur in conversations whose participants have symmetric social distance and power. Direct refusal can threaten negative face of another participant.

Meanwhile indirect refusal conveys an indirect way to reject. The hearer usually does not apply the 'no' explicitly in order to avoid face threatening act (FTA). Therefore, he will use some phrases to mitigate the imposition. It can be seen from the utterances below:

> A: '*Will you accompany me to go to bookstore this afternoon?*'
> B: '*I am really sorry, but I have promise with my ma'am to accompany her, how about tomorrow?*'

From the utterances above, we can see that B uses the opening speech 'I am really sorry' to show the mitigation of refusal and B's answer lessens face threatening act because he apologies for not being able to accompany A; furthermore, B also offers another alternative, that is tomorrow so that B's indirect refusal reduces the imposition of his utterances. Indirect refusal usually occurs in communication where participants have asymmetric social distance and power.

The last strategy is adjunct to refusals, and it can be seen from these utterances:

> A: '*I need a Grammar book that was recommended by our tutor'. 'Can I borrow yours'?*
> B: *'Well…, I would to, but I need it urgently for tomorrow's exam'.*

The use of discourse marker 'Well' is to mitigate the imposition of B's utterance so that it avoids face threatening act. (FTA)

2. Methodology

This study is about power related to social variables in politeness. Since the research's data were taken from *Pride and Prejudice*, and all the data were in the form of texts, they need correct and appropriate interpretations. Besides, researchers focused on utterances conducted by characters that could prove the aims of the research. Though the texts were taken from a novel, it was only 2 elements of the novel were taken and those were: characters and setting. The reason why there were only two elements described because From characters, readers understand texts produced by them, and it is easy to know their personality and type of power they belong to, especially the main character, Elizabeth. The second element of the novel described was setting. Setting is a place, where the story of *Pride and Prejudice* took place. It is important to be known as we will understand the situation at the time. *Pride and Prejudice* that dealt with social class in British in the 19th century, in which the traditional class system of British had rules and one of them was wealth would be passed on through family property inheritance. By knowing the setting, it is easier to choose which research methods to be chosen as setting could help to interpret the texts relate to social setting (Shipps, 1968). At the time inherited wealth considered for more status than money gained by work. It was the oldest son who would inherit the estates of family, and daughters gained smaller income. Therefore, women at that time did not inherit wealth from their fathers, and for that reason, they had to seek rich men to increase her social status and as a result, sometimes their marriages based on money not love

The data were taken from Jane Austen novel's *Pride and Prejudice*, written by a British novelist, Jane Austen. This novel consists of 351 pages, and it was published for the first time in 1813. Then it was republished several times, and for this research, it was taken from the novel of *Pride and Prejudice* published in 1985. Now, we can also read the e-book novel of *Pride and Prejudice* that was updated by (Wilson, 1985). It consists of 61 chapters and it has 311 pages. The data are in the form of dialogues and descriptions among the characters, and the most dialogues are from the main character, Elizabeth with other characters. To collect the data, the researchers read the novel several times carefully to find the data relating or supporting the aims of the research. It was difficult to seek the data appropriately because most of the data support the research. Anyhow, after being analyzed several times, researchers understood better which data that mostly lead to the research's aims.

After all the data were collected, the process of data selection could be done. The reduction of the data process would separate which data were more relevant and the most relevant related to the aims of the research. The most relevant data would be used and the more relevant data would be saved, then any irrelevant data were left out.

The qualitative method was used in this study as the results of analysis were in the descriptive forms. According to (Berg and Lune 2014, p. 8, cited in Wang, 2018), qualitative research properly seeks answers by examining various social settings and the groups or individuals who inhabit these settings. Meanwhile Slife & Melling state that qualitative methods open up all experiences to knowledge and qualitative research is concerned with non -statistical methods of inquiry and analysis of social phenomena (Slife & Meiling, 2012, p. 724, cited in Shakouri, 2014). From those definitions of qualitative methods above, it is very clear that qualitative method covers various social settings and analysis of social phenomena, and it is suitable to be applied for this study.

3. Result and Discussion

Pride and Prejudice takes place in rural England around the beginning of the 19th century, where the social class takes as an important role for their power. The center of story is about the Bennet family, especially, their second daughter, Elizabeth. As the main character, Elizabeth plays dominantly her role and from the beginning of the story, Austen has revealed Elizabeth's characters clearly. Austen depicts Elizabeth as a strong woman who always does not easily fall in love with a man though he is rich and has a good social position in society. For her, women must have integrity, pride so that nobody will underestimate them. The story starts when Elizabeth overhears that Mr Darcy does not want to dance with her because she is not attractive enough to attempt him. Then from that moment, Elizabeth is sure that Mr Darcy is arrogant and he refuses her because she comes from lower social status. Her prejudice against him grows bigger and bigger and it makes her hate him. In fact, Elizabeth has interest in Mr Darcy, but her pride and integrity make her not want to be closed to him though he proposes her. Since the story is about Elizabeth with her pride, consistent integrity, and her prejudice; therefore, Austen entitles her novel *Pride and Prejudice*. Prejudice does not come only from Elizabeth but it also comes from Mr Darcy.

The previous title of *Pride and Prejudice* is *The First Impression* as from the first, both Elizabeth and Mr Darcy, misjudge each other that emerges Elizabeth pride and prejudice stronger. The social background of the novel is about the difficulties of women at the time to gain their role in society. They marry solely to increase their social status, yet Elizabeth believes that women should be intelligent, witty and have pride, and integrity. Thus, they marry only for love.

After reading the novel and analyzing some utterances among Elizabeth as the main character with the other characters, it is very obvious that integrity, pride and love could be other variables of power. Elizabeth is the second daughter of The Bennet family, and she has strong integrity that makes her different not only from her sisters but also from other women in her society. Her integrity could be seen when Mr Collins proposes her, and he confidently believes that Elizabeth will receive it, but Elizabeth interrupts his speech before he finishes his proposal:

Elizabeth: '*You are too hasty sir'… 'You forget that I have made no answer. 'Let me do it without*

further loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do it otherwise than decline them.'

Mr Collins*: 'My reasons for marrying are,*

first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish; secondly, that I am convinced it will add very greatly to my happiness; and thirdly which perhaps ought to have mentioned earlier , that it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness … to fortune I am perfectly indifferent, and shall make no demand of that nature on your father, since I am well aware it could not be complied with; and that one thousand pounds in the four percents, which will not be yours till after your mother's decrease, is all that may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married…''Your portion is unhappily so small that it will in all likelihood undo the effects of your loveliness and amiable qualifications. As I must therefore conclude that you are not serious in your rejection of me, '…

Elizabeth*: '….I do assure you that I am not one of those young ladies who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. …'I thank you again and again for the honor you have done for me in your proposals, but to accept them is absolutely impossible. My feeling in every respect forbid it. Can I speak cleaner? Do not consider me now as an elegant woman, intending to plague you, but as a rational creature, speaking the truth from her heart'*

(Austen, 1985, pp. 239-249)

Elizabeth employs an indirect refusal by not saying 'no' in her speech; however, she shows her gratitude and honour to Mr Collins before expressing her direct refusal by saying 'I decline them'. Knowing Elizabeth refusal, Mr Collins does not give up easily, and thinks that Elizabeth's refusal is not serious. He knows well that she will accept hit because he is the only one who is going to inherit all Mr Bennet's wealth. Elizabeth does not accept Mr Collins proposal because she thinks that Mr Collins does not have integrity at all; besides, he is snobbish, pompous and dull. He wants to get married because Lady Chaterine insists him on doing that and not because his own will. This is very contradictive with Elizabeth's commitment that marriage must be decided by loving couple and not by others. Elizabeth is also disappointed with Mr Collins when he says that he can be her commodity after they are married, so she will be happy as she should not think of money anymore; moreover she could increase her social status. To convince Mr Collins that she is serious to refuse him, Elizabeth replies that '*Can I speak cleaner? Do not consider me now as an elegant woman, intending to plague you…'* Her last utterances express that she is not interested in Mr Collin's wealth, and she does not want to plague him because of his money as the other women do.

　All Elizabeth's responses also show us that she has power over Mr Collins though he has a good position as clergyman, besides, he is also the only inheritance of Mr Bennet, her father since he is his nephew in the first line. All his wealth does not make Elizabeth interested because she does not love him. Elizabeth's integrity strongly refuses him. This condition reveals that Brown & Levinson's theory on politeness strategy relates to social variables is not applicable. $Wx = D(S,H) + P(H,S) + Rx$ could not work though social distance between Elizabeth and Mr Collins is not close which means they are not familiar , each other. From social power point of view, Mr Collins have power over Elizabeth, but she refuses him several times and her last refusal is by saying '*I am perfectly serious in my refusals…'* that makes Mr Collins upset and lose his face, so this situation creates face threatening act as the ranking of imposition is high.

Elizabeth's strong integrity could be seen also from her utterances when she shares her opinion to her sister, Jane.

'…

Elizabeth*: 'Nay, 'This is not fair, you wish to think all the world respectable and are hurt if I speak ill of anybody. I only want to think you perfect and you set yourself against it. Do not be*

> *afraid of my running into any excess, of encroaching on your privilege of universal good-will.*
> *need not. There are of people whom I really love and still fewer of whom I think well. The more I*
> *see of the world the more am I dissatisfied with it; and every day confirms my belief of the*
> *inconsistency of all human characters, and of the little independence that can be placed on the*
> *appearance of either merit or sense. I have met with two instances lately; one I will not mention;*
> *the other Charlotte's marriage. It is unaccountable! In every view it is unaccountable.'*

Jane   : *'My dear Lizzy, do not give way to such feelings as these. They will ruin your happiness. You do*
> *not make allowance enough for difference of situation and temper. Consider Mr. Collins's*
> *respectability, and Charlotte's prudent, steady character. Remember that she is one of a large*
> *family; that as to fortune, it is the most eligible match; and be ready to believe, for every body's*
> *sake, that she may feel something like regard   and esteem for our cousin.'*

                                                                    (Austen, 1985, p. 253)

From the utterances above, we know that Elizabeth is disappointed with some people whom she thinks have strong integrity as hers, yet they do not. Her first disappointment happens when Mr Collins proposes her as it is described above. He considers that his good social position, his good relation with Lady Catherine and his status as the only one heir of the Bennet family will change Elizabeth's mind. The reason of Mr Collins' to marry her make Elizabeth feel insulted as he is sure that she should not think about money anymore. Her second disappointment that makes her very shocked when her dear friend Charlotte receives Mr Collins' proposal. Charlotte is her best friends, and she knows Mr Collins will grant the stability of Charlotte's economy after they get married, but Elizabeth thinks that Charlotte should not receive his proposal as she knows that Charlotte does not love him. However, Charlotte's age chases her to get married soon, so she accepts Mr Collins' proposal and forgets her integrity. Elizabeth's commitment never to sacrifice her values that she would not get married just simply for income or status; therefore, she is very disappointed with the inconsistency of Charlotte. Her sister, Jane only advises her that not all people have the same commitment as hers, yet Elizabeth keeps the values of her integrity.

Not only has integrity, Elizabeth also has pride that makes the other characters in the novel respect her. Being prejudiced that Mr Darcy has separated Mr Bingley with her sister, Jane because she comes from lower-class society, Elizabeth feels that Mr Darcy has ruined her dignity. Her pride, integrity and dignity emerge together; therefore, she refuses Mr Darcy's proposal as we can see below:

> *'From the very beginning—from the first moment, I may almost say—of my acquaintance with you, your*
> *manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the*
> *feelings of others, were such as to form the groundwork of disapprobation on which succeeding events have*
> *built so immovable a dislike; and I had not known you a month before I felt that you were the last man in the*
> *world whom I could ever be prevailed on to marry.'*

                                                                    (Austen, 1985, pp. 360-361)

Elizabeth applies a direct refusal to Mr Darcy who proposes her. Indeed, she does not employ the word 'no' but her utterances are very sharp and there is no phrase or sentence to minimize the imposition of her refusal. She directly scolds him and her last sentences:'…*I felt that you were the last man in the world whom I could ever be prevailed on to marry…'* really build face threatening act (FTA). Elizabeth does not accept Mr Darcy's proposal because she thinks Mr Darcy underestimate people with lower social status. She knows that Mr Darcy is very rich, yet his wealth does not intimidate her. Elizabeth considers that Mr Darcy has underestimated her by not wanting to dance with her. Elizabeth's pride, integrity lead her to humiliate Mr Darcy by saying that she will not marry him though he is the last man in the world whom she meets. Elizabeth's refusal reveals that she has strong pride and integrity. The relative power between Elizabeth and Mr Darcy is asymmetric. Elizabeth is the daughter of a country gentleman, Mr Bennet and they are not rich,

meanwhile Mr Darcy is very wealthy, the son of well-established family and the owner of the great estate of Pemberley. Elizabeth's refusal is also caused by her prejudice against Mr Darcy that he has separated her beloved sister from Mr Bingley, his best friend who is also rich. Elizabeth considers that Mr Darcy does not like her family because they come from lower social status.

Feeling that Mr Darcy has insulted her family, Elizabeth's integrity and pride lead her to have power over Mr Darcy. Her integrity and pride create high imposition of her utterances and make face threatening act (FTA). Thus, the theory of Brown and Levinson on Hierarchical politeness system [+P, +/-D], which establishes an asymmetrical relationship between interlocutors because one of them has more power than the other (Brown & Levinson, 1987, cited in Padilla Cruz, 2008) is not applicable. Generally, participant who has power over another dominates utterances and he will steer the flow of communications, and each participant whether they like it or not, should obey what he says. However, this theory does not work in this novel as the main character, Elizabeth has pride as her power, and it strengthens her though she comes from middle –class of society. Actually Elizabeth's pride emerges strongly when Mr. Darcy refuses to dance with her in the ball held by Mr Bingley, Mr Darcy's best friend at Netherfield. After his refusal, Elizabeth promises Mrs Bennet that she does not want to dance with him and it can be seen from Mrs Bennet, and Elizabeth's utterances below:

Mrs Bennet: *'Another time Lizzy, I would not to dance with him, if I were you'*
Elizabeth: *'I believe ma'am, I may safely promise you never to dance with him again'*

(Austen, 1985, p. 7)

Elizabeth knows that Mr Darcy has refused to dance with her, and it is known by some guests who come to the ball. Seeing Elizabeth's disappointment, her mother, Mrs Bennet advises her not to dance with him. Elizabeth feels that Mr Darcy has humiliated her in front of public, and she promises not to dance with Mr Darcy again. Mr Darcy's refusal has threatened Elizabeth's negative face. She thinks that her pride/dignity have been torn by him. It can be seen clearly from her responses to Miss Lucas's statement:'

Elizabeth: *'…and I could easily forgive his pride if he had not mortified mine'*

(Austen, 1985, p. 7)

Having been refused by Mr Darcy, Elizabeth thinks to take revenge on what he has done to her and it is clearly seen from the her utterances with Mr Darcy: :

Mr Darcy: *'Do you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?'*
Elizabeth smiled, but made no answer. He repeated the question, with some surprise at her silence.
Elizabeth: *'Oh!,'I heard you before, but I could not immediately determine what to say in reply. You wanted me, I know to say 'Yes' that you might have the pleasure of despising my taste; but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt. I have, therefore, made up my mind to tell you that I do not want to dance a reel at all and now despise me if you dare*
Mr Darcy: *'Indeed I do not dare'*

(Austen, 1985, p. 211)

In the above utterances, Elizabeth uses a direct refusal not to dance a reel with Mr Darcy. Actually her refusal has threatened Mr Darcy's negative face for their relative power and social distance are asymmetric. His love to Elizabeth is very deep though his relative power is higher, he does not want to confront with her by not showing his relative power over her. On the other hand, Elizabeth refuses Mr Darcy because she does

not want to be declined by him, and she wants to show that her pride must be respected no matter how rich he is.

Another Elizabeth's pride could be seen when Lady Catherine de Bourgh comes to her house. Lady Catherine is Mr Darcy's aunt, and she does not want her nephew to get married to Elizabeth because she wants him to be her daughter's husband. Being afraid of the marriage between her nephew and Elizabeth, Lady Catherine tells Elizabeth that she does not deserve to be Mr Darcy's wife. She insults Elizabeth's mother, Mrs Bennet and the other Elizabeth's families as we can read from the utterances below:

Lady Catherine: *'True, you are gentleman's daughter. But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of their condition'*
Elizabeth: *'Whatever my connections may be,' 'If your nephew does not object to them, they can be nothing for you' …You can now have nothing further to say,' Elizabeth resentfully answered, 'You have insulted me in every possible method, I must return to the house' …'Lady Catherine, I have nothing further to say. You know my sentiment,'*
Lady Catherine*: 'You are then, resolved to have him?'*
Elizabeth: *'I have said no such thing. I am only resolved to act in that manner which will, in my own opinion, constitute my happiness, without reference to you, or to any person….'*

(Austen, 1985, pp. 360-361)

Knowing that Lady Catherine comes to her house merely to separate her from Mr Darcy, Elizabeth's pride arises and she does not want to be dictated by her. Elizabeth shows her pride by asking Lady Catherine to leave her house as she feels that Lady Catherine has ruined her pride and dignity of her family as human being. Elizabeth employs an indirect refusal to express her rejection. She does not say 'no' explicitly, but she conveys that she will do anything for her happiness without reference to Lady Catherine or anybody else as she wants to decide her future by herself.

The relative power between Elizabeth and Lady Catherine is asymmetric or it describes as P (H,S) which means that social power of Lady Catherine is higher than Elizabeth. Lady Catherine is very rich and powerful. All what she says must be obeyed because she comes from high-class society; thus, she has power to influence others. She wants Elizabeth to do what she wants, yet Elizabeth dares not to accept her demand bravely. Elizabeth's confrontation with Lady Catherine is scandalous as she has been disobeyed strongly by Elizabeth. The situation creates face threatening act (FTA) that makes both lose their face as their impositions are high, for examples: how Lady Catherine insults Elizabeth's family, and how Elizabeth refuses all her wants. The dialogue between lady Catherine and Elizabeth which is full of tension led by the first participant is contradictive with Brown and Levinson's politeness theory that participants must save another participant's negative and positive face to avoid conflict, yet it is not found. Furthermore, social power of Lady Catherine which is higher than Elizabeth's could not force Elizabeth to do what she wants whereas, Brown & Levinson' theory states that a participant with higher power could force another to obey her/him. Conflict starts when Lady Catherine insults Elizabeth's family. Here, she impinges to some degree upon Elizabeth's face, and this action is called a face threatening act (FTA) (Brown & Levinson, cited in Cutting & Fordyce, 2020). As humans, Lady Catherine and Elizabeth need social interaction in order to get comfortable social bond, yet, they create conflict. Without effective communication and cooperative behaviour, effective interaction is impossible (Wahab, 1998, cited in Bacha et al., 2021). Elizabeth's pride becomes her power not to follow Lady Catherine's instruction and it results in humiliation or embarrassment of her that she never gets during her life.

The last element of power found is love. Both Elizabeth and Mr Darcy commence to have interest in each other step by step. Elizabeth having taken down Mr Darcy's proposal feels guilty after Mr Darcy sends her a letter telling that all her prejudice on him is not true. Mr Darcy's has helped Elizabeth's family secretly within the elopement of Lydia, Elizabeth's sister, with Wickham. Mr Darcy gives a lot of money to Wickham as long as he wants to get married to Lydia legally; otherwise a big scandal will come to the Bennet's family. Mr Darcy asks the couple not to tell to Elizabeth and the other families for what he has done. Unluckily, Lydia

tells it to Elizabeth unintentionally. Seeing that all her prejudice to Mr Darcy is wrong, Elizabeth's love to him grows. Her love to Mr Darcy shows when Lady Catherine asks her to promise not to get married with Mr Darcy.

Lady Catherine: *'Tell me once more are you engaged to him?'*
Elizabeth: 'I am not'
Lady Catherine: *'And will you promise me never to enter into such an engagement?'*
Elizabeth: *'I will make no promise of the kind.'….; 'but you have no concern yourself in mine. I must beg, therefore, to be importuned no further on the subject'*

(Austen, 1985, p. 360)

The utterances above show that Elizabeth states her direct refusal to disobey Lady Catherine's demand. Elizabeth clearly points out that she could not promise not to engage Mr Darcy. Though Lady Catherine insists her to do that, she strongly does not want to and she asks Lady Catherine to stop talking on that point anymore. her love to Mr Darcy is her power to disobey Mr Darcy's aunt and it impinges to some degree upon Lady Catherine'face. The higher relative power that Lady Catherine has over Elizabeth is obvious; however, it cannot avoid face threatening act as Elizabeth does not want to be dominated by her. Again, Brown & Levinson theory of politeness, especially negative politeness could not be applicable. Brown & Levinson point out that if the social distance between speaker and hearer is asymmetric, and where P (H,S) means that Lady Catherine who has power over Elizabeth could control her, yet Elizabeth is against her strongly.

Love can function as variable of power also could be seen clearly from Mr Darcy' utterances when he secretly helps Lydia, Elizabeth's sister who elopes with Mr Wickham. Without being known by Elizabeth and her family, he gives a lot of money to Mr Wickham to marry Lydia legally. However, Lydia happens to let it slip and Elizabeth knows it. Lydia asks Elizabeth not to tell other because Mr Darcy has begged Mr Wickham and his wife to keep it strictly. Getting the information about Mr Darcy's help, Elizabeth realizes that she has made prejudice against him; therefore, she sincerely expresses her gratitude to him.

Elizabeth: *'Mr Darcy, I am a very selfish creature; and for the sake of giving relief to my own feelings, care not how much I may be wounding yours. I can no longer help thanking you for your unexampled kindness to my poor sister….'*
Mr Darcy: '*If you will thank me, 'let it be for yourself alone. That the wish of giving happiness to you might add force to the other inducements which led me on, I shall not attempt o deny. But your family owe me nothing. Much as I respect them, I believe I thought only for you'*

(Austen, 1985, p. 365)

Mr Darcy who has relative power over Elizabeth, actually could take revenge on what Elizabeth has done to him. However, he tries hard to prove that he is not as bad as she thinks. His love could not show off his power; on the other hand, he uses his power wisely that makes Elizabeth realize her mistakes. Mr Darcy does everything only for her as he states in his last statement.
Another point that shows love is also power can be read from his second proposal to Elizabeth:

Mr Darcy: *'You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. My affections and wishes are unchanged; but one word from you will silence me on this subject for ever'*

(Austen, 1985, p. 365)

From Mr Darcy's proposal, it is clear that he does not insist Elizabeth to accept it. His love is sincere, yet he will leave Elizabeth if she does not love him. Seeing his true love, Elizabeth feels very delighted and she does not want to lose him anymore. Without feeling hesitation, she accepts his proposal. Mr Darcy's love expresses power that can change Elizabeth's prejudice against him.

All the utterances that have been discussed above show that Elizabeth, who comes from middle-class

society, has power over those who come from upper classes, for example: Mr Darcy, Lady Catherine and Mr Collins. It is a fact that Elizabeth does not have higher social power in every aspect such as: education, wealth, age than them, but she shows her power through her integrity, pride and love. Even though Elizabeth comes from lower social status, she shows her power when she refuses Mr Collins' and Mr Darcy's marriage proposal; moreover she does the same thing when Lady Catherine asks her to be way from Mr Darcy. Indeed some of her refusals are not direct, but some words she uses could create high imposition that could not avoid face threatening act (FTA). Here, it also proves that negative politeness strategy does not belong to those whose social power is over another, but those who have consistent integrity and pride might do the same thing. Unlike Brown & Levinson, Thomas mentions some types of powers and those are: reward, coercive, legitimate, expert and referent, but in this research there is only one type of power relate to the present research, namely: referent.

Referent power determined by the figure of someone admired by others and they want to be like him /her, and Elizabeth is the main character who has referent power. Although her social status is not high, many people like and respect her as she is witty, she has integrity and pride; moreover, her physical appearance is attractive. Yet, referent power is rarely to be discussed or applied in politeness theory. There are also other kinds of power taken from (*Cuddy*, 2019), a psychology stating that there are two kinds of powers, namely: social power and personal power, but it is personal power that has not been discussed yet.

Magee & Smith who are experts on power, point out, 'Personal power is all about having the confidence to act based on one's own beliefs, attitudes, and values, and of having the sense that one's actions will be effective' (Magee & Smith, 2013). From the statements mentioned by Thomas (1995), Cuddy (2019), and Magee & Smith (2013) they are likely to widen or develop some variables that determine power such as: position in society, age, gender, education into the other kinds of power: referent power and personal power. Elizabeth, the main , has both referent power and personal power as mentioned by Thomas and Magee. Seeing all Elizabeth utterances, they show that Elizabeth is a woman who does not want to be dominated as she realizes that her beliefs in many things are true, for example: Someone's life or marriage should not be influenced by others, everybody must have integrity, pride to be respected. Therefore when Lady Catherine asks her not to marry to Mr Darcy, she objects it. She also believes that if someone gets married, the reason is because of love not only money.

From the discussion above, it can be seen that the present research is totally contrast from the previous research. (Morand & Lewin, 1996) show how dominance, deference and egalitarian work in structure of organization. Those who have low power are most likely to use linguistic politeness behaviors as such behaviors to mitigate the possibility of conflict with superiors. Power applied in the research is social power characterized by social position, age and gender. Meanwhile, the use of politeness by superiors reveals consideration to intimate social familiarity and camaraderie. Morand & Lewin want to express that people with low social power try to minimize the conflict with those who have high social power. Though the research takes place in an organization, the researchers only use social power. Another previous research done by (Wessel & Steiner, 2015). They conclude that employees of the department store perceiving their customers as those who have higher power; therefore, they are sometimes treated impolitely by them. Wessel & Steiner use social power to describe asymmetric social distance and social power between them, and politeness strategies mostly used are negative. The last previous research to be compared with the present research was conducted by (El-dali et al., 2020). They observe that Doctors have asymmetric relationship with their patients because doctors have institutional and legitimate powers and they help their patients with their professional knowledge. The research discusses institutional power that belongs to doctors as they have power in hospital to give medical consultations and cares. The researchers also introduce legitimate power. However, legitimate power is another term for social power, and it is well known in organization structure (Thomas, 1995, cited in Kurniawan 2015). From the comparisons above, it is very clear that none of the previous research discusses referent and personal powers as the present research does. All of them use social power to show the asymmetry of social distance and power.

Referent and personal powers mostly used in management or business areas. Since the development of politeness widely grows, some researchers seek for the other forms of powers; however, they usually relate them to leadership. Using referent and personal power can make the use of politeness strategies especially

negative politeness is different from Brown and Levinson's theory as we can see from the present research. The difference is, the variables of referent and personal power are not characterized by wealth, social position, age and gender; therefore, participants who have referent and personal powers might act as those who have power over other participants though their social positions are lower.

People with referent and personal power could have their power to influence many people. The use of referent and personal powers is the findings that make this research different from the previous ones, and it is the novelty of the present research.

4.   CONCLUSION(S)

From the discussion above, it can be concluded that referent and personal powers are powers not characterized by social status, wealth, gender and age. Referent power relates to someone with good personality and physical appearance. Those who have referent power will be admired and will inspire others; therefore, people usually make him /her as their idol. Meanwhile, personal power is determined by someone's freedom not want to be dominated because she/he has a strong belief that what she/he says and believes is true. Usually personal power belongs to those persons with consistent integrity, pride and dignity. The referent and personal powers are possessed by Elizabeth, as the main characters in the novel of *Pride and Prejudice*. Elizabeth's good personality invites many people admire her especially young men though her personal power sometimes creates some troubles for her. Elizabeth keeps the values of her integrity, no matter that she must fight the power of some people who are very powerful especially, Lady Catherine. The referent and personal power of Elizabeth could develop the theory of politeness especially the elements of social variables that states people with higher social power could dominate others. Meanwhile negative politeness strategies that show formality, distancing and only a participant whose social power is higher than another could dominate utterances do not always work as participant with referent and personal powers could dominate another. By having referent and personal powers, Elizabeth is able to dominate, make refusals bravely and strongly to those with higher social power that creates face threatening acts (FTA). Using referent and personal powers can make the map of politeness studies more challenging because it can reveal that Brown & Levinson's theory on politeness strategy relates to social variables could be added with other powers. For years, it known well that $Wx = D(S,H) + P(H,S) + Rx$, but with the use of referent and personal powers can make politeness theory develop more interesting as it is not only social power that can decide who can dominate or influence other participants. It will be better for the next research, we observe some famous people who have referent and personal power in their social media because in general they have many followers so we can analyze what they post and how they can influence netizens.

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English Songs in Vocabulary Learning:
Higher-Education Students' Perceived Views

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ABSTRACT

This survey study investigated students' perceptions of using English songs towards their vocabulary learning. It involved 59 sixth-semester English Language Education Study Program students at a private university in Central Java. Data were collected from a closed questionnaire distributed to the research participants via a Google Form. The quantitatively analyzed questionnaire data demonstrated that the average percentage of the three perceptions indicators – perceived object, sensory organs or receptors, and attention – was 86%, included in the 'Strongly Agree' criterion based on the interval measurement. The results mean that the students perceived that English songs could help them learn, acquire, and retain new vocabulary. The results showed that students deemed that English songs could attract their interest in learning vocabulary. Using English songs helped them remember the forms, meanings, and uses of newly acquired vocabulary. The students considered listening to English songs a practical and fun learning method for learning, developing, and retaining vocabulary. Therefore, the results of this study can be used as a consideration for lecturers to use English songs to help students boost their interest and motivation to learn vocabulary; consequently, they can use vocabulary suitably.

Keywords: English songs, students' perceptions, vocabulary learning

1. Introduction

Vocabulary is an essential part of learning English. Similarly, Alqahtani (2015) noted in his study that vocabulary is central to teaching and learning foreign languages. Vocabulary is an element of language that has an essential role in learning foreign languages, and students must be able to master vocabulary to express their ideas, emotions, and opinions (Yohanna, 2016). Students will easily communicate with other people using spoken and written forms by mastering vocabulary. Anggraini and Fauzi (2019) claimed that vocabulary and communication could not be separated. Because when they communicate with other people, they need vocabulary so that their communication can run well.

Furthermore, teaching vocabulary is the primary step before teaching other aspects of language (Faliyanti, 2017; Purnomo, 2021). Schmitt (2019) shared one ordinary observation with this view: no one can use English appropriately and correctly without mastering vocabulary. Students with sufficient vocabulary can suitably demonstrate four English skills reading, writing, listening, and speaking. Without adequate vocabulary, students will have difficulties developing and mastering the four English skills (Frijuniarsi & Marlianingsih, 2016; Nurnaningsih, 2022).

Hornby (1984, as cited in Zalmansyah, 2013) stated that the four English skills could not be separated from the vocabulary. Similarly, Da Silva Wadu and Supeno (2021) wrote that students

would not encounter difficulties understanding what they read should they have the sufficient vocabulary. The students can write their ideas, thoughts, and opinions with diverse yet appropriate writing styles as long as they possess a wide range of vocabulary. Vocabulary mastery helps students become competent writers (Da Silva Wadu & Supeno, 2021).

Concerning listening skills, students can understand the meaning and intent of what they hear. The more vocabulary the students possess, the better their listening ability will be (Frijuniarsi & Marlianingsih, 2016). Dealing with speaking skills, students can communicate their ideas using English appropriately. Alqahtani (2015) claimed that students could not convey their ideas without sufficiently mastering vocabulary because vocabulary is one of the main bases of their speaking skills.

The literature has acknowledged that listening to English songs is one of the ways that can help students improve their vocabulary mastery. Pavia et al. (2019) claimed that English songs could stimulate students to acquire new vocabulary in English songs, and repetition of English songs makes it easier for students to remember vocabulary. Nurnaningsih (2022) and Isnaini and Aminatun (2021) noted that in their studies, this way could help their students overcome such problems as difficulties mastering vocabulary and conveying their ideas in English.

Furthermore, Wardiman et al. (2022) claimed that using English songs supports active and fun learning and improves students' vocabulary mastery. Similarly, Lestari and Hardiyanti (2020) noted that using English songs created a relaxed and entertaining understanding atmosphere; thus, it helped students minimize their anxiety while studying. In addition, it helped students acquire and retain new vocabulary easily because the learning process using English songs becomes fun for students, Faliyanti (2017) asserted.

Knowing the students' perceptions of using English songs towards their vocabulary mastery is essential because students have different perceptions. As Savitra (2017) stated, each individual has their perception of seeing the same thing. In other words, each student has a different way of expressing their thoughts, opinions, and perceptions of the same thing, especially in using English songs towards students' vocabulary mastery. Therefore, it is essential to study students' perceptions of the use of English songs towards their interest in learning vocabulary in depth.

Regarding the concern mentioned above, this study explores how the students perceived using English songs towards their interest in learning vocabulary. This subsection will discuss theories related to the students' perceptions of using English songs towards students' vocabulary mastery, namely, perception, vocabulary mastery, and English songs. The following paragraphs intend to elaborate on the definition and indicators of perception. Furthermore, it helps articulate a functional purpose of the perception pertinent to the current study.

All people have their own opinion, view, and description of seeing the same information and situation. Each individual perceives seeing the same thing (Savitra, 2017). Wagner and Hollenbeck (1995, as cited in Savitra, 2017) stated that perception is the process of selecting, processing, storing, and interpreting information received through the five senses of seeing, hearing, touching, smelling, and tasting. Robbins (2003, as cited in Savitra, 2017) defined perception as a process by which individuals organize and interpret their views through their senses to give meaning to the surrounding environment. Perception is the assessment process carried out by individuals on particular objects (Shafaruddin, 2013). Citing Sunaryo (2004), Shafaruddin (2013) stated that perception transmits a stimulus by the human senses to the brain. After the impulse is sent to the brain, the individual will know what is perceived.

It can be concluded that perception is the act of organizing, recognizing, and interpreting sensory information resulting from physical and chemical stimulation through the five human senses.

The five human senses are seeing, hearing, touching, smelling, and tasting, representing the individual's description and understanding of information and situations presented in their environment. Therefore, each individual's perceptions will differ in assessing a thing, condition, and status. The students' perceptions of using English songs towards their vocabulary mastery can be the key to answering the research question.

Walgito (2004) claimed that indicators utilized to identify the perception of information and situation in the surrounding environment are perceived objects, sensory organs or receptors, and attention. The first indicator is the perceived object. In this respect, things cause stimulation when they hit the human senses. A stimulus does not only come from outside of the perceiving individual. Still, it can also come from within the individual concerned, directly hitting the receiving nerve that acts as a receptor. In the questionnaire of this study, this indicator was used to know whether English songs can stimulate students' interest in learning English vocabulary. One of the two questions regarding this indicator was whether listening to English songs affects their vocabulary mastery.

The second indicator is sensory organs or receptors. The sense organs are recipients of stimuli, while nerves are the successors of the stimuli received by the senses to the brain or the centre of consciousness. To respond requires a motor that can form a person's perception. The sensory organs or receptors indicator was used in the questionnaire to identify that listening to English songs can help students learn and acquire vocabulary.

The last indicator is attention. Attention is the primary step in giving perception. Attention here focuses on all activities aimed at an object or group. The attention indicator was used in the questionnaire. There will be seven questions regarding this indicator. One must know that listening to English songs effectively helps students acquire and retain vocabulary.

This study underpinned its theoretical framework by perception indicators Walgito (2004) coined: perceived object, sensory organs or receptors, and attention To investigate students' perceptions of the use of English songs towards students' vocabulary. The framework helps explain how individuals obtain their respective perceptions. Every stimulus will affect the perception of each individual. This is what underlies why each individual has a different perception of seeing the same object. This recent study investigated students' perceptions of using English songs towards their vocabulary mastery. As a result, those indicators were utilized to design the questionnaire in this study.

The following paragraphs will elaborate on vocabulary definitions and good mastering of vocabulary.

The term 'vocabulary' is a collection of words in a language that have meaning and are used by individual speakers (Hatch & Brown, 1995, as cited in Alqahtani, 2015). Hornby (2001) defined vocabulary as forming a language consisting of a collection of words that have a meaning in a particular language. Vocabulary is the total number of words or a list of words in a specific language owned or used by a person or individual (Cesarini et al., 2021; Utebaeva, 2022). From the definitions above, it can be concluded that vocabulary is a collection of words in a language, especially English, that has meaning and is used in sentences to communicate.

Mastering sufficient vocabulary is an essential part of English. Students who want to master English must acquire vocabulary first. Wilar et al. (2021) corroborate this view, saying that vocabulary is essential in language teaching and learning. With adequate vocabulary, language users can produce sentences in spoken or written forms to communicate with others appropriately and acceptably. Wilar et al. (2021) further claimed that "No matter how successfully sounds of L2 are mastered, without words to express a wider range of meanings, communication in an L2 just cannot happen in any meaningful way" (p. 40). It can be concluded that students need to master vocabulary

if they want to communicate using English because, without mastering vocabulary sufficiently, students will not be able to master the English language. Hence, mastering vocabulary is an important part of being able to master English.

Students can be good speakers, listeners, readers, and writers by mastering vocabulary. Frijuniarsi and Marlianingsih (2016) claimed that the better students in mastering vocabulary, the better their listening skills will be since vocabulary mastery significantly influences students' listening skills. In addition, mastering vocabulary affects students' ability to identify the main ideas in a reading text; hence, mastering vocabulary positively affects their reading comprehension (Sumantri & Siron, 2017). Mahmudah (2014), based on the results of her research, claimed that vocabulary mastery improved students' writing skills, as evidenced by the scores of the story rewriting test. Therefore, the students with sufficient knowledge will be competent English speakers because vocabulary mastery significantly influences students' speaking skills (Fithriani, 2021).

The subsection elaborates on the definition of English songs and the role of English songs in vocabulary mastery. In addition, it helps articulate the functional purpose of English songs and the position of English songs towards vocabulary mastery pertinent to the current study.

Citing Shen (2009), Faliyanti (2017) asserted that a song is a complex collection of words and sounds with many qualities and consists of lyrics containing idiomatic expressions, so songs can be a perfect resource in language learning. Songs are works of art that combine tones with the human voice and are accompanied by musical instruments to produce rhythmic musical results (Linia, 2020). Griffee (1995, as cited in Rachmawati et al., 2020) explained that song refers to music consisting of words, prevalent songs often heard on the radio, and the music here is instrumental such as symphonies, chambers, and guitars.

Concerning definitions identified in the literature, a song in this study refers to a work of art that consists of a collection of words in lyric form accompanied by human voices and musical instruments. From the definitions above, this study will focus on songs that use the English language to facilitate the design of the questionnaire. The following paragraphs will elaborate on previous research relevant to this current study.

The recent literature indicates that scholars have investigated various vocabulary-related research dimensions in the English-as-a-second and -foreign language contexts. It includes applying specific media for vocabulary improvement and studying students' perceptions of such applications to their vocabulary learning interest or motivation. They have tested the effectiveness of computer- or multimedia-assisted-language-learning applications in teaching and enhancing higher-degree students' vocabulary (e.g., Arumugam & Noor, 2021; Katemba, 2019; Octaviani & Sari, 2022; Sari et al., 2022). As one part of the investigations, Fithriani (2021) used a questionnaire whose indicators were adapted from the studies of Abdul and Talib (2017) and Vahdat and Behbahani (2013) to find out how her Indonesian-state-university students perceived a mobile game in their vocabulary learning. The tournament benefited them by upgrading her students' learning outcomes, enjoyment, and motivation. Other scholars, including Agustin and Ayu (2021) and Putri (2022), examined whether or not social media applications like Instagram improved their university students' vocabulary mastery. Nurnaningsih (2022) and Hardiyanti and Herda (2023) are researchers examining using flashcards to teach and upgrade their participants' vocabulary repertoire.

Other researchers have examined how English songs have improved students' vocabulary. Wardiman et al. (2022) involved their state-university students in responding to a listening-to-English-song-habit questionnaire and a semi-structured interview. They summed up that English songs improved the students' vocabulary mastery. In a classroom-action-research study, Wilar et al. (2021) used English songs to teach vocabulary to students of a junior-secondary school in North

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Sulawesi. Regarding the statistical analyses, they concluded that English songs significantly impacted students' mastery of vocabulary. Five seventh-semester English Education Department students at a private university in East Java took part in Chaidir's study (2021). Utilizing an analyzed interview as the sole instrument, he concluded that English songs helped learn vocabulary; hence, the students significantly improved their vocabulary repertoire.

Several scholars have specifically researched how students perceived English songs towards their interest and motivation in learning vocabulary. In her experimental research involving the first-year students of a private university in Lampung, Faliyanti (2017) found that using English songs created fun and enjoyable learning processes. Students looked happy to learn new vocabulary from English songs; eventually, their motivation increased. Wulandari and Mandasari (2021) investigated the perceptions of a midwifery academy's students in East Java. The analysis showed that their students perceived that English songs, with their interactive nature and attractiveness, could boost their vocabulary-learning interests and motivation. Involving secondary-school students, the studies of Florentina (2021), Rachmawati et al. (2020), and Yohanna (2016) have one observation in common that English songs significantly affected their perceptions of English songs due to their effectiveness, usefulness and easiness influencing their enthusiasm to learn vocabulary.

This small-scale study investigated how the English Language Education Study Program perceived the use of English songs towards their interest in learning vocabulary. It was undertaken to fill two gaps in previous studies. First, most of the research reviewed has not utilized any particular perception indicators underpinning the questionnaire designs. Second, this study intentionally involved the sixth-semester students of a faith-based private university. In contrast, preceding studies included first and second-year students at public and non-faith-based private universities.

2. Methodology

This section explains the methodological framework to address the research question. First, it presents the research design this study has adopted to achieve the objective of this research and the reason for this choice. Second is a description of the research setting, including the place and time of this research. Third, the participants of this study will be discussed. Finally, the data collection technique and data analysis procedures will be elaborated.

2.1. Research Design

This study adopted a descriptive quantitative research approach. Creswell and Creswell (2017) explained that quantitative research is a study that collects numerical data analyzed by mathematical-based methods to explain phenomena. It applied a descriptive quantitative method aimed at describing actual events in the present in significant numbers, Creswell and Creswell (2017) further elaborated.

2.2. Place and Time of Research

This study was conducted at a private, faith-based university in Banyumas Regency, Central Java, Indonesia. It took eight months, spanning from November 2021 to June 2022.

2.3. Participants

This study involved 59 sixth-semester students aged 19-20 from the English Language

Education Study Program (ELESP) at a private, faith-based university in Central Java. Following Arikunto's suggestion (2006), it employed convenience sampling because the population was smaller than 100. They were selected because they have taken vocabulary-related courses ELESP (2020) offers. In addition, it was considered that they might have applied various learning strategies, including using English songs, to help them learn vocabulary.

2.4. Data Collection Technique

This study used a questionnaire to collect and obtain data (Dörnyei & Chan, 2013; Dörnyei & Csizér, 2013) from participants. In this respect, the data concerned students' perceptions of using English songs towards their vocabulary mastery. The questionnaire was distributed to the students through a Google Form. Given that learning activities were conducted online due to the COVID-19 Pandemic.

This study underpinned its theoretical framework of perception with the propositions Walgito (2004) suggests. It further served as the basis for designing the blueprint of the questionnaire described in the following table.

Table 1. Blueprint of Questionnaire

Factors of perception	Indicators	Items Number	Total Number
Perceived object	Stimulus (English songs as a stimulus of students' interest)	1, 2	2
Sensory organs	Repetitive action (listening to English songs)	3, 4, 5	3
Attention	Focusing attention on the object (English songs improve vocabulary)	6, 7, 8, 9	4
	English songs are an effective method for learning, acquiring, and retaining vocabulary	10, 11, 12	3

A scale is needed to measure social behaviour, personality, cultural aspects, and the environment. This study, accordingly, employed the Likert-scale assessment technique. Sugiyono (2015) explained that the Likert scale measures individuals' or groups' attitudes, opinions, and perceptions about social phenomena. Furthermore, he stated that the measured variables would be translated into indicator variables using a Likert scale (2015). The Likert-scale assessment used in this study was with five alternative answers (1) Strongly Agree, (2) Agree, (3) Neutral, (4) Disagree, and (5) Strongly Disagree.

Table 2. Scoring Scale of Questionnaire

Alternative answers	Score Item questions
Strongly Agree	5

Agree	4
Neutral	3
Disagree	2
Strongly disagree	1

2.5. Data Analysis Technique

Descriptive statistics were used to analyze the quantitative data collected in this study using SPSS. Citing Fisher and Marshall (2009), Rachmawati et al. (2020) explained that descriptive statistics is a numerical and graphical method used to organize, present, and analyze data. The data analyzed in this study were students' perceptions of using English songs towards their vocabulary mastery, collected using a closed-question questionnaire.

The steps in analyzing the data were as follows. The first step was checking the completeness of the respondents' answers to the closed-questions questionnaire. Second, the respondents' responses obtained were tabulated. Tabulation here attempted to present data in the form of a table. For the data tabulation, the data from the questionnaire was exported into Microsoft Excel because the data was processed using SPSS. The third step was to analyze the data using descriptive statistics in SPSS. The descriptive statistics aspect used was the percentage of frequency distribution which aimed to interpret the results of data analysis. Finally, an interval measurement was used to divide students' perceptions into categories. As Suharsaputra (2012, as cited in Dana, 2021) suggests, this measurement aims to conclude the results of research data processing. For example, if the percentage of the frequency distribution of the students' questionnaire results is 70%, it is in the 'Agree' category. Meanwhile, if the result is 20%, it is in the 'Disagree' category.

Table 3. The Criteria of Interval Value

Interval Value	Criteria
0% - 19.99%	Strongly Disagree
20% - 39.99%	Disagree
Interval Value	Criteria
40% - 59.99%	Neutral
60% - 79.99%	Agree
80% - 100%	Strongly Agree

Source: Adiwisastra et al. (2020)

3. Results and Discussion

This section is dedicated to presenting the quantitative analysis results and discussion. In particular, the gathered and analyzed data is provided in the case to address the question. It has two sections: Results and Discussion.

3.1. Results

As previously elaborated, the indicators of perception concerned perceived objects, sensory organs, and attention (Walgito, 2004). The first perception indicator was English songs to stimulate students' interest. The indicator was used to investigate students' perceptions of English songs' usefulness in learning vocabulary. The second indicator was to know students' repetitive actions, in this case, listening to English songs, as sensory organs of perception. The last indicator concerns the effectiveness of English songs in helping the students develop their interest in learning vocabulary. The analysis results of each factor can be seen in the following table.

Table 4. The Descriptive Statistics of Data Distribution regarding the Perceived Object

Factor of Perception	Item	Percentage of Distribution	The interval measurement
Perceived Object	1. Saya sangat tertarik mendengarkan lagu bahasa Inggris untuk meningkatkan kosakata saya.	91.6%	Strongly Agree
	2. Saya tertarik untuk belajar kosakata baru dengan mendengarkan lagu bahasa Inggris.	89.8%	Strongly Agree
	Average	90.7%	Strongly Agree

Table 4 demonstrates the quantitative analysis of the two items stimulating individuals to perceive an object (Walgito, 2004), in this case, listening to English songs. It shows that the average value was 90.7%. In the measurement interval (Adiwisastra et al., 2020), 90.7% was included in the 'Strongly Agree' criterion. The criterion indicates that students were perceived to be interested in listening to English songs to help them learn new vocabulary.

Table 5. The Descriptive Statistics of Data Distribution regarding the Sensory Organs

Factor of Perception	Item	Percentage of Distribution	The interval measurement
Sensory Organs	3. Lagu bahasa Inggris mampu membantu saya dalam mempersiapkan diri untuk belajar bahasa Inggris.	85.4%	Strongly Agree
	4. Lagu bahasa Inggris mampu membantu saya mengingat bentuk, makna, dan penggunaan kosakata dalam belajar.	80.6%	Strongly Agree
	5. Lagu bahasa Inggris mampu menguatkan bahasa ingatan saya setelah mempelajari kosakata.	82%	Strongly Agree

Factor of Perception	Item	Percentage of Distribution	The interval measurement
	Average	82.6%	Strongly Agree

Table 5 shows three items regarding sensory organs or receptors (Walgito, 2004). They are deemed to influence individuals to perceive an object after receiving a stimulus from the thing. Of the three items, the average value was 82.6%, and in the measurement interval (Adiwisastra et al., 2020), this percentage was included in the 'Strongly Agree' criterion. It could be then considered that students perceived English songs as being able to help them in preparing to learn English and acquire vocabulary in learning. Moreover, they perceived that listening to English songs could help them boost their interest in vocabulary learning and strengthen their memory; eventually, they retain newly learned vocabulary.

Table 6. The Descriptive Statistics of Data Distribution regarding Attention

Factor of Perception	Item	Percentage of Distribution	The interval measurement
Attention	6. Lagu bahasa Inggris memudahkan saya untuk mendapatkan banyak kosakata baru.	87.4%	Strongly Agree
	7. Mendengarkan lagu bahasa Inggris memudahkan saya untuk menghafal kosakata baru.	85.4%	Strongly Agree
	8. Mendengarkan lagu bahasa Inggris membuat bentuk, makna, dan penggunaan kosakata baru lebih lama diingat.	80.6%	Strongly Agree
	9. Mendengarkan lagu bahasa Inggris membuat saya tahu banyak kosakata yang belum pernah saya ketahui sebelumnya.	86.8%	Strongly Agree
	10. Kosakata saya meningkat setelah mendengarkan lagu bahasa Inggris.	82%	Strongly Agree
	11. Lagu bahasa Inggris memotivasi saya untuk meningkatkan kosakata.	83.4%	Strongly Agree
	12. Lagu bahasa Inggris adalah salah satu metode belajar yang efektif dan menyenangkan dalam meningkatkan kosakata.	87.8%	Strongly Agree
	Average	84.7%	Strongly Agree

Table 6 shows that seven items belong to the 'attention' indicator as defined by Walgito (2004), which measures perception in response to a stimulus from the perceived object. Of the seven items, the average percentage of attention indicator was 84.7%. In the measurement interval (Adiwisastra et al., 2020), 84.7% was included in the 'Strongly Agree' criterion. In summary, students believed that English songs made vocabulary learning easier and aided in memorizing new words. They also considered that English songs helped them learn and retain forms, meanings, and uses of new vocabulary. Furthermore, English songs were considered as one of the effective and fun learning methods for improving vocabulary. Therefore, learning vocabulary through English songs might have boosted their motivation to improve their vocabulary mastery.

The overall quantitative analysis can be seen in the following table.

Table 7. Overall Analysis Results

Factors of Perception	Indicators	Percentage of Distribution	The interval Measurement
Perceived object	Stimulus (English songs as a stimulus of students' interest)	90.7%	Strongly Agree
Sensory organs	Repetitive action (listening to English songs)	82.6%	Strongly Agree
Attention	Focusing attention on the object (English songs improve vocabulary)	84.7%	Strongly Agree
	English songs are an effective method for learning, acquiring, and retaining vocabulary		
Average		86%	Strongly Agree

Table 7 is descriptive statistics of the data distribution based on the underpinning theory by Walgito (2004). The average percentage of the three indicators is 86%. Regarding the interval measurement that Adiwisastra et al. (2020) suggest, this percentage is categorized into the 'Strongly Agree' criterion, with the highest rate – the perceived object (90.7%), the second highest – the attention (84.7%), and the lowest value – the sensory organs (82.6). It could be summarized that three indicators influencing perception – perceived object, sensory organs, and attention that Walgito (2004) pointed – have been deemed to have affected the participants' perception of an object that each individual wants to perceive.

The findings in the preceding paragraphs are in line with several previous studies. Faliyanti (2017) identified that English songs helped students learn, acquire vocabulary, and understand the meaning of the English songs they listened to. Chaidir (2021) claimed that students considered that English songs motivated them to learn and enrich their vocabulary. Students perceived that English songs positively affected the learning process in English class (Lestari et al., 2020).

3.2. Discussions

This part provides discussions relevant to the research problems. As indicated by the quantitative analyses in the previous section, the research results showed that students perceived that

English songs helped them learn and acquire new vocabulary. In addition, the students deemed that English songs assisted them in remembering and memorizing the forms, meanings, and uses of new words. English songs could help them learn vocabulary. Moreover, they perceived that English songs were influential and fun learning methods for improving their vocabulary.

3.2.1. Perceived Objects

This study has two items regarding the indicator of the perceived object. The first item of this indicator demonstrated that students were interested in listening to English songs to learn, acquire, and retain vocabulary, as evidenced by the 91.6% percentage in Table 4. Based on the interval measurement (Adiwisastra et al., 2020), this percentage is categorized into the 'Strongly Agree' criterion. Regarding the second item of this indicator, students were perceived to be very interested in learning new vocabulary by listening to English songs, as evidenced by the percentage (89.8%) in Table 4. Such a percentage is also included in the 'Strongly Agree' criterion, referring to the interval measurement (Adiwisastra et al., 2020).

The overall percentage of the 'perceived object' indicator measured by the interval measurement (Adiwisastra et al., 2020) is 90.7%, which belongs to the 'Strongly Agree' criterion. It could be the perceived object – English songs, in this case – stimulates individuals to perceive an object. Specifically, objects cause stimulation when they hit the human senses. Not only does a stimulus come from outside of the perceiving individual, but it can also come from within the individual concerned, directly hitting the receiving nerve that acts as a receptor (Walgito, 2004). Moreover, English songs are generally considered to be able to attract students'' interest. They assist students in learning and acquiring new vocabulary and understanding its meanings through the English songs they listen to (Faliyanti, 2017). They also help students actively search for the importance of difficult words they find and phrases they do not understand (Wilar et al., 2021).

This study's finding that English songs were perceived to have attracted students' interest and boosted their motivation in learning vocabulary supports that of other studies. Faliyanti (2017) and Wulandari and Mandasari (2021) indicated that their students felt motivated to learn vocabulary due to the usefulness and interactive nature of the English songs; therefore, their grammatical knowledge and vocabulary repertoire eventually improved.

3.2.2. Sensory Organs or Receptors

The 'sensory organ' or 'receptor' has three items. Regarding the first item of this indicator, English songs could help students prepare to learn English. As evidenced by the percentage in Table 5, the value was 85.4%, categorized using the measurement interval (Adiwisastra et al., 2020) as the 'Strongly Agree' criterion. Regarding this indicator's second item, English songs could help students remember the forms, meanings, and uses of newly acquired vocabulary in learning, as indicated by the percentage (80.6%) in Table 5. Such a percentage was categorized into 'Strongly Agree'. Regarding the third item of this indicator, English songs could strengthen students'' memory after learning vocabulary. As Table 5 shows, the percentage of 82% belongs to the 'Strongly Agree' criterion.

The overall gain of this indicator is 82.6% which is classified into the 'Strongly Agree' criterion. It could be that the sensory organs or receptors influence individuals to perceive an object after receiving a stimulus from the thing (Walgito, 2004). Sense organs are recipients of stimuli. In contrast, nerves are successors of stimuli the senses receive to the brain or centre of consciousness. To respond requires a motor that can form a person's perception (Walgito, 2004). In this case, English songs are generally considered to be able to stimulate students to repeat the vocabulary they have

heard in English songs (Faliyanti, 2017). Students can understand the meaning of repeatedly listening to English songs. Repeated listening makes students understand the importance of the English songs they hear. Listening repeatedly also makes students unconsciously memorize vocabulary so that they keep and retain every vocabulary contained in the lyrics of English songs (Faliyanti, 2017).

The finding that English songs were thought to have positively affected the learning process in English class accords with other earlier observations by, for example, Florentina (2021) and Rachmawati et al. (2020). Their studies found that the students perceived that English songs helped to create fun and lively atmospheres.

3.2.3. Attention

This study has seven items regarding the attention aspect. The average percentage of the seven items regarding the attention aspect was (84.7%). It could be that the 'attention' was the primary indicator in perceiving an object after receiving a stimulus from the thing to be perceived (Walgito, 2004). The 'attention' here focuses on all individual activities aimed at an object or group of objects (Walgito, 2004). Relevant to 'attention', English songs, in this case, are generally considered to be able to assist students in learning, acquiring, and retaining new vocabulary. Faliyanti (2017) suggests that English songs help students achieve new vocabulary, and students can understand the meaning of the English songs they listen to. Hence, English songs can improve their vocabulary.

Furthermore, Faliyanti (2017) claimed that English songs could make students happy during the learning process. Students were delighted to receive information from English songs, especially new experiences in learning to listen. Accordingly, English songs are an effective method to learn, acquire, and retain vocabulary.

The overall findings that all indicators are categorized into the 'Strongly Agree' criterion appear to be able to address the researchers' basic assumptions that using English songs affects students' interest in learning vocabulary. Moreover, using English songs impacts students' positive perceptions of using English songs towards their motivation to learn vocabulary by looking at the whole percentage of the data analysis from their answers to a closed-question questionnaire.

Regarding the findings, this study would suggest using English songs for students' vocabulary learning. The suggestions would be given to lecturers, students, and future researchers. Lecturers could consider using English songs to help their students to master vocabulary. In addition, they could provide appropriate and pertinent English songs for students to learn. Selecting the right English songs will assist their students in getting optimum learning outcomes from listening to English songs (e.g., Faliyanti, 2017; Rachmawati et al., 2020; Wulandari & Mandasari, 2021). In turn, the students can use English songs as a learning resource to help them to use the vocabulary they learn.

In addition, English songs can stimulate students to listen to English songs repeatedly. Repeatedly listening to English songs can help students understand the meaning of English songs, and subconsciously this action helps students memorize and retain the vocabulary obtained from English songs. English songs are thought to have increased their interest in learning vocabulary; hence, they can learn, acquire, and retain new vocabulary (e.g., Faliyanti, 2017; Wulandari & Mandasari, 2021). Moreover, English songs are effective methods for learning, acquiring, and retaining vocabulary mastery. It could be that English songs help students provide a pleasant learning atmosphere during the learning process and help students receive information from English songs, Florentina (2021), Rachmawati et al. (2020), and Yohanna (2016) claimed.

This study could be a reference for other researchers investigating a similar focus in English as a foreign or second language. Furthermore, it could be the source of information for those wanting to research whether or not English songs could positively impact students' vocabulary mastery.

4. Conclusions

This study addressed the research question: "*What is students' perception of using English songs towards their vocabulary learning?*" The answers can be obtained by looking into the research findings. The quantitatively analyzed questionnaire data demonstrated that the students perceived that English songs could attract their interest in learning vocabulary. Using English songs can help the students remember the forms, meanings, and uses of newly acquired vocabulary. Moreover, students believed listening to English songs was a fun way to learn vocabulary. In conclusion, students perceived that using English songs could help them uplift their interest in learning and using the vocabulary in various contexts.

This current small-scale study is a survey. The results are expected to be considerations for teachers of English as a second or foreign language to utilize English songs in their vocabulary teaching. Based on the research results, relevant implications can be stated as follows. Teachers, as facilitators, should encourage their students to learn and acquire new vocabulary using English songs. The results of this study can be used as a consideration for all lecturers to utilize English songs to help their students learn new vocabulary. English songs could attract their interest in learning vocabulary. It could be that English songs help them understand meanings through the English songs they hear.

It is envisaged that this study could at least fill in two of the gaps identified in the current literature regarding using English songs to attract students to learn vocabulary. First, it investigates how students perceived listening to English songs towards their interest in learning vocabulary by applying perception indicators Walgito (2004) coined. Second, future research might involve higher-than-the-sixth-semester students of any study program at any university.

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An analysis of Fromm's five basic needs on Danny Boodman T.D. Lemon 1900 in *The Legend of 1900* Movie

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ABSTRACT

How people behave and carry out their will is influenced by psychological factors. Ascertaining the cause of maladaptation, therefore, the psychoanalytic study is necessary. In this research, the writer analyzes the character of Danny Boodman, T.D. Lemon 1900 and his drastic decision in life. The writer used the qualitative method. The writer focuses on the theory of five basic human needs proposed by Erich Fromm. Moreover, according to the findings, people who do not meet Fromm's five essential human needs will struggle to lead everyday lives. According to Fromm, there are two ways to resolve the existential dilemma: to progress or to regress to the mother's love and its evolutionary equivalent, a symbiotic relationship with the mother. The SS Virginian cruise ship is a metaphor for a mother's love of rootedness. Thus, this study concludes that Nineteen Hundred cannot achieve Fromm's five basic needs due to his obsession with the ship.

Keywords: Erich Fromm; movie; legend of 1900; literature; psychoanalysis

The paper must be written in English. The length of the script is 15-20 pages.

1. Introduction

The most substantial reason underlies the implementation behind this research is that *The Legend of 1900* movie shows an excellent example of human failure in *normal adaptation* in life. Instead of using the word *normality*, Powell (1983) preferred to use the term *normal adaptati, which means maintaining* a healthy balance between work, love, and play despite having high-level reactions to stress (p.16). In addition, Powell also stated that there are ten guidelines for living normally. Those ten guidelines are: care for the body, cultivate hope, take the opportunity for new experiences, be in touch with and express emotions, define the Not-Me, practice self-reliance, see the future as a series of now, resow the seeds of love, develop a sense of humour and value struggle (pp.441-445). After carefully watching *The Legend of 1900*, the writer discovered that Danny Boodman T.D. Lemon 1900, known as Nineteen Hundred, ignores many rules mentioned above. According to how he is portrayed, Nineteen Hundred is a healthy person with a sense of humour. Apart from those two rules, he disregards the other eight guidelines for leading an everyday life. These aspects above indicate how Nineteen Hundred struggles to fit into society.

Secondly, aside from the movie's main character providing an example of the failure of normal human *adaptation* in life, the film was chosen because it has received numerous honours attesting to its excellence. Inspired by *Novecento*, Alessandro Baricco's monologue, *The Legend of 1900* is well-known as the winner of European Film Awards, Golden Globes, and Satellite Awards for Best Cinematography and Best Original Score. Holden (1999) stated in *New York Times* that a director, Giuseppe Tornatore, can be influential when triggering sentimental memories. In addition, he also

praised the cinematographer, Lajos Koltai, for he thought that a warm golden glow illuminates everything in the film. *The Legend of 1900*, he continued, resembles discovering a beautifully illustrated, elaborately framed work of art in a museum. As a result, the author believes that this film demonstrates its quality.

Moreover, due to its unique plot, several researchers have studied *The Legend of 1900* movie (Costantini & Golinelli, 2007; Dong, 2021; Feng, 2021; Kallis & March 2014; Xu, 2012). The movie's plot takes place in the middle of the 1940s and tells the tale of Nineteen Hundred, a man who had lived his entire life aboard the Virginian ship. The fact that the boat was to be scuttled and sunk far offshore made it impossible for him to leave his sole home. He was too intimidated by the vastness of the universe. The *Virginian* blew up and sank with Nineteen Hundred still on board.

It stands to reason that due to its intriguing plot, numerous researchers have examined *The Legend of 1900* using a variety of approaches. Firstly, a study by Dong (2021) showed that the infinite land life terrifies Nineteen Hundred. The rules and conventions in life have restricted Nineteen Hundred to generally living on land. In contrast, Costantini & Golinelli (2007) stated that Nineteen Hundred has been unable to reach a satisfying conclusion because he pursued musical perfection. The difficulty of an artist's work parallels the problem experienced by the analyst, who cannot escape the fantasy of creating the ideal analysis. In other words, the idealistic Nineteen Hundred cannot connect with reality (Feng, 2021).

Similarly, Xu (2012) argued that Nineteen Hundred's drastic decision to reject secular life is driven by his different life values. Nineteen hundred employs music as a means of withdrawing from the business of the world rather than living in seclusion and hiding out in the mountains. Thus, his value toward music prevents him from engaging in social life. Xu emphasized that people must be able to engage in social life and withdraw from the world's affairs to have fulfilling lives. In contrast, Kallis & March (2014) argued that Nineteen Hundred's decision to live all his life on a *Virginian* ship is an act of liberation from capitalism. Unlimited wants are the foundation of modern economics and the sine qua non of capitalism. Thus, by limiting himself, Nineteen Hundred is liberated from the unbearable choice offered by the city outside.

All in all, the research above tried to study the main character, Nineteen Hundred. It can be stated that none of the previous research had attempted to employ a psychological approach. Without a doubt, Nineteen Hundred's behaviour triggers the writer's curiosity: why would a person prefer to die when he has a chance to live? Phares (1984) believed that it is incredibly human to want to know about ourselves and others (p. 5). Human accomplishments and ambitions are meaningless unless they can be compared to the goals of others. It should be emphasized how human comparison and research will not be possible without a psychological comprehension of humans. Thus, mesmerized by the decision of Nineteen Hundred not to leave the ship and prefer to die, the writer is determined to find out the reason behind it using a psychological approach.

Erich Fromm's humanistic psychoanalysis is chosen as the writer finds the theory underlies the pivotal issue in Nineteen Hundred; *man's existence.* Fromm's ideas about how social structure affects mental health *in The Sane Society* have much empirical support. Fromm's criticisms of mental health are prescient (Hoskin, 2017). Even after 50 years, Fromm's psychoanalytic approach is still seen as a significant paradigm shift in relational and inter-subjective psychoanalysis (Gabriel, 2022, p. 208). Gruszczyk (2016) stated that we should use Fromm's theory to develop a more comprehensive understanding of the tension between freedom and security (p. 3). Fromm believed that all passion and strivings of humans are attempts to find answers to his existence or, as we may also say, they are attempts to avoid insanity. The most potent forces motivating human behaviour stem from the condition of his existence, the 'human situation' (Fromm, 2008, p. 27). In addition,

humans have acquired the facility to reason, a condition Fromm called the human dilemma. Unfortunately, humans can never resolve their human dilemma by satisfying these physiological needs (hunger, thirst, sex) only. Fromm believes that only distinctive *human needs* can move people toward a reunion with the natural world (p. 191). Fromm claimed that a critical difference between mentally healthy individuals and neurotic or insane ones is that people find answers to their existence by completely corresponding to their total human needs of relatedness, transcendence, rootedness, a sense of identity, and a frame of orientation. Therefore, this study aims to answer how Fromm's five basic human needs are shown in the character Danny Boodman T.D. Lemon 1900?

2. Methodology

The writer uses the qualitative method. All in all, qualitative research methods are best for addressing many of *the questions* researchers have in mind (Given, 2008, p. xxix). In analyzing the literary work, the writer chooses a movie entitled *The Legend of 1900*. The rationale behind the object of the study is to comprehend the application of Fromm's theory. Erich Fromm, like Sigmund Freud, was driven by the issue of what motivates a person internally. This internal motivation was the only way to explain why people behave in dysfunctional ways or develop psychic illnesses, think irrationally, feel irrational, and control their cognitive and emotional abilities poorly counterproductively (Funk, 2014).

Fromm (2008) believed that aside from the physiologically nourished cravings (hunger, thirst, sex), all essential human desires are determined by this polarity; man must solve a problem and never rest in the given situation of a passive adaptation to nature. Even the most complete satisfaction of all human's intensive needs does not solve the *human* problem because the root of his most profound passion and needs lies in the peculiarity of his very existence. All affection and strivings of man are attempts to find an answer to his presence and avoid insanity (p. 27).

The first need is relatedness. Relatedness means the drive for union with another person or other persons. Fromm believed that the necessity to unite with other living beings, to be related to them, is an imperative need of the fulfilment on which man's sanity depends. To Fromm, an insane person has failed to establish any union and is imprisoned, even if he is not behind barred windows. Fromm believed that man could attempt to become one with the world by *submitting to a person, a group,* an institution, or God. Another possibility of overcoming separateness can be done by making others a part of himself and thus transcending his existence by domination (p. 29). Love is the only passion that satisfies man's need to unite with the world while giving him a sense of integrity and individuality (p.30). The productive orientation of love gives one a strong understanding of the world through reason in *thought*. The practical direction of love is expressed in effective work in *action*. Love manifests in *emotion* through union with another person, with all men, and with nature. Productive love always needs some attitudes; *care, responsibility, respect,* and *knowledge*. Fromm strongly believed that the utter failure to relate oneself to the world is insanity and clearly stated that some form of relatedness is the condition for any sane living (p.35).

The second need is transcendence. With reason and imagination, a human cannot be content with the passive role of the creature. Humans are driven by the urge to transcend the accidentalness and passivity of their existence by becoming a creator (p.35). Fromm believed that both men and women could create life. A woman can start a life by becoming a mother and raising the child until he is old enough to care for himself. Men and women can also act to create a life by planting seeds, producing material objects, creating art, creating ideas, by loving one another. Man transcends himself as a creature in the act of creation, elevating himself above the passivity and accidental nature of his existence and into a realm of purposefulness and freedom (p. 35).

The third need is rootedness. Rootedness plays an essential part in man's sanity. If a man loses his natural roots, sense of identity, and where he comes from, he will be left alone without a home or roots and unable to handle the loneliness and helplessness of being alone. He would therefore go insane. A person will get rid of his *natural* sources only after he finds new human roots that make him feel at home. The most fundamental natural tie is the child's tie to the mother. Mother is food; she is love; she is warmth; she is earth. To be loved by a mother means to be alive, rooted, and at home (p.37). For humans to be born and to progress, Fromm also believed that they must eventually conquer their intense desire to remain connected to their mothers (p. 39).

The fourth need is a sense of identity. The difference between humans and animals is that humans can say "I" and be aware of themselves as separate entities. Endowed with reason and imagination, man must form a concept of himself and sound and feel: "I am I." A person must be able to sense himself as the subject of his action. As crucial as the need for relatedness, rootedness, and transcendence, a sense of identity is so vital that man could not remain sane if he did not find a way to satisfy it (p. 59). Indeed individual purposes are sought and found. A sense of identity includes race, religion, social class, and occupation. "I am American," "I am a Protestant," and "I am a businessman" are the ways that help a man experience a sense of identity (p. 60). The most intense striving is driven by the need to feel a sense of identity, which is stronger than the need to remain physically alive and comes from the very nature of human existence (p. 61).

Lastly, Fromm believed that humans need a frame of orientation and devotion. Man's ability to reason and imagine causes him to need a sense of who he is and the ability to orient himself intellectually in the world. Man finds himself surrounded by many puzzling phenomena and, having reason, he must make sense of them, must put them in some context that he can understand and which permits him to deal with them in his thoughts. His orientation system becomes more suitable as his reason grows, meaning it gets closer to reality. To achieve objectivity, that is, to acquire the faculty to see the world, nature, other people, and oneself as they are and not be distorted by desires and fears (p.61-62).

Any satisfying system of orientation contains not only intellectual elements but elements of feeling and sense expressed in the relationship to an object of devotion. The answers to the human need for a system of orientation and an object of affection differ widely in content and form. In the old days, people would use a primitive system like animism and totemism in which natural objects or ancestors represent answers to man's quest for meaning. There are non-theistic systems like Buddhism, which are usually called religion, although, in their original form, there is no concept of God. There are also purely philosophical systems, like Stoicism and monotheistic religious systems, that answer man's quest for meaning about the idea of God. In conclusion, whatever their contents, the mentioned way above responds to man's need to have some thought system, give an object of devotion that gives meaning to his existence and his position in the world (p.63-64).

The data collection procedure starts with finding the topic of the research. The writer found the full version of *The Legend of 1900* movie on its entirety. After that, the writer watched the film intensively and repeatedly to understand the storyline and characters deeply. Then, the writer read the humanistic psychoanalysis by Erich Fromm. Next, the writer found the dialogue transcript by downloading subtitles and finding samples (screenshots) that match the theory. Lastly, all data subtitles and screenshots from the film were listed and classified as proof in analyzing the problem of this research.

Then, the data analysis was conducted by analyzing the character's failure to adapt to a standard way of living based on Erich Fromm's theories of humanistic psychoanalysis. The writer will focus on Nineteen Hundred's problem based on Fromm's five basic human needs, or the

existential needs; *relatedness, transcendence, rootedness, a frame of orientation*, and *a sense of identity*. According to Kashani (2016), a movie can be viewed as a social and personal transformation tool. Study shows that movie can alter people's perceptions of a problem's regulatory, cognitive, and emotional aspects (Kubrak, 2020). Therefore, this study aims to explain why fulfilling Fromm's five essential human needs is crucial for a meaningful existence.

3.   Result and Discussion
3.1. Relatedness

Relatedness means the drive for union with another person or other persons. Fromm (2008) believed that the necessity to unite with other living beings, to be related to them, is an imperative need of the fulfilment on which man's sanity depends. Fromm defined an insane person as someone who has completely failed to form any union and is incarcerated, even if he is not imprisoned. Fromm believed that man could attempt to become one with the world by *submitting to a person, a group,* an institution, or God (p. 29). Nineteen Hundred was left by his parents in a box before a coal man named Danny found him. There was no information about his biological parents, so Danny raised him as his child. Unfortunately, Danny passed away when Nineteen Hundred was eight years old. Figure 1 shows how Danny would be sunk into the ocean after the funeral ceremony. As a result, Nineteen Hundred had no experience relating to any other family members since Danny passed away.

Figure 1. Danny's funeral ceremony (00:18:57/ 02:00:05).

Family connections can provide more significant meaning, purpose, and social and tangible resources that benefit well-being. In addition, through psychosocial, behavioural, and physiological mechanisms, the quality of family relationships, including social support (e.g., giving love, advice, and care), as well as strain (e.g., arguments, being critical, making too many demands), can affect well-being (Thomas et al., 2017). Unfortunately, Nineteen Hundred was never able to experience all of those things. In addition, he had no concept of family ties due to his upbringing in the belly of a ship, hiding from everyone. For instance, because he did not know his mother, he would never give her a bouquet or a box of chocolates in appreciation for her love. The following scene demonstrates that Nineteen Hundred had no idea what a family was.

Nineteen Hundred's lack of information and knowledge about the concept of family is caused by his father, who insisted on teaching Nineteen Hundred by himself. Unfortunately, to keep young Nineteen Hundred stop asking questions about things he did not know how to explain, he instilled Nineteen Hundred with inaccurate values and information.

Figure 2. Danny answered that Mama is a horse (00:15:56/ 02:00:05).

Nineteen Hundred : What's a mama, Danny?
Danny   : A mama?
Nineteen Hundred : Mm-hm…
Danny   : Well, err, a mama's a horse.
Nineteen Hundred : A horse?
Danny   : A race horse (00:15:51-00:16:01)

Figure 2 illustrates how Danny gave Nineteen Hundred incorrect information. During reading class, Little Nineteen Hundred asked his father what the word "mama" meant. However, Danny informed Nineteen Hundred that "mama" only refers to a horse to stop further inquiries about the nonexistent mother. Generally, "mama" refers to one's mother (especially as a child term). However, Danny compared the word "mother" to a racehorse. Nineteen Hundred were raised with false knowledge and inaccurate information due to the teaching method. Another incorrect teaching occurs during the reading period and just before Nineteen Hundred goes to bed during a conversation with his father. Danny provided terrifying responses to Nineteen Hundred's queries about the outside world.
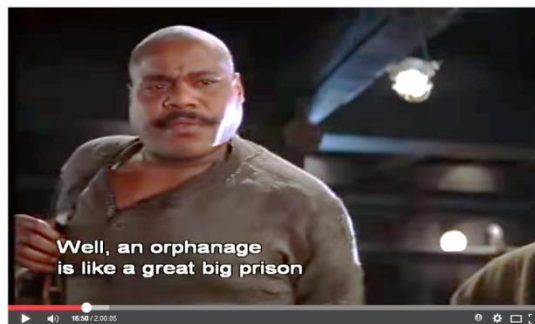

Figure 3. Danny answered that the orphanage is a prison (00:15:56 / 02:00:05).

Danny   : Everything off the Virginian is bad. Everything… They got sharks in the land. They eat you alive. Keep away from 'em, you hear?
Nineteen Hundred : Danny what's an orphanage?
Danny   : Well, an orphanage is like a great big prison where they lock up folks that ain't get no kids. (00:16:35-00:16:56).

Figure 3 demonstrates how Danny gave Nineteen Hundred false information. Young Nineteen Hundred asked his father what bad things were. Danny did not define what was wrong. He claimed

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that everything was terrible outside of the Virginian ship instead. Additionally, he stated that dangerous sharks inhabited the area and consumed humans alive. Undoubtedly, everything Danny was taught as a child has contributed significantly to Nineteen Hundred's misconceptions about the world and his surroundings.

Meanwhile, Dr Brauner-Otto, the Centre on Population Dynamics director at McGill University, firmly stated that family is not just another institution. It is not like a school or employer. This place is where we also have emotions and feelings (Sherburne, 2020). It was evident from the findings that Nineteen Hundred does not have a positive relatedness with the family. Nineteen Hundred gets many false ideas about the world instead of learning essential values from family.

Figure 4. The musician partner stopped playing music because Nineteen Hundred played alone (00:36:04/ 02:00:05).

The violinist   : For the last time, Nineteen Hundred, just…
Nineteen Hundred   : …just normal notes.
Trombone player   : End of the line! (00:47:38-00:48:19)

In Figure 4, it is shown that Nineteen Hundred failed to establish any relatedness with other musicians on the ship. Not for the first time, Nineteen Hundred's solo improvisation of the song forced the other musician to end their performance. As the band's leader, the violinist pleaded with Nineteen Hundred to stop improvising and play classical music so the other band members could play along. The request was understood by Nineteen Hundred, who reiterated his commitment to playing standard notes. Nineteen Hundred lost himself in his music once more a brief while later. The trombone player announced to the group that the line had ended. The band was unable to continue playing the song as a unit.

Fromm stated that to love means to care, meaning that a person must actively concern with another person's growth and happiness. To love also means to be responsible for others' needs. Then, to love also means to show respect to others (2008, pp. 31-32). To his working group, Nineteen Hundred does not care about the other musicians' happiness and needs. The other musicians ask Nineteen Hundred to play music together and respect them as co-musicians, meaning they should play music together. Instead of stopping his bad habit and starting to care for his co-musicians' needs, Nineteen Hundred keeps improvising and ignores his friends. Nineteen Hundred will play a familiar song with his friends because he wants them to be happy if he cares about them. Playing the traditional music demonstrates Nineteen Hundred's respect for his friends and belief that they are on an equal footing so that they can perform and amuse the passengers as a group. Nineteen Hundred, however, disregards his friends and plays the music selfishly by himself. As Fromm explained, one who fails to establish relatedness to others is withdrawn into himself; he cannot experience physical or human reality as it is, but only as formed and determined by his inner processes. He does not react to the world outside;f he does, he responds not in terms of its reality but only in terms of his methods of

thought and feeling (2008, pp. 34-35). Nineteen Hundred fails to show relatedness to his fellow band members by disregarding their needs.

Furthermore, Nineteen Hundred's most significant failure in his pursuit of relatedness is allowing the woman he loves to leave the ship without trying to stay in touch with her.

Figure 5. The woman was getting off from the ship (01:25:37/ 02:00:05).

Figure 6. Nineteen Hundred replied the invitation plainly (01:25:41/ 02:00:05).

The Woman   : Why don't you come and visit us someday? We live at Mott Street number twenty-seven. My father has a fish shop.
Nineteen Hundred : Maybe (01:25:37-01:25:41).

The invitation to see the woman Nineteen Hundred loved, along with her full address, is shown in Figure 5. She told Nineteen Hundred that her father had started a fish market, giving him more information about her home. Figure 6 depicts Nineteen Hundred's underwhelming reply, which is the word "maybe."

The fact that the woman gives Nineteen Hundred her address demonstrates her desire to stay in touch with him. The woman will not bother giving her speech to Nineteen Hundred if she does not want to keep a long-term relationship with him. Surprisingly, instead of promising her to pay a visit, Nineteen Hundred only answers, maybe. In *erotic love*, another drive is involved: fusion and union with another person. *Motherly love* starts with oneness and leads to separateness, whereas *erotic love* starts with isolation and ends with oneness (Fromm, 2008, p. 32). Nineteen Hundred is unaware that one must work hard to earn someone else's love. The desire for fusion and union will fail if he says "maybe." He disregards the woman's invitation and never shows up, demonstrating his lack of respect for her. The phrase may suggest he does not care to learn more about the woman he loves.

3.2. Transcendence

Fromm argued that human beings are driven by the urge to transcend the accidentalness and passivity of their existence by becoming a creator. In man's need for transcendence lies one of the roots of love, art, religion, and material production (2008, p. 35). Sadly, Nineteen Hundred fails in transcending himself as a creature.
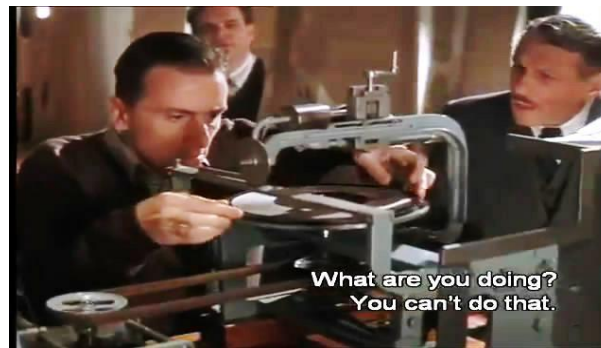
Figure 7. Nineteen Hundred cancelled his contract by taking his record (01:15:53/ 02:00:05).

The Producer	: That is one amazing piece of music. What is it called? Oh, it's got to have people crying buckets. It's gonna have the right title though. Er, something catchy like 'Swinging in the Breeze' or, er... Sweet Nineteen. We'll print millions of copies so that people all over the world can hear your music, Nineteen. Mr. Nineteen?
Nineteen Hundred	: I won't let my music go anywhere without me.
The soundman	: Hey, No! Don't touch! (01:14:28-01:15:53)

A music producer became fascinated by Nineteen Hundred's playing because of his fame. The music producer brought a recording device, who then captured Nineteen Hundred's original song. The producer praised Nineteen Hundred and told him the song was a fantastic piece of music after it was recorded. He predicted that many people would cry after hearing the moving song. After that, the producer advised Nineteen Hundred that the song's title needed to be catchy. He suggested that Nineteen Hundred call it Sweet Nineteen or Swinging in the Breeze. Then, he added that millions of copies would be printed for people worldwide to hear the music. Nineteen Hundred was upset when he listened to his record, not delighted that his work would be known to people outside the ship. Figure 7 shows Nineteen Hundred taking his record and cancelling the agreement.

The latest research stated that experiencing a self-transcendent life means the person aims to fulfil their potential, continue learning and developing from one phase of life to the next, be open to new possibilities, accept diverse perspectives, and connect to a broader humanity. A person living a self-transcendent life frequently uses growth, fulfilment, and actualization metaphor to highlight how the self evolves and changes over time (Reischer et al., 2020). The recording gives Nineteen Hundred a chance to take charge of his career. Recordings signify more than just leaving a legacy and self-actualization; they also indicate an opportunity to become wealthy and famous. Nineteen Hundred builds a better life for himself if he honours the contract. According to Fromm, the issue of transcending oneself cannot be resolved if a person is incapable of creating or loving. Thus, if I cannot create life, I may be able to end it (Fromm, 2008, p. 36). Here lies why Nineteen Hundred cancels the contract by breaking his record. The recording session is not an opportunity for him to actualize his life, in his opinion.

Figure 8. Nineteen Hundred broke the record and threw it away in the rubbish bin (01:26:23/ 02:00:05).

People who experience a self-transcendent life tend to view themselves as moving through life as an exciting and self-revealing journey (Reischer et al., 2020). Likewise, Fromm also stated that the satisfaction of transcendence should lead to happiness while destructiveness leads human beings into suffering, most of all for the destroyer himself. In Figure 8, Nineteen Hundred obliterates his sole recording. The records have not pleased Nineteen Hundred. Because he can easily break the record, he does not consider it his creation and tosses it in the trash instead. Without a doubt, Nineteen Hundred falls short of transcending himself into the act of creation.

3.3. Rootedness

The ties of blood between mother and child rootedness can be extended to everything that establishes the same relationship an individual leans and feels rooted in them (Fromm, 2008, p. 39). The presence of the cruise ship SS Virginian as seen in Figure 6, serves as a metaphor for Erich Fromm's motherly love of rootedness. The boat offers the Nineteen Hundred food, warmth, and love, symbolizing the mother's immense love. Man's rootedness is essential toan's sanity; the most fundamental natural tie is the child's tieo to the mother (Fromm, 2008, p. 37). However, at some point, human beings need to leave the mother's orbit. Tragically, Nineteen Hundred is unable to escape his mother's orbit.

Figure 9. The SS Virginian ship (00:10:14/ 02:00:05).

The mother's love is unconditional; it is not compelled by anything the child must do. A mother is food, love, and warmth (Fromm, 2008, p. 37). Similarly, Nineteen Hundred has access to unlimited food on board. Nineteen Hundred spends the entirety of his life aboard the ship without

ever having to worry about a food shortage or a natural disaster. Men may be concerned about the drought and pests that could endanger their fields. They should also be concerned about the cost of food, which can occasionally be prohibitively expensive. The ship is fully stocked with food to last the entire group of passengers the whole trip.

Additionally, the ship provides warmth all year long. Nineteen Hundred is protected from severe weather while travelling inside the boat. No matter how hot or cold it is outside, Nineteen Hundred will always be comfortable inside. He can play the piano joyfully, even on a stormy night when he first meets Max. The ship offers Nineteen Hundred protections as a haven and shield. In other words, Nineteen Hundred does not struggle to obtain food, warmth, or love because everything is given to him unconditionally, just like a mother would provide.
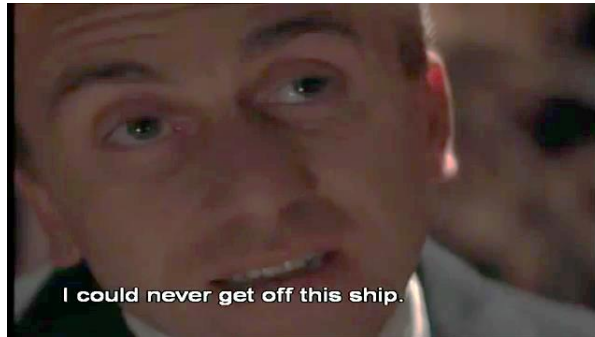

Figure 10. Nineteen Hundred told Max that living on land is too difficult for him (01:45:45/ 02:00:05).

Nineteen Hundred : Land is a ship too big for me. It's a woman too beautiful. It's a voyage too long, a perfume too strong. It's a music I don't know how to make. I could never get off this ship. At best I can step off my life. (01:45:15-01:45:53)

In Figure 10, Nineteen Hundred tells his best friend, Max, that living on the land was like a too-big ship. Life would be like a woman who is too beautiful. Life would be like a voyage that is too long and a perfume that is too strong. Living on land was like playing a difficult song that would be too hard to play. Nineteen Hundred stated that he would never leave the ship.

Regarding rootedness, motherly love is like an act of grace if it is there. It is a blessing and cannot be created without it(Fromm, 2008, p. 45). The food, warmth, and love provided on board the ship for Nineteen Hundred cannot be equalled by anything on land. This prevents Nineteen Hundred from moving past the ship's obsession. Nineteen Hundred compares leaving the vessel to weaning off a mother's breast.

Figure 11. Extreme Close up of Nineteen Hundred smiling face before the explosion (01:51:27/ 02:00:05).

Fromm also believed that the refusal to leave the mother's orbit could also be shown in behaviour. In behaviour, a person would fear life and have a deep fascination with death (2008, p. 39). During his last meeting with Max, Nineteen Hundred shows the fear of living on land and excitement about his impending death. While in Figure 11, an extreme close-up captures his smiling face a second before the explosion. Due to his excessive dependence on the ship, Nineteen Hundred would rather die than be weaned from it.

3.4. Sense of identity

With reason and imagination, man needs to form a concept of himself, say and feel: "I am I." To put it another way, because humans are rational beings, they need to be able to form their sense of identity by saying, "I am I" (Fromm, 2008, p. 59). Unfortunately, Nineteen Hundred is unable to develop his sense of identity.

Figure 12. Max told the music shop owner about Nineteen Hundred's after his father's death (00:19:38/ 02:00:05).

Max Tooney : The problem was, as far as the world concerned, he didn't even exist. There wasn't a city, parish, hospital, jail or baseball team that has his name any place. He didn't have a country. He didn't even have a birth date. No family. He was eight years old, but officially he had never even been born. (00:19:50-00:20:14)

Through the dialogue above, it can be seen that Max Tooney told the music store owner about Nineteen Hundred's life after the passing of his father. Max claimed that the problem was caused by the fact that Nineteen Hundred never actually existed. The ship, according to Max Tooney, is not a city. For Nineteen Hundred to visit, there was no neighbourhood church with a specific area of ministry, no hospital, and no jail. He claimed that no baseball team was on the ship, so Nineteen Hundred could meet people and be recognized. His date of birth was unknown to Nineteen Hundred. He was an orphan. Max believed that Nineteen Hundred had never even been formally born.

True identity is sought and found. In experiencing a sense of identity, a person should know his nation, religion, class, and occupation to fit out sense of identity (Fromm, 2008, p. 60). In addition, he stated that a person cannot remain sane without the definition of "I." When a person has an identity, he will have something to cling to, something worth fighting. People are willing to risk their lives and sacrifice their thoughts to bene of the communities (2008, p. 61). In this case, Nineteen Hundred never experiences anything, giving him a sense of identity. Nineteen Hundred cannot form his concept of "I." The need for a sense of identity is thus not met by Nineteen Hundred.

3.5. The need for a frame of orientation and devotion

Man finds himself surrounded by puzzling phenomena. Because he has a reason, he must make sense of them, put them in some context that he can understand and which permits him to deal with them in his thoughts. Those puzzling thoughts can be a question about the earth; who creates it? Why are people all sent into the world? What is the point of living? To answer these difficult questions, a man puts himself in a system of thought such as animism and totemism, non-theistic systems like Buddhism, or purely philosophical systems like Stoicism, or the monotheistic religious systems which answer man's quest for meaning about the concept of God (Fromm, 2008, pp. 61-62). Nineteen Hundred, regrettably, lacks an intellectual framework for orientation that enables him to situate himself in the world.

Figure 13. Nineteen Hundred was blown up with the ship (01:51:30/ 02:00:05).

Understanding his existence and the meaning of his life is the puzzling phenomenon of Nineteen Hundred. Unfortunately, Nineteen Hundred lacks a system that would enable him to find an answer to his question. If Nineteen Hundred has a frame of orientation, he might not kill himself by remaining on the ship loaded with bombs because he knows his reason for existing. However, even on his last day, he is still unable to rely on any frame that can explain the meaning of his existence. Therefore, in Figure 13, Nineteen Hundred prefers death and stops his puzzling head by killing himself in the blown-up ship.

3.6. Discussion

All in all, Nineteen Hundred has failed to achieve Fromm's five basic needs. Each artistic expression in life attempts to attain relatedness, transcendence, rootedness, a sense of identity, and a frame of orientation. We advance toward mental health more significantly as we strive to meet our needs (Rajan, 2017). Humans are the "freaks of the universe" because they are the only self-aware animal. Fromm was also aware that even though human beings are aware of their powerlessness and limitation, self-awareness also forces them to cope everlastingly with solving the insoluble dichotomy (2008, p. 23).

Firstly, from the findings above, Nineteen Hundred does not put effort into fulfilling his basic needs. From here, Nineteen Hundred does not have any relationship with his family. His parents left Nineteen Hundred in a box on the ship. Danny is the only one who comes close to fitting the definition of a family, and regrettably, Danny keeps giving Nineteen Hundred incorrect views of the world. Nineteen Hundred's irrational fear of the world beyond the Virginian ship is made worse by the notion that the world is considered dangerous. Here lies the importance of the family unit in instilling the correct ideology of life. Dr Brauner-Otto, the Centre on Population Dynamics director at McGill

University, firmly stated that family differs from other institutions. It differs from a workplace or school. People also experience emotions and feelings in this location (Sherburne, 2020). Also, recent research shows that people learn about happiness and how to perceive it at home with their families.

Additionally, the study highlights the significance of family in people's emotional lives(Chorro et al., 2017). The absence of family members in Nineteen Hundred's life plays a significant role in his perceiving false ideology. Ideology is the outcome of conflicts, a fight for meaning among social classes or groups, and a judgment of "right" and "wrong" (Schmitt et al., 2022). Fromm thought that families serve as "psychic agents of society," instilling social values and beliefs from a young age. Shared values and beliefs become internalized as emotionally based character traits that operate automatically (Gabriel, 2022). Thus, due to his cluelessness about what a family is and the false ideologies Danny continues to spread, Nineteen Hundred's fear of embracing his freedom on the land is made worse.

People nowadays become their creators. People are forced to choose their ways of life, identities, and values from the immeasurable multitude of possibilities. However, people should realize that every possible result entails risk (Gruszczyk, 2016). The same situation exists in Nineteen Hundred. He can get off the ship and begin living on land. He could start as a pianist. On the ship, he is presented with a recording contract. In other words, the producer believes he will succeed because the album will be sold on the ground. Nineteen Hundred is unable to control his freedom. He gives in to an irrational urge that drives him to take up bondage on the ship. Without a doubt, Nineteen Hundred cannot handle the conflicts and worries. Nineteen Hundred cannot control the conflicts with his co-workers while he is still living on a ship. He refuses to put aside his pride and collaborate with the other musicians. Fortunately, he is confident that even when he has conflicts with his co-workers, the ship's captain will not fire him. Different things might happen if he lives on the land. Nineteen Hundred will need to learn how to cooperate and establish relationships with others to live off the ground.

Additionally, Fromm stated that existential conditions have emerged due to our species losing our instinctual equipment, leaving our species with two solutions. There are to progress or to regress to the lost paradise of mother and its evolutional equivalent, a symbiotic connection to mother (Cortina, 2015). In other words, to progress means to have social production. Humans create relations with nature, other humans, and themselves through production. The implication is that the human being is a natural, social, cooperating, and self-conscious being and that these characteristics are only possible through relations that humans produce in society (Fuchs, 2020). Thus, if humans have room to progress, enlightenment will continue to play its role in people's self-realization and function as a premise of human development (Guo, 2022). Unfortunately, Nineteen Hundred will not give himself any room to grow. In addition to the discussion above, Nineteen Hundred cannot develop the desire to reunite with others because he refuses to leave the ship. This situation aligns with what Cortina (2015) means by choosing to regress to the lost paradise of mother and its evolutional equivalent, a symbiotic connection to mother. His obsession with the ship serves as his justification for rejecting the opportunity to improve his life by forgoing fame and wealth.

Moreover, Fromm's theory must also emphasize the significance of the sense of identity. A study by Chorro et al. (2017) shared important insight into how happiness and value are in forming personal identity. They found out that when students were asked which children they would choose as their friends, 22,5% chose an image of kids who resemble them because "they are like them." Furthermore, 48% of the students who were asked what makes them happy believed that having friends was the second-most crucial factor in finding happiness. From this, relationships with friends and family significantly shape a person's identity. Unfortunately, Nineteen Hundred has nothing that

can tie him to any form of identity. The sense of 'I' is not an abstract one. It is an embedded situation. That is assimilating and adapting to concrete social conditions (Packing, 2020). Sadly, Nineteen Hundred has never known his nationality, religion, and class. No official group or registered place could record Nineteen Hundred's data and identity.

If Nineteen Hundred has ever attended a service at the church, he might be able to identify himself as a Protestant. The administrative clerk will note Nineteen Hundred's data, nationality, blood type, and medical history if he has ever been hospitalized. Because Nineteen Hundred should submit a CV and ID card when applying for jobs, his co-workers and boss can identify him if he has ever worked in an office. Additionally, to join a club, a person must fill out a form with basic details about themselves, including their name, address, and country of origin. He cannot state that he is American, Protestant works for a company, or supports the Los Angeles Lakers because he lacks the necessary knowledge. Meanwhile, new identities emerge through establishing new connections and rooting ourselves in humanity (Packing, 2020).

Aside from registering with any club, company, or church, one can also develop social production by enrolling in a school. The potential and uniqueness of people can be acquired through education. Education institutions help people become more aware of who they are, both as unique individuals and as a component of the social structure. Students must actively participate in social reality through teaching and learning activities, so they are no longer alienated (Saumantri & Hafizd, 2022). However, as Max Tooney explained, Nineteen Hundred has never been officially born. He has no date of birth, relatives, or family. In short, Nineteen Hundred has technically never even been taken. As a result, nobody can register Nineteen Hundred for a school. Nineteen Hundred's understanding of the world is also affected because he never attended formal education. When Max Tooney and Nineteen Hundred first met, he still interpreted the word "mama" as a horse. Therefore, it can also be noted that education helps to humanize people (Saumantri & Hafizd, 2022). Sadly, Nineteen Hundred never had the opportunity to receive a formal education.

Lastly, Fromm believed that to find meaning in his life, a man must have a frame of orientation and devotion. However, it is crucial to emphasize Fromm's expansive view of religion because it is a significant factor in his message. Whatever religion a person follows, it may be harmful or promote growth. It depends on whether a person's beliefs and practices encourage rational thought and love instead of irrational thinking and hatred (Walborn, 2014, p. 142). In other words, how people practice their religions is the main subject of Fromm's study (p. 174). As previously discussed, Nineteen Hundred does not belong to any group, church, or religious belief that can help him understand the purpose of life. If Nineteen Hundred has a sense of orientation and grasps why he is alive, he might not commit suicide by staying on the ship. He cannot rely on any framework to explain the purpose of his existence, even on the last day of his life.

Fromm primarily focused on overcoming illusions and failing to experience the world's true nature adequately. This idea of "productive orientation" is not romantically utopian. His writings frequently adopt a "practical philosophy" inspired by psychoanalysis to support and promote such ways of life (Durkin, 2019). Fromm strongly emphasized that people must break free from their incestuous ties of conformism to practice and develop higher reasoning skills to lessen their suffering. Also, a person's capacity to genuinely love themselves and others are essential to these goals of the humanistic practice of religion (Walborn, 2014, p. 168). Fromm clearly stated that each individual and society are mutually determined, producing and reproducing one another (Gabriel, 2022, p. 218). Nineteen Hundred cannot reunite with the others because he refuses to be weaned from the SS Virginian ship. Finally, it leads him to his drastic decision – being blown up inside the SS Virginian ship.

4. Conclusion

In conclusion, Fromm clarified that each person and society affected, produced, and reproduced one another. A person unable to build relationships with others withdraws within himself. The only thing that shapes and determines reality is his internal processes. Consequently, he cannot experience reality as it is, whether it be physical or human existence. Herein lies the explanation for why someone might choose death over life. From the discussion above, it can be noticed that Nineteen Hundred cannot fill Fromm's five basic needs. Not only does he fail to relate to others in need of relatedness, but he also refuses to leave the orbit of his mother, the SS Virginian ship. Nineteen Hundred's fixation with the ship justifies rejecting the opportunity to improve his life by turning down fame and wealth.

Additionally, it prevents him from developing a sense of identity on land. As a result, his condition worsens because he lacks a frame of orientation. Nineteen Hundred decides to take his own life to end the puzzling questions of life. Ultimately, Nineteen Hundred's decision to choose death over life results from his inability to fill Fromm's five basic needs.

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The Archetypal Symbols and The Hero's Journey of *Alice in Wonderland* Film

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ABSTRACT

Myth is a classic story about heroes who explain the origins of natural occurrences. Myth is not always given historically since the modern one will continue to evolve and impact cinema creation. This study aimed to look at the categorization of Campbell's "hero's journey" and the archetypal symbols under Segal's theory, as provided by the main character in the Alice in Wonderland film. The data for this study was taken from a plotline in Woolverton's Alice in Wonderland. The study's findings suggested that the film had a tight relationship with a myth. The primary characters, including Alice, the Red Queen, and the White Queen, symbolized archetypal emblems of light and evil. Alice could eventually complete the hero's journey, beginning with departure, reaching a climax in the initiation stage, and reaching the return stage as the significant point of the movie's plot and the same fundamental structure in the myths.

Keywords: myth, hero's journey, archetype symbol, film

1. Introduction

Myth is a traditional tale of heroes explaining the origins of natural phenomena or human behaviour (Dickerson, M.& O'Hara, 2006). People consider how tales are recounted and built based on the existence of heroes or supernatural stories via myth, which is also embedded in human lives through storytelling (Sugeng et al., 2019). So far, myth is not merely provided in the old style and delivered conventionally. The modern one will continue to grow and has influenced many aspects of modern life, such as film or movie production. Modern literature is primarily dedicated to a brave, open-eyed examination of the sickeningly broken figurations that proliferate before, around, and within us (Campbell, 2008).

In movies, myth deals with Jung's archetype theory (Segal, 1998). According to him, archetypes are patterns that recur in the collective psyche of humans. Hence, there has to be a link between the psychological makeup of people and universal cultural patterns, which cover character archetypes, archetypal symbols, and situational archetypes (Smith E. L.& Brown, 2007). In this sense, the process of deciphering signals and symbols (Wolde, 1989) frequently uses

characters from a movie, as well as inanimate objects or metaphors (Bloom, 2009) and analogies (Wormeli, 2009). The conception of archetypes' characteristics could bring the critical eye of movie fans (Kasdan, M.A., Saxton, C., and Tavernetti, 1993) to any movies related to myth or its relevancy. More criticism and a deeper dive into the movie story also result in viewers' critical thinking.

In the discussion about psychology in literature (Cahyaningrum, 2018), literature as a representation of human action and expression (Robson, 2020) could be adapted into a film plot (Lehman, P. and Luhr, 2018) moves from past to future or from present to past. It would also be intriguing to know one of the heroes' journeys (Campbell, 2008); (Bernhardt, 2013) through a specific movie. Following the process of a hero's transition (Campbell, 2008) in a movie is critical to understanding the movie's storyline. There is narrative analysis ((Fina, A, D. and Georgakopoulou, n.d.); (Sarbin, 1986), which takes the required steps to conceptualize and theorize about people's lived experiences in terms of their meaning-making (Josselson, 2011), specifically, the typical pattern of the narrative of the heroes' journey in a film. A previous researcher suggested that the hero's journey was frequently used by screenwriters, playwrights, and designers of games and theme park ride to imbue their works with the epic atmosphere of stories (Viega, 2017). Therefore, further analysis of the heroes' journey is essential to be carried out to know how the structure of the narrative line is built in film.

One of the most legendary films on which the researcher focuses is *Alice in Wonderland*, directed by Tim Burton and adapted from the book (Lutwidge, 1898). Alice, now nineteen, returns to the magical realm from her childhood quest, where she rejoins with old friends and uncovers her true calling; to bring the Red Queen's regime of darkness to an end. Considering this short film synopsis and the first sign of Alice, the "call of adventure" moment, it is fascinating to investigate how Alice's journey is told sequentially through a film.

Previous studies discovered that one element, either the hero's journey or the archetype symbols, reflected humans' stories in the narrative through textual work (Viega, 2017); (Sugeng et al., 2019); Latif, 2019; Leopold, 2019). Notably, (Sugeng et al., 2019) presented how mythological patterns reflect the researchers' journey in their reflective narratives. (Viega, 2017) found out how the hero's journey could influence a plot in a film's narrative in the production process of making film scripts and other works.

However, focusing on the relationship between the archetypal symbols of the film's characters and the hero's journey is rare. This paper is aimed to concern the depiction of film exemplifies, in a very formal fashion using the combination of Campbell's conception of the hero's journey pattern (Campbell, 2008) of Alice, following almost step-by-step the path of the hero (Hochenedel, 2012) and the archetypal symbols (Segal, 1998) that are represented by Alice's companion roles along her unpredicted journey in Wonderland.

2. Methodology

In this study, the qualitative method was used. According to (Ary, Donald, and Jacobs, L.C.; Sorensen, 2010), the qualitative technique is interpretive, which implies that the study findings are ultimately the result of the researchers' subjective

interpretation of the data. Therefore, this study explores the steps of the hero's journey and the element of the archetype symbol by reflecting on a theory and researcher's point of view.

As stated previously, a film entitled *Alice in Wonderland,* directed by Tim Borton, and produced in 2010, was chosen as the subject of this study. Interestingly, this movie embodies the mythical components represented by the different characteristics through its archetype symbols and the hero's journey played by its main character, *Alice.* Due to these reasons, investigating the correlation between archetypal symbols and the hero's journey are pretty intriguing.

The data were derived from a storyline in the Alice in Wonderland story written by Woolverton. In this part, the writer collected the data by watching the whole movie and doing the data analysis proposed by (Bogdan & Biklen, 2007). They note that the collection of results is related to compiling transcripts, field notes, and other materials**.**

Therefore, the researchers followed the data analysis procedures. They (1) discovered patterns, (2) conducted data analysis, (3) identified patterns, (4) conducted detailed analysis, and (5) generalized the patterns**.** In discovering the patterns, the researchers found two main patterns: archetypal symbols and the hero's journey. Archetypal symbols were searched for through how the characters in the movie play their roles either as the protagonist (*Alice*) or the White Queen and the antagonist (Red Queen). Also, following the hero's journey phases of the movie were the other main patterns.

After determining the exact patterns, the following procedure was conducted for data analysis. The data was a whole story from the *Alice in Wonderland* film. To analyze the data, the researchers watched the movie from the beginning until the end, noting whether a scene or story was appropriate to the needed patterns. Therefore, the next step was to identify the patterns. It was clearly stated that the patterns were based on the (Campbell, 2008) theory of the hero's journey.

This theory fitted to the story's movie line in *Alice in Wonderland.* The data was analyzed based on the (Campbell, 2008) theory on the patterns of the hero's journey and path (Hochenedel, 2012), as shown in this chart.
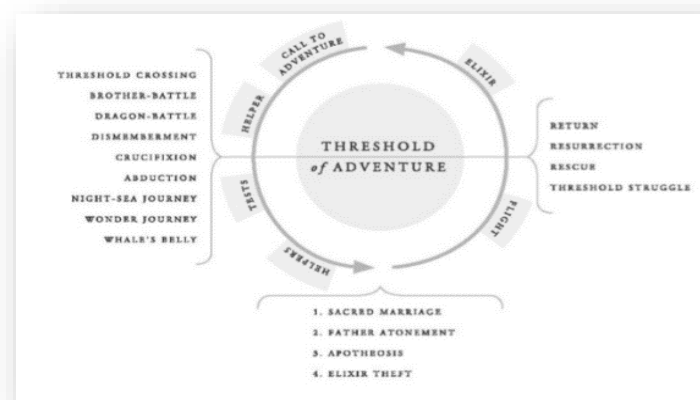
Source: A hero with a thousand faces (Campbell, 2008), adapted from (Viega, 2017)

The image above depicts the flow of the hero's journey, and each step has its processes to complete the journey. The illustration of the theory is centred on the *Threshold of Adventure,* which typically manifests as a physical location, but it does not have to be. The threshold appears as a physical barrier or boundary in this phase, commonly a river, bridge, or doorway (Rush, 2008). In *Alice in Wonderland*, Alice crosses the threshold through the trunk of a large tree—the path that purposefully opened for her. The hero has left the natural world and is now on an adventure while crossing a threshold (Rush, 2008). It can be seen that some elements around the centre of the threshold adventure accompany a hero's journey. Those elements have arrows that make interconnected circles, which means they are related to each other. Further, every element will be discussed in three parts, corresponding to the stages of the hero's journey.

The first stage is located on the left side (Campbell, 2008) calls the departure, preparing a hero for her/his quest. The very early stage is a call to adventure; some external incident or message summons the hero to adventure ("Monomyth: Hero's Journey Project," n.d.). Of course, a hero's everyday life is interrupted by this current threat or problem from a call. In fact, (Rush, 2008) said that the hero must now confront any challenges or threshold guardians that will hinder her/him from completing the quest. To carry the call, a hero needs other characters, referred to as heralds. Heralds can also become helpers and guardians as well. It could be animals, such as a rabbit, a caterpillar, weird guys, or a wizard whom he/she has no use for the hero other than to put him on his way. As a result, the helper is often more critical towards the beginning of the hero's journey, when the hero has not completely developed all of his skills and has the necessary experience to complete all of the obligations of the quest by himself or herself ((Rush, 2008); (Campbell, 2008)).

In this regard, three common manifestations of the helpers include the ally, mentor and supernatural aid. However, (Campbell, 2008) defines two essential things: helper as a mentor and helper as a supernatural aid. Sometimes, the mentor is shown as an older woman or adult to represent wisdom, particularly that associated with age. Crucially, the mentor could be someone who always walks with a hero to pass the path in a previous journey (Rush, 2008), but she/he has a different path in the ordinary world. In undergoing the journey, the helper, as a supernatural aid, gives a hero a magical sword with supernatural abilities and provides amulets to protect the hero during the journey.

The hero may accept the summons willingly or unwillingly because a hero unexpectedly comes into an unfamiliar world and hesitates to embark on the calling journey. A hero will also think of the challenge that she/he faces there. A hero tries to refuse a mysterious call (Campbell, 2008). However, rejecting the call does not always occur immediately following the call to adventure. However, the intriguing point is that myth and life teach us that if the call is unanswered, what remains stagnation, disintegration, and death (Rush, 2008)? After that, when the hero reaches the threshold of adventure, her/his options are severely limited. In either scenario, they will come across the threshold guardian, who will make the hero earn his way past the threshold and into the bigger adventure. (Campbell, 2008) confirms that there is no going back once the threshold is passed.

Coming to the next stage is initiation when crossing the road of trial. This

phase (Campbell, 2008) breaks up the story into seven stages: brother battle, dragon battle, dismemberment, crucifixion, abduction, night-sea journey, incredible journey, and whale's belly. At first, the brother and dragon battles explain how the hero either appeases or defeats the threshold guardian. He/she can enter the land of adventure triumphant, living, and entire (Rush, 2008). This relationship could represent the traditional myth in which the hero has to fight and defeat a monster as his/her enemy. There is a battle between the hero and the monster, so the hero moves and crosses the threshold.

Meanwhile, the points of dismemberment and crucifixion depict a distinct scenario in which the hero loses to the threshold guardian and is compelled to cross the threshold of adventure (Rush, 2008). Hence, (Campbell, 2008) introduces the terms "abduction", "night-sea journey", and "wonderful journey", all of which deal with an internal urge that compels the hero to cross a line whether she/he likes it or not. The hero, in this case, has no choice but to refuse his destiny in the new world. She must overcome the matter because there is no way to turn back.

Before reaching the ultimate experience, they will arrive at the belly of the whale (Campbell, 2008). The hero may seem overtaken by the competing factions, and to the outside world, the hero may look to have perished (Rush, 2008). It is called the approach to the inmost cave (Viega, 2017). They are, in essence, the placement of a given chronology called arbitrary. In general, the belly of the whale could happen when the hero traps or locks the enemies or his/her opposition forces in a particular situation. There is the presence of both tests when usually the hero faces the natural enemies and allies and helpers as the guardian, which the action to fight his/her opposition must also be considered.

The bottom of the circle still includes the initiation stage. It is called the "supreme ordeal", the story's climax (Rush, 2008), the presence between death and change. Whatever happens, the hero will also change; thus, (Campbell, 2008) divides the supreme ordeal into four categories: sacred marriage, father atonement, apotheosis, and elixir theft. Each category has a physical nature as well as psychological features. Let us discuss each of them in brief.

The first category, "stage of sacred marriage", refers to meeting with the Goddess or woman who has the temptress. The meeting not always has a couple or destiny between female and male; in general, a female hero would be met with a male God or vice versa. However, that is not such a rule of the journey. A hero meeting with a goddess could help him/her get advice or suggestions. In the case of the Alice in Wonderland film, for example, the Goddess has a superpower. Accordingly, sacred married unites the two parts; the union of spirits or souls rather than bodies (Rush, 2008).

The second category, the stage of father atonement, begins when the father and the child are vying for the mother's attention in the nursery. The story is marked by a young man who truly defeats his father at something as unimportant as a game- which becomes the most significant moment in his life (Rush, 2008). However, not all stories reach this stage. It is based on the screenwriter or story production, e.g., in a movie story.

The third category is the stage of apotheosis. The hero's realization of the divine inside himself marks the beginning of apotheosis. Furthermore, it is connected to the hero's ability to achieve things using power. The hero develops

godlike qualities—like those of a god—in the sense that they can perform deeds and achieve achievements that surpass both their former selves and other human beings (Campbell, 2008).

Last but not least, the category is staged for elixir theft. Besides being a hero, he/she can also act as a thief because the hero needs something but is willing to give it up. The hero must therefore get past all of the threshold guardians of the powers to enter the inner sanctuary and steal what he requires (Rush, 2008).

Additionally, (Campbell, 2008) adds another stage: the ultimate boon. In this stage, the hero can master two worlds. After accomplishing the hero's task in the other world, the hero succeeds in the real world. As a result, it is linked when destiny is well answered through a hero's journey in an unexpected world.

Moving to the right side, it comes to the last stage, which is the return or road back. Here, (Campbell, 2008) defines it in four phases: the return, resurrection, rescue, and threshold struggle. Again, all these phases are applied together along the hero's journey. The first phase is the hero's return to crossing back from another or extraordinary world to the real world. The protagonist will also learn that the enemy powers are not entirely subdued at this level, continuing the flight. At this point, the hero must stake a claim and eliminate his foe (Rush, 2008).

The second phase is resurrection, when it appears that the hero has died or is about to die, only to appear to have dodged death once more (Rush, 2008). The hero intentionally acts like she/he is dead to trick his/her opponent so the hero can recover power. As a result, the opponent can be defeated quickly.

The rescue phase is almost related to the resurrection, but in other terms, it has its differences. Furthermore, it is up to the gods' or his helpers' blessings to give the hero the extra push to cross the threshold safely when approaching their darkest moment (Rush, 2008).

Finally, reaching the last phase is the threshold struggle. The hero must go back and release himself/herself to the ordinary world, but he/she must fight to get back home because the hero is far from free (Rush, 2008). To make it real, the Goddess or the helper will bring him/her with the aid of magic flight to make the hero back home.

Back to the data analysis procedure, the next step belongs to conducting a detailed analysis. The researchers describe the detailed analysis by bringing together relevant theories and their points of view. They add more explanations and depictions of what happened, why such phenomena could happen, and how they are overcome. Last, it is important to generalize the patterns that connect the story of a movie to the phenomena in current life.

3. Result and Discussion

Based on the Alice in Wonderland film analysis, the study's results present significant points, supported by comprehensive analyses of the movie storyline and explanations of the background and the reason for each stage. The results include lightness and darkness as archetypal symbols presented by the main characters, followed by exploring and explaining the stage of the hero's journey in which the main character here is focused on Alice. The relevant theories and previous studies are also added to compare the study's findings and the appropriateness of the

application of the literature review as well as support the researchers' interpretations.

3.1 Lightness vs Darkness as the Archetypal Symbols

Several symbols in the film might be interpreted as allusions to the legendary realm. We may see legendary aspects and archetypes that remain with the characters. Lightness is associated with truth, purity, cleanliness, maturity, and wisdom (Segal, 1998). On the other hand, the sign connected with darkness denotes ugliness, deception, vengeance, and injustice. Here are the archetypal symbols that signify light and darkness for each character.

3.1.1. Alice Kingsleigh

Alice, the film's primary character, is identified with the sign of lightness. Since she was a child, the people of Wonderland have anticipated her coming as the one who will change the 'dark' environment fuelled by the Red Queen, which is full of horror, worry, and injustice. The emblem of lightness that clings to Alice is not just due to Wonderland's inhabitants' great expectations of her. It is also due to the symbols that prominently portray her as female. We realize she is still young, gorgeous, and full of curiosity.

Alice's inquisitiveness is strongly tied to the archetypal figure from Greek mythology, Athena, the Goddess of knowledge, wisdom, strategy, and battle, and the daughter of Zeus and Metis. Alice's character is notably similar to Athena's. She is a Wonderland knight and hero who maintains her battle for the benefit of Wonderland and finally demonstrates her tenacity. Athena's spirit vividly demonstrates the power of optimism by viewing her entire existence through the lens of her curiosity.

Meanwhile, the darkness symbol stuck with her represents her insanity due to her extravagant dreams and disregard for fate. Alice inadvertently imitates his father's mannerisms—the man who constantly dreams and does not care what happens. Her inattention is also evident when Hamish, a young nobleman who wishes to marry her, approaches her. He tries to make a good impression on her with his jokes but fails miserably. Persephone, the Goddess of the Underworld and the Harvest and the daughter of Zeus and Demeter, is another example of Alice's archetypal symbol (Metzareph, 2005). She, like Persephone, is enthralling and innocent. In the tale of Persephone, she descends into Hell. She, like Alice, slides into the rabbit hole. Alice in the Tarot also represents the Fool archetype. The Fool card also indicates Alice's pursuit of her destiny, in which she does not care or pay attention to what happens in the future (The Aeclectic Tarot, n.d.).

3.1.2. Red Queen of Hearts

She is a ruthless tyrant who terrorizes the inhabitants of Wonderland. Her real name is Iracebeth, the White Queen's sister. Her head form is bulbous, yet it appears mismatched and weird since her body and head are not proportionate. The Queen of Hearts has an ironic symbol (Hochenedel, 2012). Ideally, her name implies that she is sweet and loving, much like her sister, the White Queen, who is

more deserving of the title. In contrast, she has practically no love and even states that she should be feared rather than adored.

Red Queen is completely envious of her younger sister, White Queen, who has dominated everything above her since she was a child; she has always received more love and nurturing from her parents than Red Queen has ever. No surprise, she wants to end her sister's dominance by preventing her from achieving her goal of destroying the White Queen's realm in Marmoreal. Her primary concerns are control and power (Hochenedel, 2012). She is never satisfied with her existence since her universe lacks love. The archetypal emblem of darkness relates to the Red Queen's arrogance and defensive stance, representing the urge to maintain personal and emotional power.

3.1.3. White Queen

She is the younger sister of the Red Queen. The White Queen's colour is white, which represents lightness and purity. She has dedicated her entire life to caring for nature and keeping her pledge that she would never kill any creatures or inhabitants of Wonderland. She does not want to fight a war, even though the situation would force her to do so. Her demeanour is full of nurturing and love. The White Queen's archetypal emblem represents the Goddess, who always looks at life intelligently.

Furthermore, White Queen has a maternal aspect since she cares about people. In this film, the White Queen possesses a trait similar to the Goddess of Greek mythology. We might relate her characteristics to those of Aphrodite, the Goddess of beauty and love, as portrayed by the White Queen.

3.2. The Hero's journey

The hero's journey becomes important when discussing a film or movie. It is such a reflection of how the story of a film works in the concept of a journey, told by Alice. According to Joseph Campbell, a scholar and world traveller, the hero's journey is a recurring pattern containing three stages and seventeen steps (Campbell, 2008). However, not every myth has all seventeen steps. On the other hand, the phases that occur in every myth are nearly the same, beginning with departure, continuing with initiation, and concluding with the return phase.

3.2.1 Departure

The departure is the first phase that has to be undergone by a hero, *Alice,* through her journey. Based on Campbell's classification, there are six steps to pass the first phase, including the call to adventure, refusal of the call, supernatural aids, the crossing of the first threshold, and the belly of the whale. However, in *Alice in Wonderland* film, the writer does not find out the last step.

- *The Call to adventure and crossing the first threshold*

First of all, the departure begins with the call of adventure. According to (Viega, 2017), the theory of screenwriting mythological patterns is that the initial event or occurrence becomes the catalyst or trigger of the main characters' tale or story. It was when Alice was a child. In childhood Alice's memory, she dreamed of another world and met a stranger, people who wore a hat, spoken animals, and other unique creatures who seemed to know her. She explored that world and enjoyed every second of her activities there. However, when Alice grows up as a teenager, she constantly dreams every day of the notice about a journey that will happen in her future. It makes her very confused and raises a big question: What is happening?

One day, Alice's mother and Damish's parents conducted an engagement party for them. However, Alice still hesitated to accept this matchmaking because her mind was full of her last night's dreams. During a party, she saw the white rabbit that seemed to tell Alice something, but the rabbit just jumped and disappeared from the crowd, which also escorted Alice during the party. The white rabbit strolled around the garden, attracting Alice to follow him. In front of the tree, Alice saw the rabbit jump into a small hole, and then she finally crossed the first boundary and entered the pit beneath the tree. At this time, Alice passed crossing the first threshold step.

She fell into a very long hole, then she dropped and was astonished since everything around her was unusual and odd till she landed in a room in a capsized posture. Alice attempted to open the little door, but they received no response. Soon after, she looked around and found a slice of cake with a note *'eat me'*. She ate it, and her body turned so big that she could not pass the door. Then, she also found a beverage with the note *'drink me'*. She drank it, and her body fit into the door's shape. Those things contained a mystical recipe that made Alice's body bigger and longer. Soon after, she opened the door and eventually entered the new world she had imagined through her dreams every night. A previous study (Sugeng et al., 2019) confirmed that the call to adventure might occur in specific stories after the protagonists' alternatives have run out. The hero's options are constrained by this call, whether he dies or promptly contests it.

Coming to the new world, she was amazed at the surroundings and felt strange. According to (Campbell, 2008), this first step of the mythical trip, which we term the "call to adventure," denotes that fate has beckoned the hero and relocated his spiritual centre of gravity from inside the confines of his civilization to a new territory. She met a twin similar to her real friend when she wanted to ask the direction. Passing through the forest in Wonderland, Alice finally met the white rabbit and asked him, "Why am I here?'. As it was told in the film, Rabbit was the herald, the call to adventure is the crisis of his presence, and the summoning of the herald may be to live ((Campbell, 2008); (Viega, 2017)). The white rabbit is also Alice's threshold guardian.

- *Refusal the call*

Not all the heroes will directly accept the call when it comes to them. Sometimes, they have to deny it because approving the call for the unknown is weird. It is accompanied by the reason 'why she/he is chosen as the one, the

destiny'. In the illustration of Harry Potter's story in the first chapter, Harry Potter and the Sorcerer's Stone, he does not realize that he could be a great wizard. His magical power is inherited from his parents, the legendary wizards. That is why it is essential to see how Alice realizes her destiny in Wonderland.

A big question is directed at the white rabbit, but no clear answer or confirmation exists. To answer Alice's question, Rabbit invited her to meet Absolum, a blue caterpillar. In a meeting with him, Absolum discussed Alice's destiny as the hero in Wonderland. When the summons was issued, Alice, the future hero, attempted to ignore it, representing the call's refusal phase. Here, Alice thought the animals and creatures she was surrounded by were a dream. To do so, she also pinched herself, considering it was not real. She is unbelieved about her existence in Wonderland. Furthermore, Alice has a mentor, Absolum, a blue caterpillar, who assists her in her quest for a guiding vision.

- *Supernatural Aids*

According to (Campbell, 2008), the adventurer's first meeting with a protective figure gives him amulets against the dragon forces he will face. Concerning the phase of supernatural aids, a cake, and drink, called 'Uppelkuchen' and 'Pishsalver', two natural aids that played an essential role in Alice's voyage, were provided to her. Those magical items can make Alice larger or smaller.

3.2.2. Initiation

This second phase (Campbell, 2008) categorizes the steps into six, but there are only three steps, including the road of trials, the meeting with the Goddess, and the ultimate boon. In every step in this section, the researchers believe that Alice attempts to follow her destiny to defeat the dangerous enemy in Wonderland.

- *The Road of Trials*

As we all know, every hero's journey includes certain stages. In this situation, the initiation is regarded as the halfway point of the voyage. It starts with the path of trials, as shown in *Alice in Wonderland*. After eating a slice of 'Uppelkuchen' and drinking 'Pishsalver', which includes some spells and magic, Alice shifts in size from ordinary to a larger and smaller size in the film. We might relate these events to the old concept that each god and Goddess had their magical power.

Aside from that, the amulets and wisdom follow Alice on her voyage. For amulets, Alice meets Bandersnatch, a monster who initially injures her but finally becomes her ride. She ran into it when she entered Wonderland. She also discovered the Vorpal sword, a weapon for defeating Jabberwocky on Frabjous Day. Amulets and guidance are required throughout her quest when unsure of what to do. After crossing the threshold, the hero finds himself in a dream realm of strangely fluid, ambiguous shapes, where he must endure challenges (Campbell, 2008).

- *The Meeting with Goddess*

At the time, she met Hatter, a hat maker who usually advises Alice on what she should do next. It happened when the Hatter urged Alice to go to the White Queen's kingdom for assistance. When confronted with Jabberwocky, Alice became perplexed; she encountered Absolum, the mentor, who gave her some guidance. The secret to Alice's difficulty lies within herself, as she is unprepared to slay Jabberwocky. (Campbell, 2008) said that during this experience, the hero might find comfort and hope from the helping female character, whose magic (pollen charms or intercession power) can aid him.

- *The Ultimate Boon*

Alice earned her achievement after defeating Jabberwocky. This success concerns defeating the war and discovering Alice as a mature young lady. She can overcome Jabberwocky and rescue Wonderland from the Red Queen, the demon figure in this myth. Furthermore, she gained the real-world achievement of making her plan come true by expanding the business and making more intelligent decisions. So far, it is based on the natural universe, and the continents, heavens, and hells of old religious belief erupted along with their gods and demons. However, the miracle was that. Even though everything erupted, renewed, revivified, and made magnificent with the effulgence of genuine existence (Campbell, 2008).

3.2.3. Return

In the final stages, a hero must return to her real life after accomplishing a task in Wonderland. According to (Campbell, 2008), when the hero quest is completed. The adventurer must still return with his life-changing trophies, whether by penetration to the source or by the grace of some masculine or female, human or animal personification.

Through the film *Alice in Wonderland,* the hero passes several steps to arrive at her final destination, including the aid of magic flight, crossing the threshold, and becoming master of the two worlds.

- *The Magic Flight*

She hesitates to decide when the hero is forced to return to her everyday life. Alice seems at ease in her new environment, but she still has much to accomplish in her old one. As a result, she decides to leave the new world and return to her old one. Through her combat with the demon Jabberwocky, Alice achieves triumph. If Jabberwocky's blood is consumed, it has a magical effect. The blood can transport the hero back to the real world. If the hero earns the approval of the Goddess or god in his triumph and is then explicitly commissioned to return to earth with some elixir for the restoration of society, the final part of his quest is assisted by all of his supernatural patron's abilities (Campbell, 2008).

- *Crossing the Threshold*

As stated by (Campbell, 2008), the hero journeys out of the known world into darkness, where he either completes his quest or is just lost to us, imprisoned, or in peril, and his return is represented as a coming back out of that faraway zone. The film represents that the White Queen gives Alice the Jabberwocky's blood as a magical flight, and she drinks it. After that, she miraculously passed the threshold, the hole beneath the tree where she had initially entered.

- *Master of the Two World*

On her voyage, the heroine learned many lessons. Alice learned how to make sensible decisions, act like a grown-up girl, be brave in the face of anything that may make her give up, and so on. As a result, she is now the master of both realms. She has then earned triumph in both the actual world and Wonderland. All of the things Alice learned on her trip made her grow because she achieved personal integrity by establishing who she truly is (Hochenedel, 2012). She may finally decide without interruption once she returns to continue her future. As a result, the master can move back and forth over the world divide. From the perspective of time, apparitions to causal depths and back—not polluting the principles of one with those of the other but allowing the mind to know the one under the other (Campbell, 2008).

4. Conclusion

According to the study's findings, Tim Burton's *Alice in Wonderland* film had a close association with a myth. The first depicted humans as they existed between the everyday world and Wonderland. It was demonstrated by the existence of cinematic characters Alice, the Red Queen, and the White Queen via archetypal symbols of light and darkness. Alice, the symbol of lightness, has a character similar to Athena, the Goddess of war, in which she is a Wonderland knight who maintains the war. Furthermore, Alice depicted her insanity on the shadow side due to her grandiose fantasies and disrespect for fate. The other emblem of darkness was tied to the Red Queen, who was arrogant and protective. She wished to rule and emotionally dominate the country of Wonderland. Meanwhile, her sister, the White Queen, embodied the Goddess, who always viewed life with wisdom.

Furthermore, this film depicts Alice's hero's journey, beginning with departure, reaching a climax at the initiation stage, and eventually returning as the essential point of the movie's storyline, as well as the same fundamental structure in the myths. The hero's departure begins when Alice falls down the rabbit hole. It is followed by the initiation when Alice must first pass through the road of trials before finally gaining the ultimate boon by defeating Jabberwocky. It ends with the hero's return when Alice decides to return to the real world with her freedom to live.

Overall, this study might contribute to the disciplines of literature and culture studies because it depicts the hero's trip in the plot of cinema in which myth was embedded by applying the patterns of the hero's journey by Campbell's

classification and Hochenedel's route of the hero. Furthermore, the film Alice in Wonderland is a fantastic examination of mythology. The researchers anticipate that future research will go further into other parts of cinema studies that focus on cultural components or moral ideals conveyed by the main character.

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Improving Students' Skills in Writing Descriptive Texts by Using Digital Photographs

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ABSTRACT

In English Learning Teaching (ELT), digital photographs are considered a compelling visual medium to help students write English texts. A writing skill is a capacity to convert ideas into complete, comprehensive and understandable sentences that may be used to convey those ideas to the reader effectively. The purpose of this research is to find out whether using digital photographs can improve students' skills in writing descriptive texts or not. The researchers used a descriptive quantitative pre-experimental method by applying digital pictures to teach writing descriptive text. The sample of this research consists of thirty students at SMP Negeri 1 Pangsid, South Sulawesi. The result shows that students' writing skills increased by using digital photographs. The results are indicated by the mean value of the pretest (44,73) and the posttest (82,93). After calculating the t-test, the researchers found that the null hypothesis (H_0) was rejected, and the alternative hypothesis (H_1) was accepted. Using digital photographs as a teaching and learning medium can improve students' skills n writing descriptive texts. In other words, this medium eases the students in constructing their ideas through descriptive essays.

Keywords: Descriptive texts, digital photographs, writing skills

1. Introduction

Writing is an essential skill in learning English. It is regarded as a crucial English language skill because it helps students to develop other language skills and improve their

thinking abilities. As a result, writing is an essential tool for assisting people in learning new languages. It is a productive language skill that involves using words, sentences, and extensive writing chunks to communicate (Purnamasari et al., 2021). In line with this view, the researchers conclude that writing is a vital skill in helping language learning.

Writing is exploring thoughts and feelings about an object and writing them into an essay, composition and kinds of written forms. It must be written in good sequences to make readers easily understand them. Writing activities involve generating a thought or feeling and writing down one's thoughts, knowledge, and life experiences. As a result, writing is not a simple skill to learn; instead, English learners should master it (Janna, 2020). One of the previous studies (Maming et al., 2019) reinforced this study which reported that writing skill is recommended to be improved. One of the learning media used in enhancing students' writing skills is visual media, which can assist students in exploring their arguments in written form. In other words, writing is one language skill crucial in English language teaching and learning (Maming et al., 2022).

Writing is a challenging competence, as most people think. These are a few of the writing-related issues that the students encounter. First, students need a foundation for writing English texts because their writing basics still need to be improved. In the current curriculum, the status of English subjects in elementary schools is compulsory. Second, regarding the teachers' way of teaching writing. Many students do not pay attention if the teacher explains the writing materials, many students do not pay attention. Third, the students do not have a sufficient vocabulary, so it is not very easy to start writing in English form. Besides, the research studied by Permatasari, Wijayatiningsih and Mulyadi (2018) reported that one of the problems in writing activity is grammatical errors made by EFL learners.

The skill of writing descriptive text is the ability to make writing related to an object in the form of a description. According to Finoza in Nurudin (2010), descriptive text is a form of writing that aims to expand the readers' knowledge and experience of describing the actual nature of the object. Descriptive text is used to talk about a specific person, place, or thing. It is under the opinion of Gerot and Peter (1995), who stated that social description is to describe an individual, location, or thing (Dasril K., n.d.).

In English language teaching (ELT), digital photographs are considered a compelling visual medium that can help students to write English texts. Smaldino et al. (2004) argued that visual media could give good references about ideas and deliver information. Additionally, Scoter (2004) asserted that photographs could activate classroom situations, build the students' interest, empower their learning motivation, and make learning more enjoyable. In conclusion, English teachers can create exciting learning tasks that can stimulate students to find ideas to write, make writing the plan, and develop their writing skills by using the photograph as a learning medium. This statement supports this research which focused on helping junior high school students to write a descriptive text step by step through the design of writing tasks mediated by digital photographs (Sagala, 2019).

Digital photographs refer to the condition allowing the students to capture a photo using their respective handphones or take pictures in their handphone gallery. Then, they try to describe the objects according to the theme set by the researchers and use their

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thoughts. It aims to make students more enthusiastic about their writing skills and generate interesting paragraph ideas. The use of digital photographs also supports one of the previous studies researched by (Maming Khadijah, Badaruddin, and Sianna, 2022) regarding the utilization of the e-learning model in writing classes. Based on this latest previous study that explored the utilization of an e-learning model in teaching writing, the researchers investigated the use of authentic materials that can be used to teach writing skills. One of the original materials is digital photographs. It is genuine material designed to help the students in the writing process. It is not in the printed photo but in the electronic form—using digital photographs in paragraph writing on the students' paper quality. In line with the previous study, the previous researchers did not focus on writing learning materials. However, it just focused on teaching writing through an e-learning platform. Therefore, this research filled a gap in investigating authentic digital materials in teaching writing. Digital photographs had a significant impact on students' paper quality.

In this case, the researchers used digital photos as media for teaching writing skills. The researchers hope that by using digital photos through descriptive text, students will find it easy to put their ideas on paper. The students write about the characteristics of humans, animals, landscapes, and others. In addition, this media can arouse students' motivation to learn writing skills so that they easily understand.

In line with this present research, several previous pieces of research have a good connection with this study. First, (Styati, 2017) conducted research using a quasi-experimental design. The students in the second semester of the English department at IKIP PGRI Madiun served as the research subjects. The previous researcher gave the students in the control group the task of paragraph writing without using digital photographs. In contrast, those in the experimental group were tasked with using digital pictures. T-test was used to analyze the data. The research results showed significant differences between students who write paragraphs using digital photographs and those who do not write paragraphs without digital pictures. It can be demonstrated that writing quality is significantly affected by digital photos.

Second, (Dzulkifli, 2013) conducted action research. The research objective was to improve the student's skills in writing descriptive texts through digital images in the eighth grade of MTs Ali Maksum Krapyak Yogyakarta in the academic year 2012/2013. It consisted of two primary actions and one additional action: 1) giving a model of descriptive text and asking the students to list the problematic words, 2) using digital images in the class, and 3) giving rewards and brainstorming to motivate the students. The use of digital images in the research improved the students" skills in writing descriptive texts. The improvements covered: 1) the students consider writing as an easy and exciting lesson, indicated by their enthusiasm to write; 2) students generated their ideas easier into paragraphs; 3) and digital images improved the students' skills in writing descriptive texts in terms of grammatical, vocabulary, and sentence structure. The improvement of the students" writing skills can be seen from the result of the gained score. The accumulated score of the means was 6.65, and it could be concluded that there was an improvement in the student's skills in writing descriptive texts after the digital images used in the class.

Third, (Sukma & Gusparia, 2018) conducted research that aimed to find out how mind-mapping pictures can improve students' writing skills in descriptive texts in class VIII SMP Swasta Sentosa and what factors influence the improvement of writing skills. This

research is a Classroom Action Research (CAR). After analyzing the data, the researcher found that mind-mapping pictures improved the students' writing skills in descriptive text. Based on the result of test I is 60.38 then, the development of test II is 71.13, and the impact of trial III is 77.50, it could be seen that there was an improvement in students' writing. Furthermore, the factors that influenced the progress of students' writing involved media and material. Finally, implementing a mind-mapping picture in teaching writing descriptive text could provide a satisfactory result in students' writing skills.

The fourth (Ameliah et al., 2019) studied research that aimed to improve student's writing ability in the form of procedure text by using picture media at the Eleventh Grade of SMA Negeri 2 Takalar. It employed Classroom Action Research. This research consisted of two cycles. One cycle was conducted, and every process consisted of four meetings. It used the writing test as an instrument. Some subjects of the research were thirty-three students in class eleventh conducted with twenty-four women and nine men. The students' writing test results in the first cycle had good scores. The student's achievement in terms of content was 7.77.

On the other hand, the students' organizational achievement in the second cycle was 7.5. The findings indicated that the student's achievement in writing ability in the first cycle reached the standard target achievement of *KKM* 7.5. From these findings, the researchers concluded that picture media could improve students' writing ability through procedure text in the eleventh grade of SMA Negeri 2 Takalar.

The last previous study is (Pertiwi 2019). The outcomes of her research demonstrate three main things: 1) the English descriptive text learning method of chain writing and the media picture worked well, and the students actively participated in the lesson plan. 2) the English descriptive text learning media picture and the chain writing method showed their advantages and disadvantages. 3) in terms of cognitive, affective, and psychomotor aspects, implementing the chain writing method and the media picture in English descriptive text learning produced an excellent result.

Based on some previous findings, the researchers conclude that improving students' writing skills is necessary to apply several strategies so that students are interested in learning, especially in writing classes. This statement shows that digital photos have been successfully implemented and can improve students' writing skills in various schools. Therefore, to enhance students' writing skills, the researchers in this study used digital photographs to teach writing skills. The fact that the previous researcher used the pictures provided by the researcher to describe it means that what distinguishes this study from previous research is that students prepare photographs and then explain them. This research provides the students with preparing pictures by capturing an image via handphone according to the theme given by the researchers.

Regarding the term digital photograph, it explores that the digital age has surpassed the "very near future" that Hurworth and Sweeney anticipated. Photos are frequently taken with smartphones and shared via email, instant messaging, and social networking sites; people's understanding of what an image is and what it does when people use it to interact with one another is expanding due to these cultural practices (Kallemeyn, 2018).

One of the visual aids that can be used in writing is a digital photograph. It clarifies something. It is also used to make writing classes easier to understand. One type tells a straightforward story. Digital pictures are one medium that English teachers can use to

improve students' writing quantity, especially in writing descriptive text (Sagala, 2019).

In English language teaching (ELT), digital photographs are considered a compelling visual medium that can help students write English texts. For example, they argue that visual media can reference ideas and deliver information. In addition, he asserts that photographs can alleviate classroom discomfort, pique students' interest, empower them, and make learning fun. Through digital photos, English teachers can create exciting learning tasks that stimulate students to find writing ideas, make writing a habit, and develop their writing skills. Therefore, this action research focused on helping senior high school students write a descriptive text step by step through the design of writing tasks mediated by digital photographs. In addition to the strengths of digital pictures, previous studies revealed that digital photos could stimulate students' interest and motivation and improve their writing skills (Sagala, 2019).

2. Methodology

The researchers used a descriptive quantitative pre-experimental method by applying digital photographs to teach writing descriptive text. This research has been conducted in six meetings. The first meeting was a pretest, the following four meetings were for giving treatment, and the last meeting was for the posttest. The population is SMP Negeri 1 Pangsid. At the same time, the sample is composed of 30 students from class VII.1, taken as a sample using a purposive sampling technique.

The researchers used a one-group pretest and posttest design in a pre-experimental method. The researchers selected one class that used digital photographs for instruction. Researchers are presented as follows (Gay, 2006):

Table 1. Research Design

O_1	X	O_2

Where
X   : Treatment
O_1 : Pre-Test
O_2 : Post-Test

There are two variables of research, namely, digital photographs to improve writing skills is the independent variable, and the student's writing skills in writing descriptive text is the dependent variable. In this study, the independent variables showed the results after getting to know digital photo media. Some types of photos used in this research are portrait, landscape, human interest, and macro photography. Each type of photo capture takes approximately five minutes. Then as for the learning methods used in this study, namely the lecture method and the question and answer method, the lecture method here is where the researcher explains the material orally and directly to students. After doing the lecture method, the researcher conducted a question-and-answer process. The question-and-answer way here is that, after explaining the material in the lecture method section, the researchers instruct students to ask questions about the material that the researchers have described. Instead, the researcher asked the students what had been explained.

The dependent variable is students' skills in writing descriptive texts. However, the

craft of writing descriptive text at SMP Negeri 1 Pangsid class VII.1 still needs to improve. Because the students of class VII.1 have never learned to write explanatory texts. This study will use digital photographs to strengthen students' descriptive text-writing skills.

A research instrument is a device that researchers use to gather data and information that can be used to solve research problems. A test is used as a research instrument. Pretest and posttest are the two types of tests in this test. The pretest was administered before the treatment, and the posttest was administered afterwards. The instrument used to determine students' writing skills in compiling their descriptive texts is a test in the form of a writing test.

A pretest is the first step in collecting data. At the first meeting, the researchers conducted a pretest for students about descriptive texts, such as describing themselves. The purpose of presenting a pretest is to find out the results of students' writing skills before being given treatment. Students write descriptive texts according to what they want to write and have various ideas about what they want.

A posttest is given after students get treatment. It shows a significant difference between students' writing abilities before and after being given treatment. After the students were given treatment, the researcher gave a post-test to the students. This test is similar to the initial test but with a different theme, namely, describing classmates in school.

After being given a pretest, the researchers gave treatments to the students. The procedure was as follows: the researcher explains the descriptive text before learning begins at the first meeting in the treatment phase. This process takes approximately ten minutes to present. Then the researcher allowed students to ask questions about explaining the descriptive text.

The researchers started the class by answering questions related to what the researcher explained about the text's description. In remaining time, the researcher gave examples of descriptive text on the blackboard according to what the researcher explained to the students. Then students listen and pay attention to the standards of explanatory texts they made. Active learning, such as material discussion, continues by assigning each student a task to describe one of the digital photographs on their smartphone at the last minute.

At the second meeting at the treatment stage, the researchers repeated yesterday's lesson to restore students' memories. Then the researcher checked the assignment given yesterday. Before the researchers gave the task, they explained the descriptive characteristics of the text and the meaning of digital photos. After that, students were asked to describe the photos they would capture using their handphones or images already in the student's handphone gallery with a flower theme. The researcher gave a re-explanation of the depiction of the flower theme.

At the third meeting, the researchers sent an article link to the students about a descriptive text. Recall the memories regarding the text's description and digital photographs repeatedly before the material begins to ensure that students comprehend them. The researchers then asked the students to describe the family-themed photos they would take with their respective smartphones or that were already in their phones' galleries.

The researchers were still working on ways to remind students of memories of the previous meeting at the fourth and final treatment meeting. The researchers then assigned a task to the students, describing pictures of scenery that they would take with their

cellphones or that were already in their cellphone gallery. The researchers still used the same concept at the previous meeting. Researchers used digital photographs to check and train students' writing skills. Each session or material has an allocation of ninety minutes (2 x 45 minutes).

The data was collected after respondents received treatment. The data are taken from pretest and posttest students through quantitative analysis and then analyzed using an analytical scoring rubric that involved content, vocabulary, grammar, spelling and punctuation.

3. Result and Discussion

The result of the descriptive quantitative analysis obtained that students' writing skills increased using digital photographs. This result is indicated by the mean value of the pretest (44,73) and the posttest (82,93). After calculating the t-test, the researchers found that the Null Hypothesis (H0) was rejected, and the Alternative Hypothesis (H1) was accepted. Using digital photographs as a medium can improve students' writing skills in writing descriptive texts in class VII.1 of SMP Negeri 1 Pangsid.

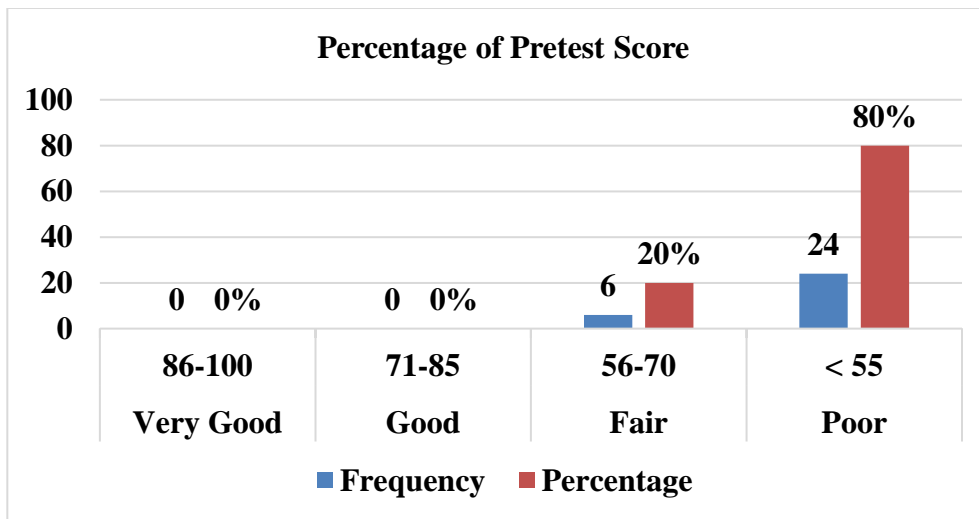### 3.1. The Result of Students' Pretest Score

Chart 1. The Percentage of Students' Pretest Scores in Writing Descriptive Text

The outcomes of thirty students who were taught writing skills using digital photographs are shown in chart 1. The researcher gets various grades from students, indicating that no students receive very high grades. Only six students, or 20%, are included in the fair clarification. Furthermore, twenty-four students (80%) are included in the poor clarification. In this class, some students are classified as fair and poor because some students do not understand the content of written texts. Most of the answers students have are automatically wrong. Students' writing achievement on the pretest still needs to improve. It can be concluded that the class is still classified as fair and poor.

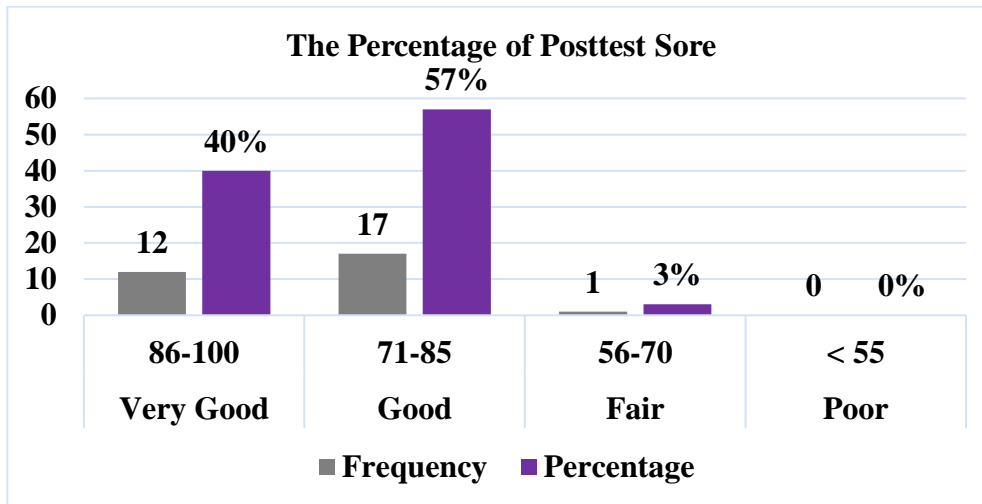### 3.2. The Result of Students' Posttest Score

Chart 2. The Percentage of Students' Posttest Scores in Writing Descriptive Text

After teaching writing using digital photographs, the results of thirty students are shown in chart 2. The researchers got the correct result from the students, but the percentage of students increased. Previously, there were no students who got distinctive classifications. However, in the post-test, there were twelve students (40%) who got an excellent variety, seventeen students (57%) got a reasonable classification, and one student (3%) got a proper category. The results indicate that the percentages and students' writing scores on the post-test are higher than on the pretest. It means students' writing skills improve after being taught through digital photographs.

3.3. The Result of Mean Score and Standard Deviation in Pretest

No.	Group	Mean	Standard Deviation
1	Pre-experimental	44,73	12,70

Table 2. The Mean and Standard Deviation of Students' Scores in Pretest

Table 2 shows that the average pretest score in students' writing on the pre-experimental is still low. It shows that the average value of the pre-experimental class is (44.73). The average pretest score obtained by students before treatment in the pre-experimental class was in the medium category. The standard deviation of the pretest on the pre-experimental is (12,70), which is included in the high sort. It shows that students' writing skills are still varied.

3.4. The Result of Mean Score and Standard Deviation in Posttest

No.	Group	Mean	Standard Deviation
1	Pre-experimental	82,93	5,71

100

Table 3. The Mean Score and Standard Deviation of Students' Score in Posttest

The standard deviation results of students' writing skills shown in the two tables above are (12.70) before and (5.71) after treatment. The lower the standard deviation value, the better the effect of the media used. Students' writing skills improve after writing descriptive texts using digital photographs.

3.5. The Hypothesis Testing

The researchers tested the one-tail hypothesis with df = n-1 and values of 0 and 0,05. This study's statistical hypothesis is as follows:

$$H_0 : \mu_1 \geq \mu_2$$
$$H : \mu_1 < \mu 2$$

Types of Test	Level Significant	T-test Value	T-table Value
Pretest and posttest	0,05	6,64	1,69

Table 4. Result of Statistical Analysis of Students' Writing Achievement

The result of the pretest and posttest of the researchers discovered that the t-test value (6,64) was higher than the t-table value (1,69), indicating that the Alternative Hypothesis (H1) was accepted and the Null Hypothesis (H0) was rejected. As a result, the researchers concluded that students' descriptive writing significantly improved. After receiving the posttest administration, the researchers said digital photographs improved students' descriptive text writing skills. Finally, the researchers conclude that digital pictures can improve students' descriptive text writing.

Writing skills are the ability to put thoughts into words in complete, clear, and coherent sentences to successfully communicate these ideas to the reader (Janna, 2020). In the first stage of this research, the researchers started by giving a pretest to the students'. The purpose of the pretest was to determine the results of students' writing skills before treatment. Students were given a written version of the pretest at the first meeting. The students were asked to describe themselves for the study. The pretest was given in class with a sheet of paper to write down their answers. In this case, the researchers apply a teaching medium called digital photographs to improve their skills in writing descriptive texts for grade VII students of SMP Negeri 1 Pangsid. The researchers collected data by giving tests to determine students' writing skills level of student satisfaction using digital photographs in writing descriptive texts.

Digital photographs are also a media that English teachers can use to make more students' writing, mainly descriptive texts. Digital photographs referred to in this study are where students take pictures using their respective students' smartphones according to the theme provided by the researchers. Then students describe it according to their thought and imagination. It aims to make students more enthusiastic and make it easy to generate exciting ideas in paragraphs.

Digital photographs can improve students' descriptive text writing skills because of the high imagination of students when they see an image and then describe it. In terms of writing, we use a lot of creativity and fantasy, especially for writing that is descriptive or describes something. Imagination will help us develop the main idea already in our heads. For example, we have the main idea of telling a situation like a family. So, of course, we will imagine the picture of the family. Students who prepared their photos were more motivated to write descriptive texts because they had experienced it firsthand and found it easier to describe than researchers who designed the pictures.

A digital photograph is one of the authentic materials which can be used in the classroom. It is genuine material designed to help the students in the writing process. It is not in the printed photograph but in electronic form. In this study, digital photos were used to help the students in writing a paragraph. It investigated using digital pictures in paragraph writing on the students' writing quality (Styati, 2017). The relationship between reading and writing is bolstered when photographs are used in writing instruction because they provide a natural setting for these aspects. Many students are as accustomed to visual image viewing and texting or typing as they are to breathing. Teachers can make use of this familiarity when combining writing and photography. Stories encourage literacy development, and photographs promote the telling of stories. Students are more willing to engage with essay tasks if we use images as starting points and an ongoing focus. Children can combine pictures and writing to tell real or imagined stories, containing personal meaning and looking at the world through their unique lenses (Sagala, 2019).

This study aligns with several previous research findings using digital photographs. (Nurfainul, 2019) which stated that teaching writing using photos increases students' ability to write descriptive texts. Based on its relationship with digital pictures, it can also improve students' descriptive text-writing skills. In her research, she also uses a pre-experimental design that applies to photographs for learning to write explanatory texts by students. This similarity can be observed from the subject matter of the majority of studies that employ digital pictures in their research. The previous survey differed from this one in that the photos were shown on the whiteboard, and then the students paid close attention to the images. Students are given 45 minutes to describe the photos the researchers provided. Meanwhile, with this research, students prepare their pictures by taking pictures according to the theme given by the researchers. Students are given 30 minutes to describe the photos provided by the students themselves. Other differences from previous research are found in the population and sample.

Second, (Dzulkifli, 2013) This study aims to use digital images to help students write a better descriptive text. The digital images used in this study actually in this student's skill in writing explanatory texts. Based on the relationship, digital photographs are similar to digital images. It is just that the type of research is classroom action research, where the data is qualitative and supported by quantitative. Qualitative data were collected by observing the teaching and learning process and interviewing English teachers and students, whereas pretests and posttests were used to collect quantitative data. Meanwhile, this type of research uses pre-experimental, which applies to digital photographs for learning to write descriptive texts. His research shows that students' writing skills in writing explanatory texts are improved by using digital images.

Finally, (Sagala, 2019) in his research showed that it increased students' writing

achievement when using digital photographs. Students get ideas and motivation to write descriptive texts in their own words by using digital photos. However, this is different from how to prepare the picture. In his research, the researchers prepare the image. Meanwhile, with this research, students designed the photos by taking pictures according to the themes that have been provided.

In addition, a previous study conducted (Maming Khadijah, Sianna, Sari, 2022) regarding writing a descriptive essay or descriptive text relates to the current research. The students' writing competence, mainly writing descriptive articles, could be enhanced using appropriate environmental and digital media. One recommended media is digital tools like digital comics for learning writing skills (Fernando & Dyah, 2021). (Ohler, 2005) Moreover, (Graham, 2022) suggested utilizing electronic learning tools to support the students in becoming active English learners in class.

Based on previous studies, which have differences and similarities with this present study, it can be concluded that anything that uses photos can improve students' writing skills. The researchers prepared the image for the previous researcher. Meanwhile, in this study, students who designed the pictures were part of the novelty of the previous research. So, it can make students more enthusiastic about learning when they prepare these pictures themselves. It takes time to provide the image, but the researchers give a time limit for taking the photo. Then, they described the results they photographed according to the theme provided by the researchers. This current research supports (Meletiadou, 2022) using educational digital storytelling to enhance students' writing skills. She stated that digital storytelling is a powerful technology-enhanced learning approach that enables learners to develop 21st-century skills.

At the treatment stage, the researchers apply digital photographs, instructing students to take pictures under the theme that the researchers have prepared. Students feel interested and enthusiastic about learning to use technology-based media such as digital photographs. The explanation (Pribadi, 2017) is that technology-based learning media that usually contain knowledge and information excite classroom learning activities and increase students' learning motivation. Moreover, it supports a study conducted by (Yang, 2022) that digital teaching can construct the students' creative writing skills.

After treating the students, the researchers gave a second test, specifically the posttest. This posttest is similar to the pretest in content and procedure, but the difference is the theme students use in making descriptive texts. In the posttest, the theme given to students is a classmate. The second difference is that the pretest does not use digital photographs, while the posttest uses digital pictures. This posttest aims to see students' results after being given treatment. This study discovered that students' descriptive text writing skills improved when digital photographs were used. The value of the pretest and posttest administration shows an increase from the pretest to the posttest. The pretest results showed that the student's scores were classified as fair and poor. Therefore, the researchers gave treatment for four lessons using digital photographs to support writing descriptive texts. After being given treatment, the researchers gave a post-test to the students. The results of the posttest students are included in the very good, good, and appropriate classifications. It can be proven by the results or presentation scores of the students' pretest and posttest.

There is a difference between the student's pretest and posttest scores, with the

pretest remaining low and the posttest being high. The students did not know the descriptive text during the pretest. After being given treatment in the form of digital photographs for four meetings, students can do posttests in the form of writing descriptive texts and get higher scores than before. Explanatory texts could be developed using digital photographs, and narrative texts can be written using digital photos (Harintama et al., 2015).

It is why during the post-test, students' writing skills improved. Because students get a presentation classification based on their level of achievement, after seeing the results of the t-test, the t-test score of 6.64 was higher than the t-table value of 1.69. The results show that the Alternative Hypothesis (H1) is accepted, and the Null Hypothesis (H0) is rejected. So the hypothesis received after the strengthening treatment of writing descriptive texts increases. It means that digital photos can improve students' writing skills. Therefore, digital visual media like digital photographs assist students in writing activities (Britsch, 2010) and (Drexler et al., 2007).

4. Conclusion

The researchers used a quantitative descriptive pre-experimental method to collect data in this study. This study was conducted to obtain evidence that using digital photos can improve the skills of writing explanatory texts for class VII.1 student of SMP Negeri 1 Pangsid. Digital images are one of the authentic materials that can be used in the classroom. It is original material designed to assist students in the writing process.

Based on the research results, learning by using digital photos can improve students' descriptive text-writing skills. Digital photographs improve students' descriptive text writing skills for better learning achievement in SMP Negeri 1 Pangsid class VII.1. This improvement is very satisfying. The pretest and posttest provisions became the data sources for this analysis. The results of the pretest and posttest conducted by the researchers found that the t-test value was higher than the t-table value, indicating that the alternative hypothesis (H1) was accepted and the null hypothesis (H0) was rejected. In this case, the researchers concluded that digital photos could improve students' descriptive text writing skills.

Based on that conclusion, the researchers recommend it to English teachers. Teachers must be innovative in creating and providing materials for the teaching and learning process. In addition, teachers must also apply various media in learning so that students do not feel bored while learning. Teachers can significantly use digital photographs to improve students' writing skills in teaching English. Then, students are expected to build positive activities where students can practice and provide ideas and opinions that can improve their writing skills. Students have to spend much time practising their writing skills.

This study can be used as an additional reference for subsequent researchers, mainly those who do the same problem and are interested in conducting research. Digital photographs can be applied to improve students' writing skills in descriptive text because the score students from poor changed to good and very good enough. Besides, the researchers know there are still some weaknesses in applying it. Researchers hope for future researchers to improve their weaknesses so that the average score of students becomes very good than before. Then the research time, which was only six meetings, can be added to more than six meetings to make the research more efficient.

Furthermore, the following researchers are also expected to examine more sources and references related to learning materials so that their research results can be better and more complete. It is also likely to be better prepared in the sampling process, data collection, and everything so that research can be carried out correctly. For further researchers, for the preparation of the picture, students must prepare themselves via cell phone by taking pictures according to the theme given by the researcher.

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Teachers' Challenges and Students' Response to Project-Based Learning in English Subject

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ABSTRACT

This study was conducted to (1) describe project-based learning in the English subject at the vocational high school (SMK Kesehatan Kaltara); (2) describe the challenges or difficulties English teachers encountered in implementing project-based learning in the English subject at the vocational high school (SMK Kesehatan Kaltara); and (3) reveal the students' responses on PjBL implementation. This study applied a mixed method (Creswell, 2014). The data were collected with observation, questionnaires, and interviews. Then, they were analyzed using the Miles and Huberman formula, including data reduction, data display, and conclusions: drawing/verifying. Based on the analysis, the findings indicate that: (1) English teachers at the school had successfully implemented project-based learning; and (2) the teachers found some following problems: lack of time, learning resources and tools in preparation, difficulty in distributing the whole topic for different groups, time limitation in the class, difficulty in monitoring the activities of the groups and their members, (3) in general the students have positive responses on all learning aspects.

Keywords: Project-Based Learning, English, SMK Kesehatan Kaltara Tarakan.

1. Introduction

People used and learnt English as a global language. As the global lingua franca and the first language of the world, English plays a fundamental and significant role in ensuring that English is still used in specific workplace settings in the present day (Rao, 2019). The efforts made by governments worldwide to improve English language proficiency are evidence of this (Brooker, 2018).

Despite harsh criticism at the beginning of its existence, it was believed to be a threat to learners' multilingual backgrounds in terms of the cultural, moral, and behavioural aspects. English was recognized as a valuable means of communication in Indonesia. It was because English was taught in higher education settings and was regarded as a way to advance one's social standing. As a result, teaching English as a second language has consistently been a crucial part of Indonesian education (Mappiasse & Sihes, 2014). Indonesians mainly studied English to compete internationally because of the language's significance on the world stage.

English was used in a few locations in Indonesia for everyday communication, including companies, institutions of higher learning, and offices located abroad. So, it was encouraging to see that today's culture started to understand the value of learning English, not just for its role in knowledge, science, and technology but also in economic activities and career advancement (Gunantar, 2016).

Nevertheless, English was a foreign language in Indonesia with a different pronunciation system than Indonesian. These differences caused many English language learners to struggle to learn the language. Frequently People from Indonesia who wanted to learn English encountered

some challenges. Due to the differences between the Indonesian and English language systems, some of these restrictions included the challenge of pronouncing a new sound system, learning new vocabulary words, and putting foreign words into sentences (Sundari, 2018). It is impossible to deny that students encounter numerous difficulties while learning English. Understanding the meaning and using English to communicate their ideas were challenging for the students. Since learning English required a solid foundation, students had been exposed to it since junior high school. Lack of motivation, inadequate resources, a limited vocabulary, apprehension, and shyness in speaking English were some issues students encountered when learning English. Due to these issues, it was challenging for the students to learn and master English.

Poor learning outcomes resulted from students' negative attitudes and low motivation to learn English. Poor vocabulary, comprehension of texts and classmates in class, inability to recognize meaning, attitudes, and low motivation also significantly impacted English proficiency. As (Ahmad, 2011) said, it was impossible to master a language without mastering the vocabulary. Next, the teacher factor in education had a significant impact. Teachers' approaches, methods, strategies, and instruction used to influence student learning success in the classroom. Furthermore, teachers were asked to use creative methods in the classroom. Teachers must motivate students, create a supportive classroom environment, encourage student engagement, and increase student interest in learning.

Project-based learning could meet diverse learning needs and offers students the opportunity to explore material and experiment together in ways that are meaningful to them. Goodman & Stivers (2010) defined project-based learning (PjBL) as an educational approach based on learning activities and real-world tasks that present students with everyday challenges that need to be solved in groups. Furthermore, Widyantini (2014) stated that the project-based learning model was a learning strategy that empowered students to acquire new knowledge and understanding based on their experience.

Using a complex, real-world project over a long period, students worked on project-based learning ((PjBL)) activities. PjBL has been the subject of research since the 1990s, consistently producing favourable results in student engagement, motivation, critical thinking, and problem-solving abilities. John Dewey, who advocated for direct, hands-on experience with real-world problems, conducted one of the earliest studies on PjBL in the early 20th century. Dewey's observations had been supported by subsequent research, with scientists discovering that PjBL enhanced learning and memory compared to conventional lecture-based methods.

Besides being applied in English studies and diverse student populations such as English students, recent studies have concentrated on PJBL applications and efficiency in various fields of study and the context of education; one example was STEM Education. For example, Project Based Learning (PjBL) Learning Model with STEM Approach in Natural Science Learning for the 21st Century was conducted by (Rahmania, 2021). Her paper aimed to discuss PjBL learning with the STEM approach to science learning in light of the demands of the twenty-first century. One of the learning models for project-based learning was the science model, which follows the STEM approach. The approach she used in her paper was a literature review, which involved choosing several articles and journals about the STEM approach and its use in junior secondary education.

The study's findings of Rahmania's research demonstrated that some fundamental skills in science instruction at the junior secondary school level could be incorporated with the STEM approach through activities that familiarize students with the STEM approach in the classroom and the assignment of projects. In order to prepare competent human resources to meet the challenges

of the twenty-first century, Indonesia could implement the STEM approach at the junior secondary school level in science education. Students could be developed into human resources through the PjBL approach and STEM. Students could think critically, creatively, methodically, and logically to meet the standards for human resources in the twenty-first century and be prepared to tackle challenges that were becoming increasingly complex on a global scale.

In the project-based learning approach, the teacher primarily served as a facilitator and motivator, which placed the learner at the centre of the learning process. Project-based learning assignments were implemented through a series of activities. Additionally, it was a teaching strategy that empowered students to work independently to create genuine products inspired by real issues that arose in daily life (Hosnan, 2014). Students' participation in activities was a learning process or an ongoing process of learning, but it also developed their physical ability and psychology, as well as their initiative and creativity.

Another study (Astawa et al., 2017) found that project-based learning significantly impacts students' productive skills. Additionally, PjBL enhanced student learning in zeal, self-assurance, creativity, and self-directed and collaborative learning. On the other hand, PjBL for teachers encouraged teacher motivation and job satisfaction. It was advised that teachers use it for a productive learning environment in the classroom. A similar study (Sholihah, 2018) also suggested that project-based learning (PBL) could boost students' writing skills, make the classroom more vibrant with engaging activities, and increase their involvement in the teaching and learning process. In addition, another application of PBL on writing also resulted in benefits for EFL students (Aghayani & Hajmohammadi, 2019). After implementing project-based learning, they claimed the learning process significantly affected the student's writing skills. Additionally, the outcomes of the experimental group demonstrated how project-based learning helped students develop and promote their writing skills in a group setting.

In their journal research, Juleha (Juleha et al., 2019) claimed that project-based learning could increase students' scientific literacy. Subject knowledge, scientific ability, and post-learning attitudes had all improved to a very satisfactory level in achieving scientific literacy. It was so students would be motivated to collaborate and participate in the learning process through project-based learning, which used problem scenarios based on actual events. Implementing project-based learning benefited students' information literacy as well. Learning-based projects could help students become better readers and writers of short stories (Susana & Efendi, 2020).

Additionally, it was clear that it increased students' engagement in studying short story content through reading and writing. Additionally, student cooperation improved. The students' increased self-confidence showed itself in situations like presentations and question-and-answer sessions.

For the above reasons, most earlier studies had shown significant advantages for students who learned English through project-based learning. The use of project-based learning in English learning had not been explicitly explored regarding student responses or perspectives. Additionally, they had not looked into teachers' difficulties implementing project-based learning in English learning. In order to improve students' English skills and identify practical solutions to problems they might encounter while learning English, this study focused on analyzing students' perspectives on using project-based learning.

This study could also pinpoint the students' perspectives as they experienced the project-based learning that their teachers taught them. It attempted to pinpoint any challenges teachers still encountered when using project-based learning to teach English. The Tarakan Health Vocational

School in North Kalimantan, a vocational high school, was the site of this study. First, because vocational high school students concentrated on particular areas, such as the health industry, they frequently encountered more complex English language problems than high school students. Second, although the school was chosen as a program centre of excellence in SMK, the school was located in a border area categorized as a 3T area (Front, Remote, and Disadvantaged). Looking into teachers' difficulties when using project-based learning to teach English was essential. The existence of an unequal development system was inextricably linked to the region, which was why its growth and development were significantly behind those of other Indonesian regions. The reason was that Indonesia's most remote regions were geographically situated on the country's most remote side.

Therefore, three research questions were developed to fulfil this study's goals. First, how did the results of observations on learning? What were the results of the interviews with teachers? Moreover, last, what were the results of students' responses on PjBL implementation?

2. Methodology

The researcher employed a mixed method. The mixed method involves collecting qualitative and quantitative data and their analysis and integration as the procedures to answer the research questions (Creswell, 2014). The qualitative data include implementing the project-based learning model in the classroom and any challenges or problems encountered by English teachers. The quantitative data here refer to the students' perceptions of the model's implementation.

The study was done in SMK Kesehatan Kaltara Tarakan, one of the SMK Pusat Keunggulan in the region. The participants of the study are an English teacher and 24 students. They made the data sources, such as their activities in the PBL implementation. Furthermore, research data is in the form of qualitative data obtained from data sources. The research was conducted over three months.

The data collection was done through observation, survey, and interview. The researcher undertook the first as the teacher implemented PBL in his class. The survey distributed the questionnaires after the class was over. Then, interviews with the teacher were to learn more about their perspectives on implementing project-based learning and to examine his challenges or difficulties.

These data analysis steps include data reduction, data visualization, and drawing/verifying conclusions (Miles & Huberman, 2014). Data reduction was the initial phase. At this point, the researcher narrowed her focus, made abstractions, and transformed the data she had gleaned from observation logs, survey responses, and interview transcripts. Displaying the data was the second phase. The researcher presented the data by giving a description and data description supported by tables or diagrams. Finalization was the third stage.

3. Result and Discussion

The study aimed to investigate and describe the implementation of project-based learning in English at the vocational high school (SMK Kesehatan Kaltara) in Tarakan. It also sought to identify any obstacles or challenges faced by English teachers in implementing project-based learning in English at the Tarakan vocational high school.

There were three main results found from the research, namely; (a.) results of observations on learning, (b.) results of interviews with teachers, and (c.) results of students' responses on PjBL implementation.

3.1. Results of Project-based Learning (PjBL) Observation

The project-based learning model facilitated learning while adhering to instructional strategies. The steps of the project-based learning model created by the Ministry of Education and Culture were divided into the following phases.

1. Identifying fundamental inquiries (start with a crucial inquiry)
2. Creating a project plan (design project)
3. Arranging a schedule (create a schedule)
4. Monitoring the progress of both the project and the students
5. Evaluating the results (Evaluation of results)
6. Evaluating the experience

In the preliminary activities, the teacher began the class by conducting apperception activities that aimed to attract student focus and increased learning motivation and found students' initial abilities towards the material to be taught. In the core activity, the teacher asked basic questions to students to build their knowledge based on independent learning experiences and, in this case, related to procedure text material such as how to make a cup of coffee. They worked in small groups so they could discuss the contents of the design of their project assignments according to learning outcomes. Before students collected the assignments, the teacher monitored the progress of project assignments and presented the results of project assignments that had been completed.

The following criteria were used to evaluate the project's outcomes: management of students' topic-choosing, information-seeking, data-collection, and report-writing skills; relevance of project activities and products; the originality of the products produced by students as the result of their work, taking into account the teacher's contribution in the form of instructions or directions and input from friends in small groups; and innovation and creativity where applicable.

The teacher in this research concluded the learning process activities, and the class concluded with final activities reinforcing the activities and outcomes of the project assignments the students had completed. The teacher also followed up with the class by assigning homework to complete before the subsequent lesson. These activities were then measured for their effectiveness by interviewing students to get student responses to the effectiveness of project-based learning.

Indicators of the positive influence of PjBL on students' overall aspects can be seen from the student's responses in the following table.

Table 1. Interview Results

No.	Learning Outcomes	Student Response (%)

		Strongly agree	Agree	Not really agree	Disagree
1.	Effectiveness in doing assignments by students	28.2 %	71.8%		
2.	Whenever they have trouble finishing an assignment, students dare to ask the teacher.	35.9%	56.4%	7.7%	
3.	The teacher gives directions to students in completing assignments	79.5%	20.5%		
4.	Students consult the teacher in completing assignments	20.5%	69.2%	10.3%	
5.	In front of the teacher and classmates, students are not afraid to voice their opinions.	28.2%	61.5%		
6.	The application of PjBL manifests the imagination of students as outlined in assignments	33.3%	59%	7.7%	
7.	Students enthusiastic in doing the task	28.2 %	61.5%	10.3%	
8.	Students do not feel tired in doing the task	17.9%	61.5%	17.9%	
9.	With the implementation of PjBL, students understand the stages of completing assignments	25.6%	71.8%		
10.	Students become more understanding in completing assignments in the field	15.4%	76.9%	7.7%	
11.	The project-based learning model makes it easier for students to understand the material	35.9%	61.5%		
12.	Project-based learning makes students creative in completing assignments	23.1%	74.4 %		
13.	Students become trained in finding solutions to every problem	17.9%	79.5 %		
14.	Applying a project-based learning model allows students to explore their potential	25.6 %	69.2 %		

15.	As they work on and finish assignments and projects, students who use the project-based learning approach generate new ideas.	30.8 %	64.1%
16.	When a project-based learning model is used, student study time is more productive.	17.9 %	79.5%
17.	Students are satisfied with their grades	35.9%	59%
18.	Students' learning outcomes may be enhanced by project-based learning models.	25.6%	74.4 %
19.	Students gain real experience from implementing a project-based learning model	12.8%	87.2%
20.	Through PjBL, students find it easy to do assignments	28.2 %	66.7%
21.	The application of the PjBL model makes subjects more interesting	30.8%	66.7%
22.	The project-based learning approach makes English classes more relevant to contemporary needs.	35.9%	64.1%
23	The use of a project-based learning approach boosts students' desire to speak English.	36.8%	63.2%
24.	Students gain an understanding of each produced sentence from the project-based learning model's application.	33.3%	66.7%
25.	Students learn the meaning of each word because of the project-based learning methodology.	31.7%	68.3%
26.	Students are encouraged to be creative in their assignment completion with the project-based learning approach.	74.3%	25.7%
27.	The tasks that students complete can be applied in the workplace.	72.2%	27.8%
28.	The work done was completed on time, according to the schedule set by the teacher	31.6%	68.4%

| 29. | Students work on and finish assignments in their spare time at home. | 26.5% | 73.5% |
| 30. | The project-based learning approach is suitable for English classes, according to students. | 75.3% | 24.7% |

Based on table 1, the students' responses demonstrated that they agreed that project-based learning (PjBL) positively impacted their English learning. Those who checked "agreed" with high percentages reported are having effectiveness in doing assignments (71.8%), having a good understanding in the stages of completing assignments (71.8%), having a good understanding in completing assignments in the field (76.9%), becoming creative in completing assignments (74.4%), becoming well trained in finding solutions to every problem (79.5%), having more productive study time (79.5%), enhancing learning outcomes (74.4%), gaining real experience from implementing a project-based learning model (87.2%), and enjoying finish assignments in their spare time at home (73.5%).

Those who checked "strongly agree" with high percentages reported they strongly agreed that the teacher gave directions to students in completing assignments (79.5%). Students were encouraged to be creative in their assignment completion with the project-based learning approach (74.3%). The tasks that students complete could be applied in the workplace (72.2%), and of course, the project-based learning approach was suitable for English classes, according to students (75.3%).

Meanwhile, no students checked on the option of "disagree", and only several students checked on the option of "not really agree". Those who checked "not really agree" argued that they did not really agree every time they had trouble finishing an assignment, students dared to ask the teacher (7.7%); Students consulted the teacher in completing assignments (10.3%); the application of PjBL manifested the imagination of students as outlined in assignments (7.7%); Students were enthusiast in doing the task (10.3%); Students did not feel tired in doing the task (17.9%); and Students became more understanding in completing assignments in the field (7.7%).

Researchers could therefore gauge the success of project-based learning by looking at the percentage of interview results, the positive student responses to implementation, the active questioning of students, and the outcomes of the project's overall value. Most students who participated in the interviews agreed with the positive outcomes they experienced due to project-based learning.

3.2. Teachers' Difficulties in PjBL Implementation

Based on the interview, the teacher mentioned some challenges in the PBL implementation. They include (a) it took a lot of time, media, and learning resources to prepare for teaching; (b) each group has no time to share their topic with the class, so they would cover the whole topic, (c) it was hard to build an effective classroom control and management, (d) limited time of implementation, (e) the materials are not focused on the subject matter, and (f) it was tough to

monitor the student's activities.

Despite the abovementioned challenges, the teacher was delighted with the results. He could see that the PBL model has trained his students to be more independent, responsible, creative, and collaborative. He also perceived that his students could learn the subject with more fun. He believed that with more experience, he could handle the challenges of PjBL implementation.

Other studies also prove similar results (Karyawati & Ashadi, 2018; Limeranto & Bram, 2022; Sari & Prasetyo, 2021; Sirisrimangkorn, 2018). Implementing PBL has posed challenges and problems that could be handled and solved. All the teachers have a positive perception of its implementation. The cooperative atmosphere in the class promotes the students' interaction with the language they are learning.

3.3. Students' Response to PBL Learning

There were three kinds of involvement and teaching-learning activities, namely cognitive, affective or emotional, and motor or behavioural(Cooper, 2014; Sousa, 2015). Cognitive engagement is a form of students' ability to try to understand and have the skills taught in the academic field. Affective or emotional involvement was an action that could be seen through the student's response to the surrounding environment, friends, and teachers. Meanwhile, motor or behavioural involvement embodied student involvement to show their participation and interest in learning activities in class.

Due to their significance in the interactions between students and teachers in the classroom, these three involvements required special consideration. These three factors were typically involved when creating learning assignments for students. Students were more engaged and developed more neural networks, which aided their memory of information and events when lessons were delivered more diversely.

Analyzing the student's responses could determine whether the responses referred to specific aspects and whether the students' responses were also categorized into these three aspects of the learning domain (cognitive domain, affective domain, and psychomotor domain). The results are listed below.

3.3.1. Cognitive

Indicators of the positive influence of PBL on students from the cognitive aspect can be seen in some responses in the following table.

Table 2. Students' Responses to Cognitive Aspects

No.	Students' Responses to Cognitive Aspects
1	"Using a project-based learning model, I understand exactly what is important to effectively accomplish a task."
2.	"I have a better understanding of every task that must be done in future work in the field."
3.	"I find it simpler to comprehend the material, thanks to the project-based learning

approach."

4. "I've learned to comprehend the meaning of each produced sentence as a result of the project-based learning model being used."

5. "Applying a project-based learning model, I am able to understand the meaning of each word generated."

6. "Project-based learning model keeps me creative in completing tasks."

7. "The project-based learning model can improve my learning outcomes."

8. "By using a project-based learning model, I gain practical experience."

9. "I have no trouble completing assignments when a project-based learning model is used."

10. "The assignments that I do make English subject more real."

Based on Table 2, those who checked "agreed" reported having a perfect understanding of the steps involved in finishing the task (100%) and having a 92% success rate. They also reported having a perfect understanding of the teacher's material (100%).

This finding was similar to another study (Arianti, 2021) examining students' attempts to increase their English proficiency. According to her research, non-English speakers must take an English course during their first semester at Veteran Bangun Nusantara University. They were expected to comprehend it as fundamental knowledge for their particular needs. The requirements for English for Specific Purposes are English for technical work, English for medical studies, etcetera., depending on the person's line of work. Students must be active learners inside and outside the classroom because there were very few opportunities for English instruction on campus. By promoting independent learning outside the classroom, they were required to put forth conscious, individual effort and show creativity in evaluating their skill development.

This result was also consistent with another finding (Asfihana et al., 2022), which found that project-based learning in English learning was highly effective for boosting motivation, fostering critical thinking abilities, encouraging collaborative skills, and fostering effective communication. Similarly, Pham (Pham & Duc Thuan, 2018) also confirmed that project-based learning effectively meets participants' needs to master foreign languages. Project-based learning placed a greater emphasis on helping students to develop their creative skills for active participation in learning.

3.3.2. Affective

Indicators of the positive influence of PBL on students from the affective aspect can be seen from the responses in the following table.

Table 3. Student Responses in Affective Aspects

No.	Student Responses in Affective Aspects
1	"Every time I have trouble finishing an assignment, I dare to ask the teacher."
2.	"I always seek the teacher's advice before finishing assignments."
3.	"The PjBL model gives me the confidence to discuss the topic with my classmates and teacher."
4.	"Applying the project-based learning model unleashes my imagination as outlined in the assignment."
5.	"I am always passionate about doing assignments."
6.	"My motivation to speak English is increased by the use of the project-based learning approach."
7.	"I don't experience any fatigue as I complete the teacher's assignments."
8.	"I am satisfied with my grades."
9.	"The use of project-based learning models increases student interest in the material.."

All of the responses in Table 3 affective category were marked as "agreed" regarding whether project-based learning made them feel happy or they understood the lesson pleasantly. Most students experienced joy, satisfaction, and excitement due to their understanding of the subject, which was the main factor. It was consistent with the theory of Anderson (Anderson, 2009) that the affective category included feelings, emotions, and personal attitudes in paying close attention in class. The capacity to express opinions and ideas on topics brought up in class was included.

It also confirmed what (Pravitasari & Rimawati, 2020) discovered in their study on students' perceptions of English tutorial program activities and facilities and their impact on their English proficiency. Their research suggested that the success of an English program could be significantly influenced by real-world activities that required students to use English. It aimed to increase the variety of activities to make English learning more appealing so that students were enthusiastic about enrolling in the class. The improvement of facilities and staff also helped participants to perceive themselves favourably.

3.3.3. Motoric

Indicators of the positive influence of Project Based Learning on students from the motoric aspect can be seen from the responses in the following table.

Table 4. Student Responses in Motoric Aspects

No.	Student Responses in Motoric Aspects
1	"With a project-based learning approach, I felt more engaged in completing my assignments."
2.	"I could discover my potential through the project-based learning approach that was being used."
3.	"I was able to generate fresh ideas for tackling and finishing assignments by using the project-based learning approach."
4.	"My assignments were completed on time, as set by the teacher."
5.	"At home, I worked on and finished assignments to occupy my free time.."
6.	"As a result of the use of a project-based learning model, my study time had more purpose."
7.	"English classes became more practical in light of contemporary needs by applying the project-based learning approach."
8.	"I believe that the project-based learning approach worked well for English subjects."

These students' responses were listed in the motoric category of the table above, which included the use of motor skills and the capacity to coordinate them. Because the majority of students in this group believed that project-based learning encouraged them to be more creative, active, and able to fill their free time at home with homework to finish assignments on time, this was in line with a theory (Sousa, 2015); he claimed that the motor category entails the capacity to apply sensory information to motor activities like practising a set of exercises from a textbook. It also entailed the capacity to turn learned responses into routines, such as the capacity to finish exam questions after confidently responding to some of the earlier questions (Sousa, 2015). Besides, most students in this group believed that project-based learning encouraged them to be more independent in learning English at home. It means that project-based learning also could encourage independent learning.

It was relevant to what Fajar and Agustina (Fajar & Agustina, 2019) discovered in their study on Independent Learning for Improving the English Skills of Students in English Language Education at Pekalongan University. Independent learning was interpreted in various ways. It was pretty intriguing because, although the idea of independent learning had been widely embraced, it was understood in many different ways. For instance, independent learning was viewed as a learning activity without a teacher's help(Little, 2009). Fajar and Agustina (Fajar & Agustina, 2019) argued that teachers still play a part in independent learning even when students do it independently, which challenges this understanding and definition. In their opinion, teachers still served as tutors, advisors, assistants, facilitators, and other roles. The students were thus introduced to the idea of independent learning. They did not always move away from the teacher's gaze. By assigning tasks that students must practice completing independently, either

individually or in groups, the teacher aided students in becoming independent learners. The teacher could still assist, as it was necessary.

3.4. Discussion

This study was conducted at SMK Kesehatan Tarakan in Kalimantan Utara to observe the project-based learning model in English class and understand teachers' challenges and results of students' responses to PjBL implementation. Students are more interested in studying English, as seen from the observation results on the learning process and interviews. Most students who participated in the interviews agreed with the positive outcomes they experienced due to project-based learning.

Project-based learning is a method of structuring learning around a complex task based on challenging questions or problems and involves students in design, problem-solving, decision-making, or investigation. It also allows students to work largely independently for an extended period. It demonstrated how adept the students were at creating original goods. The students enjoy studying English. After all, they know what they want to do and are driven to finish their project because they have understood the subject matter.

The PjBL implementation has given the expected results. It has enhanced English learning for the students in the vocational school. The findings indicate that students' proficiency in learning English has increased. It is consistent with the advantages of project-based learning (PjBL) as it is applied in other studies in different learning contexts regarding subjects and school levels. This finding has confirmed the results of many previous studies in a different context (Aghayani & Hajmohammadi, 2019; Astawa et al., 2017; Juleha et al., 2019; Sholihah, 2018; Susana & Efendi, 2020).

This result aligns with another study (Anisa, 2019) investigating how junior high school students were taught and learned English. Her research aims to describe the junior high school teaching and learning process between the teacher and the students. She wants to discuss the issues that arise in teaching and learning English to junior high school students and the factors that affect these issues. The researcher chose the eighth-grade junior high school students at SMP AL-Islam Kartasura as the source. The teachers at SMP Al-Islam Kartasura are used as the other source. Data collection and descriptive qualitative method analysis are used to analyze the data. As a result, it is possible to draw the following conclusions about the teaching-learning process for the eighth-grade students at SMP Al-Islam Kartasura Junior High School: preparation, the teaching-learning process, materials, media, teacher and student roles, challenges, and solutions.

Anisa (Anisa, 2019) explained in her study that teachers engage in various activities while instructing, such as greeting students, providing feedback, and inspiring learning through engaging games. Following that, the primary activities in teaching and learning English are practice, question-and-answer activities involving the material given to the students, and the distribution of exercises related to the material. A closing section is included in the last section of the English teaching activity. Here, the instructor requested that the pupils write a summary of the subject. This exercise is intended to assess the student's level of comprehension of the lecture material. The teacher then asked the class how to handle difficulties while learning English. The teacher then sends homework home with the students.

These demonstrate how the project-based learning approach can enhance teaching effectiveness and students' overall English proficiency. A vital feature of this learning model is

that it gives students room and opportunities to participate actively in learning processes. In other words, the performance in the real world, practising authentic strategies in a structured way and working cooperatively to find solutions to issues when completing project assignments (performance) under the teacher's guidance. According to Patton's (Patton, 2012) theory, students design and plan the activities that must be done to carry out projects in project-based learning. For students to be actively involved in the learning process, project-based learning is a method in which they learn through a project that they decide on together with the assistance of teachers.

Based on the finding, in the learning process through PBL, the students have paid close attention to the teacher's explanations as they learned in the class. Most students appeared enthusiastic about completing their project assignments and participated fully in group discussions. Thus, it can promote cooperation in problem-solving and project assignment completion, boost learning motivation, and encourage these skills. Students can also practice and develop communication skills to learn new information and abilities. Additionally, students can gain experience with project management and create a fun learning environment.

Similarly, Walsh (Walsh, 2010) examines how project-based learning encourages students to read texts from their subject areas of his research. She collected her data through observation, student surveys, recordings of student presentations, and student-made artefacts. The findings show that the students are more motivated to read the text in content areas because they are allowed to collaborate and given a choice through project-based learning. It has been found that teachers who incorporate project-based learning into their lessons can boost student engagement while fostering the growth of critical skills in their learners.

The four language skills of students—listening, speaking, reading, and writing—can be developed and honed through this project-based learning model, which also helps students become more independent, creative, and self-assured through project assignment activities. The researcher concluded that using the project-based learning approach to teach English was very effective in raising the student's achievement in the teaching and learning process in the classroom based on the findings of this study and several other earlier studies.

As a result, project-based learning is a highly effective and organized teaching strategy to promote student involvement through in-depth research of challenging questions. Learning by doing or practising is, of course, the best thing about learning. In addition to encouraging students to ask pertinent questions, think critically, and connect their lessons to actual situations, project-based learning focuses on teaching specific knowledge and skills.

4. Conclusion

Based on the analysis, it can be concluded that: 1) the English teachers at the school have successfully implemented project-based learning models. They employed a proper syntax in their instruction for applying project-based learning; 2) the teachers encountered several challenges when implementing project-based learning models, including (a). Preparation for teaching requires a lot of time, equipment, and learning resources (b). Students may not be able to comprehend the topic as a whole if the topics assigned to each group differ (c). The teacher still needs more time to get the best results (d). The subject matter of the unit covered in lessons is frequently obscured by their over-general nature (e). Each student activity needs to be closely monitored by teachers. 3) English teachers at Tarakan's vocational high school (SMK Kesehatan Kaltara) have received positive student feedback regarding project-based learning models.

The students and teachers have a favourable opinion toward PBL in learning English, as is seen in the findings above. To increase students' English proficiency, the teachers believe that PBL implementation is necessary, despite several challenges when implementing the learning method in their English classes. They believe in its advantages for the student's mastery. This finding paints a good picture of the way teachers feel about the idea of project-based learning. It further demonstrates that project-based learning is viable and can be applied moving forward to support and enhance English language proficiency for students in vocational high schools.

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Developing English Language Textbook for Midwifery Students at Institute of Health Science in Sampang, Indonesia

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ABSTRACT

The demand for qualified midwives in their job field encourages the midwifery academy to include the English language as a compulsory subject for the students. It is scarce to find ESP books designed for students of midwifery. This study aims to develop an English language textbook specified for the Midwifery Academy of Sukma Wijaya Sampang students. It was carried out to require the student's needs and interests. It was conducted using the Research and Development (R & D) design in which the need assessment procedures and expert validation were included. The data collection involved several instruments, namely questionnaires and interview guidelines. The questionnaires were applied to the students and chief of the midwifery department on the need assessment procedure. At the same time, the checklist was given to the experts on the process of product validation. All the data were analysed descriptively. Its advanced English language textbook consists of fourteen chapters which deliver the texts and activities related to the needs of midwifery students. Besides the essential English skill, this developed book also provides some English vocabulary related to the midwifery context. It concluded that the material applied to students; in terms of their attractiveness, appropriateness of the content and difficulty level.

Keywords: Material development, Midwifery, English for Specific Purposes

1. Introduction

English has become one of the courses taught at almost all levels, including university. As an international language, students need English, and higher education must be able to equip their graduates to meet the demands of the globalized era. Therefore, English is taught not only to English department students but also to all fields of study, including the midwifery department. Meanwhile, Kamid. et al., 2019 cited in (Abdul Syakur et al., 2020) mentioned that the primary goal of higher education is to facilitate student learning. In fulfilling this commitment, higher education institutions must be supported through partnerships with all universities. The partnership itself can be in the form of academic and non-academic aspects. Furthermore, dealing with the goals and perspective of teaching English as an international language (McKay, 2002) believes that thinking globally and acting locally are relevant to teaching English as an international language.

Related to the midwifery department, it cannot be denied that the midwifery department has been popular recently. Furthermore, every institution should compete for skilful graduation and additional skills such as English ability. Meanwhile, the high demand for professionally qualified midwives in Indonesian and foreign workplaces has prompted schools to improve the quality of education by making English, a language of international communication, one of the compulsory subjects for students. It is designed to meet the needs of midwifery students. In addition, a study by

Parnawati & Ulinuha (2019) found that all students need English to improve their skills and are more confident in writing and reading than speaking and listening.

Furthermore, the students also need teaching material that suits their needs. In this case, the graduation of midwifery students should be able to compete nationally and internationally. Therefore, the teaching material should be able to fulfil the student's needs, especially for midwifery students.

Meanwhile, to support the English teaching and learning process for midwifery students is needed material suitable for their needs, and it is called English for Specific Purpose (ESP). It aligns with Brown (2007), who states that teaching today is designed and conducted to meet students' needs. Sujana (2005) (Agustina, 2014) said that the objective of ESP courses is to equip students with a particular English proficiency level; where the language will be used. Meanwhile, Ahmed (2017) found that authentic and culturally appropriate material is essential in teaching a foreign/second language. In addition, a need analysis should be conducted before giving the course based on the student's field of study (Hidayati & Haryati, 2018). Therefore, English for Specific Purposes (ESP) has become an indispensable and integral course in many fields of learning. Next, Bekteshi & Xhaferi (2020) found in their study that the biggest priority for students is learning ESP for employment, and communicative skills should be the focus. Even though ESP is considered necessary in each institution, its application still has a problem. Therefore it needs to find a solution for stakeholders to figure the problem out. According to Poedjiastutie & Oliver (2017), the problems in ESP can inhibit the effectiveness of the ESP programs. Therefore, it needs valuable direction for policymakers, curriculum writers and English teachers.

Furthermore, Ellis & Johnson (1994) said ESP teachers should be experts in presenting and explaining the language. They should also be able to ask the correct questions and use the answer well. Teachers should also have three types of knowledge, professional knowledge, pedagogical knowledge and pedagogical content knowledge. Professional knowledge is related to teaching in general, and pedagogical knowledge means that the teachers should have general teaching method and pedagogical content knowledge, such as a unique teaching method for a particular subject (Burden et al., 1999)

They are dealing with teaching and learning English for midwifery students to enable students to become competitive and competent enough for their future careers. In addition, without instructional materials, the teaching and learning process will not succeed. It means that instructional materials are needed for the learners in the teaching and learning process. Hycroft (1998), cited in Ayu & Indrawati (2019), states that one of the main advantages of using materials is that they are psychologically vital to students as their progress and achievement can be concretely measured when we use them. Based on the material design model of Hutchinson & Waters (1987), the aim is to provide a coherent framework for integrating the different aspects of learning while leaving plenty of room for creativity and creativity thrives. The model consists of four elements: input, content focus, Language focus, and task.

The preliminary study conducted at Midwifery Academy Sukma Wijaya Sampang through interviews found that English was taught to the students. However, there is no English language textbook specialized for the midwifery context. Furthermore, the students found it hard to learn English because they do not have a book suitable for the midwifery context. The students need teaching material related to their field. Some students said they lack English vocabulary, making it hard to communicate in English. Therefore it needs English material which is suitable for their need. It is in line with the study conducted by Saragih (2014), which states that the textbook should be based on the need analysis conducted by the ESP designers.

Furthermore, Tomlinson (2014) states that at least two things must be clarified when developing materials. It is both a research field and a practical endeavour. As a field of study, it deals with the principles and processes of designing, implementing and evaluating language teaching materials. As a practical activity, it involves the production, evaluation and adaptation of language materials by teachers for their classes and by the authors of the materials for sale or distribution.

Furthermore, there are many studies related to the English language textbook for midwifery students, such as Susanto & Latief (2016), Jefiza & Linawati (2018), Badruddin (2015), Jefiza & Linawati (2018) and Wisudayanti, (2020). Meanwhile, the midwifery students' need has been explained by Hariyanto et al. (2022). In addition, the developing reading material has also been conducted by Setiyawan & Yunitaka, B (2020). Furthermore, Hidayatullah (2019) suggests that the future-developed book should include speaking and writing skills so that the students have all the basic English skills needed for their future careers. The difference between the recent study with the previous one is that the developed book provides daily conversation in the midwifery context to improve their spoken English skill. Besides, the topics in each unit are different; therefore, it can give readers new information, knowledge and even different learning activities.

Based on the problem above and considering the difference in students' need analysis in each institution, the researcher is interested in conducting research entitled 'developing English language textbook for midwifery students at the Institute of health science in Sampang. However, the English material developed in this study has some limitations since it was only conducted for a limited time. Therefore, I was not able to try out for the actual class. So, the final product was based only on the revision expert validations suggested.

2. Methodology

2.1 Research Design
This study aims at developing English Material for midwifery students. The product is an English language textbook teaching English to midwifery students at the Institute of health science Sukma Wijaya in Sampang. It is a developmental study. Therefore to support the study, the appropriate design the researcher applied was Research and Development (R & D). Ningdhias et al. (2018) state that R&D is used to develop and validate the educational product. Meanwhile, in this study, the adapted model for developing the material consists of five steps, namely: 1) need analysis in text and curriculum analysis, 2) material development, 3) expert validation, 4) revision, and 5) final product.
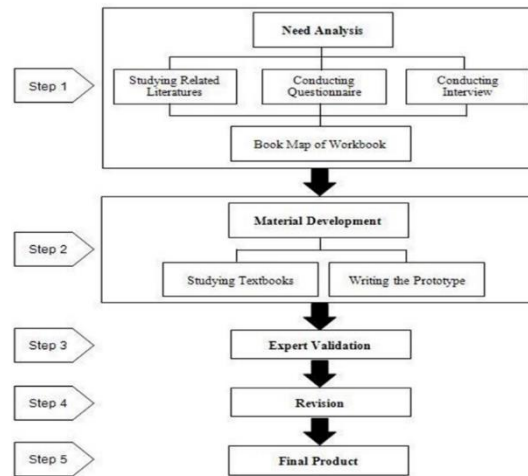
Figure 1. The Steps of the Development of the Study

Based on the figure above, the first step is need analysis; this step is conducted to obtain as much information as in any given situation in a field. In conducting a need analysis, the researcher distributed questionnaires to the 148 midwifery students and conducted interviews. Midwifery students at the Institute of health science Sukma Wijaya in Sampang are the subject of this study, and their needs can be considered when designing and developing English material. The head of the department in an institution is also asked to know their needs regarding the English curriculum and learning objectives.

After collecting their need, the second step is material development. It is time to study some textbooks and try to write the prototype of the advanced English materials. In other words, the researcher makes a draft of the English materials. The next is expert validation, and the researchers need to know the quality of the product, so the researchers need experts to validate the draft. Let the experts check the draft and give some suggestions. Then the expert's suggestions can be a guideline for the researcher to make a final product, an English language textbook that has been revised based on the experts' suggestions.

2.2 Subjects of the Study

A vital preparatory work in the form of gathering information has to take place before developing the appropriate English material. The need analysis was conducted to obtain as much information as possible in any given situation in a field. The information from 148 midwifery students at the Institute of Health Science in Sampang and the information from some sources are also needed to develop the materials.

2.3 Instrument

In line with the procedural model of the development applied in this study, the development of an English language textbook consists of some stages. First, a need analysis was conducted to identify classroom problems related to instructional supporting documents. The instrument for need analysis was taken from interview guidelines and a questionnaire. Furthermore, the researcher also took the curriculum to decide the institution's needs. Based on the interview, it was found that the curriculum used is KKNI 3. The curriculum was developed to reach the learning objective and prepare the students with hard and soft skills that can be applied in all

situations. Next, theories, principles, or criteria of effective supporting instructional documents and assessment instruments were reviewed from related references and discussions with the midwifery department chief and other English teachers to understand better how to develop the appropriate English textbook for midwifery students. Next, the selected instructional materials were developed based on related principles, theories, or criteria that have been studied. It consists of some steps. They are: determining the general and specific objectives of the developed materials, determining the content and language focus, selecting the text, and creating tasks.

Afterwards, the researcher reviewed the product to ensure that all the applicable principles had been applied in the development of the product. Next, the expert validated the product and revised it accordingly to get quality assurance. Material development may need validation from experts in classroom instruction, assessment, illustration, etcetera. This study validated the content, language, activities/task, and materials design developed by experts. Finally, the final product was published.

3.   Result and Discussion

This chapter covered need analysis consisting of the data obtained from the students, the data obtained from the Chief of the Midwifery Department, and the materials analysis. The data obtained from the students covered two parts. They were about the students' judgment of the book they used and their need for the following materials. The purpose students' judgment was to prove that the book needed to be developed while the students' needs and the interview with the chief of the midwifery department would be used as the primary data to develop the book. The questionnaire, interview, and analysis material results are as follows.

3.1 The Data Obtained from Students

The first question is related to the need for English. Based on the questionnaire result, it was found that most students (90%) agreed that English was beneficial. They want to learn English in order to succeed in their future job. The remaining 10% of the respondents need English even though it is difficult.

The second question about the English skill needed showed that 85 % of respondents need to learn English, especially speaking, reading, writing, listening, and speaking. 10 % liked learning English by reading and writing, and 5 % liked learning by speaking. In short, most respondents checked all those four skills and stated that speaking and reading were the most exciting material for them.

The third question was about the content in the materials related to English grammar and vocabulary. It was found that 75 % of respondents stated they needed to know about basic English grammar and learn new vocabulary. The new words should be put after the reading passage. So that it could help the students understand the passage. 10% of respondents believed that new vocabulary should be related to the midwifery context to help them improve their speaking and reading skills. Meanwhile, 15% of respondents claimed that grammar was also essential. They need basic English Grammar to help them understand more about English.

Furthermore, the fourth question was about the activities in the materials. It showed that 80% of respondents claimed they were willing to practice everyday activities, which is the actual world situation. 20% needed writing activities related to the midwifery context.

The fifth question discussed the layout of the materials, and it was found that 85 % of respondents stated that they liked to have pictures as the guidance understood more. In addition, the respondents want colourful pictures on the materials.

3.2 The Data Obtained from the head of the department

The researcher applied interviewed the chief of the midwifery department. The name is Mrs *R.F.M*. the aim was to know her opinion about the recent book and her expectation of the developed materials.

Based on the interview, it was found that the chief of the midwifery department needs a developing English language textbook for the students that can guide them in improving their English ability. She added that developing materials, especially speaking skills, should improve the student's English skills. Regarding the activities, the chief of the midwifery students stated that practical and fun activities should be covered in the materials because English is not the student's main study, but they need English in the future.

In addition, in terms of the need for English for the student's future job, she stated that the students would mostly work as a midwife where they need to be able to communicate with society but then compete with others at the international level; they need to communicate using English. Therefore they need to be able to speak in English as their additional skill, so the developing book should cover more speaking skills by delivering contextual conversation related to their job as a midwife.

Moreover, she added that this institute also develops a language centre to provide the students with another ability in a foreign language, so she needs the developed book to guide the students to have better ability in the foreign language. It was the first developed book in this institute.

3.3 Results of developing Textbook

Based on the result of the need analysis, the researcher decided to develop a draft of English material for midwifery students. It is designed to support their need for English skills and solve their problem in learning English. It was developed based on the needs of the students and the chief of the midwifery department.

The developed book was also in line with the curriculum used in this institution. There are fourteen chapters in this developing book, and those are: 1) Introduction to midwifery practice, 2) Asking – Filling Medical Report, 3) Reproduction system, 4) Pregnancy, 5) Women's problem during pregnancy, 6) Prenatal Care, 7) Baby Develop During Pregnancy, 8) Miscarriage, 9) Breast Feeding, 10), Baby Birth 11) Syndrome of Baby Blues, 12) Menopause, 13) Menstruation and 14) Covid and pregnancy

In addition, the activities in each chapter are initialled by the learning aspect and learning objective to guide the students to know the skill learned in each chapter. Then the activities are continued by delivering English conversations related to the midwifery context. In this activity, the students are asked to practice their speaking skills by practising speaking based on the conversation delivered on the advanced English material. The students can also improve their speaking ability by conversing with their friends. The subsequent activity in each chapter is basic English grammar. The English grammar is selected and arranged as follows.

Unit	Grammar
Unit 1	Parts of speech
Unit 2	Expressing asking question
Unit 3	Simple present tense
Unit 4	Simple present continuous tense
Unit 5	Gerund
Unit 6	Giving instruction
Unit 7	Simple Future Tense
Unit 8	Simple past tense
Unit 9	Conditional sentences
Unit 10	Present Perfect
Unit 11	Past Perfect
Unit 12	Past Continuous tense
Unit 13	Modal Auxiliaries
Unit 14	Giving suggestion

Table.1 English grammar on developed materials

The English reading text also guides the students' reading skills. All the passages are about midwifery context. Some English vocabulary related to the passage is also put after the text to make them easier to understand the passage. Some specific and following activities are writing skills delivered by writing activities such as filling the medical report and writing a short paragraph. This activity is designed to enable the students to write and understand written English.

At the end of each unit from this book, provide about students' reflection. The student should explain their learning experiences at the end of the material. It starts from students' statements before learning, while learning and after learning in each unit.

3.4 Expert Validation

Validation is needed to ensure the developed book can meet students' needs and learning objectives. Their comments and suggestion are also much needed to make the draft better. The instruments used to evaluate the draft were the checklist and suggestion form. In this case, there are two expert validators, those are Mrs I.S. and the second expert is Mrs Z.W.F. The first expert reviewed the content of the developed book. The first expert said that the topics of the passage a good, and it is all about midwifery context. It is suitable for the student's daily field. However, she suggested that the order of passage, it was suggested that the topic about menopause should be put after the topic of menstruation. Then, a topic about Breast Feeding should be after the Baby's Birth.

Regarding the picture in the developed book, the second expert suggests that the pictures should be colourful to attract the students' attention in learning English. Therefore, the picture delivered in this advanced English language textbook is colourful pictures taken from some sources. The picture bellows is an example of a colourful picture taken from internet sources. Furthermore, the book cover should also be colourful to make the students more interested in reading the developed materials.
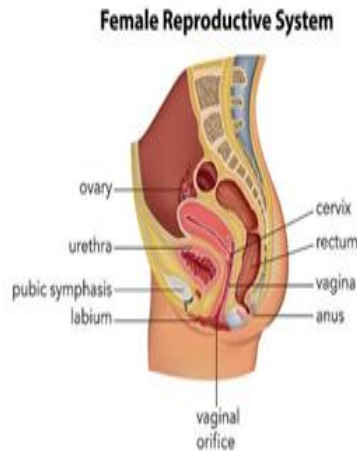
Picture 1. Selected pictures on developed materials taken from https://tinyurl.com/a9lx22d3

3.5 Final product

After revising the book based on the experts' suggestions, the researcher constructed the final product of an English language textbook for midwifery students. The final product can be seen in the table bellows:

Unit	Learning aspect	Learning objective
1. **Introduction to midwifery practice**	• Introduction of midwifery practices • Part of speech • Reading • vocabulary • Writing • Reflection	• Students understand the text/conversation about midwifery and pregnancy • Students understand part of speech • Students understand vocabulary related to the topic • Students can write a short paragraph about the introduction • Students can give a reflection on this unit
2. **Asking – Filling Medical Report**	• Asking- filling out the Medical report • Asking question • Reading • vocabulary	• Students are understood to fill out the medical report • Students understand that asking a question • Students understand

	• Writing • Reflection	vocabulary related to the topic • Students are understood to write a short paragraph about a medical report • Students are understood to give the reflection on this unit
3. **Reproduction system**	• Reproductive system • Simple present tenses • Reading • vocabulary • Writing • Reflection	• Students understand the text/conversation about the reproduction system • Students understand simple present tenses • Students understand vocabulary related to the topic • Students are understood to write a short paragraph about reproduction organs • Students are understood to give the reflection on this unit
4. **Pregnancy**	• pregnancy • Simple continuous tenses • Vocabularies related to the pregnancy • Reading • vocabulary • Writing • Reflection	• Students understand the text/conversation about pregnancy • Students understand simple present continuous tenses • Students understand vocabulary related to the topic • Students are understood to write about the early signs and symptoms of pregnancy • Students are understood to give the reflection on this unit

5. **Women's problems during pregnancy**	• Women's Problems during pregnancy • Gerund • Vocabularies related to the topic • Reading • vocabulary • Writing • Reflection	• Students understand the text/conversation about women's problems during pregnancy • Students understand the use of the gerund • Students understand vocabulary related to the topic • Students are understood to write about the problem during pregnancy • Students are understood to give the reflection on this unit
6. **Prenatal Care**	• Understanding of prenatal care • Instructing the patients • Vocabularies related to the topic • Reading • vocabulary • Writing • Reflection	• Students understand the text/conversation about prenatal care • Students understand to use an expression to give instruction • Students are understood to understand vocabulary related to the topic • Students are understood to write a short paragraph about prenatal care • Students are understood to give the reflection on this unit
7. **Baby Develops During Pregnancy**	• How babies develop during pregnancy • Present future tense (will and be going to) • Vocabularies related to the topic	• Students understand the text/conversation about how babies develop during pregnancy • Students understand present-future tense • Students understand vocabulary related to the

	• Reading • vocabulary • Writing • Reflection	topic • Students are understood to write short paragraphs about Baby Develop During Pregnancy • Students are understood to give the reflection on this unit
8. **Miscarriage**	• Conversation related to the miscarriage • Simple past tense • English term related to the topic • Reading • vocabulary • Writing • Reflection	• Students understand the text/conversation about miscarriage • Students understand the use of simple past • Students understand vocabulary related to the topic • Students are understood to write a short paragraph about Miscarriage • Students are understood to give the reflection on this unit
9. **baby Birth**	• Conversation related to the Baby's birth • Conditional sentence type 1 • English vocabulary related to the topic • Reading • vocabulary • Writing • Reflection	• Students understand the text/conversation about Baby birth • Students understand conditional sentence type 1 • Students understand vocabulary related to the topic • Students are understood to write a short paragraph about the baby's Birth • Students are understood to give the reflection on this unit
10. **Breast Feeding**	• Conversation	• Students understand the

|		
	related to the Breastfeeding	text/conversation about Breast Feeding
	• Present perfect tense	• Students understand the present perfect Tense
	• English Vocabularies related to the topic	• Students understand vocabulary related to the topic
	• Reading	• Students are understood to write a short paragraph about Breast Feeding
	• vocabulary	
	• Writing	
	• Reflection	• Students are understood to give the reflection on this unit
11. **Syndrome of Baby Blues**	• Conversation related to the Syndrome of Baby Blues	• Students understand the text/conversation about menstruation
	• Present past Perfect	• Students understand the use of Present, Past Perfect
	• Reading Text about Syndrome of Baby Blues	• Students understand the text related to Baby Blues
	• English Vocabularies related to Syndrome of Baby Blues	• Students understand vocabulary related to the topic
	• Writing	• Students are understood to write a short paragraph about the Syndrome of Baby Blues
	• Reflection	• Students are understood to give the reflection on this unit
12. **Menstruation**	• Conversations related to the menstruation	• Students are understood to understand the text/conversation about menstruation
	• Reading Text about menstruation	
	• Past continuous tense	• Students are understood to understand past continuous tense

	• English Vocabularies related to menstruation • Writing • Reflection	• Students are understood to understand vocabulary related to the topic • Students are understood to write a short paragraph about Menstruation • Students are understood to give the reflection on this unit
13. **Menopause**	• Conversation related to the menopause • Reading Text about menopause • Modal auxiliary • English Vocabularies related to menopause • Writing • Reflection	• Students are understood to understand the text/conversation about menopause • Students are understood to understand the use of modal auxiliary • Students are understood to understand vocabulary related to the topic • Students are understood to write a short paragraph about Menopause • Students are understood to give the reflection on this unit
14. **Covid and pregnancy**	• Conversation related to the covid and pregnancy • Reading Text about covid and pregnancy • Giving suggestions on English Vocabularies related to menstruation • Writing • Reflection	• Students understand the text/conversation about covid and pregnancy • Students understand the use of Giving suggestion • Students understand vocabulary related to the topic • Students are understood to write a short paragraph about Covid and pregnancy • Students are understood

		to give the reflection on this unit

Table.2 content of the developed materials

The table above is the final content of the developed material, which has been arranged based on the experts' suggestions. It can be seen from unit 13 that "Menopause" has been put in the last after the topic of "Menstruation". The topic in unit 9, "Breastfeeding", has been rearranged and moved to unit 10 after the topic about "baby birth". Dealing with speaking skills, the developed materials are also delivered by dialogue in each chapter based on the discussed topic. By delivering contextual dialogues, the students can practice their speaking skills related to their job as midwives.

In addition, the text or reading materials delivered in the developed book are also related to their field. The students at least improve their reading and vocabulary skills by delivering the text related to the midwifery context. This developed book also gives a list of complex vocabularies. As mentioned before, in this developed book, the pictures are delivered as well as possible with colourful pictures. It aims to make the students more interested in learning and attract their attention to the discussed topic. It is in line with the study conducted by Mansourzadeh (2014) found that using pictures positively impacts students in learning English, especially in learning new vocabulary. Besides, the cover of the developed materials is also one of the experts' concerns that it should be colourful to attract students to read the developed materials. Therefore, after being consulted by the expert, the book's final cover of the developed materials is like the picture bellows.
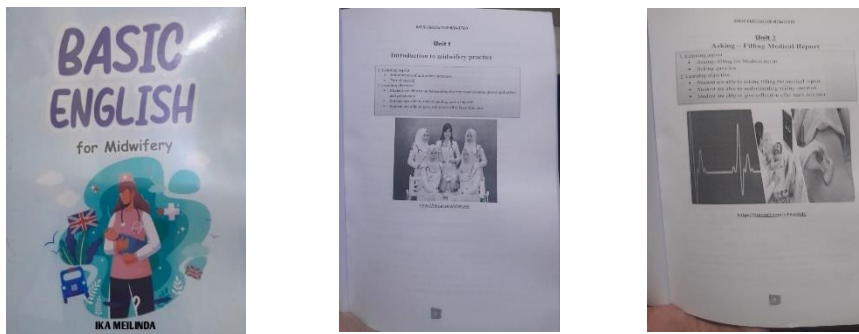
Picture 2. Cover and content of the book

4. CONCLUSION

Students at the Institute of health science Sukma Wijaya Sampang did not have access to ESP books, especially English for Midwifery, which allowed the researchers to develop English language textbooks for them. Therefore, the materials developed should be carefully designed to meet the needs and interests of the students, as English language textbooks have always been one of the components that contribute to the success of classroom teaching.

The material developed in this research was the English language textbook focused on midwifery students. It can be included as an ESP book. The activities in this book can improve English, especially in speaking, reading and writing. Meanwhile, the sources of these developed materials were taken and adopted from several sources such as books and websites. The students'

needs were paramount in selecting and adopting those materials. Furthermore, in designing the materials, the researcher looked at the curriculum used at the Institute of health science Sukma Wijaya in Sampang to achieve the learning objective of the students, especially in terms of English learning.

Meanwhile, textbooks should be attractive in terms of layout, tasks, and presentation of activities. In line with this philosophy, the materials are designed to stimulate learning through engaging texts, engaging activities that stimulate students' thinking skills and opportunities to apply their existing knowledge and skills (Tomlinson, 2014). So, this advanced English language textbook was completed with a colourful cover and illustrations, a preface, a table of content, and some glossaries. 13 chapters cover the textbook. The topics were chosen because they were related to students' interests and aimed to enrich students' experience to support their daily activities and future jobs. Next, each chapter was completed with colourful illustrations to attract the students' attention. The instructional objectives are also stated at the beginning of each chapter before learning activities.

Some suggestions or recommendations are for institutions, and it is recommended that institutions promote the internal use of these developed English materials. Institutions must also provide more English reference books, magazines and periodicals in libraries for students to practice their English skills. It is recommended that the students use the developed materials during the teaching and learning process to enhance their knowledge of midwifery since these materials help the students learn and enjoy learning English. In addition, it is recommended that future researchers conduct a similar study by conducting a tryout for the students after finishing the final product of the developed materials.

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The Intercultural Communicative Competence (ICC) Level of Paraprofessional Translators

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ABSTRACT

This study investigated para-professional translators' intercultural communicative competence (ICC) level and its relation to their translations. The research design of this study is descriptive research. Twelve participants are participating in the research. The techniques of data collection employed in this study are questionnaires and tests. The results of the research show that : (1) The average ICC level of the para-professional translators is moderate level with a score of 3.0; (2) The average score of translation works from the participant with the lowest ICC level is 70; (3) the average score of translation works from the participant with the highest ICC level is 84.5; (4) the participant with the highest ICC level has a better score in the aspects of usefulness/ transfer, terminology/ style and idiomatic writing in their translation works.

Keywords: *ICC Level, Paraprofessional translators*

1. Introduction

The activity of translation started a thousand years ago. It started with the work which is so far considered the most ancient work of translation, *Rosetta Stone,* 3000 BC. Now, the translation practice has developed as a professional activity which has already been acknowledged by modern society. In general, it is a profession that involves transferring a text from the source language (SL) to the target language (TL) by the translator. Moreover, It has developed so fast to cover several fields of expertise in humanity, art, society, technology, mathematics, and other fields to give a solution for TL readers who cannot comprehend the text in SL (Saptaningsih, 2018). In translation practice, there must be a set of competencies mastered by translators to perform the translation practice well.

There are five competencies which must be mastered to become a translator. Those competencies are language (linguistics), textual, subject, transfer, and cultural competence (Sehan, 2010). The competence of linguistics relates to the mastery of the structural level (lexical to discourse) and language function both in SL and TL. The second competence is that a translator must know text conventions, genres, and types in SL and TL. Next, a translator must have the subject's competence in translating the text from SL to TL. The subject or discipline area of the text indeed requires a specific competence to translate, for example, the technical terms of a specific field text. The fourth is transfer competence. It deals with the translator's competence in communicating the message from SL to the TL. The last is cultural competence. It deals with the translator's competence in mastering the cultural values in the translated text from SL and TL.

The area of cultural competence is less explored when it comes to the description of the translator's competence in translation. Mostly, the focus is on identifying linguistics (grammar and lexical) competence like the studies conducted (Asiri & Metwally, 2020). Cultural competence is so

important to achieve the translation equivalence from SL to TL because of the significant contribution of the sociocultural systems, e.g. gender, cultural identity, and ideology, on the translation practice (Snell-Hornby, 1988). It supports the translators with the ability to comprehensively see the cultural values in the expressions in SL and transfer them equivalently to the TL. Moreover, language is a product of culture, and the activity of the SL to TL translation process also includes the transferring activity of cultural and art values with the purpose or target to make the text in TL understandable for the target readers (Cahyaningrum, 2018). In addition, Translation, an interlinguistic and intercultural enterprise, generates quality translation products portraying a suitable linguistic format and cross-cultural component carefully thought out by expert translators (Pollastri, 2021).

On the practical level, some expressions in SL probably have different ways to express in TL and *vice versa* because of the differences in the cultural values of the SL and TL. For example, translating from English to *Bahasa Indonesia*, the expression "*killing two birds with one stone*" into the literal expression "*membunuh dua ekor burung dengan sebuah batu*" will not accurately transfer a similar meaning to the target readers. That is because, in the socio-cultural setting of the TL, it has its idiomatic expression, namely, "*sekali mendayung dua tiga pulau terlampaui*" which equally transfers more accurate information to the target readers. The critical point is that translating idioms and proverbs from SL to TL is challenging for translators where the expressions contain specific cultural contribution; which are always tricky to get equivalent expressions from SL to TL (Masom, 2019).

Due to the significant role of cultural competence for translators, it is essential to get a clear description or profile of the translators' cultural competence through a specific term or a more specific one that can represent one's cultural competence. The search will go to intercultural communicative competence (ICC). It describes a skill utilized to interact in intercultural communication successfully (Bennett, 2008). In other words, the ICC is the ability to communicate effectively and appropriately to achieve successful communication in a multicultural participant setting. Concerning the concept of ICC, the translation practice requires the translators' ICC. (Nguyen, 2021) urges that text, as the object of translation activity, both from SL and TL, contain with or are influenced by the socio-cultural norms, beliefs, and values. The presence of language proficiency for translators will not convey comprehensive meaning from SL to TL. They may fail to present top layers of meaning without having ICC.

Moreover, ICC has three main components: attitude, knowledge and skill (Byram, 1997). The ICC attitude component relates to the willingness of someone to respect and be open to other cultural perspectives and values. The second component, ICC knowledge, refers to comprehending other cultures' socio-cultural values and norms. Lastly, ICC skill is organizing intercultural knowledge to effectively and efficiently communicate with people from different cultural backgrounds.

In order to categorize the classification of one's ICC level, (Deardorff, 2004) introduces the pyramid model of four stages or levels of ICC. The model is illustrated in the following picture.
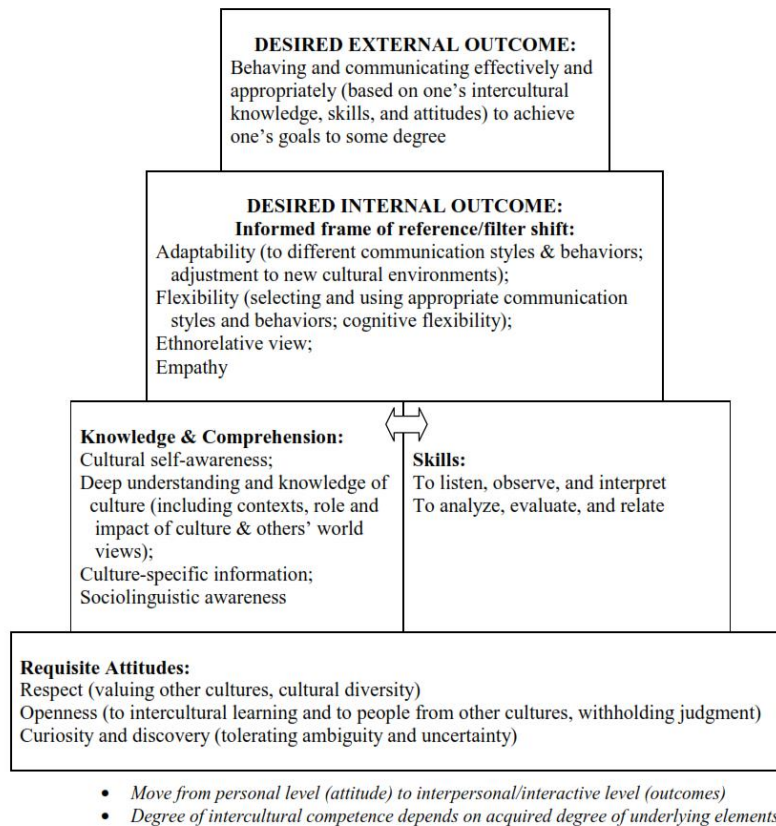
Picture. 1. Deardorff's Pyramid model of ICC Level, (2004).

The first level is called the requisite attitudes. It is characterized by one's attitude toward respecting cultural diversity. It will be the first gate for someone to achieve the ICC. Respecting other cultural values and systems will enable them to move to the next or higher stage of ICC. The second stage is when one can own cultural self-awareness, a deep understanding of culture-specific information and sociolinguistics awareness. The last two stages are the desired internal and external outcome levels. One can communicate effectively and appropriately based on what one has mastered in the previous stages to achieve his or her communication goal.

The significant role of the ICC for translators promotes and requires further practical-level study in this area. So far, only a small number of research on this area have been conducted practically. For example, Nguyen (2021) explores the integration of ICC in the translation quality assessment from a functionalist perspective. This study focuses on collecting and comparing previous theories to display the critical role of ICC for translators and the need to combine ICC in translation quality assessment. In addition, Cranmer (2015) researches a project on "Promoting Intercultural Competence in Translators", but only those studies have investigated the practical level to identify the translators' ICC level and their translations' work. Therefore, a study on the practical level to investigate the profile and description of the translators' ICC level concerning their translation quality is needed.

The research questions
This research focuses on identifying the para-professional translator's ICC level and their translation

work about their ICC level. The research questions are mentioned as follows :
   a. How is the para-professional translators' ICC level?
   b. How are the translation works of the para-professional translators with the lowest and highest level of ICC?

2. Methodology

This descriptive research aims to investigate the profile of para-professional translators' ICC level and their quality of translation work. This study involves twelve participants of a boot camp translation training program. The participants are not yet professional translators and join the program to improve their translation competence. They are trained in a sixteen-meeting program practising translating texts from English to Bahasa Indonesia and *vice versa*. Their academic backgrounds majorly have degrees in English language teaching and English Literature.

The research instruments used in this research are a questionnaire and a test. The ICC questionnaire was developed by (Mirzaei & Forouzandeh, 2013) based on the ICC assessment model from Deardroff (2004). The instrument assesses three aspects or elements of ICC: ICC knowledge, attitude and skill. There are twenty-two items of the questionnaire, which are categorized into three different ICC elements, namely, ICC attitude (12 items), knowledge (3 items), and skill (7 items). At the end of the training program, the participants filled out the instrument. The questionnaire responses have averagely counted the score to find out the level of ICC. Moreover, the questionnaire identifies every aspect of the participant's ICC level: ICC attitude, knowledge and skill level. Table 1 describes the category or level of the ICC and its elements of the research participants, which will be used to classify the participants' level.

Table 1. The ICC Level Classification

No	Level	Score
1	High Level	$3.1 < M < 4.0$
2	Moderate Level	$2.1 < M < 3.0$
3	Low level	$1.0 < M < 2.0$

The second instrument of the research is the test. It is used to get the participants' translation work quality data. The test is in the form of the mid-term and final evaluation. It requires the participants to translate several texts from English to *Bahasa Indonesia* or vice versa. The scoring rubric is composed formally by the translation training institution which conducted the program. It is used to evaluate the participants' translation work, covering five aspects with five different scoring categories for every aspect. The description of the scoring rubric can be seen in table 2.

Table 2. The Scoring Rubric for Translation work

No	Aspects	Description	Score Category
1	Usefulness/ transfer	This aspect relates to the quality of the translation work, transferring the text's meaning from SL to TL.	The scoring category for every aspect: 1. Minimal category: score (1-4) 2. Deficient category: score (5-8) 3. Acceptable category: score (9-12) 4. Strong category: score (13- 16) 5. Standard category: score (17-20)
2	Terminology/ style	This aspect relates to the appropriateness of style or terminology used in the translation work in translating the test from SL to TL.	
3	Idiomatic writing	This aspect relates to the appropriate usage of words and idioms to translate the text from SL to TL.	
4	Target mechanics	This aspect refers to the appropriate usage of TL mechanics (spelling, grammar, punctuation, etc.)	
5	Overall translation work	This aspect refers to the overall measurement of the appropriateness of translation work to be published for a specific professional purpose.	

The participants' final translation score was processed by scoring every aspect of the translation work. The next step of scoring is that the final translation work is counted by accumulating each aspect's score. From this process of the translation work evaluation, the highest and the lowest score of the participants can be identified.

3. Result and Discussion

3.1. Intercultural communicative competence level of the participants
In this subsection, the research data collected through questionnaires are presented. The first data presented is the ICC level of the para-professional translators. After that, the data on every element or component of the ICC gained from the questionnaire is presented, namely, ICC attitude, knowledge, and skill level.

- The ICC level of the participants
  The ICC questionnaire includes 22 items covering three elements or components of ICC. The score is gained from the average responses score of the questionnaire. The data on the participants' ICC level is presented in table 3.

Table 3. The ICC level of the participants

Participant	Score	Level
1	2.8	Moderate
2	3.0	Moderate
3	3.2	High
4	2.7	Moderate
5	3.1	High
6	2.9	Moderate
7	3.5	High
8	2.3	Moderate
9	2.9	Moderate
10	3.1	High
11	3.0	High
12	3.1	High
Average	3.0	Moderate

The data from the questionnaire show that overall the participants' ICC level is moderate. The average score is 3.0. The highest score of ICC is 3.5, and the lowest is 2.3. There is 0% at the low level, 50% (six participants) at the moderate level, and 50% (six participants) at the high ICC level.

● The ICC attitude aspect level of the participants
Twelve items of the questionnaire are used to measure the participants' attitude element of ICC. The result of the participants' responses is summarized in table 4.

Table 4. The ICC attitude level of the participants

Participant	Score	Level
1	3.0	Moderate
2	3.0	Moderate
3	3.5	High
4	2.6	Moderate
5	3.3	High
6	2.9	Moderate
7	3.5	High
8	2.2	Moderate
9	3.0	Moderate
10	3.3	High
11	3.2	High
12	3.3	High
Average	3.0	Moderate

The data collected from the questionnaire has shown six participants in the moderate-level ICC attitude aspect and six participants in the high-level ICC attitude element. In short, the

percentage of the low level of ICC attitude is 0% for low level, 50% for moderate level, and 50% for high level. The participants' average ICC level score is 3.0 (moderate level).

- The ICC knowledge level of the participants
  Three items are composed in the questionnaire to identify the participants' ICC knowledge level. The result of the questionnaire for this ICC element is presented in table 5.

Table 5. The ICC knowledge level of the participants

Participant	Score	Level
1	2.0	Low
2	2.7	Moderate
3	2.7	Moderate
4	3.0	Moderate
5	3.0	Moderate
6	2.7	Moderate
7	2.3	Moderate
8	2.7	Moderate
9	2.7	Moderate
10	2.3	Moderate
11	3.0	Moderate
12	2.3	Moderate
Average	2.6	Moderate

The result of the questionnaire for this element has shown that there is one participant in the low level, 11 participants in the moderate level, and zero in the high level. The percentage of 0,83% low level, 91,7% moderate level, and 0% high level of ICC knowledge. The average level of this element for all participants is 2.6 or in the position of moderate level.

- The ICC skill level of the participants
  The participants' ICC skill level is measured using seven questionnaire items. The result of the participants' responses is presented in table 6.

Table 6. The ICC skill level of the participants

Participant	Score	Level
1	2.7	Moderate
2	3.0	Moderate
3	2.9	High
4	2.7	Moderate
5	3.0	High
6	3.0	Moderate
7	3.9	High
8	2.3	Moderate

Participant	Score	Level
9	2.7	Moderate
10	3.1	High
11	2.9	Moderate
12	3.1	High
Average	2.9	Moderate

The results of the participants' responses show that there are zero participants in the low level, seven in the moderate level and five in the high level of ICC skill. The percentage of this element of ICC is 0% for low level, 58,3% for moderate level, and 41.7% for high level. The average score for this element is 2.9, which shows the participants' ICC skill is moderate.

3.2. Participants' translation works evaluation

This study further investigates the participants' translation work to identify the relationship between the ICC participants' level and their translation work. There is two participants' translation work taken as the sample. The first is the translation work from the participant with the lowest ICC score, and the second from the highest.

● The translation work of the participant with the lowest score in the ICC
Table 6 presents the translation work score from the mid-term and final evaluation that the participant with the lowest ICC level has done in the translation training program. The summary of the data is displayed as follows.

Table. 7. The translation work score of the participant with the lowest score of ICC

Aspects	Mid Term Evaluation	Final Evaluation	Average Score
Usefulness/ transfer	Strong 16	Acceptable 12	Strong 14
Terminology/ style	Standard 18	Acceptable 11	Strong 14.5
Idiomatic writing	Strong 14	Acceptable 11	Strong 12.5
Target mechanics	Strong 16	Strong 13	Strong 14.5
Overall	Standard 17	Acceptable 11	Strong 12.5
Total Score	81	58	**70**

Based on the data presented in table 7, some important points can be concluded:
a. The usefulness or transfer aspect score shows that the participant's translation work is categorized in the strong level with an average score of 14. This score means that

the translation work has consistently transferred the meaning from the SL to the TL with few errors that have a minor effect on the meaning.

b. The score of the second aspect of evaluation, terminology or style, concludes that the participant's translation work is categorized as vital, with an average score of 14.5. That means the participants' translation work has few inappropriate terms, styles, or register choices. However, the errors only significantly affect the accuracy of the meaning transfer from SL to the TL.

c. The average score for the third aspect of idiomatic writing is 12.5, which belongs to the strong category. That means the participant's translation work only has a few errors in translating the idiomatic expressions, contributing only to the accuracy of the meaning transfer process from SL to the TL.

d. The average score for the target language mechanics aspect is 15.5, which is categorized as a strong category. It means that the participant's translation works have only a few spelling, grammar and punctuation errors. The errors do not contribute to a significant inaccuracy of meaning transferred from SL to the TL.

e. Overall, the translation work done by this participant is categorized as vital, with a score of 12.5. The translation works can be published and used for professional purposes with the help of a bilingual editor with excellent mastery of both SL and TL.

● The translation work of the participant with the highest score in the ICC

Table 8 presents the mid-term and final evaluation scores from the participant with the highest ICC score. The summary of the data in the table displays the score of the mid-term evaluation, final evaluation and the average score of every scoring aspect.

Table. 8. The translation work score of the participant with the highest score of ICC

Aspects	Mid Term Evaluation	Final Evaluation	Average Score
Usefulness/ transfer	Standard 18	Strong 16	Standard 17
Terminology/ style	Standard 19	Strong 16	Standard 17.5
Idiomatic writing	Strong 16	Standard 17	Standard 16.5
Target mechanics	Standard 17	Strong 14	Strong 15.5
Overall	Standard 20	Standard 16	Standard 18
Total Score	90	79	**84.5**

The detailed scores presented in table 8 display the description of every aspect of the participant's translation works as follows :

a. The usefulness or transfer aspect score shows that the participant's translation works averagely belong to the standard level with an average score of 17. The translation works have shown the appropriateness of meaning transfer from SL and TL. The translation works can be used for specific purposes requested or instructed.

b. The average score of the second aspect, terminology or style, concludes that the participant's translation works belong to the standard category, with an average score of 17.5. That means the participants' translation work has used the appropriate style and register for the specific context in transferring the meaning from SL to the TL.

c. The average score for the third aspect, idiomatic writing, is 16.5, categorized into a standard level. The participant's translation works only have shown the smooth transfer of meaning on the idiomatic expressions from SL to the TL so the reader of the TL.

d. The average score for the target mechanics aspect is 14.5, which is categorized as a strong category. It means that the participant's translation works have only a few spelling, grammar and punctuation errors in TL. Those errors do not contribute to a significant inaccuracy of meaning transferred from SL to the TL.

e. Overall, the translation works done by this participant are categorized as the standard category with a score of 18. The translation works can be published for specific professional purposes with a minor editing process.

3.3. The discussion of the research result

Based on the research data collected from the questionnaire and test, there are some essential points to discuss the research findings.

● The ICC level of the para-professional translators

The first finding is that the level of the para-professional translators participating in this research is average on the moderate level with a score of 3.0. The average for all aspects of ICC is the same. The position of every ICC aspect of the participants is moderate, with an average score of 3.0 for ICC attitude, 2.6 for ICC knowledge and 2.9 for ICC skill. That means that the participants of this study have intercultural awareness and knowledge that can be used in their translation practice.

The research results indicate that the para-professional translators must have already received enough exposure to the intercultural properties when they took their degree in English Language Teaching and English literature. That is in line with the result of the research conducted (SEVIMEL-SAHIN, 2020). The research results show a significant difference in the ICC development of the first-year students to the last-year students of the English Language Teaching (ELT) program. Last year students developed their ICC level

better than the first-year students. It means that the more and the longer exposure one receives on the other cultural values, norms, etcetera., can contribute to his or her ICC development level. It also works the same way where 75% of the participants' academic backgrounds are in the major of English Education and English Literature.

The other exposure can be from the activity of the participants as the para-professional translators are the activity of translation practice itself. Translating the text from SL to TL will expose them to their intercultural communicative competence. They have an open attitude toward intercultural values and learn the knowledge. In addition, the skill of intercultural communication in written mode by doing the translation process.

● The translation works of the para-professional translators

The second finding of the research shows that the participant with the highest ICC level scores better on his translation works than the participant with the lowest ICC level in the aspects of usefulness/ transfer, terminology/ style and idiomatic writing. The participant with the highest ICC level gets the average score for the usefulness/ transfer aspect (17), terminology/ style aspect (17.5), and idiomatic writing aspect (16.5). On the other hand, the participant with the lowest ICC level gets the average score for the usefulness/ transfer aspect (14), terminology/ style aspect (14.5), and idiomatic writing aspect (12.5). That finding clearly shows that the level of one's ICC can contribute significantly to their translation works.

Those findings are closely related to previous studies and theories showing the strong relation points between ICC and translation activity. The first obvious point in translation is when it comes to the facts that show that so many words have different meanings in different languages and cultures (Colina, 2015). The second is that many specific cultural items exist in a particular culture and do not exist in another culture (Maitland, 2017). The translators with a high level of ICC have a better chance to tackle the culture-related challenges successfully than those with a lower ICC level. Their ICC knowledge and skill are the distinguishing factors that make them have better scores for their translation work than those with a lower level of ICC. This research shows a relation between the translator's ICC level and the quality of translation. This result can answer the previous studies (Schaffner, 2003) that the intercultural and translation studies in different ways, where the first deals with natural communication and the second covers professional communication.

Moreover, (Daniel Tomozeiu, 2016) further explains that competent translators have a high level of intercultural knowledge, skills, attitude, and flexibility in professional engagement and are urged explicitly to input intercultural competence into the translator training. It supports the result of the study. Similarly, (Yarosh, 2015) supports this by providing the eight-factor model of competence associated with the objectives and learning level for translators' intercultural competence development.

4. CONCLUSIONS

Based on the research findings, it can be concluded that several essential points describe that the average ICC level of the research participants is in the moderate level, 3.0. In addition, The average score of translation works from participants with the lowest ICC level is 70, and the average score of translation works from participants with the highest ICC level is 84.5. The last is that the participant with the highest ICC level has a better average score better than the one with the lowest ICC level on the translation works in the aspects of usefulness/ transfer, terminology/ style and idiomatic writing.

From the research findings listed previously, there are two important implications. The first is that the average ICC level of the para-professional translators urges that exposure to diverse cultural interactions is needed for the pre-service translators. The consideration is that providing sufficient exposure toward other cultural systems, especially from TL, will be very helpful to improve their ICC to support their professional development.

The second implication is that the significant relationship between one's ICC level and his or her translation work urges the curriculum of training programs for translation should include or integrate the ICC into their curriculum or syllabus in their training program. The materials should accommodate the learning of attitude, knowledge, and skill in an intercultural communication setting.

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Volume 6 Nomor 1, Februari 2023

SURAKARTA
English and Literature Journal

Surakarta English and Literature Journal	Vol. 6	Issue 1	Page 1-152	Surakarta Februari 2023

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