

# TEKNOSASTIK

## Jurnal Bahasa dan Sastra

**Language Learning Strategies Used by Accounting Students**

*Kristina Estisari, Imelda Sinaga*

**Error Analysis of Automatic Machine Translation  
on @Ajikdewa\_43 Instagram Caption Posts**

*I Gede Arista Pramana Putra, I Gusti Ayu Mahatma Agung*

**Teacher and Student Talk in Virtual Classroom Interaction in Linguistics Lectures**

*Nopita Sari, Akhyar Rido*

**TikTok to Learn English Vocabulary:  
Voices of Indonesian Learners from English Departments**

*Rita, Adaninggar Septi Subekti*

**Evaluation of Complete IELTS Bands 5-6 from Teachers' Perspectives**

*Mohammad Reza Khodadust, Anita Omidinia, Zahra Talebi*

**Figure of Speech Stylistic Analysis  
on Selected Song Lyric in GUTS Album by Olivia Rodrigo**

*Ayuna Zahara, Chatrine Aulia Hidayat, Rahmadsyah Rangkuti*

**Lampungnese Anger Intonation**

*Redika Cindra Reranta*

Diterbitkan oleh :



**Fakultas Sastra dan Ilmu Pendidikan**  
**UNIVERSITAS TEKNOKRAT INDONESIA**

# **TEKNOSASTIK**

## **Jurnal Bahasa dan Sastra**

**TEKNOSASTIK** journal is published on January and July every year. It presents articles on English language teaching and learning, linguistics, and literature. We invite articles that have never been previously published. Please see the guidelines for article contribution on the inside back cover of this journal.

### **Editor in Chief**

Ingatan Gulö

### **Managing Editors**

Achmad Yudi Wahyudin  
Afrianto  
Dina Amelia  
Heri Kuswoyo  
Laila Ulsi Qodriani  
M. Yuseano Kardiansyah

### **Editorial Advisory Board**

**Eri Kurniawan**, Universitas Pendidikan Indonesia

### **Board of Reviewers**

**Akhyar Rido, Ph.D.**, Universitas Teknokrat Indonesia

**Aslinda, Ph.D.**, Universitas Andalas

**Prof. Dr. Baharuddin**, Universitas Mataram

**E. Ngestirosa E.W.K., M.A.**, Universitas Teknokrat Indonesia

**Dr. Elvi Citraesmana**, Universitas Padjadjaran

**Prof. Dr. Faridah Ibraim**, Infrastructure University Kuala Lumpur

**Dr. Lia Maulia Indrayani**, Universitas Padjadjaran

**Melly Ridaryanthi, Ph.D.**, University College Sabah Foundation

**Mohd Faeiz Ikram Jasmani, M.A.**, Politeknik Sultan Haji Ahmad Shah

**Pupung Purnawarman, Ph.D.**, Universitas Pendidikan Indonesia

**Dr. Rosaria Mita Amalia**, Universitas Padjadjaran

Editor and Administration Address: **TEKNOSASTIK** Publication Division, Arts and Education Faculty, Universitas Teknokrat Indonesia. Jalan H. Zainal Abidin Pagaralam No. 9-11. Kedaton, Bandar Lampung. Telephone (0721) 702022, 774061(*hunting*) 784945. E-mail: [teknosastik@teknokrat.ac.id](mailto:teknosastik@teknokrat.ac.id)

# TEKNOSASTIK

## Jurnal Bahasa dan Sastra

### Table of Contents

<b>Language Learning Strategies Used by Accounting Students</b> .....	1
<i>Kristina Estisari, Imelda Sinaga</i>	
<b>Error Analysis of Automatic Machine Translation on @Ajikdewa_43 Instagram Caption Posts</b> .....	11
<i>I Gede Arista Pramana Putra, I Gusti Ayu Mahatma Agung</i>	
<b>Teacher and Student Talk in Virtual Classroom Interaction in Linguistics Lectures</b> .....	21
<i>Nopita Sari, Akhyar Rido</i>	
<b>TikTok to Learn English Vocabulary: Voices of Indonesian Learners from English Departments</b> .....	33
<i>Rita, Adaninggar Septi Subekti</i>	
<b>Evaluation of Complete IELTS Bands 5-6 from Teachers' Perspectives</b> .....	43
<i>Mohammad Reza Khodadust, Anita Omidinia, Zahra Talebi</i>	
<b>Figure of Speech Stylistic Analysis on Selected Song Lyric in GUTS Album by Olivia Rodrigo</b> .....	55
<i>Ayuna Zahara, Chatrine Aulia Hidayat, Rahmadsyah Rangkuti</i>	
<b>Lampungnese Anger Intonation</b> .....	64
<i>Redika Cindra Reranta</i>	



Published by  
**Fakultas Sastra dan Ilmu Pendidikan**  
**UNIVERSITAS TEKNOKRAT INDONESIA**  
 Bandar Lampung

Teknosastik	Volume 22	Number 1	January	2021	Page 1 - 74
-------------	-----------	----------	---------	------	-------------

## Language Learning Strategies Used by Accounting Students

**Kristina Estisari<sup>1</sup>, Imelda Sinaga<sup>2</sup>**

kristinaestisari@gmail.com<sup>1</sup>, imeldalearning@gmail.com<sup>2</sup>

Sekolah Tinggi Ilmu Ekonomi Gontiasari

### Abstract

English is an international language that must be mastered by accounting students in Indonesia because they will need English to communicate in their future work. However, English is not their first language. English is their foreign language. They face a lot of difficulties in learning English. While they are learning accounting as their major, they also have to learn English which is related to their field of study. Therefore, effective English learning strategies will help accounting students to achieve their learning targets efficiently. This research aims to determine the English learning strategies used by accounting students. The type of research used is descriptive quantitative research. Data were collected using a questionnaire and analyzed by using a Likert scale and processed by using SPSS 23. The sample used in this research was 56 respondents who were 4<sup>th</sup> and 6<sup>th</sup> semester of accounting students at a STIE in Lampung, who had studied English on campus for about 2 years. Based on their level of English ability, students are divided into 3 levels, namely Beginner, Intermediate, and Advance levels. The results of the research show that Accounting students who were at the Beginner level used the Metacognitive strategies the most, students at the Intermediate level used the Memory strategies the most, and students at the Advanced level used the Metacognitive strategies the most. Overall, Accounting students in this research used the Memory strategy the most with the highest mean score of 3.70. The second used strategy is Metacognitive strategy with a Mean score of 3.67. The third is Social strategy with a Mean score of 3.53. The fourth is Cognitive strategy with a Mean score of 3.41. The fifth is Compensation strategy with a Mean score of 3.37. While, the least used strategy by participants in learning English is Affective strategy, with the lowest Mean score of 3.33.

**Keywords:** Accounting students, language learning, language learning strategies

### Introduction

English is an international language that is widely used throughout the world. Mastery of English is very important for students majoring in Economics, especially students majoring in Accounting because in their jobs, English is needed as a means of communication to support the implementation of successful business transactions, especially in the current era of globalization where the world has become one inseparable unit with the existence of rapidly developing communication technology. However, for students of accounting in Indonesia, English is not their first language. English is their second or foreign language. They have a lot of difficulties of learning English such as limited vocabulary, how to use correct grammar in sentences, how to make a good writing, how to listen to other people especially native speaker's words correctly, and how to speak English well.

Furthermore, English in accounting department is only supplemental course. Their main subjects are courses related to accounting field. They learned English which is related to economics or accounting subject. Learning English especially English for accounting students (not general English) is another challenge of learning English for them. They have to learn vocabulary related to accounting fields and practice them in sentences through writing and speaking exercises. They also have to be able to listen to native speaker's words through listening activity and try to convey their meanings to their friends through presentation activities. Therefore, effective English learning strategies are needed to employ so that the learning objectives can be achieved. These strategies can include a lot of learning aspects.

Study about learning strategies have been done by many researchers before. Dahmash (2023) conducted a research entitled: An Investigation of Language Learning Strategies Used by Female Saudi EFL College Students. The results of his research showed that the students were in general medium to high users of strategies. The most common strategy was the metacognitive strategy, whereas the least common were the affective and memory strategies. There were no significant differences between LLSs and university levels. The results reflect the students' awareness to manage their own learning since metacognitive strategies refer to learning language through planning, organizing, monitoring and evaluating (Oxford, 1990b). In addition, the low use of affective strategies is likely to be due to fear of making mistakes and being uncomfortable when using English.

Another relevant study is conducted by Widharyanto & Binawan (2020) entitled Learning style and language learning strategies of students from various ethnics in Indonesia. This study showed that the main learning styles of students from the five ethnics are variants aural and kinesthetic including variations in bimodal, and trimodal. The second finding shows that the major language learning strategy is metacognitive and affective. The third finding reveals some similarities and unique differences in their learning style and learning strategy.

Taheri et al. (2020) investigated the relationship between Iranian EFL learners' use of language learning strategies and foreign language skills achievement. The results of his research showed that a substantial majority of EFL learners perceived the use of language learning strategies as advantageous. However, minor discrepancies were observed not only in the frequency of strategies employed by high and low achievers in the learning of writing, reading, listening, and speaking, but also in the type of learning strategies they utilized while learning the four language skills. Furthermore, the results of the research also demonstrated that high achievers mostly employed compensation, affective, and cognitive strategies, whereas low achievers drew on social, metacognitive, and memory strategies more frequently than other strategies. Masitoh et al. (2023) studied about Language Learning Strategies and the Importance of Cultural Awareness in Indonesian Second Language Learners. Their research found that six main learning strategies were being used by the participants, and the interview data revealed that participants became more aware of the cultural aspects of their languages when reading authentic texts, communicating with native speakers, and attending their language courses. Cultural awareness was found to encourage participants to be selective learners when choosing learning materials and when using certain learning strategies.

From the description above, it can be concluded that many studies have been conducted about language learning strategies. However, studies about language learning strategies used by non-English department students especially accounting are still lack of research. This research aims to determine the language learning strategies used by accounting students. By knowing the results of this research, it is expected that the lecturers and the teachers who teach English for accounting students everywhere, can apply the effective ways of teaching English and encourage their students to use language learning strategies in their language learning.

### **Theory and Method**

According to R. L. Oxford & Gkonou (2018) language is a system that involves complex communication, whether spoken or written, to express ideas and feelings. Pragmatics, or the appropriate use of language in situational contexts, is the nexus of language and culture. Therefore learning a language also means learning the culture of the language being studied. Furthermore, R. L. Oxford & Gkonou (2018) said that students benefit from using strategies, which are defined previously as conscious thoughts and actions regulated by students to develop specific skills and general proficiency. Some examples of learning are: (a) using background knowledge of culture and language to predict what will happen next in a story or news program; (b) collaborate with others to learn culture and language; (c) incorporate intuition, logic, and cultural experience to communicate more effectively in the language; and (d) ask native speakers questions to understand the target culture. Knowing the learning strategies used by students will assist lecturers in determining effective language learning strategies so that language learning goals can be achieved.

According to Brown (1980) learning strategy is a process that can contribute directly to learning. Wenden (1987) says that learning strategies are various kinds of actions used by students to understand their way of learning. O'Malley & Chamot (1990) define learning strategies as techniques and tools used by students who learn a second language to remember and organize examples from a second language. One way is for students to be actively involved in controlling their own learning by using strategies. Strategies are thoughts and actions that students use to help them understand, learn, or retain information. According to O'Malley & Chamot (1990) learning strategies can include focusing on selected aspects of new information, analyzing and monitoring information during the acquisition process, and organizing or elaborating new information during the coding process, and evaluating learning when it is complete or convincing themselves that learning will be successful as a way of calming anxiety.

R. L. Oxford (1990) classifies learning strategies into the following six categories:

#### **1. Direct Strategies**

##### *a. Memory Strategy:*

Memory strategies are direct strategies that include grouping techniques, using images, and making mental links or associations. This approach helps students to retrieve and store information.

*b. Cognitive Strategy:*

Cognitive strategies are direct strategies that help students understand and produce the target language. These strategies include summarizing, reasoning, analyzing, taking notes, skimming, scanning and transferring knowledge of words from one language to another.

*c. Compensation strategy:*

Compensation strategies are direct strategies that allow learners to use language to complete gaps in the target language. This strategy includes guessing and using gestures and synonyms.

## **2. Indirect Strategies**

*a. Metacognitive Strategy:*

Metacognitive strategies are indirect strategies that help students coordinate their learning processes, such as organizing, planning, managing and evaluating learning, setting goals, and paying attention.

*b. Affective Strategy:*

Affective strategies are indirect strategies that allow students to manage and regulate their emotions, attitudes, motivations and values. These strategies include reducing learner anxiety and encouraging oneself.

*c. Social Strategy:*

Social strategies are indirect strategies that help students to learn a language through communication and interaction with others, such as asking for clarification, working together, and empathizing with others as a way of developing an understanding of the target culture.

The methodology used in this research is a descriptive quantitative. A descriptive research aims to describe phenomena that exist in real-life situations. According to Gravetter & Forzano (2009), in descriptive research, the results of behavior that occur can be captured. One of the descriptive research designs is the survey method, which is used in this research to collect accurate data about the characteristics of a certain group of individuals. The population and sample of this research were 56 Accounting students who were in the 4th and 6th semester in a STIE Lampung. Their English levels are in the beginner, intermediate, and advance level. They have learned English in the college for 4 semesters. The research was conducted in April-June 2023. The aim of this research is to find out the Language Learning Strategies used by accounting students. Data collection was carried out using a closed questionnaire in the form of a Google form and shared online via the WhatsApp application. Closed questionnaires are used to collect large amounts of information and accurate answers (Dornyei, 2007). In addition, participants participated in the research voluntarily. They are not limited to a certain time and feel no influence. The data obtained was then measured using a Likert scale and analyzed using SPSS 23. In this research, the Strategy Inventory Language Learning (SILL) questionnaire version 7.0 (ESL/EFL) by R. L. Oxford (1990) was used as a research instrument to collect data. Version 7.0 of SILL was chosen for this research because it is designed to obtain information about Language Learning Strategies. In this research, the questionnaire used was adapted from Dahmash (2023) research questionnaire to obtain information about the strategies used by accounting students. The sampling method used in this survey is simple random sampling, which is a method of selecting samples from a population where individuals are considered to have an equal chance of being selected (Gall et al., 2007). The questionnaire consisted of 30 items which were assessed using a five-point

Likert Scale using score 1 (Strongly Disagree), 2 (Disagree), 3 (Neutral), 4 (Agree), and 5 (Strongly Agree).

### Findings and Discussion

Based on the level of English skills, students are divided into 3 levels: Beginner, Intermediate, and Advance. The table below shows the distribution of students based on their level:

Table 1. Student's English level

Level	Frequency	Percentage
Beginner	21	38%
Intermediate	31	55%
Advanced	4	7%
Total	56	100%

The table above shows that 21 students (38%) are at the Beginner level, 31 students (55%) are at the Intermediate level, and 4 students (7%) are at the Advanced level.

Table 2. Descriptive Statistics for Beginner Students

Strategy	N	Minimum	Maximum	Mean	SD
Memory strategy	21	2,33	5,00	3,6350	0,73733
Cognitive strategy	21	1,86	4,86	3,3457	0,73643
Compensation strategy	21	2,00	4,50	3,2750	0,73750
Metacognitive strategy	21	2,50	5,00	3,7450	0,71633
Affective strategy	21	2,00	4,67	3,2867	0,78800
Social strategy	21	2,75	4,75	3,5475	0,70125

Based on the table above, students who are at the Beginner level mostly use Metacognitive strategies with a mean (average) score of 3.7450. The second used strategy is the Memory strategy with a Mean score of 3.6350. The third strategy is Social strategy with a Mean score of 3.5475. The fourth strategy is Cognitive strategy with a Mean score of 3.3457. The fifth strategy is Affective strategy with a Mean score of 3.2867. The least used strategy was the Compensation Strategy with a mean (average) score of 3.2750.



Table 3. Descriptive Statistics For Intermediate Students

Strategy	N	Minimum	Maximum	Mean	SD
Memory strategy	31	2,00	5,00	3,7567	0,82467
Cognitive strategy	31	1,57	5,00	3,4129	0,97729
Compensation strategy	31	1,50	5,00	3,4450	0,78950
Metacognitive strategy	31	2,50	5,00	3,6400	0,68900
Affective strategy	31	2,00	5,00	3,3767	0,84933
Social strategy	31	2,00	5,00	3,5225	0,86525

In the intermediate level, the most widely used strategy is Memory Strategy with a mean score of 3.7567. Metacognitive strategy is the second used strategy with a mean score of 3.6400. The third is Social strategy with a Mean score of 3.5225. The fourth is the Compensation strategy with a Mean score of 3.4450. The fifth used strategy is Cognitive strategy with a Mean score of 3.4129. While the least used strategy is Affective Strategy with a Mean score of 3.3767.

Table 4. Descriptive Statistics for Advance Students

Strategy	N	Minimum	Maximum	Mean	SD
Memory strategy	4	2,00	4,33	3,3333	1,03933
Cognitive strategy	4	2,71	4,43	3,4643	0,78800
Compensation strategy	4	2,00	3,75	3,1250	0,87275
Metacognitive strategy	4	3,17	4,67	3,8333	0,71783
Affective strategy	4	2,67	3,67	3,1667	0,57700
Social strategy	4	3,25	4,25	3,7500	0,50850

The table above shows that at the advanced level, the most widely used strategy is the Metacognitive Strategy with a mean (average) score of 3.8333. The second used strategy is Social strategy with a mean score of 3.7500. The third is Cognitive Strategy with a mean score of 3.4643. The fourth strategy used is Memory strategy with a mean score of 3.3333. The fifth is Affective strategy with a Mean score of 3.1667. While the least used strategy is the Compensation Strategy with a mean score of 3.1250.

Table 5. Descriptive Statistics of Overall Students

Strategy	N	Minimum	Maximum	Mean	SD
Memory strategy	56	2.17	5	3.70	0.730
Cognitive strategy	56	1.57	5	3.41	0.801
Compensation strategy	56	1.75	5	3.37	0.723
Metacognitive strategy	56	2.33	5	3.67	0.699
Affective strategy	56	1.67	5	3.33	0.796
Social strategy	56	2	5	3.53	0.761

Based on the descriptive statistics table above, the most used strategy by all participants in learning English is the Memory strategy with the highest mean score of 3.70. The second used strategy is Metacognitive strategy with a Mean score of 3.67. The third is Social strategy with a Mean score of 3.53. The fourth is Cognitive strategy with a Mean score of 3.41. The fifth is Compensation strategy with a Mean score of 3.37. While, the least used strategy by participants in learning English was Affective strategy, with the lowest Mean score of 3.33.

According to R. L. Oxford (1990), reporting scales were used to assist teachers and students in finding out which strategies were used the most: (1) "high use" (3.5–5.0), (2) "moderate use" (2.5–3.4), and (3) "low usage" (1.0–2.4). The results of this research show that the use of the six strategies was at a moderate to high level usage based on the scores range which is between 3.5 and 3.7 as shown in the table and diagram above. Based on the results of the analysis shown by the table and diagram above, Memory Strategy has the highest average among all strategies. The use of a high Memory strategy is followed by a Metacognitive strategy. While the strategy most rarely used by Accounting students is Affective strategy. This Memory Strategy is used the most by students at the Intermediate level. Meanwhile, students at the beginner and advanced levels use Metacognitive strategies the most.

Memory strategy is a direct strategy that includes grouping techniques, using images, and making mental links or associations. This approach helps students to retrieve and store information (R. L. Oxford, 1990). According to R. L. Oxford (1990), Memory strategies, traditionally known as mnemonics, have been around since time immemorial. This strategy involves a strategy that connects words with some previously learned knowledge and the aim is to organize and consolidate. Memory sub-strategies (acronyms, groupings, and images)-which help learners store and retrieve information-are taught to examine their impact on short-term and long-term vocabulary retention. Memory strategy is used as a mnemonic by learners to make mental connections that allow new words to enter, settle, and be retrieved to communicate in long-term memory.

However, some researchers suggest that effective instruction requires a deeper level of processing new words. O'Malley & Chamot (1990) places special emphasis on those who are classed as metacognitive, asserting that "the learner without a metacognitive approach is essentially a learner without direction or opportunity to plan their learning, monitor their progress, or review their achievements and the direction of their learning in the future" (1990:8). According to O'Malley & Chamot (1990) and R. L. Oxford (1990), metacognitive strategies are more effective than memory strategies and repetition techniques such as parrots which require shallow processing. This shows that Accounting students, especially those who use the Memory strategy in learning English, must change their English learning strategy to make it more effective so as to obtain better results. Metacognitive strategies should be used more than Memory strategies. Metacognitive strategies are strategies that involve language learning through planning, organizing, monitoring and evaluation in which students are able to control their emotions and motivations regarding language learning (R. L. Oxford, 1990).

Thus, students seem to need to manage their own learning, which is the definition of metacognition. O'Malley & Chamot (1990) believe that metacognitive and cognitive strategies are often used together to support each other. Pintrich & Garcia (1994) believe that Metacognitive knowledge and high academic achievement cannot be separated from each other. Successful language learning depends on the high use of Metacognitive strategies because they enable learners to coordinate their own learning process (R. L. Oxford, 1990).

Because Metacognitive strategies guide students toward successful learning, they are important inputs in EFL learning environments such as the Accounting major.

However, Flavell (1979) says that the combined use of various strategies has a greater effect than using a single strategy. This research shows that students use the six strategies in their learning but with different levels of use. Students at the Beginner level mostly use Metacognitive strategies with a mean (average) score of 3.7450. The second used strategy is the Memory strategy with a Mean score of 3.6350. The third is Social strategy with a Mean score of 3.5475. The fourth used strategy is Cognitive strategy with a Mean score of 3.3457. The fifth is Affective strategy with a Mean score of 3.2867. Meanwhile, the strategy that was least used by beginner level students was the Compensation Strategy with a Mean score of 3.2750. This result show that the students in Beginner level use all six strategies with moderate to high use.

Students in the Intermediate level use Memory Strategy with the highest Mean (average) score of 3.7567. Metacognitive strategy is the second used strategy with a Mean score of 3.6400. The third is Social strategy with a Mean score of 3.5225. The fourth strategy is the Compensation strategy with a Mean score of 3.4450. The fifth is Cognitive strategy with a Mean score of 3.4129. While the least used strategy is Affective Strategy with a Mean score of 3.3767. This result show that the students in intermediate level use all six strategies with moderate to high use.

Students in the advanced level use Metacognitive Strategy the most with a mean (average) score of 3.8333. The second used strategy is Social strategy with a Mean score of 3.7500. The third is Cognitive Strategy with a Mean score of 3.4643. The fourth is Memory strategy with a Mean score of 3.3333. The fifth is Affective strategy with a Mean score of 3.1667. While the least used strategy is the Compensation Strategy with a Mean score of 3.1250. This statistical result show that the students in the Advanced level use all strategies in learning English with moderate to high use. This is in accordance with research from (Salahshour et al., 2013) which shows that students with high proficiency levels have a higher average score in the six strategy categories than students who have low proficiency levels. To be more precise, learners with higher abilities use all kinds of strategies more frequently than those with lower proficiency levels. In this research students who have a high level of proficiency also use metacognitive strategies the most.

According to R. Oxford & Nyikos (1989), learning strategies are operations used by learners to aid the acquisition, storage and retrieval of information. Outside of the language learning, research comparing expert to novices indicates that experts use more systematic and useful problem-solving and native-language reading comprehension strategies. A similar finding occurs with more successful language learners as compared to less successful one. Better language learners generally use strategies appropriate to their own stage of learning, personality, age, purpose for learning the language, and type of language. Furthermore, R. Oxford & Nyikos (1989) explain that good language learners use a variety of learning strategies, including cognitive strategies for associating new information with existing information in long term memory and for forming and revising internal mental models; metacognitive strategies for exercising “executive control” through planning, arranging, focusing and evaluating their own learning process; social strategies for interacting with others and managing discourse; affective strategies for directing feelings, motivations and attitudes relating to learning; and compensation strategies (such as guessing unknown meaning while listening and reading, or using circumlocution in speaking and writing) for overcoming

deficiencies in knowledge of the language. Therefore, accounting students need to use more strategies frequently to improve their English skills. The use of appropriate learning strategies enables students to take responsibility for their own learning by enhancing learner autonomy, independence, and self-direction (R. Oxford & Nyikos, 1989).

### Conclusion

From the discussion above, it can be concluded that the strategy most used by accounting students is the Memory strategy with the highest mean score of 3.70. The second used strategy is Metacognitive strategy with a Mean score of 3.67. The third is Social strategy with a Mean score of 3.53. The fourth is Cognitive strategy with a Mean score of 3.41. The fifth is Compensation strategy with a Mean score of 3.37. While, the least used strategy by participants in learning English was Affective strategy, with the lowest Mean score of 3.33. Most of accounting students' English skill level is in the Intermediate level. At this level, students mostly use Memory strategy. To increase the level of English skills of accounting students, they should start using more other strategies frequently.

### References

- Brown, H. D. (1980). *Principles and Practices of Language Learning and Teaching*. Prentice Hall.
- Dahmash, M. N. (2023). An Investigation of Language Learning Strategies Used by Female Saudi EFL College Students. *Arab World English Journal, February*, 1-51.
- Dornyei, Z. (2007). *Research Methods in Applied Linguistics: Quantitative, Qualitative, and Mixed Methodologies*. Oxford University Press.
- Flavell, J. H. (1979). John H. Flavell, Metacognition and Cognitive Monitoring: A New Area of Cognitive-Developmental Inquiry. *American Psychologist, 34*(10), 906-911.
- Gall, M. D., Gall, J. P., & Borg, W. R. (2007). *Educational research: An introduction*. (7th editio). Pearson Education, Inc.
- Gravetter, F. J., & Forzano, L.-A. B. (2009). *Research Methods for the Behavioral Sciences* (3rd ed.). Wadsworth Cengage Learning.
- Masitoh, S., Arifa, Z., Ifawati, N. I., & Sholihah, D. N. (2023). *Language Learning Strategies and the Importance of Cultural Awareness in Indonesian Second Language Learners. 14*(2), 436-445.
- O'Malley, J. M., & Chamot, A. U. (1990). *Learning Strategies in Second Language Acquisition*. Cambridge University Press.
- Oxford, R. L. (1990). *Language Learning Strategies: What Every Teacher Should Know*. Newbury House Publishers.
- Oxford, R. L., & Gkonou, C. (2018). Interwoven: Culture, language, and learning strategies. *Studies in Second Language Learning and Teaching, 8*(2 Special Issue), 403-426.
- Oxford, R., & Nyikos, M. (1989). Variables affecting choice of language Learning. *The Modern Language Journal, 73*(3), 291-300.

- Pintrich, P., & Garcia, T. (1994). Student goal orientation and self-regulation in the college classroom :Knowledge, strategies, and motivation. *Student Motivation, Cognition, and Learning, September*, 113-133.
- Salahshour, F., Sharifi, M., & Salahshour, N. (2013). The Relationship between Language Learning Strategy Use, Language Proficiency Level and Learner Gender. *Procedia - Social and Behavioral Sciences*, 70(1957), 634-643.
- Taheri, H., Sadighi, F., Bagheri, M. S., & Bavali, M. (2020). Investigating the relationship between Iranian EFL learners' use of language learning strategies and foreign language skills achievement. *Cogent Arts and Humanities*, 7(1).
- Wenden, A. (1987). Conceptual Background and Utility. In A. Wenden & J. Rubin (Eds.), *Learner strategies in Language Learning*, 3-13. Prentice-Hall International.
- Widharyanto, B., & Binawan, H. (2020). Learning style and language learning strategies of students from various ethnics in Indonesia. *Cakrawala Pendidikan*, 39(2).

## **Error Analysis of Automatic Machine Translation on @Ajikdewa\_43 Instagram Caption Posts**

**I Gede Arista Pramana Putra<sup>1</sup>, I Gusti Ayu Mahatma Agung<sup>2</sup>**  
gdaris04@gmail.com<sup>1</sup>, ayu.mahatma@unmas.ac.id<sup>2</sup>

Universitas Mahasaraswati Denpasar

### **Abstract**

Instagram, one of the most popular social media platforms, is widely used by Indonesian people to connect and communicate with each other worldwide. The impact of Instagram influenced many economic sectors, such as marketing, creative industry, and personal branding. Therefore, social media is utilized through content production to gain additional income and extend engagement. One of the most commonly known Indonesian Instagram accounts is AjikDewa\_43, which focuses on Balinese entertainment and non-entertainment news. Most of the posts are wrapped with general Balinese humor content supported by entertaining captions. However, due to systematic error, the automatic translation feature cannot correctly render the text into the target language of certain users. Therefore, this research aims to identify, categorize, and evaluate errors of automatic machine translation on Instagram caption posts with a case study of @Ajikdewa\_43 media platform. Qualitative method with descriptive analytic approach was used to analyze the data. The data were obtained from 10 selected posts with short or long captions. Koponen's theory of error category was applied in this study to describe the translation quality of Instagram captions. The result showed significant errors of the machine translation in identifying slang and local language as well as the contextual and grammatical meaning of the language. Several identified translation errors linked with 4 basic translation concepts were found, namely Omitted Concept (10%), Untranslated Concept (40%), Mistranslated Concept (40%), and Substituted Concept (10%).

**Keywords:** Instagram, machine translation, translation error

### **Introduction**

Instagram is widely known as a social media platform that connects worldwide users through content production such as video reels, original posts, and stories. The usage of Instagram in modern times has various needs. The most relevant activities nowadays are promoting digital marketing campaigns or entertainment purposes. People can upload content to its service and share it with their followers or a select group of friends (Anisah et al., 2021; Ting et al., 2015). According to Monthly Active Users (MAU), alongside other media platforms such as Facebook, YouTube, and WhatsApp, Instagram holds more than 2 billion active users worldwide (Rizaty, 2022). One of the countries that has a high number of active accounts is Indonesia, with over 100 million users.

The use of Instagram has drawn significant attention from researchers, leading them to conduct investigations related to this particular social media site. Astuti et al. (2020) examine a study of impulse buying by Instagram users in Indonesia and show indications that lead younger citizens to do online shopping. Three factors that support this habit are hedonic shopping motives, online advertisement content, and electronic word of mouth (E-WOM), commonly known as speech craft mastery. In terms of social media marketing, Instagram enables the success of activating business campaigns by allowing marketers to reach a broader

range of customers domestically and internationally. The tools provided by Instagram facilitate them in building relationships between businesses through online interactions (Leung et al., 2022). In addition, another research conducted by Darmaningrat et al. (2020) studied how Indonesian Instagram usage outside business purposes is viewed from privacy concerns among college students. They trust Instagram's reputation and the ease of using the platform while ignoring the risk of information misuse by using Instagram and instead continue socializing through available content.

In summary, both research regarding media policy and marketing communication informed us that most Indonesians use Instagram for online shopping through content production from one of the users, regardless of the information provided inside. This might raise awareness for Indonesian netizens that every user or account has to improvise their content production and segment their audience in order to appeal to the target market properly (Natasha et al., 2023). There are many active social platforms that aim for a specific audience to consume the posted content. Some of them are based on language and demography. One of the most entertaining media that shows common information and entertainment concerning Indonesia is AjikDewa\_43.

The mentioned Instagram account provides humorous content, informational posts, and endorsements specifically for Balinese Instagram users because the post captions are primarily written in Balinese. However, other users cannot experience the communication originating from the account by only using one particular language. A similar Instagram account to AjikDewa\_43, namely LawakBaline produces similar content, but they generally use Indonesian language in order to broaden the audience segmentation. An example of a case study of Folkative Instagram account by Adawiyah et al. (2023) shows several successful translations from English as the source language to Indonesian as the target language. Consequently, when they utilize the machine translation feature, it successfully renders the whole caption in one piece. Therefore, the machine translation allows them to understand the source language used in the caption.

In order to acknowledge the unfamiliar language, Instagram has a feature that automatically translates the source language of the caption to the target language of the general users. However, there are many mismatches and errors, such as unregistered and unsuccessful renders, due to the poor quality of machine translation. This occurs due to the fact that Instagram only provides general language and does not have a specific language (Nadilla & Lubis, 2023; Swadeshi & Sutrisno, 2021). Furthermore, translation machine on Instagram does not properly choose the best translation technique for certain part of the text, but rather generates a common word or sentence (Antika, 2022; Meilasari, 2019; Putri & Setiajid, 2021). This happens because of the random analysis done by translation machine that does not clearly analyze what is being translated. Another research conducted by Kendenan et al. (2023) explains that every Indonesian traditional language, such as Javanese language, has different characteristics based on the politeness level of the language. Consequently, the translation machine could not convert small details of linguistic patterns from a certain language. Therefore, to identify several translation mismatches, this research is conducted to identify several translation errors in the AjikDewa\_43 Instagram account, focusing on 10 post captions as the main data.

### **Theory and Method**

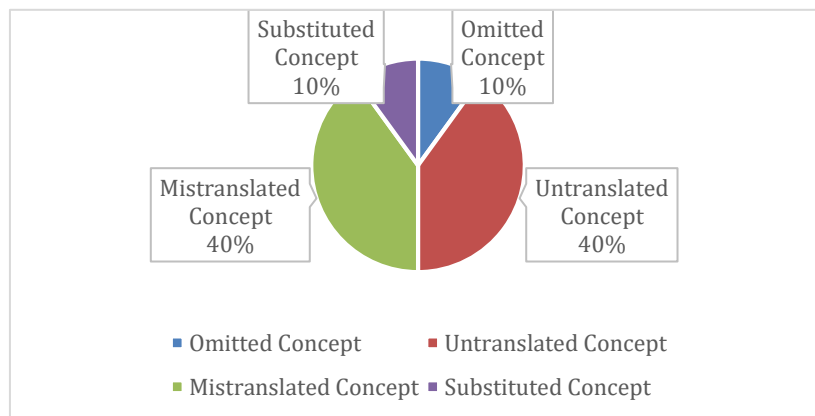
This research used qualitative method with descriptive analytic approach. According to Faruk (2012), qualitative method is applied to describe the data contributed to the research and to obtain descriptive results. The primary data of this study was collected from AjikDewa\_43 Instagram account. There were four steps in collecting the data, namely selecting 10 posts on AjikDewa\_43 Instagram account that use Indonesian or Balinese language, translating the

caption using the “see translation” feature underneath the comment section to reveal the automated translation result, identifying the translation error, and categorizing them based on translation error category. The sentences written in captions were classified and analyzed, followed by interpreting the data and describing existing errors in the translation. To analyze the data, this study employed error categorization theory proposed by Koponen (2010) which led to the forming of reclassification of the relevant cases, namely:

1. Omitted concept: A certain word or sentence in ST is not described clearly in the TT text.
2. Added concept: ST text provides additional words or sentences when rendered into TT.
3. Untranslated concept: ST text has the same words in TT.
4. Mistranslated concept: ST text is translated incorrectly into TT.
5. Substituted concept: TT text represents an equivalent translation as a replacement due to the context.
6. Explicated concept: TT text explains direct or detailed information of ST.

### Findings and Discussion

The translation tool provided by Instagram helps general users understand the captions in different languages. It can convert the source language of the caption into the language that is installed on the mobile device. When people open the application, the translation tool is already set automatically according to the general setting of the device. This research identified four types of machine translation errors on the captions of AjikDewa\_43 Instagram account, namely omitted concept, untranslated concept, mistranslated concept, and substituted concept. The result of the analysis is shown in diagram 1 and a detailed discussion follows.



**Diagram 1.** Translation Error Analysis Result of AjikDewa\_43 Instagram Account

#### 1. Omitted Concept

Translation in omission usually pinpoints a missing source of words or a text. Examples of the mentioned concept can be viewed in table 1 below:



**Table 1.** Translation of Data 1

Source Text (ST)	Target Text (TT)
<p><i>“Penarikan pusaka di tempat angker dan dapat sandal dari @swallowfootwear colab @officialboncabe” Wah ni yang bagus dan cocok buat explore mentemen. Yuk buruan pesen.”</i></p>	<p><b>“Haunted trails</b> and get sandals from @officialboncabe colab @swallowfootwear Wow this is good and suitable for explore mentemen. Let’s order now.”</p>

The translation in data 1 states an endorsement of flip flops by using horror theme content. The problem of the translation can be identified from the missing part of the phrase “*Penarikan pusaka di tempat angker*”. The machine translated it into “Haunted trails” only without translating “*penarikan pusaka*” into English. To correct the translation, the caption should be written as: “Inheritance withdrawal in a horror place and get flip flops from @officialboncabe in collaboration with @swallowfootwear. It is good and suitable for exploring, guys. Order it now.

## 2. Untranslated Concept

This process usually finds an untranslated word or sentence from the source language used in the target language. There are four data that can be elaborated according to the concept, which can be found in data 2 to 6.

**Table 2.** Translation of Data 2

Source Text (ST)	Target Text (TT)
<p><i>“Liu ade berita viral di Bali ternyata e. Patuh viralne care @cornerhouse_vape Di sana menerima jasa reparasi/service vape ya ton. Termurah dan terlengkap di Badung. Pokokne de ragu jak @cornerhouse_vape @cornerhouse_vape”</i></p>	<p><b>“Liu ade</b> viral news in Bali <b>apparently e. Follow the viral care</b> @cornerhouse_vape There accepting repair/vape service <b>ya ton.</b> The cheapest and most complete in Badung. <b>Of course they are raguing</b> @cornerhouse_vape @cornerhouse_vape”</p>

Data 2 describes Balinese as the source language, translated to English as the target language. However, many Balinese terms from the source language are not translated and remain the same in the target language due to the fact that Instagram cannot convert a local language, such as Balinese, into English. This happens because Instagram automatically reads the language setting in the user’s device and the media does not provide a particular local language as one of the language options. Therefore, the translation resulted in an untranslated concept of texts or words as follows:

- “*Liu ade,*” in Balinese language means “*ada banyak*” in Indonesian language. Therefore, the correct English translation should be “There are many”.
- “*Ternyata e,*” the alphabet “e” in Balinese language is mostly used as an agreeing expression. The correct translation is erasing the “e” alphabet and keep the “apparently” word in the target text.
- “*Patuh viralne care,*” means “*sama seperti viralnya*”. It’s a complex Balinese sentence that should be written in English as “as viral as...”.

- d) “*Pokokne de ragu jak,*” means “*Pokoknya jangan ragu*”. The best English translation of this sentence is “At any rate, do not hesitate.”
- e) “*Ya ton*” is an additional expression used to ensure people that means “*ya, guys*”. The English translation is best written only with “*guys*” and erase the “*ya*”.

Based on the findings of the untranslated concept, the translation of the caption should be: “There are many viral news in Bali apparently. It’s as viral as the @cornerhouse\_vape. It accepts vape service for you guys, the cheapest and most complete in Badung city. At any rate, do not hesitate to visit @cornerhouse\_vape @cornerhouse\_vape”.

**Table 3.** Translation of Data 3

Source Text (ST)	Target Text (TT)
“Jaman corona, sekarang punya usaha, sebaiknya punya <b>QRIS BRI</b> buat alat pembayaran. Tanpa bersentuhan langsung dengan nasabah. Syarat mudah: <b>FOTO KTP, FOTO BUKU TABUNGAN BRI, DAN FOTO OLINE SHOP IG, NO WA.</b> ”	“In the corona era, now having a business, it’s better to have <b>QRIS BRI</b> as payment tool. Without direct contact with the customer. The terms are simple: <b>FOTO KTP, PICTURES OF BRI SAVINGS BOOK AND PHOTOS ONLINE SHOP IG, NO WA.</b> ”

The caption in data 3 shows information about having a payment method using a barcode scanner in order to shorten direct contact with customers, especially in the pandemic era. The information from the source language is correctly written, but when it is translated into the target language, there are untranslated terms such as “FOTO KTP”, “QRIS BRI”, and “NO WA”. This is caused by the machine translation’s inability to generate the equivalent terms of the source language contextually and grammatically. Therefore, the best translation for the caption is: “In the pandemic era, QRIS BRI is mandatory in running a business as an alternative payment tool to reduce direct contact with customers. The terms are simple: ID CARD, PHOTO OF BRI SAVING ACCOUNT BOOK, PHOTO OF ONLINE SHOP ON IG, WHATSAPP NUMBER”.

**Table 4.** Translation of Data 4

Source Text (ST)	Target Text (TT)
“ <i>Ternyata lemah jantung cang nok. Buat semeton, ajik bakal live setiap hari di halaman fb kayak dulu lg ya. Biar kembali lagi halaman fb seperti sediakala. Nb: males main ig, baperan, dikit dikit main hapus.</i> ”	“Evidently my heart is weak. For <b>semeton</b> , ajik will live every day on fb page like before again ya. Let’s come back to the fb page as it is. Nb: lazy to play IG, <b>baperan</b> , will delete it in a bit.”

Translation in data 4 uses an informal style of communication according to the caption. Unfortunately, it shows several untranslated concepts in rendering the source language into the target language. For example, the source terms “*semeton*” and “*baperan*” are not translated into the target language. It remained the same in the target text. The word “*semeton*” is a Balinese word that means “relatives” while “*baperan*” is an Indonesian word that means “too sensitive”. To correct the whole translation accordingly, the caption should be written as: “It turned out my heart is really weak, man. For you guys, Ajik will be live every day on the Facebook page as before to reestablish the page like it was. NB: Too lazy to play IG, too sensitive, and sometimes likes to erase posts.”

**Table 5.** Translation of Data 5

Source Text (ST)	Target Text (TT)
<p>“Tempat nongkrong murah meriah di jalan raya Ubud ne woi di @simplysocial.bali. Buat yg gak punya uang dan pengen banyak gaya, rekomen baged ni tempatnya. <b>Jeg murah meriah.</b>”</p>	<p>“Cheap hangout spot on Ubud highway Di @simplysocial.bali. For those who don’t have money and want to have a lot of style, this is the place to recommend. <b>Jeg murah meriah.</b>”</p>

Data 5 shows another example of an untranslated concept. The expression “*jeg murah meriah*” means “it is cheap at any rate”. The Balinese word “*jeg*” is used to emphasize the meaning. However, it is not translated into the target language since Instagram machine translation does not recognize the local term. Therefore, the term remains untranslated in the target text. The suggested translation of the source caption is “A cheap hangout spot on Ubud Highway in @simplysocial.bali. For those who don’t have a lot of money and want to be a little showy. This place is very recommended for you who seek cheap menu”.

### 3. Mistranslated Concept

The translation process unsuccessfully renders the source language into the target language. Examples of mistranslated concepts can be seen in data 6 to data 9.

**Table 6.** Translation of Data 6

Source Text (ST)	Target Text (TT)
<p>“Toleransi itu penting, jangan bicara menghargai kalau anda sendiri tidak bisa menghargai kami, kalian cuma oknum yang mencoreng nama orang <b>orang Jawa/Muslim yang tinggal di Bali akhirnya jadi rusak cuma gara gara salah satu oknum seperti kalian. Kita sudah rukun di Bali. Tolong jangan dirusak. Salam toleransi.</b>”</p>	<p>“Tolerance is important. Don’t talk about respecting if you yourself can’t respect us, you are just oknum who spread the name of <b>Javanian/Muslim</b> who live in Bali finally become broken just because of one oknum like you. We already <b>gathered</b> in Bali. Please do not break it. <b>Hello tolerance.</b>”</p>

In data 6, the translated text shows several errors in rendering the source language into the target language even though the source caption uses Indonesian as the general language. An example of mistranslated concept can be seen in the translation of the term “*Orang Jawa*” into “Javanian” instead of “Javanese”. Furthermore, the source terms “*rukun*” and “*salam toleransi*” are translated into “gathered” and “Hello tolerance”, which are grammatically and semantically inaccurate. The translation for the two terms should be “live in harmony” and “Keep our tolerance”. The complete suggested translation for the source caption in data 6 is “Tolerance is important, do not talk about self-respect if you can’t respect us. You are just an individual who gives Javanese/Muslim citizens of Bali a bad name, which ended up being defective because of an individual like you. We already live in harmony here and don’t destroy it. Keep our tolerance.”

**Table 7.** Translation of Data 7

Source Text (ST)	Target Text (TT)
<p>“<i>Apa cuma <b>ajik</b> yang gak tau siapa sebenarnya mereka ini? Padahal dulu waktu masih SD suka sekali denger lagunya. Jalan melali ke hotel Nusa Dua. Kalau udah besar kira kira mereka masih <b>melali</b> ke hotel Nusa Dua gak?</i>”</p>	<p>“Is it only <b>dogs</b> who don’t know who these people are? Even though in the past when I was still <i>SD</i> I really liked to listen to the song. Walking to Nusa Dua Hotel. If they have grown up, do you think they still <b>forget</b> to go to hotel Nusa Dua?”</p>

In data 7, an example of a mistranslated concept is spotted in the translation of the word “*Ajik*” into “dogs” in the quote: “*Apa cuma ajik yang gak tau...*” to “Is it only dogs who don’t know...”. The word “*Ajik*” is a Balinese address term for fathers descended from the *Brahmin caste (Ida Bagus)* or *Ksatrya (Cokorda, Anak Agung, Gusti)*. However, the Instagram machine translation mistranslates it into “dogs,” which is highly irrelevant to the context. Another example of a mistranslated concept can be seen in the translation of the Balinese word “*melali*” into “forget”. The word “*melali*” means “strolling around”. Therefore, translating it into “forget” can be categorized as a mistranslated concept. The suggested translation for this caption is: “Is it only me who really doesn’t know they are? I used to listen to their songs when I was still an elementary student. They stroll around Nusa Dua Hotel. When they have grown up, do you think they still play in the hotel?”

**Table 8.** Translation of Data 8

Source Text (ST)	Target Text (TT)
<p>“<i>Yuk ton <b>daerah Penarungan</b> dan lain sebagainya. Gaskan laundry di @ars_kopsafurmlaundry di sana laundry murah, terpercaya, cepat malas cang debat. Pokokne gaskan. Bisa paket expres 3 jam jadi.</i>”</p>	<p>“Yuk ton <b>fighting area</b> and so on. Apply laundry at @ars_kosparfumlaundry the laundry there is cheap, trusted, too lazy to debate. Anyway, just give it up. Can express package for 3 hours.”</p>

Data 8 shows a mistranslated concept from the source language into the target language. The main focus of this particular translation is “*daerah Penarungan*”. The sentence stated a specific location in one of Bali territories, but the machine translation incorrectly translated it into “fighting area”. The correct translation should be “Penarungan area”. To conclude the whole translation, the clearer rendering of translation is: “For those who live in Penarungan area and its surroundings, come visit laundry in @ars\_kopsafurmlaundry. It is cheap, trusted, and I don’t have to tell you more. Just visit the place in any way, and you can order a 3-hour laundry express.”

**Table 9.** Translation of Data 9

Source Text (ST)	Target Text (TT)
“ <i>Sinchan nyari bakalan bonsai. Daripada kalian nyari mending beli di @nanoebonsaitaman Segala jenis bonsai ade ditu.</i> ”	“Sinchan is looking for a <b>bonsai garden</b> . Instead of you looking for it better buy it in @nanoebonsaitaman. All kinds of bonsai are there.”

The caption in data 9 shows an endorsement of one of the florists in Bali. The main focus is on the phrase “*bakalan bonsai*,” which is translated into “bonsai garden”. The phrase “*bakalan bonsai*” can be translated as “potential bonsai” or “bonsai material” in English. This refers to plants that have the potential to be made into bonsai after undergoing a special care and pruning process. Therefore, translating “*bakalan bonsai*” into “bonsai garden” is inaccurate and can be categorized as a mistranslated concept. In order to evaluate the translation, the best result in rewriting the caption is: “Sinchan is searching for a bonsai plant. Instead of looking elsewhere, you better buy one in @nanoebonsaitaman. It sells all kinds of bonsai plants.

#### 4. Substituted Concept

The concept or the meaning of the translated word is changed but ineligible. An example of a substituted concept can be seen in table 10 below:

**Table 10.** Translation of Data 10

Source Text (ST)	Target Text (TT)
“ <i>Alasan 17 pintu masuk Pantai Kuta ditutup.</i> ”	“The reason 17 entrance to the city beach is closed.”

The short caption as shown in data10 shows a humoric context of the content, but the translation result is not accurate even though the written text is short. The phrase “*Pantai Kuta*” is substituted by “the city beach”. It shows an ineligible word replacement from the source language because “*Pantai Kuta*” should be translated into “Kuta Beach”. The suggested translation for the caption is “The reason why the 17 entrances to Kuta Beach are closed.”

---

## Conclusion

The result of the analysis shows that there are several errors found in the translation result of the Instagram translation machine in rendering Ajikdewa\_43 captions. The errors found were omitted concept, untranslated concept, mistranslated concept, and substituted concept. Problems in Instagram translation machine occur because of the random analysis, it causes many mistranslations of the contextual meaning of the texts or the captions. The data analysis shows how Instagram translation machine fails to translate Indonesian and Balinese terms such as “*semeton*”, “*melali*”, and “*baperan*”. Those common words can be translated correctly if the machine translation facilitates more local languages. Therefore, it can be concluded that the translation feature on Instagram captions is considered an additional facility to help users understand foreign languages. However, the machine still needs improvements in order to produce more accurate translations.

## References

- Adawiyah, A. R., Baharuddin, B., Wardana, L. A., & Farmasari, S. (2023). Comparing Post-Editing Translations by Google NMT and Yandex NMT. *Teknosastik: Jurnal Bahasa dan Sastra*, 21(1), 23-34.
- Anisah, N., Sartika, M., & Kurniawan, H. (2021). Penggunaan Media Sosial Instagram dalam Meningkatkan Literasi Kesehatan Pada Mahasiswa. *Jurnal Peurawi: Media Kajian Komunikasi Islam*, 4(2), 94-107.
- Antika, R. (2022). Translation Shifts and Equivalence Strategy Produced By Instagram Machine Translation. *JIPIS*, 31(1), 63-73.
- Astuti, S. R. T., Khasanah, I., & Yoestini, Y. (2020). Study of impulse buying on Instagram users in Indonesia. *Diponegoro International Journal of Business*, 3(1), 47-54.
- Darmaningrat, E. W. T., Astuti, H. M., & Alfi, F. (2020). Information Privacy Concerns Among Instagram Users: The Case of Indonesian College Students. *Journal of Information Systems Engineering and Business Intelligence*, 6(2), 159-168.
- Faruk. (2012). *Metode Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Kendenan, E. S., Kristen, U., & Wacana, S. (2023). An Analysis of Politeness Strategy Used by The Actors of Johnny English Film and Its Translation. *Teknosastik: Jurnal Bahasa dan Sastra*, 21(2), 102-109.
- Koponen, M. (2010). Assessing Machine Translation Quality with Error Analysis. *Electronic Proceedings of the VIII KäTu Symposium on Translation and Interpreting Studies*, 4, 1-12.
- Leung, F. F., Gu, F. F., Li, Y., Zhang, J. Z., & Palmatier, R. W. (2022). Influencer Marketing Effectiveness. *Journal of Marketing*, 86(6), 93-115.
- Meilasari, P. (2019). Instagram Translation Machine: How Problematic Is It? *Widya Warta*, 1(1), 124-133.
- Nadilla, R., & Lubis, S. (2023). Lexical Errors Made by Instagram Machine Translation in Translating the Account of “CNN Indonesia” News Article. *LingPoet: Journal of Linguistics and Literary Research*, 4(1), 30-45.
- Natasha, J., Angelia, C. R., & Susilo, D. (2023). Social Media Marketing Strategy in Increasing Customer Engagement of Taman Safari Indonesia Bogor (Case Study on Instagram

@Taman\_Safari). *Indonesian Journal of Business Analytics*, 3(2), 351-408.

- Putri, A. T., & Setiajid, H. H. (2021). Instagram Translate and Human Translation in the English Captions of Jokowi's Account: An Analysis of Koponen's Error Category. *4th English Language and Literature International Conference (ELLiC) Proceedings*, 4, 432-436.
- Rizaty, M. (2022). *Pengguna Instagram Indonesia Terbesar Keempat Di Dunia*. DataIndonesia.Id. <https://dataindonesia.id/digital/detail/pengguna-instagram-indonesia-terbesar-keempat-di-dunia>
- Swadeshi, A. W., & Sutrisno, A. (2021). Lexical Error Analysis of Indonesian-English Translation of Texts in Dewantara Kirti Griya Museum. *Lexicon*, 8(2), 105-114.
- Ting, H., Ming, W. W. P., De Run, E. C., & Choo, S. L. Y. (2015). Beliefs about the Use of Instagram: An Exploratory Study. *International Journal of Business and Innovation*, 2(2), 15-31.

## Teacher and Student Talk in Virtual Classroom Interaction in Linguistics Lectures

Nopita Sari<sup>1</sup>, Akhyar Rido<sup>2</sup>

msnopita@gmail.com<sup>1</sup>, akhyar\_rido@teknokrat.ac.id<sup>2</sup>

Universitas Teknokrat Indonesia

### Abstract

In classroom interaction, university teacher or lecturer is required to be a facilitator to lead discussion. The university teacher or lecturer must transfer knowledge and ensure that the learning process is active and the material being taught is well received. Students must also take a role in the interactions in the classroom which are intended to foster confidence and understanding in the learning process. The objective of this research is to find out what type of teacher talk and student talk that occurred during virtual linguistics lectures interaction. In this research, the researcher used Foreign Language Interaction (FLINT) as the conceptual framework. Meanwhile, this research was conducted qualitatively. Data were collected through video-recoding of two virtual linguistics lectures in a university in Indonesia. Data were analyzed using Miles and Huberman (1994) which included data reduction, data display and drawing conclusion. The findings revealed that teacher and student talk were found during the two lectures with teacher talk which was more dominant than student talk. Teacher talk consisted of some categories, including giving information, giving directions, praise and encouragement, asking question, correct without rejection, criticizes students' behavior and uses the idea of the student. Meanwhile, student talk comprised student response initiate and student response specific. In conclusion, teacher dominates the interaction in virtual classroom and has an important role in leading the class and directing students to actively interact.

**Keywords:** Interaction, Linguistics Lectures, Virtual Classroom, Student Talk, Teacher Talk.

### Introduction

Lestari (2018) stated in classroom interaction, university teacher or lecturer should create communication with their students either in oral or written forms. Previously, this learning process was carried out face-to-face in class so that the interaction between teachers and students became direct interaction. Sari et al. (2021) stated that in doing online learning, learners initially receive socialization by a course facilitator to obtain course information and establish connections among teachers and other peers, learning culture, social, and learning contexts. They also get instructions on how to finish their online activities from teachers. After that, they begin their online learning process by activating knowledge by reading e-materials such as e-books, articles, PowerPoint slides, or watching lecture videos that are provided by teachers. Furthermore, they continue to absorb knowledge by synthesizing, analyzing, and sharing information.

However, university lectures have become more challenging due to the COVID-19 pandemic in which learning activities are limited and face to face is prohibited. Digitalization in the education sector has been massive, especially since the outbreak of the Covid-19 pandemic, which has made the digital genre becomes a new norm in academic discourse in higher education institutions (Rido et al., 2023). The use of technology in education field has paved the way for higher education institution to innovate shape their modern media in a language teaching and learning (Sari et al., 2019). Therefore, using technology most of all classes are transferred to virtual classes or synchronous online learning that enable video-based



interaction in real time (Tyrväinen et al., 2021). Virtual learning refers to the learning process that occurs in virtual classrooms that are in cyberspace via the internet network. The growth development of technology has embraced valuable parts of language learning at all education levels to improve the quality of teaching and learning processes and make learners independent (Lestari et al., 2020). This difference causes the interaction between university linguistics teachers to students or students to students to be limited. Learning via virtual classroom of course gives different effects in the learning process which has an impact on different types of interactions that occur in university linguistics teachers and students since the interaction process in the classroom will also different, this can cause a little misunderstanding especially in the linguistics class where learning materials require direct interaction between university linguistics teachers and students so that the understanding obtained by students is better, for example phonetic learning requires direct practice between students and university linguistics teachers because it is a linguistic class on the pronunciation of a word, but because almost all classes are switched to virtual. The types of interactions that occur in the classroom are also different. The writer chose linguistic classes because linguistics is the study of language which plays an important role in learning language especially English itself. Linguistics is needed in English language teaching context because it will provide components and structure language to students (Gultom, 2015). Based on the background above, therefore with Foreign Language Interaction (FLINT) thus, this research was analyzed interaction in virtual linguistics lectures in a university in Indonesia focusing on teacher and student talks.

### **Theory and Method**

This research focusing on teacher talk and student talk from foreign language interaction (FLINT). This research used a qualitative as an approach to research and focused on providing the description of phenomena that occurs naturally without any manipulation from the researcher.

The data sources were two video recordings of virtual linguistics lectures in a university in Indonesia. The lectures were selected based on the criteria such as having synchronous virtual classroom through video-conferencing technological tools and used English as the medium of interaction. The two virtual linguistics lectures, lecture 1 and lecture 2 took place in Phonetics and Phonology class also in Introduction to Linguistics class that were both taught by Mr. Gio. In this research, the data were collected through video recordings. Video-recording was considered the most suitable instrument since it recorded all aspects of interaction, including university linguistics teachers and students' utterances, facial expression, and body movements (Rido et al., 2019). Video recording already collected during virtual classroom lectures (synchronous) with duration approximately 60 minutes. After that, the writer has transcribed the video by looking for several aspects that contain the category of teacher talk and student talk in foreign language interaction (FLINT). In this case the virtual classroom interaction was observed by video recording on synchronous classroom.

In analyzing the data, after recording the virtual learning process, the writer has transcribed the video into a script, which has been analyzed which interactions that describe the points of teacher talk and student talk in FLINT. The data of this study has been analyzed used three steps Miles and Huberman (1994) that are data reduction, data reduction means summarizing and choosing the main thing. Then data display, after reduction, the reduced data will be displayed more concretely. The third step is conclusion drawing /verification, in this step the writer could select the interaction in virtual classroom that describes teacher talk or student talk.

## Findings and Discussion

### *Interaction in Virtual Linguistics Lecture 1*

This data was taken from English Phonetic and Phonology class where university linguistics teacher here named Mr. Gio delivered the material for approximately 60 minutes.

### *Teacher Talk*

In FLINT, teacher talk can be categorized as direct influence and indirect influence. Direct influence is when the university linguistics teacher or teacher gives direct information or motivation whereas indirect influence is when the university linguistics teacher indirectly praises or motivate the student to be more active or confidence. Based on the data samples the writer concluded the two categories of teacher talk from virtual linguistic lecture 1 as below.

### *Direct Influence*

There are some results of teacher talk, direct influence found in virtual linguistics lecture 1 as follows.

#### Giving Information

Giving information is a type of interaction in teacher talk that most frequently found in this data sample. Giving information here refers to the teacher's active role in providing explanations, delivering material or providing information about lessons directly.

“Okay, now I have already given you the link in the chatbox, this is the link of IPECA.com, so here is the link of website for yourself study. Later you can learn is not only about the consonant but also about the sound. You can exactly see how is sound so you can learn that the sound recognition will not be split to other sound recognition. *Jadi gak bakal ketukar nantinya* (So it won't switch). Right continue, now we are going to discuss about manner of articulations. Let us see manner of articulation means that it is another segment plosive, *kemarin plosive ketika di taruh di paling depan itu voiceless yang tipis kalau bunyi yang di belakang itu voice artinya lebih tebal*. (Yesterday plosive when it placed at the very front it was thin voiceless if the sound is in the back the voice means thicker). Second one we learn about places of articulations and the third one was going to talk about manner of articulation.” (L1-Data Sample1)

From data sample 1 it can be seen that the teacher here is presenting material about articulation. Therefore, this data sample 1 can be identified as giving information.

“Number one is plosive. Plosive means that there is a tiny explosion occurs. *Plosive itu jadi bunyi beh, keh jadi kan ada udara yang keluar sedikit jadi* (The plosive sounds beh, keh so there's a little air coming out) beh and keh. So this is the aspirated one and also the unaspirated one. *Jadi kalau beh biasanya lebih besar, keh itu lebih tipis* (So if the beh is usually bigger, the keh is thinner)” (L1-Data Sample 2)

In this data sample 2 it can be identified that the university linguistics teacher was starting to transfer the knowledge to students by giving them information or detail about certain material therefore it can be identified as teacher talk giving information. Giving information in teacher talk is related to the teacher's role as the one who provides instruction,

tell the facts, giving personal opinion or thoughts, lecturing and informing students of their errors in response without making judgments. (Sani, 2022)

### Giving Direction

Giving direction is also a type of interaction in teacher talk that is most often found in the data sample that the writer has collected. Giving direction here relates to the teacher's role in managing the class and directing students so that the learning process can run actively and run smoothly. It can be found in several data samples below.

“Okay welcome back to the session of English Phonetic and Phonology today we are going to have the third session of English Phonetic and Phonology. Eleven students have joined us here, but I believe later it would be on the way with other students come in, and one student also is in the same frame like we have Paula and Adele and then also Aulia and please rewrite the name so I can know who is with you right now.” (L1-Data Sample 4)

The data sample 4 above shows that the university linguistics teacher welcomed the students and gave directions to students to rewrite their name, this interaction can be identified as giving direction. Giving direction in teacher talk is related on university linguistics teacher's role when instructing or ordering students to do something, this type of teacher talk is usually dealing with assistance the students in the classroom.

“Okay I give you one minute and then Eva Agustina labio dentals sound, Ketut Safitri dental sound and then Paula and Adel you have alveolar sound and then Syifa you have post alveolar sound then Putri you have palateral sound and Aulia you have not got right? Aulia you have velar sound.” (L1-Data Sample 5)

From the data sample 5 it can be seen that the university linguistics teacher were given command or directions to each student about what they are going to explain in these virtual lectures and assist some students specifically about what they are going to present, therefore it can be categorized as teacher talk, giving directions as giving directions is related to teacher's role while in this case university linguistics teacher, when giving instruction or assist students in the learning process.

### Correct Without Rejection

Correct without rejection is when the teacher tries to correct students' mistakes without judging them. This can be done by asking them to find the right answer by giving examples, etc. This type can be found in data sample as follows.

“Dental, okay dental is look at the example again, your dental sound, next. After this I come back to you *ya* (yes) with the correct answer.” (L1-Data Sample 8)

From the data sample 8 above it can be indicated that the student's answer on certain question was wrong, therefore the university linguistics teacher here gave the student a chance to correct the answer. University linguistics teacher here also asks student to check on their work again in order to have a correct answer. In teacher talk direct influence this type of interaction can be identified as correct without rejection where the university linguistics teacher here corrected students' wrong answer by gave them a chance to find the correct answer to a certain question.

“*Bunyinya saja* (the sound only) not with the example” (L1-Data Sample 9)

From the data sample 9 it can be identified that the university linguistics teacher leads the student to answer the exact question not more, rather than directly said that the student’s answer was wrong the university linguistics teacher here was assisted the student to correct their answer as requested, therefore it can be categorized as type of correct without rejection. Correct without rejection is also means that the course facilitator or in this data university linguistics teacher is not allowed to reject students’ answers and said the answer was wrong directly therefore the university linguistics teacher must encourage students and direct students to find the correct answer.

#### Criticizes Students’ Behaviour

Criticize student behavior is when the teacher criticizes student behavior or reminds them of some behavior that can disturb other students or the learning process. This type can be found from the data sample below.

“Okay, if you are two that please your turn off the other microphone first.” (L1-Data Sample 10)

From this data sample 10 it can be interpreted that another student eventually talking while another one tries to explained something, the university linguistics teacher here threw critic toward the noisy student and asked them to turn off the microphone. This students’ behavior can disturb the person that was currently speaking, therefore it can be categorized as criticize student behavior where the university linguistics teacher needed to critics or remain students about certain behaviors that might cause problem or disturb the learning process.

“Okay makes sure other sounds are off okay.” (L1-Data Sample 11)

Based on this data sample 11 it can be interpreted that the university linguistics teacher again criticized student behavior that still unmute their microphone and make some noise while another student is talking therefore this behavior can disturb the learning process and disturb the students. When the university linguistics teacher asked them to turn off their microphone is also a sign that the university linguistics teacher criticizes the behavior then it can be categorized as teacher talk, criticize student behavior.

#### *Indirect Influence*

Indirect influence is one of the types of teacher talk that the university linguistics teacher influence student to be more active in classroom indirectly by praises and encourage them or asking students and so on. Indirect influence also usually deals with how course facilitators, in this case university linguistics teachers, can make students active and confident and make it easier for them to interact in classroom. From the virtual linguistics one it shows as the following data below.

#### Asking Question

Asking questions can provide insight to teachers about how well students understand the material. This type can be found in data sample below.

“Let’s start with the idea of bilabial sound. Okay I want I want Luvita Saputri to explain about bilabial sound that we learned in the last section, others I will ask you, so that you may open your book and I also ask question to you. Luvita may you answer? (L1-Data Sample 12)

From this extract 12 it can be shown that in the last sentence university linguistics teacher were asking a student for a certain question. From the interactions in the sample data above, it can be seen that the university linguistics teacher triggers the student to memorize what they learned previously. Therefore, it can be concluded that this interaction occurred teacher talk indirect influence, asking question. Asking questions in the learning process in the classroom is very crucial where asking questions can be aimed at knowing how deep students understand the material, fostering student confidence and directing students to remain actively interacting in class.

#### Praises and encouragement

Praise and encouragement are a form of good feedback from the teacher aimed at boosting student self-confidence. Here is the data sample that contained praise and encouragement.

“Okay right, thank you very much, next one Syifa” (L1-Data Sample 13)

From the data sample 13 above the writer can conclude that the university linguistics teacher was complementing or praising the student for answering the question given by the university linguistics teacher. Therefore, it can be identified as praise and encourage. Praise and encourage is a when the university linguistics teacher gave good comments, thanks or praises students to encourage them to stay active and grow their confidence during the learning process.

#### Use the Idea of Student

This type of interaction is intended to make student's answer as an example for others. In addition, uses students' ideas as well as a form of clarification that the answer is correct. Here is the data sample that contained uses students' idea.

“Like umm, Aulia mention keh, geh and ngeh. What about palateral sound” (L1-Data Sample 14)

The data sample 14 above shows that university linguistics teacher recited answer from previous student to set an example to the others students. Therefore, this data sample can be identified as uses ideas of students. Uses student's idea related to the university linguistics teacher's role in used or repeat student's previous idea and make it as a sample to the other students. Use student's idea can be a sign that the university linguistics teacher is clarifying student's answer or idea.

#### *Student Talk*

Student talk in foreign language interaction (FLINT) is when the students are taking part of the interaction in classroom in order to be more active in learning process and also have the confidence to speak, share ideas, answer teacher's question and have interaction to one or another.

In this data below it shows that there are several types of student talk that occurred in virtual linguistics lecture 1.

#### Student Response Specific

Student response specific is type of student talk where the students answer the question directly and specifically. Here are some data samples of student response specific.

“Wait Sir, umm give me minute” (L1-Data Sample 15)

From this data sample 15 above it shows that the student responded immediately to the university linguistics teacher’s question with confusion but still manage to work on the answer. This interaction from student where they were confused but still manage to answer the university linguistics teacher’s question directly can be identified as student talk student response specific.

“The pronunciation is *tebal* (thick) or feu feu like that. So the example is version and driver, that’s all Sir.” (L1-Data Sample 16)

This data sample 16 above indicated that students were able to responded university linguistics teacher’s specific question immediately. Therefore, it can be identified as student talk, student response specific.

### Student Respond Initiate

Student response initiate is a type of interaction from student talk where students respond voluntarily or respond with opinions. It can be seen as data sample below.

“I want to explain dental, dental is how to pronunciation, uhm” (L1-Data Sample 18)

Based on the data sample 18 above the student initially responded university linguistics teacher’s question on what do they want to convey, therefore based on foreign language interaction (FLINT) it can be categorized as student response initiated

### *Interaction in Virtual Linguistics lecture 2*

In virtual linguistics lecture 2 the data was taken from an introduction to general Linguistics class. The university linguistics teacher who teaches this course is Mr. Gio. This data will present various types of foreign language interaction (FLINT), both teacher direct influence and indirect influence and student talk.

Teacher talk here will present two different types of teacher talk, namely direct influence and indirect influence. As Marsella (2020) stated that Teacher talk plays an essential role in learning process that it is the central of how the class is running.

### *Direct Influence*

Direct influence can be categorized as teacher talk which has a role in the transfer of knowledge directly. Giving information is related to teacher’s role in delivering the material. It can be seen as data samples below.

“*Assalamualaikum wr wb*. Alright so welcome for the class of linguistic, know what to do in the next 100 minutes is that we're going to discuss and also learn new things related to theory of language Mr. Gio really use the mix of bahasa Indonesia-English in this class. Today we have 41 students 46 or 7, share screen are going to show the learning contract. Okay so it's ready up here in your screen everyone okay let me zoom this out okay the course is introduction to general linguistic” (L2-Data Sample 19)

From data sample 19 it shows that university linguistics teacher here directed the course by providing information to students. This data sample can be identified as teacher talk giving information.

“Let me continue okay, so in this introduction to general linguistics course, this is a basic course so that in the future we as children of literature can understand how English is used for various functions. maybe some of you will work as a social media writer, writing on social media, maybe some of you work as a journalist or as an English-speaking media journalist, or maybe some of you will work as a customer service or front office in hospitality, or some of you work as a translator, maybe some of you will work as a diplomat, or the staff in the embassy or embassy of the republic of Indonesia means that you should have good language choice. The basic we need to understand is that linguistics or grammar itself that's where we are going to learn about linguistics in general the basics of linguistics” (L2-Data Sample 20)

From this data sample 20 the university linguistics teacher talked about basic linguistics and some work that students might take which requires an understanding of linguistics itself, the university linguistics teacher here gives insight or information which is a category of giving information.

Giving direction is related to lead the students to certain classroom activity or assist them to do something in behalf of learning process. Here is data sample that contained giving direction.

“There may be some ups and downs, so students who are here can take screenshots yes, as proof of your attendance, save up to one screenshot.” (L2-Data Sample 25)

In data sample 25 it can be seen that teacher here ordered students to took screenshot as their attendance proof. Therefore, it can be identified as giving direction.

### *Indirect Influence*

Indirect influence in FLINT theory or teacher talk can be interpreted when the university linguistics teacher tries to encourage students to be active in the learning process.

#### Deals with Feeling

This type occurs when the teacher plays a role in calming or giving enthusiasm to students. Here is the data sample that contained this type of interaction.

“Don't worry, Mister Gio will explain from the beginning step by step, there will be lots of terms” (L2-Data Sample 26)

From this data sample 26, it can be identified that teacher here tried to comfort the students. Therefore it can be assumed that this is type of teacher talk, deals with feeling as it can also build a comfortable atmosphere in the learning process.

#### Asking Question

Asking question is a way for teacher to determine the level of student understanding. Here are some data samples that contained asking question.

“I'm asking for help from Sena, please turn on the microphone, Mister Gio wants to ask, where is the first language appears? What's your opinion?” (L2-Data Sample 27)

From the data sample 27 it shows that university linguistics teacher here trigger student's activity and understanding by asked their opinion. This interaction can be identified as asking students.

### Praise and Encouragement

This type is a form of teacher appreciation for students or a form of positive feedback with the aim of increasing student self-confidence. Here are some data samples of praises and encouragement.

“*Dari jaman dahulu oke terimakasih* (From the old times okay thank you)” (L2-Data Sample 31)

From this data sample 31 it can be categorized as praises and encouragement because in this interaction the university linguistics teacher praise or thanked the student for answering the question.

“Okay that’s good *disinilah kita berkontribusi satu sama lain* (This is where we contribute to each other)” (L2-Data Sample 33)

It can be seen from data sample 33 that teacher gave good compliment because of students’ response. Therefore, it can be identified as praises and encouragement.

Student talk is student interaction both with university linguistics teachers and between students in the learning process. The following is a list of student interactions or student talk in virtual linguistic lecture 2.

### Student Response Specific

Student response specific is a type of student talk where the interaction comes from student is specific after teacher’s question was given.

“Mister I want to ask, can we write using Indonesian is okay, right?” (L2-Data Sample 36)

From this data sample 36 it can be seen that student here specifically asked teacher a question. This response from student can be identified as student response specific.

### Student Response Initiate

This type of student talk is occurred when students initially response, give opinion or ask something to the teacher. The following data samples below is a part of student response initiate.

“What is it Mister? from ancient times.” (L2-Data Sample 37)

From this data sample 37 it can be seen that student here gave opinion on a certain question given by the teacher.

“I think language from heaven.” (L2-Data Sample 38)

This data sample 38 above can be identified as student response initiate as the student here gave their own opinion on a certain thing. The used of the word "I think" strongly indicates the personal opinion of the student.

“Sorry sir I mean habit sir *kebiasaan* (habit)” (L2-Data Sample 39)



From this data sample 39 it shows that student here responded the question given by teacher with their own opinion. Therefore it can be identified as student talk student response initiate or open ended.

Based on the data that has been presented and examined above, it can be seen that the two virtual linguistics lectures have almost the same pattern of interaction in the teacher talk section where giving information or direction is the biggest part in the interaction or learning process. Rido et al. (2018) stated that identifying the characteristics of classroom interaction is beneficial to the teachers in managing their classrooms. With this understanding, the teachers might plan strategies and apply suitable teaching techniques to build a responsive classroom. Rido et al. (2020) stated that giving direction and command indicates that the lecturers are the navigators of the lectures and the students are under their supervision. Even so, in these two virtual linguistic lectures, the writer concluded that the university linguistics teacher takes a big role in the interaction.

The writer also found that there is a difference between virtual linguistics lecture 2 and virtual linguistic 1 where university linguistics teachers never criticized student behavior since there are only 3 types of teacher talk that can be found namely for direct influence there is giving information while for indirect influence the university linguistics teacher usually appreciates students' efforts for answering questions which are categorized as praises and encourage and ask questions.

This research also found that interaction between students tends to be a little but still quite active in answering casual questions. There are only a few interactions that can be found with mostly the interaction type is student's response to university linguistics teacher's specific or students' respond initiate.

In virtual linguistic lecture 2 students also tend to be quite active by answered several questions and gave their opinions, this is of course quite different from virtual linguistic lecture 1 where students tend to be only listener. The writer also found the fact that in these two virtual classes most of them were filled with interaction types of teacher talk giving information and giving direction, this shows how much the role of the teacher is in the learning process which is slightly different from previous studies where there is a balance in teacher talk both deals with feeling, ask questions, use student ideas and so on. This can refer to where in virtual linguistics lectures where students have to learn new grammar by using a new language that they may not be good at, it can cause the teacher to take on more types of interactions in teacher talk giving information and giving direction where in some cases the teacher also uses Indonesian to makes it easier for students to understand the material.

## Conclusion

From the interaction between the two virtual linguistics lectures, the writers can conclude that referring to the theory of Foreign Language Interaction (FLINT) teacher talk was more dominated by gave information, gave directions, asked students and commented or criticized student's behavior. For student mostly talk the type of interaction that occurred was student response specific to the question given or student response initiate where in this type student were took the initiative to answer the teacher's questions.

The writers find the fact that the teacher here as the main pawn in the learning process in class has also tried to increase the activity in the class by carrying out various types of teacher talk such as asking questions to check students' abilities and self-confidence, giving good compliments to students who want to answer, giving space for students to ask questions and give opinions about several things. However, this was apparently not enough to boost interaction among students who tended to be passive and low. The teacher also uses Indonesian several times in explaining something or learning material where this is intended so that students can more easily understand the material or things presented.

The findings in this study are very beneficial in virtual lectures or classrooms where currently we are facing an all-digital or virtual world. With this study, the writer hopes that this can be an initial support for teachers so that the virtual lecture process continues to be carried out actively by both teachers and students and continues to provide facilities for students to remain confident in class, be active in class and establish good interactions both students to teachers or students with others.

Lastly, the writer found limitations in this study because the authors could not describe most of the types of student talk due to limited interaction from students, therefore this can be analyzed further by distinguishing between lectures where teachers give material and lectures and where students present their opinions or the results of their work, the writer believes the type of student talk will be different.

## References

- Gultom, E. (2015). Linguistics and English language teaching. *Proceedings of ISELTFBS Universitas Negeri Padang*, 3, 125-129.
- Lestari, M., Wahyudin, A. Y. (2020). Language Learning Strategies of Undergraduate EFL Students. *Journal of English Language Teaching and Learning*, 1(1), 25-30.
- Lestari, Y. (2018). University linguistics teacher Talks: Classroom Interaction's Identifying. *International Journal of Language Teaching and Education*, 1(1), 45-49.
- Marsella, E. (2020). Exploring Teachers' Use of First Language (L1) in EFL Classroom. *Teknosastik: Jurnal Bahasa dan Sastra*, 18(1).
- Miles, M. B., Huberman, M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook* (2nd ed). New Delhi: SAGE Publication.
- Rido, Akhyar. (2019). What is Newton's law of inertia? The use of questions in science lectures. *LITERA, the International Journal of Linguistics, Literature, and Their Teaching* 18(2), 312-325.
- Rido, Akhyar., Kuswoyo, H. Ayomi, P. N. (2023). Academic Digital Genre: Schematic Structure of Online Lecture Interaction in English Language Classrooms in Indonesia and Malaysia. In *19th International Conference of the Asia Association of Computer Assisted Language Learning (AsiaCALL 2022)*, 5-13. Atlantis Press.

- Rido, Akhyar., Kuswoyo, H., Ayu, R. (2020). Interaction Management Strategies in English Literature Lectures in Indonesian University Setting. *Indonesian Journal of EFL and Linguistics*.
- Rido, A., Sari, F. M. (2018). Characteristics of Classroom Interaction of English Language Teachers In Indonesia And Malaysia. *International Journal of Language Education*, 2(1), 40-50.
- Sari, F. M., Wahyudin, A. Y. (2019). Blended-Learning: The Responses from Non-English Students in the Indonesian Tertiary Context. *Teknosastik: Jurnal Bahasa dan Sastra*, 23-28.
- Sari, F. M., Oktaviani, L. (2021). Undergraduate Students' Views on the Use of Online Learning Platform during Covid-19 Pandemic. *Teknosastik: Jurnal Bahasa dan Sastra*.
- Tyrväinen, H., Uotinen, S., Valkonen, L. (2021). Presence in A Virtual Classroom. *Open Education Studies*.

## ***TikTok* to Learn English Vocabulary: Voices of Indonesian Learners from English Departments**

**Rita, Adaninggar Septi Subekti\***

\*adaninggar@staff.ukdw.ac.id

Universitas Kristen Duta Wacana

### **Abstract**

The present study aims to investigate the perspectives of learners from English departments on the use of *TikTok* for second/foreign language (L2) vocabulary learning. This study is a continuation of a preceding survey study involving 116 learners from 26 universities in ten different provinces in Indonesia. The participants of the present study were six selected learners from three universities taken from the preceding study. This study employed semi-structured interviews and the interview data were analysed using Thematic Analysis. From the Thematic Analysis, the study found three recurring themes. They perceived various English videos on *TikTok* to be useful to facilitate vocabulary learning. English content created by native speakers was also perceived positively as a good vocabulary-learning resource. Nevertheless, they also noted that the effectiveness of *TikTok* as a vocabulary learning media largely depended on whether learners could optimally use it for learning purposes. Based on the findings, it is suggested that teachers bring *TikTok* into the class to optimally use its potential and leverage its popularity among learners. By doing so, teachers can also facilitate learners not only to be passive users but also to produce English content they could post on the platform. It can potentially make learning more fun and meaningful for learners.

**Keywords:** *English departments, English vocabulary, second/foreign language (L2), TikTok*

### **Introduction**

Vocabulary mastery is paramount for second/foreign language (L2) learning. No matter how well learners learn grammar or how fluently they speak, without understanding the meaning of words, meaningful communication cannot be achieved (Sekhar & Chakravorty, 2017). The four language skills: listening, reading, speaking, and writing cannot be mastered without learning the vocabulary (Muddin, 2018). Sekhar and Chakravorty (2017) argued that vocabulary learning can be done either explicitly or implicitly. In explicit vocabulary learning, learners engage in activities that focus attention on vocabulary. In comparison, incidental or implicit vocabulary learning occurs when the mind is focused elsewhere, such as on understanding a text or using language for communicative purposes. An example of incidental vocabulary learning is when learners learn vocabulary whilst reading texts in English, listening to audio or music, watching a movie, playing games, and many more.

Vocabulary is not always recognised as a priority in language instruction despite its paramount role (Thornbury, 2002). Moir and Nation (2008) noted that this may be attributed to the misleading belief vocabulary learning could happen by itself. Nonetheless, interest in vocabulary learning and its role in L2 learning in general has grown rapidly in recent years and specialists emphasise the need for a systematic and principled approach to vocabulary for both teachers and learners (Sekhar & Chakravorty, 2017). This becomes the basis rationale for conducting studies on vocabulary learning.

With the advancement of technology, furthermore, L2 learning including vocabulary learning can be facilitated using various technological tools. Perhaps, the most popular form of technology among learners in this digital age is social media allowing easy connectivity with

people worldwide. Concerning vocabulary learning, authors suggested that social media can make potential and effective learning platforms (Khan et al., 2016; Zainal & Rahmat, 2020). Several previous studies suggested that social media platforms, such as *Instagram* (Agustin & Ayu, 2021; Baruti & Subekti, 2023), *Facebook* (Monica et al., 2014), *YouTube* (Sivagnanam & Yunus, 2020) and *Twitter* (Alharthi et al., 2020) can be used to improve learners' L2 vocabulary. For example, a study in the Romanian context found that *Facebook* could be used to increase learners' vocabulary mastery and enhance confidence (Monica et al., 2014). More recently, a study in Indonesia by Agustin and Ayu (2021) reported that *Instagram* positively affected learners' listening skills and vocabulary mastery. Earlier, a literature review study by Alharthi et al. (2020) analysed research on the use of social media for vocabulary learning in various learning contexts from 2014-2018. The study suggested that the use of social media platforms could generally improve learners' engagement, motivation, and vocabulary development.

Regarding social media, among several social media platforms, *TikTok* is currently on the rise. *TikTok* is a platform for sharing short videos from all over the world (Rahmawati & Anwar, 2022). *TikTok* allows users to create, watch, and share short videos around 15 seconds – 3 minutes long (Xiuwen & Razali, 2021). Concerning language learning, social media linked with short videos can help improve learners' language mastery. Through its interesting short videos that can be watched by all users from various countries, *TikTok* could be used to learn foreign languages by its users (Xiuwen & Razali, 2021).

Studies on *TikTok* for learning purposes have been conducted in various contexts where the platform is popular among learners, for example in the US (Mekler, 2021), Saudi Arabia (Alghameeti, 2022), China (Liu, 2023; Xiuwen & Razali, 2021; Yang, 2020), Thailand (Rahmawati & Anwar, 2022), and Malaysia (Anumanthan & Hashim, 2022). In China, a study involving 187 secondary school learners by Yang (2020) reported the positive attitudes of the participants toward *TikTok* and its various features assisting them to expand their vocabulary. Similarly, a study involving 50 Saudi Arabian secondary school learners by Alghameeti (2022) also reported relatively similar findings. In Malaysia, a study involving 45 primary school learners by Anumanthan and Hashim (2022) investigated the use of *TikTok* to facilitate the learning of regular verbs. Results revealed that not only did learners enjoy learning using *TikTok* in class, but their ability to sentence construction involving regular verbs had also increased. Similarly, a study involving nine primary school learners in Thailand by Rahmawati and Anwar (2022) also reported that learners' vocabulary post-test results increased almost twofold compared to those of the pre-tests after they learned vocabulary using *TikTok*. Despite the relatively uniform results in favour of *TikTok* to facilitate learning, a study by Mekler (2021) involving college learners in the general education context reported different results. The study reported that the more time the participants spent on *TikTok*, the more likely they were distracted by *TikTok* when they were supposed to pay attention to lessons and complete schoolwork. This finding could serve as a reminder that *TikTok* could serve as a 'double-bladed sword' regarding learning. It can either positively or negatively affect it depending on how it is used.

Furthermore, in Indonesia, *TikTok* users have reached 99.79 million as of July 2023 (Statista, 2023) and reasonably, several studies on *TikTok* for language learning have been available as well (Cahyono & Perdhani, 2023; Erwani et al., 2022; Novitasari & Addinna, 2022; Pratami & Syafryadin, 2023; Pratiwi et al., 2021; Rahman, 2021). These studies generally reported favourable results regarding *TikTok* to facilitate language learning. For example, a study by Cahyono and Perdhani (2023) reported several key perceptions of learners regarding *TikTok*. The platform could facilitate learners to discover new phrases through hashtags, learn new words, improve language skills, and gain new knowledge of various accents and vocabulary used internationally.

Despite the possible merits of the aforementioned studies on *TikTok* for language learning in Indonesia, some aspects still warrant further investigations. For example, the aforementioned studies were confined to the boundaries of certain universities or even language classes. Hence, they were all small-scale in nature. Conducting studies on *TikTok* involving more diverse participants from various institutions may offer merits and be worthwhile. To answer this particular need, we have conducted a survey study involving 116 Indonesian learners from English departments from 26 universities in 10 different provinces. The survey study reported that the participants had generally positive attitudes toward *TikTok* for vocabulary learning. Nonetheless, in some aspects, they seemed to question the effectiveness of *TikTok* as a learning medium. To this end, the present follow-up qualitative study was conducted to clarify and investigate the phenomenon deeper by involving representatives of the survey participants in the preceding study. To this end, the present study intends to answer this research question: What are the perspectives of L2 learners from English language departments on the use of *TikTok* for vocabulary learning?

## Method

### *Research design and participants*

The present study employed a qualitative research design. As such it focused more on in-depth descriptions of a particular phenomenon (Creswell & Creswell, 2018). This study used semi-structured interviews as the method of data collection. The interview method aims to reveal participants' views and perspectives on the addressed topic and provides a particularly sound foundation for obtaining insights into the participants' experiences regarding a certain topic of interest (Jentoft & Olsen, 2019)

This study is the continuation of a preceding quantitative study involving 116 learners from both English language education and English letters departments from 26 universities and 10 provinces in Indonesia. This preceding survey study found that learners generally reported highly positive attitudes toward the use of *TikTok* for vocabulary learning. However, in several items, some learners seemed to report ambivalent attitudes, seemingly questioning the effectiveness of *TikTok* for vocabulary learning.

For the aforementioned reason, six survey participants were invited for this follow-up study. The selection was based on their mean scores in the preceding study. With ten Likert-scale items in the preceding study, each of which had 1-5 possible points, the possible overall mean scores of the participants' responses could range from 10 up to 50 points. In the present study, three participants were selected from the group with high mean scores (35-50) and three were selected from moderate mean scores (25-34). Due to the generally positive attitudes of the participants toward *TikTok*, no participants were in the low mean score category. These six participants consisted of one male learner and five female learners. They were from three different universities.

### *Data collection and analysis*

The instruments used in this study was an interview checklist and human instrument. The checklist consists of questions derived from the research question of this study. The sample questions include "Do you use *TikTok* for language learning purposes or not? Can you elaborate on your response?" and "Do you think *TikTok* is an effective platform for English vocabulary learning or not?" The human instrument was the first author of this report. This is in line with the reiteration of Creswell (2014) that in qualitative research, the researchers also become the instruments of data collection.

The interviews were conducted within a week from 29 April 2023 up to 5 May 2023. The interviews were conducted in the Indonesian language, the language with which the

participants were more proficient at the time of data collection. This was to allow for elaborated responses without any linguistic barriers that may compromise the quality of the interview data. Based on the interview participants' responses, follow-up questions were asked to obtain more elaborate responses concerning the research question.

After all the interviews had been conducted, the interview data were further analysed. First, the recordings were transcribed verbatim and the original transcripts were fully translated into English. Next, the English transcripts were analysed using Thematic Analysis (Clarke & Braun, 2016). The first step was to familiarise oneself with the data by reading the interview transcripts repeatedly. The next was to code or annotate the transcripts. The next thing was to search, review, and define the themes (Clarke & Braun, 2016). Themes, in this case, refer to recurring responses or similarities across the dataset that answered the research question. After the themes had been formulated, interview excerpts best representing each theme were selected for report writing. The names of the interview participants appearing in this report have been anonymised using pseudonyms.

### ***Ethical consideration***

The present study implemented at least three principles of research ethics: autonomy, justice, and confidentiality (Israel & Hay, 2006). First, the selection of the interview participants was also based on whether they indicated their willingness to be interviewed when they filled out the questionnaire in the preceding survey study. We selected interview participants only from the group who indicated their willingness. Then, before the interview was conducted, the prospective participants were asked to read and sign the interview consent form detailing the purposes of this study, our identities, and their rights and responsibilities as participants (Gray, 2014). At this stage, they could walk away from the interview freely if they decided to do so. The principle of justice was maintained by prioritising the needs of the participants over our needs. For example, we adjusted ourselves to the availability of the participants for interviews. Furthermore, the confidentiality principle was implemented through the use of pseudonyms throughout this report to protect their identity and privacy (Allen & Wiles, 2016).

## **Findings and Discussion**

The present study aims to investigate the perspectives of L2 learners from English language departments on the use of *TikTok* for vocabulary learning. To this end, six participants from three different universities were invited for semi-structured interviews. The pseudonyms of the participants were Anna (Female/F), Caca (F), Hesti (F), Nana (F), May (F), and Nicko (Male). Thematic Analysis of the interview transcripts produced three recurring themes and these themes can be seen in Table 1.

**Table 3. EFL students' perspectives on the use of *TikTok* to learn English vocabulary**

<b>Theme 1</b>	Learners could learn English vocabulary through watching various English videos on <i>TikTok</i> .
<b>Theme 2</b>	The effectiveness of <i>TikTok</i> in facilitating vocabulary learning depended on how properly learners used it.
<b>Theme 3</b>	<i>TikTok</i> enabled learners to learn English vocabulary through English native-speaker content creators.

In the following parts, each of the themes will be reported and further discussed.

***Theme 1: Learners could learn English vocabulary through watching various English videos on TikTok.***

This study found that all (six out six) participants mentioned that *TikTok* was an effective platform to learn English vocabulary. They commented:

*"What I always do is searching for contents I like," "...for example about English slang or other languages aspect. Then, I will learn from that." (Anna/F)*

*"...someone makes daily activities vlog using English, I will be more interested in watching the content because I want to get the real context of the vocab used," (Nana/F)*

*"I learn English vocab from TikTok ... at that time I saw several videos in my TikTok timeline or we could call it as For Your Page (FYP)... there are lots of videos about learning English." (Caca/F)*

*"Usually, I learn (vocabulary) on TikTok through landscaping videos, (with) an English caption." (Nicko/M)*

*"TikTok really gives us the exposure of English content. So, if we really want to use TikTok to learn English, then it would happen." (Hesti/F)*

*"I usually learn English vocabulary from entertainment videos... we can be entertained as well as learn." (May/F)*

From the excerpts, it can be seen that English videos on *TikTok* affected the participants' English vocabulary knowledge, and as suggested in the excerpts, it happened mostly in an unintentionally way. The pattern was that when they watched *TikTok* videos on the topic or content they liked, they would learn new vocabulary as the by-product result. This finding was to a certain extent similar to findings of several previous studies (Erwani et al., 2022; Rahmawati & Anwar, 2022; Yang, 2020). A study involving Indonesian junior high school participants by Erwani et al. (2022) also reported the participants' favourable attitudes towards using *TikTok* for vocabulary learning. It reported that 63.7% of the participants agreed that *TikTok* could help them to learn vocabulary through English teachers from all over the world who made English content on *TikTok*. Earlier, a quantitative study involving 187 Chinese secondary school learners in Australia by Yang (2020) also reported that short videos on *TikTok* helped the participants master English vocabulary. In Thailand, a study involving nine primary school learners by Rahmawati and Anwar (2022) also found that the participants' vocabulary mastery evidenced with their post-test results increased by 95% after the teachers taught them vocabulary using *TikTok*.

Though similarities have been reported across different studies, several key points need to be highlighted. In this study, the participants did not seem to consciously and intentionally use *TikTok* to improve their vocabulary. Intentional learning through *TikTok* was achieved in the previous studies where *TikTok* explicitly incorporated in language classes (Rahmawati & Anwar, 2022; Yang, 2020). However, the lack of learning intention reported in the present study may not necessarily be a bad thing. As far as this theme is concerned, the English department learners in this study seemed to be able to absorb new vocabulary from English content whilst surfing on *TikTok* for purposes which may not originally be educational. This could enrich and sharpen their mastery in addition to the formal instruction they received in their departments.



***Theme 2: The effectiveness of TikTok in facilitating vocabulary learning depended on how properly learners used it.***

This study found that five participants stated the effectiveness of *TikTok* to learn English vocabulary depending on how properly learners used it. Regarding this, the participants commented:

*“I think learning vocabulary through TikTok will be effective if learners use it properly.”* (Caca/F)

*“Learning from TikTok is effective, but it must be used appropriately for learning English.”* (May/F)

*“It (TikTok) is effective for people who intentionally want to learn English”* (Nana/F)

*“It (TikTok) is effective, but it may also depend on the people who use it. If, for example, you really want to learn English, you cannot just rely on TikTok, but you can use TikTok as one of your learning resources.”* (Anna/F)

*“The effectiveness of TikTok depends on students’ motivation and learning style.”* (Hesti/F)

From the excerpts, it can be seen that in the participants’ views, the extent to which *TikTok* was an effective learning media and resource for vocabulary learning largely depended on learners’ intentions and motivation to actually use it for learning purposes. Alizadeh (2013) stated that language learning motivation is a combination of effort, desire, and attitude toward language learning. Concerning this study, learners’ attitudes toward the use of *TikTok* should manifest in effort and desire to learn English vocabulary using the platform. For example, if learners wish to learn English vocabulary using *TikTok*, they must consistently use *TikTok* to learn it and minimise using it for other, non-educational purposes.

This theme may indirectly highlight the default nature of *TikTok* as a social media rather than a learning media. As social media, the platform offers many entertainment and entertaining posts not necessarily related to learning, let alone language learning or vocabulary learning. Thus, learners’ planned actions to actually use the platform for learning may be pivotal to influence whether learners could actually take advantage of the platform for their learning optimally. As previously mentioned, results in Theme 1 suggested that unintentional vocabulary learning through *TikTok* may not necessarily a bad thing. Nevertheless, to achieve more optimal learning through *TikTok*, learners should consciously increase their exposure to English content.

***Theme 3: TikTok enabled learners to learn English vocabulary through English native-speaker content creators.***

Through the interviews, this study found that four participants viewed *TikTok* as a platform which could help them to enrich their English vocabulary through videos created by English native speakers. Anna, Nana, Caca, and May claimed that native content creators in *TikTok* helped them to learn English vocabulary. They explained:

*“..., it is good to use their (native speakers’] videos to learn because they are trying to simplify English and they make it so easy to learn.”* (Anna/F).

*"... They (native speakers' contents) are more contextual, so I believe." "... Most of the time, I follow the native speakers so that we can get what the vocabulary really looks like." (Nana/F)*

*"Because if they are native, they speak directly in their daily language, even though sometimes their accent (speech) is very fast, it (the delivery) let me learn the language in the real context." (Caca/F)*

*"In TikTok, if the native speakers tell something, they more like roleplay." "...For example, the material is about 'in' on 'at', you will know the vocabulary 'in' English and the context (of its usage)." (May/F)*

From the excerpts, it can be seen that native speakers on *TikTok* were seen as reliable source of English learning content. The content was considered helping in enriching the participants' vocabulary through facilitating them to understand the context of its usage. This finding was in line with a finding of a study by Rahmawati and Anwar (2022) involving nine Thai primary school students. Most of their participants also believed that learning English vocabulary through native speakers on *TikTok* facilitated positively influenced their vocabulary mastery.

The finding in this theme suggested the positive impact of English native speakers' content on learners' vocabulary. However, rather than watching videos on native speakers, learners can be directed to watch videos their teachers have made and posted for the purpose of their language classes. In turn, learners, with the modelling from the teachers, can make their own English content. This way, not only will learners and teachers be users of English content on the platform but they can also be creators. This could possibly promote more meaningful learning for learners.

### **Conclusion**

In conclusion, several key points need to be highlighted. This study found that watching various English videos on *TikTok* was reported to facilitate vocabulary learning. Learners also reported being able to learn vocabulary through English native-speaker content creators. Nevertheless, they also reported that the effectiveness of using *TikTok* for learning vocabulary largely depended on how properly they used the platform for learning.

The following are possible pedagogical implications informed by the findings of this study. *TikTok* can be a possible learning resources and media for English teachers to teach vocabulary their classes. Nevertheless, English teachers must also ensure the optimal uses of the platform for learning purposes if it is used during the class session. That is to ensure that learners do not use it to access content not related to the lesson. Incorporating *TikTok* in class instruction also means that teachers should be ready not only to use the existing content for possible learning resources but also to be the content creators. Learners can be tasked to watch content their teachers have made. It can be used as a learning source or possible language input. It can also be used as a model based on which learners create their own relevant English content. This way, learning can be learner-centred and potentially more fun and meaningful for them.

The limitation of the study may be attributed to at least two factors. First, whilst this study was a continuation of a preceding survey study, the interview data may lack information on whether learners actually did what they said. Hence, this study may lack data on how participants actually used *TikTok* for vocabulary learning or the extent to which they did that. Second, the limitation also relates to the fact that the first researcher who conducted the

interview was a novice researcher with no prior interviewing experiences. This to a certain degree may compromise the quality of the interview data, including its depth and richness.

Informed by the findings and limitations, this study has some suggestions for future studies. First, future studies could conduct a classroom action research study in vocabulary classes at English departments by means of pre-tests, post-tests, and class observations. That is to see the extent to which *TikTok* usage could influence learners' vocabulary achievement. Next, *TikTok* involves other potential aspects of language skills such as speaking and listening. Hence, it may be worthwhile to conduct studies on the influence of *TikTok* on speaking in the case of content creating learners and on listening in the case of learners who use *TikTok* as the receivers or consumers of the content.

### References

- Agustin, R. W., & Ayu, M. (2021). The impact of using Instagram for increasing vocabulary and listening skill. *Journal of English Language Teaching and Learning (JELTL)*, 2(1), 1-7.
- Alghameeti, A. A. (2022). Is TikTok an effective technology tool in English vocabulary expansion? *English Language Teaching*, 15(12), 14.
- Alharthi, M., Bown, A., & Pullen, D. (2020). The Use of social media platforms to enhance vocabulary development in learning a new language: A Review of the literature. *Arab World English Journal*, 6, 318-331.
- Alizadeh, M. (2013). The impact of motivation on English language learning in the Gulf States. *International Journal of Higher Education*, 2(4), 11-15.
- Allen, R. E. S., & Wiles, J. L. (2016). A rose by any other name: Participants choosing research pseudonyms. *Qualitative Research in Psychology*, 13(2), 149-165.
- Anumanthan, S., & Hashim, H. (2022). Improving the learning of regular verbs through TikTok among primary school ESL pupils. *Creative Education*, 13(03), 896-912.
- Baruti, T. D. W. P., & Subekti, A. S. (2023). Instagram to learn English vocabulary: A study of Indonesian non-English major university students. *IJEE (Indonesian Journal of English Education)*, 10(1), 107-125.
- Cahyono, A. O. M., & Perdhani, W. C. (2023). Using TikTok in EFL class: Students' perceptions. *Journal of English Education and Teaching*, 7(1), 59-77.
- Clarke, V., & Braun, V. (2016). *Teaching thematic analysis: Overcoming challenges and developing strategies for effective learning*. 1-13.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approach*. Sage Publications, Inc.
- Creswell, J. W., & Creswell, J. D. (2018). Research design: Qualitative, quantitative and mixed methods approaches. In *Journal of Chemical Information and Modeling* (Fifth Edit, Vol. 53, Issue 9).
- Erwani, I., Romi, M. J., Sawithy, M. N., Rohana, R., Ulfah, S., & Supeni, I. (2022). The influence of Tiktok in increasing vocabulary for Elementary School in SMP 1 Muhammadiyah Banjarbaru. *Elite Journal: Journal of English Linguistics, Literature, and Education*, 4(1), 25-40.
- Gray, D. E. (2014). *Doing research in the real world* (3rd ed.). Sage Publications, Ltd.

- Israel, M., & Hay, I. (2006). *Research ethics for social scientists*. SAGE Publications Ltd.
- Jentoft, N., & Olsen, T. S. (2019). Against the flow in data collection: How data triangulation combined with a 'slow' interview technique enriches data. *Qualitative Social Work*, 18(2), 179-193.
- Khan, I. U., Ayaz, M., & Faheem, M. (2016). The role of social media in development of English Language vocabulary at university level. *International Journal of Academic Research in Business and Social Sciences*, 6(11), 590-604.
- Liu, Q. (2023). Exploring the impacts of TikTok on the academic performance of Chinese secondary school students. *BCP Business and Management*, 41, 160-163.
- Mekler, A. (2021). The effects of TikTok use on college student learning. *Undergraduate Review*, 16, 19.
- Moir, J., & Nation, P. (2008). *Vocabulary and good language learners: Lessons from good language learners*. Cambridge University Press.
- Monica, S., Ariana, Anamaria, P., & Mirabela. (2014). The impact of social media on vocabulary learning case study Facebook. *The Annals of the University of Oradea. Economic Sciences*, 5450(2), 120–130.
- Muddin, A. (2018). The use of Duolingo to improve students' vocabulary. *Thesis*, 231324418, 1–81.
- Novitasari, N., & Addinna, A. (2022). Students' perception on the use of TikTok for learning English. *Journal of English Language Teaching*, 11(4), 566-579.
- Pratami, W. G., & Syafryadin. (2023). The students' perception by using TikTok as a media learning English. *Education, Journal of Development and Innovation in Language and Literature*, 3(1), 48-58.
- Pratiwi, A. E., Sophia, N. N. U., & Sopiha, R. S. (2021). Utilizing TikTok application as media for learning English pronunciation. *Iconnects*, 21(April), 85-98.
- Rahman, M. S. (2021). Analysis regression and path model: The Influence both Instagram and TikTok in improving students' vocabulary. *Journal of English Teaching, Literature and Linguistics*, 1(1), 48-61.
- Rahmawati, Y., & Anwar, K. (2022). The use of Tiktok application: The impact on students' vocabulary and attitude. *PROJECT (Professional Journal of English Education)*, 5(3), 610-621.
- Sekhar, G. R., & Chakravorty, S. (2017). TESL/TEFL: Teaching english as a second or foreign language. *ACADEMICIA: An International Multidisciplinary Research Journal*, 7(4), 154.
- Sivagnanam, S., & Yunus, M. M. (2020). Utilizing social media in vocabulary enhancement among primary ESL learners. *Universal Journal of Educational Research*, 8(2), 490-498.
- Statista. (2023). *Countries with the largest TikTok audience as of July 2023 (in millions)*. <https://www.statista.com/statistics/1299807/number-of-monthly-unique-tiktok-users/>
- Thornbury, S. (2002). *How to teach vocabulary*. Pearson Education Limited.
- Xiuwen, Z., & Razali, A. B. (2021). An overview of the utilization of TikTok to improve oral English communication competence among EFL undergraduate students. *Universal*

*Journal of Educational Research*, 9(7), 1439-1451.

Yang, H. (2020). Secondary-school students' perspectives of utilizing tiktok for English learning in and beyond the EFL classroom. *2020 3rd International Conference on Education Technology and Social Science (ETSS 2020)*, *Etss*, 162-183.

Zainal, Z., & Rahmat, N. H. (2020). Social media and its influence on vocabulary and language learning: A case study. *European Journal of Education Studies*, 7(11), 1-18.

## Evaluation of Complete IELTS Bands 5-6 from Teachers' Perspectives

**\*Mohammad Reza Khodadust, Anita Omidinia, Zahra Talebi**

\*m.khodadoost@cfu.ac.ir

Farhangian University

### Abstract

This study evaluates the effectiveness of the complete IELTS Bands 5-6 course from teachers' perspective. The course provides comprehensive analysis and practice for the IELTS reading, listening, speaking, and writing papers. The research also investigates teachers' opinions on the course content, structure, and teaching methods. A purposive sampling technique was used to select 40 experienced teachers who had taught IELTS using the textbook for at least five years. Data was collected using an eclectic textbook evaluation checklist, comprising macro (general aspects) and micro evaluation (language skills and structures). Participating teachers completed a questionnaire based on the eclectic checklist. Data analysis followed a mixed method approach, utilizing descriptive statistics. The findings indicate that the complete IELTS Bands 5-6 course effectively prepares candidates for the IELTS exam. Additionally, teachers have positive opinions about the course content, structure, and teaching methods. Overall, this study concludes that the textbook is a valuable resource for both teachers and IELTS candidates. The findings may have implications for IELTS examination and preparation centers, IELTS instructors as well as the candidates.

**Key words:** Evaluation, complete IELTS, bands 5-6, teachers' perspectives, teacher perceptions

### Introduction

A textbook, sometimes defined as a teaching book (Brown, 2001), is a crucial item in any educational setting, particularly when learning a new language. Textbooks serve as important resources for teachers as they assist students in learning various subjects, including English (Azizifar et al., 2010). These books are specifically designed to cover the entire school curriculum, encompassing the goals, objectives, and instructional materials for a particular course. Graves (2000) highlights that textbooks serve as stimuli for both teaching and learning, while Hornby (2005) defines textbooks as books that teach a specific subject, particularly in higher education. According to Sheldon (1988), textbooks are fundamental in shaping teachers' pedagogical framework (Lebrun et al., 2002). Whether one believes that textbooks are too rigid and biased to be used directly as instructional material, or that they actually aid teaching and learning, their enduring popularity and ubiquitous presence becomes more widespread (Mohammadi, 2014). Moreover, textbooks form the core of an English language teaching program and offer significant advantages for both students and teachers in the English as a Foreign Language (EFL) classroom. English language textbooks are considered a crucial component of EFL courses in any given curriculum (Richards & Rodgers, 2001). Textbooks and materials also play a vital role in any learning situation, providing valuable assistance to teachers in fulfilling their responsibilities (Smith, 2018).

Based on what was discussed, the selection and evaluation of textbooks bears significant importance in academic settings (Hutchinson, 1983). Assessing textbooks can aid teachers in selecting the most suitable book for a specific class. In this line, Hutchinson (1983) states that textbook evaluation serves two purposes for teachers. Firstly, it simplifies the process of selecting a textbook. Secondly, it allows teachers to improve their comprehension of the teaching and learning scenario. By evaluating textbooks, teachers can gather information about the content, strengths, and weaknesses of a book, and accordingly customize its contents to align with the course objectives, the learners' requirements, and the teachers' beliefs.

Despite the widespread use of numerous IELTS teaching institutes utilizing textbooks and the extensive body of research on various aspects of IELTS exams, most studies tend to focus on the IELTS exam at the expense of ignoring the textbooks used for preparation purposes (Jones, 2019). This study is an attempt to fill the mentioned gap by systematic evaluation of one of the most commonly used IELTS textbooks, namely The Complete IELTS Bands 5-6.5 (Johnson, 2020).

To evaluate Complete IELTS Bands 5-6.5 textbook, following (Smith et al., 2021), the researchers devised a comprehensive eclectic evaluation checklist examining it in various aspects. The primary aim was to determine the its suitability for students' requirements and identify potentially inherent obstacles to learning. The significance of the evaluation lies in understanding the suitability of the textbook to learners' needs and pinpointing any potential hindrances to effective learning. In this line, three research questions were formulated:

1. What strengths and weaknesses does the textbook have in terms of macro-evaluative features?
2. What strengths and weaknesses does the textbook have in terms of micro-evaluative features?
3. What modifications in the textbook can improve learning outcomes?

### **Theoretical Background**

Every textbook used in the classroom should undergo evaluation to ensure its suitability. Brown (1995) describes the fundamental theory of textbook analysis, asserting that a textbook should align with the approaches, needs, syllabus, goals, objectives, and contents of the curriculum. Evaluating a textbook involves carefully selecting materials to determine if they adequately cater to learners' needs, goals, methods, and specific teaching programs (Cunningsworth, 1995). Additionally, both Cunningsworth (1995) and Ellis (1997) argue that textbook evaluation enables teachers to move beyond subjective assessments and gain valuable, accurate, systematic, and contextual insights into the overall nature of the textbook.

According to Harmer (1998), teachers should base their selection of coursebooks on analysis, piloting, consultation, and the collection of student feedback. Hutchinson and Waters (1987) further emphasize that textbook evaluation is a process that involves making judgments about the suitability of the material to achieve specific goals. Furthermore, textbook evaluation aims to assess various aspects, including courses, programs, interventions, teaching methods, and organizational issues (Harmer, 1998; Hutchinson & Waters, 1987). McGrath (2002) states that the primary objective of evaluation is to determine whether the required material or substance sought by the evaluator is present.

### **Textbook Evaluation Scales**

Checklists are valuable tools for teachers in helping them select, modify, and evaluate textbooks (Sheldon, 1988; McGrath, 2006). One of the most commonly used checklists is the one developed by McDonough and Shaw (1997), which comprises of two stages: external and

internal evaluation. Evaluation should begin with an external one to gain an overview of the textbook followed by an internal evaluation to determine the extent to which the material aligns with the author's claims and the specific curriculum goals and objectives. Cunningsworth (1995) checklist for textbook evaluation comprised of eight sections, which are aims and approaches, design and organization, language content, skills, topic, methodology, teachers' books, and practical consideration. The full number of items are 44. The particular feature of his checklist is using Yes/No questions. Sheldon (1988) developed an additional checklist that focuses on evaluating various aspects of content, including graphics, physical attributes, authenticity, and flexibility. Sheldon divided his checklist into 17 factors. The total items of the seventeenth factors are 53. The unique features of his checklist are: (1) factual details (at the top of the checklist), (2) column comment for adding our comment about each factor, and (3) column for rating, which can be scored with pluses and minuses, or stars, etc.).

Tucker's checklist is divided into the two main criteria. The External Criteria and Internal Criteria, which are divided into three categories. Pronunciation, grammar and content criterion are the third categories of internal criteria. The terms Tucker use to assess the textbook are value scale (importance in context) and merit scale. The range of value scale ranges from 0-5, and merit scale extends from 0-4.

In order to evaluate textbooks, a five-aspect checklist is set out for Daoud and CelceMurcia. The first is subject matter, the second is vocabulary and structures, the third is exercises, the fourth is illustrations, and the fifth is physical make-up. A total of 25 aspects are covered by these five aspects. Litz (2000) developed a textbook evaluation checklist which consist of 40 items divided into seven categories, each examining a specific aspect of the textbook. These categories include practical considerations, layout and design, activities, skills, language types, topics and content, and conclusions.

Similarly, Williams (1983) developed a checklist of ELT textbooks which is broken down into seven criteria. General, language, grammar, vocabulary, reading, writing, and technical are the criteria. The column for weighting is on the left of the checklist. The weighting can be indicated by numbers or letters (e.g., 4: very useful, 3: quite useful, 2: fairly useful, and 1: not so useful). This left column can be applied for weighting items according to their effectiveness in a particular second-language context, or at a special educational level. The 5-point numerical rating scale is on the right of the checklist. It can be applied for adapting evaluative items to suit the particular demands of the teaching situation. The numbers given in the right-hand column indicate the extent to which a given textbook satisfies each criterion on the checklist. Sets of criteria can be evolved for comparative evaluations by multiplying the weighting of each item by the rating on each item.

Concerning textbook evaluation, multiple studies have been conducted by researchers in various contexts. Cakit (2006) conducted research to gather the perspectives of teachers and students on the language textbook used for 9th grade high school students. The evaluation participants expressed negative attitudes towards most components of the English textbooks. Researchers suggested simplifying the vocabulary and grammatical patterns of the reading passages in the textbook. Additionally, they recommended aligning the learning materials with the age level of the learners. Finally, textbook authors were advised to consider the learners' preferred styles. Fredriksson and Olsson (2006) conducted a similar study on textbook selection criteria. They examined how ELT (English Language Teaching) teachers dealt with the challenges they faced when choosing coursebooks for upper secondary education. The evaluative study revealed that teachers found textbooks with entertaining and relevant content, which also enabled learners to use the language in real-life situations, to be the best criteria for selection. Teachers emphasized the importance of diversity and motivation in English textbooks for both teachers and learners. However, this study did not specify the ways in which textbooks can be made entertaining.



Mahmood et al. (2009) evaluated English textbooks in Pakistan and abroad. Researchers in Pakistan argued that there was no suitable criterion for textbook evaluation. As a result, a study was conducted to establish standards for reviewing, evaluating, and approving the quality of textbooks. Garvin's (1988) evaluation criteria were applied to assess the value of the textbooks. This study indicates the development of a new model for evaluating ELT textbooks. Sahragard, Rahimi, and Zaremoayeddi (2009) conducted a study examining the third edition of *Interchange*. The results uncovered weaknesses and drawbacks in the third edition, such as the lack of teacher and learner engagement. Another shortcoming was the emphasis on input reinforcement techniques, neglecting the important role of self-directed activity in task completion. However, the book also possessed positive qualities, including an emphasis on group work and meaningful interactions.

Tok (2010) also attempted to evaluate the English textbook "Spot On," which is used at the primary levels in Turkey. The textbook underwent an evaluation process, revealing both advantages and disadvantages. One of the strongest features of the textbook was its concentration on a single culture. It also provided guidance for teachers on how to use it. However, the textbook had several drawbacks, including the absence of engaging activities, the lack of supporting materials within the activities to achieve the intended goals, and the insufficiency of exercises that foster communication skills.

Amalsaleh (2004), based on Van Leeuwen's (1996) model, examined the presentation of social factors in three different textbooks, including junior and senior high school textbooks. The results revealed that textbooks generally portrayed women as performers in domestic situations and displayed discriminatory depictions of social factors such as limited employment opportunities. High school textbooks, in particular, tended to reinforce normative views of gender and class relations, where middle-class urban men were seen as the norm.

The International English Language Testing System (IELTS) exam is a standardized test that has been widely recognized for its validity and reliability (Spolsky, 1995; Moreno, 2010). It serves as a means of evaluating the English language proficiency of non-native speakers, whether for academic pursuits or immigration purposes. In fact, IELTS scores have become a common requirement for international students seeking admission into English-medium universities (Dang, 2023).

It is important to note that the IELTS test comprises two versions: the Academic and General Training. Both versions consist of four distinct modules, namely listening, reading, writing, and speaking. The Academic test primarily measures language skills required for postsecondary studies, targeting individuals applying to pursue higher education. On the other hand, the General Training test assesses English language abilities in real-life scenarios and is more suited for individuals seeking to immigrate to an English-speaking country. Preparing for the IELTS exam poses challenges for learners and instructors alike, as they need to provide appropriate materials and activities tailored to suit learners with varying levels of English proficiency. To ensure effective preparation, instructors must take into account the unique needs and abilities of their learners (Smith, 2019).

## Method

This study utilized a mixed-methods (descriptive quantitative) approach to evaluate the Complete IELTS Bands 5-6 from the perspectives of teachers. An eclectic checklist was developed and transformed into a questionnaire for the evaluation process. Data collection was carried out using Google Forms. The participants in this study were 50 IELTS instructors who possessed a minimum of five years of experience in the field. A total number of 40 instructors responded to the questionnaire. The data acquired from the questionnaire was then analyzed using SPSS, and the findings were reported in both quantitative and descriptive formats.

### **Instrument**

The evaluation of the complete IELTS bands 5-6 from teachers' perspectives includes an assessment conducted using a checklist at both the micro and macro level (Appendix A). This assessment aims to identify the strengths and weaknesses of the textbook. At the macro level, the evaluation examines the overall characteristics of the textbook, such as its appearance, cover, binding, and visuals. Additionally, the micro level evaluation focuses on specific skills in a more detailed manner (Smith, 2021).

### **Materials**

The textbook "Complete IELTS: Bands 5-6.5" by Guy Brook-Hart and Vanessa Jakeman, published by Cambridge University Press, serves as a valuable resource for teachers preparing intermediate level (B2) students for the academic module of the International English Language Testing System (IELTS) (Brook-Hart & Jakeman, 2023). This textbook comprises eight units that cover various task types for reading, listening, and speaking activities. Each unit includes exam advice and information to support students in their preparation for the test. The sequence in which the IELTS modules should be completed is determined by the unit structure. The textbook also provides a language reference section, and separate references for writing and speaking, featuring exercises, sample answers, and exam tips. In order to familiarize students with the exam format, the book dedicates 166 pages to visual aids, including maps, a content and overview section specifically for the IELTS academic module, and references on speaking, writing, and language aspects. "Complete IELTS: Bands 5-6.5" is a valuable resource that offers ample practice opportunities across the different sections of the IELTS test, along with helpful references and supplementary materials (Brook-Hart & Jakeman, 2023).

### **Procedure**

The present study examined the effectiveness of Complete IELTS Bands 5-6 as taught in several IELTS institutions, aiming to assess its advantages, disadvantages, and overall productivity in preparing students for the IELTS exam. Following the selection of the textbook, a comprehensive checklist was compiled to evaluate its efficacy. The items for the checklist were curated from various checklists employed in diverse academic settings (Smith, 2018; Jones & Brown, 2021). Subsequently, a questionnaire was developed based on the adopted checklist, encompassing two primary categories. The first category, referred to as macro analysis, focused on assessing the textbook's general characteristics, including its visual aids and overall appearance. The second category consisted of seven sections, each containing questions pertaining to fundamental language skills. To ensure the questionnaire's validity, it was sent to three experts in the field, who provided their approval (Johnson et al., 2022). Once the checklist's validity was established, over 50 IELTS teachers were selected to participate in the study. The selection criterion involved those with a minimum of five years of experience in teaching the Complete IELTS textbooks (Brown & Smith, 2019). The answers obtained from the questionnaire were then inputted into the Statistical Package for the Social Sciences (SPSS) for analysis, as described in the results section.

## **Results and Discussion**

The results obtained from the questionnaire were analyzed using mixed method i.e., both qualitative and quantitative analysis procedures. Data analysis for the quantitative part was performed using IBM SPSS (v. 26), then the results were organized into 8 tables, each containing a different category. Each table shows the mean and percentage obtained for each question.

Table one presents the level of satisfaction among teachers regarding the overall aspects of the textbook, specifically focusing on Macro Analysis. The pertinent results are as follow:

**Table 1** Macro (General) Analysis Results of Textbook Evaluation

	Question1	Question2	Question3	Question4	Question5	Question6	Question7
N	40	40	40	40	40	40	40
Mean	3.90	4.05	4.20	3.80	3.85	3.62	3.90
Percentage	78	81	84	76	77	72.5	78

As table 1 indicates, 78% of teachers agreed that the textbook is an adequate guidance for non-native teachers. Regarding physical appearance of the textbook including hard cover and visuals, the results of the study reveal high level of satisfaction (81%) among IELTS instructors. Relying on the results, the textbook functions well in providing tables, images, shapes and charts with 84% of teachers advocating this fact. The teachers believed that the list of words compiled at the end of the book is not highly useful and effective. They also contended upon the fact that second/foreign language culture is not sufficiently integrated into the textbook.

Table Two is representative of the results of the first category of Micro Analysis which deals with Listening section. The purpose of this table is to figure out the teachers' approval of the Listening section of this textbook. The results are shown below:

**Table 2** Listening

		Question 8	Question 9
N	Valid	40	40
Mean		4.00	3.85
Percentage		80	77

As The results in Table 2 shows, in teachers' opinions, the audio files are recorded by native speakers in real life situation which proves its authenticity. The teachers believed that the listening material is accompanied by background information, questions and activities which help comprehension. The textbook covers the listening activities that the students need to practice for comprehension. Although some teachers did not approve of the textbook's listening activities, since it has a percentage below 80%.

Table Three displays the outcomes of the teachers' satisfaction with the Reading category of the textbook. The findings are presented as follows:

**Table 3** Reading

		Question10	Question11	Question12
N	Valid	40	40	40
Mean		4.00	4.18	3.88
Percentage		80	83.5	77.5

Most teachers (80% of them), as shown in Table 3, were of the same belief that the texts used in the readings are authentic, like real-life English. 83.5% of the teachers consented that the reading tasks and activities are logically fit together. The question that was the least favored by teachers in reading category with 77.5% was the compatibility of the subjects with recent IELTS requirements. Table Four illustrates the results of Speaking section.

**Table 4 Speaking**

		Question13	Question14
N	Valid	40	40
Mean		4.10	4.25
Percentage		82	85

As Table 4 shows, 82% of the teachers considered the textbook an appropriate device in order to achieve speaking goals. Most of the teachers, namely 85% of them, confirmed that speaking activities lead to meaningful communication and individual response, pair work and group work are practically taken into accounts.

Table Five presents the teachers' perspective on the writing section of the textbook.

**Table 5 Writing**

		Question15	Question16	Question17
N	Valid	40	40	40
Mean		4.00	3.75	3.88
Percentage		80	75	77.5

The information in Table 5 indicates that 80% of the teachers agreed that the written work is in correlation with structures and vocabulary practiced orally. In comparison to the second question of this category, the textbook's adaptability to pupils' age, interests, and language needs, has a lower score (75%) according to the teachers' beliefs. Most significantly, the variety of interests in writing topics has not thoroughly been taken into consideration. Most teachers except for few of them (77.5%), were of the same belief that the written practice is provided in a balanced and guided composition in the early stages.

Table Six showcases the teachers' approval of the grammar and structure, as depicted here:

**Table 6 Grammar and Structures**

		Question18	Question19	Question20	Question21
N	Valid	40	40	40	40
Mean		3.92	4.07	3.88	3.85
Percentage		78.5	95	77.5	77

Teachers seemed to agree that the grammatical structures gradually expand in complexity to suit the growing reading ability of the students rating it about 80%. The second question is highly approved by 95% of teachers with respect to grammatical points and their sequence. The new grammar structures are presented in an acceptable meaningful context. To

answer the last question of this category, the teachers consented on the contextualization of the grammar points.

Table Seven presents the satisfaction of teachers regarding the vocabulary section included in the textbook.

**Table 7 Vocabulary**

		Question22	Question23
N	Valid	40	40
Mean		4.02	4.15
Percentage		80.5	83

As 80.5% of teachers approve of, the new vocabulary is reinforced on a regular basis of repetition in subsequent lessons. The table also indicates that more than 83% of instructors endorsed the point that the vocabulary items are controlled to ensure systematic gradation from simple to complex items.

Table Eight showcases the level of emphasis and effectiveness of the pronunciation in the textbook.

**Table 8 Pronunciation**

		Question24	Question25
N	Valid	40	40
Mean		3.82	3.85
Percentage		76.5	77

The results gained from this category maintained that there is sufficient work on recognition and production of stress patterns, intonation and individual sounds with 76.5% of teachers supporting this idea. Regarding the last question, majority of teachers (77%) reached the agreement that the repetition of pronunciation points in subsequent lessons results in reinforcement.

In a nutshell, the findings indicate that the teachers hold a positive attitude towards the textbook and find it a productive material in teaching IELTS. However, some adjustments to the Pronunciation section of the textbook may be prolific. Furthermore, changes on the list of words compiled at the end of the book is required. The textbook compilers might also work on the textbook's adaptability to pupils' age, interests, and language needs. Thus, the results obtained by the questionnaire might be a way of providing textbook authors and publishers with certain adaptations. Taking into consideration broadening this improvement and making it the most perfect materials in the remainder of this series.

There are not many studies conducted to evaluate Complete IELTS series. Therefore, the discussion will be on the results and findings of other textbooks' evaluations. In fact, numerous studies have been conducted on the suitability of textbooks with students' needs and the curriculum. One of the studies that accord with the results of this study is the evaluation of English textbooks of Mandiri and Solatif for the seventh grade. The results have shown that Solatif and Mandiri fulfil three criteria for a good textbook by Cunningsworth. Also, the teachers agreed that the textbooks accommodate what is needed by the students of seventh grade in junior high school. In another study with similar satisfaction of textbook's compatibility, Janna (2019) focused on the analysis and assessment of two different English books for Indonesia's junior high school grade VII. The analysis confirmed that both books are very satisfactory, suitable for all language skills, comprising appealing layout, interesting illustrations and clear instructions conforming to current ELT methodology. Furthermore, the results of the study are in line with the beliefs of Sadeghi (2020) who investigated the teachers' attitudes towards the new English textbook of the third-grade secondary school "Prospects 3".

The study's findings showed that teachers had a positive view toward the goals and accomplishments, abilities, and technical concerns of this newly developed ELT textbook.

On the other hand, the findings of this study are in contrast with a study done by Shahmohammadi (2018) on Prospect Series through Teachers' perspectives, which depicted the fact that the teachers were not satisfied with several parts of the textbook. Thus, they believed that the textbook must be revised and improved. Another research indicating different findings conducted by Syahrial (2017) was done based on Cunningsworth's checklist, which attempted to assess the English teaching materials used at a vocational high school in terms of their language content, language skills, and subjects. The results concluded that English teaching materials covered in the textbook are not appropriate for hotel accommodation students.

### Conclusion

The usefulness of the Complete IELTS Bands 5-6 textbook for IELTS teachers and language institutes may be rightly concluded. This is supported by the findings of the study, which indicate that the teachers generally had a positive attitude towards the textbook and found it to be a useful resource. This is consistent with previous research, which has shown that textbooks can be a valuable tool for language teaching (Tomlinson, 2012).

Another important point is the need for teachers to adapt and complement the textbook to meet the needs of their learners and learning contexts. This is a key aspect of effective language teaching, as it allows teachers to tailor their instruction to the specific needs and abilities of their students (Nunan, 2003).

The importance of regular retrospective reviews by publishers is emphasized to ensure that their textbooks are up-to-date and relevant. This is crucial in the rapidly changing field of language teaching, where new technologies and teaching methodologies are constantly emerging (Richards & Rodgers, 2014).

Finally, it is suggested that further studies could be conducted to provide a more objective and extensive evaluation of the textbook, perhaps by combining the evaluation with interviews with teachers and students. This is an important recommendation, as it highlights the need for ongoing evaluation and improvement in language teaching materials and methodologies (McDonough & Shaw, 2013).

### References

- Amalsaleh, E. (2004). The representation of social actors in the EFL textbooks in Iran. Unpublished doctoral dissertation, Shiraz University, Shiraz.
- AS, W. S. H., Michael, A., Hornby, A. S., Wehmeier, S., & Ashby, M. (2005). *Oxford Advanced Learner's English-Chinese Dictionary: AS Hornby, Sally Wehmeier, Michael Ashby*. Oxford University Press.
- Azim, M. U., & García, M. I. M. (2020). Lexical Load of Punjab Curriculum and Textbook Board's English 1 and English 2. *Bulletin of Education and Research*, 42(2), 15-32.
- Azizifar, A., Koosha, M., & Lotfi, A. R. (2010). An Analytical Evaluation of Locally Produced Iranian High School ELT Textbooks from 1970 to the Present. *English Language Teaching*, 3(4), 132-141.
- Brown, J. (1995). *A systematic approach to program development*. Massachusetts: Heinle & Heinle Publishers.

- Brown, N. J. (2001). *Democracy, history and the contest over the Palestinian curriculum*. Washington DC: The Adam Institute.
- Chall, J. S., Conard, S. S., & Harris-Sharples, S. (1991). Should textbooks challenge students? The case for easier or harder textbooks. *Teachers College Press*.
- Cunningsworth, A. (1995). *Choosing your coursebook*. Macmillan.
- Ellis, R. (1997). The empirical evaluation of language teaching materials. *ELT journal*, 51(1), 36-42.
- Garvin, D. A. (1988). *Managing quality: The strategic and competitive edge*. Simon and Schuster.
- Graves, K., & Xu, S. (2000). *Designing language courses: A guide for teachers* (No. 428 G7.). Boston, MA: Heinle & Heinle.
- Hanifa, R. (2018). EFL published materials: An Evaluation of English textbooks for junior high school in Indonesia. *Advances in Language and Literary Studies*, 9(2), 166-174.
- Harmer, J. (1998). *How to teach English: An introduction to the practice of English language teaching*. Edinburgh Gate, Harlow, England: Addison Wesley Longman.
- Hashemi, S. Z., & Borhani, A. (2012). Textbook Evaluation: An Investigation into Touchstone Series. *Theory & Practice in Language Studies*, 2(12).
- Hutchinson, T., & Waters, A. (1987). *English for specific purposes*. Cambridge University Press.
- Jannah, D. R. V., & Robiasih, R. H. (2019). English textbooks evaluation for the seventh grade. *Journal of English Language and Pedagogy*, 2(1), 65-76.
- Jusuf, H. (2018). The models of checklist method in evaluating ELT textbooks. *Al-Lisan: Jurnal Bahasa (e-Journal)*, 3(2), 17-35.
- Kachru, B. B., Quirk, R., & Widdowson, H. G. (1985). Standards, codification and sociolinguistic realism. *World Englishes. Critical Concepts in Linguistics*, 241-270.
- Kilickaya, F. (2004). Authentic materials and cultural content in EFL classrooms. *Online Submission*, 10(7).
- Larsen-Freeman, D. (2000). *Techniques and principles in language teaching*. Oxford University.
- Littlejohn, A. (1998). The analysis of language teaching materials: Inside the Trojan Horse.
- Tomlinson, B. (Ed.). (2011). *Materials development in language teaching*. Cambridge University Press.
- Mazdayasna, G., & Tahririan, M. H. (2008). ELT textbook evaluation: The case of English textbooks for high schools in Iran. *Asian EFL Journal*, 10(4), 1-22.
- McGrath, I. (2002). *Materials evaluation and design for language teaching*.
- Nurhamsih, Y., & Syahrial, S. (2018). Evaluation of English teaching materials used at a vocational high school based on Cunningsworth's checklist. *JOALL (Journal of Applied Linguistics and Literature)*, 3(2), 33-46.
- Richards, J. C. (1998). *Beyond training: Perspectives on language teacher education*. Cambridge University Press.

- Richards, J. C., & Rodgers, T. S. (2001). *Approaches and methods in Language Teaching*. New York: Cambridge University Press.
- Savignon, S. J. (Ed.). (2008). *Interpreting communicative language teaching: Contexts and concerns in teacher education*. Yale University Press.
- Masuhara, H., & Tomlinson, B. (2008). Materials for general English. *English language learning materials: A critical review*, 17-37.
- Ur, P. (1996). *A course in language teaching: practice and theory*. Cambridge: CUP.
- Widdowson, H. G. (1978). *Teaching language as communication*. Oxford University Press.
- Skehan, P., Willis, E. J., & Willis, D. (1996). Second language acquisition research and task-based instruction. *Readings in Methodology*, 13, 17-30.
- Tomlinson, B. (2012). *Materials development for language learning and teaching*. *Language Teaching*, 45(2), 143-179.
- Tok, H. (2010). TEFL textbook evaluation: From teachers' perspectives. *Educational Research and Reviews*, 5(9), 508.
- Van Leewen, T. (1996). The representation of social actors In CR Caldas-Coulthard & M. Caldas-Coulthard, C. R., & Coulthard, M. (Eds.). (1996). *Texts and practices: Readings in critical discourse analysis*. Psychology Press.

## **Appendix A** **IELTS Textbook Evaluation Checklist**

### **A. General Evaluation (Macro-evaluation)**

1. Does the textbook provide adequate guidance for non-native teachers?
2. Is the layout and physical appearance of the textbook visually appealing and easy to use?
3. Are text and visuals used effectively to support learning?
4. Is the cover of the textbook attractive and professional looking?
5. Are images, tables, charts, and other visual aids relevant, effective, and well-integrated into the content?
6. Is the list of words at the end of the textbook useful and effective in supporting vocabulary acquisition?
7. Does the textbook content provide insight into the target language culture?

### **B. Specific Evaluation (Micro-Evaluation)**

#### **Listening**

8. Are the listening materials well-recorded and authentic?
9. Are listening materials accompanied by appropriate background information, questions, and activities to aid comprehension?

#### **READING**

10. Are there sufficient exercises and tasks to improve reading comprehension?
11. Are the reading selections authentic and engaging?
12. Are the reading subjects relevant to recent IELTS requirements?

#### **Speaking**

13. Are the speaking activities designed to promote meaningful communication?
14. Are the speaking activities balanced between individual, pair, and group work?

#### **Writing**

15. Does the written work relate to structures and vocabulary practiced orally?



16. Is the written work adaptable to the age, interests, and environment of the students?
17. Is written practice provided in controlled and guided composition in the early stages?

**Grammar**

18. Does the grammar increase in complexity to suit the growing reading ability of the students?
19. Is the number of grammatical points and their sequence appropriate?
20. Are new structures presented systematically and in a meaningful context?
21. Is the grammar contextualized and integrated into the content?

**Vocabulary**

22. Is new vocabulary repeated and reinforced in subsequent lessons?
23. Are vocabulary items controlled to ensure systematic gradation from simple to complex items?

**Pronunciation**

24. Is there sufficient work on recognition and production of stress patterns, intonation, and individual sounds?
25. Are pronunciation points repeated in subsequent lessons to reinforce learning?

## Figure of Speech Stylistic Analysis on Selected Song Lyric in GUTS Album by Olivia Rodrigo

Ayuna Zahara<sup>1</sup>, Chatrine Aulia Hidayat<sup>2</sup>, Rahmadsyah Rangkuti<sup>3</sup>  
ayunazahara14@gmail.com<sup>1</sup>, chaterinehidayat2@gmail.com<sup>2</sup>, syahkuti@gmail.com<sup>3</sup>

Universitas Sumatera Utara

### Abstract

This study conducts a figure of speech stylistic analysis on selected song lyrics from Olivia Rodrigo's "GUTS" album, "The Grudge," "Lacy," and "Making the Bed." Grounded in the theoretical framework of K.L Knickerbocker and H Willard Reninger (1963), the analysis explores various figures of speech such as metaphor, simile, hyperbole, synecdoche, personification, metonymy, irony, paradox, and allusion. The research aims to unravel Olivia Rodrigo's stylistic choices and determine the most dominant figure of speech used in the selected songs. Data collection techniques in this study are: listen to the songs, read the songs lyric intensively, marking words, clauses, or sentences containing figure of speech proposed by K.L Knickerbocker and H. Willard Reninger (1963) and put it on a table. This study also determines the most dominant figures of speech are found in selected song's lyrics in "GUTS" album by Olivia Rodrigo. Through a systematic analysis, the findings of this study found 142 figures of speech contained in the selected song lyrics, with hyperbole emerging as the most dominant. The findings highlight Rodrigo's adeptness in using linguistic devices to convey powerful messages and evoke emotions, contributing to a deeper understanding of the artistic and expressive qualities embedded in contemporary music lyrics.

**Keywords:** Figure of Speech, Olivia Rodrigo, Song Lyrics, Stylistic

### Introduction

Humans utilize language as a means of communication; it plays a vital function in social life. Language is a system of arbitrary sound symbols utilized by members of social organizations to identify themselves, collaborate, and communicate (Chaer, 2014:32). Hall (1968) made a similar assertion, proposing that language functions as an establishment through which individuals interact and communicate by means of arbitrary spoken-hearing symbols that are widely employed. Conversely, language can also be regarded as a vehicle for individual expression, as evidenced by a multitude of literary compositions. The majority of literary works depict the author's or person's social existence. Through the dissemination of ideas and information, language serves as the medium. There are two distinct modes of language: written and spoken. The characteristics of each language are determined by the way in which its speakers speak that language. It concerns language usage within a particular setting, by a particular individual, and for a particular objective. The application of language style extends to both spoken and written communication.

The field of stylistics is an application of the discipline of linguistics. Its primary function was to assess the manner in which textual context was presented. The purpose of stylistic in this context is to interpret textual. By employing stylistics, one can evaluate the influence of linguistic elements on literary effects (Naciscione, 2010). Stylistic figures of speech, also known simply as figures of speech, are linguistic devices and techniques used to enhance the meaning, beauty, and effectiveness of language. According to Perrine (1969: 65), figures of speech are any way of saying something other than the ordinary way. These figures

often involve deviations from the ordinary or literal meaning of words to create a more imaginative and expressive effect. They are commonly used in literature, poetry, rhetoric, and everyday language to add emphasis, evoke emotions, and create vivid imagery. In the realm of contemporary music, lyrics serve as a powerful medium for artistic expression, enabling musicians to convey intricate emotions and narratives. A song is a lyrical poem which is sung with the playing of some musical instrument. It is a very old form of literature which is passed from one generation to the other generation. Like poetry, song lyrics use language and often incorporate poetic devices such as metaphors, similes, and symbolism to convey meaning and evoke emotions.

Figures of speech contribute to the semantic richness of language by providing creative and expressive ways to convey meaning, making the study of semantics crucial for understanding how these linguistic devices function within the broader context of language use. According to K.L Knickerbocker and H. Willard Reninger (1963), figure of speech divided into several types: metaphor, simile, hyperbole, synecdoche, personification, metonymy, irony, paradox, and allusion. Metaphor is a comparative allusion implicitly but without the use of "like", or "as", example "*He is the sun in my life*". Simile is an expression comparing two different things by using the word or phrase, such as like, as, than, similar to, resembles, or seems. An example of this figure of speech is "*She runs faster than a cheetah*". Hyperbole is an exaggerated word used for special effects, example "*I've told you a million times to clean your room!*". Synecdoche is figure of speech which uses part of something to represent the whole or uses the whole of something to represent part of it, the example is "*The pen is mightier than the sword*". Personification gives the attributes of a human being to an animal, an object, or a concept. Kennedy (1979: 495) adds some description that personification delivers a dramatic effect when non-human entities are given the human qualities, the example is "*The stars winked at us from the night sky*". Metonymy is a figure of speech that refers to one thing by using the term for another thing that is closely related to it, an example from this figure of speech is "*The pen is the voice of the poet*". Irony is the statement in which the meaning that the speaker expresses has sharply different meaning from the speaker implies (Abrams, 2009:165). An example is, "*A fire station burns down*". A Paradox is a statement that at first glance looks unreasonable, even absurd, but which, upon closer examination, makes perfect sense, the example is "*I can resist anything but temptation*" - Oscar Wilde. In this example, the paradox lies in the contradiction between the ability to resist anything and the inability to resist temptation. Allusion is a reference to a well-known place, event, or person. Not literally, but in the sense that the figure carries more information than its exact meaning. Example of this figure of speech is "*Man, he's like the Einstein of our generation!*". That's an allusion because it's referencing the famous scientist Albert Einstein to describe how intelligent this person is. It's like giving a nod to someone well-known to convey a deeper meaning. By examining the selected song lyrics, this study seeks to understand how Olivia Rodrigo employs these figures of speech to convey deeper meanings, evoke emotions, and captivate her audience. The theoretical framework utilized in this analysis draws upon the works of K.L Knickerbocker and H Willard Reninger (1963), esteemed scholars in the field of stylistics and figure of speech. Their theories provide valuable insights into the application and significance of figures of speech in literary and artistic compositions, enabling a comprehensive examination of the lyrics within the context of contemporary music.

Through a systematic analysis of the selected song lyrics, this research aims to unravel the figure of speech stylistic choices made by Olivia Rodrigo and determining the most dominant figure of speech are used in selected songs lyric in "GUTS" album. By identifying and interpreting the figures of speech employed, the study will provide a deeper understanding of the ways in which language is utilized to convey powerful messages and evoke emotions.

The analysis seeks to unravel the artistic and expressive qualities of the lyrics by examining the implementation of various figures of speech.

### Theory and Method

The research employed a descriptive methodology with a qualitative approach, utilizing natural features (natural setting) as the primary source of data. Descriptive qualitative research, according to Moleong (2016: 6), is a study that describes how to comprehend the phenomenon of the research subject, behavior, perception, motivation, action, etc., holistically, as well as the manner of expressing the outcome in words and sentences. The primary data source utilized in this research are the selected songs lyric on "GUTS" Album by Olivia Rodrigo. The researchers choose 3 songs as the data to analyze in this study, namely The Grudge, Lacy, and Making the bed. According to K.L Knickerbocker and H. Willard Reninger (1963), figure of speech divided into several types, namely, Metaphor, Simile, Hyperbole, Synecdoche, Personification, Metonymy, Irony, Paradox and Allusion. The researchers interesting in analyzing the selected songs lyric on "GUTS" Album by Olivia Rodrigo, because it containing a lot of figure of speech. Olivia Rodrigo as the singer and the song writer in this album said that this album is about pain and trying to find her identity in life. Data collection technique in this study are: listen to the songs, read the songs lyric intensively, marking words, clauses, or sentences containing figure of speech proposed by K.L Knickerbocker and H. Willard Reninger (1963) and put it on a table. This Study also determining the most dominant figure of speech are found in selected songs lyric in "GUTS" album by Olivia Rodrigo.

### Findings

The data taken for this analysis was 3 song lyrics, namely, The Grudge, Lacy and Making the bed from "GUTS" Album by Olivia Rodrigo that release in 2023. The researchers analyzed figure of speech proposed by K.L Knickerbocker and H. Willard Reninger (1963) in the song lyrics. The following table is the findings from this research:

**Table 1.** Research Findings

Figure of speech	Amounts
Metaphor	10
Simile	13
Hyperbole	29
Synecdoche	20
Personification	21
Metonymy	14
Irony	11
Paradox	11
Allusion	13
<b>Total:</b>	<b>142</b>

Table 1. presents the number of types of figures of speech in the lyrics of selected songs on the "GUTS" album, namely, The grudge, Lacy, and Making the bed. Based on this table, the number of metaphors is 10, Simile is 13, Hyperbole is 29, Synecdoche is 20, personification is 21, metonymy is 14, irony is 11, paradox is 11, and allusion is 13 with a total of 142 figures of speech found in the song's lyrics.

## Discussion

### 1. Metaphor

*"Aren't you the sweetest thing on this side of hell?" (Line 2-Lacy)*

The line above containing metaphor because the singer is likening someone (possibly Lacy) to the "*sweetest thing*." The use of "*on this side of hell*" adds a contrasting element, emphasizing the extreme sweetness of the person in a context that typically conveys negativity. The metaphor implies that despite being in a challenging or difficult situation "*hell*", the person stands out as exceptionally sweet or likable.

*"Another day pretendin' I'm older than I am," (Line 6-Making the bed)*

Another example of metaphor contained in this line. Here, the singer is making a comparison between their actual age and the persona they are presenting or trying to embody. The act of pretending to be older serves as a metaphorical comparison, highlighting the disparity between the singer's real age and the image they are projecting. This metaphorical expression emphasizes the discrepancy or contrast between the external appearance and internal reality of the singer's age and maturity.

*"Trust that you betrayed, confusion that still lingers," (Line 3-The grudge)*

In this line, there isn't a direct comparison metaphor. Instead, the lyric uses a metaphor to convey a sense of betrayal and its lingering impact. The metaphorical expression is "*confusion that still lingers*," where confusion is compared to something that remains or persists over time, emphasizing the lasting emotional impact of the betrayal.

### 2. Simile

*"They tell me that they love me like I'm some tourist attraction" (Line 25-Making the bed)*

The lyric above comparing two different things by using the word "*like*". This simile compares the way someone expresses love to the speaker to the attention given to a tourist attraction, possibly highlighting a superficial or temporary nature.

*"But I hold onto every detail like my life depends on it" (Line 6-The grudge)*

The metaphor from this line is "*like my life depends on it*." This simile compares the act of holding onto every detail to the intensity and importance of holding onto something as crucial as one's life. It emphasizes the strong and desperate nature of the singer's attachment to the details.

*"Lacy, oh, Lacy, skin like puff pastry." (Line 1-Lacy)*

This simile compares Lacy's skin to puff pastry, suggesting a delicate and perhaps soft texture, emphasizing a specific quality or characteristic of Lacy's skin.

### 3. Hyperbole

*"One phone call from you and my entire world was changed" (Line 2-The grudge)*

The lyric above contain hyperbole because there is an exaggerated statement in this lyric. The hyperbolic element is in the claim that a single phone call had the power to change the "*entire world*" of her life. This is an exaggeration meant to emphasize the profound impact of the phone call on the singer's life.

*"Another perfect moment that doesn't feel like mine" (Line 7-Making the bed)*

The hyperbole in this line lies in the use of the word "*perfect*." By describing the moment as "*perfect*," the lyricist is likely exaggerating for emphasis. It suggests that, despite the outward appearance of perfection, there's an underlying feeling of disconnection or alienation, as indicated by the phrase "*doesn't feel like mine*." This hyperbolic expression adds depth to the emotional tone of the lyric and conveys a sense of irony or contrast between the apparent perfection and the speaker's subjective experience.

*"I see you everywhere, the sweetest torture one could bear" (Line 11&12-Lacy)*

The metaphor lies in the statement of seeing someone everywhere as "*the sweetest torture one could bear*." The use of "*everywhere*" suggests an exaggerated omnipresence, and describing it as "*the sweetest torture*" adds a layer of hyperbolic emotion. While seeing someone frequently can be emotionally challenging, referring to it as "*the sweetest torture*" intensifies the emotional impact, conveying a mix of pleasure and pain. This hyperbolic language enhances the lyrical expression and emphasizes the depth of the singer's feelings.

#### 4. Synecdoche

*"Countin' all of the beautiful things I regret" (Line 40-Making the bed)*

In the lyric above contain Synecdoche, because there is part of something to represent the whole. Here, "*beautiful things*" is used to represent various aspects or events in the singer's life that are significant or emotionally charged. The word "*beautiful*" serves as a symbolic way of referring to a broader range of experiences, memories, or aspects that are both positive and regrettable.

*"Like ribbons in your hair" (Line 18-Lacy)*

In this line, "*ribbons in your hair*" is a specific detail that is used to represent the singer's admiration or desire for the person addressed as Lacy. The mention of "*ribbons in your hair*" serves as a symbolic representation of the overall attraction or qualities that the speaker finds appealing in Lacy.

*"The arguments that I have won against you in my head." (Line 15-The grudge)*

This line contained synecdoche because the "*arguments*" here represent the broader conflicts or issues between the speaker and the person addressed.

#### 5. Personification

*"I read somewhere it's 'cause my life feels so out of control" (Line 23-Making the bed)*

In this line, the personification attributes feelings to the abstract concept of "*life*." It suggests that life has emotions, specifically the feeling of being out of control. This personification is a figurative way to express the singer's sense of chaos or lack of order in their life.

*"Dear angel Lacy, eyes white as daisies" (Line 2-Lacy)*

In this lyric, Lacy is personified as an angel with eyes as white as a daisy. She calls Lacy "*Dear angel Lacy*", which means Lacy is her beloved angel. Olivia describes Lacy's eyes

as "*eyes white as daisies*". The lyrics describe Lacy's eyes as white as the petals of a daisy. So, with this personification, the singer gives the impression that Lacy is very beautiful and has the grace of an angel.

*"Took everything I loved and crushed it in between your fingers" (Line 4-The grudge)*

In this lyric, the singer uses personification by describing that the person mentioned in this song took everything she loved and crushed it between their fingers. By using this personification, the singer wants to show how destructive the person's actions are and how deeply they impact her life. Everything the singer loved was taken and destroyed by that person, leaving deep wounds and pain that is hard to forget.

## 6. Metonymy

*"Dazzling starlet, Bardot reincarnate" (Line 15-Lacy)*

In this line, the term "*Bardot reincarnate*" serves as a metonymy. Brigitte Bardot was a famous French actress and sex symbol. Referring to someone as a "*Bardot reincarnate*" is a metonymic expression where the name of a famous person is used to evoke certain qualities or characteristics associated with that person. In this case, it suggests that the person being described shares qualities or characteristics reminiscent of Brigitte Bardot, emphasizing their attractiveness and star-like qualities.

*"You built me up to watch me fall," (Line 31-The Grudge)*

This lyric which means "*You built me up until I finally fell.*" Here, "*built me up*" is used as a metonymy to "show the support and love" given by the person. So, in the context of this song, this metonymy describes how the person made the singer feel lifted up and then betrayed her.

*"Pull the sheets over my head, Making the bed" (Line 18-19-Making the bed)*

Here, "*pull the sheets over my head*" and "*making the bed*" can be interpreted as a metonymy to "describe the feeling of wanting to hide oneself and change an undesirable situation." This metonymy describes how literal actions such as pulling the blanket over the head and making the bed are used to represent feelings of wanting to escape and change an uncomfortable situation.

## 7. Irony

*"My undying love, now I hold it like a grudge" (Line 7-The grudge)*

Irony lies in the use of the words "*undying love*" and "*hold it like a grudge*". In general, "*undying love*" describes love that is strong and unwavering, while "*hold it like a grudge*" refers to feelings of resentment and pain from someone who hurt them. In the context of these lyrics, the singer expresses that her love that was supposed to be eternal is now held like a grudge. Ironically, the love that should bring happiness and peace actually turns into bad feelings and full of pain because of what her lover did to her.

*"Lacy, oh, Lacy, skin like puff pastry." (Line 1-Lacy)*

"*Lacy, oh, Lacy*" The repetition of Lacy's name with expressions of pleasure and admiration ("oh") reflects the singer's respect or admiration for Lacy. "*Skin like puff pastry*" The irony lies in the comparison between Lacy's skin which is likened to puff pastry. Puff pastry is a thin and crumbly dough. Meanwhile, human skin is usually not that fragile. So, this

comparison shows that the sister depicts Lacy's skin as very soft and beautiful, even when compared to something that is supposed to be more fragile.

*"But it's me who's been making the bed" (Line 12- Making the bed)*

In these lyrics, the singer admits that she alone is responsible for the situations and problems she faces. Even though she felt like a victim, she realized that she herself had created the bad situation. In the context of "*making the bed*", it is not only about creating chaos in her own life, but also about taking responsibility for the consequences of the actions and choices she makes. This singer feels that she creates unpleasant situations in her life, such as avoiding people who know her well and forcing herself to be a victim in her own mind.

## 8. Paradox

*"And I know in my heart hurt people hurt people"*

*"And we both drew blood, but, man, those cuts were never equal". (Line 21&22-The grudge)*

The line "hurt people hurt people" describes that people who feel hurt or emotionally ill tend to take out their pain on other people. This also creates a paradox, because people who feel hurt should be more sensitive to other people's feelings and try not to hurt other people. Then, in the line "we both drew blood, but, man, those cuts were never equal" shows that even though both were involved in hurting each other, the impact and injuries experienced by each party were not always comparable. This line contains the paradox of how hurt people tend to hurt others, the impact and wounds experienced by each person were not always comparable. Although they both hurt each other, the singer felt that the wounds she received were deeper and difficult to overcome.

*"The sweetest torture one could bear." (Line 12-Lacy)*

In this line "*the sweetest torture one could bear*" means sweet or delicious suffering. This paradox implies that although the singer feels pain or difficulty in the relationship with Lacy, there is also an element of sweetness or pleasure associated with it. This contradiction reflects the mixed feelings experienced by the singer. This line wants to illustrate that even though there is pain or suffering in loving someone, there is still beauty and uniqueness that makes it difficult to let go. This paradox creates feelings of conflict between sweet feelings and suffering, which can be a complicated experience in relationships.

*"Every good thing has turned into something I dread" (Line 14-Making the bed)*

This line describes a contradictory feeling where the singer feels that things that should bring happiness or good in his life have actually turned into something scary or undesirable. The paradox of this line describes the emotional imbalance experienced by the user, where the hope and happiness that should be realized from good things in his life actually turns into anxiety and fear.

## 9. Allusion

*"Trust that you betrayed, confusion that still lingers" (Line 3-The grudge)*

In this line, "trust that you betrayed" describes how the singer had believed and trusted others, but ultimately experienced betrayal. The word "trust" refers to the strong trust that she places in that person. However, she feels betrayed because the person betrayed that trust. The words "confusion that still lingers" describe the confusion that still haunts her. She may still feel confused and not understand why the person committed the betrayal. This situation made her feel adrift in continuous confusion. By using this allusion, the singer wants to describe how



big an impact this betrayal had on her life. she felt the confusion still persisting and the impact of the betrayal was still being felt.

*“And I despise my jealous eyes and how hard they fell for you” (Line 28-Lacy)*

*“Despise my jealous eyes”* This allusion refers to the singer's feelings of jealousy towards Lacy. The singer feels that he doesn't like or hates the feeling of jealousy that exists within her. *“Jealous eyes”* is used to describe the deep feelings of jealousy felt by the singer. *“How hard they fell for you”* This allusion refers to how strongly the singer feels for Lacy. *“Fell for you”* is used to describe the author falling deeply in love with Lacy. The word *“fell”* is used to describe the intensity of feelings of love that are so deep and uncontrollable.

*“Gettin' drunk at a club with my fair-weather friends” (Line 10, Making the bed)*

*“Fair-weather friends”* refer to friends who are only around when the mood is good and the situation is pleasant, but disappear when the situation is difficult or bad. In the context of these lyrics, *“Gettin' drunk at a club with my fair-weather friends”* describes the singer's experience at a club with friends who are only around when having fun and are not around when the singer needs support or is present in a difficult situation.

### Conclusion

This study delved into the figure of speech employed in the lyrics of three songs, namely, "The Grudge," "Lacy," and "Making the Bed" from Olivia Rodrigo's "GUTS" album. The analysis was grounded in the theoretical framework of K.L Knickerbocker and H Willard Reninger (1963), exploring various figures of speech such as metaphor, simile, hyperbole, synecdoche, personification, metonymy, irony, paradox, and allusion. These findings reveal a rich and varied use of figurative language across the selected songs with a total of 142 figures of speech. Among the figures of speech analyzed, hyperbole emerged as the most dominant, with 29 instances, highlighting Olivia Rodrigo's inclination towards exaggeration for expressive and artistic purposes. Following hyperbole, synecdoche and personification were prominently used, contributing significantly to the aesthetic appeal and emotional resonance of the lyrics.

The prevalence of these figures of speech underscores Rodrigo's adeptness in crafting lyrics that go beyond literal expressions, infusing her songs with layers of meaning and emotional depth. Whether through the vivid imagery of metaphors and similes or the heightened exaggeration of hyperbole, Rodrigo employs these linguistic devices to convey powerful messages and evoke a range of emotions. This research provides valuable insights into the stylistic choices made by Olivia Rodrigo in her song lyrics, shedding light on the ways in which she utilizes figures of speech to enhance the aesthetic appeal and emotional impact of her music. The findings contribute to a deeper understanding of the artistic and expressive qualities embedded in contemporary music lyrics, showcasing the significance of linguistic creativity in conveying intricate emotions and narratives.

### References

- Chaer, A. (2012). *Linguistik umum*. Jakarta: Rineka Cipta.
- Hall, R.A. (1968). *An Essay on Language*. Philadelphia and New York: Chilton Books.
- Naciscione, A. (2010). *Stylistic Use of Phraseological Units in Discourse*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

- Perrine, L. (1997). *Sound and Sense: An Introduction to Poetry*. New York: Harcourt, Brace and World Inc.
- Molidah, Qalyubi, I., & Sugianto A. (2021). Figure of Speech Stylistic Analysis on Song Liryc in Sami Yusu's Albums. *Loquen: English Studies Journal*, 86-92.
- Puspitorini, F., & Hamdani, H. (2021). An Analysis of Figurative Language on the Lyric of Coldplay's selected songs. *IJEAL: International Journal of English and Applied Linguistics*, 3 (1), 231-244.
- Santoso, M.R.M., & Iskandar. (2022). An Analysis of Figurative Language in the picture of Dorian Gray by Oscar Wilde. *ELITERATE: Journal of English Linguistics and Literature Studies*, 2 (2), 41-46.
- Knickerbocker, K.L. and Reninger H. W. (1963). *Interpreting Literature*. Toronto: Holt, Rinehart and Winston, Inc.
- Moleong, L.J. (2016). *Metodologi Penelitian Kualitatif*. Jakarta: Rosdakarya.
- Abrams, M.H. (2009). *A Glossary of Literary Terms. Ninth Edition*. USA: Wadsworth Cengage Learning.
- Kennedy, M. M. (2007). Defining a Literature. *AERA: Educational Researcher*. 36 (3), 139-147.

## Lampungnese Anger Intonation

**Redika Cindra Reranta**

Redika.cindra@unmuhbabel.ac.id

Universitas Muhammadiyah Bangka Belitung

### Abstract

Misinterpretation of intonation can generate communication difficulties or even problems. Non-native speakers frequently mistook Lampungnese neutral speech uttered by native speakers for rage speech, as one example of misunderstanding tone. The purpose of this study was to find a solution to the problem. The IPO approach was used in this work, with three key activities: speech generation, speech acoustic analysis, and perceptual test experiments. The data consisted of segmentally similar recordings of Lampungnese neutral and angry speech. The utterance was made up of three sentence patterns that were each repeated four times by four native speakers. Furthermore, the data were examined to determine the acoustic difference between the two speeches as well as the acoustic parameter that gave the Lampungnese neutral speech an angry perception. The results of the investigation revealed that Lampungnese neutral and angry speech were distinguishable by pitch, with angry speech having a higher pitch. Following that, two tests were conducted: (1) raising the pitch of Lampungnese neutral intonation and (2) reducing the pitch of Lampungnese rage intonation. Finally, the experimental results revealed that pitch is the acoustic characteristic that represents the speaker's anger emotion. According to the findings, higher pitch implies the angry emotion.

**Keywords:** anger, acoustic utterance, Lampungnese.

### Introduction

Lampungnese neutral intonation (without emotional influence) has higher pitches than Indonesian neutral intonation, according to Reranta & Laksman-Huntley (2022). This encourages nonLampungnese nonnative speakers to believe that Lampungnese are always furious when they talk, because higher pitch usually denotes an angry speech (Paeschke & Sendlmeier, 2000). Furthermore, the shape of Lampungnese Neutral Intonation initially rises to the summit. In concordance, the contour shape leads nonnatives to the same conclusion as stated above. Furthermore, the contour moves faster than the Indonesian. According to Yildirim (2004), rage intonation is often faster than neutral intonation. The stigma of 'Lampungnese is fierce' emerges as a result of the acoustic feature of the Lampungnese neutral intonation, as mentioned by Awlyaa (2020) and Hasan (2017). Both also mentioned that actually, Lampungnese are very peace-loving, friendly, and tolerant. In addition, Hidayat (2014) declared that they also like to get along with other ethnic groups.

I Intonation is Physical intonation is the ensemble of various pitches in a speech uttered created by varying periodicity in the vibrations of the vocal cords, while linguistic intonation is a suprasegmental or prosodic element that influences the perception of listeners and can create a different meaning of speech from its lexical and structural meaning (Sidauruk, 2017; t'Hart, Collier, & Cohen, 1990; Yousri, 2014; Zsiga, 2016). According to the definition, intonation conveys meaning. Furthermore, the conveyed meaning does not take into account the syntax and lexeme of a sentence (Hayes, 2012, Jeong (2018). This is consistent with Jeong (2018), who argued that meaning is established not by "what is said," but by "how it is said." In linguistic terms, intonation represents a sentence's shape, such as positive, negative,

interrogative, or imperative (Sugiyono, 2007). Sugiyono (2007) also stated that if a syntactical positive sentence is pronounced with an interrogative tone, it will be regarded as an interrogative sentence. While intonation conveys emotion in paralinguistic terms, such as angry or happy speech (Nolan, 2014; Prieto & Borràs-Comes, 2018; Rodero, 2011).

A listener can determine the meaning or goal of a speaker's speech using the paralinguistic indication. However, paralinguistic meaning interpretation must be done correctly. If a listener incorrectly interprets the meaning, a misunderstanding occurs, potentially leading to unsuccessful communication (Gunlogson, 2003). Ineffectiveness can also lead to conflict, as Juariyah (2012) discovered in her research. Furthermore, the intonation system of one language or dialect may differ from the intonation system of another (Bolinger, 1972). Listeners, on the other hand, sometimes interpret the meaning by using their own intonation system rather than the speaker's. As a result, the dispute (Juariyah, 2012) and stigmatization of Lampungnese in the first paragraph occur. To avoid misunderstanding, the speaker and listener must use the same illocution. In agreement, the same illocution can be achieved by understanding the intonation system of a language or dialect. To save knowledge about the suprasegmental element, investigations on intonation systems in any language are required.

As stated in the first paragraph, nonnatives of Lampungnese frequently regard Lampungnese as fierce people because their acoustic feature of neutral speech is similar to that of nonnatives' angry speech. The nonnative language in this example relates to the Bahasa Indonesia intonation system, which is widely used in Indonesian and was suggested by Sugiyono (2007). Some intriguing questions arise in the thoughts of the current scholars, such as "How do angry Lampungnese speak?" and "Do they speak in higher pitches than their neutral pitch?" "If they do, how high the pitch is?" , as well as "Do they speak in lower pitches than their neutral pitch so their intonation system is unique?" . These inquiries prompted the researchers to look into the Lampungnese intonation system to determine the acoustic properties of Lampungnese rage intonation. Moreover, this can also find the acoustic parameters that indicate the anger based on Lampungnese.

Based on the discussion above, this research has two problem formulations as below:

1. What are the acoustic characteristics of Lampungnese anger intonation?
2. Which acoustic parameter plays an important role in constructing anger in an intonation of Lampungnese?

This work will add to the reference of linguistic study, particularly in the field of phonetics and Lampungnese. It can also be used to help people learn more about both debate topics. Furthermore, this elucidates why nonnatives regard Lampungnese as a fierce people. Lampungnese intonation has only been studied twice so far. opening, as noted in the opening paragraph, it is done by Redika and Huntley (2022). The second study was conducted by Reranta (2021), who investigated the acoustic properties of Lampungnese declarative and interrogative intonations.

### **Theory and Method**

Reranta and Laksman-Huntley (2022) are the authors of the second study. Lampungnese neutral intonations in the forms of subject-predicate, subject-predicate-object, and subject-predicate-object-complement were explored and experimented with in this study. Some findings have been discovered as a result of both initiatives. To begin, the intonations regularly flow in five places, designated P1, P2, P3, P4, and P5, in an up-down-up-down pattern, as seen below:

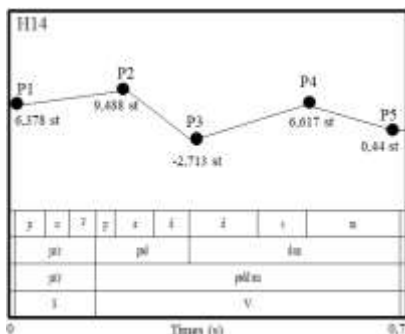


Figure 1 Lampungnese Neutral Intonation Prototype with S+V pattern

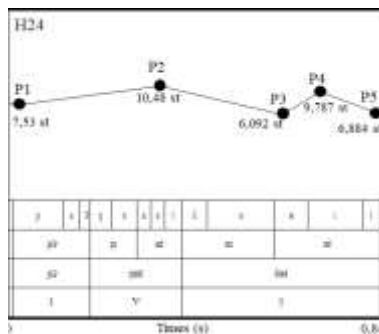


Figure 3 Lampungnese Neutral Intonation Prototype with S+V+O pattern

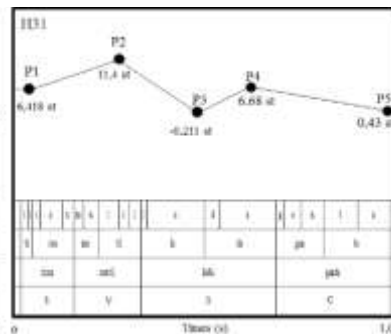


Figure 3 Lampungnese Neutral Intonation Prototype with S+V+O+C pattern

Adopted from Reranta and Huntley (2022)

From Figures 1, 2, and 3, Lampungnese Neutral Intonation in three forms of the sentence has acoustic characteristics as below;

No	Element	Sentence Form		
		S+V	S+V+O	S+V+O+C
1	Initial Pitch	6,378 st	7,53 st	6,418 st
2	Final Pitch	0,44 st	6,884 st	0,43 st
3	Highest Pitch	9,488 st	10,48 st	11,4 st
4	Lowest Pitch	-2,713 st	6,092 st	0,211 st
5	Range of Pitch	12,201 st	4,388 st	11,189 st
6	Contour Form	Declination	Declination	Declination
7	Duration	0,7 s	0,84 s	1,05 s
9	Longest Syllable	Last Syllable	Last Syllable	Last Syllable

Table 1 Lampungnese Neutral Intonation Acoustic Characteristic  
Adopted from Reranta and Laksman-Huntley (2022)

In this research, the findings above will be taken as a comparison for Lampungnese Anger intonation.

Mozziconacci (2002) created the idea of angry intonation, which says that emotions can be communicated by pitch, pitch range, and contour. According to Paeschke and Sendlmeier (2000), angry intonation has a specific character, as they reach the top of the tone quickly, with sharp peaks and dips in tone and a higher pitch than neutral. Furthermore, according to Yildirim (2004), furious speech is uttered faster than neutral speech.

The IPO technique, or Institute voor Perceptie Onderzoek, developed by the Institute for Perception Research in Eindhoven (t'Hart et al., 1990), was used in this study. According to Heryono (2019), the IPO technique can accurately count acoustic constituents. As a result, the approach is divided into three steps: (1) data generation, (2) acoustic characteristic analysis, and (3) perception tests. The data for this study were Lampungnese speech recordings in the API dialect, which was chosen since it is the majority dialect in Lampungnese (Badan Pusat Statistik 'Central Bureau of Statistics', 2000).

The participants in this study are four native Lampungnese speakers (initials E, I, H, and T), who are also participants in Reranta and Laksman-Huntley (2022). Three factors influenced their decision to participate in this study. First, they maintained the condition in which they performed in the prior research, thus their Lampungnese originality is still reliable.

The second method, which uses the same speakers, will offer a more accurate comparison because both neutral and angry speech are produced by the same vocal cord. To match the comparison, the participants uttered the same lines that Reranta and Laksman-Huntley (2022) used. These are S+V, S+V+O, and S+V+O+C structural pattern sentences, as seen below:

1. *Nyak (S) pedom (V)*  
*I sleep*  
'I sleep'
2. *Nyak (S) ngunut (V) duit (O)*  
*I look for money*  
'I look for money'
3. *Tiyan (S) mutil (V) lada (O) ganta (C)*  
*they pick pepper now*  
'They work to harvest pepper now'

Similar to Reranta and Laksman-Huntley (2022), were contextualized in dialogs to make native speakers upset. To collect data, each speaker was asked to act as character B, who delivered the target sentences, with one of the authors acting as character A. The recording was repeated four times to compare the data acquired from each subject to subjects who had consistent intonation in each structure pattern. The recording was done with a Samson C01 condenser microphone, a Focusrite Solo Gen3 soundcard, and an Asus A412DA laptop. The technology was found suitable for home recordings and has previously been utilized in previous research. 48 recording data (4 subjects x 3 structure patterns x 4 repeat) were acquired from the four participants during the recording process and saved as waveforms, the full frequency range audio format.

The collected data was then coded to facilitate data selection. The code was made up of four symbols: the starting subject, the type of emotion, A for anger, the sequence of the discourse, and the repeat order. Consider the number HA13. After that, the data was styled to remove unnecessary pitch (t'Hart et al. (1990)) and segmented by sound voice. Following that, the data was classified based on the subject and conversational sequence. People with consistent intonation for all phrase patterns were picked from each class of dialog order. Subject H was chosen as the subject with the most constant tone across all sentence forms as a consequence of this technique. As a result, his recordings advanced to the next stage.

The following step was the perception test. This step necessitated the cooperation of twenty non-native Lampungese speakers ranging in age from 20 to 40. They were born in Lampung and cannot speak in any language other than Indonesian. In this perceptual exam, each of the four native speakers read each dialog pattern four times. The four sentences provided by subject H in each classification were then analyzed by the nonnative responders. They were asked whether or not they thought each recording was objective. The recordings were played back using the same equipment used in the prior study, a Behringer MS16 flat monitor speaker. To obtain individual perception, this perceptual test was performed independently. As a result, the recording with the most correct answers in each phrase pattern was selected as the prototype of intonation to be researched in order to carry out the acoustic character. The Praat 6.1.50 software was used for all sound analysis methods in this investigation.

The perception test results were then compared to the findings of Reranta and Laksman-Huntley (2022) to determine the acoustic difference between neutral and furious intonation. The contrast was then evaluated using Paeschke and Sendlmeier's (2000) and Yildirim et al.'s (2004) concept of angry speech intonation. The commonalities in the hypotheses were then interpreted as an auditory characteristic that constructs the furious emotion in a speech.

Furthermore, two experiments were done on 20 non-native Lampungnese speakers to investigate their consideration, which included speech manipulation and perceptual tests, to quantify the comparison. Finally, the outcomes of the experiment were compared to the findings, which were then used to conclude.

### Findings and Discussion

The data generation, stylization, segmentation, data comparison, and perceptual test methods were used to establish the selected intonation prototype for each phrase pattern. HA11, HA23, and HA34 were the dates. The acoustic properties are depicted below.

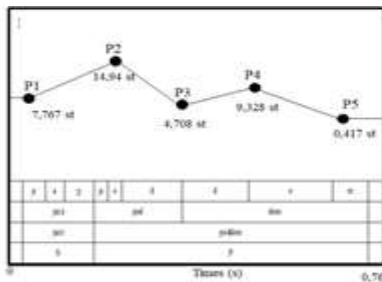


Figure 4 Lampungnese Anger Intonation Prototype with S+V pattern

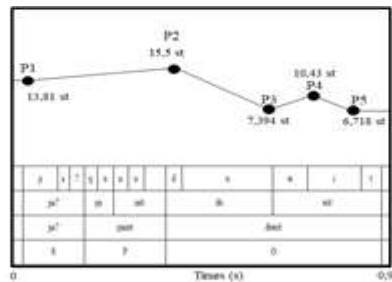


Figure 5 Lampungnese Anger Intonation Prototype with S+V+O pattern

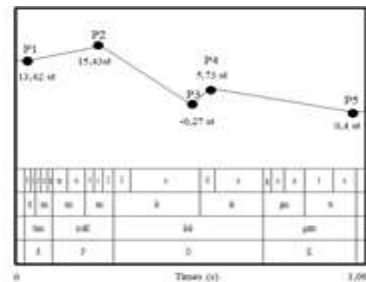
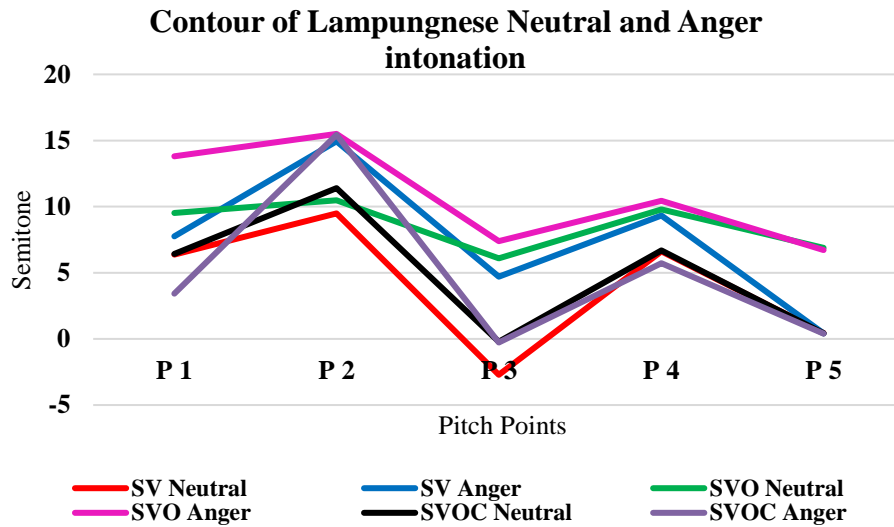


Figure 6 Lampungnese Anger Intonation Prototype with S+V+O+C pattern

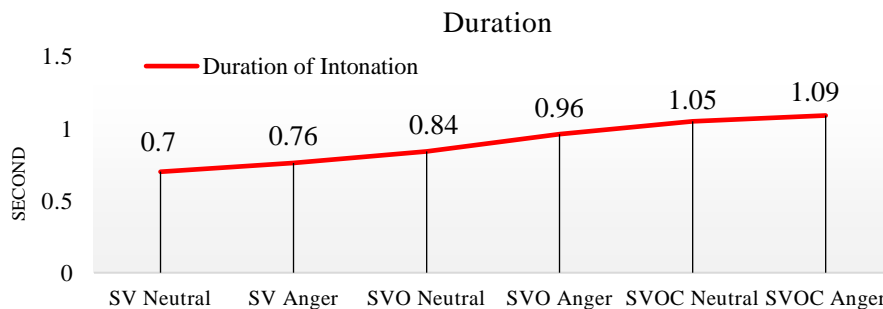
The other acoustic parameters of Lampungnese rage intonation are divided to the table and images below to facilitate observation of the acoustic characteristics:

Table 2 Lampungnese Anger intonation Acoustic Characteristic

No	Element	Sentence Form		
		S+V	S+V+O	S+V+O+C
1	Initial Pitch	7,767 st	13,81 st	13,42 st
2	Final Pitch	0,417 st	6,718 st	0,4 st
3	Highest Pitch	14,94 st	15,5 st	15,43 st
4	Lowest Pitch	4,708 st	7,394 st	-0,27 st
5	Range of Pitch	15,411 st	8,782 st	15,16 st
6	Contour Form	Declination	Declination	Declination
8	Longest Syllable	Last Syllable	First Syllable	Second Syllable



Graphic 1 Contour of Lampungnese Neutral and Anger intonation



Graphic 2 Duration of Lampungnese Neutral and Anger

According to the findings above, Lampungnese neutral and angry intonation differ in pitch, with anger intonation pitch being higher. In terms of duration, the second and third comparisons revealed that rage intonation lasts longer than neutral intonation. This finding contradicts the findings of Yildirim et al (2004). However, the difference is minor, lasting no more than 0.12 seconds, and it was not discovered in the initial comparison. As a result, length cannot be considered as factor that contrasts both emotional intonations. Furthermore, the intonation contour of all prototypes flows in the same direction, that is, up-down-up-down. In short, the only difference between Lampungnese neutral and rage intonation is pitch height. This is consistent with Paeschke and Sendlmeier's (2000) theory.

Based on the discussion above, two hypotheses were developed: (H1) Lampungnese neutral and anger intonation differ in pitch height, with anger intonation being higher, and (H2) Pitch and contour intonation are two acoustic parameters that give nonnative speakers an anger impression on Lampungnese neutral intonation. These hypotheses would then be tested to see if they were accepted or rejected.

### Experiments

As stated in the technique chapter, two tests were carried out to prove H1 and H2. Acoustic manipulation of the SV phrase was used in these experiments. The neutral intonation will then be represented by the code HA11, as applied by Reranta and Laksman-Huntley (2022), while the anger intonation will be represented by the code HA11. Because of time, money limitations, and location constraints, not all data was altered. Furthermore, some earlier studies



did manipulation on specific data alone and it was sufficient to prove hypotheses because the actual conclusion was taken in the chapter of finding. The purpose of this experiment was

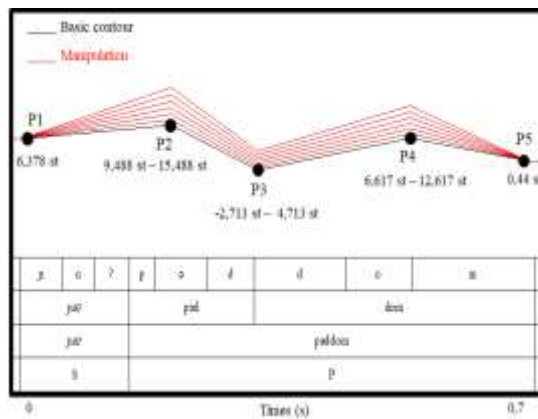


Figure 7 Lampungnese Neutral Intonation Manipulation

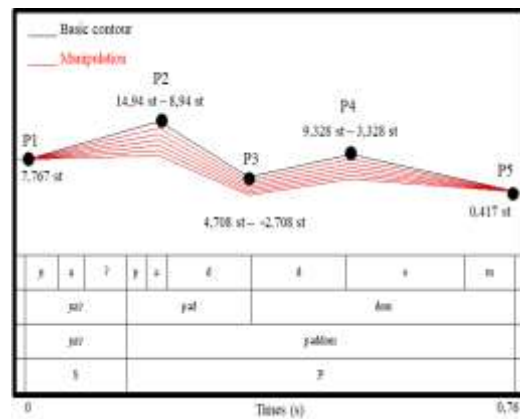
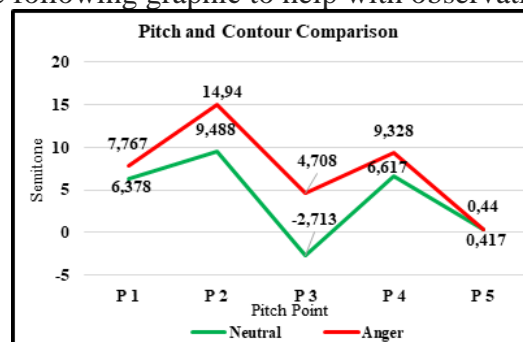


Figure 8 Lampungnese Anger Intonation Manipulation

solely to confirm or deny the conclusion. Perceptual reactions were the predominate response in each manipulation in this experiment.

### Experiment 1

The first experiment involved changing various pitch points in both Lampungnese neutral and rage intonations. As previously stated, when pitch on contour HA11 and HA11 are compared, the pitch of the HA11 is greater than that of the HA11. The pitch comparison of them can be shown on the following graphic to help with observation.



Graphic 3 Pitch and Contour Comparison of Lampungnese Neutral and Anger Intonation

The table above shows that P2, P3, and P4 on both intonations have a considerable contrast. As a result, the three pitch points were changed. Manipulation in HA11 was accomplished by elevating them to resemble the rage intonation. P2, P3, and P4 in HA11 were all reduced. As a result, their shapes in the three pitch points are identical. Each pitch point was raised one semitone until it reached the same pitch tone as the other intonation contours during manipulation. If the respondent could detect the pitch even with a tiny change, manipulation with one semitone was an expectation. Finally, each emotional intonation has six altered contours. These are the outcomes of the manipulations.

Following the manipulation. Perceptual experiments were performed to determine whether or not changing pitch affected perception of intonations. If the perception changes, it indicates that pitch is a suprasegmental feature that contrasts both emotional intonations. Furthermore, the threshold between both intonations would be carried out in this experiment.

Following the perceptual test, the respondents' responses to the following manipulations were gathered. This is the outcome of the perceptual exam.

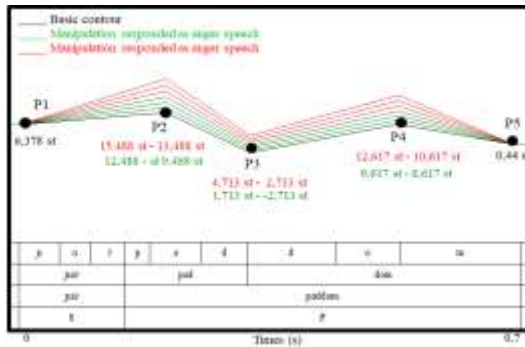


Figure 9 Response to Lampungese Neutral Intonation Manipulation

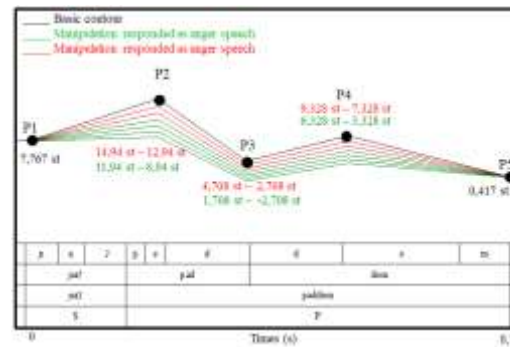
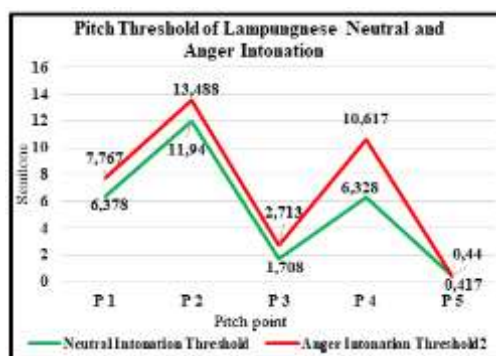


Figure 10 Response to Lampungese Anger Intonation Manipulation

The figures above depicted respondents' reactions to the manipulations. Figure 9 shows how raising the pitch in neutral intonation impacted perception. When P2, P3, and P4 were elevated, neutral intonation was interpreted as angry intonation. When the manipulation's P2 is 13,488 st, P3 is 2,713 st, and P4 is 9,617 st, it is considered angry intonation. This suggests that pitch is the suprasegmental element in intonation that influences emotion. According to the results of the test, rage intonation has a higher pitch than neutral intonation. Figure 10 also revealed a similar effect. In the diagram, manipulation causes respondents' perceptions to shift. According to the results, rage intonation is regarded natural intonation when P2, P3, and P4 are dropped to 12,94 st, 2,708 st, and 7,328 st, respectively. P2 and P3 were in the same pitch height according to both intonation perceptions. Meanwhile, P4 had a remote location due to manipulation limitations that did not allow for additional variation manipulation that focused solely on P4. However, this experiment revealed that pitch is a suprasegmental feature that distinguishes Lampungese neutral and rage intonation. This result indicates that H1 is acceptable. Below is a chart illustrating both intonation thresholds to help with comprehension.



Graphic 4. Pitch Threshold of Lampungese Neutral and Anger Intonation

### Experiment 2

Experiment 2 was created to provide an answer to H2. According to H2, differential pitch height and contour form are two auditory factors that give nonnative speakers an angry

sense of Lampungnese neutral intonation. As a result, the manipulations were carried out by altering the Lampungnese neutral intonation pitch and contours based on Sugiyono's (2007) Indonesian neutral intonation. First, all Lampungnese intonation pitches, P1, P2, P3, P4, and P5, were decreased. The lowerness was determined by the contrast between both beginning pitches. The initial pitch in Indonesian is 0.55 st. The pitch would serve as a model for this adjustment. Seven adjustments were used to enrich the pitch. Second, manipulation was accomplished just by lowering P2 in Lampungnese neutral intonation. This was due to P2 being the pitch that formed the first tone flow. By Sugiyono (2007), P2 in Lampungnese intonation would be decreased twenty times to rich contour with down tone as in Indonesian intonation. These manipulations are shown below.

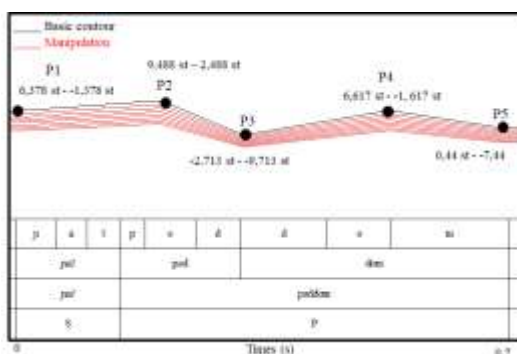


Figure 11 Lampungnese Neutral Intonation All Pitch Manipulation

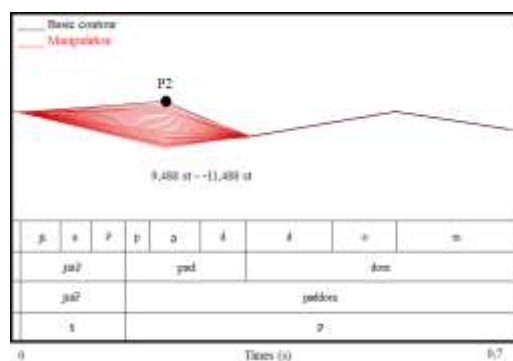


Figure 12 Lampungnese Anger Intonation Contour Manipulation

Following the acquisition of those modification files, a perceptual test was conducted to ascertain whether or not respondents' perceptions were altered when the intonations were altered. If their perception changed after the initial manipulation, it meant that pitch height as an acoustic characteristic that gave nonnatives angry intonation on Lampungnese neutral intonation. Similarly, if their perception altered for the second manipulation, it indicated that the intonation contour plays the role of conveying anger.

Following the test, responses were gathered. The reactions to both interventions are listed below.

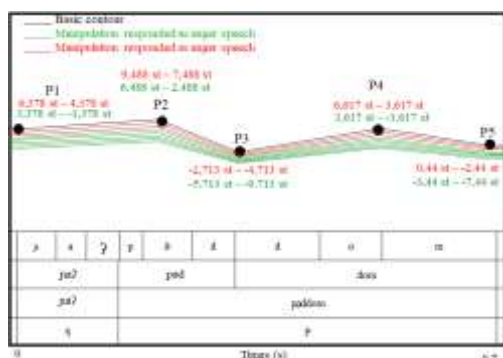


Figure 13 Response to Lampungnese Neutral Intonation All Pitch Manipulation

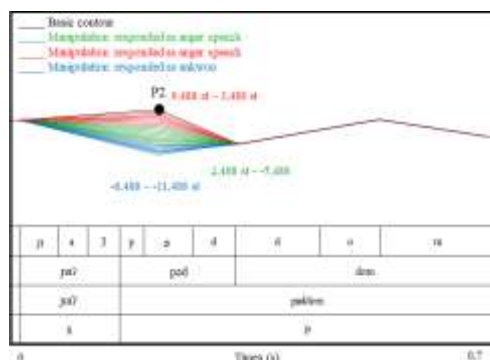


Figure 14 Response to Lampungnese Anger Intonation Contour Manipulation

Responses above showed how pitch height and contour form affect the perception of nonnatives toward the Lampungnese neutral speech. From figure 13, all pitch lowered which constructed lower contour was responded as neutral speech by Indonesian when its initial pitch is 3,378 st. In line, when P2 was lowered was precepted as neutral speech by Indonesian when the contour form had down initial tone flow, exactly when P2 tone as high as 2,388. Those

perceptions declared that pitch height and contour form of Lampungnese neutral speech are two acoustic parameter which give anger impression to the nonnatives. This support the H2.

## Conclusion

Intonation is a crucial suprasegmental factor in the construction of speech meaning. As a result, the intonation system of a language can differs from one another. The intonation mechanism for producing emotional speech, for example, differs between Indonesian and Lampungnese. As a result, the Lampungnese neutral speech is misinterpreted by Indonesians. In this scenario, Indonesians interpreted the speech as an expression of rage. Finally, they perceived Lampungnese to be always angry when they spoke. According to this study, the sole variation between Lampungnese neutral and fury intonation is pitch height, which is higher in anger. Other auditory parameters, such as duration and contour, have little contrast. Because there is only one different auditory characteristic, the nonnative may become confused in distinguishing between the two discourses. Furthermore, the phenomenon occurred because two acoustic parameters in Lampungnese neutral speech are similar to anger speech intonation in general: pitch height, which is higher than in Indonesian neutral speech, and contour form, which goes to the peak quickly.

## References

- Awlyaa, Z. (2020). *Saat "Digandeng" Orang Lampung, Pasti Kamu akan Merasakan 7 Hal Ini*. <https://palangkanews.co.id/saat-digandeng-orang-lampung-pasti-kamu-akan-merasakan7-hal-ini/>
- Badan Pusat Statistik. (2000). *Penduduk Lampung Hasil Sensus Penduduk Tahun 2000*. PT. Dharma Citra Putra.
- Bolinger, D. (1972). *Intonation*. Penguin Books Ltd.
- Gunlogson, C. (2003). *True to Form: Rising and Falling Declaratives as Questions in English*. University of California.
- Hasan, Z. (2017). *Nemui Nyimah, Nilai Sosial Pergaulan*. <https://m.lampost.co/berita-nemui-nyimah-nilai-sosial-pergaulan.html>
- Hayes, B. (2012). *Introductory Phonology* (Vol. 66). Wiley-Blackwell.
- Hidayat, D. (2014). Representasi Nemui-Nyimah sebagai Nilai-Nilai Kearifan Lokal Lampung; Perspektif Public Relations Multikultur. *Jurnal Ilmu Komunikasi Universitas Riau*, 1(5), 90-102.
- Jeong, S. (2018). Intonation and Sentence Type Conventions: Two Types of Rising Declaratives. *Journal of Semantics*, April, 305-356.
- Juariyah. (2012). Miskomunikasi Antarbudaya Mahasiswa Pendetang. *Jurnal Ilmu Komunikasi*, 10, 251-261.
- Mozziconacci, S. (2002). Prosody and Emotion. *Speech Prosody 2002*, 1-9.
- Nolan, F. (2014). Intonation. In B. Aarts & A. McMahon (Eds.), *The Handbook of English Linguistics*. Blackwell Publishing. <https://doi.org/10.1002/9780470753002>
- Paeschke, A., & Sendlmeier, W. F. (2000). Prosodic characteristics of emotional speech: Measurements of fundamental frequency movements. *Speech and Emotion. ISCA Tutorial and Research Workshop*, 75-80.
- Prieto, P., & Borràs-Comes, J. (2018). Question Intonation Contours as Dynamic Epistemic Operators. *Natural Language & Linguistic Theory*, 36, 563-586.
- Reranta, R. C. (2021). Comparison of Declarative-Interrogative Intonation in Lampungnese. *Teknosastik*, 19(1), 31. <https://doi.org/10.33365/ts.v19i1.895>

- Reranta, R.C. & Laksman-Huntley, M. (2022). Acoustic Parameters Giving the Angry Impression in Lampungese Neutral Speech. *Masyarakat Linguistik Indonesia*, 40(1), 49-61.
- Rodero. (2011). Intonation and Emotion: Influence of Pitch Levels and Contour Type on Creating Emotions. *Journal of Voice*, 25(1), 25-34.
- Sidauruk, J. (2017). Intonasi Pemarkah Ketaksaan (Kajian Fonetik). *Konferensi Nasional Ilmu Sosial & Teknologi (KNiST), January 2017*, 54-62.
- Sugiyono. (2007). Struktur Melodik Bahasa Indonesia. *Kajian Linguistik Dan Sastra*, 19, 1-13.
- t'Hart, J., Collier, R., & Cohen, A. (1990). *A Perceptual Study of Intonation*. Cambridge University Press.
- Yildirim, S., Bulut, M., Lee, C. M., Kazemzadeh, A., Busso, C., Deng, Z., Lee, S., & Narayanan, S. (2004). An acoustic study of emotions expressed in speech. *Interspeech 2004, 8<sup>th</sup> International Conference on Spoken Language Processing*.
- Yousri, E. M. (2014). *Perception of English Intonation by Egyptians. (Dissertation)* [Alexandria University]. [www.cambridgescholars.com](http://www.cambridgescholars.com)
- Zsiga, E. (2016). The Sounds of Language. In J. Connor-Linton & R. Fasold (Eds.). *An Introduction to Language and Linguistics*. Grafor. S.A. Arte Sobre Papeal.

## **INFORMATION FOR AUTHORS**

1. TEKNOSASTIK welcomes articles on various topics related to linguistics and literature.
2. The manuscript should be original and has not been published previously.
3. It can be a result of research (laboratory, field, or library research), concepts/ideas, theoretical analysis and application, or book analysis.
4. The manuscript can be written in English or Indonesian and consists of 3000-7000 words including an abstract (for about 200-350 words) with 3-5 keywords, introduction, method, discussion (texts, tables, etc.), and references.
5. A short biography of the author should be sent with the manuscript via e-mail to [teknosastik@teknokrat.ac.id](mailto:teknosastik@teknokrat.ac.id)
6. The author will be notified whether the files have been successfully received maximally within two weeks after the files are sent.
7. The review or notification of acceptance will be sent to the author not later than one month after the files are sent.
8. Authors interested to send manuscripts may ask for the article template via the email address given above.



## **KAMPUS TEKNOKRAT**

**JL. H. ZAINAL ABIDIN PAGARALAM NO. 9-11,**

**TELP. (0721) 702022, BANDAR LAMPUNG**

**[www.teknokrat.ac.id](http://www.teknokrat.ac.id)**



9 772656 684002