

TEKNOSASTIK

Jurnal Bahasa dan Sastra

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The Image of Oppressed Women in the Novel *Pada Sebuah Kapal* by Nh. Dini

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Abstract

This research aims to describe the image of oppressed women in the novel *Pada Sebuah Kapal* by Nh. Dini. The image of women is explained in two forms, namely physical image and psychological image. A woman's physical image and psychological image tend to be the main points of choice. This is due to the development of the times where beauty standards are starting to form in society so that women experience the disadvantages of forming these standards. Beauty standards that apply in society are having an ideal body shape (slim, tall), symmetrical face shape, white skin, straight hair and many more. The method used is descriptive qualitative where quotation data is described and analyzed. Based on this, this research is included in library research and the researcher acts as an instrument. The research data source is the novel *Pada Sebuah Kapal*. The data in the research is in the form of quotations from sentences, paragraphs and narratives of characters that show the image of women in the novel. The technique used is the reading and writing technique. This means that researchers read the novel first to gain an understanding of the content of the novel. After that, the researcher recorded the quotation data found in the novel *Pada Sebuah Kapal*. Then, the data is analyzed. The results of the research show that the female characters in the novel experience thoughts of physical and psychological images in the form of complaints, understanding, not being noticed and being compared with other women.

Keywords: Novels, oppressed women, physical and psychological images.

Introduction

Nowadays, discussions about women are discussed very often. Women are part of a gender group that has an important role in community life (Hazjahra et al., 2021). Discussions about women involve various aspects such as gender equality, women's rights, women's roles in the family and work as well as social issues involving women. Apart from that, women are always identified as being weak and unable to do things without men's help (Rosita et al., 2021). Women must also obey the orders of their parents or family and cannot choose or make decisions relating to themselves. Therefore, women are the number two group and are oppressed by men and society and their existence is not recognized.

Women often face various kinds of problems and the problems faced by women are different from those faced by men. This causes women to be easily oppressed by men who are considered number one in society (Nurlaily et al., 2022). The forms of oppression experienced by women are very diverse, such as gender discrimination, stereotypes and social pressure, limited access to health and employment services, wage gaps and violence against women. Violence experienced by women can take the form of physical, verbal and psychological violence (Lizawati, 2015). Apart from that, women are a group that experiences a lot of sexual harassment (Yeon, 2022). Sexual harassment experienced by women can be seen in two forms, namely verbal and nonverbal harassment. Verbal harassment includes catcalling, making jokes about certain parts of a woman's body. Meanwhile, nonverbal harassment includes rape, physical touching, either with the hands or eyes.

The oppression experienced by women is not only found in society in the real world but also in the world of fiction such as novels. This is due to the author's interest in the problems experienced by women (Rosita et al., 2021). This interest is represented through the novel he created. Novels are a medium for authors to convey their views on various forms of oppression experienced by women (Majid, 2019). The story in the novel is packaged very well and interestingly by the author so that readers can understand and find the message the author wants to convey through his work. One of the authors who discusses women's problems is Nh. Dini.

Nh. Dini is an Indonesian writer who has written various genres of literary works such as poetry, short stories, dramas and novels. Of the many genres of literary works he created, Nh. Dini is better known as a novelist whose novels discuss settings in countries outside Indonesia. Apart from that, Nh. Dini is also known as an author who intensely discusses women's issues. The novel *Pada Sebuah Kapal* is one of the novels by Nh. Dini is the one who talks about women's issues. This novel discusses the character Sri who is the main character. The character Sri is known as a woman who is friendly, gentle, independent, never gives up, has a strong desire to learn new things and is not easily bullied. This novel consists of two parts, namely Dancer and Sailor. The dancer section discusses Sri's childhood and journey to becoming a dancer and working on radio. In this section it is also explained that Sri was an unwanted child when she was little. This influenced Sri so that she became a quiet child and did not want to communicate with other people. However, his father encouraged him to take part in dance activities. After joining the world of dance, Sri was finally able to open up to other people and dared to express her opinion. The sailor section discusses Sri's meeting with Michael, as well as the beginning of the affair between Michael and Sri. This novel also discusses the forms of oppression experienced by the character Sri at the hands of her family, husband and those closest to her. Therefore, the forms of oppression experienced by the female characters in this novel can be analyzed using feminist studies.

Feminism is a study that aims to look at the oppression experienced by women. The presence of feminism shows that there are women's rights that are not fulfilled in terms of work, family, education, politics and many more so they need to be fought for. Equality between women and men is the main goal to be achieved in feminist studies, regardless of gender differences (Wardani & Ratih, 2020). Feminists consider that gender differences cannot be used as an excuse to oppress other people (Stefani et al., 2023). As fellow living creatures who have been given the same reason and wisdom by God, we must look after and protect each other. However, in reality this is not implemented. Many women experience oppression simply because of their status as women (Pratama et al., 2024). In society there are several stereotypes that make women trapped in these stereotypes and make them unable to develop themselves. Therefore, in literary works that discuss women's problems, the author always tells about the suffering and struggles of female characters which are told fictionally by the author, which is expected to provide information to readers that oppression of women really occurs.

The reason this research was conducted was because the researcher saw the oppression experienced by the female characters in the novel *Pada Sebuah Kapal*. Most of the oppression experienced by female characters can be seen from physical and psychological aspects. This is very important to do because nowadays many people use someone's physical appearance as a joke without knowing that this is bullying because they disparage someone's physical appearance. From a physical perspective, the female character in the novel experiences humiliation of her physical form by her mother and those closest to her. Apart from that, the psychological aspect is related to women's psychology. The form of psychological oppression experienced by the female character in the novel is caused by her husband who always shouts and scolds and does not provide opportunities for the female character to develop herself. This makes the female character psychologically depressed.

There are several studies that discuss the image of oppressed women in novels. The first research is entitled *The Image of Noble Women in the Novel Panggil Aku Kartini Saja* by Pramoedya Ananta Toer: A Symbolic Study of Roland Barthes by (Muawanah et al., 2023). This research aims to discuss the image of noble women in the novel *Panggil Aku Kartini Saja*. Apart from that, this research was carried out because there has not been much research discussing the image of noble women in novels. Furthermore, (Wardani & Ratih, 2020) in research entitled *The Image of Women in the Novel Kala* by Stefani Bella and Syahid Muhammad. There are four images of women that are the focus of this research, (1) physical image, (2) psychological image (3) social image in the family and (4) social image in society. This research uses ideological feminist literary criticism studies to discuss the problems faced by female characters in the novel *Kala*. The third research was conducted by (Eni & Pujiati, 2021) with the title *The Image of Women Based on Social Aspects in Three Characters of Different Generations in the Novel Sunyi Di Dada Sumirah* by Artie Ahmad. The results of this research show that the social image of the Sunti character in society is that he is looked down upon, likes to help, is oppressed, and upholds customs. For the Sunyi character, the social image in society is being abused, while the Sumirah character is being looked down upon. Sunti's social image in the family is a hard worker and a mother who is full of love for her children; Sumirah's character is never give up and loves her child; The character Sunyi is a child who is devoted to his parents.

Further research was conducted by (Setyanto & Haryadi, 2020), *Representation of the Ideal Female Image in the Black Widow Character*. The Black Widow character in this research shows a representation of the achievement of female identity that goes beyond the body and physique and is related to the qualities that women must achieve. This research aims to find new ideas regarding the ideal representation of women that can be found through other media, namely film. The same research was also conducted by (Wahidah et al., 2024), *Representation of the Image of Women in the Short Story Maria* by A. A. Nafis. This research wants to show the struggle of female figures against the oppression they experience. This is also due to the character of Maria as the main character in the short story who is known as a strong, independent woman who does not depend on men. Apart from that, Maria remained obedient and obedient to her husband.

From the explanation above, it can be seen that research related to the image of women has been carried out by several researchers. The image of women studied is not only from one media but is found in several media such as novels, short stories and films. This shows that research on the image of women is important to do so that women realize how important they are in this life and also becomes a motivation for women to dare to fight against their natural thoughts of oppression. Almost all research uses feminist studies as an analytical tool in research. There are differences between previous studies and this research. The differences can be seen in the study objects used, the problems analyzed and the theoretical focus used to analyze problems in research. Apart from that, there has been no research into the image of oppressed women in the novel *Pada Sebuah Kapal* by Nh. Dini. Based on this, the formulation of the problem in this research is the forms of images of oppressed women in the novel *Pada Sebuah Kapal* by Nh. Dini.

Theory and Method

This research is included in the type of qualitative descriptive research. Qualitative descriptive research is research that aims to describe words, sentences, paragraphs and narratives. Based on this, this research aims to describe the image of oppressed women in the novel *Pada Sebuah Kapal*. Oppression against the image of female characters is divided into three, namely, physical, psychological and social oppression. However, this research only focuses on the physical and psychological image of female characters. The data in this research

are in the form of quotations containing oppression of the image of female characters sourced from the novel *Pada Sebuah Kapal* by Nh. Dini.

This research is included in the literature study because the research data comes from novels. In the data collection process, researchers used reading and note-taking techniques. This means that the researcher first read the novel *Pada Sebuah Kapal* to get an overview and understanding of the contents of the novel. After that, the researcher will record data on quotations that show forms of oppression towards the image of female characters in the novel *Pada Sebuah Kapal* by Nh. Dini. Data analysis was carried out using the theory of Sugihastuti and Suharto (2016) to find the image of women. According to Sugihastuti (2000: 7) the image of women is a form of spiritual mental image and daily behavior that is expressed in women in various physical and psychological aspects as a woman's self-image as well as family and community aspects as a social image.

Findings and Discussion

In this section, we will discuss two aspects of the oppression of the image of female characters in the novel *Pada Sebuah Kapal* by Nh. Dini. The explanation of these two aspects is because the female characters in this novel experience a lot of oppression from their physical and psychological aspects. This research uses the theory of feminist literary criticism by Sugihastuti.

1. Oppression of women's physical aspects

Image is a picture or appearance that a person has. Women's image means a woman's self-image or physical appearance as well as the way a person views women in relation to their physical appearance (Fitriani et al., 2018). Physical imagery is also related to the sense of sight, which can be seen implicitly or explicitly in a literary work. This can be seen from the woman's body shape, face, hair color and overall self. According to Sugihastuti (2016), physical image means the physical description of a woman and is only owned by women. Apart from being different from a physical perspective, women and men also have different natures, for example women can conceive, give birth and breastfeed while men cannot (Majid, 2019). Apart from that, there are several parts of women's bodies that are not the same. Physical appearance for a woman is very important, because men usually look at women from their physical appearance first. In fact, a woman's physical image does not determine her worth and character.

Discussion regarding physical image is still an issue that needs to be considered. Nowadays, a woman's physical appearance can determine whether she will be accepted into a group or not and even get a job. Apart from that, the emergence of beauty standards that are promoted within social groups is very detrimental to women. Therefore, the following quotes are presented in the novel *Pada Sebuah Kapal* which show the oppression of the physical image of female characters.

"Tolonglah sedikit, jangan hanya melotot melihat saja dengan matamu yang terlalu besar itu". Kata ibunya. (Dini, 14).

The quote above was said by the mother of the character Sri. It can be seen that Sri's mother asked for help but mentioned her physical form. Indirectly, this was a form of oppression because Sri felt offended by her mother's words. Sri's feelings of offense show that she doesn't like it when other people refer to her physically with the aim of mocking or insulting her. This also shows that most forms of oppression experienced by someone are carried out by their family or those closest to them. Apart from her mother, Sri also experienced physical oppression from her colleagues in the dance community, as seen in the following quote.

“Bakal istriku kulitnya harus tidak begitu hitam, badannya lampai, tinggi badan paling sedikit satu meter enam puluh lima senti. Rambut? Aku tidak begitu memikirkannya. Dia berambut pendek atau panjang sama saja bagiku”. (Dini, 43).

The quote above was said by Basir, one of the dance members. Sri is attracted to Basir and wants to get closer to him. Then Sri asked the criteria for the woman Basir wanted to become his future wife. The words spoken by Basir are not wrong, but they show that every man wants a woman who is white and tall. Basir's statement made Sri embarrassed because these criteria were inversely proportional to hers. This can be seen in the following quote.

“Tiba-tiba aku merasa malu. Aku tidak berkulit kuning langsung. Tubuhku lampai, tidak setinggi yang dikatakannya. Dan rambutku panjang”. (Dini, 44).

In the quote above, it can be seen that Sri was offended and felt inferior to Basir's words. Sri felt that these words were aimed at herself so that Sri would stay away and not expect more from her. Previously, only Sri showed concern and interest in Basir. This quote also shows that women are very sensitive to discussions related to physical form. Fortunately, Sri has her friend Narti who gives her advice not to get too caught up in feelings of low self-esteem, which is shown in the following quote.

“Wanita-wanita seperti kita ini sebetulnya mempunyai banyak pilihan untuk calon suami. Tapi kadang-kadang dan sering-sering orang yang kita pilih tidak memperhatikan kita bukan?” (Dini, 85).

The quote above shows Narti telling Sri that there are many men out there who like them. So far, they have only met men who don't like them. One day someone will come who accepts them as they are without having to look at their physical form. Narti's words were able to make Sri rise again and not be trapped in the past and feelings of inferiority.

Furthermore, the following quote shows Michael comparing Sri's physical form with other women and the physical criteria of the women he likes. This quote occurred when Sri was on a cruise ship that took her to France.

“Aku membanding kedua wanita yang baru beberapa menit yang lalu kukenal. Nyonya Hench dengan pakaiannya yang mengkilap, tubuhnya yang kokoh, dadanya yang menonjol kuat, kulitnya yang putih pucat dan rambutnya yang pirang. Segala warna dan bentuk yang seharusnya bagi seorang wanita barat. Dan nyonya Vincent (Sri), aku kurang bisa mengatakannya. Dia tidak tinggi tetapi badannya nampak berisi dan sehat.” (Dini, 224).

In the quote above, it shows Michael paying attention to the body shape of the female passengers on the ship, namely Mrs. Hench and Mrs. Vincent (Sri). Michael's actions were a form of non-verbal harassment against women which was carried out by paying attention to and assessing the shape of the woman's body. Furthermore, in the following quote,

“Kovash bersera sama dengan aku. Perempuan-perempuan yang tidak terlalu tinggi, lebih baik bertubuh padat tak terlalu berlebihan, berambut coklat atau hitam.” (Dini, 262).

The quote above is more or less the same as the previous quote where Michael describes the ideal female body shape according to him and which meets the requirements of the woman he wants. If the woman he wants to approach does not match his desired criteria, Michael will not approach the woman.

2. Oppression of women's psychological aspects

The psychological aspect is related to a person's psychology both in terms of mentality, attitude and the way a person behaves towards something. Most of those who are targets of this

psychological oppression are women. Oppression against women's psychology cannot be seen through the sense of sight but is felt by the individual who is the object of the oppression (Lizawati & Safitri, 2023). Oppression on women's psychology can take the form of stereotypes in society about women, words that are intended to offend and actions that refer to harassment, as is often the case in today's society. Not infrequently, we say offensive words but cover it up by saying that it is just a joke (Purwahida, 2018).

Currently, discussions about women's psychological or mental problems are often discussed in society. This can be seen on social media where women are always victims of sexual harassment even though women do not do anything that refers to anything related to harassment (Winarti, 2020). Apart from that, it is very easy for people to judge women, especially from the way they act or talk. Oppression against women's psychology can be found in the family, work, friendships and many more. Based on this, the following quotes are presented which show the psychological oppression of female characters in the novel *Pada Sebuah Kapal* by NH. Dini.

"Kau kubawakan murid baru. Mudah-mudahan dia tidak sebodoh kakak-kakaknya". Kata ayahku. Aku merasa amat tersinggung oleh kalimat itu. Kulihat orang itu tersenyum. (Dini, 15).

The quote above was said by Sri's father when he took Sri to dance class. Her father's words offended Sri. This disturbed Sri's psychology where Sri did not accept being called stupid by her own father. Moreover, it was said in front of other people. Most of us will not accept being insulted in front of other people, even if it is meant to be a joke.

When she was an adult, Sri was still involved in the world of dance even though she was already working as a radio announcer. However, this made Sri get ridiculed by her colleagues at the office because she often asked permission to dance at events. This is illustrated through the following quote.

"Tidak mudah bekerja dengan orang-orang yang tidak semuanya berpikiran tumpul. Apalagi jika sebagian besar dari mereka adalah perempuan-perempuan yang berlagak pintar. Kini aku tahu mengapa mereka bermuka masam kepadaku". (Dini, 49).

"Kadang-kadang aku begitu tidak tahan lagi menanggung pandangan rekan-rekan di kantor; oleh sindiran mereka dan desas-desus yang menyakitkan telinga." (Dini, 61).

The two quotes above show Sri explaining her opinion regarding the sneering and saying that her colleagues in the office said about her. His co-workers say things that are not true and view him negatively. The words and insults from her co-workers made Sri depressed and uncomfortable in the office. Plus, those who do this are women. This shows that oppression of women's psychology is not only carried out by men but also by women. Sometimes women do this because they feel jealous of other women who they feel are superior to them. In the next quote, Sri received insults from her friends regarding her still being involved in the world of dance.

"Kau hendak mengatakan bahwa melukis itu lebih baik daripada menari, bukan?" Ku tatap matanya dalam-dalam. (Dini, 51)

This is different from the previous quote, where Sri received ridicule and negative remarks from her co-workers because she often asked for permission. In the quote above, Sri received insults from Yus. Yus said that the dance activities that Sri was involved in could not make money, unlike painters because they could sell their paintings. This shows that Yus thinks painters are better than dancers. Yus' words offended Sri as a dancer. Even though dancing cannot be displayed or sold, people can see and watch dances. Apart from that, dance also has

its own values and stories behind the movements shown by the dancers. Just like a painting which has its own value and story, both from the shapes and colors used by the painter.

The next quote states that the oppression experienced by the character Sri was not caused by other people, but by himself.

“Aku ingin kau mencintaiku. Semula aku berpikir kalau aku telah berhasil memilikimu sekali, kukira kau akan terikat kepadaku. Aku mencintaimu Sri.” (Dini, 113)

“Karena aku takut. Aku dikejar oleh rasa ketakutan dan kehilangan sekali lagi dan disusul oleh kehilangan-kehilangan yang lain. Taraf dan ragamnya kehidupanku tidak pernah kubayangkan.” (Dini, 106).

The two quotes above show Carl expressing his feelings for Sri. Sri rejects Carl's declaration of love because he is still fixated on the past. Previously, Sri almost married a pilot, namely Saputro. However, this did not happen because Saputro had a plane crash in which he died. This was the hardest blow for Sri. So, when Carl expressed his feelings, Sri rejected him because he was still traumatized by losing someone precious to him.

“Kau menolak Carl hanya untuk memndapatkan hanya untuk mendapatkan seorang negarawan yang hampir tidak kau kenal,” katanya. “Dan lagi apa yang akan kau kerjakan dengan kewarganegraanmu?” (Dini, 116).

Still continuing from the previous quote, Sutopo, Sri's older brother, scolded Sri for rejecting Carl. The quote above occurred after ten months had passed since Sri rejected Carl. Sri chose to marry Charles, who is from France. However, Sutopo did not agree with this, because according to him Sri did not know Charles well. Sutopo's words were indeed good because he thought about Sri's goodness. However, this also includes taking away Sri's rights and freedom to choose her life partner. Sutopo imposed his will on Sri to choose Carl.

In the quotes below, the psychological oppression experienced by Sri and the oppression carried out by her husband will be explained.

“Aku tahu bahwa dia mempunyai rasa iri yang besar, terhadap orang-orang lain maupun terhadapku sendiri” (Dini, 136).

“Charles terlalu pelit untuk diharap menghadahiku sepasang sepatu Perancis yang ramping dan cukup bagus.” (Dini, 159).

The quote above is a narrative from Sri explaining the character of her husband. Charles is someone who feels jealous of other people and Sri, who is his wife. Charles' jealous nature makes Sri depressed because she does not have the opportunity to develop herself. In fact, her husband did not support her in doing what she liked. Apart from being jealous, Charles is also a stingy person. It can be seen in the second quote that Charles never bought or gave Sri shoes. This shows that Charles is a husband who does not have care and attention for his wife. Charles only thinks about himself or is selfish. Charles's character makes Sri depressed because she doesn't get good treatment from her husband and her married life is not like other married couples. Sri is not happy.

Conclusion

Based on the results of the analysis, it can be seen that the character Sri in the novel *Pada Sebuah Kapal* experiences oppression from a physical and psychological perspective. From a physical perspective, Sri experienced humiliation regarding the shape of her face and body. The insults to Sri's physical form occurred from when she was a child until she was an adult. This makes him embarrassed and feels inferior because he does not meet the beauty requirements determined by someone. Apart from that, Sri's body shape is the subject of

comparisons made by men with other women. In fact, her body shape becomes the object of men's sexual fantasies. From a psychological perspective, Sri experienced humiliation at the dance activities she was involved in. Sri was also forced to do something that was not according to her wishes. Furthermore, Sri was unhappy with her married life because she did not get attention and support from her husband. Apart from that, her husband was also jealous of her so Sri couldn't develop herself to become a better person. Almost all of the oppression experienced by Sri, both physically and psychologically, was carried out by her family, friends, husband and those closest to her.

This research is still far from perfect. It is hoped that future researchers will be able to utilize the latest issues regarding women's problems and pay attention to the novelty of the theories used. This aims to provide a more comprehensive understanding of the development and dynamics of literature, both for future researchers and readers.

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Poetic Language and Gender: Interpreting Abba's Song Lyrics to Uncover the Portrayal of Women Stereotype

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Abstract

The study focuses on songs by Angeleyes (1979), Lay All Your Love on Me (1980), and Slipping Through My Fingers (1981) by ABBA are examined in this research. This study looks at how women are stereotypically portrayed in ABBA songs. This study examines how gender is portrayed in roles, particularly as it relates to women, using Linda Brannon's Gender Stereotype theory. Information is derived from many texts and the song's lyrics. The research's content is explained using a qualitative descriptive technique. The research's conclusions are based on the usage of the topic and style of the language of love, which employs metaphors in figurative language. It is from metaphorical language that the notion of love arises, symbolizing the characteristics of the feminine gender. The conversation that followed clarified that song lyrics are a form of poetry writing and that specific metaphorical language also has significance in how women are portrayed. According to the study, a song's content and lyrical style create stereotypes of women, creating a metaphorical figurative language. This use of metaphorical language gives the song's lyrics a meaning related to love. The song lyrics illustrate the virtues and faults of women by defining love in several ways. These items are all related to one another.

Keywords: Poetic language, song lyrics, women stereotype

Introduction

The foundation of this inquiry about point was motivated by the numerous tunes from the band ABBA, which are beginning to become prevalent once more. Numerous melodies from ABBA were commonplace at that time. In any case, a few ABBA tunes are starting to rise again, and countless youthful individuals are too tuning in to ABBA's melodies. A few tunes from ABBA that are well-known these days incorporate *Angeleyes (1979)*, *Lay All Your Love on Me (1980)*, and *Slipping Through My Fingers (1981)*.

The 1970s band ABBA received their first GRAMMY nomination in 2022 for their song "I Still Have Faith in You." The song demonstrated ABBA's prowess as a group that can compete with leading musicians in the contemporary day and was nominated for Record of the Year. ABBA's *Dancing Queen*, released 14 years ago, has received over 832 million views on YouTube despite being a song from the 1970s. This outstanding accomplishment demonstrates the band's ability to write songs that appeal to listeners of all ages from the 1970s to the present. A '70s band would not have easily gotten 3.8 million likes on a song. The song is available for free and is becoming more and more well-known as more people discover ABBA's music. ABBA's success in the 70s and the modern era is a testament to their ability to adapt and thrive in the modern era.

Singer Agnetha Fältskog, guitarist Björn Ulvaeus, pianist Benny Andersson, and soprano Anni-Frid Lyngstad make up the iconic Swedish band ABBA (Lexhagen, 2019). This quartet of four consists of a guitarist, a console player, and two female vocals. Many of the songs that ABBA produced became hits, and consequently, the group gained popularity in Sweden, internationally, and even in the United States. This Swedish band has become so successful that many people look up to them. Some of these Pop Disco group's songs have achieved international recognition. ABBA has been active since the 1970s, and the audience has learned many songs. The nearby community may acknowledge a few components of ABBA's melodies as a portion of their acknowledgment. Each tune in ABBA points to communicate a message to its audience members, making the gather a symbol to those who can relate to them.

This inquiry is about tunes from the band ABBA because of the band's ubiquity in the 70s. The more extensive community too broadly acknowledged this melody from ABBA, particularly in America. Since the notoriety of a few ABBA tunes in America, this investigation was made to see why their melodies are well known in America. Additionally, a few of the tunes performed by this band utilize words that contain women, making individuals think about the association between the generalizations of women in ABBA and women in America, making them prevalent in America.

This study aims to explain how ABBA's songs embody the stereotypical image of women. It points to a few songs performed by the celebrated band ABBA then, which was particularly prevalent in America. Slipping Through My Fingers, Lay All Your Love on Me, and Angeleyes are some of the songs performed for this study. This ponder is intriguing, as a few tunes this band performed contain several words speaking to women within the music.

In a previous study, "*An Analysis of Figurative Language of Songs In 70's Era and Millennium Era,*" in Saputra's (2015) study. It recognizes several forms of figurative language, including metonymy, alliteration, personification, exaggeration, idiom, paradox, imagery, and allegory. The study discovered that personification and exaggeration were common in both periods, with the 1970s using more figurative language. The study promotes further investigation into other items containing figurative language and implies that songs are a valuable resource for learning about figurative language. Hopefully, this study will benefit the following researchers working in the same area. In Bahr's (2018) study, Bahr examines research "*Women Stereotypes Depicted in Daya's Song Entitled Sit Still, Look Pretty*". The researchers decipher women's difficulties in the songs, frequently caused by unfairness. The song highlights feminism as a significant problem as it prevents women from having more ambitious dreams about what it means to be a woman. The study also considers notions of patriarchal society and women's oppression. According to the study, the song reinforces negative stereotypes about women, such as the idea that women should only take care of the home and have modest aspirations. The song also highlights how important it is for women to define beauty and become financially independent. The research shows how stereotypes are portrayed in popular culture items like songs.

Theory and Method

Language has evident and hidden meanings and is essential to human communication. It is a component of culture that fosters individual expression and helps with mass communication. Language is a cultural element of a country's residents' communication system (Assemi, 2012). Women's stereotypes in song lyrics are frequently brought up, indicating that songwriters utilize them to interact with their audience. Song and music appear to be strongly associated based on their tight association. The fact that song and music are one suggests a tight relationship between them (Rosita, 2019). Word meanings are manipulated by lyricists to enhance the musical experience and foster a sense of connection between the listener and the

lyrics' meaning. Furthermore, the lyrics craft fascinating stories within the confines of the three-minute song structure by employing literary and lyrical narrative strategies (Frith, 1996). Stereotypes about women may be utilized to investigate historical events for a song, which can help the song become accepted and successful locally or globally. Lyricists use literary and poetic storytelling devices to create vivid stories within a three-minute song format, eliciting nuanced feelings and profound understandings of the human predicament. Lyricists use poetic language and metaphorical imagery to evoke complex emotions and deep understandings of the human condition (Negus, 1999).

Gender roles are "socially significant activities that men and women engage in with different frequencies." These become obligations for men and women to carry out in order to fulfill their appropriate responsibilities as men or women (Brannon, 2017, p. 109). Gender roles refer to the socially significant activities that men and women engage in with different frequencies, which are considered duties for fulfilling their roles. Ideas regarding psychological characteristics and actions that are suitable for men or women based on gender are included in gender stereotypes (Brannon, 2017). Gender stereotyping is a gender-based labeling practice that encompasses ideas about psychological traits and behaviors appropriate for men or women based on their gender. People were previously classified as men based on speech, clothing, or walking. Women also had their stereotypes, which people interpreted and classified as what they could be described as. However, as time passed, these stereotypes no longer hold, with many things men might do, women could do, and vice versa. As a result, there are now more gender roles that are often performed by men, highlighting the importance of understanding and addressing gender stereotypes in society.

The significance of qualitative research—which gives language precedence over quantitative analysis when collecting and interpreting data—is emphasized by this study (Bryman, 2008, p. 366). A fun approach to learning a language is through literature, a crucial component of literature that is frequently used to teach linguistic beauty (Wulan, 2016). Cross-cultural study depends on language and cultural meaning, closely related to qualitative research. While event history analysis is a quantitative method that researchers may use to explain why certain events occur, qualitative events offer more compelling answers (McCammon, 1998). Qualitative research investigates the nature of phenomena, encompassing their attributes, manifestations, context, and perspectives, without considering their extent, regularity, or placement within an objective causal sequence.

The method used by the researcher to gather information is to gather all relevant data on the topic under investigation. Data sources are required to gather information from several sources. Using primary and secondary data in this investigation facilitates data collection. The definition of a data source is the method used by the researcher to gather information or data. The lyrics to three popular ABBA songs, retrieved from the internet: Lay All Your Love on Me (1980), Slipping Through My Fingers (1981), and Angeleyes (1979), were utilized in this study. The researchers will also employ additional media, such as books, analyses, or thesis proposals regarding gender stereotyping, to supplement primary data sources and assist them in getting more specific information for this study.

The researcher will record many lyrics from pre-selected songs that depict women in the songs as part of this study. There are several phases in the data-gathering process. The author will start by searching for song lyrics from the songs identified throughout this investigation. In the second phase, the songwriter will categorize several terms that characterize how "women" are portrayed in the song's lyrics. In order to examine the movie using pertinent ideas, papers, journals, books, websites, and past research studies on woman stereotypes, the researchers collected a few sources in the third phase. Finally, the researcher will categorize the information gathered on the gender stereotype.

Researchers conducted a descriptive evaluation of the data. Scholars employ gender stereotype theory to comprehensively elucidate, assess, and scrutinize the collected data. Sorting the data on items that mention "women" is the first step in the data analysis process. To do this, song lyrics from the 1970s that feature women are examined to determine how women were perceived at the time. In the second section, the researcher will interpret the significance of the ABBA song's stereotypical portrayals of women in the research. In the third level, women's stereotypes are thoroughly explained. This covers the following topics: gender stereotypes, language, enunciation style, meaning, and, lastly, how to explain women's stereotypes in the lyrics of ABBA songs. In the last phase, the researcher will go into depth to explain the women's understanding of ABBA.

Findings

This chapter provided the findings meant to address the study's issues. The researcher's findings included describing how the data was calculated and presented. The researcher will examine the results in the discussion part.

Language Style and Theme in Lyrics

ABBA depicted gleaming and clean pictures in their music recordings, live exhibitions, and collection covers. They habitually wore chic outfits and displayed luxuriously arranged decorations. Their visual luxury helped them charm as a larger-than-life pop sensation, transporting audience members to a fantastical and escapism-filled world.

The articulation of "*Angeleyes*," a melody by ABBA, is expressive and precise, which improves the plot. Agnetha Fältskog and Anni-Frid Lyngstad lead the vocals, which are performed with correct verbalization, empowering audience members to be involved in the enthusiastic depth of the story. Their vocal harmonies contribute to the song's point by inspiring sentiments of sentimentality and yearning. The tune "*Angeleyes*" delves into subjects of cherish, bad form, and the enduring anguish of a sentiment that has finished. These thoughts are complemented by the clashing song, which combines cheerful rhythms with despairing suggestions. "*Angeleyes*" could be a moving contemplation on the double nature of adore since the differentiation between the playful melodic course of action and the despairing verses highlights the complexity of feelings included in sentimental relationships—a repetitive point in ABBA's music.

Profound, passionate undercurrents are passed on in ABBA's "*Lay All Your Love on Me*" through a forceful and energetic articulation strategy. Agnetha Fältskog and Anni-Frid Lyngstad's clear and capable conveyance of the verses perfectly passes the narrative's sense of direness and want. The song feels more sensational since the smooth mixing of their harmonies gives a wealthy, immersing air. "*Lay All Your Love on Me*" digs into the complexities of cherishing connection and helplessness on a topic level. Both the need for closeness and the fear of losing something is communicated within the verses, which make an ardent appeal for unflinching cherish and devotion. The tune may be a powerful contemplation on the depth of adored commitment because of its captivating tune and hard-hitting rhythm, highlighting the struggle between uncertainty and want.

The sorrowful topic of ABBA's melody "*Slipping Through My Fingers*" is reflected in the song's touchy and pensive enunciation. With her delicate, clear enunciation, Agnetha Fältskog passes on the profundity of her passionate encounter using her tunes. The individual and sensitive vocal conveyance upgrades the song's pensive character. The tune "*Slipping Through My Fingers*" dives into the subject of time passing and the temporal nature of minutes went through with an adored one, especially the feelings of a parent seeing their kid develop. The song's verses, which express a sense of delicate lament and yearning, flawlessly capture the familiar feeling of needing to cling to brief minutes. This makes for a strong and reasonable

reflection on the transitory angle of life, particularly when matched with the tender, melodic scenery.

ABBA keeps a realness and earnestness that interfaces with people beneath the sparkle and greatness. Their melodies touch on widespread topics of cherish, joy, heartache, and self-discovery, building a passionate association with each listener. On the other hand, the meaning of adore from the tunes sung by ABBA was uncovered, and this made ABBA create a band picture that requested listeners' want for excitement and passionate reverberation, fortifying their status as pop music symbols.

Connotative Language in Lyrics

The connection between language and meaning passed on in writing is essential to narrative and content elucidation. Dialect is the tool scholars use to form stories, flesh out characters, and stir readers' feelings. Creators construct profound point-by-point universes that charm the reader's creative ability and reverberate through the cautious use of words, expressions, and scholarly strategies.

"Writing is the address short the answer." (Barthes, 1975). This captures the concept that a scholarly work's meaning is liquid and advances from the reader's engagement with the content instead of being fixed or predefined. Dialect may be a flexible instrument that scholars utilize to communicate complex concepts, subjects, and messages. Readers then effectively decipher and extrapolate meaning from the content in light of their social settings, encounters, and convictions.

Moreover, scholarly works frequently utilize allegory, symbolism, and figurative dialect to convey more profound implications than can be discerned from a strict reading of the words.

Metaphorical dialect is utilized as often as possible in ABBA tunes to express more profound topics and feelings, intensifying the song's impact. ABBA creates dynamic and captivating lyrical landscapes that talk to audience members on various levels through metaphor and symbolism.

The ABBA tune "*Angeleyes*" improves the narrative and enthusiastic profundity by utilizing allegorical dialect to depict a tempting, however slippery, sexual desire. The fascination and individual being portrayed are passed on using representations and pictures within the verses.

The vocalist uses the metaphor of mesmerizing eyes within, beginning with a few lines when portraying the point as having "the kind of eyes that hypnotize me through," for example, to describe the subject's potent allure precisely. The allegorical dialect draws the audience into the tune's story, inspiring wonder and curiosity.

The "*Lay All Your Love on Me*" citation sources investigate ABBA's multilingualism technique and worldwide notoriety. Furthermore, assessments from later music periodicals shed data on how the melody was received in different regions, emphasizing its continuous offer and linguistic adaptability. These implications develop our comprehension of the phonetic relationship between "*Lay All Your Love on Me*" and ABBA's persevering impact on world music.

The ABBA song "*Slipping Through My Fingers*" perfectly captures the sentiments of guardians and the passing of time, illustrating a deep etymological association. The melody was initially recorded in English, but since its worldwide subjects, it has been interpreted in Swedish and Spanish. Guardians worldwide may relate to Agnetha Fältskog and Anni-Frid Lyngstad's enthusiastic execution, which cuts past etymological barriers. The song's interpretations in other languages emphasize the inclusiveness of parental adore and distress and ABBA's far-reaching notoriety.

ABBA skillfully employs metaphorical language and the metaphorical five melodies talking around cherish that is found within the lyrics; this turns commonplace words into

successful disobedient for narrative and passionate expression. They want listeners to lock in with their music on an insinuate level with verses that talk to audiences of all ages. This is reliable with the fashion of articulation and the subject found in ABBA melodies. One of the subjects that as often as possible shows up in ABBA tunes is the meaning of adore, which is portrayed within the song. Several allegorical terms that depict love are produced within the verses of the ABBA tune via the utilization of the adore concept. From the coherence of the ABBA songs to the relationship that emerges from the allegorical language used, the enunciation manner, and the point created.

Meaning Interpretation of Lyrics

A song's meaning may be characterized by the translation or importance of the tune's words, song, instruments, and general composition, all working together to be specific (DeNora, 2000). The tune regularly captures the sentiments, thoughts, lessons, or accounts the craftsman needs to induce in the watcher. It is vital to remember that each person's translation of a melody will be unique due to their exciting encounters, viewpoints, and social foundations.

"*Angeleyes*" presents adore as a severe and invigorating encounter checked by fascination, craving, and love. It depicts the bliss and affectability of falling in cherish despite the light-hearted humor and enticement.

The ABBA tune "*Lay All Your Love on Me*" investigates yearning, craving, and the troubles of cherishing connections. The tune reflects the fervor and defenselessness that come with adore, capturing the escalation energy and the need for passionate association. The vocals of Anni-Frid Lyngstad and Agnetha Fältskog mix want and energy to upgrade the passionate effect of the melody.

"*Lay All Your Love on Me*" presents adore as a powerless, influential, and multifaceted enthusiastic encounter stamped by yearning and want. The craving for closeness and significant association, as well as the uneasiness of losing it, are both communicated within the song. It passes on the vital need for commitment and correspondence while reflecting the troubles and complexity of adore.

All things considered, "*Slipping Through My Fingers*" is a nostalgic and delicate reflection on the passing of time and the ties that tie a parent and child. It typifies the profound sentiments of cherish, desire, and the required clinging to passing minutes as they pass by. The tune highlights the magnificence and impact of parenthood and the adore that perseveres through its moving words and visuals.

The relationship between the meaning of ABBA tunes and the topics made and the metaphorical dialect utilized cannot be isolated from the topics made and the metaphorical dialect utilized. Adore and metaphorical allegorical dialect, which also talks about adore, opens up how love is delineated within the tune. The adore that is passed on within the melody is reflected within the topic of the melody, coupled with the allegorical meaning of the verses utilized. This association makes the meaning of ABBA tunes unmistakable and clarifies the meaning within the melody verses.

Women's Stereotype in Lyrics

Sexual orientation generalizations are unobtrusively imbued within the verses of ABBA's tune "*Angeleyes*," maintaining biased ideas around men and Women. Agreeing with the tune, women are appealing, arousing characters known as "*Angeleyes*," who enthral guys. This sustains the myth that women are, as they were acknowledged for their outward looks and are objects of craving and magnificence. The song's verses depict Women as seductresses and propose a controlled energy in which Women overwhelm men due to their physical offer. Despite being catchy and enthusiastic, "*Angeleyes*" discreetly propagates these profoundly implanted sexual orientation generalizations in our culture.

The tune "*Lay All Your Love on Me*" by ABBA presents a male as the ruling individual in a cherished relationship, which strengthens gender generalizations. The verses portray the women as being given to the man and yearning for his reverence. The misguided judgment is that guys are the ones in connection with control and control, and Women ought to be tame and detached, giving in to their partners' needs and requests. Song's story sustains conventional sexual orientation standards. As a result, "*Lay All Your Love on Me*" discreetly propagates social standards around sexual orientation parts in sentimental organizations.

ABBA's tune "*Slipping Through My Fingers*" by ABBA delineates a mother lamenting the shortness of her daughter's youth, which discreetly fortifies sexual orientation generalizations. The mother's estimations of melancholy and despair are brought to light within the melody as she considers her girl developing up and vanishing. The account propagates the idea that Women are kind, cherishing caregivers whose primary obligation is within the domestic, particularly as moms. It suggests that a woman's identity and esteem are associated with her part as a mother, which her children give her with the most noteworthy sense of satisfaction. By emphasizing the mother's sentiments and encounters, "*Slipping Through My Fingers*" minimizes other features of women's characters and openings for the domestic's fulfillment exterior, whereas unobtrusively strengthens conventional sexual orientation generalizations that allot Women to caregiver assignments.

Melodies that depict or propagate customary, habitually prohibitive parts, propensities, or characteristics associated with Women propagate generalizations about almost Women, especially those relating to them (Sterne, 2003). These generalizations can concern various subjects, counting connections, conduct, looks, and social positions. They can spread untrue or harmful thoughts about women's potential, esteem, and desire.

In "*Angeleyes*," by ABBA, a far-reaching generalization of Women in society is gently depicted within the verses. The melody presents Women as tempting and alluring, with "*Angeleyes*" that men discover captivating and challenging to deny. The thought that Women exist exclusively for the delight and adoration of men is propagated by this generalization, which implies that a woman's esteem is fundamentally inferred from her physically engaging quality and capacity to draw consideration from guys. The song's lyrics also recommend a discussion of riddles around these women. This nourishes the presumption that women are regularly strange or cryptic people with hard-to-understand inspirations and aspirations. Overall, "*Angeleyes*" impeccably captures the cliché of Women as baffling, charming individuals whose fundamental work is to pull in and fascinate men.

Within the melody "*Lay All Your Love on Me*" by ABBA, a woman is depicted as a subservient character who yearns for love and endorsement from a male, strengthening gender generalizations. The song's lyrics depict the woman as an easy-going question dependent on her male partners' adoration and consideration to be upbeat. Instead of depicting Women as independent creatures possessing organization, this assists the picture of Women as penniless and dependent on men for passionate delight. "*Lay All Your Love on Me*" watchfully strengthens customary gender norms by emphasizing the woman's requirement for her partner's love and consideration. Women are assumed to prioritize their connections and get approval from guys.

The depiction of a mother-daughter association in ABBA's tune "*Slipping Through My Fingers*" by implication propagates gender generalizations. The mother is depicted within the tune as passionate and nostalgic, lamenting the passing of time as her girl gets older and gets away from her control. This fortifies the recognition that Women, particularly moms, are nostalgic, enthusiastic individuals who battle to let go of their kids. The mother's position as the primary nurturer and caretaker is emphasized within the verses, which center on her opinions of misfortune and craving.

The relationship between the topic and fashion of articulation within the melody gives rise to metaphorical language within the composed verses. A few representations within the song produce a covered-up meaning, which clarifies what meaning the song needs to communicate to society. These implications, too, point to seeing something of a gender. Of these two genders, ABBA, in several of their songs, centers on the female gender within the melodies they make. From the delineation of Women in songs, a depiction of what Women are in the melody verses of ABBA songs rises. Women appear to have a sexual orientation that has a strong side and a weak side. This may be seen from a few characteristics of women who eventually ended up with women's generalizations.

Discussion

The writer discusses the study's data analysis delivered in the previous subchapter in this section. In this instance, the author breaks up the conversation about data analysis to determine the impact of utilizing hand puppets as a medium on students' ability to write narrative texts. This may be done by comparing the outcomes of the experiment class and the control group's pre- and post-test results.

Poetic Language in Song Lyrics as Meaning Transmitter

Song lyrics are sometimes regarded as modern poetry since they use various literary devices to elicit powerful feelings and communicate complex concepts (Simpson, 2011). The melodic and rhythmic elements improve the accessibility and memorability of the lyrical language. Lyrics to songs provide profound insights into the human condition in addition to light enjoyment. Bob Dylan's "Blowin' in the Wind" in Marqusee (2003) uses rhetorical questions and figurative imagery to tackle complex subjects of freedom, justice, and peace. Through religious lyrics, Leonard Cohen's "Hallelujah" examines themes of love, suffering, and redemption; metaphors such as "a broken hallelujah" symbolize the duality of human experiences (Petridis, 2016). In addition to being a great way to convey one's creativity and philosophy, song lyrics may also be very humorous. Song lyrics offer listeners significant insights into the subject matter beyond mere pleasure through their rich, poetic language.

Poetic Language as Meaning Transmitter of Woman Stereotype

Poetic language may be an effective instrument for questioning society's views and gender stereotypes. Poetry has historically promoted gender stereotypes by idealizing males as energetic and women as reserved (Gilbert & Gubar, 1979). Rich (1976) asserts that contemporary poets such as Adrienne Rich challenge patriarchal constraints on women's agency by exploring women's realities via strong imagery and metaphor. Upholding and challenging gender norms, poetic language reflects the evolving discourse on gender roles and identity. Contemporary poets such as Sylvia Plath (1965) and Maya Angelou (1978) employ potent metaphors and striking imagery to subvert conventional conventions and underscore the constraints imposed upon women. With the help of these nuanced realizations, poetry transforms into a dynamic instrument for examining and changing gender attitudes. Popular music frequently focuses on the traits of people and how they live in the world, reflecting societal values, attitudes, and convictions (Frith, 2012). It allows listeners to feel the same way about circumstances in the actual world since it is supported by cultural values and frequently absorbed into their lives. Artists may endeavor to uphold social norms in the neighborhood and reflect these ideals in their lyrics. Mood is a common way for musicians to convey their state of mind, and a song may gain popularity by incorporating its attitude into the song's lyrics and becoming a familiar tune. Conviction, which can include a variety of ideas and actions, is the last component of a person's attitude toward defending and contesting their convictions.

Conclusion

In conclusion, ABBA uses themes and style while crafting the lyrics of his songs to convey stereotypical ideas about women. ABBA utilized metaphorical language to enhance the song's lyrics, adhering to their desired concept. ABBA uses metaphorical writing approaches in its songs, and the song's metaphor is about love. Seeing the woman's visage in the song embodies the love expressed in it. The selected song demonstrates how women are complex individuals with strengths and shortcomings. One of these traits is that they play the part of loving figures, especially regarding their family. On the other hand, they also have traits that show their weakness, which can be seen in how women need attention and do anything for the person they love.

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Illocutionary Acts of Dave Chappelle's Stand-up Comedy *The Closer*

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Abstract

This study examines the use of illocutionary acts in Dave Chappelle's stand-up comedy *The Closer*, focusing on its micro classes and literal meanings. Utilizing the framework established by Searle (1969) and employing a qualitative methodology, this study collects the data through library research. The findings reveal that Dave Chappelle's stand-up comedy uses four micro classes of illocutionary acts, consisting of assertive, directive, expressive, and commissive. Assertive acts become the most prevalent micro classes used by Dave Chappelle (604 data), indicating his authority delivery by asking questions, giving comments, or making requests. After that, directive acts are used to engage the audiences during the performance (74 data) by using personal anecdotes. Following that, expressive acts are utilized to show his emotional connection to the content (42 data) through conveying his psychological state. Finally, commissive acts are employed to indicate commitment on his personal concern (17 data) by making promises or expressing his intention. To conclude, this study provides better understanding of stand-up comedy as a performative speech blending humor with social commentary. Future study should explore audience reception to better understand comedics' performances' societal impact.

Keywords: Illocutionary Acts, micro classes, stand-up comedy, Dave Chappelle.

Introduction

This study examines the use of micro classes of illocutionary acts in Dave Chappelle's stand-up comedy *The Closer*. Stand-up comedy, at its core, serves as a persuasive form of communication, aiming to entertain and sway the audience. As a part of public speaking, this art certainly requires skill and courage (Amelia et al., 2022). The success of stand-up comedy hinges on the comedian's ability to convince the audience to adopt their comedic perspective and see the world through their unique lens (Greenbaum, 1999). Considering that these comedians are able to empower their communication and language skills well. Moreover, the use of appropriate language for a specific purpose can improve the atmosphere (Pranoto & Suprayogi, 2020). Its popularity has surged worldwide, leading to the emergence of numerous comedians, commonly known as comics. These comics come from diverse backgrounds and racial identities, gaining international recognition and appealing to audiences in various ways.

However, several internationally renowned comics have sparked global discussions due to the controversies surrounding their performances. It should be noted that stand-up comedy has the potential to deeply engage audiences by employing satire and social commentary to address current events, politics, social issues, and cultural norms. While some individuals may find the narratives presented in stand-up comedy offensive and one such comic who has faced criticism from various groups is Dave Chappelle, particularly concerning his stand-up comedy specials *The Closer* (McCarthy, 2021), which forms a narrative that Dave Chappelle is degrading several groups and then made a massive cancellation of many affairs of him.

Many studies investigated stand-up comedy with different focus, such as the interactional context of humor in Nigerian stand-up comedy (Adetunji, 2022), conversational

maxims flouted to achieve verbal humor in stand-up comedy (Nancy et al., 2023), and discourse types in stand-up comedy (Filani, 2015). The study by Adetunji (2022) highlights the main pragmatic strategies used by Nigerian stand-up comedians to engage their audiences in creating humour. The analysis found that linguistic coding, stereotyping, formulas, call-and-response, self-deprecation, and shared experiences were key in involving both the comedian and the audience in humour production and consumption, minimizing the comedian's stage authority. It concludes that Nigerian stand-up comedy's unique interactional tenor is based on linguistic coding, especially the code-switching between Nigerian Pidgin and English.

Meanwhile Nancy et al. (2023) investigate conversational maxims flouted in the Churchill Show to create verbal humor by using descriptive qualitative and relying on the Gricean cooperative principle and Relevance theory. The findings reveal that the selected stand-up comedians flouted all four conversational maxims to generate humor. This research contributes to the field of pragmatics, particularly regarding Grice's conversational maxims and implicatures.

Moreover, Adetunji (2022) applies discourse-type theory to stand-up comedy by analysing two contexts in stand-up joking stories: the context of the joke and the context in the joke. The context of the joke is inflexible and embodies the collective beliefs of comedians and their audience. In contrast, the context in the joke is dynamic and includes the joke utterance, participants, and the activity/situation within the joke. These contexts interact during routines. The study reveal that comedians perform specific discourse types, such as greeting, reporting, and informing, which can further split into self-praising and self-denigrating acts.

Theory and Method

Searle (1969) expands the development of illocutionary act theory, which encompass assertive, directive, commissive, expressive, and declarative acts. These micro classes categorize how speakers assert, command, promise, express feelings, or create new states of affairs through their speech. Illocutionary acts analysis extends to various contexts, including artistic forms like stand-up comedy, where jokes can serve not only to entertain but also to convey social commentary or provoke reflection.

The current study utilizes a qualitative research approach which facilitates a systematic examination of different illocutionary act categories and their significance within the comedy specials. Qualitative data, comprising textual information, images, or physical items, focuses on descriptive details and subjective viewpoints Creswell (2014). Meanwhile, the primary data source of this study consists of text documents extracted from transcribed videos, specifically Dave Chappelle's stand-up comedy *The Closer*, selected for their relevance to the study's timeframe.

For data analysis, Creswell (2014) outlines a systematic approach for qualitative data analysis, starting from data collection and familiarization, through information compilation and the establishment of an initial coding system, to the creation of descriptive accounts identifying patterns or themes. The process continues with the development of a framework connecting codes, descriptions, and themes, culminating in data interpretation and comprehensive findings reporting, ensuring a robust qualitative research analysis. The analysis involves categorizing the process of each joke or comedic segment in the transcript of Dave Chappelle's stand-up comedy *The Closer*. Finally, the micro classes of illocutionary acts and its literal meanings in each joke are presented and discussed.

Findings

This study focuses on two main objectives. First, it identifies the micro classes of illocutionary acts used by Dave Chappelle in his stand-up comedy *The Closer*. Second, it

elaborates the literal meanings of these illocutionary acts in Chappelle's statements. The general findings are summarized in Table 1 below.

Table 1. *Micro Classes of Illocutionary Acts*

Micro Classes	Total
Assertive	604
Directive	74
Expressive	42
Commissive	17

Table 1. summarizes the number of illocutionary acts in five micro classes appeared in Dave Chappelle's entire performance. The total number of illocutionary acts found, analyzed, and discussed is 738, comprising 604 assertive acts, 74 directive acts, 42 expressive acts, and 17 commissive acts. Some extracts are presented below.

A. Assertive

Assertive illocutionary act is a type of micro class of speech act that commits the speaker to the truth of the expressed proposition (Searle, 1969). The primary function of an assertive is to represent how things are. As a form of speech that aims to convey jokes, stand-up comedy generally contains more assertive illocutionary acts in practice. Dave Chappelle certainly displays a lot of information in his speech as well as descriptions, explanations, and other forms of assertive illocutionary act. There are 604 assertive illocutionary acts and some are presented below (Extracts 1-2).

Extract 1

Any of you, who have ever watched me know that I've never had a problem with transgender people. If you listen to what I'm saying, clearly my problem has always been with White people.

Based on extract 1 above, Dave took J.K Rowling as the example of powerful people that has been cancelled by trans community. He claimed J.K Rowling as someone more powerful than him and describe that claim with exaggeration. Dave claiming about his stand against transgender community and follows with another claim where he stated the real concern, he always brings up to all of his material. These two claims are the respond to those claims about him degrading the LGBTQ+ community related to his last three specials that always cover LGBTQ+ community issues. The statement followed by more explanations where he emphasized that he only has problem with one community which is white people. He mentioned some of the concerns about the community that he brought up in his specials and concluded that it everything he said was not specifically to one group yet everything about the community in general.

Extract 1 above is categorized as assertive illocutionary act. The utterances shows that Dave Chappelle asserts stronger declarations where he confidently claims something to be true. These assertive illocutionary acts are set up by several story that experienced by Dave Chappelle with transgender people and those who believe that he hates the LGBTQ+ community. Continuing these two expressions, Dave continued his discussion regarding his attitudes and opinions regarding similar issues.

Extract 2

They don't hate transgender women but they look at trans women the way we Blacks might look at Black face.

In Extract 2 above, Dave concluded his understanding about the definition of TERF that stands for Trans-exclusionary Radical Feminist. This term is attributed by the trans community to J.K Rowling. Dave mentioned this event as the beginning of his discussion about what trans community do to some people he knew. A brief explanation about the reason this event was also mentioned before.

Extract 2 above is considered as assertive illocutionary act as Dave Chappelle gives statements that put forward a belief or opinion that may be open to challenge or debate. He mentions a brief explanation about how great J.K Rowling in his view which obviously open to be challenged. Moreover, he makes a conclusion about his understanding about the term TERF, but the conclusion is something that never been officially stated as the definition of the term

B. Directive

A directive illocutionary act, as explained by John Searle (1969), is a type of micro class of speech act that attempts to get the hearer to do something. Unlike assertive, which is about stating how things are, directives are about trying to influence the behavior of the hearer. In some part of his speech, Dave Chappelle also does the directive illocutionary act in form of command, question, advice and other. There are 74 directive illocutionary acts found in this study and some are presented below (Extracts 3-4).

Extract 3

Do you see where I am going with this?

Extract 3 above is a part of discussion where Dave Chappelle brought up what happened to one of famous rapper known as DaBaby who had faced cancellation after making homophobic comments at a recent concert in the Miami area. Dave tried to establish the context about what impact DaBaby got after having problem with the LGBTQ+ community. He continued the discussion by mentioning another fact about the criminal history of DaBaby who killed a man and nothing happened to him. These two cases became the bases of his argument as he emphasized the contrast the impact of those cases.

Extract 3 is considered as directive illocutionary act where he asked a question and seek fo confirmation or understanding from the audiences. The primary intention was to gain information about whether the hearer was following the speaker's line of reasoning or thought process. While not a direct command or request, this question can carry a subtle directive component. The speaker might be implicitly urging the hearer to pay attention, follow the reasoning, or think in a certain direction.

Extract 4

No, no, go back, go back tonight after the show, watch every special I did on Netflix. Listen to everything I've ever said about that community.

Based on Extract 4 above, Dave told the audiences to watch all the shows he did on Netflix again. This refers to claims that he demeans some groups in all his Netflix specials before. Dave went on to make a more specific request by asking the audience to listen to his words about community. This command is one of the emphasizing of his argument that he never degraded any community except white people (Extract 1)

The Extract 4 was considered as directive illocutionary act since Dave instructed the audiences to take specific actions—namely to go back, watch every special, and listen to everything the speaker has said about a particular community. The phrasing indicates a

command. The speaker gives explicit instructions to be followed. The directive involves future actions by the hearer, specifying the time and the actions to be taken.

C. Expressive

Expressive illocutionary act is a type of micro class of speech act where the speaker expresses their psychological state or attitude about a particular situation or event. John Searle (1969) stated the primary function of expressive is to convey the speaker's feelings, attitudes, or emotional responses. They reflect the speaker's internal psychological state regarding some situation. Dave several times expressed what he felt about several issues and incidents that happened to him. Several expressions are used repeatedly, such as feeling annoyed and confused. There are 42 expressive illocutionary acts found in this study and some are presented below (Extracts 5-6).

Extract 5

I feel bad for him.

In Extract 5 above, Dave expressed his feelings about Mike Pence, who served as Vice President under Donald Trump, as a sad gay man. This claim is not a fact that can be verified and makes his statement, in the context of a joke, a form of satire. His satirical and comedic exaggeration of Mike Pence refers to the vice president being known for his conservative views, particularly his opposition to LGBTQ rights and same-sex marriage. By labeling him as gay, Chappelle plays on the irony and perceived hypocrisy of someone who is outspoken against LGBTQ rights for being part of the group he opposes.

Extract 5 is considered as expressive illocutionary act since the primary function of this phrase is to express the speaker's emotional response or attitude toward someone else's situation. In this case, the speaker is expressing sympathy or compassion. However, related to the context of satire, the phrase does not act exactly like it should. The phrase would then serve to criticize or mock the idea of sympathy rather than genuinely express it. Despite the literal meaning of feeling bad for someone, the context of satire suggests that Dave does not genuinely hold this sentiment. Instead, he uses the phrase to make a satirical point or commentary. But, in the composition of the speech, Dave Chappelle uses this phrase to act as expressive illocutionary act.

Extract 6

Beautiful tweet, beautiful friend, it took a lot of heart to defend me like that

Extract 6 above is one of the many expressive illocutionary acts in Daphne Dorman's discussion topic, where in this topic the most expressive illocutionary acts are found and the most positive expressions are found in this topic. Daphne Dorman herself is a good friend of Dave Chappelle who is a transgender. Dave told how he met Daphne and the good relationship the two of them had. In this topic, the fact is revealed that Daphne killed herself not long after defending Dave on accusations of demeaning transgender people. The statement above is Dave's reaction to Daphne's actions in willing to defend Dave from people who could be said to be Daphne's own people. Dave first conveyed what the tweet Daphne wrote at that time was like and became a relevant reason for the expressive illocutionary act that Dave conveyed the phrase above.

Extract 6 is considered as expressive illocutionary act since the primary function of this statement is to express appreciation and admiration for someone's supportive action. Dave acknowledged the positive impact of a friend's tweet and the effort involved in defending him. The Phrase is an expressive illocutionary act that combines compliment and gratitude,

conveying Dave's genuine appreciation and admiration for the supportive actions of their friend.

D. Commissive

A commissive illocutionary act, according to John Searle's (1969), is a type of micro class of speech act that commits the speaker to a future course of action. By making a commissive statement, the speaker undertakes a commitment that they will act in a certain way in the future. Dave Chappelle has several times made commitments, promises, or other statements that act as a commitment that they will act in a certain way in the future regardless of whether it happens on the show or at another time in the future. There are 17 commissive illocutionary acts found in this study and some are presented below (Extracts 7-8).

Extract 7

I'll be ready to have the conversation that I'm not ready to have today. But I'll tell that little girl, 'Young lady, I knew your father.....and he was a wonderful woman.'

Extract 7 above is a commitment that Dave conveyed to the audience about what he would do to his friend's daughter, Daphne. He said this after he revealed the fact that Daphne killed herself and left behind a very young daughter. Dave said that he was waiting for the girl to be 21 years old so that she would be ready to convey what she couldn't convey at this time. Apart from that, Dave also revealed the fact that he had prepared expenses for Daphne's daughter which he would later provide.

Extract 7 is considered as commissive illocutionary act since it continues to imply a commitment or intention to communicate something to the little girl in the future. This aligns with a commissive illocutionary act where the speaker commits to delivering a message. Those phrases indicate personal growth or readiness over time and, in contrast, humorously or ironically shifts focus to a different scenario involving a humorous or unexpected remark about someone's father. Therefore, while the sentence "*But I'll say that little girl, 'Young lady, I knew your father... and he was a wonderful woman'*" contains elements of commissive (intending to tell the little girl something) and expressive (using humor or irony), it's also consisted the effect to provide humor or irony rather than straightforward communication of information or commitment.

Extract 8

I'm not telling another joke about you

Based on extract 8 above, Dave conveyed his decision to no longer discuss the LGBTQ+ community. This is the sentence he delivered towards the end of his performance and part of the conclusion to the entire discussion he conveyed in this performance. He stated that he wouldn't want to make jokes about the community if they could not laugh together. This refers to his previous statement that he did not aim to degrade any group and only had problems with white people.

Extract 8 is considered as commissive illocutionary act since the primary function of this statement is to make a commitment or declaration regarding future behavior. In this case, the speaker is committing to refrain from telling any more jokes about the person mentioned. Commissive speech acts like this plays a role in setting expectations, establishing boundaries, and managing relationships. By making such commitments, speakers can demonstrate respect, sensitivity, and consideration for others' feelings. However, in this context, this is also the expression illocutionary act by Dave Chappelle as he's done mentioning specific group since they do not take the joke as a joke.

Discussion

The findings reveal a complex interplay of the use of micro classes of illocutionary acts within Dave Chappelle's stand-up comedy *The Closer*. The predominant use of assertive acts highlights Chappelle's authoritative delivery; a characteristic that aligns with the performative nature of stand-up comedy where the comedian aims to present a coherent worldview to the audience. The high frequency of assertive acts underscores Chappelle's approach to comedy as a platform for stating opinions, narrating experiences, and delivering social commentary. This finding resonates with the work of Greenbaum (1999), who emphasized the comedian's role in convincing the audience to see the world through their lens. The presence of directive acts further illustrates Chappelle's engagement strategy, where he actively involves the audience by asking questions, giving commands, or making requests. This aligns with Searle's (1969) categorization of directive acts, which are intended to influence the behavior of the hearer. The utterance *Do you see where I am going with this?* (Extract 3) is an example that shows Dave's use of directive speech acts serves to engage the audience, prompting them to follow his line of reasoning and reflect on the issues he raises.

Expressive acts in Chappelle's performance reveal his emotional connection to the content, as he often shares his feelings about various topics, from personal anecdotes to broader social issues. This use of expressive acts aligns with the findings of Pranoto & Suprayogi (2020), who noted that appropriate language use can significantly enhance the atmosphere of a performance. Chappelle's expressive acts, such as *beautiful tweet*, *beautiful friend*, *it took a lot of heart to defend me like* (Extract 6) convey his psychological state and help humanize his commentary, fostering a deeper connection with the audience. The least frequent illocutionary acts in Chappelle's performance are commissive acts which involve the speaker committing to a future action. These acts highlight moments where Chappelle makes promises or expresses his intentions, such as in his commitment to no longer joke about certain communities. This aspect of his performance reflects Searle's (1969) notion of commissive acts as a means of establishing future commitments, further illustrating the multifaceted nature of Chappelle's comedic narrative.

Comparing these findings with previous studies on stand-up comedy reveals both commonalities and unique aspects of Chappelle's style. Adetunji (2022) examined pragmatic strategies in Nigerian stand-up comedy, highlighting techniques such as linguistic coding and self-deprecation to engage the audience. While Chappelle also employs engagement strategies, his use of assertive and directive acts is particularly prominent, reflecting his authoritative and confrontational style. Similarly, Nancy et al. (2023) found that comedians often flout conversational maxims to create humor, a technique Chappelle uses effectively to challenge societal norms and provoke thought. The study by Filani (2015) on discourse types in stand-up comedy provides additional context for understanding Chappelle's performance. Filani identified the interaction between the context of the joke and the context within the joke, which is evident in Chappelle's ability to shift between personal anecdotes and broader societal commentary. This dynamic interaction enhances the performative aspect of his comedy, allowing him to address sensitive topics with nuance and depth.

Conclusion

This study has thoroughly examines the use of illocutionary acts in Dave Chappelle's stand-up comedy *The Closer*, revealing a nuanced approach to comedic performance. The predominance of assertive acts indicates Chappelle's intention to assert his viewpoints and engage the audience through authoritative statements. His strategic use of directive, expressive, and commissive acts further demonstrates a multifaceted engagement with his audience, enhancing the overall impact of his comedy.

The findings align with existing literature on stand-up comedy, highlighting common techniques while also showcasing unique aspects of Chappelle's style. His ability to blend personal anecdotes with broader social commentary, while maintaining audience engagement, underscores his skill as a comedian and social commentator. This blend of humour and social critique not only entertains but also prompts audiences to reflect on pertinent societal issues.

Future research should explore the audience's reception of such performances to gauge their broader societal impact. Understanding how different demographics perceive and respond to Chappelle's comedy could provide deeper insights into the role of stand-up comedy in contemporary discourse. Overall, this study contributes to the field of pragmatics, especially comedic discourse, offering a detailed look at the illocutionary mechanisms that underpin effective stand-up comedy.

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The Significance of Pragmatics: A Case in Social Communication Context

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Abstract

Within a conversation, people tend to use different word choices to convey the same meaning since they consider to whom they talk. Here, pragmatics role takes place. Pragmatic study focuses on how language turns to account in social communications. Moreover, this concerns to the interrelation between the speaker and the listener. This research aims to analyse the importance of using pragmatics in social interaction and how it affects the social relation between the interpreter and the interpreted. This was a case study that performed qualitative research. The subjects were chosen considering the age-gap of both speakers and their social relationship that affects the existence of pragmatic competence. The researcher took the primary data from a conversation in social context by participating in observation and note-taking/recording technique, then the conversation was being transcribed. Meanwhile, several related literatures were used as the secondary data to maintain the reliability of the data. The data then were presented descriptively to analyse the result. It was found that pragmatics took a significance part in maintaining the social relationship for both interlocutors. The interlocutors used different level of language according to the level of language politeness. The goal of communication was not only to deliver the message among interlocutors but also to maintain a close social relationship. Furthermore, age and social status were some aspects that cannot be neglected in social norms thus the role of pragmatics was also enormously needed to perform politeness in language.

Keywords: Politeness, pragmatics, significance, social communication

Introduction

Social interaction requires social politeness in which people have to be aware in using different level of languages to different people they talk to. This situation leads to the existence of pragmatics competence. Daar (2023) argues that pragmatics study lead people to be more aware of how to appropriately achieve the mutual understanding, to maintain social relationship, and to perform language politeness but still aims to avoid miscommunication both in local and in international situations.

Meanwhile, Pranowo, (2020) mentions that pragmatics is a study of using language related to its context in social structure. Especially, pragmatics signals that people cannot ignore to use the language level in social interaction (Dipta, 2020). Moreover, pragmatics give different perspective towards language. Since people always consider to whom they talk to, thus in social context, they may use different language to convey the same meaning to appropriately show politeness in language (Tagugurad & Rosita, 2023).

The followings are some examples of the same message “where are you going” written in Indonesian utterances using different level of language.

“Kamu mau pergi ke mana?” (1)

“Saudara mau pergi ke mana?” (2)

“Bapak mau pergi ke mana?” (3)

Adapted from Dardjowidjojo (2012)

The above utterances shows the same pronoun “you” in three different level of pronouns “*kamu*”, “*saudara*” and “*bapak*” of Indonesian language. The first (1) utterance usually is used by parents to children, leader to staff, and older people to younger people. Therefore, the speaker uses the pronoun “*kamu*” to show it comes from the higher level to lower level of speaker. Meanwhile, the word “*saudara*” in the second (2) utterance shows a gap between someone with other in a formal situation for example in business world. Usually, this pronoun is used among business partners. Furthermore, the word “*bapak*” in the third (3) utterance shows that the speaker is much younger than the interlocution for example a student who talks to his or her teacher. Since the target of the speakers are different, this politeness is necessary to focus on (Chintawidy & Sartini, 2022).

From the example above, naturally, people with different cultures always pay attention to fulfil the appropriateness and politeness in social communication since language is not only about the communication itself but more likely on how to reach the sense of understanding to both speaker and listener (Dionar & Adnan, 2018). In this case, pragmatics is so emerged to learn since this can give the right perspectives on how to politely and effectively speak to other people from different areas (Daulay et al., 2022). According to Hassoun (2020), this study also includes diversity in languages and cultures. In social communication, linguistics competence is needed, but pragmatics knowledge is also run as a basic necessity thus someone will have some insights about cultural agreements that lead to language politeness, appropriateness, and speech act strategies (Erlinda et al., 2023).

The context of social communication is fundamentally inferential (Hoppitt & Laland, 2013). Since pragmatic interpretations are flexible, thus speakers’ intended meanings cannot be determined only by the linguistics forms being uttered (Mandarani & Fediyanto, 2022). It needs deeper analysis according to the situation at the time it is delivered, for instance, the simple utterance such as “I like this one”. The word “this” at the time it is spoken may refer to hundreds of different things or feelings depending on the interlocutor’s intention and the context. Therefore, according to Hidayati & Mahmud (2022), in order to realize the real meaning of a speaker’s utterances, the listeners need such efforts to connect among the speech information, the situation, the interrelation between speaker and listener, and any other related details of this context. Moreover, pragmatic inferences are close to social aspects since this perspective is focused on the psychological relationship among societies (Niu, 2023).

There have been several studies reveal the relationship between pragmatics competence and language proficiency. According to Lestari (2017), the pragmatics study is important and bring a lot of advantages in foreign language learning. It was mentioned that pragmatics analyse the language form and speakers’ point of view regarding to word choice, the struggle they find in using a certain language, and the effects to other people that is caused by their language performance in communication. Choraih, Loutfi, & Mansoor (2016) mention that the area of pragmatics competence is the ability of going further inside someone’s explicit utterances to get the intrinsic and or intended meaning. One masters this competence means he or she will be able to comprehend the real meaning of every speaker’s intention to deliver.

Pragmatics is also indicated as a socio-cultural context of study in intercultural communication (Kecskes, 2016). Having pragmatics competence means that both native and non-native speakers have a wider attention to their communication. Not only speaking is focused on grammatical range, fluency and accuracy, but also is considered to the language appropriateness, politeness and different cultural issues (Bauler, 2022).

Learning pragmatics is enormously needed to upgrade someone’s ability in communication into higher level of intercultural communities and later to appropriately connect with any foreigners or native speakers in the whole world. Yet, there are lacks of research that are focused on the use of the pragmatics competency especially in social activities.

Some of the previous research focused on the use of pragmatic competence during the teaching or learning process and how it affects their language skills. Highlighting the importance of mastering pragmatics to use it directly in social communication and achieving the goal of successful communication, therefore, this article tries to bring a new perspective toward pragmatics competence in social interaction to investigate the significance of its using.

Theory

Pragmatic Competence

Pragmatic competence plays significant role in succeeding the communication process. During the real life interaction, indeed someone is expected to produce sentences in a particular language that is understandable and grammatically acceptable. However those skills are not enough since the spoken utterances must be appropriate in the sociocultural scheme.

In the context of Indonesian as an EFL learner, this pragmatic competence which originally can be comprehended during social communication, is turn into something complicated due to the lack, limited, and rarely use of English in nature (Lestari, 2017). They tend to learn English only during the classroom activities instead of applying it in social setting. Therefore, it can be said that pragmatics competence can be acquired through an authentic social communication.

The concept of pragmatic competence that came from Leech (1983) and Thomas (1983) covered two aspects, they are *pragmalinguistic* and *sociopragmatic* competence. *Pragmalinguistics* deals with performing speech act and interpersonal meaning in communication. It also connects with the pragmatic strategies such as direct, indirect, routine, and soften the intentional meaning of an utterance (Lestari, 2017). For example in requesting something, someone may say 'I need to borrow your laptop because mine is broken' while another one says 'I've been dealing with some difficulties in using my unwell laptop recently, would there be a chance for me to borrow yours?'. From those two utterances, both speakers mean the same thing to borrow their friends' laptop. However, the second speaker came up with a better language attitude compared to the previous one. The first speaker tend to be imperative and imposing since he used an affirmative sentence. However, the second speaker chose to use the word 'would' and turned the utterance into an interrogative speech that can soften the request. Mastering those details are the focus of *pragmalinguistics* competence.

Meanwhile, *sociopragmatics* deals with the competence of selecting an appropriate language to achieve a certain goal in a certain social setting. Therefore, *sociopragmatics* has a significant relation with using language appropriately according to different social situation. People with a high *sociopragmatic* competence can suddenly adjust their language strategies according to whom they talk to, how close their relationship with the listener, where their position in social level is, and their obligations in making a successful communication (Henderson, 2021). For example, when it comes to an EFL learner in Indonesia who has lack experience in natural English conversation, they tend to omit the word 'would love to' in making a refusal. It usually contains direct sentence of refusal attached to the expressions of regret (Sartika et al., 2020). On the other hands, the nature of a native speaker tends to initiate the refusal by expressing a positive attitude to the invitation followed by the reasoning.

Recently, there are lot of research examining the significane of students' pragmatic competence mastery. One of which belongs to Yan (2022) that people tend to judge someone's pragmatic competence mistakes more than their mistake in linguistic aspects. This proves that communication is not only about using the understandable grammatical language correctly to convey the message but also getting the interlocutor's approval towards the language choice. Therefore, speaker needs to be aware of the speech strategy by paying attention to whom they talk to, they need to adjust their utterances according to the interlocutor's norm and position thus the goal of maintaining successful communication along with a good relationship will be

achieved at the same time.

The Advantages of Learning Pragmatics

Learning pragmatics benefits the learners by giving them opportunities to get the intended meaning from a broader intercultural perspective. When someone has an established pragmatics foundation in mind, they will easily get the speaker's intended meanings although the speaker didn't mention it literally (Uswatunnisa et al., 2022). Someone with a good pragmatics competence tend to be more sensitive to others' utterance. It doesn't mean that they are easily getting offended but more like easily understand other's feeling. Moreover, they can be more professional in giving response to someone's spoken delivery in an effective, efficient and appropriate manners (Fadzila, 2023).

It has been examined by some researchers that there is a close connection between pragmatics and English comprehension. According to Pamungkas & Wulandari (2020), the pragmatics competence is crucial in language acquisition since this study requires the learners to practice the language form, language users' perspective, word choices, the constraints of using language, and the impact of a performed language to other participants' feeling during a communication. All of these aspects are included in social interaction.

Furthermore, regarding to the intercultural communication, the pragmatics is also interpreted as a field of knowledge that deals with a socio-cultural context study (Grundy, 2014). It is proven that having pragmatics competence means someone having a wider aspect of knowledge in communication. They tend to have higher competence in accurately using grammatical range, lexical resource, fluency, language appropriateness and politeness in every different culture (Fiani et al., 2023).

Besides, learning pragmatics is a main way to avoid misunderstanding and miscommunication. From views of House, Kasper, & Ross (2014), learning pragmatics tends to make people aware of the misunderstanding that may occur during a social communication. This leads them to have an appropriate intercultural interaction structure and a good speech act strategy to further solve any communication issues. In fact, speaker needs to be aware of cross-cultural language since it may be a fundamental issue in social interrelation. With a good pragmatics learning, speaker can learn to interpret someone's real interpretation, accustomed to the situation, manage their language structure, perform a speech strategy according to cultural context (Hassoun, 2020).

A wrong choice of words in a certain cultural language somehow leads to misunderstanding and embarrassment. That kind of miscommunications caused by cultural gap can be solved by having sufficient pragmatics competence (Kecskes, 2016). Therefore, the teaching of pragmatics has become current trend in language acquisition. Akmal, Syahriyani, & Handayani (2020) believe that having a good awareness of cultural alternativeness, language learners would be able to deal with cultural diversities, understand others' utterance easier, and have better interrelation with people from different cultural background.

Moreover, Chemmel & Phillipe (2018) emphasize that there are no better cultural or language among others. It doesn't mean that someone coming from higher level of communities are having better cultural language. The role of pragmatics here can lead a speaker to manage their hypothesis rather than giving a deficit hypothesis. All speakers need to practice their pragmatics competence to have better sense in describing their intended meaning in universal language rather than stereotyping a certain cultural background such as a non-native English (Rahmayani, 2020). Therefore, pragmatics competence benefits the communication for it minimizes the stereotype in society.

Crucial Elements Taken into Consideration in Social Communication

In social communication, not only word choices but also face expression, gestures, someone's status, position, and imposition issues are also elements to take into consideration

when people make a direct and face to face conversation (Sapitri et al., 2019). Word choices are indeed the most crucial elements to use in talking to other people. According to Leech (2014), to fulfil the requirement of politeness, there is no doubt that people must use polite word especially to elder people. Meanwhile, the body gesture is an element that can be used to raise the confidence for both speakers and listeners during a conversation. Moreover, face expression can be used as the measurement on whether or not someone is interested in the conversation. Also, considering someone's social status and position are also affecting the successful and polite request in maintaining interrelation (Dewanti, 2022).

According to Rabiah (2018), to achieve a successful social communication, people needs to consider to three components, they are:

1. The competence to differentiate in using language for a specific purpose such as greeting, giving information, asking for information, demanding, giving instruction and requesting.
2. The competence to adapt the language appropriately to adjust the conversation according to the situation or the status of the interlocutor such as using different word choices to talk to baby, younger or elder people, increasing the volume when there are lots of noise around, considering the listener's background knowledge when talking about a certain issue, and adding or reducing some information according to the circumstances.
3. Honouring the implicit rules of conducting a conversation such as taking turns, looking at someone's eyes while talking to them, standing or sitting in an appropriate distance from the interlocutor, and performing gestures or suitable facial expression. However, these "unspoken" rules of conversation may be different across and within cultures, even within different families. Therefore, considering the pragmatics in intercultural aspects is essential for a person to quickly adjust their own rules to appreciate the one they are trying to communicate to.

Moreover, someone's social status, position, and listener's impositions are also giving contribution to a decent communication (Puspitorini & Hamdani, 2023). More importantly, learning pragmatics will open someone's perspective into a broader communication strategy, speech act, and intercultural competence (Wibowo et al., 2023). When a speaker is able to perform communication strategies and adjust to cultural issue in conversation, they can be considered as someone with a good skill of interpretation to intentionally perform a speech act and politely interact with other people in an acceptable manner.

Method

In this case, qualitative study was used to describe the phenomena of pragmatics function in social interaction. Qualitative study gained momentum as a mode of inquiry (Aspers & Corte, 2019). Hence the data were presented descriptively to give better understanding of pragmatics analysis. A case study was performed to identify a conversation in social context. The subjects were chosen considering the age-gap of both speakers (25 years old and 55 years old) and their close social relationship that affects the existence of pragmatic competence during the whole conversation.

The data were in the form of oral conversation that were taken from direct observation between a speaker and the interlocutor. Then the conversation data were transcribed from the original language, Javanese, into English language to analyse the significance of pragmatics in social interaction. This includes the comparison of pragmatics competence in Javanese and English. After being analysed, the data then being discussed with the previous related literature to check the reliability of the data.

Findings and Discussion

These sections include several analyses of the significance of having pragmatics competence and pragmatics in social interaction. The followings are the description.

The Significance of Having Pragmatics Competence

Learning pragmatics is considered important since learners can figure the intended meaning out of a language from a broader intercultural aspect. According to Kasim (2017), when each interlocutor has an established pragmatics foundation in mind, they will be more aware to people's intentional meanings embedded in a cross-cultural interaction. Moreover, they can also learn to be proficient in reacting to each speaker's interlocutions in an effective and comprehensive language style.

However, although many pedagogies of teaching pragmatics have been currently served and analysed, the importance of having pragmatics competence has not been emphasized in a level that it needs to be emphasized. It is proven that pragmatics role is considered as crucial in language acquisition, but several classroom researches recently had played only a minor role in interlanguage pragmatics (Christopher et al., (2012); Irimia, (2012); & Stoian, (2020). To cope with it, pragmatics competence needs to be taught from the very first year since the young learner started to learn the language. Especially, to the use of language to deal with the politeness and appropriateness in an intercultural communication (Noviyenty, 2023).

According to Fauziah, Trisnawati, & Aminuddin (2022), when a child learns a language, they need to be taught that its using is not only refer to themselves but they have to consider others. They need to be polite and giving appropriate language to the interlocutors. Therefore, learning pragmatics is the solution for this matter since it deals with language and attitude in social communication (Daar, 2019). It also one of the significances of having pragmatic competence since the learner can achieve the communication goal to later fulfil their plan in international communication. This leads them to have appropriate manner and politeness in a universally understandable language (Dey, 2023).

Dealing with the context of Indonesian people, the matter of politeness in speaking is highly recommended since Indonesian culture is considered as one of the friendliest countries in the world. Social culture has a huge impact in social relation. When the language plays an important role, the pragmatics holds the same obligation. Here children need to learn "*tata krama*" or language manner when they talk to older people. This value is highlighted in Indonesian culture thus learning pragmatics since the early age is enormously essential.

According to Nida, (2020), enhancing the children's pragmatics competence is as significant as improving someone's IT and technology skills nowadays since both are important for dealing with the globalization. Therefore, both teachers and parents play the most important stakeholder of learners' pragmatics competence development. They also carry a huge responsibility for the children who have intention to learn and use the target language to study or work abroad, or simply to communicate with the society (Pratiwi & Rohmadi, 2021). Particularly, both parents and teachers need to guide the children to gain their competence to think critically about intercultural language and prepare themselves to appropriately use it in social interaction. Children with an appropriate pragmatics competence tend to be an autonomous learner that they always consider pragmatics function in solving any issues occurred during a social communication by analyse it and think critically.

In this case, Erlinda (2019), mentions that there are two factors need to analyse in using pragmatics; they are communicative intents, and building a cohesive language in communication. Communicative intents deal with the respond of smiling when a child is called, answering when is asked, and thanking when is given something. While building a cohesive language in communication is one of the processes of children's language acquisition in which they are aware in communication, there are opening, turn taking, adjacency pair and closing.

The following section is the analysis of pragmatics in conversation.

The Analysis of Pragmatics in Social Interaction

In order to analyse the significance of pragmatics competence in social interaction, the following situation is the description. This section includes a short conversation transcribed from the speakers' first language (that is Javanese) to English language. However, the conversation does not contain a complex grammar nor higher lexical resources, but it is completely Javanese in its nature; that is, it is made up of pragmatic elements that cannot be directly translated into English, such as the formal and informal forms and some greetings. The situation and literal translated dialog are presented in the following.

An elderly woman (55 years old) selling traditional pecel (vegetable mixed with peanut sauce) rice and a girl in her twenties met in the elder woman's house. They have known each other for some years, but not seeing each other in a long time. This conversation happens while the girl buys the aforementioned traditional food.

- A: "*Kulo nuwun... Mbokdhe Mini, niki kulo, panjenengan emut mboten?*" (Hi, Auntie Mini, do you still remember me?) (4)
- B: "*Weleh... ki mau tibak e kowe nduk, anakku wedok sing ayu dewe. Suwi ra ketok nendi ae kowe nduk?*" (Oh, hi, it's you my pretty daughter. It's been a while, hasn't it? Where have you been?) (5)
- A: "*Kulo teng Solo sak niki Dhe, panjenengan pripun pawartanipun?*" (Currently I am in Solo. How are you, auntie?) (6)
- B: "*Halah yo ngene iki nduk, lagi gak penak awak e iki. Wingi lara boyok. Tapi yo ngene panggah dodolan. Nek gak dodol gaoleh duit mengko. Tapi diapak apakno tetep penak dodolan kok timbang meneng ae.*" (Actually, I don't feel quite well. Recently, I've been struggling with my backaches... Yeah, but still, I have to sell all of these. You know my income is only from these sells. However, I love doing it rather than laying down doing nothing) (7)
- A: "*Oalah... pangapunten nek ngoten. Sakniki sampun saras nopo dereng?*" (Oh, I'm sorry to hear that. Do you feel any better now?) (8)
- B: "*Hmm... uwes kok iki mendingan. Kowe piye nduk? Kabarmu apik toh? Elingku kowe ki sik cilik, saiki kok yo wes gedhe sakmene. Cepetmen to yo...*" (I'm okay. What about you? How are you? Last time I remember you were a little girl but look at you now, you've grown so fast) (9)
- A: "*Hehe... kulo sae Dhe, namung niki taksih radi repot nggarap tugas kuliah dados mboten saged sering sering mantuk.*" (I'm fine auntie, a little bit busy doing my task recently thus I cannot come home often) (10)
- B: "*Lah, saiki dadi opo toh? Sik kuliah toh?*" (What are you now anyway? Still a college student?) (11)
- A: "*Nggeh Dhe, kulo taksih kuliah. Sakniki mendet pascasarjana teng UNS, Solo.*" (Indeed, I am a college student. I took the post graduate study in UNS Solo) (12)
- B: "*Oalaahh... kowe ki during lulus sarjana toh?*" (Umm... so you haven't graduate yet, have you?) (13)
- A: "*Sampun Dhe, tapi kulo kuliah malih.*" (I have finished my bachelor degree then I continue it to a master degree) (14)
- B: "*Ooo ngono... dadi saiki nerusne S2 ngono tah?*" (Oo I see... so now you're taking the S2?) (15)
- A: "*Nggeh Dhe.*" (Exactly) (16)
- B: "*Lha kapan lo nduk lek mu lulus sarjana?*" (By the way, when did you graduate from your bachelor degree?) (17)
- A: "*Sampun taun kepengker Dhe.*" (It was last year, auntie) (18)

- B: “*Dadi ki mengko nerusne kuliah maneh 6 taun ngono? Suwi yoh nduk.*” (So, you will study for the next 6 years? Such a long time to go) (19)
- A: “*Lho, mboten Dhe. Pascasarjana niku namung kaleh taun.*” (No auntie, post graduate only takes 2 years of education) (20)
- B: “*Hahahaha... Ngono toh, yo sepurane ngene iki nduk wong tuek gak eruh opo-opo. Maklum ae. Tak kiro nek S1 ki patang taun, trus S2 dadi 6 taun. Ternyata malah luwih cepet yoh.*” (Haha... I’m sorry. Since I know that S1 takes 4 years to finish, I think that S2 needs a longer time. I don’t know that it is shorter) (21)
- A: “*Hehehe mboten nopo-nopo Dhe, nggeh ngoten luwih cepet.*” (No problem auntie, indeed it takes shorter than the graduate program) (22)
- B: “*O iya iki arep tumbas opo nduk?*” (Very well then, what do you need to buy?) (23)
- A: “*Nggeh niki kulo tumbas sekul pecel, nyuwun dibungkus tigo nggeh Dhe.*” (I want three pecel rice to go, please) (24)
- B: “*Nopo maneh nduk?*” (Okay, anything else?) (25)
- A: “*Tempe goreng e gangsal, kalih tahune tigo nggeh.*” (Five soybean cakes and three fried tofu, please) (26)
- B: “*Nyoh iki nduk.*” (Here you go) (27)
- A: “*Maturnuwun Dhe. Niki artanipun, kulo pamit nggeh, nuwun sewu.*” (Thank you, auntie. Here please take the money. Well, I have to go now. Excuse me.) (28)
- B: “*Maturnuwun sami sami nduk. Mbok yo dolan dolan mreng maneh koyo cilikanmu biyen, wong yo omahe dewe loh.*” (You’re very welcome, dear. Come here anytime, just as you were a child. Enjoy it as your own house.) (29)
- A: “*Nggeh Dhe... kapan kapan kulo dolan mriki malih.*” (Yes auntie, I’ll stop by some other times) (30)
- B: “*Ati ati neng kuthone uwong. Sing penting sehat nduk, ndang lulus.*” (Take care, big city is so cruel. Stay healthy and graduate soon.) (31)
- A: “*Nggeh Dhe, aamiin. Matursuwun. Monggo...*” (Sure, thank you, auntie. Bye) (32)
- B: “*Yo monggo monggo.*” (Bye bye) (33)

It can be seen that the above dialog provides a suitable opportunity to discuss the pragmatics features of language in social context. The following is the analysis of pragmatics function that can be raised from the conversation.

- Native English speakers do not ordinarily refer someone as their Auntie or Uncle unless there is a genuine familial relationship of that sort (Katamba, 2002). However, in Javanese, a similar form is performed as in the word “*Mbokdhe*” (utterance 4) for females and “*Pakdhe*” for males. In this case, children or young people may use this pronoun to address the elder to honor them even though they have no family relationship. Since the natural English does not distinguish between formal and informal forms, politeness or informality has to be expressed by other means. This type of language awareness needs to be taught since the early age.
- The term “how are you?” (utterance 6) in English is usually considered as an ordinary greeting instead of a real question that needs to be answered (Stockwell & Minkova, 2002). It’s pretty much different from that in Javanese, the phrase “*pripun pawartanipun?*” or “*piye kabarmu?*”, depending to whom the speaker is talking to whether they are elder or younger people than him/her, is not only a rhetorical greeting but may be used to communicate a genuine interest in the other speaker’s well-being. As a result, the interlocution answering by describing her current backbone problems (utterance 7) and answered by showing sympathy (utterance 8) along with a sad facial expression. This clearly can be used to maintain a good relation among speakers since it gives them chance to get to know better.

- Different culture brings different way of communication. As it is seen in utterance 11, “What are you now anyway?” is commonly used in Javanese culture for someone asking about others’ occupation. This is one of the ways to maintain better interrelation among interlocutors. However, this sounds impolite for the native English speakers when someone with no family or close relationship asking about some personal matters (McCarthy, 2002).
- In utterance 21, the interlocution used the term “I’m sorry” followed by long explanation to express her misunderstanding. Along with her previous sentence she mentioned that she did not understand the concept of post graduate program. Therefore, she asked for further information. It proves that the role of pragmatics here is used to avoid miscommunication and misunderstanding (Pamungkas & Wulandari, 2020).
- In utterance 24, the girl said, “Yes, I want three *pecel* rice to go, please” to request something. She used the term “please” to show politeness while speaking to elder people (Stockwell & Minkova, 2002). In Javanese, this is represented by the word “*nyuwun*” to signal someone needs a help or requests something.
- Several English phrases, such as greetings, are also existed in other languages but often take on a different meaning (Katamba, 2002). In Javanese, for instance, “*nuwun sewu*” (utterance 28) or excuse me, is not only expressed to show a greeting or an entrance to open a conversation but also a leave-taking. Therefore, it can be said that it is perfectly acceptable in Javanese to convey goodbye by saying excuse me, but in English, it is likely to be astonished by such a permission of asking question or greeting someone new instead of saying goodbye.
- In natural English, someone might attempt to end a conversation by using pre-closing elements briefly and short such as “Well, I have to go. Bye” (McCarthy, 2002). Compare to this, in Javanese, speakers need to end a conversation more abruptly (as seen in utterance 28 to 33) since saying a simple goodbye indicate impoliteness and disclose relation with the interlocutor.
- The turn taking is flowing well in the above conversation shows that the pragmatics functions well during the interaction. It gives better understanding about signals and rules for taking speaking turns in communication (Aisyah, 2021). There are no interruptions in the middle of the speech as the result of both speaker and interlocution understand when they have to speak without disturbing other turn to speak.

However, the above transcribed version still does not sound English in nature. This analysis supports the fact that language proficiency cannot be equalized regarding the cultural differences of the target language (Irimia, 2012). Since natural English does not have the same level of politeness as in Javanese, the terms being used sound unfamiliar in one way or another. Besides, Javanese and English both have different grammatical rule. Still both language shows politeness in communication through different norms and rules. Despite those differences, in fact, the above conversation shows pragmatic functions to use in social communication. To cope with politeness in communication, therefore, people need to learn pragmatics competence since the early age. With integrated language and cultural aspect, the success in social communication is achieved.

This section provides a brief discussion according to the result of the research. The above analysis shows the significance of having pragmatics competence and how it is used in social interaction. The results are then being compared to the previous study to check the similarities and differences. In this case, this study supports the previous research which state that pragmatics is important in maintaining social communication.

The first idea of delivering a face to face communication needs to be supported by word choices, face expression, gestures, someone’s status, position, and imposition issues. It is mentioned that word choices are the most crucial elements to use in talking to other people,

especially the elder one (Gusnawaty et al., 2022). This is proven by this research when the interlocutors paid attention to someone older than her when she spoke in smoother and more polite word choice to honour the person she talked to. To fulfil the requirement of politeness, using polite words especially to elder people is a must.

Moreover, during the conversation, body gestures performed by both interlocutors are well performed by showing the right face expression while listening to each other's utterances, showing sympathy to someone's health condition and shaking hands to end the conversation. This is supported by the research done by Sapitri et al. (2019) that gestures are another important element in showing politeness during communication for it can show whether or not someone is interested in the conversation.

Second, according to Alam & Al-Muthmainnah (2020), when people are talking to maintain interrelation in social context, they need to consider someone's social status and position since it may affect the successful and polite request. The result of this research shows quite the same thing when the younger speaker honoured the older speaker by using polite language. However, in this case, social status has nothing to do with the job and educational background of both interlocutors. Even though the younger educational background (master degree) is higher than the elder's (elementary graduate) did not make her underestimate the elder one. The job of the elder (a food seller) also did not make the younger speaker looked her down. This respect is needed in maintaining a good interrelation.

Next issue to be discussed is dealing with the components to consider in achieving a successful communication. Gusnawaty et al. (2022) stated that people need to be competent in using language for a specific purpose such as greeting, giving information, asking for information, demanding, giving instruction and requesting. The result of the analysis shows that both interlocutors performed the greeting, asking and giving information, giving instruction and requesting in an appropriate manner. This pragmatics competence suits the society norms of Javanese especially in greeting someone to open the conversation. The small talk is somehow underrated in native language, but in Javanese, people use greeting expression followed by asking someone's well-being as a pinpoint way to get closer to someone and knowing their exact condition at the current circumstances to further take the whole conversation to the right direction.

Moreover, Sapitri et al. (2019) figured out that adapting language appropriately to adjust the conversation according to the situation or the status of the interlocutor is another level of mastering politeness strategy. According to the above analysis result, both interlocutors performed the appropriate pragmatic competence by choose the right level of language to each other, increasing the voice a little when the other can't hear it, the younger explained the meaning of master degree to the elder considering the background knowledge of the elder one who did not get it in an exact language she could understand. This way helps both interlocutors to communicate their ideas and share information. Moreover, the younger speaker used even more polite word choice when she made the order.

The other competence that needs to be considered in performing pragmatics is honouring the implicit rules of conducting a conversation. Alam & Al-Muthmainnah (2020) mentioned that the unspoken rule of conversation may be different across culture. The result of this study revealed that taking turn and no interruption during someone's speaking was performed by both interlocutors. Both of them also looked at each other's eyes during the conversation to make sure that they paid attention. Also, they were sitting in some distance at first then moved closer when they start recognizing that they need to catch up due to long time not seeing one another. Those example of implicit elements of conversation are another pragmatics competence that someone needs to pay attention in maintaining successful interrelation.

Besides, it is an urgent matter to discuss when someone is indicated as struggling with

social communication difficulties, they might encounter some other aspect difficulties as well. According to Saliya et al. (2018), there are at least four major problems that may occur in children with social communication difficulties. They are as the following discussions.

The first problem deals with behaviour. Someone's action, usually have something to do with the environment, is affecting their behaviour in facing certain occasion such as refusing to go to social events including parties, rejecting every invitation into societies, or engage in quite inappropriate behaviour such as being an attention seeker by yelling out to someone. Those behaviours are somehow difficult to maintain since someone cannot share their intended desire (Adams et al., 2012). The above conversation shows an appropriate pragmatic competence performed by two interlocutors thus there were no behaviour issues occurred.

The second problem affects the sensory processing. According to Saliya et al. (2018), when someone has social communication difficulties, they tend to perform lack in accurate conversation, misinterpret others' speech and inaccurately response to sensory stimulation in the environment. This type of person usually is difficult to be sensitive to someone else's condition. They tend to neglect the existence of someone else's feeling. The fact that both interlocutors understood each other's feeling thus their pragmatic competence worked well.

The third is struggling with the brain to memorize something. In social communication, people need the competence to temporarily retain and manipulate information, giving some critical reasons, learning various new information, and updating every changing information in their working memory (Hojjati, 2022). This one sounds dangerous for it can make someone easily forgets their own previous speech and act. This also makes them difficult to learn something new. However, the result of the above analysis shows that this can be avoided by having a proper pragmatic competence.

The next problem causes someone become a receptive (in understanding) language user. They find it difficult to comprehend a language and use expressive language (Daar, 2019). Those type of people may not be able to use language through speech act, signals or alternative forms of communication to communicate their desire, needs, thoughts and ideas. Someone needs to work extra to reveal others' people utterance. They need to think longer, analyse more complicated, and respond longer than others. The fact that both interlocutors found it easy to respond each other's utterances show that the pragmatic competence plays an important role in communication.

According to the above discussion, hence learning pragmatics in early age is urgently needed since it facilitates them with the accurate way for navigating the social communication. Therefore, it is believed that inefficient language performance affects to the existence of conflicts and problems in intercultural societies and in opposite with the goal of social interactions. Especially, in achieving politeness and appropriateness in communication to gain better interrelation among societies. Since politeness value is highly appreciated in Indonesia, polite language features that are somehow in terms of unspoken rule and are framed as questions that everyone need to accurately interpret it, need to emphasized. The basic is, people have to live in a community and each of them brings its own culture, thus learning pragmatics is absolutely essential. Once they comprehend the pragmatics, it will help them blend with the social environment well.

Conclusion

Having pragmatics competence is enormously significant to convey communicative intents well. This is also important to maintain a good interrelation among speakers during social communication. The result of the analysis shows that in social context, there are some pragmatics element that need to be considered, they are word choice, gestures, considering someone's social status and position, fulfilling component of conversation (greeting, asking and giving information, giving instruction, requesting, and rebuking) in an appropriate manner,

and honoring the implicit rules of communication. Regarding the polite norms that is highly appreciated in Indonesian culture, in this case is Javanese ethnics, the role of pragmatics needs to be uphold for it provides new sight in language politeness.

Therefore, it is recommended that pragmatics competence needs to be taught since the early age thus the children can later apply it in the real life. They need to get the experience of using pragmatics competence within different social cultures. However, as the implication, learning pragmatics can be interesting and challenging at the same time. During the process, learners may have the experience to learn a lot of expressions, speech act and interpretations of various types of intercultural speech strategies. Furthermore, they might find it interesting to see many different types of conventions, strategies, and issues within different languages, places, and social cultures.

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Swearing Words in Holy Scriptures: A Pragmatic Study of the Quran

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Abstract

The term "swearing words" refers to diction that is deemed taboo, unpleasant, cursing, and restricted in discourse. However, there is no way to avoid it. It has so existed since the beginning of human spoken communication and continues to this day. The purpose of this paper is to analyze the swearing phrases in one of the holy scriptures, the holy Quran. This was done to determine whether swearing words exist in the sacred place or not. The researchers collected data by reading scripture and noting each indicated verse. The efforts were done three times to measure there was no any single datum which was left. Next, a data selection process was carried out to ensure the accuracy of the data by consulting Al Tabari's Tafseer book. After collecting a large amount of data, the researchers conducted a thorough analysis to determine: 1) the function of swearing words and 2) the origin of swearing phrases as depicted in holy text. The investigation revealed that there are two roles of cursing. According to the findings, the swear words acquired are employed to insult, to curse, and show furious emotions. The second discovery is that swearing words can come from five different sources. The categories are animal, mental, physical, safety, and respectability.

Keywords: Swearing words, Holy Scripture, Qur'an.

Introduction

The term swearing words is a type of diction that is considered taboo, impolite, cursing, and prohibited to employ in conversation (Montagu, 2001; Ljung, 2011; Reranta, 2023). The statement underlines that swearing words potentially curse the referred object so it is prohibited to apply. According to Beers Fägersten (2017), the prohibition comes out since swearing words have negative connotations from a social and cultural standpoint. Automatically, providing it would primarily lead to disputes among speakers (Jay, 2009). In addition, Hughes (1991) stated that someone who delivers it is mainly perceived by society as an unfriendly, rude, and uneducated person. In the English context, some examples of swearing words are shit, piss, and prick (Stapleton, et al, 2022).

Although swearing word is generally deemed undesirable and implied to be forbidden, people cannot resist using it in communication (Huges, 1991). Furthermore, it has evolved throughout thousands of years (Chirico, 2014; Vingerhoets & Bylsma, 2013). Moreover, Montagu (2001) also mentioned that it is the same age as the human civilization of spoken communication. in the same way, Sudaryanto (1992) said that it is an impactful term that serves as the starting point for communication. According to the assertions above, the swearing word is implicitly defined as a fundamental aspect of communication and cannot be abolished in human verbal interaction.

Swearing words cannot be abolished from human conversation since they reflect intense emotions. Ljung (2011) and Vingerhoets & Bylsma (2013) claimed that swearing words are commonly employed to indicate a speaker's intense emotion. Swearing,

defined as 'an act of uttering swearing words', is an act of expressing powerful emotions (Finn, 2017; Holmes, 2017; Löbner, 2013; and Ljung, 2011). Meanwhile, normal people will surely experience certain emotions when something happens; the more unexpected the incident, the stronger the emotions that emerge (Ben-Ze'ev, 2004). According to Goleman (2002), emotions encourage humans to engage in natural response behaviors, such as saying unique and involved words. Thus, it is apparent that as long as humans have emotions, cursing will be difficult to avoid.

Beers Fägersten and Stapleton (2017) stated that apart from expressing strong emotions, it was also found that people mention swearing words for several other functions. First, swearing words are said to generate humor. Swearing with the above intention is swearing in a lighthearted manner to create an intimate setting. Second, swearing words are used to express social unity. In this part, swearing is utilized as a mode of communication in a social society, therefore it is still employed as a symbol of solidarity. Third, swearing words are used to establish identity. The objective of this curse is nearly identical to that of the preceding curse, with the exception that it is individual. Moreover, Bulton and Hutton (1997) has also proposed other function of swearing. It is to insult. According to them, insulting means lowering other's reputations so they will be embarrassed. Furthermore, Bulton and Hutton (1997) explained that the phenomenon of insulting mostly comes from the dislike of insulter towards what the object of insult does.

According to Beers Fägersten (2017), swearing words originate from certain sources and have a negative connotation. Accordingly, Wibowo (2020) classified cursing terms based on their provenance. The classifications can be found in the following table with an adaptation made to generalize the context:

Table 1. Provenance of Swearing Words (Adapted from Wibowo, 2020)

No.	Source	Example of Words
1	Part of body	Penis, Vagina, and Head
2	Personality	Stingy
3	Mental	Crazy
4	Activity	Fuck
5	Animal	Monkey
6	Occupation	Criminal
7	Figure/Person	<i>Bolot</i> , an Indonesian actor who always does stupid acting expertively
8	Food	Egg Crust
9	Ghost	Zombie
10	Family Relations	Mother
11	Ethnicity	Negroid
12	Origin	Asia

As mentioned in the first paragraph, swearing words deal with social and custom points of view. Therefore, a word can be judged as a swearing word in a social context while it is not in another social context. Subroto (2011) explained that the term 'dog' is used as a swearing word in Indonesian Muslim society since they consider the animal unclean, meanwhile, in Western society, it is not since they consider the animal as a smart and friendly animal. Accordingly, the difference leads researchers to do research in different social contexts, such as Reranta (2023) in the Lampungnese context, Drummond (2020) in the United Kingdom context, and Cressman et al (2009) in the United States context.

However, the analysis of swearing words is limited to daily conversations of people so far. Currently, there is no analysis of swearing words in a document which also has an important role in constructing social context, such as holy scriptures, whereas, it is passed down from generation to generation. In accordance, the holy scripture is claimed to have a vital effect in shaping society (I-Morphé, 2012). So, investigating it will aid in the process of determining the causes of cultural phenomena, in this case, it is swearing words. On the other hand, it is to

highlight whether the swearing words is part of religious scripture or not. In addition, the analysis can also be a source of learning in the religious area, for example showing certain actions that invite the swearing of God, prophet, or other character in a holy scripture.

Given the preceding discussion, this research team opted to examine holy books to determine whether or not swearing words are documented in them. If they are collected, they will be contextually explored to determine (1) the source of swearing and (2) the reason for swearing. By exploring both, the swearing words of holy scripture will be much more understood, thus the application of the research findings will be broader, not only in linguistics studies, but also in social, teaching, and religious studies.

This study was intended to investigate various spiritual texts from major religions around the world, including the Bible, the Quran, Veda, Tripitaka, and Talmud. However, due to time, distance, and the research team's knowledge of the culture and language of the books mentioned above, the research team confined the research sources used in this study to solely the Quran, Muslims' holy scripture. Others will be investigated in the future after competent study partners have been identified. In this regard, research on the books mentioned above might be conducted within 5 years of the research being published.

Theory and Method

This study uses qualitative research. According to (Leavy, 2014), qualitative research focused on social and behavioral reflection is used to examine, explain, and clarify phenomena, disclose the importance people place on actions, events, and artifacts, and gain a better knowledge of social existence. In the same line, Zaluchu (2020) said that qualitative research is research that originates from a phenomenological view as the basis for its approach. Mulyadi (2013) also noted that qualitative research is utilized to construct hypotheses based on experience. This study was done to develop a hypothesis concerning swearing words in the holy Quran, its source and function. Considering the statements above, this research applied a qualitative approach to analyze and provide findings.

The data in this study are verses of the holy Quran that have harsh or taboo meanings in Arab culture, which is where the book was revealed. These verses were acquired using a multi-stage selection procedure. The first level involves reading the scripture in Arabic. During this approach, verses suspected of having harmful implications were gathered by two members of the research team who understand Arabic and culture. In this part, the holy Quran used was published by *Kementrian Agama RI*, "the Ministry of Religion of the Republic of Indonesia" (Kementrian Agama RI, 2015). In the scripture, there are 6.214 verses and all were read comprehensively to gain swearing words. Simultaneously, the other members of the research team made the same effort using the holy Quran English translation to ensure the data collecting process did not leave any single swearing verses. In this part, the English holy Quran used was published by Oxford University Press (Haleem, 2005). Accordingly, the research team consists of four people, two of them master Arabic, and the rest master English.

After the data were collected, they were qualitatively investigated to determine the context '*asbab an-nuzul*' and the real meaning '*tafseer*' of each data by referring to the Quran interpretation book *Jami' al-Bayan fi Ta'wil al-Qur'an* 'The Commentary on the Qur'an, also known as *tafseer al-Tabari*, written by Jarir Al-Tabari in 804 A.D. Accordingly, the book was chosen by considering three factors. The first is its reputation in Islamic thought and history. In accordance, the book is considered the biggest Quran tafsir book and most books in the field refer to the book (Drajat, 2017). The second one is the researchers' mastery of the science of the Quran. One of the researchers was certified as having an authentic understanding of the book. The last one is the limitation of the study. The researchers planned to refer to more Quran tafsir books. However, the limitation of time, finance, and capability kept them to refer to only one book. In this part, tafsir al-Tabari used by the researchers was published by Oxford University Press (Al Tabari, 1989). Moreover, the verse will be mentioned in the form of code 'name of surah: number of verses', for example, the code 'Al-Fatiha: 1' means it is the first

verse in surah Al-Fatiha. On the other hand, verses will be presented in tabular form if there is more than one consecutive verse in a sub-discussion.

Next, after understanding the context and meaning of verses collected, determining whether or not each datum contains swearing words could be done objectively. Furthermore, these allusions assisted the research team in examining the function and source of swearing words in the scripture. In accordance, this research applied the theory of Beers-Fägersten and Stapleton, et al (2022) and Bulton and Hutton (1997) to examine the function and the finding of Wibowo (2020) to examine the provenance of each datum. The findings and conclusion would then be given in a paragraph format. To be clear, this study primarily focuses on the semantic analysis of swearing words, which includes provenance and function, rather than discussing the unique moral or spiritual qualities and lessons of each verse stated because it is linguistic in nature. The researchers intend to write on the moral and spiritual value under a different study title.

Findings and Discussion

After extensive data collection and analysis done, 123 Quranic verses containing swearing words were found. However, the researchers left out 99 verses since their asbab anzul and tafseer do not support swearing, after referring all data to the book of Tafseer Al-Tabari (2022). Although they technically contain swearing words in this instance, the language is not used in a swearing manner. Below, Al-Maida: 60 is an example of the left data;

Say, 'Shall I tell you who deserves a worse punishment from God than [the one you wish upon] us? Those God distanced from Himself, was angry with, and condemned as apes and pigs, and those who worship idols: they are worse in rank and have strayed further from the right path. (Haleem, 2005)

The words express God's wrath towards humanity and his condemnation of them as pigs and apes. Accordingly, because of their traits—pigs are dirty and apes are greedy—apes and pigs have negative connotations in Arabic. It sounds like swearing, then. Al Tabari's interpretation, on the other hand, claims that the verse responds to those who disparage Islam by stating that it is the worst faith by narrating the tale of two people who were denounced as pigs and apes for acting in the same ways as other people (Al-Tabari, 1989). Therefore, the foul words in the verse are used to tell a story rather than to swear. Therefore, researchers left the verse and the remaining 99. Next, the analyzed 21 data will be presented in the sub-fields according to their function and provenance.

According to the study, the holy Quran contains two uses for swearing words. In the first, swearing words are used to insult. It is discovered that the insults are aimed at either Iblees or individuals who possess certain categorized traits. In the first, people who do not accept Islam as the only true faith are being insulted. In accordance, fourteen verses declare it. First, some themes of swearing words are repetitively implied in ten verses. Those are recited in the table below:

Table 2. Repetitive Theme of Swearing Words

Surah	Order	Verse
Al-Maida	71	<i>They thought there would be no consequences, so they turned a blind eye and a deaf ear. Yet Allah turned to them in forgiveness 'after their repentance', but again many became blind and deaf. And Allah is All-Seeing of what they do.</i>
Al-Anam	39	<i>Those who deny Our signs are 'wilfully' deaf and dumb—lost in darkness. Allah leaves whoever He wills to stray and guides whoever He wills to the Straight Way.</i>

<i>Al-Araaf</i>	79	<i>And We have certainly created for Hell many of the jinn and mankind. They have hearts with which they do not understand, they have eyes with which they do not see, and they have ears with which they do not hear. Those are like livestock; rather, they are more astray. It is they who are the heedless.</i>
<i>Yunus</i>	42	<i>Some of them listen to what you say, but can you make the deaf hear even though they do not understand</i>
<i>Huud</i>	42	<i>The example of these two parties is that of the blind and the deaf, compared to the seeing and the hearing. Can the two be equal? Will you not then be mindful?</i>
<i>An-Nahl</i>	108	<i>They are the ones whose hearts, ears, and eyes are sealed by Allah, and it is they who are 'truly' heedless.</i>
<i>Al-Kahf</i>	101	<i>Those who turned a blind eye to My Reminder¹ and could not stand listening 'to it'.</i>
<i>Al-Hajj</i>	46	<i>Have they not traveled throughout the land so their hearts may reason, and their ears may listen? Indeed, it is not the eyes that are blind, but it is the hearts in the chests that grow blind.</i>
<i>Ruum</i>	52	<i>So you 'O Prophet' certainly cannot make the dead hear 'the truth'. Nor can you make the deaf hear the call when they turn their backs and walk away.</i>
<i>Ruum</i>	53	<i>Nor can you lead the blind out of their misguidance. You can make none hear 'the truth' except those who believe in Our revelations, 'fully' submitting 'to Allah'.</i> (Haleem, 2005)

In those recited verses, the terms *blind* 'صم', *dumb* 'عمي', and *deaf* 'بكم' are consistently discovered although they exist in some different word construction. According to Al-Tabari (1989), those three words are metaphors. In accordance, the blinds refer to people who cannot see the truth, the deafs refer to people to do not take lessons after hearing the Quran, and the dumbs refer to people who do not speak the truth (Al-Tabari, 1989). However, the dictions state that physical condition is portrayed in the Quran as a provenance of swearing words.

Next, the insult of the Quran also takes place in the verse of Al-Anfal: 49. It says, "Remember' when the hypocrites and those with sickness in their hearts said, "These believers are deluded by their faith." But whoever puts their trust in Allah, surely Allah is Almighty, All-Wise (Haleem, 2005). According to Al-Tabari (1989), the verse historically revealed before a holy war between the Muslims in Medina versus the Mecca Quraish, who did not recognize Mohammed as an apostle. Before the war, Mohammed invited his followers to join the war. However, some of them rejected the invitation with no tolerable reason. In relation, the verses were revealed to insult them. In the verse, those were called as hypocrites 'الْمُنَافِقُونَ' and having sickness in their hearts 'فِي قُلُوبِهِمْ مَرَضٌ'. From the verse, it is discovered that mental illness takes place in the Quran as one of the provenances of swearing words.

Furthermore, Al-Jumua: 5 verse of the Quran also brings an insult. It says, "The example of those who were entrusted with 'observing; the Torah but failed to do so, is that of a donkey carrying books. How evil is the example of those who reject Allah's signs! For Allah does not guide the wrongdoing people (Haleem, 2005). According to Al-Tabari (1989), the verse refers to Muslims who did not rush to go to the mosque even though the call to prayer had been sounded. Those were matched by the verse to the people of Moses who did not obey the holy Torah. In addition, they are all matched to a carrying books donkey. Al-Tabari (1989) said this is one of the worst insulting metaphors of the culture spread in the period. Based on him, Arabs in the era recognized donkeys as stupid animals. Moreover, its stupidity makes it impossible for the animal to learn knowledge although it carries boxes of books.

Moreover, Al-Bayyina: 6 is also one of the findings which can be categorized as previous verses discussed. It says, *“Indeed, those who disbelieve from the People of the Book and the polytheists will be in the Fire of Hell, to stay there forever. They are the worst of ‘all’ beings”* (Haleem, 2005). According to Al-Tabari (1989), the verse was revealed when some disbelievers disrupted Mohammed's preaching. In the moment, the verse was mentioned by him in front of his followers the disbelievers as the remainder to both sides. Explicitly, the verse claims that those disrupting people are the worst of all beings *‘شَرُّ الْبَرِيَّةِ’*. Implicitly, the claim refers to the reputation. Based on the verse, they are even worse than any other beings, including animals and soil (Al-Tabari: 1989)

The second one, the function of swearing words discovered in the Quran is to curse. Firstly, the verse of Al-Araf: 166 also curse people who disobey the rule of God. The verse said, *“But when they stubbornly persisted in violation, We said to them, “Be disgraced apes!”* (Haleem, 2005). According to Al-Tabari (1989), the verse refers to the Children of Israel who disobey God’s rule, even after they obtained the remainder from God. The God cursed them with the words of *Ape*. Al-Tabari (1989) added that Islamic scholars mostly interpret the word as the expression of anger only, not as God’s will. From the analysis, it is listed that animal, especially apes, is one of the swearing words provenance discovery in this research.

Then, the verses of Al-Humaza: 1, 2, and 3 also reflect the curse of God. The verses say, *“(1) Woe to everyone who is a scandalmonger and slanderer. (2) Who amassed wealth and counted it. (3) He thinks that his wealth would make him last forever* (Haleem, 2005). According to Al-Tabari (1989), those verses were revealed when society in Mecca mostly was proud of their wealth. Besides, they also regularly used to tease and mock Mohammed’s followers because of their modest and moral lifestyle. These actions of theirs had drawn criticism and the curse of God. Another perspective, the word *Woe* *‘وَيْلٌ’* brings a threat to the safety of the object. In other words, safety can be listed as another swearing provenance found in the Quran.

The third one, the function of swearing words reflected in the Quran is to express strong emotion. Concerning the feeling, the results demonstrate that fury is the only emotion conveyed through the verses. Firstly, the target of the curse is Iblees, who defied Adam, the first person according to the Islamic faith. The emotional words are found in Al-Isra: 63 and Al-A'raf: 13 and 18. Accordingly, those verses can be observed table 3 below:

Table 3. Swearing Words to Iblees Discovered in the Quran

<i>Surat</i>	<i>Order</i>	<i>Verse</i>
<i>Al-Isra</i>	63	<i>Allah responded, “Be gone! Whoever of them follows you, Hell will surely be the reward for all of you—an ample reward.</i>
<i>Al-A’raf</i>	13	<i>Allah says: “Come down from Paradise, for it is not fitting for you to boast therein, so come out; indeed, you are of the despised.</i>
<i>Al-A’raf</i>	18	<i>Allah said, ‘Come out of Paradise as despised and expelled. Indeed, whoever of them follows you, I will indeed fill the Hellfire with you all.</i> (Haleem, 2005)

Summarized from those verses tafseer written by Al-Tabari (1989), the story behind those verses took setting in paradise when God just established his first human creation. In the establishment, God required all creatures to prostrate to Adam. Unfortunately, Iblees defied the requirement due to he thought he was better than the first human. Obtaining his answer which was full of arrogance, God with his strong emotion referred him swearing words as his response toward the arrogance and disobedience of Iblees. In accordance, the swearing words contain curse and expulsion so then Iblees with his community had to leave the paradise. Besides those verses are the reflection of strong emotion, they can be calculated also as the cursing verses as

they contain it. As the previous discussion, Iblees's safety becomes the object of cursing and it indicates the provenance of swearing words in those verses is it.

To ease the observation, the researchers inputted both swearing word function and provenance finding into these following tables below:

Table 4. Findings of Swearing Words Functions in the Quran

General Function	Detail Function	Verse
To insult	To insult disbelievers	Al-Maida: 71, Al-Anam, Al-Araaf: 79, Yunus: 42, Huud: 42, An-Nahl: 108, Al-Kahf: 101, Al-Hajj: 46, Ruum: 52 and 53.
	To insult Muslims who did not join a holy war	Al-Anfal: 49
	To insult Muslims who did not rush to attend prayers	Al-Jumua: 5
	To insult disbelievers who disrupted Mohammad's preaching	Al-Bayyina: 6
To curse	To curse Children of Israel who disobey the teaching of Torah	Al-Araf: 166
	To curse disbelievers who live with wealth and mock modest and moral lifestyle of Muslims	Al-Humaza: 1, 2, and 3
	To curse Iblees who defied to prostrate Adam	Al-Isra: 63 Al-A'raf: 13 and 18
To express strong emotion	To exorcise Iblees from paradise	Al-Isra: 63 Al-A'raf: 13 and 18

Table 5. Findings of Swearing Words Provenance in the Quran

Provenance	Detail Provenance	Verse
Physical Condition	Blind, Dumbs, and Deaf	Al-Maida: 71, Al-Anam, Al-Araaf: 79, Yunus: 42, Huud: 42, An-Nahl: 108, Al-Kahf: 101, Al-Hajj: 46, Ruum: 52 and 53.
Mental Disorders	Have sickness in hearts	Al-Anfal: 49
Animal	Donkey	Al-Jumua: 5
	Ape	Al-Araf: 166
Safety	Threatening safety	Al-Isra: 63, Al-A'raf: 13 and 18, Al-Humaza: 1, 2, and 3
Respectability	The worst all beings	Al-Bayyina: 6

Conclusion

It was found through the investigation in the preceding chapter that the holy Quran contains swearing words. This expands on the mention of linguistic research, particularly those related to semantic studies of swearing. As was previously mentioned, over thousands of years, swear words have changed (Chirico, 2014; Mohr, 2013; Vingerhoets & Bylsma, 2013). Huges (1991) even claimed that swearing is as old as spoken communication in humans. This study adds a fresh, conclusive claim: swearing words are part of the holy Scriptures as well. Put another way, the holy scripture itself attests to the impossibility of avoiding swearing.

The findings demonstrate that swearing words in the holy Quran has three functions. Firstly, it is to insult. Second, it is to curse. Lastly, it is to express anger emotions. Besides, five provenances for swearing words were discovered as the results on analysis. They are animal, mental, physical, safety, and respectability.

However, because the researchers only referred to a single Tafseer book, the conclusion is not convincing enough. To ensure more accurate results, the researchers have mandated that more tafseer volumes be included in the future study. On the other hand, the limitation of time allocated for this research may cause the process of collecting data done imperfectly. So, it is possible to find more swearing verses in the scripture in future research. Therefore, the researchers propose the continuity of this research to complete the reference of study, especially in the field of linguistics, morals, and religion.

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A View of Declining of Christianity in America through *Avatar* Movie: A Semiotic Approach

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Abstract

This study delves into the pivotal role of religion in shaping the American narrative, emphasizing the waning influence of Christianity. Originating from the historical context of the Puritans' break from the Church of England to purify their faith, Christianity has experienced significant shifts in prevalence among Americans. While it was once a ubiquitous identity, recent trends indicate a decline, with approximately two-thirds of adults now identifying as Christians. This evolving religious landscape has become a matter of concern for Americans, influencing various literary works. Notably, the *Avatar* film series, encompassing *Avatar* and *Avatar: The Way of Water*, subtly addresses issues of religious beliefs. Despite the less overt exploration of religious themes, the presence of a Great Mother figure in the narratives suggests a persistent inclination toward supernatural beliefs. Employing a descriptive qualitative method and specifically utilizing conceptual and associative meanings in the semiotic approach, this study analyzes the nuanced portrayal of Christianity's decline in America within the context of the *Avatar* film series.

Keywords: Associative meaning, Christianity, conceptual meaning, semantics

Introduction

American Puritanism referred to a reform movement within the Church of England that profoundly influenced the social, political, ethical, and theological ideologies of Americans (Miller, 1982). Upon their arrival in America, early colonial writers envisioned transforming the rugged and desolate wilderness, inhabited by wild beasts and indigenous people, into a "city upon a hill" that would capture the attention of all. This vision, articulated by John Winthrop in his lecture "A Model of Christian Charity" in 1630, drew inspiration from Matthew's Gospel, emphasizing the visibility of a city on a hill. This biblical reference became a symbolic representation of the American dream, embodying concepts of mobility, equality, and freedom. The Puritans, adhering to a Christianity that emphasized salvation as a divine privilege, believed in God's sovereignty to choose those destined for salvation and bestow irresistible grace (Purnama & Pursubaryanto, 2018). To achieve this, individuals were required to live according to God's Word, engage in good deeds, and continually confess sins to receive divine grace. Essentially, Puritans advocated for a humble and obedient life, striving to purify their existence in alignment with God's teachings.

Alexis de Tocqueville argued that American democracy was significantly shaped by the hardworking, egalitarian, and studious Pilgrims, who believed in placing their lives in God's hands. The way the Puritans organized their churches without a rigid hierarchy contributed to the formation of later American democracy, as evidenced in the Declaration of Independence, which declared equality and unalienable rights for all.

Beyond democracy, Puritanism laid the foundation for American individualism, a core value deeply rooted in early American Puritan beliefs (Miller, 1982). The Puritans emphasized a personal relationship with God, rejecting the hierarchical structure of Roman Catholicism. This fostered a sense of personal freedom and independence, with individuals viewing themselves as directly connected to God, eliminating the need for intermediaries like the Pope.

Moreover, the concept of wealth in Puritanism revolved around the belief that acquiring wealth through hard work was a sign of God's favor and a means to please Him. The Puritan work ethic, driven by the doctrine of predestination, led to a belief that hard work honored God and would result in a prosperous reward. This work ethic played a role in the rapid development of American capitalism (Xiaoyun, 2023). While Christianity has historically been at the forefront of American political and social discourse, recent research indicates a decline in religiosity. The percentage of Christians in the U.S. has decreased over the past few decades, with a growing number identifying as religiously unaffiliated. This shift is observed across various demographic groups and regions. Literature reflects this declining trend in Christianity, with authors like Barbara Kingsolver, Marilynne Robinson, Ishmael Reed, Gloria Anzaldúa, and Philip Roth critiquing conservative Christian politics in their works .

This article applied *Avatar* film. Released in 2022, "Avatar: The Way of Water" is an epic American science fiction film directed and co-produced by James Cameron. Serving as a sequel to the 2009 hit *Avatar*, the movie follows the blue-skinned Na'vi, Jake Sully, and his family seeking refuge with the aquatic Metkayina clan on Pandora. The *Avatar* film depicts the aftermath of the Na'vi's triumph over the Resources Development Administration (RDA) on Pandora, with Jake Sully, now chief of the Omatikaya clan, facing new threats as the RDA, led by Frances Ardmore, seeks to colonize once again. The use of Quaritch's Recombinants, Na'vi avatars containing memories of deceased soldiers, becomes a pivotal element. In response to the capture of Jake's children during a guerilla campaign, he relocates his family to the Metkayina clan near Pandora's eastern sea. Tensions within the family and the alliance between Quaritch and the RDA lead to raids and massacres, culminating in a climactic battle between the Metkayina and humans. The film explores losses, sacrifices, and the resolve to persist in opposing the RDA. The article also draws parallels between this societal shift and the themes depicted in films like "Avatar" and "Avatar: The Way of Water," exploring the worship of a Great Mother and the pantheistic beliefs of the Na'vi as potential reflections of the declining influence of Christianity in America.

Theory and Method

This research employs semiotic theories to uncover the link between the presence of Eywa, also recognized as the All-Mother or Great Mother, and the acknowledgment of the decline in religious fervor in America. Eywa serves as the biological sentient guiding force of life and stands as the sole deity known to the Na'vi people. According to Griffiths (2006, p.15), semantics, a key branch of linguistic study, is considered the investigation of the 'toolkit' for meaning, encompassing knowledge embedded in language vocabulary and its structures for constructing nuanced meanings, extending up to sentence-level meanings.

Hurford and Heasley (1983) define semantics as the exploration of meaning within language. Leech (1974), in his discussion on meaning, highlights three aspects: the speaker's intention, interpretation dependent on context, and meaning as an active, dynamic process involving speaker and hearer interaction. Chaer (2002) identifies three types of meaning: lexical, grammatical, and contextual meaning. Lexical meaning pertains to the inherent meaning of a lexeme without context, while grammatical meaning arises through processes like affixation or tense changes. Contextual meaning, on the other hand, hinges on the word's meaning within a specific context. Semantics encompasses conceptual and associative meanings, where conceptual meaning denotes the literal meaning, while associative meaning includes qualities or characteristics beyond the literal meaning, also known as expressive and stylistic meaning.

In the realm of semantics, Leech (1974) introduced the term associative meaning, encompassing connotative, thematic, social, effective, reflective, and collocative meanings.

Associative meanings can evoke powerful communicative and argumentative consequences, exemplified by the associations linked to words like 'pig' or 'nurse.' In summary, Yule (2010) posits that conceptual meaning encompasses the fundamental components conveyed by the literal use of a word, as found in dictionaries. These basic components are part of the conceptual meaning, while associations and connotations, varying among individuals, are not considered inherent to the word's conceptual meaning.

This study adopts a descriptive qualitative approach, inspired by Creswell's methodology, to comprehensively analyze the semiotic theories at play in understanding the relationship between Eywa's significance and the decline in religiosity observed in America. The data are some symbolic interpretation from character, plot and setting in the scene. This methodology is chosen for its suitability in exploring the intricate and multifaceted aspects of the symbolism surrounding Eywa within the context of the Avatar film series. Creswell's framework provides a structured pathway for a detailed examination of the semiotic elements embedded in the Na'vi's cultural practices and their worship of Eywa.

Findings and Discussion

The Tree of Souls as Eywa in the Na'vi Perspective

The Tree of Souls, known as Eywa in the Na'vi perspective, serves as the primary deity in Pandora and holds a spiritual significance as the guiding force for the Na'vi people. Functioning akin to a god for the Na'vi, Eywa is deeply intertwined with the Na'vi's faith, representing the belief that they will reunite with Eywa upon death. The connection to Eywa is facilitated through braids with translucent tendrils, termed neural queues, allowing mental communication among the Na'vi or with Eywa. The Na'vi, viewing all living entities as part of a unified system, emphasize respect and care for nature, forming the thematic core of the Avatar stories (Hwang & Cho, 2021).

Semiotic theories can shed light on the symbolic significance of Eywa in the narrative. The braids and neural queues, serving as conduits for communication, symbolize a semiotic connection, representing the intricate relationship between the Na'vi and their deity. This symbolic communication reflects the semiotic concept of signs and symbols conveying meaning beyond their literal representation. The conflict in Avatar unfolds as Earthlings, driven by the pursuit of new natural resources, arrive on Pandora, prompting resistance from the indigenous Na'vi against environmental degradation. This narrative aligns with semiotic theories by illustrating the symbolic struggle between conflicting signs: the Earthlings representing exploitative technological progress and the Na'vi embodying a symbiotic relationship with nature. The clash becomes a semiotic battle symbolizing the struggle between environmental preservation and exploitation.

Eywa's three laws further exemplify the semiotic interplay in the narrative. Prohibiting the use of stone, turning wheels, and extracting metals from the ground, these laws symbolize the Na'vi's commitment to sustainable practices and protection of Pandora's ecosystem. Each law serves as a semiotic sign conveying the message of balance and harmony with nature. The ban on stone construction signifies reliance on renewable resources like wood, the prohibition of wheels represents opposition to technologies that harm the environment, and the restriction on metal extraction symbolizes the prevention of over-mining and resource depletion. In essence, the environmental message in Avatar, as conveyed through Eywa and the Na'vi's semiotic interactions, promotes a semiotic understanding of the narrative's themes, emphasizing the symbolic struggle between environmental stewardship and exploitation. Eywa, as a semiotic entity, becomes a powerful symbol of the Na'vi's commitment to preserving the balance of nature on Pandora.

Giving more respect to Eywa, the Navi believe that this Tree of Soul is sacred, which functions as a defender and guide of life, who helps, protects, and guides the Na'vi against such life-threatening assaults of nature. In return, Eywa instructed the Na'vi to protect the environment. Therefore, The Na'vi seek to live in perpetual harmony with their world, especially the around them. Their bound with Eywa helps them to create a balanced life with the nature lead them through many hard times throughout their history. In times of great need, Na'vi clan members gather at the Tree of Souls and all unanimously connect their queues to the tree; through this, they all experience a simultaneous connection to each other, a condition of profound emotional power. Tsahik, a spiritual leader who is tasked with communing with and interpreting the will of Eywa, believes that

The connection between Eywa and the Na've enables them to be connected to each other nature and amplify any message they have to Eywa. This is the strongest statement of purpose the Na'vi can make, and is vital to important processes such as the consciousness transfer. The Na'vi also pray to Eywa and the connections between the Na'vi and Eywa allows the Na'vi to access the Pandora Network and the wealth of memories, information, and consciousnesses along with it, and even commune with deceased friends and family, like Jake Sully and his wife, Neytiri, are able to keep in touch with their late son, and is able to have a vision that their son is happy in his afterlife through the connection Eywa makes for them. Eywa is the great mother of all living things on Pandora that they respect and worship.

American's Declining of Christianity as Reflected on the Worshipping of Eywa

In the film Avatar, Eywa emerges as a symbol of profound significance, intricately woven into the fabric of Na'vi culture. The Na'vi's intricate rituals, celebrations, and expressions of gratitude directed towards Eywa reflect a complex semiotic system where symbols carry deep cultural meanings. Eywa serves not just as a spiritual entity but as a semiotic anchor for the Na'vi's collective aspirations and values. The Na'vi, in their unconventional form of worship, manifest a semiotic interpretation of Eywa resembling a deity. This belief system shares striking parallels with animism, a semiotic perspective that attributes spiritual essence to various objects in the world. Within the animistic semiotic framework, objects transcend mere physicality; they become carriers of unique spiritual meanings and connections. In this context, a tree or rock isn't merely an inanimate entity but is laden with a distinct semiotic character that individuals can engage with symbolically.

Eywa, as a semiotic representation, becomes a focal point for the Na'vi, mirroring the animistic tradition's emphasis on imbuing symbols with spiritual significance (Lioi, 2011). The semiotic interpretation of Eywa allows the Na'vi to establish a meaningful connection with their environment, transcending the physical realm into a realm of symbolic understanding. Moreover, the film's exploration of Eywa and the animistic tradition aligns with semiotic theories that emphasize the cultural construction of symbols. The Na'vi's belief in the essence of Eywa resonates with the semiotic idea that symbols are not universal but are culturally constructed and imbued with specific meanings. The cyclical nature of tree life, symbolizing growth, death, and rebirth, is a semiotic construct that transcends cultural boundaries, resonating with broader human perceptions of symbolism. In summary, the portrayal of Eywa in Avatar not only reflects the Na'vi's intricate belief system but also aligns with semiotic theories, emphasizing the cultural construction and symbolic richness embedded in their worship practices and the animistic worldview. The concept of a sacred tree or Tree of Life is recurrent in various mythologies, such as the banyan and sacred fig (*Ficus religiosa*) in Hinduism, Buddhism, and Jainism, or the tree of the knowledge of good and evil in Judaism and Christianity. In "Avatar," the Na'vi's reverence is directed towards Eywa, portraying a cinematic manifestation of this ancient and widespread symbolic connection between spirituality and the natural world.

Even though Eywa is referred to as the Tree of Souls and not explicitly identified as a deity, the Na'vi perceive Eywa as a god—a spiritual entity of higher power. Referred to as The Great Mother, this title implies a role akin to that of a Creator. As a god, Eywa's soul encompasses the collective memories of an entire world, with every living creature sharing their experiences with it. If the Na'vi, portrayed as less advanced compared to the more modern humans in the movie, symbolize a less civilized society, the film aims to redirect attention to an era when people revered sacred objects as deities. Examining the specifics, the pantheistic spirituality depicted in the film deviates from a biblical worldview. This evokes thoughts of Romans 1:25, which states, "*They exchanged the truth about God for a lie and worshiped and served created things rather than the Creator—who is forever praised.*" While the film may not explicitly promote spirituality outside the fictional realm of Pandora, it prompts Christians to recognize the inconsistencies with biblical truth in how the Na'vi celebrate, pray to, and express gratitude to Eywa in their cultural practices. Given the movie's American setting, it appears to align with the theme of declining faith in America.

The worship of Eywa among the Na'vi presents a nuanced commentary on the evolving religious landscape in America, particularly the declining influence of Christianity. The film highlights the Na'vi's animistic and pantheistic belief system, where Eywa is not just a symbol but a living, spiritual entity intricately connected to the natural world. This portrayal challenges the conventional binary between monotheistic religions and nature-centric spirituality, encouraging viewers to reconsider established religious frameworks. The concept of Eywa as a deity with a collective soul storing the memories of an entire world deviates from traditional Judeo-Christian perspectives. The title "The Great Mother" implies a nurturing and creative force, reminiscent of divine attributes, but within a context that diverges from mainstream religious doctrines. This cinematic exploration invites reflection on how modern societies, particularly in America, might be navigating away from traditional religious structures in favor of alternative spiritual connections with nature.

In American setting, the symbolic worship of Eywa among the Na'vi serves as a metaphor for the broader trend of declining faith (Lioi, 2011). The Na'vi's spiritual practices, while fictional, parallel real-world movements that seek spirituality outside institutionalized religions. This theme resonates with the idea that contemporary society might be turning towards alternative belief systems, whether ecological, pantheistic, or nature-centric, as a response to the perceived shortcomings or diminishing influence of organized religion. In summary, the portrayal of Eywa in *Avatar* provides a cinematic lens through which to examine the complex interplay between spirituality, cultural shifts, and the decline of traditional religious beliefs, offering a thought-provoking commentary on the evolving religious landscape in America and beyond.

The Decreasing of Christianity in America Reflected from Avatar Movie

In the captivating world of *Avatar*, Eywa emerges as the epicenter of life for the Na'vi, transcending mere spiritual significance to become a guiding force intricately woven into the fabric of their existence. Beyond serving as a symbolic beacon, Eywa holds the profound role of being the destination to which the Na'vi spirits return upon their earthly departure. This spiritual connection with Eywa takes on a dynamic dimension, as Eywa intervenes directly in the lives of the Na'vi during perilous moments, influencing their cultural and interpersonal dynamics in profound ways. Such a deity-like presence aligns with the tenets of Animism, a belief system that imparts spiritual essence to various entities, including objects, places, and creatures. Strikingly, the Na'vi's veneration of Eywa, despite the apparent contradiction with the first commandment cautioning against having other gods, mirrors the intricate interplay of belief systems in a fantastical realm.

In parallel, the contemporary United States witnesses a nuanced narrative of religious disaffiliation, with discernible shifts in patterns beginning in the 1990s. Notably, older Americans tend to exhibit a more enduring loyalty to Christian affiliations compared to the younger generations. This generational transformation gains momentum as individuals step into newfound independence, embark on their professional journeys, and forge enduring romantic bonds. The observed "snowballing" dynamic, wherein the decline of Christian identity becomes increasingly evident, particularly among Protestants constituting 40% of U.S. adults, showcases a complex interplay of socio-cultural factors. Over the past five years, the Protestant share has experienced a decline of 4 percentage points, and a more substantial dip of 10 points unfolds over the decade. In contrast, the Catholic share presents a contrasting stability, with 21% of U.S. adults identifying as Catholic in 2021, mirroring the figures from 2014, according to comprehensive research conducted by Pew.

Drawing intriguing parallels between the mythical universe of Avatar and the evolving religious landscape in contemporary America, one cannot help but reflect on the intricate dynamics of belief systems, societal transformations, and the enduring quest for spiritual meaning. In both realms, the central figures—be it Eywa for the Na'vi or traditional religious affiliations for Americans—mirror the intricate interplay of evolving ideologies amid the ever-shifting tapestry of human beliefs and aspirations.

The Na'vi worship Eywa as the source of life and protection. In the context of contemporary America, the question arises: who or what holds a higher place of worship than Jesus for the American people? Many Americans prioritize material comfort over traditional religious practices, with the pursuit of financial success replacing the once-central role of faith. This shift is evident in the abandonment of serving God, as warned by Jesus in the Sermon on the Mount, where he cautioned against serving both God and money. In the aftermath of the 1930s Great Depression and the recent economic downturn, the pursuit of wealth has become a dominant societal focus. The trauma of economic challenges has reshaped perspectives, and the admiration for billionaires has grown. Figures like Gates, Musk, and Zuckerberg are now revered akin to celebrities, frequently making national headlines. These individuals are perceived as guarantors of a good life, akin to the role Eywa plays for the Na'vi. The society's relentless pursuit of wealth has created a culture marked by insatiable greed and a shift in values, mirroring the transformation of the divine from traditional faith to modern idols..

Conclusion

Although religion has shaped the history of America, it cannot be denied that the number of believers of Christianity, which has been issued as the first religion brought by the Puritan, has been decreasing day by day. The tendency to worship other gods before Jesus has been shown in the movies of Avatar through the worshipping of Eywa. The Na'vi believe that Eywa is their god, who is able to give them protection and fulfilments. This reflects the American today, who believe that wealth is what they pursue and worship, not Jesus as what their faith believe as Christians. Therefore, the movies of Avatars give the reflections on how Christianity is decreasing in America

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Men Don't Cry, Women Do? A Myth Exploration of the Archetypes of Contemporary American Novel Grieving Characters

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Abstract

The examination of grieving archetypes in contemporary American novels is crucial for understanding the cultural myths surrounding emotional expression, particularly the stereotype that "men don't cry, women do." This study addresses the gap in literature regarding the portrayal of gendered grief by analysing Alice Sebold's "The Lovely Bones." This research uses a descriptive analysis method and semiotic approach to investigate how characters' grieving processes reflect and challenge traditional gender norms. The findings indicate that male and female characters exhibit intuitive, instrumental, and blended grief patterns, thus subverting the conventional stereotypes. This study concludes that literary depictions of grief contribute to the broader cultural narrative and influence perceptions of gendered emotional expression, highlighting the need for a more nuanced understanding beyond simplistic stereotypes.

Keywords: Archetype, characters, gender norms, grief, myth, The Lovely Bones

Introduction

As a painful human experience, grief is present in the oldest narratives and mythologies across cultures, proving its timelessness and universality (Sadak & Weiser, 2017). Even though academic research on grief has advanced, gender-based stereotypes and myths about how grief manifests persist in American society (Sadak & Weiser, 2017). This study critically examines recent American novels' archetypal grieving characters to disprove the myth that "men don't cry". To emphasise that grieving is gender-neutral (Lister, 1991). Unfortunately, existing literature often ignores the complex ways men grieve, marginalising their experiences (Matthews, 2021; Gold, 2020). This study examines characters' emotional responses to loss, highlighting their struggles to balance masculinity with grief's vulnerability. In a society that values men's strength and resilience, crying is taboo, reinforcing the idea that "men don't cry; women do." This paper will deconstruct this universal view to reveal the complex emotional landscapes of male grief in contemporary American literature entitled *The Lovely Bones*.

It is an interesting and unusual story theme of grief experienced by a family due to the death of a family member. The death of a family member always leaves a deep sadness and grief for the family left behind. The processes of grief experienced by the characters are clearly described by the author because in writing a novel, the author has the freedom to describe the characters more clearly, give them inherent traits, create gestures, and make the characters behave according to the storyline (Forster, 1970). The characters in the novel are faced with difficult circumstances to overcome their grief due to the tragedy of the death of the main character, Susie, especially for her parents, Jack and Abigail, and her siblings, Lindsey and Buckley.

Susie's family is immersed in deep grief and sorrow and goes through various stages of grief. Jack's obsession with finding and catching Susie's killer prevents him from fulfilling the

role of husband to his wife and father to his other children. Abigail runs away from the fact that she has lost one of her daughters and is unable to acknowledge her surviving family and the role of mother at home; she tries to cope with grief by leaving her family for California, although eventually, she returns. Lindsey is the only character who can overcome the horror of Susie's murder and slowly move on with her life, acting as a surrogate parent to her younger brother Buckley, who is too young to understand the tragedy.

The sadness of the character shown by the author can be accepted as a truth by the reader because the values shown are considered universal values in society. Values that can be said to be universal are referred to as archetypes. According to Cawelti (1976, and in Adi, 2011), archetypes are story patterns not limited by a particular culture or time and are defined as a combination of specific cultural conventions between one culture and another.

Archetypes are closely related to myths. Authors cannot create fictional stories based on something outside the prevailing values in human life. Authors will also not be separated from the values that apply in human life in general and certain cultures in particular (Adi, 2011). Therefore, this research examines the myths behind things that interest society because myths grow from society; as Frye said, "... myths grow from society and transmit the cultural heritage of shared reference" (in Adi, 2011).

The myth transmits the author's values, perspectives, worldviews and beliefs to society. The values contained in a work can be conveyed to the community, which will happen if the community knows these values. This is per Cate's opinion that "... the real potentialities and limitations of literature as an expression of socio-political commitment can be achieved only if the writer and reader alike understand what writing is" (in Adi, 2014, p. 32). This means that if the author and reader understand the value in a work, then the work has a value understood and believed to be true by both parties.

Thus, the characters in the story represent the author to convey the values understood and owned by the author. Therefore, not only aims to (1) reveal what myths underlie archetypes of grieving characters in the novel, this study also aims to (2) reveal what values, perspectives and beliefs the characters have towards myths in the grieving process in the novel..

Theory and Method

To uncover how myths underlie character archetypes and characterisations, as well as reveal the values, perspectives and beliefs held by the characters towards myths in the grief process, the method used in this research is the descriptive analysis method. This method is done by describing the facts in the novel followed by analysis (Ratna, 2004).

The data collected in the descriptive method are words, phrases, or sentences (Ratna, 2004) obtained from primary and secondary data sources. Primary data sources are received from the novel *The Lovely Bones* by Alice Sebold. Secondary data sources in the form of reference books, magazines, and other research results related to this research problem are fully obtained from the library corpus. Thus, this research includes library research, which is a data collection technique by conducting a study of books, records, and reports related to the problem being solved (Nazir, 2005, p. 111).

This research uses a semiotic approach to sharpen the analysis of the archetypes of the characters in the novel, which are closely related to myth. As an analytical tool, semiotics can not only be applied to language but can also be applied to all forms of cultural expression (Noor, 2005). The argument put forward in semiotic theory is the assumption that the work of art is a communication process, the work of art can be understood solely in relation to the sender and receiver (Ratna, 2015), so the use of semiotics in literary analysis makes myths can be read easily and ideology can be read (Adi, 2008).

The semiotic approach used in the analysis of this research is a combination of Saussure's semiotic approach with its dyadic model and Pierce's semiotic approach with its

triadic model, which consists of analysing the type of sign that is the main marker and analysing the syntagmatic and paradigmatic of a prose text (Wardoyo, 2005). This semiotic approach takes several parts of the semiotic theory initiated by the two semiotic figures above, consisting of an analysis of the basic narrative scheme to find the main marker, an analysis of the main marker in the novel, and a syntagmatic-paradigmatic analysis of the meaning of the main marker. The last step in this analysis is to find the relationship of the main signifier with other signifiers in the novel.

Findings and Discussion

Archetypes the Grieving Characters in *The Lovely Bones*

At the age of 14, Susie Salmon was tragically murdered after being raped, "My name is Salmon, like the fish; first name is Susie. I was fourteen when I was murdered on December 6, 1973" (p.5). Her killer was a man from her own neighbourhood, "My murder was a man from our neighbourhood" (p.6). The murder tragedy left her family with deep sadness and grief. They must go through a grief process that, although different, has archetypes or universal and common patterns in the depiction of the characters' grief process in the story.

Stages of Grief

There are five stages of grief commonly experienced by grieving individuals (Kubler-Ross, 2009), in the form of denial, anger, bargaining, depression, and finally acceptance. Each stage experienced by individuals is also different in each individual. Here are the different stages of grief experienced by Jack, Abigail, and Lindsey.

The first stage in the grief process is denial. Susie's family refused to believe in Susie's death, "the evidence was mounting, but they refused to believe" (p. 25). Denial is an individual defense mechanism that is usually temporary, and it'll soon be replaced by a stage of partial acceptance (Kubler-Ross, 2009). Each character's defense mechanism works to overcome the fear that they will lose a beloved family member. Jack expresses denial by saying that, "nothing is ever certain" (p. 20). Although he is told by the police about the discovery of evidence of an elbow and a novel believed to be Susie's, and that it could possibly lead to a murder with Susie as the victim, Jack still rejects the evidence, "but it could be anyone's" (p. 25).

Anger is the second important stage in the healing process. At this stage, the individual's denial that cannot continue begins to be expressed through feelings such as rage and jealousy to cover up the disappointment. This is a manifestation of the individual's anxiety in the face of loss. Individual phrases at this stage of anger such as, "Why me?" or "Why wasn't it me?" (Kubler-Ross, 2009). Lindsey continues to blame herself for Susie's death. She was angry and frustrated with herself. She could not have done anything to prevent the tragedy. She also feels angry that it was not her who died. "At times [Lindsey] wished it would have been her" (p. 47). Jack Salmon, on the other hand, was angry about losing his daughter. Even though all the evidence shows that his daughter has died, he still temporally denies it and turns into anger. Jack expresses his anger by destroying the miniature ship he built with Susie.

"I watched him as he lined up the ships in the bottles on his desk... some were perfect, but their sails browned; some had sagged or toppled over after years. The there was the one that burst into flames in the week before my death. He smashed that one first" (p.46).

In the bargaining stage, the individual creates the possibility and hope of delaying the loss, hoping to a "higher power" to delay the loss. This stage usually involves promises of better behavior or significant life changes that will be made in exchange for the loss. At this bargaining stage, individuals often seek the opinions of others (Kubler-Ross, 2009). Jack began questioning neighbors one by one in the hope that there was someone who knew the circumstances of his daughter. The results of Jack's investigation left suspicion on one name,

Mr. Harvey. Jack felt that Mr. Harvey knew something about Susie. He then urged him to confess. "You know something," my father said. "Go home, I can't help you" (p.57).

The fourth stage is depression. This is the stage where the individual is in a low mental state. However, depression can make individuals begin to understand the certainty of loss (Kubler-Ross, 2009). Lindsey feels depressed because she is often seen as Susie, "Walking Dead Syndrome" (p. 59), so she avoids looking in the mirror. "She would leave the dark shower and feel her way over to the towel rack. She would be safe in the dark - the moist steam from the shower still rising off the tiles encased her" (p.59). Jack experiences tragic emotions that turn his anger into deep depression expressed through a heightened sense of uselessness, frustration, mourning the loss as well as hopes, dreams and plans for the future (Kubler-Ross, 2009). "The guilt was on him, the hand of God pressing down on him, saying, You were not there when your daughter needed you" (p. 58). Abigail begins to feel depressed and tries to push away her thoughts of Susie and runs away to California. "She packed her bags for California and sent cards to my brother and sister from every town she stopped in" (p. 220). He felt that if he was away from his family then the grief healing process would be easier. However, his deep depression made him unable to forget Susie. Wherever she went and tried to avoid, she always saw Susie everywhere. "I see her everywhere," she said, breathing out her relief. "Even in California she was everywhere" (p. 281).

The acceptance stage is that they have to accept the loss and should not hold back the sadness. They realize that the loss is not their fault and they finally find the good in suffering (Kubler-Ross, 2009). The Salmon family was finally able to get back together again with Abigail returning after leaving them for eight years. "My mother, for her part, was thinking moment by moment that she might be able to survive being home again" (p. 316). She was able to accept Susie's departure and tried to start a new life again with the other surviving family members, Jack, Lindsey, and Buckley. Jack also finally realized and accepted after recovering from his heart disease. His attitude of acceptance can occur because he is finally able to face reality. He said that,

"She's never coming home." A clear and easy piece of truth that everyone who had ever known me had accepted. But he needed to say it, and she needed to hear him say it" (p. 289).

Patterns of Grieving Expressions

The Salmon family in the story is described as experiencing grief due to Susie's death. The character's grief reactions described in the story by the author can be said to fulfill certain patterns that can be identified and grouped into three, (1) intuitive, (2) instrumental, and (3) blended (Martin and Doka, 2000). This pattern of depiction is used in the depiction of the grief process in the story characters, because the characters presented in the story can be considered as a representation of individuals in society.

The intuitive pattern in the grief process is depicted through the character Abigail. She is self-destructive, easily giving in to circumstances. She feels unable to deal with the circumstances resulting from the tragedy of Susie's death. She often daydreams about the way things used to be, her life used to be very beautiful, different from now. She often thinks about her past as a free person. "What she wanted most was to be that free girl again" (p. 207). In addition, Abigail also eventually withdrew from her family and left her husband and children after her communication with Jack was disrupted.

Abigail needed to express her grief. She couldn't rely on her husband, who was obsessed with murder and ignored her. As a result, Abigail looks for someone else to express her grief. She has an affair with Detective Len Fenerman, who handles the case. Susie considers the relationship to be "merciful adultery" (p. 197). Abigail needed it as a way to cope with her grief. "She needed Len to drive the dead daughter out" (p.152).

Lindsey can be seen as having an instrumental pattern. She reacts to the tragedy of Susie's death by not showing any expression of grief. She repressed her grief for herself and

did not let others know about it. She feels no need to talk about her sadness to others, especially her parents because she knows that her parents are also experiencing the same sadness. She prefers to express her sadness by being alone in the dark bathroom, without turning on the light, "...letting her tears roll down her already damp cheeks, knowing no one would see her" (p. 60). She is free to cry in the dark bathroom, knowing no one would see her. To cope with her grief, Lindsey implemented an adaptive strategy of distraction. Her passion for sports meant giving more time to physical activity. She did a lot of physical activities to reduce the burden on her mind. "After she did ten push-ups, she went to her shelf and chose the two heaviest books - her dictionary and a World Almanac. She did biceps curls until her arms arched. She focused only on her breathing. Then in. Then out" (p.34).

The blended pattern itself applies two patterns into one. This means that someone with one pattern (instrumental) can change to another (intuitive), and vice versa. Jack can be seen as having a blended pattern. He has both instrumental and intuitive patterns. The instrumental pattern always emphasizes control over actions, while the intuitive pattern has a desire to discuss feelings (Martin and Doka, 2000). Jack may react very emotionally to Susie's death. However, he does not want to show his sadness because he feels that it is shameful for men to show their sadness. To show that he has an instrumental pattern, Jack never talks about his grief with others even his wife. He doesn't even know how to communicate with his wife anymore, mainly because men are not considered to have the "language" to express their sadness.

Jack's instrumental pattern is also shown by his strategy in dealing with grief. Jack creates a mission for himself. This mission is an adaptive strategy in dealing with grief. He exerted all his strength and devoted all his thoughts to finding evidence of Susie's murder. Levang (1998) states that men rarely look emotional in the face of grief because they rely on their minds as a guide.

Jack then became depressed. He needed to discuss and express his sadness so Jack could also be seen as having an intuitive pattern. He chooses to discuss his sadness by writing in a personal journal. He also expresses his sadness by crying when alone, "Into the deep ruff of fur surrounding the dog's neck, my father would let himself cry" (p. 29). He initially did not want to show his expression of sadness. However, later he finally showed his expression of sadness. He was found crying when he had to answer Buckley's question about Susie, because Jack could not hold back his sadness anymore and let it out. He cried when he told Buckley that Susie was gone for good and would not be coming back.

"Susie is dead," he said now, unable to make it fit in the rules of any game. "Do you know what that means?"

Buckley reached over with his hand and covered the shoe. He looked up to see if his answer was right.

"My father nodded. "You won't see Susie anymore, honey. None of us will."
My father cried" (p. 70).

It is unusual to find a man crying in front of others. For men, crying and tears are considered a sign of weakness.

The pattern of depiction as used and presented in the depiction of the grief process in the characters can be considered as a representation of individuals in society. The pattern of depicting the characters' expression of grief in the novel is embodied in a gender stereotype, namely, "men don't cry, women do" when facing the process of grief (Martin and Doka, 2000). Society believes that men should not show the same expression of grief as women do.

Gender Construction in the Myth of Grieving Characters Archetype

The gender-differentiated pattern of grief in the archetype of the characters in *The Lovely Bones* reinforces a stereotype between men and women when viewed from a gender perspective. Although Martin and Doka (2000) in describing the pattern of individual grief

expression use three terms, namely (1) intuitive (2) instrumental, and (3) blended, aiming to avoid gender stereotypes between masculine and feminine, strong cultural constructions reinforce this. The existence of gender stereotypes is strongly influenced by gender norms that prevail in society. Gender norms are one way that culture influences patterns of grief and grief expression (Martin and Doka, 2000). Culture also influences other aspects of the grief process.

At a very basic level, individuals experience grief experiences and expressions of grief that are shaped by culture. The system of gender values, norms, stereotypes and ideologies has long been considered as one of the factors that influence the position and relationship between men and women or with the environment in the construction of society. The concept of gender is a trait attached to men and women that is socially and culturally constructed. For example, that women are known as gentle, beautiful, emotional, or motherly. While men are considered strong, rational, mighty males (Fakih, 1999, p. 8). Through a long process, gender socialisation is finally considered a necessity - as if it is biological and irreversible, so that gender differences are considered and understood as the nature of men and women (Fakih, 1999), which results in gender inequality (gender gap) and explains the various kinds of subordination of women in all lines of life (Hollows, 2010).

This patriarchal culture has, for generations, shaped differences in behaviour, status, and authority between men and women in society. This culture is formed, socialised, reinforced, and even constructed socially or culturally through the smallest unit of patriarchy, namely the family (Fakih, 1999), and religious and state teachings (Abdullah, 2006). The behaviour taught to children is differentiated between how to behave as a man and a woman. Patriarchal ideology categorises a person's personality based on the needs and values of the dominant group (men) and is dictated by what is glorified by members of this group and considered appropriate to the lower group: aggression, intelligence, power, and righteousness in men; passivity, neglect, obedience, and inappropriateness in women (in Hollows, 2010).

In other words, gender is one of the main ways in which differentiation between men and women is made, even in the process of grief. When that distinction is unequal and heavy towards masculinity, we are talking about patriarchal ideology (Thwaites et.al., 2011). In this ideology, social and personal success tends to be defined differently for each gender. When the entire realm of gender difference becomes represented with a single point of view, and the only form of relation is comparison with the masculine, then here myth is at work. Patriarchy functions ideologically through and as myth. The gendered patterns of grief in the novel are a form of patriarchal ideology.

Character's Values, Perspectives and Beliefs Towards Myth

Gender Reversal in The Lovely Bones

The pattern of depicting the grief process for men is identical to the masculine instrumental pattern; looking strong, not expressing and discussing sadness, and having strategies to divert their sadness. Meanwhile, the intuitive pattern is synonymous with feminine women; often dissolved in feelings, need to express and discuss grief, and self-destructive is a social construction when viewed from a gender perspective. Therefore, Fakih (1999, p. 9) considers, "... the concept of gender concerns all things that are interchangeable between female and male traits, can change over time, from one place to another, and from one class to another." Through Lindsey's character, the author shows that masculine traits that are identical to instrumental patterns (Martin and Doka, 2000) are not always given to men.

The traits inherent in this grief process by the author are placed in reverse between the female Lindsey and the male Jack. The first discussion is of Jack's character. He is described as having two patterns of grief expression: instrumental and intuitive. Jack faces the tragedy of Susie's death by prioritising control over his actions. He does not want to show his sadness and never talks about his sadness with others, even his wife. Jack feels that showing grief is a

shameful thing for men. Jack also created a mission for himself to find evidence of Susie's murder. This mission can be seen as an adaptive strategy in dealing with grief. However, Jack then became depressed. He needed to discuss and express his grief. He chose to discuss his grief by writing in a personal journal. He also eventually showed his expression of grief when he had to tell Buckley the reality of Susie's death. The desire to discuss and express Jack's great grief can be seen that Jack also has an intuitive pattern.

Meanwhile, Lindsey can be seen as having an instrumental pattern because she does not express her sadness. Lindsey represses her sadness to herself and does not allow others to know about it and prefers to express her sadness by being alone in a dark bathroom without turning on the lights. No one knows about it, so she is free to cry there. Lindsey, who loves sports, uses it as an adaptive strategy. Lindsey does a lot of physical activity to reduce the burden on her mind. That way, she will not get too lost in her sadness.

When viewed from a gender perspective, Jack and Lindsey show a gender reversal. Lindsey, a woman, is given different character qualities from the prevailing gender stereotypes by the author. The instrumental pattern (Martin and Doka, 2000), with characteristics that are often attributed to men by the author, is given to Lindsey. Lindsey is described as not showing her sadness, she chooses to express her sadness with silence, represses her sadness for herself, and has adaptive strategies as a distraction. In depicting grief patterns, Lindsey is not given the character quality of being feminine but rather masculine. This portrayal is in contrast to Jack, the father and head of the family. Although Jack is initially portrayed with character qualities following gender stereotypes for men, namely masculine. However, Jack's character quality eventually changes to feminine.

Gender Subversion in The Lovely Bones

Lindsey's character in *The Lovely Bones* differs from the dominant view in the story. Lindsey, who is a woman in the depiction of grief, is given character qualities following gender stereotypes that are different from other women. The instrumental pattern (Martin and Doka, 2000) with characteristics and traits that are often identified with men by the author is given to Lindsey.

Through the character Lindsey, the author presents the subversion of the discourse of the myth of patriarchal ideology in the grief process. This subversion is in the form of Jack and Mr. Caden's failure to maintain ideological dominance over Lindsey. The petulant attitude shown by Lindsey is indeed considered negative by Jack and Mr. Caden. However, this attitude can be understood as a sign that Jack and Mr. Caden failed to establish dominance over Lindsey. Due to Lindsey's attitude, Jack and Mr. Caden also gave up on defending their beliefs based on gender myths. The belief that men are more dominant than women does not apply to Lindsey.

Neither Jack nor Mr. Caden can convince Lindsey of her position as myth feminine as they believe. Both Jack and Mr. Caden fail to maintain their dominance over Lindsey. They could do nothing and simply gave in to Lindsey's declaration to leave her alone. Lindsey did not want to be disturbed, and she felt she could deal with her grief alone. Jack could have ignored Lindsey's statement and still forced her to follow him. But Jack didn't. He obeyed Lindsey. "He could have broken the code and said, 'I'm not, I can't, don't make me,' but he stood there for a second and then retreated. "I understand," he said first, though he didn't" (p. 61). Mr. Caden was also dumbfounded by Lindsey's attitude. "Score! Mr. Caden's mouth opened, and he stared at her" (p. 33).

Jack's failure to convince Lindsey makes him sad. Jack's inability is narrated by Susie through her sympathy for Jack. Susie wants to help and encourage him. This kind of help Susie thinks comes from the opposite direction, the help of a daughter to her father. "I wanted to lift him, like statues I'd seen in art history books. A woman lifting up a man" (p. 61). Meanwhile, Lindsey's argumentative victory over Mr. Caden is narrated by Susie like a cowboy in a western movie who after successfully eliminating his enemy with a gun, brings the muzzle of the gun

to his lips and blows the muzzle of the barrel. "There was always a man who, after he shot his gun, raised the gun to his lips and blew air across the opening" (p. 33).

Lindsey deconstructs the existence of patriarchal ideological discourse established through the myth. In gender relations, a man is, in some ways, not always dominant. There are times when he is weak. He is just ashamed to admit it. In the expression of sadness, it is okay for men to cry in sorrow. In the process of sadness there is no right or wrong way because there are many different processes and ways in the process of sadness (Levang, 1998). Lindsey also indirectly confirms the author's ideological position that rejects the ideological discourse of gender and patriarchal culture that subordinates women, both in all lines of life in general and in the process of grief in particular.

Conclusion

The death of Susie in *The Lovely Bones* leaves deep sadness and grief for the Salmon family, Jack, Abigail, and Lindsey. The characters have to go through several stages of grief, as expressed by Kubler-Ross (1969), in the form of rejection, anger, bargaining, and depression before acceptance finally occurs.

The characters' expressions in going through the grief process are also different. The expression of grief is identified into (1) intuitive, (2) instrumental, and (3) blended (Martin and Doka, 2000). The intuitive pattern in the grief process is depicted through Abigail. Lindsey can be identified as having an instrumental pattern. Jack, who has both instrumental and intuitive patterns, determines the blended pattern.

The pattern of depiction as used and presented in the character's expression of sadness in the novel is different based on gender differences. When viewed from a gender perspective, the patterns of depiction of characters' expressions of grief in the story can show a value (norm) as one of the ways culture influences patterns of grief and expressions of grief.

Through the character Lindsey, the author presents a counter-myth to the myth. First, Lindsey as the gender reversal of Jack. Lindsey, who is a woman, is given a different character quality by the author from the prevailing gender stereotypes. Lindsey is not given the character quality of being feminine but rather masculine. This portrayal is the opposite of Jack. Jack is initially portrayed with character quality, but eventually changes to feminine. Secondly, Lindsey is also presented by the author as a form of subversion of the myth. This subversion is in the form of Jack and Mr. Caden's failure to maintain ideological dominance over Lindsey. The -petulant- attitude shown by Lindsey is indeed considered negative by Jack and Mr. Caden. However, this attitude can be understood that there are times when men are weak too. They are just ashamed to admit it.

Lindsey is an affirmation of the author's ideological position that rejects the discourse of gender ideology and patriarchal culture. Through Lindsey, the author rejects the subordination and negative stereotyping of women, both in all lines of life in general and in the grief process in particular.

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Interpreting Royal Discourse: Analyzing King Charles III's Christmas Day Speech 2023

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Abstract

This paper examines the interpretation of King Charles III's Christmas Day Speech 2023, utilizing the translation approaches proposed by Molina and Albir. The study aims to uncover the linguistic and cultural complexities involved in interpreting royal discourse and evaluate the effectiveness of these translation strategies in this context. Two primary objectives guide the analysis: first, to assess how Molina and Albir's approaches enhance the interpretation's linguistic fidelity, cultural adaptation, and communicative effectiveness; second, to identify the challenges and strategies in translating royal speeches and the applicability of these methodologies. Through a systematic examination of the speech, the study highlights the efficacy most of the techniques, such as adaptation, calque, modulation, transposition, variation, equivalent, linguistic amplification, generalization, and literal translation. The findings indicate that these strategies are instrumental in conveying the monarch's intended message accurately and respectfully. The analysis also reveals the practical challenges faced by interpreters, such as managing culturally specific references and maintaining the speech's solemn register, and demonstrates how Molina and Albir's approaches address the issues. The study underscores the importance of strategic techniques selection to achieve both accuracy and cultural resonance.

Keywords: Interpreting, Molina and Albir, royal discourse, speech, translation

Introduction

In the intricate realm of cross-cultural communication, the role of a proficient mediator proficient in multiple languages, often referred to as an interpreter, becomes indispensable. Facilitating understanding and bridging linguistic gaps, the interpreter is tasked with the vital responsibility of attentively listening to a speaker's expressions in one language and artfully translating them into a language comprehensible to the other party (Setton, 1996; Resta, 2013; Suryasa, 2016). This dynamic process (Maulida and Saehu, 2022), known as interpreting, is a nuanced skill that requires not only linguistic expertise but also cultural sensitivity and contextual awareness. Rimadi (2015) sheds light on the multifaceted responsibilities of interpreters, transcending the conventional boundaries of linguistic translation. Beyond the mere transference of words, interpreters navigate the intricate terrain of conveying the speakers' messages in a manner harmonious with the surrounding contexts. Rimadi emphasizes the necessity of going beyond a literal, word-for-word translation, aligning with the evolving understanding of interpreting.

According to Suttleworth and Cowie (1997), interpreting is a term used to refer to the oral translation of a spoken message or text. This aligns with Pochhacker (2002); Vidyantari (2021:210) who postulated the interpreting as a form of translation in which a first and final rendition in another language is produced on the basis of a one-time presentation of an utterance in a source language. Both notions emphasize that interpreting involves the immediate and oral translation of spoken messages. They highlight that interpreting requires producing a complete and final rendition in the target language based on a single

presentation of the source language utterance, underscoring the distinct nature of interpreting compared to written translation.

The complexities inherent in interpreting, according to Baranyai (2011), lie in the interpreter's need to comprehend various critical elements. These include a deep understanding of the topic under discussion, the nuanced issues being addressed, and the intricacies of negotiated terms. Baranyai's insights imply that the success of interpreting transcends the mere translation of syntactic and semantic language aspects. Instead, it involves the art of conveying the intended meanings of the speakers, considering the broader context and subtleties of communication.

In essence, the primary objective of interpreting is to ensure the accurate transmission of intended messages across linguistic boundaries. It is a dynamic process that demands not only linguistic finesse but also cultural acumen, empathy, and a keen awareness of the broader context in which communication unfolds (Cho, 2021). As interpreters navigate this intricate terrain, their role becomes pivotal in fostering effective communication and understanding between individuals who speak different languages.

This study aims to uncover the linguistic and cultural complexities involved in interpreting royal discourse and evaluate the effectiveness of these translation strategies in this context. This paper has two main objectives: first, to assess how Molina and Albir's approaches enhance the interpretation's linguistic accuracy, cultural adaptation, and communicative effectiveness; second, to identify the challenges and strategies in translating royal speeches and the applicability of these methodologies.

Several noteworthy studies have delved into the exploration of translation techniques across diverse linguistic and literary contexts. CA Anjani and Y Rahman's (2022) work on "Teknik Penerjemahan dalam Artikel Deutsche Welle" contributes valuable insights into translation techniques within the realm of journalistic articles. Another significant study by DK Nasution (2018) entitled "Penerapan Teknik Molina & Albir dalam Penerjemahan Teks *Mantera Jamuan Laut* dari Bahasa Melayu ke dalam Bahasa Inggris" specifically investigates the application of Molina and Albir's techniques in translating a text from Malay to English, showcasing the adaptability of these techniques across languages. Furthermore, QA Sonhaji's (2023) research, "Teknik Penerjemahan Personifikasi dalam Novel *Fī Sabīli alTāj* karya Mustafa Luthfi Al-Manfaluti", explores the intricacies of translation techniques, focusing on the personification aspect within the context of a novel by Muṣṭafā Luṭfī Al-Manfalūṭī. While these studies have significantly contributed to the understanding of translation methodologies, the present research diverges by examining the application of Molina and Albir's techniques in the interpretation of a royal discourse, specifically King Charles III's Christmas Day address, providing a unique perspective within the domain of translation studies.

The urgency of discussing the issues related to the interpretation of King Charles III's Christmas Day speech lies in the immediate and time-sensitive nature of the event. The speech, delivered on December 25, 2023, is a significant and widely observed occasion. The need for accurate interpretation is heightened by the public's immediate interest in understanding the content and nuances of the speech. Failing to address these issues promptly could result in misinformation, affecting public perception and comprehension of the message conveyed by King Charles III.

The issues presented in the paper are both interesting and urgent due to their relevance in the real-time interpretation of a high-profile and culturally significant event. The interest lies in the complex nature of interpreting, especially in conveying the messages of a speech with historical and cultural importance. The urgency is driven by the necessity to enhance the proficiency of interpreters in navigating these challenges promptly to ensure an accurate and culturally sensitive interpretation.

In interpreting the messages put forwarded by King Charles III, the strategies applied refer to Molina and Albir (2022) postulate which consist of 18 elements:

1. Adaptation

When applied to the interpreting practice, the interpreters often need to replace cultural references with those more familiar to the target audience.

For example: An English speaker mentions “Thanksgiving” in a speech. The interpreter might adapt this to “*Hari Lebaran or Hari Raya Idulfitri (Eid)*” when interpreting for an Indonesian audience to convey the concept of a significant family today.

2. Amplification

This element adds explanatory information to ensure the audience understand the concept in the target language.

For example: The term “FDA” used by an English speaker might be interpreted by the interpreter as “*Badan Pengawas Obat dan Makanan (BPOM) di Amerika Serikat*” to clarify the reference.

3. Borrowing

This concept uses terms from the source language when there is no equivalent in the target language or when it is a widely known term.

For example: “Internet” can be both in English and bahasa Indonesia as it is universally understood.

4. Calque

This stage is used to translate phrases literally when they can be easily understood in the target language.

For example: The word “skyscraper” might be interpreted as “*pencakar langit*”.

5. Compensation

When applied in interpreting, Compensation involves introducing an element in the target text to make up for something that cannot be translated directly from the source text.

For example: “He broke the ice” is interpreted as “*Dia memecah kebekuan suasana.*”

6. Description

In interpreting application, this notion is utilized to describe an unknown term or concept.

For example: “kimono” is interpreted as “*pakaian tradisional Jepang*”.

7. Discursive Creation

In the application of interpreting, discursive creation entails introducing a new term or phrase in the target language that captures the essence of the source text.

For example: “global warming” is interpreted as “*pemanasan global*”.

8. Established Equivalent

It is used to interpret a term by using widely accepted equivalents.

For example: “UN” is interpreted as “*PBB (Perserikatan Bangsa-Bangsa)*” in Indonesian.

9. Generalization

It is used to make a more general term when necessary.

For example: Interpreting “SUV” as “*mobil*” (car).

10. Linguistic Amplification

In interpreting application, it adds linguistic elements to convey the meaning.

For example: “I am longing you” is interpreted as “*Aku begitu merindukanmu*”.

11. Linguistic Compression.

It applies to condense information to save time. It is often used in simultaneous interpreting.

For example: “Sorry for bothering, would you mind, please, passing me the salt?” might be interpreted as “*Maaf, tolong garamnya*”.

12. Literal Translation

Translating word for word

For example: “She is reading a book” is translated as “*Dia sedang membaca buku*”.

13. Modulation

Changing the point of view, focus, or cognitive category in relation to the source text.

For example: Translating “It is not difficult” as “*Itu mudah*”.

14. Particularization

This aspect uses a more specific term.

For example: Translating “vehicle” as “*mobil*”.

15. Reduction

Reducing elements that are present in the source text.

For example: Translating “He gave me a look that said all I needed to know” as “*Dia menatapku*” (He looked at me).

16. Substitution

Changing linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.

For example: Translating a nod (paralinguistic) as “*Dia mengangguk*” (He nodded).

17. Transposition

Changing grammatical category

For example: Translating the English noun phrase “rapid growth” as the verb phrase “*tumbuh dengan cepat*” in Indonesian.

18. Variation

Changing linguistic or paralinguistic elements that affect aspects of linguistic variation, such as textual tone, style, social dialect, etc.

For example: Translating a formal speech to match the informal tone appropriate for the target audience, like translating “Your Excellency” as “*Bapak*” or “*Ibu*” in a casual context.

Given that the paper seeks to uncover the linguistic and cultural complexities involved in interpreting royal discourse and evaluate the effectiveness of these translation strategies in this context, the urgency stems from the immediate need to improve the accuracy of interpretation for a speech that has captured public attention, fostering a deeper understanding of the complexities involved in cross-cultural communication.

Method

This qualitative research adopts a methodological approach to analyze the interpretation challenges encountered during the translation of King Charles III's Christmas Day speech. The study draws upon the theoretical framework proposed by Molina and Albir (2002: 509-511), which delineates 18 translation techniques. These techniques serve as a comprehensive guide for determining the most suitable translation method for the given speech. The qualitative nature of the research (Angouri 2010:33) allows for a rich data and an in-depth exploration of the nuances and complexities involved in the interpretation process, particularly when dealing with a speech of historical and cultural significance. The value of qualitative research lies in the detailed description and themes developed in the context of a specific site (Cresswell and Cresswell, 2023).

To collect data for analysis, the research employs the “watch and note” method, focusing on the auditory and visual components of the interpretation process. The primary data

source is The Telegraph's YouTube channel, accessible at the following link: [King's speech 2023: Charles III addresses public on Christmas Day](#). The chosen channel provides a reliable and authentic platform for accessing the original speech delivered by King Charles III. The use of YouTube allows for repeated viewing, enabling a thorough examination of the speech and facilitating a meticulous analysis of the interpreter's strategies. Additionally, the "watch and note" method allows researchers to capture non-verbal cues and contextual elements that contribute to the overall interpretation, enhancing the depth of the qualitative analysis. The data collected through this method forms the foundation for evaluating the application of Molina and Albir's translation techniques in the context of the speech.

Results And Discussion

Having done the analysis, it was discovered that of the 18 methods postulated by Molina and Albir, 10 strategies are used to interpret the King's speech. Such means are adaptation (24%), calque (10%), modulation (19%), transposition (15%), variation (5%), equivalent (10%), linguistic amplification (10%), generalization (5%), and literal translation (5%). The following table demonstrates the results.

No	Methods	Frequency	Percentage
1	Adaptation	5	24%
2	Calque	2	10%
3	Modulation	4	19%
4	Transposition	3	15%
5	Variation	1	5%
6	Equivalent	2	10%
7	Linguistic Amplification	2	10%
8	Generalization	1	5%
9	Literal Translation	1	5%
	Total	21	100%

Datum 1:

SL: Many of the festivals of the great religions of the world are celebrated with a special meal a chance for family and friends to come together across generations

TL: *Banyak hari raya agama-agama besar di dunia dirayakan dengan hidangan istimewa kesempatan bagi keluarga dan teman-teman untuk berkumpul dari lintas generasi.*

No	SL	TL	Approach
1	festival	<i>hari raya</i>	adaptation
2	with a special meal	<i>dengan hidangan istimewa</i>	calque
3	a chance for family and friends to come together	<i>kesempatan bagi keluarga dan teman-teman untuk berkumpul</i>	modulation
4	across generations	<i>lintas generasi</i>	transposition

The term "festival" is interpreted as "*hari raya*" in Indonesian culture to ensure cultural relevance and understanding. "*Hari raya*" is a familiar term that conveys the idea of a significant, often religious, celebration (KBBI, 2023). This adaptation helps the audience grasp the event's importance, emotional resonance, and communal aspects, making the interpretation more meaningful and contextually appropriate. It respects local traditions and linguistic familiarity, ensuring the intended impact and significance of the original term are preserved. Therefore, the strategy applied is adaptation which aligns with Molina and Albir

(2022) to adjust cultural references to be more familiar to the target audience.

To maintain the meaning and structure of the phrase "with a special meal", it was directly interpreted into Indonesian as "*dengan hidangan istimewa*". This method, known as calque, helps to ensure that the translation is clear and easy to understand for Indonesian. The phrase "*hidangan istimewa*" effectively conveys the idea of a special meal and resonates well with the local culture. By using calque, the interpretation stays true to the original meaning while being easily understood by the target audience (Molina and Albir, 2022). This approach also preserves the simplicity and directness of the phrase, allowing the cultural significance of sharing a special meal to be accurately conveyed.

Modulation is used to interpret "a chance for family and friends to come together" to "*kesempatan bagi keluarga dan teman-teman untuk berkumpul*," in which the message is conveyed through a change in perspective but retains the same meaning. This method (Molina and Albir, 2022) ensures that the translation resonates naturally with the target audience. "*Kesempatan*" (chance) and "*berkumpul*" (to gather) effectively capture the essence of the original phrase, emphasizing the opportunity for social interaction. Modulation allows for a translation that sounds more fluent and culturally appropriate in Indonesian, reflecting the communal values and the importance of togetherness in the culture. This approach ensures that the intended significance and warmth of the original phrase are preserved and easily understood by the audience.

To make the phrase "across generations" work better in Indonesian, it was changed to "*lintas generasi*". This is called transposition, which means changing the sentence structure. By using a noun phrase instead of a prepositional phrase, the interpretation fits more naturally with how Indonesians speak. The new phrase, "*lintas generasi*", clearly means "across generations" and is easier for Indonesian readers to understand. This change helps the message flow better and keeps the idea of connecting different age groups.

Datum 2:

SL: The act of sharing food adds to conviviality and togetherness. For some, faith will be uppermost in their hearts, while for others, it will be the joy of fellowship and the giving of presents.

TL: *Tindakan berbagi makanan menambah suasana keakraban dan kebersamaan. Bagi sebagian orang, iman di dalam hati adalah hal yang paling utama, sedangkan bagi yang lain, ada kebahagiaan dalam persaudaraan dan pemberian hadiah.*

No	SL	TL	Approach
1	add to conviviality and togetherness	<i>menambah suasana akrab dan kebersamaan</i>	adaptation
2	For some, faith will be uppermost in their hearts	<i>Bagi sebagian orang, iman di dalam hati adalah hal yang paling utama</i>	Transposition
3	for others, it will be the joy of fellowship and the giving of presents	<i>sementara bagi yang lain, ada kebahagiaan dalam persaudaraan dan pemberian hadiah</i>	modulation

The phrase "add to conviviality and togetherness" is translated as "*menambah suasana akrab dan kebersamaan*" in Indonesian, using adaptation to adjust cultural references to those more familiar to the target audience which aligns with Molina and Albir's approach (2022). This approach ensures that the translation conveys the intended warmth and social harmony appropriately. "*Suasana akrab*" (conviviality) and "*kebersamaan*" (togetherness) are culturally resonant terms in Indonesian, effectively capturing the spirit of friendly and

communal interactions. Adaptation allows the translation to maintain the emotional and social nuances of the original phrase while making it relevant and meaningful within the Indonesian cultural context. This method ensures that the essence of enhancing social bonds and a friendly atmosphere is preserved, making the message relatable and impactful for the target audience.

Transposition is used to interpret the phrase "For some, faith will be uppermost in their hearts" to "*Bagi sebagian orang, iman di dalam hati adalah hal yang paling utama,*". It involves shifting the grammatical structure while retaining the original meaning (Molina and Albir, 2022). This technique ensures that the translation aligns with the syntactic norms of Indonesian. By placing "*iman di dalam hati*" (faith in the heart) and "*hal yang paling utama*" (the most important thing) at the forefront, the translation emphasizes the primacy of faith in a manner that feels natural and clear to the Indonesian audience. Transposition allows for a smoother flow and greater emphasis on the key message. This approach ensures that the significance of faith being paramount is preserved and articulated in a way that resonates deeply with the cultural and linguistic context of the target audience.

The phrase "for others, it will be the joy of fellowship and the giving of presents" is translated as "*sementara bagi yang lain, ada kebahagiaan dalam persaudaraan dan pemberian hadiah,*" applying modulation, which involves a change in perspective or structure while preserving the original meaning (Molina and Albir, 2022). This approach ensures that the translation sounds natural and culturally appropriate in Indonesian. By expressing "the joy of fellowship" as "*kebahagiaan dalam persaudaraan*" and "the giving of presents" as "*pemberian hadiah,*" the translation shifts the focus to the experience and emotions associated with these activities, making the message more relatable and impactful. Modulation allows for a fluent and contextually relevant expression, ensuring that the essence of finding joy in community and gift-giving is effectively conveyed to the target audience.

Datum 3:

SL: It is also a time when we remember those who are no longer with us and think of those whose work of caring for others continues, even on this special day.

TL: *Ini juga momen bagi kita untuk mengingat saudara-saudara yang tidak lagi bersama kita dan memikirkan saudara-saudara kita yang terus bekerja merawat orang lain bahkan di hari istimewa ini.*

No	SL	TL	Approach
1	It is also a time when we remember those who are no longer with us	<i>Ini juga momen bagi kita untuk saudara-saudara yang tidak lagi bersama kita</i>	variation
2	and think of those whose work of caring for others continues, even on this special day	<i>dan memikirkan saudara-saudara kita yang terus bekerja merawat orang lain bahkan di hari istimewa ini</i>	modulation

The phrase "It is also a time when we remember those who are no longer with us" is translated as "*Ini juga momen bagi kita untuk saudara-saudara yang tidak lagi bersama kita,*" applying variation to adapt linguistic nuances in the target language. By interpreting "those" as "*saudara-saudara (kita),*" the translation uses a term that conveys a sense of close personal connection and respect, which is more culturally resonant in Indonesian. "*Saudara-saudara*" (our relatives) emphasizes familial or close relationships, making the act of remembrance feel more intimate and meaningful. It corresponds to Molina and Albir approach (2022) that variation ensures that the translation aligns with cultural values and expressions, effectively communicating the significance of honoring those who have passed in a way that resonates

deeply with the Indonesian audience.

To make the phrase more meaningful and natural-sounding in Indonesian, the phrase "and think of those whose work of caring for others continues, even on this special day" was changed to "*dan memikirkan saudara-saudara kita yang terus bekerja merawat orang lain bahkan di hari istimewa ini*". This is called modulation, which means changing the way something is said without changing the meaning (Molina and Albir, 2022). By using the words "*saudara-saudara kita*" (our relatives) and focusing on the ongoing work of caring for others, the interpretation becomes more relatable and impactful for Indonesian readers. This approach helps the message flow better and highlights the importance of recognizing those who continue to serve even on special occasions.

Datum 4:

SL: This care and compassion we show to others is one of the themes of the Christmas story, especially when Mary and Joseph were offered shelter in their hour of need by strangers as they waited for Jesus to be born.

TL: *Perhatian dan kasih sayang yang kita tunjukkan kepada orang lain ini adalah salah satu tema dari kisah Natal, terutama ketika Maria dan Yosef ditawarkan tempat berteduh oleh orang asing ketika mereka menunggu kelahiran Yesus.*

No	SL	TL	Approach
1	this care and compassion we show to others	<i>perhatian dan kasih sayang yang kita tunjukkan kepada orang lain</i>	calque
2	is one of the themes of the Christmas story	<i>adalah salah satu tema dari kisah Natal</i>	equivalent
3	especially when Mary and Joseph were offered shelter in their hour of need by strangers as they waited for Jesus to be born	<i>terutama ketika Maria dan Yosef ditawarkan tempat berteduh oleh orang asing ketika mereka menunggu kelahiran Yesus</i>	linguistic amplification

The phrase "this care and compassion we show to others" is interpreted as "*perhatian dan kasih sayang yang kita tunjukkan kepada orang lain,*" using a calque, which involves a direct translation of each component of the original phrase while preserving its structure and meaning. This approach ensures that the interpretation remains faithful to the original text (Molina and Albir, 2022), with "*perhatian*" (care) and "*kasih sayang*" (compassion) directly reflecting the source terms. By employing a calque, the interpretation maintains clarity and accuracy, making the concepts easily understood in Indonesian. This method also ensures that the emotional and conceptual nuances of care and compassion are effectively conveyed, aligning with the target audience's understanding and cultural context.

Equivalence is used to interpret the phrase "is one of the themes of the Christmas story" to "*adalah salah satu tema dari kisah Natal,*" to ensure that the translation conveys the same meaning and significance in the target language. By using "*salah satu tema dari kisah Natal*" (one of the themes of the Christmas story), the interpretation directly corresponds to the original phrase, preserving its intent and contextual relevance. This approach ensures that the concept of a specific theme within the broader narrative of the Christmas story is accurately represented. Equivalence allows for a precise and culturally appropriate translation, making the message clear and comprehensible (Molina and Albir, 2022) for the Indonesian audience while maintaining the original's thematic integrity.

The phrase "especially when Mary and Joseph were offered shelter in their hour of

need by strangers as they waited for Jesus to be born" is interpreted as *"terutama ketika Maria dan Yosef ditawarkan tempat berteduh oleh orang asing ketika mereka menunggu kelahiran Yesus,"* using linguistic amplification to enhance cultural relevance (Molina and Albir, 2022). By keeping names like "Maria" and "Yosef," and adding the phrase *"ketika mereka menunggu kelahiran Yesus"* (when they awaited the birth of Jesus), the interpreter clarifies the context and cultural significance of the story for Indonesian readers. The name "Mary", "Joseph", and "Jesus" are adapted to "Maria", "Yosef", and "Yesus", respectively, to provide clarity and cultural relevance to Indonesians.

Datum 5:

SL: Over this past year, my heart has been warmed by countless examples of imaginative ways in which people are caring for one another, going the extra mile to help those around them simply because they know it is the right thing to do.

TL: *"Dalam setahun terakhir ini, hati saya terharu oleh banyaknya contoh cara-cara kreatif di mana orang saling peduli, melakukan upaya ekstra untuk membantu orang-orang di sekitar mereka hanya karena mereka tahu itu adalah hal yang benar untuk dilakukan."*

No	SL	TL	Approach
1	- my heart has been warmed - imaginative - caring for one another	- <i>hati saya terharu</i> - <i>kreatif</i> - <i>saling peduli satu sama lain</i>	adaptation
2	going the extra mile	<i>melakukan upaya ekstra</i>	modulation

The phrase "my heart has been warmed" to *"hati saya terharu,"* instead of *"dihangatkan"* to better convey emotional warmth and being touched, rather than just being physically warmed, using adaptation to adjust cultural references to those more familiar to the target audience which aligns with Molina and Albir's approach (2022). *"Imajinatif"* is adapted to *"kreatif,"* a more commonly used term in Indonesian. *"Saling peduli"* is expanded to *"saling peduli satu sama lain"* for clarity, ensuring the reciprocal nature of the care is clear and emphasized, making the sentence more explicit and meaningful.

To adjust the wording while keeping the same meaning, the phrase "going the extra mile" is interpreted as *"melakukan upaya ekstra"* (making extra efforts), This method, modulation, involves rephrasing the concept to fit the linguistic and cultural context of the target language (Molina and Albir, 2022). By translating it as *"melakukan upaya ekstra,"* the interpretation conveys the idea of doing more than expected easier to understand. This helps the message connect better with the Indonesian speakers.

Datum 6:

SL: At work and at home, within and across communities, my wife and I were delighted when hundreds of representatives of that selfless army of volunteers, who serve their communities in so many ways and with such distinction, were able to join us in Westminster Abbey for the coronation earlier this year.

TL: *Di tempat kerja dan di rumah, di dalam dan di luar komunitas, istri saya dan saya senang ketika ratusan perwakilan dari pasukan sukarelawan yang melayani komunitas mereka dengan berbagai cara dan dengan begitu istimewa dapat bergabung dengan kami di Westminster Abbey untuk upacara penobatan awal tahun ini.*

No	SL	TL	Approach
1	that selfless army of volunteers who serve their communities in	<i>pasukan sukarelawan yang melayani komunitas mereka</i>	linguistic amplification

	so many ways and with such distinction	<i>dengan berbagai cara dan dengan begitu istimewa</i>	
2	coronation	<i>upacara penobatan</i>	generalization
3	join us in Westminster	<i>bergabung dengan kami di Westminster</i>	literal Translation

The phrase "that selfless army of volunteers who serve their communities in so many ways and with such distinction" is interpreted as "*pasukan sukarelawan yang melayani komunitas mereka dengan berbagai cara dan dengan begitu istimewa,*" applying linguistic amplification to enhance clarity and convey the full meaning. This approach involves adding descriptive elements to ensure the translation captures the essence and nuances of the original phrase (Molna and Albir, 2022). The interpretation creates a stronger image of the volunteers' dedication and contributions to their communities. This technique helps to convey the admiration and respect for these volunteers more effectively in Indonesian.

The term "coronation" is interpreted as "*upacara penobatan*". While "coronation" specifically refers to the crowning of a monarch, "*upacara penobatan*", applying generalization to make the concept broader and more universally understood (Molina and Albir, 2022). This is a broader term encompassing any ceremonial act of installing someone in a position of authority or honor. This generalization allows for a wider application of the term in Indonesian, while still conveying the core meaning of the original word.

The phrase "join us in Westminster" is translated as "*bergabung dengan kami di Westminster,*" applying literal translation, where each word and structure from the source language is directly translated into the target language. This approach ensures that the meaning remains clear and straightforward, with "*bergabung*" (join), "*dengan kami*" (us), and "*di Westminster*" (in Westminster) maintaining their original intent and context. Literal translation is effective here because the phrase's meaning is easily understandable and doesn't require cultural adaptation or idiomatic interpretation (Molina and Albir, 2022).

Datum 7:

SL: They are an essential backbone of our society. Their presents meant so much to us both and emphasized the meaning of coronation itself. Above all, a call to all of us to serve one another, to love and care for all.

TL: *Mereka adalah pilar penting penting masyarakat kita. Kehadiran mereka sangat berarti bagi kami berdua dan menekankan makna dari penobatan itu sendiri. Yang paling utama adalah ajakan bagi semua untuk saling membantu satu sama lain, menyayangi dan peduli kepada sesama.*

No	SL	TL	Approach
1	They are an essential backbone of our society	<i>Mereka adalah pilar penting masyarakat kita</i>	adaptation
2	Their presents meant so much to us both and emphasized the meaning of coronation itself	<i>Kehadiran mereka sangat berarti bagi kami berdua dan menekankan makna penobatan itu sendiri</i>	transposition
3	a call	<i>ajakan</i>	equivalent

The phrase "They are an essential backbone of our society" is adapted to "*mereka adalah pilar penting masyarakat kita.*" While the original phrase uses a metaphor of a backbone, the Indonesian translation uses a metaphor of a pillar. Using adaptation to adjust the

metaphor to one that is more culturally relevant and understandable in the target language (Molina and Albir, 2022), both metaphors convey the idea of essential support, but the interpretation adapts the image to fit the linguistic and cultural preferences of the target language. This approach ensures that the meaning is preserved while making the translation more natural and relatable to Indonesian audience.

Transposition is used to interpret “Their presents meant so much to us both and emphasized the meaning of coronation itself” to *“Kehadiran mereka sangat berarti bagi kami berdua dan menekankan makna penobatan itu sendiri,”*. This approach is employed to shift the grammatical structure while preserving the original meaning (Molina and Albir, 2022). The word “presents” is transposed to *“kehadiran”* (presence), changing from a noun indicating gifts to a noun indicating their physical presence, which conveys a deeper, more culturally relevant sentiment. This change enhances clarity and emotional impact in Indonesian, as physical presence often holds significant value in Indonesian culture.

The term “a call” is interpreted as *“ajakan,”* applying equivalence to ensure the translation conveys the same intent and significance in the target language. Both words convey the concept of an invitation or request, but they belong to different linguistic and cultural contexts. *“Ajakan”* is the closest equivalent to “a call” in Indonesian, capturing the essential meaning while adapting it to the target language's vocabulary. Equivalence ensures that the translated term fits naturally and meaningfully (Molina and Albir, 2022), making the message is accurately conveyed to Indonesian audience. This method preserves the original's intent and relevance, ensuring the call to action is effectively communicated.

Datum 8:

SL: In this way, we bring out the best in ourselves. I wish you a Christmas of peace on Earth and goodwill to all, today and always.

TL: *Dengan cara ini, kita mengeluarkan potensi terbaik dari diri kita. Saya mengucapkan selamat Natal penuh damai di bumi dan salam sejahtera bagi semua, hari ini dan selalu.*

No	SL	TL	Approach
1	in this way, we bring out the best in ourselves	<i>dengan cara ini, kita mengeluarkan potensi terbaik dari diri kita</i>	adaptation
2	I wish you a Christmas of peace on Earth and goodwill to all	<i>Saya mengucapkan selamat Natal penuh damai di bumi dan salam sejahtera bagi semua, hari ini dan selalu</i>	

The phrase “In this way, we bring out the best in ourselves” is adapted to *“Dengan cara ini, kita mengeluarkan potensi terbaik dari diri kita,”* applying adaptation to make the expression culturally and contextually appropriate. By translating “bring out the best in ourselves” as *“mengeluarkan potensi terbaik dari diri kita”* (bring out the best potential in ourselves), the adaptation ensures that the phrase resonates more effectively with the target audience. This approach aligns with the cultural emphasis on personal growth and self-improvement. Adaptation helps convey the original message's intent in a way that is meaningful and impactful in the target language (Molina and Albir, 2022), ensuring the concept of realizing one's full potential is clear and relatable to Indonesian audience.

The expression “I wish you a Christmas of peace on Earth and goodwill to all” is interpreted as *“Saya mengucapkan selamat Natal penuh damai di bumi dan salam sejahtera bagi semua, hari ini dan selalu,”* applying adaptation to ensure cultural relevance and clarity. By translating the phrase, the adaptation maintains the sentiment and essence of the original message while making it more relatable to Indonesian audiences. *“Selamat Natal penuh damai*

di bumi" (Merry Christmas full of peace on Earth) and "*salam sejahtera bagi semua*" (goodwill to all) capture the original wishes of peace and goodwill, with the addition of "*hari ini dan selalu*" (today and always) to emphasize lasting well-being. Adaptation allows the translation to convey the festive spirit and universal goodwill in a way that aligns with cultural expressions of greetings and wishes in Indonesian, making the message heartfelt and easily understood by the target audience.

Conclusion

In summary, Molina and Albir's translation techniques proved highly effective for translating royal speeches. They successfully bridged cultural gaps and maintained the original message. Techniques like adaptation, amplification, and calquing were instrumental in conveying cultural nuances and preserving meaning. Additionally, equivalent, literal translation, generalization, transposition, modulation, and variation were employed to adapt the language while preserving the overall impact of the speech. These findings highlight the importance of carefully selecting translation methods to achieve accurate and effective communication across cultures.

Second, the study highlighted challenges in translating royal speeches, such as handling cultural references, maintaining formality, and conveying emotions. Molina and Albir's translation methods provided valuable tools to address these challenges. This research underscores the importance of strategic translation techniques to achieve accurate and culturally appropriate interpretations of royal discourse. Future research can delve deeper into the linguistic features of royal speeches.

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