

# TEKNOSASTIK

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# **TEKNOSASTIK**

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## An Analysis of Gerund and To Infinitive in Argumentative Essays

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### Abstract

*This article is about gerund and to infinitive usages made by students in their argumentative essays. The research identified grammatical problems occurred in argumentative essays. The theories of Dulay about errors and Harmer about grammar were used. The writers used taxonomies in classifying errors into four types which are omission, addition, misformation and misordering. The method used was library research. In collecting the data, the researchers used students' papers taken from two classes of a university. The writers concluded that the most common problem in using gerund and to infinitive is misformation. Students found it difficult to use gerunds and to infinitives. It also showed that practice is needed to solve the grammatical problems faced by the students.*

**Key Words:** *gerund, grammatical problem, to infinitive.*

### Introduction

Learning English needs some skills and components that should be mastered. Among those skills, the most difficult ones for students is mastering tenses and grammar. Grammar is important because people will not be able to communicate and understand each other without it. According to Nasr, grammar is an important part of any language. Just as there is no language without sounds (at least no live or oral language), so there is no language without grammar (1985: 52). Based on this statement, grammar plays important rules when learning English. It must be understood and mastered by learners in order to make a sentence or paragraph grammatical and thus meaningful.

The functions of gerund are not only as a subject but also as object, complements, preposition object, and some other cases usually found in both written and spoken forms. As important as gerund, to infinitives are also used very often in sentences. The use of gerund and to infinitive should be understood by everyone who are studying English.

Both gerund and to infinitive are introduced to students since they first learn English. In Indonesia English is taught as a compulsory subject from schools up to even some semesters of college level. It is also possible that children in kindergarten in this era of globalization are taught English. However, there are some difficulties or problems faced by the students in using grammar even though they have been learning it for a quite long time. The result of learning grammar is still considered unsatisfactory. It is thus inevitable for students who are learning English to deepen their understanding on the use of gerunds and to infinitives.

In this research, the writers focused on one genre of writing which is argumentative essays. The essays were made by students in the fifth semester in a university in 2016.

### Theory and Method

According to Allen in *Living English Structure*, a gerund is defined as the part of the verbs that ends in *-ing* which has the force of a noun as well as that of a verb. A gerund is the *-ing* form of a verb used in the same way as a noun or pronoun (1991: 177). It can be used as subject, object, or complement. It carries different functions from verbs in sentences. A participle looks the same with gerund in its form but it functions as adjective or verb meanwhile a gerund functions as noun.

Gerunds have several rules in sentences. Points to pay attention to are:

1. A gerund is a verbal ending in *-ing* and is used as a noun.
2. A gerund phrase consists of a gerund plus modifier(s), object(s), and/or complement(s).
3. A gerund and gerund phrase virtually never require punctuation.

To infinitive consists of *to* and a verb in its simple form but doesn't function as the main verb in the sentence. The function of *to infinitive* according to Eastwood (1994: 147-156) in *Oxford Guide to English Grammar* is as subject, as complement, and as modifier.

The researchers obtained the data source from both lecturer and students. The data sources were in form of argumentative essays made by the students in fifth semester. After reading the data sources comprehensively, the researchers underlined the sentences that contained gerunds and to infinitives. The next step is identifying the mistakes found in those sentences. Having identified the problems, the researchers coded and classified the data into relevant classification. After having the data classified, the writers analyzed them by focusing on the mistakes made by the students. The last step of this research is drawing conclusion. The researchers concluded all the results and prepared for the report.

## Discussion

### 3.1 Omission

Omission occurs when there is an element omitted by the learners. Omission found by the writers cover two main parts which are omission of gerunds and omission of to infinitives. Both are divided into three subtypes which are (1) Letter Omission, (2) Word Omission, and (3) Suffix Omission. Three of them appear in sentences used by the students in their papers. The case of omission can be seen below:

#### 3.1.1 Letter Omission

Letters are important in their function to build a word. When a word is not in its correct form (not having letters that are needed to construct it), readers will fail to refer to what the writer is talking about. Some of such cases are found in the students' papers. Their sentences are produced with incomplete letters. This occurs in writing gerunds and to infinitives. However, for gerund case, the writers only found one letter omission in the papers. The errors occurring the most are related to *to infinitives*. Letter omission of to infinitive and gerund can be seen below:

Student's sentence	Correct Sentence
She <u>tring</u> to <u>fid</u> the truth from one question to another questions, and it also happened when Emmet give question to Sacratore, he give question and finally find the truth.	She was <u>trying</u> to <u>find</u> the truth from one question to another. It also happened when Emmet gave a question to Sacratore. He gave question and finally found the truth.

Omission that occurs in the sentences above implies two issues. First, the word *tring* is not in its right form. *Tring* in sentence above refers to the word *try* that should be written *trying*. So, the case here is categorized as letter omission of gerund. *Trying* in the datum functions as subject. Second, the word *to fid* in the table given should be written *to find*. Letter *n* is omitted in that construction. It can be concluded, thus, that the sentence contains letter omission of gerund and to infinitive.

#### 4.1.2 Word Omission

As described by the data presented below, the words omitted from the constructions of either gerund and to infinitive occurring in the papers that the researchers analyzed have something to do with the students' awareness of how to use gerund and to infinitive.

Student's sentence	Correct Sentence
In this topic, <u>I</u> interested <u>try</u> to criticize the Jokowi's Program that was told in pre- General Election that was held in the end of 2014.	In this topic, <u>I am</u> interested in <u>trying</u> to criticize Jokowi's program that was introduced in his pre- General Election campaign held in the end of 2014.

In the datum presented above, the student writing this sentence omitted preposition *in* before the verb *try* and used the verb itself in its simple form. The word *interested* should be followed by *in*. Further, the verb *try* should be in its present participle form *trying*. So, the correct sentence is *In this topic, I am interested in trying to criticize Jokowi's program that was introduced in his pre- General Election campaign that was held in the end of 2014.*

Another example related to this word omission is presented here below. The student who wrote this essay omitted the verb *be* from the sentence, leaving the phrase *to far away* grammatically ill-formed. This implies two possibilities. First, the writer might think that *far* is a verb. Second, the reason might have something to do with lack

of knowledge on how to use *to infinitives*, especially in a nominal sentence like this. Either one, the writer omitted the verb *be* from the sentence.

Student's sentence	Correct Sentence
One important thing that if we want <u>to far</u> away from demons, we have to add our faith in God.	One important thing if we want <u>to be far</u> away from demons is we have to increase our faith in God.

From the data presented, it can be concluded that word omission occurring in the papers vary in forms. This indicates that the students understanding and problems related to this notion also vary.

#### 4.2 Addition

Addition errors occur when the students employ unnecessary elements in their sentences. The case of addition is found a lot in the papers. The writers classified them into some subtypes.

##### 4.2.1 Letter Addition

This sentence part below poses a case in which the writer added another letter to the word *be*. In general, students do the same mistakes when typing or writing other words but in the case of gerund, the factor surely has to do with knowledge of how to make *-ing* form of verbs.

Student's sentence	Correct Sentence
If we questioning, where is our God when we suffering or when we close <u>to beeing</u> danger, ...	If we question where is our God when we suffer or when we are close <u>to being</u> in danger, ...

From the data analyzed, the researchers came to a conclusion that in addition to providing the students with theoretical knowledge of gerunds and to infinitives, having them practice is also necessary.

##### 4.2.2 Word Addition

Adding words without knowing the construction of a good sentence and the writer's purpose will cause grammatical errors. In the first datum shown below, the student inserted determiner *the* which makes the sentence ungrammatical. Seen from the correct version of the sentence on the second column, *the* should be omitted in order for the sentence to be correct. An additional correction is needed for the phrase *as much as* because the student is talking about a countable noun. Thus, in the correction, the word *much* is changed to *many*.

Student's sentence	Correct Sentence
Then no problem <u>in the collecting</u> the material as much as possible.	There is no problem <u>in collecting</u> the materials as many as possible.

In the other sample provided below, the writer added auxiliary *could* between *to* and the verb *understand*. This makes the sentence structurally incorrect. In the version made by the researchers *could* is not used, leaving the phrase *to understand* alone. One might find it more acceptable to correct the clause by changing it into *humans need to be able to understand*. This option is acceptable but as proven by the data obtained by the researchers, it is quite complex for the students in this level to arrive at such application of grammatical notion.

Student's sentence	Correct Sentence
So that, the human need <u>to could</u> understand about God and His words.	So, human beings need <u>to understand</u> God and His words.

In the data collected by the researchers, there are many similar cases found like this. These data show that in addition to other grammatical issues, students also need to focus on how to use gerunds and to infinitives.

##### 4.2.3 Word and Letter Addition

Adding a letter to a word also causes error. In the datum presented below, for instance, some other mistakes also occur other than letter addition.

Student's sentence	Correct Sentence
From the questions, I <u>start want to eksplain</u> more about the arguments of God based on Thomas Aquinas's argument and I will respon the arguments	From the questions, I <u>start to explain</u> more about the arguments of God based on Thomas Aquinas's Argument and I will respond to the arguments.

The first addition, as being obvious from the datum is the presence of letter *r* between the first *t* and *a* in the word *start*. It is possible that the word was just mistyped but another interesting issue follows in the word *explain*. Looking at the word written by the student, letter *x* was replaced by letters *k* and *s*. From the perspective of Bahasa Indonesia, the student's linguistic background, both *x* and *ks* carry the same pronunciation. Thus, it is linguistically possible that this letter addition or change from *x* to *ks* is contributed by the linguistic background.

### 4.3 Misformation

Grammatical problem that commonly happens in the data is misformation. This is related to structure and form of verbs or words in sentences. The cases found by the writers cover misformation of *gerunds* and misformation of *to infinitives*.

#### 4.3.1 Misformation of Gerund

From the data presented here below, it can be seen that in addition to make mistake in the formation of the verb, the student producing the sentence also made mistakes in some other grammatical notions. The first one is related to the form of *have* which should be *has* and the second related to the phrase *the excellent education*. There is also another issue related to the diction of the word *create*.

Student's sentence	Correct Sentence
So the government have to create good human resources <u>by make</u> the excellent education.	So, the government has to develop good human resources <u>by making</u> the education excellent.

In relation to the gerund, the datum shows how the student used the verb *make* in an incorrect form. Instead of using the present participle form, he used the simple form of the verb. From the data processed by the researchers, there are a lot of cases like this. The students use verbs in their simple form after prepositions like *by* or *about*.

#### 4.3.2 Misformation of To Infinitive

Misformation of *to infinitives* found by writers consists of several types. Cases occurring the most are related to addition. The types are presented in the following sub points.

##### 4.3.2.1 Verb Tenses

There are two examples presented here below in which different students made the same mistakes in forming to infinitives. In the first, the student put marker of singular subject *s* in the end of the verb *make*. In the second, the student added the same marker to the verb *pass*. These make the *to infinitive phrases* ill-formed. Here the students were aware of the rule of having singular subjects but not with the exception for *to infinitives*.

Student's sentence	Correct Sentence
He didn't wanted <u>to makes</u> his students get good score.	He didn't want <u>to make</u> his students get good scores.
One of the tests that sometimes difficult <u>to passes</u> is grammar test.	One of the tests that is sometimes difficult <u>to pass</u> is grammar test.

Another mistake here interesting to discuss is the presence of past *-ed* in the end of the verb *want* in the first datum. This might seem structurally acceptable but as the sentence is talking about a past event and that the past tense has been shown by the auxiliary *did*, none should be needed for the verb.

#### 4.3.2.2 Using Nouns

The last part of addition found by the writers is the adding of *-ion*. This is one of suffixes used to derive nouns from verbs. In this case, students need to understand that a *to infinitive* must be followed a verb. So, the verb should not be changed into noun.

Student's sentence	Correct Sentence
Smart phone now are not used only <u>to communication</u> but also to do other activity.	Smart phone now are used not only <u>to communicate</u> but also to do other activities.
People need to know <u>to operation</u> certain gadget or computer.	People need to know how <u>to operate</u> certain gadgets or computers.

As seen above, the two examples contain nouns as if the phrases were to infinitives. In the revised versions of the sentences, those nouns were changed into verbs, making the phrases *to communicate* and *to operate* grammatically well-formed. In addition to this issue, the students also mistyped communication by omitting one *m* and misplaced the adverb *not* before the verb in the first example. In the second, the words *gadget* and *computer* lose their plural marker *s*.

#### 4.3.3 Gerund Form (Addition of *-ing*)

To infinitive must be followed by verb one or verb in the simple form. However, the data the researchers analyze, to infinitives are followed by present participle which is not grammatically acceptable. Here are the examples:

Student's sentence	Correct Sentence
People have <u>to understanding</u> many things about this life.	People have <u>to understand</u> many things about this life.
Woman is also deserve <u>to struggling</u> their rights in order to get betterment in their life and also respect.	Women also deserve <u>to struggle</u> for their rights in order to get respect and betterment in their life.

Those examples above employ present participles *understanding* and *struggling* as if they were acceptable grammatically after the word *to*. In order for the sentences to be correct, to infinitive phrases like *to understand* and *to struggle* should be employed. Seen from the second example, the writer also made mistake in the form of *woman* which should be plural and the presence of *is* side by side with the verb *deserve* in simple form.

#### 4.4 Misordering

Misordering refers to misplacement of a word in a sentence. In the data collected by the researchers, students often misplaced words especially in the construction of *to infinitive*.

Student's sentence	Correct Sentence
He said that there is movement that <u>must we to accept</u> that the first mover which is God.	He said that there is movement that we <u>must accept</u> (understand) and that the first mover is God.

In the sample above, there is misordering between *must* and *we*. The subject should be written in the beginning, before *to be* or an auxiliary, except for interrogative sentences. In addition to this, the word *to* must be omitted as it is not grammatical to use it in this type of sentence or phrase. So, instead of having *must we to accept*, the phrase *we must accept* should be employed.

### Conclusion

To conclude, the students producing sentences in the papers analyzed by the researchers have difficulties in using gerunds or gerund phrases and to infinitives or to infinitive phrases. The level of understanding varies from



one student to another. Above all, this linguistic findings should be able to be contributive and used by teachers or lecturers in order to improve students' understanding or abilities in using gerunds and to infinitives. As implied in the discussion, students' linguistic backgrounds might play a very important role for this. So, is expected that this will also contribute to the teaching of English as a foreign language.

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## **Animus Personality in Martin's *A Song of Ice and Fire: A Game of Thrones***

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### **Abstract**

*This research discusses animus personality within some female major characters of Martin's A Song of Ice and Fire: A Game of Thrones novel. It aims to describe the implication of psychological study towards the field of literature. Those female major characters chosen are Arya Stark and Sansa Stark.. The theory applied by the writers in this research is the animus theory developed by Carl Jung. The writers use Carl Jung's animus stage of development which consists of four stages of development that are The Man of Power, The Man of Action, The Man of Word and The Man of Meaning. The findings of the analysis show that as what Carl Jung believes that animus imprint exists in women's characters. The difference is only about how far the animus dominated the women itself.*

**Key Words:** *animus, Game of Thrones, psychological study*

### **Introduction**

Human tends to assume that female and male are different. The differences are indeed because of the opposite sexes biologically. The differences between male and female lead human to put certain standard for certain gender. People see someone's sex as an important predictor of their abilities, characters, appearances, and interests. Those standards are also known as gender stereotypes. According to Plotnik et al in Wibawa (2009; 18) gender stereotypes are traditional or stereotypic behaviors, attitudes, values, and personality traits that society believes. It means that gender stereotypes dictating what types of behaviors and acts that are generally acceptable and appropriate for male and female based on their actual sex. This definition explains that gender stereotypes are the expectation of society toward how males and females gender roles in social life.

The gender differences raise the issues of male and female; masculine and feminine, male associated with masculinity and female with femininity. With each construction, the biological differences between men and women get translated into social terms and descriptions. People tend to call female's roles as feminine and male's roles as masculine. Gender roles are divided through behavioral norms. Certain types of behaviors are categorized as masculine or feminine (Scantlebury, 2009), masculine and feminine traits are deeply rooted in society and in literature. Masculine and feminine traits are in direct opposition to each other which means masculine is commonly exist in male's characteristic and so does the feminine.

This phenomenon developed by Carl Gustav Jung in his psychological theory. In his theory, the femininity of male characteristic is called the anima, while the masculinity of female character is called the animus. Jung believes that an individual is inherently bisexual, therefore there always the opposite sex characterization in every individual. From the explanation above the writers decided to analyze the animus personality of the women major character in a novel by George R.R Martin entitled *A Song of Ice and fire: A Game of Thrones*. The writers were interested to analyze how the animus side of women's psychology described inside the story that has the spirit of feminism. In accordance, the writers formulated the problem into one problem formulation which is: How is the Animus personality of women major characters described in the novel *A Song of Ice and Fire: A Game of Thrones*? while the objective of the research is to reveal Animus personality of those women major characters.

Accordingly, psychological theory is often used in analyzing literary work. As Siswantoro stated that:

"Psychology of literature is a study of certain psychological phenomenon experienced by the main character in literature when responding or reacting to themselves and their surroundings, thus psychiatric symptoms can be revealed through the behavior of a character in a literary work" (2004:32).

Based on that, the writers concluded that in analyzing literary work people can use psychological theory and approach as a framework to analyze the literary work. In this research the writers decided to use Carl Jung Archetypes theory as the main references of this research.

Jung's psychological theory is also known as archetypal theory. Daniels (2011:5) explains that in terms of Jung, archetype is intended to mean the original, main idea, and certain pattern in determining human

development. Daniels states that the concept of archetypes is universal because it deals with the nature, myth, and any other universal theme. Daniels in his work "The analytical Psychology of Carl Gustav Jung" explains that Jung proposes some kinds of archetype such as *the self*, *the persona*, *the anima*, *the animus* and *the shadow*. Here, the writers focus on *the animus* theory as the basic theory of this research.

Jung in his archetypes theory provides a theory about anima and animus. The anima and animus are described by Jung as elements of his collective unconscious theory, a domain of the unconscious that transcends the personal psyche. As Herring (2007; 1) stated that Jung believes that the anima is the male's image of an ideal woman; the animus, the female's image of an ideal man. An individual's anima or animus is a function of archetypal or collective ideas combined with a personal aspect. It can be concluded that in general the Anima and Animus could be described as the opposite sex personality of human. Jung's animus theory was developed by her wife, Emma Jung. Emma provides an essay entitled "On the Nature of the Animus" which was publishes on 1957 (MacFedyen: 2013: 10). Emma Jung provides a theory which is stated that the animus have four phases that follow the psychological development of this archetype. The four stages of animus development are *The Man of Power*, *The Man of Action*, *The Man of Word*, and *The Man of Meaning*. Hence, the writers decided to use the four stages of animus theory in analyzing the animus personality of women major characters in Martin's *A Game of Thrones*.

## Method

To analyze the problem, a concept of research method is needed to support finding process during the analysis. The purpose of methodology is to provide an explanation of the research method and design that forms the practical side of this research. In this research, the writers used descriptive-qualitative method and library research. Descriptive qualitative method is certain tradition in the study of humanities which is fundamentally depended on the observation of human being. The descriptive qualitative method is more emphasizing the writers to collect the data and do the analysis based on library research. Library research is the way to collect the information from the books, articles, journals, and web sources. Therefore the writers employed descriptive qualitative research and library research to find the data and data source in analyzing the novel *A Song of Ice and Fire: A Game of Thrones*.

### 2.2 Data Collecting Technique

Data collecting technique is the technique used by the writers to collect the data. In collecting data, the writers used some steps for this analysis, they are:

1. Selecting the dialogues that exist in *A Song of Ice and Fire: A Game of Thrones* novel as the data.
2. Identifying the data to be analyzed by underlining, marking and taking notes from the dialogues on the script.
3. Connecting and categorizing the data to be main issue of the discussion.
4. Arranging the data which contain or have correlation with Animus psychological concept based on Carl Gustav Jung theory.
5. Collecting other relevant theories related to psychoanalytic and animus theory which will effectively support the research and strengthen the analysis.

### 2.3 Data Analyzing Technique

In conducting the research, these will help in accomplishing research analysis, as follows:

1. The Classifying Step.  
The first step of analysis in this research after collecting the data is classifying the data based on the topic of the research.
2. The Interpreting Step.  
Here, the writers attempt to understand the data referred to the objective of the research question of this analysis. In this step, the writers interpret the data by reading the novel repeatedly; underlining the paragraph, taking notes for the quotation from dialogue and narration and using the dictionary to find the meaning of the dialogues and narrations selected.

3. The Analysis Step.  
In this step, the writers analyze the data that have been interpreted based on psychoanalysis theory specifically the animus personality theory from Carl Gustav Jung.
4. The Evaluating Step.  
The writers evaluate all steps in order to make sure all supported data and the problem discussed has been organized properly after all steps are accomplished. The writers also evaluate thoroughly all step in order to ensure that every step have been done correctly. All data should be correlated to formulation of the problem and objective of the research.

## Findings and Discussion

In this part, the writers discuss in detail the analysis of animus personality of women major characters in *A Game of Thrones*. This analysis will give the answer of the issues in the research question. Here, the writers focus on two women major characters which are Arya Stark and Sansa Stark who are considered dominant in the story.

### 3.1 Arya Stark's Animus Personality

Arya Stark is one of women major character in *A Song of Ice and Fire: A Game of Thrones* novel. Arya is a spirited girl interested in fighting and exploration. Arya wants to learn how to fight with a sword and ride in tourneys, and has no interest to enjoy traditional pursuits of noblewoman. Arya rejects the notion that she must become a lady and marry for influence and power. She believes she can forge her own destiny which is to be a warrior instead. Arya's appearance is more like her father than her mother, with a long face, grey eyes, and brown hair. She is skinny and athletic.

#### 3.1.1 The Man of Power

Jung believes that the animus, first appears as a personification of mere physical power, for instance as an athletic champion or muscle man, hero, etc. In this stage, in this first stage the animus appears in dreams or fantasies. The writers conclude that in this first stage the animus of women could be seen by their interest about the power of a man. Arya Stark often shows her interest to the power of a man. It could be seen by the way Arya adores the story of man and their story. The stories are related to war, swords, knights, warrior, and etc. This can be seen in the quotation below:

"At Winterfell he always had an extra seat at his own table, and everyday a different man would be asked to join him. One night it would be Vayon Poole, and the talk would be coppers and bread stores and servants. The next time it would be Mikken, and her father would listen to him go on about armour and swords and how hot a forge should be and the best way to temper steel. Another day it might be Hullen with his endless horse talk, or Septon Chayle from the library, or Jory, or Ser Rodrik, or even Old Nan with her story. **Arya had loved nothing better than to sit at her father's table and listen to them talk. She had loved listening to the men on the benches too; to freeriders tough as leather, courtly knights and bold young squires, grizzled old men-at-arms.**" (Martin: 1996:217)

The writers conclude that from the quotation, Arya shows her curiosity toward man power's story. Arya's curiosity toward man physical power is shows that Arya has special interest toward man and it is power. Arya's interest toward man power is not only seen by the way she adores the story of man physical power but also can be seen by the way Arya feels more interested to follow masculine activities than women's activity. It can be seen from the quotation bellow:

Jon gave her a curious look. "Shouldn't you be working on your stitches, little sister?" Arya made a face at him. "I wanted to see them fight." He smiled. "Come here, then." Arya climbed up on the window and sat beside him, to a chorus of thuds and grunts from the yard bellow. "A shade more exhausting than needlework," Jon observed. "A shade **more fun than needlework**," Arya gave back at him. (Martin: 1996:72)

In this part Arya refuses the sewing practice because she thinks that she is not good at it. Arya prefers to see the boy's activities than joining the girl's activities. This shows that Arya has less interest toward feminine activity in compare with the masculine activity. Arya even states that this fighting practice is more fun than the needlework. It shows that Arya feels more excited to the man activity rather than the women activity. The writers conclude that in this first stage the animus of Arya Stark appears in the way she shows her curious feeling toward man physical power. Arya's interest toward man and its power can also be seen when she feels happy because her half brother, Jon Snow gives her a sword.

"It's just as well. I have something for you to take with you, and it has to be packed very carefully." Her face lit up. "A present?," "You could call it that. Close the door." Wary but excited, Arya checked the hall. "Nymeria, here, Guard". She left the wolf out there to warn of intruders and closed the door. By then Jon had pulled off the rags he'd wrapped it in. he held it out to her. **Arya's eyes went wide.** Dark eyes, like his. **"A sword," she said in small, hushed breath.** (Martin: 1996:97)

The quotation above describes the situation when Jon gives sword to Arya as present. Jon knows that Arya is always interested to swordplay, and he is the only person who is happy to see Arya playing with the sword. He often sees Arya's excited face when Jon and his brothers do sword practice. He decides to give a sword to Arya as a present. Arya is interested when she knows that the present from Jon is a sword. Sword usually deals with man and fighting. Sword becomes the symbol of man's power. In *A Game of Thrones* novel everyman especially a noble man should be able to play some practices such as sword, arrow, knife and another fighting skill. This part of story supports the analysis that Arya has interest toward everything about man and its power. This shows that the animus begins to influence Arya in choosing the things that she is interested with. It shows that Arya unconsciously has an animus within herself.

### 3.1.2 The Man of Action

The second stage of the animus is about The Man of Action. In this stage, the animus part of women leads her to have certain action continuing her feeling. If in the first stage Arya only has certain feelings toward man's physical power, in this stage it will go further in which the animus exhibited the action. Jung believes that the women in this stage of animus will start to act and use their power in reaching their goal. From what has been explained before, Arya has more interest toward man's physical activities. In this stage, Arya starts to exhibit her interest of actions.

Arya's interest toward man physical power leads Arya to do some action exhibited by those feeling. Despites following sewing practice and be a proper lady, Arya prefers to do sword practice and riding horse. It can be seen by the quotation bellow:

"There's going to be lemon cakes and tea," Sansa went on, all adult and reasonable. "Why would you want to ride a smelly old horse and get all sore and sweaty when you could recline on feather pillows and eat cakes with the queen?" Arya heard and whirled around glaring. **"I don't care what you say, I'm going out riding"** Sansa kept hoping her Father would tell Arya to behave herself and act like the highborn lady she was supposed to be. (Martin: 1996:142)

It tells the situation when Arya refuses to follow her sister, Sansa, to have a tea time with the queen. Arya prefers to go riding and sword practice. Sansa tells her that a Lady supposes to not reject the tea time invitation, especially an invitation from the queen, but Arya refuses it anyway because she does not like tea time and feels more interested to go riding horse. From this part, the animus feeling of Arya in the second stage leads her to do this kind of action.

### 3.1.3 The Man of Word

Jung explains that the third stage of animus symbolized by the Man of the Word assumes a greater mental power and can now be understood as being a spiritual guide and as representation of the intellectual gifts of the woman. The writers assume that in the animus of women, their intellectual skill can appear. Arya has intellectual skills such as mathematic and *valyrian* language but it is not described in the first book. Jung believes that in this stage of animus, the animus becomes the "word". The women start to think and speak her word or opinion about femininity. It can be in a form of arguing, giving opinion or refusing the idea of femininity. The animus in this

stage takes a part on influencing the women to speak and have a word about her femininity. Arya is known as stubborn lady, she often argues anything with other people. Arya begins to argue about her femininity as it is described in the quotation below:

“How is you come to own a sword, Arya? Where did you get this?” Arya chewed her lip and said nothing. After a while, Father said “I do not suppose it matters, truly. **This is no toy for children, least for all of girl.** What would Septa Mordane say if she knew you were playing with swords?” “I wasn’t *playing*,” Arya insisted. “I hate Septa Mordane.” Her father’s voice was curt and hard “The Septa is doing no more than is her duty, though gods know you have made it a struggle for the poor woman. Your mother and I have to charge her with the impossible task of making you a lady.” “**I do not want to be a lady!**” Arya flared. Her father sighed. “Ah Arya. You have wildness in you, child. The wolf blood” (Martin. 1996:221)

The word “**I hate Septa Mordane**” shows that Arya does not like Septa including the things that Septa demand them to do, be a lady. This part shows that Arya tries to speak out her feeling of discomfort to be a *lady*. This is the part when Arya tells her father that she does not want to be a *lady*. It is explained previously that Arya feels less interest toward women’s feminine activity.

### 3.1.4 The Man of Meaning

Jung in Sarah (2013:22) stated that a woman possessed by the animus is always in danger of losing her femininity. After analyze the data in *A Game of Thrones* novel, the writers cannot find any actions done by Arya Stark which shows that she has lost her femininity and valued herself as a man. Arya is still in the level of just prefer to feels and acts masculine than feminine.

### 3.2 Sansa Stark’s Animus Personality

Sansa Stark is a major character in *A Game of Thrones* novel. Sansa was raised as a lady, and possesses the traditional feminine graces of her milieu, with a keen interest in music, poetry, singing, dancing, embroidery and other traditional feminine activities. Like many girls in her age, Sansa is enthralled by songs and stories of romance and adventure, particularly those depicting handsome princes, honorable knights and chivalry. When she was young she dreamed of being a Queen. She is often seen in contrast with her sister, Arya Stark. Sansa is described as feminine, in contrast with Arya Stark. Jung in his theory believes that even woman who is outwardly very feminine the animus bean equally hard, inexorable power.

#### 3.2.1 The Man of Power

Jung explains that a woman’s projected animus elicits the response of women in choosing the man that they are interested with. Just as a man is likely to marry a woman who reminds him of his mother or to marry his mother’s polar opposite, so too a woman’s choice of mate will tend to be psychologically like her father, the types of man that she used to know in her life. The woman’s choice of the man that they are interested to is influenced by the figures of man in their surroundings such as the father, brothers and etc. Sansa has interest toward a man namely Joffrey Baratheon. Sansa’s dream of Joffrey to be her future husband as it is seen in the quotation below:

“It was a great honor to ride with the queen, and besides, Prince Joffrey might be there. **Sansa did not know Joffrey yet, but she was already in love with him.** He was tall and handsome and strong, with hair like gold. She treasured every chance to spend time with him, few as they were” (Martin: 1996:140)

The quotation mainly explains that Sansa is excited to go to ride with the queen. She is excited because Joffrey will be there and Sansa is in love with him. It can be seen that Sansa is interested to the man who is tall, handsome, strong and a prince. The reason why Sansa likes types of man like that is because she is accustomed with the type of man like that. Sansa lives as the daughter of noble family. Her father is a Lord of the House Stark and her mother is a Lady from House Tully, Catelyn Stark. Sansa is used to lives as a princess and be accustomed with the story that a highborn lady should be a lady and marry the highborn man. Sansa is interested to the types of man whom she usually knows from the situation in her childhood life, psychologically. There is no clear description on how Sansa’s father characteristic influence her decision in choosing the man that she is interested with. However, her father status influences her to have a dream to be a lady.

Sansa might not get the figure of man's power from her father but from the stories that she heard. "Father, I only just now remember, I can't go away, I'm to marry Prince Joffrey." She tried to smile bravely for him. "I love him, Father, I truly do, **I love him as much as Queen Naerys loved Prince Aemon the Dragonknight. As much as Jonquil loves Ser Florian. I want to be his queen and have his babies.**" (Martin: 1996:178)

Sansa loves to hear the stories from Septa Mordane. The love story is kind of story that she likes. The quotation above mainly describes that Sansa has a dream to marry a prince and become the queen. Queen Naerys and Jonquil are the highborn ladies who were married the Prince and become the queen. Sansa dreams to be like them. It is seen that the types of man that Sansa is interested with influenced by the description of the man that she often hear. Although she does not have interest to have the man's power, but Sansa adores the power of man. It can be seen by the quotation below.

"Sansa rode to the Hand's tourney with Septa Mordane and Jeyne Poole. Beyond the city walls, a hundred pavilions had been raised beside the river, and the common folk came out in the thousands to watch the games. The splendor of it all took Sansa's breath away; the shining armor, the great charges caparisoned in silver and gold, the shouts of the crowd, the banners snapping in the wind.. and the knights themselves, the knights most of all. **"It's better than the songs," she whispered herself.**" (Martin: 1996:293)

Hand's tourney is the tournament of knight fighting which is conducted by the King. Even if Sansa is feminine but she loves to watch the games. In difference with Arya, Sansa only admires the power of man but have no interest to learn, or act like man. Sansa is a lady and she manages to prove it. The masculine criteria that Sansa believes does not influence her feminine personality. It can be seen by the conversation between Arya and Sansa in this quotation: **"If you came with us sometimes, you'd see" Arya said stubbornly. "I hate riding," Sansa said fervently. "All it does is get you soiled and dusty and sore."** (Martin: 1996:141). This conversation happens between Arya and Sansa. Sansa tries to speak to Arya about their next visit to the queen wheelhouse. She talks to her sister about the queen's invitation and asks Arya to come, but Arya refuses the invitation and prefers to go riding and sword practicing with a boy that she claimed as her new friend. Sansa tries to convince her sister that visiting wheelhouse is much more interesting than riding.

The writers conclude that Sansa's animus is not dominated her psychology because she is still aware to be a feminine women. Therefore the animus does not influence the acts and the words of Sansa Stark. Sansa also values herself as highborn women who supposed to act and behave like a lady. Therefore the writers assume that the animus of Sansa Stark only appears in the first stage which is The Man of Power.

## Conclusion

After accomplishing the research, finally the writers conclude that, *A Game of Thrones* novel presents the animus psychology that appears in the women major characters of the novel. This is seen from the narration and dialogues of the characters in the novel. There are four stages of animus from Carl Gustav Jung Animus's theory that the writers use to analyze the women major characters, Arya and Sansa Stark. Those four stages are the man of power, the man of action, the man of word and the man of meaning. Based on the analysis, both of the character has the masculine imprint or animus inside their characteristic. Each of them possesses different stage of animus. Arya Stark's animus personality appears in the first until third stages of the animus stages. In the first stage, the man of power, Arya's animus begins to influence her interest toward some activity. Her animus appears as her interest toward man and its power. The narration and dialogues proves that Arya's animus influences her interest toward man's activities such as swordplay, knight, warrior, fighting, and etc. Sansa's animus appears within her perspective toward an ideal man. Sansa only possesses one stage of the animus which is the man of power. Although the animus influences Sansa's perspective but it does not influence her femininity.

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## An Analysis of Culture Shock from West to East as Seen in Reilly's *The Tournament*

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### Abstract

*This article will explore about west and east cultures in the sixteenth century and some issues which occurred when both cultures encounters. The issue that appears when both cultures encounter is that of culture shock. The purpose of this research is to disclose how culture shock happens when both culture, west and east meet. In this research, the writers use concept of culture as the foundation of the research. Further, the analysis is done by implementing Oberg's culture shock theory. To arrange this research, the writers apply library study and descriptive-qualitative method. The data that collected by the writers are in the form of narration and quotation. The source of the data coming from a novel entitled *The Tournament* by Mathew Reilly. The result of the analysis shows that there are two types of culture that are found inside the novel, visible and invisible cultures. Visible culture consists of cultural artifacts that can be noticed easily. Meanwhile the invisible part of culture is a culture that cannot be noticed easily but it does exist and holds important role in human life. Further, the phenomenon of culture shock proven by the character of Elizabeth who experience all stages of culture shock which are Honeymoon stage (Excitement), Crisis stage (Depression), Development stage (Learning process) and Adjustment stage (Accepting).*

**Key Words:** culture, culture shock, West and East

### Introduction

*The Tournament* is a thriller novel written by remarkable Australian author, Mather Reilly. Even though the story has thriller genre, but the cultural aspect that shown in this novel is really strong. In the novel *The Tournament*, the author heads back to the sixteenth century. The setting is set in continental Europe and the city of Istanbul in the year of 1546. The book has multitude of famous characters that most of them are real characters from the history. The protagonist character for this remarkable story is none other than Queen Elizabeth I (Bess) the daughter of King Henry VIII and Anne Boleyn, however she was just a teenager and was guided by her remarkable teacher Roger Ascham. The story begins when the Sultan of the Ottoman Empire, Suleiman the Magnificent, Sultan Lord and Ruler of All That He Surveys to every king in Europe to send their finest chess player to Constantinople to compete in a chess tournament "to determine the champion of the known world".

To answer the invitation from king Suleiman, King Henry VIII sends Gilbert Giles as the delegation of England to compete in this chess tournament. Giles is accompanied by five other people including young Elizabeth and her remarkable teacher Roger Ascham. While entering the city of Istanbul, young Elizabeth who raised in western culture has difficulties to accept new culture which is eastern culture that influence by Islamic power at that time. This powerful Islamic empire has strong culture that later influence queen Elizabeth point of view. The binary opposition cultures between western and eastern culture causes some interactions that shows queen Elizabeth experience culture shock.

Adler (1981) defined Culture shock as primarily a set of emotional reactions to the loss of perceptual reinforcements from one's own culture, to new cultural stimuli which have little or no meaning, and to the misunderstanding of new and diverse experiences (p. 13). People who do not have enough information about the host country that they are going to visit tend to have a big possibility to experience culture shock. Oberg (1986) gives some examples of culture shock such as a concern over the food of the host country, contact with members of the host country, a feeling of helplessness and the need to depend on people from one's own country, a feeling of not wanting to learn language from the host country, the feeling of need to be back to one's own country and so forth.

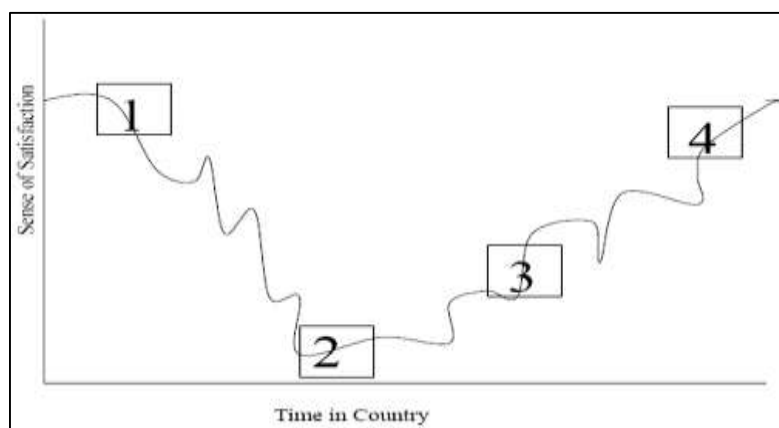
The issue of culture shock is an important point to be discussed because this issue reaches all the way from the activities of everyday life to the broader arenas of ideology and societal institutions. Culture shock is an important issue when individuals are far away from their familiar environment and get in touch with an unfamiliar one. Individuals have to confront a new culture and start to accommodate their way of life to it. Culture shock is

something that people must be willing to go through in order to fully understand and appreciate other countries and other cultures in depth. Considering about the aspects above, the writers are interested to analyze cultural elements inside of the novel and the issue of culture shock that experienced by westerner who come to unfamiliar land. This analysis will give further answer correlated to culture shock issue by applying Oberg's culture shock theory.

### Method

In this research, descriptive qualitative method is applied. This analysis uses concept of culture as the foundation of the theory. Noticeable Anthropologists such as Edward T Hall (1976) use the iceberg model to explain culture. Hall's iceberg model indicates cultural elements which are visible and invisible. In this model, the upper portion of the iceberg is the visible part of culture which the elements are easier to be noticed. The visible part of the culture can be sense through human senses. Elements of culture which are easily to notice such as language, cuisine, music, scents, dress, arts, gesture, rituals and so forth. The hidden elements of culture are partly hidden and not something, that easily can be observed. The bottom part of the iceberg which consist of value, attitude beliefs and so forth are the most influential part of human life. Further, deeper analysis is done by implementing Oberg's culture shock theory.

Oberg (1960) first introduced the term 'culture shock' to describe the experience of migration from one culture to another. Oberg defines culture shock as the precipitated anxiety that results from losing all our familiar signs and symbols of social intercourse (Oberg, 1954). Culture shock happen through a process or stages. Oberg mentions four stages in culture shock that can be seen in this following diagram:



First stage of culture shock called as *honeymoon stage*, this stage also called as the stage of excitement. This first stage, according to Oberg is usually characterized by fascination of and excitement about the novelty of and the pleasantness of the experience. The newcomers usually enjoy a very good time and feel little fear from the host culture (Oberg, 1960). The second stage is called as *crisis stage*. Oberg (1960) describes people in this stage as revealing a hostile and aggressive attitude towards the host country and developing stereotypes. In this stage of confusion and disorientation one experiences sense of failure and self-blame for imagined or real inadequacies. On the emotional level it reflects emotions such as loss, apathy, confusion, disorientation, isolation, sense of inadequacy, loneliness. A crisis may occur, which could be the result of increasing problems and negative experiences. The newcomers to a new culture may develop feelings of helplessness and confusion to go along with the lack of control and the wish to go home. After having a bad time in host country, the visitor will through a learning process which called as *adaptation stage*. At this stage people have usually been abroad for some time and have realized that as a kind of survival mode they have to accept differences and deal with them with humor. After the visitors pass a learning process, the visitors will be able to accept a new culture. It is the time when the visitors experience the last stage which is *adjustment stage*. During this stage the newcomer generally becomes accepting of the new culture as another way of living. They start understanding and accepting the host culture in its context and realize that they live in a new environment that is not going to change and that they have to adjust to the new situation.

## Discussion

### 1. Culture in Sixteenth Century

In *The tournament*, the elements of culture that is found inside the novel is west and east culture in the sixteenth century. The result of this research shows the culture from west and east both in the form of visible and invisible culture as explain bellow:

#### a. Architecture

Architecture shows cultural development and heritage that consequently display continuity of culture. Architecture provides the identity of certain members of the society. The buildings that have been built by people show the development of the community. The architecture as one of cultural artifacts can be found in novel *The Tournament*. The architecture of Turks is illustrated in this following quotation:

*“Known to the Turks as the Ayasofya, in Latin as the Sancta Sophia, and to Europeans as the Hagia Sophia, it was Isidore of Miletus’s masterpiece (Reilly, 2013, p75)”*

Quotation above shows that the luxury building of Hagia Sophia that was designed by Isidore of Miletus and was constructed by the East Roman Empire is a masterpiece architecture. Originally built as a church, Hagia Sophia turned into Mosque after Moslem take over Constantinople and converted the land into Moslem capital. Hagia Sophia was renovated into a Moslem worship place and slender tower is built around it. The transformation of Christian church to Moslem mosque proves that architecture shows the development of a group of people.

#### b. Clothing

The most basic function of clothing is to provide the wearer with warmth and protection. In addition, however, clothing fulfils many other cultural, social, and symbolic purposes as well as performing a crucial economic role in society. In particular, as the most visible form of consumption, clothing performs a vital role in the ‘social construction of identity’. Clothing reflected both personal tastes and cultural values in these societies.

*Men and women from various nationalities, all wearing outfits peculiar to their regions: Italians with their ruffled cuffs, Castilians in their stiff-collared Spanish outer jackets, Austrians in their broad-shouldered ermine coats and, of course, churchmen from Rome in their Flowing robes (Reilly, 2013, p: 87).*

Quotation above shows that clothing decision can differentiate one group of society with others. Clothing is an indication of how people in different areas have perceived their positions in social structures and negotiated status boundaries. People can easily recognize the culture by seeing the outfits that people wear because clothing shows the identity of the wearer. From this quotation, young Elizabeth who is attending chess tournament easily recognize people’s regions by seeing the outfit that they wear. The one who wear ruffled cuffs is coming from Italia, the one who wear Stiff-collared Spanish jacket is Castilians, the one with broad-shoulder ermine coats is Austrian and the one with flowing robes is none other than churchmen from Rome. Every churchman must dress in a way that can distinguish them from the laity.

#### c. Cuisine

Cuisine is one of important culture in the society. Food allows people to experience certain culture through sensory part. Food and drink that people consume in their everyday life show the identity of people in a society. The food from eastern area is identified with the combination of various spices.

*The aromas of the spices almost coloured the air—cinnamon, cassia, saffron, turmeric (which we call ‘Indian saffron’)—and everywhere I saw the notoriously potent yellow-and-orange Persian spice mixture known as adwiya (Reilly, 2013, p83)*

The quotation above shows that the cuisine from eastern world especially the city of Istanbul contains more beverages compared to the western world. Turkish cuisine has various rich tastes by means of interaction with other societies. After the civilizations from Hittite to Persian, from Romans and Byzantine to Seljuk and Ottoman cultures has developed a unique and significant Turkish cuisine. A various spices from another region such as cinnamon, cassia, saffron, turmeric, and adwiya brought to the Ottoman and people use it as daily ingredients for Ottoman cuisine. The use of various spices in Ottoman cuisine makes Ottoman food has its own unique taste. This unique taste distinguished Ottoman cuisine with other cuisine. This unique taste makes people recognize Ottoman food easily.

#### **d. Values**

Values define what is right or wrong for an individual or a group in a given cultural context. Values can influence modes, means or end of actions. Nevertheless, the people who are part of the same culture they will share the same values and assumptions and hence interpret it in a common way. Value is the paradigm of people about something good or bad, right or wrong. As seen in this quotation bellow, the cultural value of Christians can be pictured as:

*The Church does many noble deeds and it has produced many genuinely great individuals (Reilly, 2013, p224)*

The quotation above shows that Christians value their church. Church is a worshiping place for Christians and as the place where the doctrine of Christianity is shared. Christians believe that church bring good impacts to human life. Christians believe that church has an important role in shaving human personality. Church has produced many great individuals in Christian society and they value it.

#### **e. Law**

In the sixteenth century, religion becomes the core of human life. The power of religion influences mostly all aspect of human life, including the law. In the sixteenth century, every crime that people do will have punishment. The ruler of the land will let the people see the punishment process so that people understand that being a criminal is never be a good idea.

*'That tower is the Adalet Kulesi, the tower of justice,' Mr Ascham said. 'The moeslem pride themselves on being a just and fair people.' 'Are they?' Mr Ascham chocked his head. "Some say they overly zealous in the persuit of justice. Thieves have their hands cut off. Adulterers are stoned. (Reilly, 2013, p77)*

From the quotation above, it shows that Moslems are overly zealous toward the justice. Every bad things that people do, there will be punishment for it. In Ottoman empire, every crime will be punished based on whatever they do. Thieves will have their hands cut off so that they cannot steal anything anymore. This also happened to the adulterers, the adulterers are stoned because of the crime that they do. Islam not allowed men and women to have physical contact when people are not married. Stoned is done because adultery considered as a great sins that islamic law combats firmly.

## **2. Culture Shock**

### **a. Honeymoon Stage**

In honeymoon stage, as mention by Oberg, the visitors feel the excitement about the host country that they visit. Everything that happened in host country seems to be exciting and fine. In this stage, the visitors will show their positive attitude toward new culture that they face. In the case of young Elizabeth and friends from England, the honeymoon stage shown in this following quotation:

*I imagine that I travelled with a permanent expression of wonder on my face—everyday of our journey brought new sights, new peoples, new cultures (Reilly, 2013, p38)*

From the quotation above, young Elizabeth shows her excitement about traveling to new country. She thinking if she can travel permanently to new country it will make her wonder about the world. She imagine that every journey that she had will brought a new sight to her life, she will be able to learn a new culture from different country and meet new people from different country. The quotation above shows positive attitude of young Elizabeth about traveling to a new place. Another interaction that shows young Elizabeth experience honeymoon stage can be seen from this following quotation:

*I felt like I was walking into a fabulous and exotic world. England, with its grey skies, muddy streets, feuding dukes and disputed successions, seemed completely and wholly backward compared to this (Reilly, 2013, p76)*

Soon after arriving to the Turks land Elizabeth's attitude still remain the same. Her attitude stays positive and excited about the land. Without waiting for long, young Elizabeth take a walk to see the condition of the host country. In her wander, she feels amaze about the journey that she had. She wonders that the city of Istanbul is very exotic and fabulous. She never expect that the city of Istanbul from the eastern world will be completely forward compared to western world especially her land, England. In England, home for young Elizabeth, where the streets are muddy, where the dukes are feuding are completely backward compared to the exotic and fabulous land of Istanbul city.

#### **b. Crisis Stage**

Crisis stage is the opposite of honeymoon stage. Oberg mention that in crisis stage, the visitors from different country will start to feel strange to live in the host country. The difficulties to live in different country make the visitors show their negative attitude to the host country. In *The Tournament*, negative attitude is shown by young Elizabeth when she has difficult time to communicate with people from the host country.

*Sign in the local language were everywhere. I had always considered myself rather adept at the acquisition of foreign tongues but the language of the Turks in Constantinople baffled me. Not only was it a strange guttural form of speech but it was also written in a script that was entirely unlike the Roman script I was used to in England. Rather, it was series of curves, slashes and dots that made no apparent sense whatsoever. My teacher told me that while the script was Arabic, the language it conveyed was actually Turkish, confusing me even further (Reilly, 2013, p84)*

From the quotation above, it shows that young Elizabeth experience the crisis stage where she cannot understand the language of host country. She never had problem with foreign language in her life time. Her education in Herdfortshire makes her able to speak in various languages and understanding foreign script. But when she look at Arabic script, she cannot understand what it says. The sign that she find in the city of Istanbul is not familiar for her. The sign that she finds in the city of Istanbul consist of series of curves, slashes and dots that confuse her. Besides having to understand the Arabic alphabet or sign, young Elizabeth has to understand about Turks language cause in the Turks land, when the script is written in Arabic but the language that it conveyed is in Turkish.

#### **c. Adaptation Stage**

The stage of adaptation is a kind of survival mode of the visitors to accept the differences from one's culture. In this stage, the visitors still have difficulties to face a new culture but they do not show their negative attitudes to people, they tend to be more calm to face host culture. When they have difficulties to understand new culture, they will take the difficulties as a part of the journey and as learning process.

*The events in the slaughter room and the visit to the brothel had shaken me. I wasn't sure what to make of them. On the one hand, I most certainly didn't like to see such things. But then, on the*

*other, I didn't want to be a naive king's daughter who knew nothing in the real world. That world might be unpleasant, it might even be dangerous, but it was real, and I found myself wanting to know about it, no matter how terrible its secrets might be. (Reilly, 2013, p198-199)*

From the quotation above, it shows that young Elizabeth having a bad time when she accidentally comes to slaughter room and brothel. She did not expect that such a place like brothel is exist in Moslem world. The fact that brothel is exist in every part of the world even in the strict place like the city of Istanbul had shaken her. She did not expects that she will see the things that she should not see as a teenager. Apart from that, even if she does not like the idea of being in slaughter room and brothel and seeing awful things there but she never regret the accident that cause her to enter brothel. That accident, scare and motivate her at the same time. After knowing the place such as brothel, she has an eager and motivation to learn more about people in the host country. Her curiosity and tendency to collect interesting experiences and impressions is higher during adaptation stage.

#### **d. Adjustment Stage**

In the stage of adjustment, as mention by Oberg, the visitors will slowly accept the new culture and slowly learn about the culture of host country. The visitors start to set aside their ego and avoid all negative attitude that they show during crisis stage. In this stage, the visitors started to think that they have to deal with culture of the host country.

*Although I would never have admitted it to my teacher, I must confess that he was right: travel was the finest form of education and I was experiencing a tremendous thrill from our journey. Traveling abroad, and so very far from England had shown me how cloistered my life back home was (Reilly, 2013, p62-63).*

The experience of young Elizabeth in foreign land, encountering a new culture and new people will always be remembered by her. She agrees with her Tutor, Mr. Ascham that travel is the finest form of education. She agrees that traveling is the best action to gain knowledge. The difficulties to survive in Ottoman capital had shown her how important to appreciate and accept others culture. Her journey visiting a new place with a sophisticated culture that is so far from England makes her realize how cloistered her life is, how little her education about culture.

### **Conclusion**

In this research on culture shock from west to east as seen in Reilly's *The Tournament*, it is found that the elements of culture inside the novel is in the form of visible and invisible culture. Visible culture is a culture that can be notice easily, meanwhile the invisible culture is the opposite of visible culture. Moreover, the issue of culture shock also found inside the novel. The issue of culture shock is experienced by the character of young Elizabeth who through all stages of culture shock. That stages consist of Honeymoon stage (Excitement), Crisis stage (Depression), Development stage (Learning process) and Adjustment stage (Accepting).

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## Production of English Diphthongs: A Speech Study

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### Abstract

*In the 21<sup>st</sup> century, English is a key of all elements in education, politics, economy and international trade. English is even used in most of International events. This study aimed at analysing the official speech of Mr. Joko Widodo known as Jokowi, the seventh President of Republic of Indonesia, in APEC forum 2014 in China, focusing on the production of diphthongs. The researchers used conceptual framework of Roach that divides diphthong into two types; first, closing diphthong such as /eɪ/, /aɪ/, /ɔɪ/, /əʊ/, /aʊ/ and second, centring diphthong like /ɪə/, /eə/, /ʊə/. This study employed qualitative method while the data were collected through library research. This study found 71 data of English diphthong. Diphthong /eɪ/ was produced 21 times, diphthong /aɪ/ was used 15 times, diphthong /ɔɪ/ was mentioned once, diphthong /aʊ/ was stated 7 times, diphthong /əʊ/ was produced 16 times, diphthong /ɪə/ used 6 times, diphthong /eə/ was mentioned 3 times, and diphthong /ʊə/ was stated twice. In other words, this study showed that Mr. Jokowi could produce the diphthong sounds that matched the Oxford Advanced Learner's Dictionary. However, this study also found that he faced challenges in producing many diphthong sounds by frequently producing diphthongs sounds as pure vowels.*

**Key Words:** diphthongs, speech production.

### Introduction

Nowadays, having an ability to communicate in English is very important as English has become an international *lingua franca* and a tool for global communication (Ke, 2015). It has even further transformed into a key element in education, business, politics and international trade. Learning English is always associated with globalization where the nation needs to perform on the global stage for the sake of economy (Di Grapello, Kruse, & Tandon, 2011; Rido, 2011; Lauder, 2008). Hence, the growing importance of English in Indonesia have created new purposes and needs for learning English mainly by young Indonesians who have previously learned English as a foreign language (EFL) for communication purposes.

However, there are still growing concerns on the mastery of English among Indonesians. According to Haidara (2014), Indonesians think that English language is complicated so that they do not make much effort to learn it. In addition, Alam (2013) and Trudgil in Hakim (2012) assert Indonesians feels that their accents sound 'odd' because it is much influenced by their mother tongues. Even though Roach (1998) mentions that languages have accent and they are pronounced differently because it is influenced by the geographical places, ages, social status and educational background; however, Indonesians are still not confident using it in public.

In the Indonesian context, studies on English language production have been conducted for years. Some recent studies focus on English diphthong production by non-native speakers, error pronunciation of vowels, and consonants and pronunciation varieties (Azlina, 2016; Chandradewi, 2013; Mustikareni, 2013; Traditya, 2015). Azlina (2016) carried out 5 English speeches of Mr. Jokowi, the President of Republic of Indonesia, to identify the kinds of English pronunciation errors on consonant and vowel in his speech. He used descriptive qualitative and Cambridge dictionary as the tool of analyzing the data. The findings were 283 data consonants errors and five kinds of error as well as 114 data on vowels errors. Meanwhile, Chandradewi (2013) conducted a research on English language production by the Javanese. She found that the Javanese participants were unfamiliar with English vowels as they could not find them in Javanese language. They also faced difficulties in producing the vowels, except those who had ever learned them before. Besides, they had no information about diphthongs in Javanese pronunciation as their vocal cords could not produce that sounds. In the same vein, Mustikareni (2013) analyzed English diphthongs produced by Indonesian teenagers in English debate on in a TV station. The study showed that all English diphthongs were mispronounced by all of them. They pronounced the diphthongs as vowel such as /eɪ/ as be /e/ and there was no effort to correct their pronunciation. Another study done by Traditya (2015) also investigated the speech of Mr. Jokowi and he did a documentation analysis to get the detail information of English pronunciation of Mr. Jokowi. This study used The Oxford Advanced Learner's dictionary to compare receptive pronunciation and



General American. This study found five consonant sound deletions such as /r/, /d/ or /t/, /s/, /l/, and /n/. In addition, there were five assimilations or consonant sound change.

To this end, an *in situ* study needs to be conducted to see how English sounds are produced by Indonesians. Thus, this study aimed at investigating the official speech of Mr. Jokowi, the President of Republic of Indonesia, in APEC forum 2014 in China, focusing on the production of diphthongs. Mr. Jokowi, the president of Republic of Indonesia, delivered his first speech in English in Asia Pacific Economic Forum (APEC) forum in 2014. In that event, Mr. Jokowi presented Indonesian economy which caught the world's attention. In Indonesia, his speech was widely discussed since he spoke English with thick Javanese accent.

## Theory and Method

Roach (1998) states that diphthongs are sounds which consists of the movement or glide from one vowels to another because diphthongs are the combination of two pure vowels. Ramelan in Mustikareni (2013) mentions that diphthongs are divided into two sections: closing and centering diphthong. Closing diphthong is the diphthong sounds that the second vowel is closer than the first vowel because the movement of the tongue is carried out from the position of open vowel to the closer vowel, while centering diphthong is the second vowel that more center than the first vowels because the movement of the tongue is carried out towards the central vowel. For example, the English closing diphthongs are (/eɪ/, /aɪ/, /ɔɪ/, /aʊ/, /əʊ/) and centering diphthong are (/ɪə/, /eə/, /ʊə/) (Roach, 1998).

First, it is **Diphthong /eɪ/**. The position of the tongue is from the vowel /e/ that a front vowel which a little lower than the half close position. After that, the tongue moves to the direction of the vowel position /ɪ/. It is a little above the half close position and the lips are spread. Then, it is gradually closing such as *raid, pain, fail* and *tail* (Roach, 1998).

Second, it is **Diphthong /aɪ/**. It is a front-front closing full diphthong and it is a front vowel with a position in between /æ/ and /a:/. Then, the tongue moves to a closer position as if to produce /ɪ/ vowel sound and the lips are apart and gradually closing. For example: *mine, file, rice*, and *lime* (Roach, 1998).

Third, it is **Diphthong /ɔɪ/**. Diphthong /ɔɪ/ is a back-front closing full diphthong because the back of the tongue is raised to a point midway between /ɔ/ and /ɔ:/. After that, the front tongue is gradually raised in the direction of /ɪ/ and the lips are rounded for the first element of the diphthong such as *soil, coil, point*, and *coin* (Roach, 1998).

Fourth, it is **Diphthong /aʊ/**. It is a front-back closing full diphthong because the front part of the back of the tongue is slightly raised for the first element of the diphthong /aʊ/. Then, the tongue moves in a direction of /ʊ/ and the lips starts at the neutral position, and gradually rounded (Roach, 1998). For example *sow, found, foul* and *now*.

Fifth, it is **Diphthong /əʊ/**. This is closing half diphthong and the position of the tongue from the position of vowel /e/. After that, the tongue moves to a closer position of /ʊ/ (Roach, 1998). For example *also, go, boat* and *only*.

Sixth, it is **Diphthong /ɪə/**. It is a high-front-centering diphthong. The tongue starts from the vowel /ɪ/ and not from the closer /i/ vowel sound. Then, it glides away in the direction of the central vowel /ə/. The two lips are in neutral position (Roach, 1998). For example we can see it in *here, fear, dear* and *beard*.

Seventh, it is **Diphthong /eə/**. It is a low front-centering diphthong. The tongue starts from an open vowel position, slightly higher than the position for the English /æ/. Then, the lips spread or neutral and the lower jaw are clearly felt to be slightly moving upward (Roach, 1998). For example there are *hair, pair* and *rare*.

Eighth, it is **Diphthong /ʊə/**. Diphthong /ʊə/ is a high back centering diphthong. The tongue moves from /ʊ/ position and not from the closer /u:/ and the direction of the central vowel /ə/. The lips are rounded for the first element. After that, it was drawn back to neutral position (Roach, 1998). For example there are *sure, tour* and *pure*.

This study used qualitative method while data were collected through library research. It was done in several steps: (1) finding the speech of Mr. Jokowi (Mr. Jokowi), (2) watching and listening to the speech carefully, (3) transcribing the speech orthographically and in the form of phonetic transcription, (4) reading the phonetic transcription of the speech (5), and (6) identifying English diphthong production from the phonetic transcription. Furthermore, the data were analyzed in some steps: (1) classifying English diphthong from the speech based on Roach (1998), (2) interpreting English diphthong from the speech, and (3) presenting the findings/data in tables.

## Findings and Discussion

This study analysed the production of diphthongs in the speech of Mr. Jokowi in APEC forum 2014 in Beijing, China. Mr. Jokowi is the seventh president of Republic of Indonesia who presented the economic situation in Indonesia. Roach (1998) mentions that diphthong is a vowel with glide form and divided into two types, closing and centering diphthong. Closing diphthong consists of /eɪ/, /aɪ/, /ɔɪ/, /əʊ/, and /aʊ/ while centring diphthong comprises /ɪə/, /eə/, and /ʊə/.

After analysing the data, the findings revealed 71 data samples of English diphthongs produced by Mr. Jokowi which were classified into eight types. Diphthong /eɪ/ appeared in 21 data samples, diphthong /aɪ/ stated in 15 data samples, diphthong /ɔɪ/ mentioned only 1 data sample, diphthong /aʊ/ stated in 7 data samples, diphthong /əʊ/ appeared in 16 data samples, diphthong /ɪə/ only stated in 6 data samples, diphthong /eə/ mentioned in 3 data samples, and the last, diphthong /ʊə/, appeared in 2 data samples.

### Diphthong /eɪ/

Diphthong /eɪ/ is closer to sound /ɪ/ and it begins with sound /e/. In this study, the researchers found 21 data samples of diphthong /eɪ/ and Mr. Jokowi only produced diphthong /eɪ/ correctly in 8 words while in the rest of the words, he could not produce them based on the Oxford standard.

Data sample 1: /'leɪdɪz/

No	Word	Mr. Jokowi
I	ladies	/le'dɪs/

First, in the word *ladies*, diphthong /eɪ/ was produced. Here, Mr. Jokowi produced the diphthong sound different from the Oxford standard. The word *ladies* should be pronounced /'leɪdɪz/, but he pronounced that word as /le'dɪs/. It means that he produced diphthong /eɪ/ as pure vowel /e/.

Data sample 2: /tə'deɪ/

No	Word	Mr. Jokowi
I	today	/tʊ'deɪ/

The word *today* which contains diphthong /eɪ/ appeared once in the beginning of the speech. Mr. Jokowi could produce the diphthong sound well, but he changed a vowel sound /ə/ into /ʊ/ sound.

Data sample 3: /,prezn'teɪʃn/

No	Word	Mr. Jokowi
I	presentation	/,persn'tesn/
II	presentation	/,persn'tesn/

Mr. Jokowi also produced the word *presentation* in the beginning and at the end of the speech. *Presentation* in The Oxford should be pronounced /prezn'teɪʃn/, but he pronounced it as /,persn'tesn/ because he produced the diphthong /eɪ/ as pure vowel /e/.

Data sample 4: /,pɒpju'leɪʃn/

No	Word	Mr. Jokowi
I	population	/,pɒpju'leɪʃn/

After that, the word *population* word was used only once in the speech and it contains diphthong /eɪ/. Here, he pronounced *population* as /pɒpju'leɪʃn/. Based on The Oxford it should be pronounced /,pɒpju'leɪʃn/. This means that he produced diphthong /eɪ/ as pure vowel /e/.

Data sample 5: /,ɪrɪ'geɪʃn/

No	Word	Mr. Jokowi
I	irrigation	/,ɪrɪ'geɪsn/

Next, the word *irrigation* only appeared once and he produced the English diphthong /eɪ/ correctly.

Data sample 6: /meɪn'teɪn/

No	Word	Mr. Jokowi
I	maintain	/men'ten/

Based on the Oxford standard, the target transcription of the word **maintain** is /meɪn'teɪn/, but he pronounced that word as /men'ten/. Thus, he produced diphthong sound different from the standard of Oxford.

Data sample 7: /reɪz/

No	Word	Mr. Jokowi
I	raise	/rais/

Then, in the case of **raise** word, the target production should be /reɪz/ but he produced that word similar to that of **rice** word in English. It means he produced the sound of diphthong /eɪ/ as diphthong /aɪ/ and this influences the meaning of the word.

Data sample 8: /rɪ'frɪdʒəreɪtə(r)/

No	Word	Mr. Jokowi
I	refrigerator	/rɪ'frɪdʒəreɪtə(r)/

The word **refrigerator** appeared once in his speech and he pronounced diphthong /eɪ/ as /e/ sound.. It means he did not produce the diphthong based on the Oxford standard.

Data sample 9: /træns'pɔː'teɪʃn/

No	Word	Mr. Jokowi
I	transportation	/træns'pɔː'tesn/
II	transportation	/træns'pɔː'tesn/
III	transportation	/træns'pɔː'tesn/
IV	transportation	/træns'pɔː'tesn/
V	transportation	/træns'pɔː'tesn/
VI	transportation	/træns'pɔː'tesn/

The word **transportation** appeared six times in the speech and he consistently pronounced it as /træns'pɔː'tesn/ not /træns'pɔː'teɪʃn/. This means that he produced English diphthong /eɪ/ different from the Oxford standard.

Data sample 10: /reɪlweɪ/

No	Word	Mr. Jokowi
I	railway	/relweɪ/
II	railway	/relweɪ/

The word **railway** which contains English diphthong /eɪ/ appeared twice in his speech. Here, he only correctly produced the last diphthong sound while the first diphthong sound which should be pronounced /reɪlweɪ/ was pronounced as /relweɪ/.

Data Sample 11: /meɪk/

No	Word	Mr. Jokowi
I	make	/mek/
II	make	/mek/

The word **make** appeared twice in the middle of the speech, but Mr. Jokowi pronounced that word as /mek/.

Data sample 12: /seɪm/

No	Word	Mr. Jokowi
I	same	/sem/

Meanwhile, the word **same** was produced as /sem/ not /seɪm/. Here, he produced the diphthong /eɪ/ as pure vowel /e/ similar to that of other previous words that had already produced in his speech.

Data sample 13: /ðeɪ/

No	Word	Mr. Jokowi
I	they	/ðeɪ/
II	they	/ðeɪ/

Moreover, the word **they** appeared twice in the speech and all was produced consistently correct.

Data sample 14: /'ɔ:lweɪz/

No	Word	Mr. Jokowi
I	always	/'ɔ:lweɪz/

Then, the word **always** appeared only once and it was also produced based on the Oxford standard.

Data sample 15: /kəm'pleɪn/

No	Word	Mr. Jokowi
I	complain	/kəm'pleɪn/

Next, the word **complain** appeared only once in the speech and it was produced different from the standard of diphthong sound production. It should be pronounced /kəm'pleɪn/ not /kəm'plen/. Again, he produced diphthong /eɪ/ as pure vowel /e/.

Data sample 16: /eɪt/

No	Word	Mr. Jokowi
I	eight	/eɪt/

The word **eight** appeared once in the speech and it was produced correctly based on the Oxford standard.

Data sample 17: /kɒmpen'seɪʃn/

No	Word	Mr. Jokowi
I	compensation	/kɒppen'seɪʃn/

Similarly, the word **compensation** was produced correctly by Mr. Jokowi based on the Oxford standard.

Data sample 18: /fə'sɪlɪteɪt/

No	Word	Mr. Jokowi
I	facilitate	/fɒ'sɪlɪtet/

Furthermore, this speech only produced the word **facilitate** once but he had a problem in producing the word. He should pronounce it as /fə'sɪlɪteɪt/, not /fɒ'sɪlɪtet/.

Data sample 19: /deɪz/

No	Word	Mr. Jokowi
I	days	/deɪs/

English diphthong contained in the word **days** produced correctly based on the Oxford standard as well.

Data sample 20: /ə'geɪn/

No	Word	Mr. Jokowi
I	again	/ə'gen/

Meanwhile, the word **again** appeared once and Mr. Jokowi produced the word as /ə'gen/ not /ə'geɪn/. Here, he did not produce the diphthong sound in this word.

Data sample 21: /weɪtɪŋ/

No	Word	Mr. Jokowi
I	waiting	ŋ /weɪtɪ /
II	waiting	ɪ /weɪtɪ/

Then, the word **waiting** appeared twice in the speech but all of sounds produced different from the standard of Oxford. Here, he produced the word as /wetɪ/.

#### Diphthong /aɪ/

Diphthong /aɪ/ is produced between /æ/ and /a:/. After that, the tongue moves to a closer position to produce /ɪ/ vowel sound. Based on the findings, there were 15 data samples which contain diphthong /aɪ/.

Data sample 22: / aɪ/ & /aəm/

No	Word	Mr. Jokowi
I	I'm	/aəm/
II	I'm	/aəm/
III	I	/ aɪ/
IV	I	/ aɪ/
V	I	/ aɪ/
VI	I	/ aɪ/
VII	I	/ aɪ/
VIII	I	/ aɪ/
IX	I	/ aɪ/
X	I	/ aɪ/
XI	I	/ aɪ/

Based on the data above, the word **I** appeared nine times and **I'm** word was twice during the speech of Mr. Jokowi and he could produce the diphthong relevant to the Oxford standard.

Data sample 23: /laɪk/

No	Word	Mr. Jokowi
I	like	/laɪk/
II	like	/laɪk/
III	like	/laɪk/

Meanwhile, the word **like** was mentioned three times in the speech and all could be produced correctly based on The Oxford standard as well.

Data sample 24: /maɪ/

No	Word	Mr. Jokowi
I	my	/ maɪ/
II	my	/ maɪ/
III	my	/ maɪ/
IV	my	/ maɪ/
V	my	/ maɪ/

In the case of the word **my**, Mr. Jokowi produced it five times and he produced all of them consistent with the Oxford standard.

Data sample 25: /'aɪlənd/

No	Word	Mr. Jokowi
I	island	/'aɪlənd/
II	island	/'aɪlənd/
III	island	/'aɪlənd/
IV	island	/'aɪlənd/
V	island	/'aɪlənd/
VI	island	/'aɪlənd/
VII	island	/'aɪlənd/
VIII	island	/'aɪlənd/

IX	island	/ˈaɪlənd/
X	island	/ˈaɪlənd/
XI	island	/ˈaɪlənd/
XII	island	/ˈaɪlənd/
XIII	island	/ˈaɪlənd/
XIV	island	/ˈaɪlənd/
XV	island	/ˈaɪlənd/
XVI	island	/ˈaɪlənd/

After that, the word **island** was stated sixteen times during the speech and he produced all the diphthong /aɪ/ contained in the word consistent with the Oxford standard, too.

Data sample 26: /ˈfɜːtlaɪz(r)/

No	Word	Mr. Jokowi
I	fertilizer	/ˈfɜːtlaɪz(r)/

The word **fertilizer** was mentioned once in the speech and produced correctly based on the Oxford standard.

Data sample 27: /faɪv/

No	Word	Mr. Jokowi
I	five	/faɪv/
II	five	/faɪv/
III	five	/faɪv/
IV	five	/faɪv/
V	five	/faɪv/

The word **five** was used five times in the speech and he could produce the diphthong sound correctly based on the Oxford standard. However, here he produced the consonant /v/ as /f/.

Data sample 28: /səˈplaɪ/

No	Word	Mr. Jokowi
I	supply	/səˈplaɪ/

Next, the word **supply** appeared once during the speech and he could produce the word and the diphthong correctly based on the Oxford standard.

Data sample 29: /praɪs/

No	Word	Mr. Jokowi
I	price	/praɪs/
II	price	/preɪs/
III	price	/preɪs/
IV	price	/preɪs/
V	price	/praɪs/

In the above table it can be seen that the word **price** was stated five times, but the diphthong was correctly pronounced only twice. The first and the last word that contains diphthong /aɪ/ were pronounced based on the Oxford standard while the second, the third and the fourth attempts were produced differently. Here, the diphthong /aɪ/ was produced as /eɪ/.

Data sample 30: /taɪm/

No	Word	Mr. Jokowi
I	time	/taɪm/
II	time	/taɪm/
III	time	/taɪm/
IV	time	/taɪm/

Based on the data above, he could produce the diphthong contained in the word **time** correctly based on the Oxford standard.

Data sample 31: /'maɪkrəʊ/

No	Word	Mr. Jokowi
I	micro	/'maɪkra/

Moreover, the word **micro** contains two English diphthong /aɪ/ and /əʊ/. Here, diphthong /aɪ/ was produced correctly while diphthong /əʊ/ was not pronounced in line with the Oxford standard.

Data sample 32: /'entəpraɪz/

No	Word	Mr. Jokowi
I	enterprise	/'entəpraɪs/

In the above table, the word **enterprise** which contains diphthong /aɪ/ was produced only once and Mr. Jokowi could produce it based on the Oxford standard.

Data sample 33: /naɪn/

No	Word	Mr. Jokowi
I	nine	/naɪn/

The word **nine** which contains diphthong /aɪ/ appeared once during the speech. Here Mr. Jokowi could also successfully produce the diphthong based on the Oxford standard.

Data sample 34: /'mærɪtaɪm/

No	Word	Mr. Jokowi
I	maritime	/'mærɪtaɪm/
II	maritime	/'mærɪtaɪm/

Meanwhile, the word **maritime** which contains diphthong /aɪ/ was mentioned twice in the speech. Here, the diphthong was consistently produced based on the Oxford standard.

Data sample 35: /ɪn'vaɪt/

No	Word	Mr. Jokowi
I	invite	/ɪn'faɪt/
II	invite	/ɪn'faɪt/
III	invite	/ɪn'faɪt/

Then, Mr. Jokowi produced the word **invite** three times and he could produce all diphthong /aɪ/ correctly. However, he could not produce /v/ sound based on the Oxford standard and pronounced it as /f/.

Data sample 36: /'faɪnəli/

No	Word	Mr. Jokowi
I	finally	/'faɪnəleɪ/

In data sample above, Mr Jokowi produced diphthong /aɪ/ in the word **finally** consistent with the Oxford standard. However, he produced pure vowel /i/ as diphthong /eɪ/.

### Diphthong /ɔɪ/

Diphthong /ɔɪ/ is the position of the tongue is raised to a point midway between /ɔ/ and /ɪ/ then, the front tongue is gradually raised in the direction of /ɪ/. The findings show that Mr. Jokowi only produced 1 word that contains diphthong /ɔɪ/ during his speech.

Data sample 37: /pɔɪnt/

No	Word	Mr. Jokowi
I	point	/pɔɪnt/

The word **point** contains diphthong /ɔɪ/ and it was mentioned once in the speech. Here, Mr Jokowi could produce the diphthong based on the Oxford standard.

### Diphthong /aʊ/

In producing this type of diphthong, the tongue moves in a direction of /ʊ/ and the lips starts at the neutral position, and gradually rounded. In this study, there were 7 words which contain diphthong /aʊ/ found.

Data sample 38: /ə'baʊt/

No	Word	Mr. Jokowi
I	about	/ə'baʊt/
II	about	/ə'baʊt/
III	about	/ə'baʊt/
IV	about	/ə'baʊt/
V	about	/ə'baʊt/

The word **about** which contains diphthong /aʊ/ appeared five times in the speech and the diphthong was produced different from the Oxford standard. The diphthong /aʊ/ was pronounced as a pure vowel /ɒ/.

Data sample 39: /'θaʊznd/

No	Word	Mr. Jokowi
I	thousand	/'taʊsnd/
II	thousand	/'taʊsnd/
III	thousand	/'taʊsnd/
IV	thousand	/'taʊsnd/
V	thousand	/'taʊsnd/
VI	thousand	/'taʊsnd/
VII	thousand	/'taʊznd/

In the following data sample, Mr. Jokowi mentioned the word **thousand** which contains diphthong /aʊ/. It was stated seven times and all was pronounced based on the Oxford standard.

Data sample 40: /ə'raʊnd/

No	Word	Mr. Jokowi
I	around	/ə'raʊnd/
II	around	/ə'raʊnd/

Here, Mr Jokowi could also produce diphthong in the word **around** based on the Oxford standard.

Data sample 41: /naʊ/

No	Word	Mr. Jokowi
I	now	/naʊ/
II	now	/naʊ/
III	now	/naʊ/
IV	now	/naʊ/
V	now	/naʊ/

In the same vein, he produced the word **now** five times and was able to pronounce the diphthong /aʊ/ based on the Oxford dictionary.

Data sample 42: /'paʊə(r)/

No	Word	Mr. Jokowi
I	power	/'pəʊə(r)/
II	power	/'pəʊə(r)/
III	power	/'paʊə(r)/



Next, the word **power** appeared three times during the speech. In his first and second attempts, the production of diphthong were different from that of the standard production. Here, he produced **power** as /'pʊə(r)/ not /'paʊə(r)/, while his third attempt was relevant to the Oxford standard.

Data sample 43: /'aʊtə(r)/

No	Word	Mr. Jokowi
I	outer	/'ʊtə(r)/

In the next data sample, Mr Jokowi produced the word **outer**. Here, his speech production was not relevant to the Oxford standard as he pronounced it as /'ʊtə(r)/ not /'aʊtə(r)/.

Data sample 44: /graʊnd/

No	Word	Mr. Jokowi
I	ground	/grʊnd/

Similar to the previous data sample, the word **ground** contains diphthong /aʊ/ and he produced the diphthong /aʊ/ as pure vowel /ʊ/.

### Diphthong /əʊ/

This is closing half diphthong and the position of the tongue is in the position of vowel /e/. After that, the tongue moves to a closer position of /ʊ/. The findings revealed that there were 16 words that contain diphthong /əʊ/ mentioned by Mr. Jokowi in his speech.

Data sample 45: /nəʊ/

No	Word	Mr. Jokowi
I	know	/nʊʊ/
II	know	/nʊʊ/
III	know	/nʊ/

Mr. Jokowi mentioned the word **know** three times in his speech. This word should be pronounced /nəʊ/, but he produced it as /nʊʊ/ and /nʊ/.

Data sample 46: /ə'gəʊ/

No	Word	Mr. Jokowi
I	ago	/ə'gʊ/
II	ago	/ə'gʊ/
III	ago	/ə'gʊ/
IV	ago	/ə'gʊ/

In the above data sample, Mr. Jokowi produced the word **ago** four times and all the sounds of diphthong /əʊ/ produced different from the standard production of Oxford. Here, he pronounced /ə'gəʊ/ as /ə'gʊ/.

Data sample 47: /səʊ/

No	Word	Mr. Jokowi
I	so	/sʊ/
II	so	/sʊ/
III	so	/səʊ/
IV	so	/sʊ/
V	so	/sʊ/
VI	so	/sʊ/
VII	so	/sʊ/

After that, the word **so** appeared seven times and Mr. Jokowi corrected it once in his third attempt, while the others were pronounced not based on the Oxford standard. Here, the word **so** was produced as /sʊ/, not /səʊ/.

Data sample 48: /ʃəʊ/

No	Word	Mr. Jokowi
I	show	/sɒ/
II	show	/sɒ/

Then, the word **shows** was produced twice and he produced diphthong /əʊ/ as pure vowel /ɒ/.

Data sample 49: /'ɔ:lsəʊ/

No	Word	Mr. Jokowi
I	also	/'alsə/
II	also	/'alsə/
III	also	/'alsə/
IV	also	/'alsə/
V	also	/'alsə/
VI	also	/'alsə/

Meanwhile, in data sample above he produced the word **also** six times. Here, he produced diphthong /əʊ/ open not closer because he pronounced it as /'alsə/ not /'ɔ:lsəʊ/ and this is not consistent with the Oxford standard.

Data sample 50: /'prəʊgræm/

No	Word	Pronouncer
I	program	/'prəgræm/
II	program	/'prəgræm/

The word **program** appeared twice during the speech and this time he produced the word different from the Oxford standard as well. Here, he produced the diphthong /əʊ/ as /ɑ/.

Data sample 51: /təʊl/

No	Word	Mr. Jokowi
I	toll	/tɒl/
II	toll	/tɒl/
III	toll	/tɒl/
IV	toll	/tɒl/
V	toll	/tɒl/
VI	toll	/tɒl/
VII	toll	/tɒl/

In the following data sample, Mr Jokowi produced the word **toll** which appeared seven times in the speech. Here, his pronunciation was different from the Oxford standard since he produced diphthong /əʊ/ as /ɒ/.

Data sample 52: /həʊp/

No	Word	Mr. Jokowi
I	hope	/hɒp/
II	hope	/hɒp/

In the next data sample, Mr. Jokowi mentioned the word **hope** twice. This word contains diphthong /əʊ/ and he pronounced it as /ɒ/. It means that he produced the word **hope** as /hɒp/ not /həʊp/ and this is not in line with the Oxford standard.

Data sample 53: /'əʊnli/

No	Word	Mr. Jokowi
I	only	/'ɒnleɪ/

Similarly, while producing the word **only**, he produced diphthong /əʊ/ as /ɒ/. In addition, he produced pure vowel /i/ as diphthong /eɪ/.

Data sample 54: /bəʊt/

No	Word	Mr. Jokowi
I	boat	/bʊt/

The data above show that Mr. Jokowi produced the word *boat* once. The diphthong /əʊ/ which appeared in this word was pronounced different from that of the Oxford standard. Here, he produced /bəʊt/ as /bʊt/.

Data sample 55: /'maɪkrəʊ/

No	Word	Mr. Jokowi
I	micro	/'maɪkra/

In the same vein, the problem of the word *micro* is that he produced the diphthong /əʊ/ as /ʊ/.

Data sample 56: /'ɔ:məʊst/

No	Word	Mr. Jokowi
I	almost	/'ɔ:mʊst/

Meanwhile, in the word *almost* he produced diphthong /əʊ/ as /ʊ/. He pronounced the diphthong /əʊ/ as pure vowel /ʊ/.

Data sample 57: /rəʊd/

No	Word	Mr. Jokowi
I	road	/rʊd/
II	road	/rʊd/

During the speech, Mr. Jokowi mentioned the word *road* twice. In this word, he produced diphthong /əʊ/ as pure vowel /ʊ/. Thus he pronounced it as /rəʊd/ not /rʊd/.

Data sample 58: /zəʊn/

No	Word	Mr. Jokowi
I	zone	/zʊn/
II	zone	/zʊn/
III	zone	/zʊn/

During his speech, Mr. Jokowi also mentioned the word *zone* three times, but he produced the diphthong different from the Oxford standard. Here, he produced diphthong /əʊ/ as /ʊ/.

Data sample 59: /gəʊ/

No	Word	Mr. Jokowi
I	go	/gʊ/

Furthermore, he also produced the word *go* and it was mentioned once in his speech. Again, he produced diphthong /əʊ/ as /ʊ/.

Data sample 60: /'prəʊses/

No	Word	Mr. Jokowi
I	process	/'prʊses/

Similarly, Mr. Jokowi while producing the word *process* he pronounced diphthong /əʊ/ as /ʊ/.

### Diphthong /ɪə/

In producing diphthong /ɪə/, the tongue starts from the vowel /ɪ/ and it glides away in the direction of the central vowel /ə/. In this study, the researchers found 6 words which contain diphthong /ɪə/.

Data sample 61: /'eəriə/

No	Word	Mr. Jokowi
I	area	/'ʌrəʌ/

The word **area** appeared only once in his speech and he produced diphthong /ɪə/ as pure vowel /ʌ/. Thus, the word sounded as /'ʌrəʌ/ not /'eəriə/.

Data sample 62: /ɪn'dʌstriəl/

No	Word	Mr. Jokowi
I	industrial	/ɪn'dʊstriʌl/
II	industrial	/ɪn'dʊstriʌl/

Next, the word **industrial** was mentioned twice and the production of diphthong was not consistent with the Oxford standard. The word sounded /ɪn'dʊstriʌl/ not /ɪn'dʌstriəl/ because he produced diphthong /ɪə/ as /ʌ/ and vowel /ʌ/ as /ʊ/.

Data sample 63: /jɪər/

No	Word	Mr. Jokowi
I	years	/jəs/
II	years	/jəs/
III	years	/jɪə/
IV	years	/jɪə/
V	years	/jɪə/
VI	years	/jɪə/
VII	years	/jəs/
VIII	years	/jəs/
IX	years	/jɪə/

Moreover, the word **years** was produced nine times during the speech. In the first, second, seventh and the eighth attempts, he pronounced it /jəs/ which was not consistent to the Oxford standard. In some other parts he sounded it as /jɪə/. In other words, he was not consistent in producing the diphthong contained in the word **years**.

Data sample 64: /kliə(r)d/ or /kliərɪŋ/

No	Word	Mr. Jokowi
I	clearing	ɪŋ /kɪrɪ /
II	cleared	/kɪ(r)d/

In the word **clearing** and **cleared**, Mr Jokowi could not produce them based on the Oxford standard because he pronounced diphthong /ɪə/ as /ɪ/.

Data sample 65: /hɪə(r)/

No	Word	Mr. Jokowi
I	here	/hɪə(r)/

In this word, he could produce the diphthong that stated in word **here** correctly.

Data sample 66: /ɪk'spəriəns/

No	Word	Mr. Jokowi
I	experience	/ek'spəriən/

After that, in the following data sample, he produced two similar diphthongs /ɪə/ sound in two different parts. In the first part, he the production of diphthong was not relevant while the second part was relevant to the Oxford standard. Thus, the word **experience** was pronounced as /ek'spəriən/ not /ɪk'spəriəns/.

### Diphthong /eə/

It is a low front-centering diphthong. The tongue starts from an open vowel position, slightly higher than the position for the English /æ/. Then, the lips spread or neutral and the lower jaw are clearly felt to be slightly moving upward. Based on the findings, Mr. Jokowi could not produce of /e/ and /ə/ sounds together, so he produced diphthong /eə/ as /e/.

Data sample 67: /ðeə(r)/

No	Word	Mr. Jokowi
I	their	/ðe(r)/

In the word **their**, he did not produce /ə/ sound because he only produced /e/ sound. Based on the Oxford standard, this word should be pronounced as /ðeə(r)/ not /ðe(r)/.

Data sample 68: /meə(r)/

No	Word	Mr. Jokowi
I	mayor	/meə(r)/

Meanwhile, the word **mayor** which contains diphthong /eə/ was produced based on the Oxford standard. It means that Mr. Jokowi had no problem in producing diphthong in this word.

Data sample 69: /ðeə(r)/

No	Word	Mr. Jokowi
I	there	/ðe(r)/

In the next data sample, he mentioned the word **there** and the word was pronounced as /ðe(r)/ not /ðeə(r)/. This indicates that he did not produce /ə/ sound and only produced /e/ sound. However, based on the Oxford standard, he should pronounce it as diphthong /eə/ not pure vowel /e/.

### Diphthong /ʊə/

Diphthong /ʊə/ is produced when the tongue moves from /ʊ/ position and not from the closer /u:/. This type of diphthong was found in 2 words in the speech.

Data Sample 70: /'ləʊə(r)/

No	Word	Mr. Jokowi
I	lower	/'ləʊə/

In data sample above, Mr. Jokowi mentioned the word **lower** which contains diphthong /ʊə/ in this speech. Here, he could produce the diphthong based on the Oxford standard.

Data sample 71: /'paʊə(r)/

No	Word	Mr. Jokowi
I	power	/'pɒwə(r)/
II	power	/'pɒwə(r)/
III	power	/'paʊə(r)/

Finally, Mr. Jokowi produced the word **power** three times in his speech and this word contains diphthong /ʊə/. Here, again, he could not consistently pronounce the diphthong based on the Oxford standard. In the first and second attempts, he pronounced it as /'pɒwə(r)/, but in his third attempt, he pronounced it /'paʊə(r)/.

### Conclusion

This research analysed English diphthong on the speech of Mr. Jokowi in APEC forum 2014 in Beijing, China. Based on the findings, the researchers formulated some conclusions. First, the researchers found diphthong /eɪ/ in 21 data samples and Mr. Jokowi only produced diphthong /eɪ/ correctly in 8 data samples. Next, he could produce diphthong /aɪ/ well and only had a problem in producing diphthong /aɪ/ in one word. After that, diphthong /ɔɪ/ could be produced based on The Oxford standard as well. Meanwhile, diphthong /aʊ/ could not be consistently

produced based on The Oxford standard. Similarly, diphthong /əʊ/ was mostly produced different from the standard of diphthong as stated in The Oxford dictionary. Furthermore, he could produce diphthong /ɪə/ well and only had problem in producing the sound in some words. The last diphthong, /ʊə/, was also a challenge for him. To sum up, the results of this study showed that Mr. Jokowi could produce diphthong sounds like the standard of the Oxford Advanced Learner's Dictionary and the standard of diphthong production. In addition, he equally faced challenges in producing a number of diphthong sounds as well. However, the inaccuracy in producing the diphthongs did not hamper the intention or meaning of the words and statements he delivered.

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## Connotative Meaning of *L.A. Bold* Cigarette Advertisement *My Kind of Bold* Version

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### Abstract

*This study concerns on the connotative meaning in L.A. Bold cigarette TV version advertisement. The objectives of the research are to find out connotative meaning and to describe how connotative meaning denoted in the advertisement. Regarding to this, the writers applied theory of Connotative of a Denotative Sign from Roland Barthes consisting of E, an expression (or signifier), in relation (R) to C, a content (or signified): E R C. The data and data source of this study are the text and pictures that appear in the whole advertisement. As the result, it concludes that each sign has a sign system creates connotative meaning. It is found 16 connotative meanings from 7 data, they are Good Carrier, Enjoyment and Challenge, High class, Masculine and Classic, Playboy and Glamour, Metropolitan, Modern, Masculine, Sporty, Brave, Risk Taker, and not be afraid to smoke cigarette.*

**Key Words:** *Semiotics, Connotative, L.A. Bold, Advertisement*

### Introduction

Advertisement is the tool used by many companies in order to inform prospective customer about their products and services. We live in a world that is flooded with advertising. In the car, on metro or walking through the town we see it everywhere.

Brierly (1995:1), further, states:

Radios at the bedside; letters on the doormat; billboards at bus stops; magazines at the hairdresser's; newspapers on the train; faxes at work; videos in hospitals; stickers in newsagents' and TV in the living room: at every point of the day we are bombarded with commercial messages.

From this statement, it can be concluded that advertisement has expand their ad into our surrounding. From morning until night we can see many advertisements in every corner of our city. Brierley also says that most of people always tend to avoid them. Although we tend to avoid them, advertiser has many ways to advertise their product. Love them or hate them, you cannot avoid them. As a result, in our daily life from morning until night, we always see advertisements.

Every time we watch our television shows, people might get disturbed when a commercial interrupts our program. But what if we stopped to consider for a moment, that maybe we have it all wrong. Is it the advertisement that interrupts our program? Or is it the program that interrupts the advertisement? The answer is the program that interrupts the advertisements. This is because the main way for a television station to make money is to sell commercial time. According to Sutel, most network and cable television companies are 100% supported by ad revenue.

Seeing from the perspective of advertisement, cigarette product also try to persuade people to accept and purchase their product. To do so, advertiser uses linguistic aspect, pictorial aspect, music aspect and etc. This is to influence the mind of people to buy their product. According to Durant & Lambrou (2009), Advertising conveys information, so that consumers know what is available, who makes it, and where and how they can get it. Therefore advertisements show audience about the information toward the product and advertisers should give complete information about the product, its usability, quality, and durability and the place of approach with name, address and telephone number etc. The readers should find convenient to purchase the product. However, cigarette advertisements are different from others. The differences of cigarette advertisement is that it does not show detail information of their product. This is because the regulation of government dealing with cigarette advertisement. According to *Pembahasan PP No. 109/2012, pasal 39*, cigarette companies are forbidd to show the package of cigarette, smoking people, smokes and even information about the product. Therefore, in this case, advertisers are

forced to make creative advertisements so they can influence people's mind. Advertisers has to use their creativity in making persuasive advertisements so people can be persuaded to by their products.

Cigarette advertisement contains certain message. A message can be created with many codes. The codes that appeared in the advertisement is not arbitrary codes. It's a code that contains a message inherent within the advertisement. As code that appears in the advertisement for consumer contained a message for us to interpret the sign from using the advertising, the term of interpretation of the sign in advertising is well known as Semiology or Semiotic. The theory of semiology itself used for approaching the sign that appears in the advertising. The writers consider that *L.A. Bold* TV advertisements will be full of interpretation, especially in the field of connotative meaning. The analysis tries to investigate the connotative meaning in *L.A. Bold* advertisement *My Kind of Bold* version. In this sense, the paper deals with the switch from denotative to connotative meanings of *L.A. Bold* advertisement. Therefore, in this paper it tries to find out connotative meaning in the advertisement. The approach is based on the assumption that communication is achieved via decoding and encoding messages. The connotative meaning represents the overall message about the meaning of the product which the ad is creating by the use of the image.

## Method

The data are collected by screen-shooting every scene in the advertisement. The researchers have some steps in processing the data to be analyzed. The first step is classifying the data. In this step the writers classifies the data based on its classification; linguistic sign, and pictorial sign. The second is analyzing the data by using the theory connotation of a denotative sign of Roland Barthes. Finally the researchers evaluated the data and gives explanation about the result of the evaluating data that has been analyzed.

## Findings and Discussion

### 1. My Kind of Playground

In the first opening of the advertisement, it shows about the office building or office block. There is also a statistic digital that appear in the second scene. In the third scene, there is a man who is sitting down in a room. The room is an office. The man is wearing a white shirt with a brown tie. He is a man with thin beard. In the scene, it can be seen that the man is thinking seriously. He is an office worker and a busy man since from the scene he acts like a busy person. In the end of this *My Kind of Playground* part, there is a narration that says about the scene.

The type of the sentence is declarative sentence since in the ad, the narrator says that "This, is my kind of playground", the word 'this' here refers to the activity that appear in the advertisement and the sentence "my kind of playground" indicates that office work is his playground. In this case, the word that is being bold is the word 'Playground'. This statement implies that this person is mastering his job, especially in administrative work since



(Figure 1, 00:00 – 00:10)

the man is working in an office. Hearing from the narrator's voice, it can be concluded that the voice is come from adult voice. These are the signifiers ( $E_1$ ) which is still in the level of denotative.

Coming to the second level of Barthes's theory about connotative meaning, which is the content  $C_2$  (Signified), the meaning become wider than the denotative. In the first part of the ad, *My Kind of Playground* part, it shows us about an office man who work in office building. Seeing from the activities and the expression of the



man, he is a type of a serious person who always concentrates about his job. The narrator of the ad is the representation of a man that becomes the model of the ad. It is clear from the ad, that this man is indicated as target marketing of the advertisers. It also indicates the specification about the target marketing itself that the target marketing is adult person. If we look further about the appearance of the man, he is using white shirt and working in office. This kind of man is called as White Collar. In many countries such as Australia, Canada, New Zealand, United Kingdom, or the United States, a white-collar worker is a person who performs professional, managerial, or administrative work.

White-collar work is performed in an office, cubicle, or other administrative setting. To know what it meant by White Collar, we have to look the origin of White Collar came from. There are two terms that well known, they are White Collar and Blue Collar, these two term is to differentiate about the kind of a job. If a White Collar refers to office worker meanwhile Blue Collar refers to labor worker. Wickman (2012) says in his article that White Collar is first appear in 1800s, but it wasn't commonly used to discriminate by occupation and social status until around the early 20th century. Seeing from the type of a White Collar job, which is office worker. It indicates the level of social class in society. Since White Collar job need to be smart enough to handle administrative job and also white collar job has more salary rather than blue collar job. Not only that, in the scene shows that the man is facing some challenging stuffs, such as in a meeting room, he has debate with another employee and calling on the phone like he has a problem. However, from the scene he seems enjoy his job and call it his job is his kind of playground. Therefore in this part, 'My Kind of Playground' part, can be concluded that the connotative meanings are about Good carrier, Enjoyment, Challenge.

To scheme the analysis above, it may be described as follow:

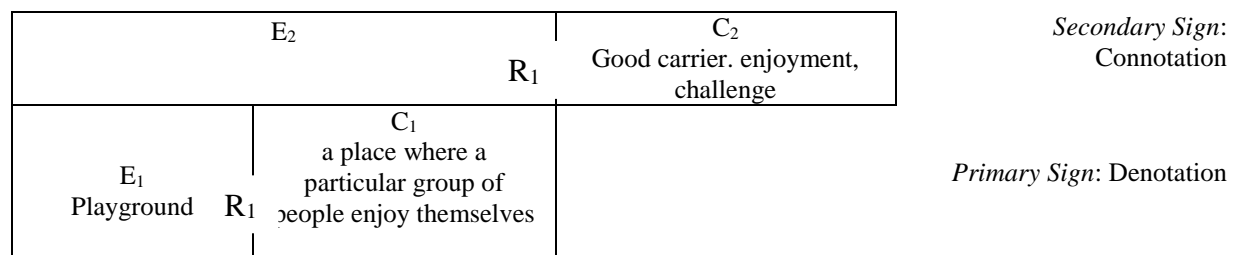


Diagram 1

If we analyze in the primary system, the first stage sign (denotation) Playground (=E1) means a place where a particular group of people enjoy themselves (=C1). The first stage sign (E1 R1 C1) is the implicit content (C2) for the secondary system (connotation) that is a concept of men that a real men should has a good carrier in his job, especially white collar job. The content (C2) is the content of a new connotative sign.

## 2. My Kind of Party

The second part of the advertisement is "My Kind of Party". In this part, it shows the audience a group of people riding motorcycle in highway. The motorcycles that they ride are classic motorcycle and the clothes that they wear are also classic style. They are wearing some classic style with blazer, vast and tie. In this part the word that is being emphasized is the word 'Party'. Therefore, the writers analyzed connotative meaning from the word 'party'. In this part, we can see that the word 'party' is accompanied by some scenes that shows us about a group of people who rides classic motorcycle with classic style of clothes. But the question that appears when seeing this part is what is the correlation between the word party and the scenes? To answer this question we have to know what the meaning of party is and what it means by the scenes. According to Cambridge dictionary the word party is social event where a group of people meet to talk, eat, drink, dance, etc., often in order to celebrate a special occasion. Based on this definition, party in the ad has different meaning. In the scenes, there is a group of people who rides classic motorcycle with classic style. So, it is clear from the scenes shows the audience about his kind of party that his kind of party is riding classic motorcycle, but behind it there are other meanings that can be created by seeing from the perspective of society. In society nowadays riding classic motorcycle is a kind of hobby. A hobby that is not cheap, this is because the prices for classic motorcycle are quite expensive.

Not only the price of motorcycle that is expensive but also the maintenance of motorcycle is expensive. These aspects or signs can be signified that the one who has a hobby of riding classic motorcycle is indicating the social status in the society which is high class. This kind of hobby indicates the audience about the masculinity. This is because this hobby is an automotive hobby and automotive is stereotyped for men. As a result, the



(Figure 2, 00:11-00:16)

connotative meaning that the writers gets from this part is a concept about a party that according to the advertisement the party here is connote something high class, masculine, and classic.

To scheme the analysis above, it may be described as follow:

E <sub>2</sub>		R <sub>1</sub>	C <sub>2</sub> High class, masculine and classic
E <sub>1</sub> Party	C <sub>1</sub> social event where a group of people meet to talk, eat, drink, dance, etc., often in order to celebrate a special occasion		

*Secondary Sign:*  
Connotation

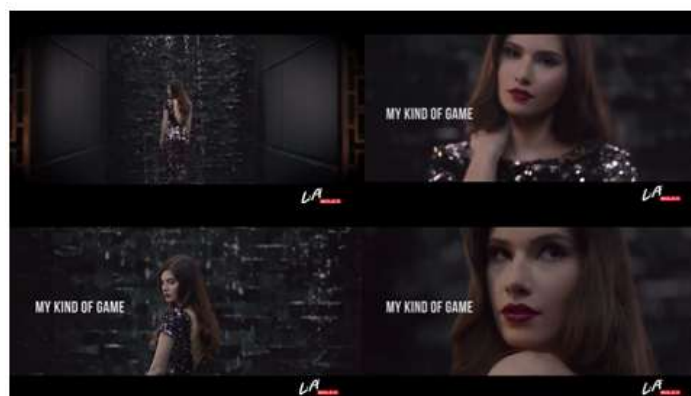
*Primary Sign:* Denotation

Diagram 2

If we analyze in the primary system, the first stage sign (denotation) of Party (=E1) means social event where a group of people meet to talk, eat, drink, dance, etc., often in order to celebrate a special occasion (=C1). The first stage sign (E1 R1 C1) is the implicit content (C2) for the secondary system (connotation) that are high class, masculine, and classic. The content (C2) is the content of a new connotative sign.

### 3. My Kind of Game

The third part of the advertisement is “My Kind of Game”. In this part, the scene shows the audience about a woman who is standing with her back to the audience. She is wearing blink black dress with her back open. Her face is beautiful with a red lips and she is seeing to the camera that she is like teasing you. The setting is not clear



(Figure 3, 00:17-00:00:22)

where exactly it is but it is such an elegant room with black wall plus waterfall decoration inside of the room. Then in this scene there is a sentence 'My Kind of Game', the writers found the connotative meaning from the word 'Game'. Because the word that is being emphasized is the word game. Coming to the second level of Barthes's theory about connotative meaning, which is the content C<sub>2</sub> (Signified), the meaning become wider than the denotative. In the scene we can see that there is a sentence that says 'My Kind of Game' and it is accompanied by a beautiful woman in the scene. The sentence implies that the woman is his kind of game. According to Cambridge dictionary, game is an entertaining activity or sport, especially one played by children, or the equipment needed for such an activity

Based on this definition actually there is no connection between the scene and the woman. The scene only shows a woman in a room, there is no such kind of play or sport or etc. But of course in semiotic, everything has a connection. According to the sentence, the word game implies that this woman is his kind of game. It indicates the characteristic of a man that this man only plays with women. Meaning that, woman is only an entertainment for him. Not only that, a game needs some skill, strength or luck to win the game. Since woman is his kind of game, he has all quality to win the game such as skill, strength or luck. It can be said that the man is a playboy. This is because woman is only a game for him. It is supported because a playboy always gets a woman that he wants. The question is what kind of woman that it means from the advertisements? To answer this, take a look to the appearance of women. In the scene of *L.A. Bold* advertisement, this women wearing a sexy black dress with her back open. This connotes something high class. According to Color Psychology, the black color connotes something powerful, elegance, mysterious and etc. All these signs made up a glamour style. Implicitly we can get the result that the word game here connotes playboy and glamour.

To scheme the analysis above, it may be described as follow:

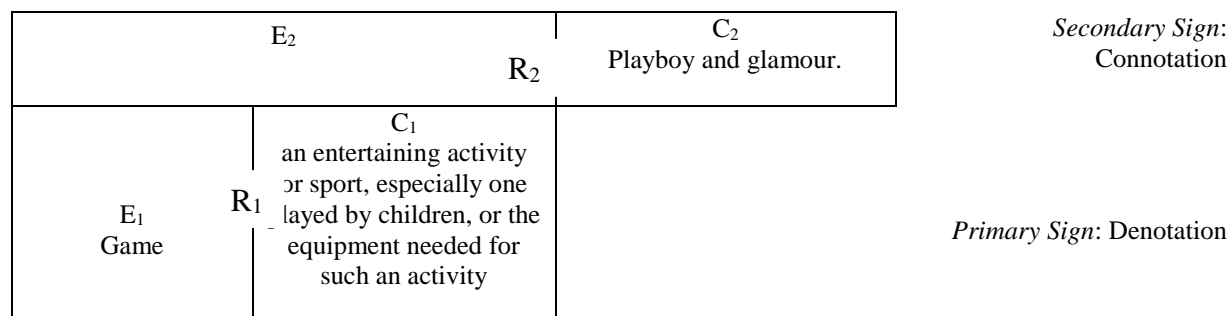


Diagram 3

If we analyze in the primary system, the first stage sign (denotation) of Game (=E<sub>1</sub>) means A form of play or sport, especially a competitive one played according to rules and decided by skill, strength, or luck. (=C<sub>1</sub>). The first stage sign (E<sub>1</sub> R<sub>1</sub> C<sub>1</sub>) is the implicit content (C<sub>2</sub>) for the secondary system (connotation) that are playboy, glamour. The content (C<sub>2</sub>) is the content of a new connotative sign.

#### 4. My Kind of Music

The fourth part of the advertisements shows what is appeared (denotative/signifier/E<sub>1</sub>). In this part shows the audience about a view of big city located in Jakarta and then there is a man who is standing in the high building and is looking to the view from up building. The man sees the view and seems enjoying the sounds of jam, such as hooter, sound vehicles, helicopters and etc. The setting is in the middle of city. In the middle of the scene, when the man seems enjoying the sounds of jam, there is a sentence that says 'My Kind of Music'.

All of the things that appear in the scene are considered to be the signs. In this part, the word that is being bold is the word music. Therefore, the writers will find the connotative meaning from the word music. According to Cambridge dictionary, music is a pattern of sounds made by musical instruments, singing or computers, or a combination of these, intended to give pleasure to people listening to it classical/pop/dance/rock music.

Coming to the second level of Barthes's theory about connotative meaning, which is the content C<sub>2</sub> (Signified), the meaning become wider than the denotative. In the scene shows the audience about a city. City is a large and permanent human settlement. When we heard the word city we may refers to the word metropolitan. The adjective metropolitan describes something that's characteristic of a city.



(Figure 4, 00:23-00:27)

The word metropolitan comes from metropolis, which in Greek means mother city, made up of *mētēr* meaning mother, and *polis* meaning city. A person, who lives in a metropolis, or city, is also called a metropolitan. You may have loved cities even when you were growing up in the suburbs, looking forward to the day you could become a true metropolitan in the biggest city you could find. So, this sign indicates that the man is a metropolitan. In the scene emphasize the word music; the meaning of music here refers to the sounds of traffic jam. Since the sentence says 'My Kind of Music', it indicates the kind of music that he likes is the sound of traffic jam; hooter and etc are his kind of music.

Music is a pattern of sounds made by musical instruments, singing or computers, or a combination of these, intended to give pleasure to people listening to it classical/pop/dance/rock music. Seeing from this definition music is made by musical instrument, singing or computer. In this degree, the musical instruments of the sounds of traffic jam are car, motorcycles, bus and etc. Music is intended to give pleasure to people listening to it classical, pop, dance, and rock music. From this, we can draw a conclusion that the man is being pleasures by listening to his kind of music such as traffic jam. It also indicates that this man has used to with sounds of traffic jam. So, it is clear from the scene that the connotative meaning of the word 'music' is metropolitan.

To scheme the analysis above, it may be described as follow:

E <sub>2</sub>		R <sub>2</sub> C <sub>2</sub> Metropolitan, Modern	Secondary Sign: Connotation
E <sub>1</sub> Music	R <sub>1</sub> C <sub>1</sub> A pattern of sounds made by musical instruments, singing or computers, or a combination of these, intended to give pleasure to people listening to it classical/pop/dance/rock music.		Primary Sign: Denotation

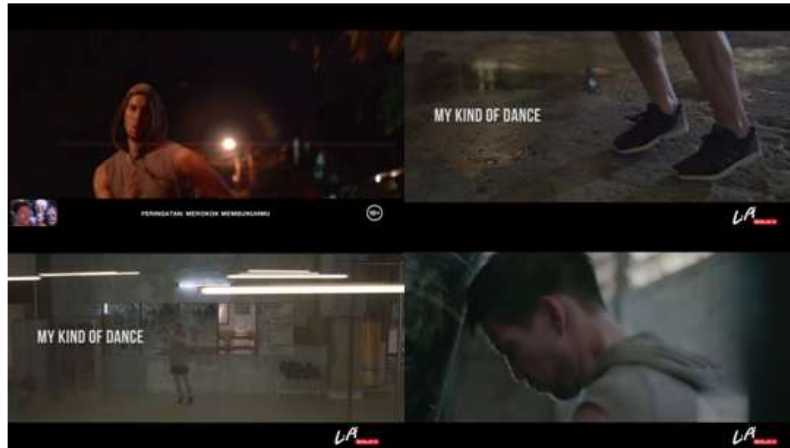
Diagram 4

If we analyze in the primary system, the first stage sign (denotation) of Music (=E<sub>1</sub>) means A pattern of sounds made by musical instruments, singing or computers, or a combination of these, intended to give pleasure to people listening to it classical/pop/dance/rock music. (=C<sub>1</sub>). The first stage sign (E<sub>1</sub> R<sub>1</sub> C<sub>1</sub>) is the implicit content (C<sub>2</sub>) for the secondary system (connotation) that is metropolitan, modern. The content (C<sub>2</sub>) is the content of a new connotative sign.

## 5. My Kind of Dance

In the fifth part shows the audience about a man who is exercising with jogging, skipping and boxing. The setting of the scene is in a street where the man is running. And then in a gym station that he made by himself, because in that place there are only burbles and boxing bag. In the middle of the scene when the man is exercising with skipping there is a sentence that says 'My Kind of Dance'. In this sentence implies that exercising is his kind of dance. Meanwhile dance according to definition is a particular series of movements which you perform to music or the type of music which is connected with it.

Those are the primary level or still in denotative meaning. When it is in secondary level, the meaning can be wider than denotative. If we see from the scene, it informs the audience that his kind of dance is exercising or



(Figure 5, 00:28-00:35)

sport. However, his kind of dance varies from any kind of sport. In this scene indicates that running, skipping and boxing are his kind of dance. Those types of exercise refer to something which are healthy, cool, and masculine. For example Boxing sport. According to Dennis O'Connell in AskMen website, boxing is the top two man sport before rugby. So it is clear from the scene that his kind of dance is not move one's feet or body, or both, rhythmically in a pattern of steps, especially to the accompaniment of music. Rather than sports, fitness and etc. These are indicating that the connotative meanings from the word dance are Masculine, Sporty, and Healthy.

To scheme the analysis above, it may be described as follow:

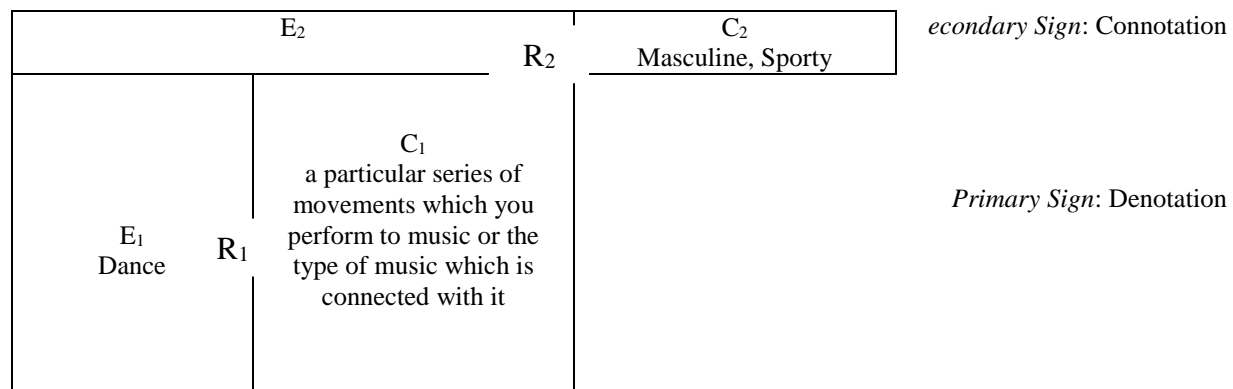


Diagram 5

If we analyze in the primary system, the first stage sign (denotation) of Dance (=E1) means a particular series of movements which you perform to music or the type of music which is connected with it. (=C1). The first stage sign (E1 R1 C1) is the implicit content (C2) for the secondary system (connotation) that is Masculine and Sporty. The content (C2) is the content of a new connotative sign.

## 6. Bold is My Kind of World

In the sixth part of the advertisement shows the audience about the man or the model in the ad is viewing the view of a big city. In the scene, the narrator says “And Bold is My Kind of World”. The word that is being emphasized here is the word ‘Bold’, since the narrator declares that Bold is his kind of world. The question is what kind of bold that it means according to the advertisement. So in this part, the writers found the connotative meaning from the word Bold ( $E_1$ ). According to Cambridge dictionary the word bold means brave; not fearing danger. In another word, bold also means not hesitating or fearful in the face of actual or possible danger or rebuff; courageous and daring or not hesitating to break the rules of propriety; forward; impudent.

(Figure 6,00:36-00:37)

Those are still in the level of denotative. When it is coming to the secondary level which is connotative, the meaning can be wider. The word Bold according to definition ( $C_1$ ) is something brave, face dangerous stuff,



break the rules and etc. It indicates that this type of man is a brave man. This man is not hesitating to break the rules propriety, and also not hesitating to take a risk. This is suggesting that a concept about real men should be. If we see the context of this advertisement, which is cigarette advertisement, the advertisement suggests the consumer to do not fear about the health issues or a warning from government affected by smoking cigarette. Although there is no smoking scene in the ad due to government law about cigarette advertisement, we can directly recognize it by seeing the context of the ad.

To scheme the analysis above, it may be described as follow:

E <sub>2</sub>		R <sub>2</sub>	C <sub>2</sub> Brave, Risk Taker	Secondary Sign: Connotation
E <sub>1</sub> Bold	R <sub>1</sub>	C <sub>1</sub> Brave; not fearing danger		

Primary Sign: Denotation

Primary Sign: Denotation

Diagram 6

If we analyze in the primary system, the first stage sign (denotation) of Bold ( $=E_1$ ) means not hesitating or fearful in the face of actual or possible danger or rebuff; courageous and daring. ( $=C_1$ ). The first stage sign ( $E_1$   $R_1$   $C_1$ ) is the implicit content ( $C_2$ ) for the secondary system (connotation) that is Bold, Risk Taker. The content ( $C_2$ ) is the content of a new connotative sign.

## 7. The Bold New World

After the part ‘Bold is My Kind of World’, still in the same scene, the narrator of the ad says “L.A Bold, The Bold New World” and then followed by the logo of the cigarette product which is L.A. Bold, and the phrase “The Bold New World” with a red font in the word ‘Bold’.





(Figure 7, 00:38-00:45)

In this part of advertisement, the writers found out the connotative meaning from the phrase “The Bold New World” (Signifier/E<sub>1</sub>). The meaning is that L.A. Bold has its own world version which is The Bold New World (Signified/C<sub>1</sub>). Because this is like a conclusion from all previous sentences about his kind of world according to the man for example, his kind of playground, party, game, music, dance and his kind of world. This phrase is like inviting the consumer to get in New World from L.A Bold version. From the phrase The Bold New World can be concluded that the one should get in to The Bold New World. But what kind of world that meant by the advertisement? Based on the writers interpretation about the phrase, in the bold new world, a man should be brave to do anything as he wants. As the writers know that L.A. Bold is cigarette product, and the word ‘bold’ in the phrase using red font. The word refers to L.A. Bold word, since the color is the same. It is to give the audience an understanding that the word bold in the phrase “The Bold New World” has the same meaning. That bold new world is to smoke cigarette especially L.A. Bold product. In the conclusion, the advertiser suggesting the consumer to be brave and to take risk, do not be afraid to smoke cigarette (Signified/C<sub>2</sub>).

### Conclusion

Referring to the finding that have been elaborated, the writers analyzed 7 data, they are *My Kind of Playground*, *My Kind of Game*, *My Kind Party*, *My Kind of Music*, *My Kind of Dance*, *Bold is My kind of World*, and *The Bold New World* which have their own connotative meaning for each word such as; Playground is “Good carrier, enjoyment and challenge”, Party are “High class, masculine and classic”, Game are “Playboy and glamour”, Music are “Metropolitan, modern”, Dance are “Masculine, Sports, and Healthy”, Bold are “Brave, Risk Taker”, and The Bold New World are “Suggestion for consumer to be brave and to take risk, do not be afraid to smoke cigarette”.

From those findings, it can concluded that the advertiser or copy writer is trying to make the image for the consumer’s perspective that smoking is something cool by using connotative meaning. However, also by using all of signs that appear in the advertisement, it can be concluded that this advertisement is intended to man consumer because the signs that shows in the ad are about masculinity. For Barthes, this can be a myth to society that a man should have a good career in office, high class, classic, sporty and a man has to be attractive to approach a woman. Since this advertisement is cigarette product, this ad also persuading people to accept or to consume cigarette product.

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## Women's Power and Stereotype Denial in *Pocahontas* Movie

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### Abstract

*The aim of this research is to explicate the women power around men and oppose the stereotype issues of woman who is better taking care than man who is better taking charge. In some cultures, woman is expected to be the caregivers, soft, weak, which are considered feminine attributes and man is expected to be the breadwinners, strong and powerful, which is seen as masculine traits. The object of this research is from Disney's animation movie, Pocahontas. This movie shows the woman's power by how the main character protected family and also society, moreover the stereotype denial also is seen by the main character in several extreme activities inside of the movie.*

**Key Words:** woman power, stereotype issues, Disney's animation movies

### Introduction

Gender stereotype sets women basically should act feminine and not do masculine action. In fact, being feminine is not always identical with woman and masculine is not always identical with man. In *Female Masculinity*, Halberstam (1998 :7) stated that "It is crucial that masculinity does not belong to men, has not produced only by men and does not properly expressed male heterosexuality. What we call 'masculinity' has also been produced by masculine women". Based on this statement we can see that masculine characteristic is not only owned by a man but also by a woman. Essentially, masculinity and femininity are images which are constructed by society not based on sex.

This research entitled "*The women's power and stereotype denial in Pocahontas movie*". This research is going to deal with *Pocahontas* character in the movie. *Pocahontas* is a movie from Disney telling an Indian princess's life. She is the daughter of a chief from Indian's tribe in Virginia State. *Pocahontas* raised and lived by her father. In this movie gender issue can be found through Pocahontas as a woman. Inside of the movie tells how Pocahontas as a woman should follow her gender role but she does not follow it. Her father is asking her to follow his willingness to marry with the man namely Kocoom. Unfortunately Pocahontas does not love him. Pocahontas tells her father if she can choose her own path. She has a dream and does not let anybody to control her. This situation makes Pocahontas shows her power and denies her stereotype as a woman. She does it to show her capability in deciding her own life. However, the performance of Pocahontas denies her stereotype as a woman to get her freedom. According to Brewer in 2015

Simply put, gender stereotypes are generalizations about the roles of each gender. Gender roles are generally neither positive nor negative; they are simply inaccurate generalizations of the male and female attributes. Since each person has individual desires, thoughts, and feelings, regardless of their gender, these stereotypes are incredibly simplistic and do not at all describe the attributes of every person of each gender.

From Brewer we can see as a woman Pocahontas has a feeling and desire which is in choosing her own dream and path in life. Meanwhile, in her life, her father decides everything for Pocahontas. From the situation there will be an attempt for Pocahontas to deny her stereotype to take her freedom and independence. Therefore the research question is formulated into how the women power and stereotype denial is seen in the *Pocahontas* Movie.

Relevant research will help the researchers in finding result by adapting method and some concepts inside. They are SekarlangitUmastuti (2015) *An Analysis of Gender Stereotypes and performativity in Brave Movie* with the objective to identify gender stereotypes phenomena found in the movie and to reveal the masculine performances related to gender performance represented by the main female character. Second is Mou and Peng (2009) *Gender and Racial Stereotypes in Popular Video Games*, they have aim to provide a better

understanding of the stereotypical phenomenon in video games. Third is Krahn (2015) *Reel women: gender stereotypes in film*. This previous study aims to analyze when horror films attempt to portray female characters as the hero, this sends a message to audiences that women can be strong and independent. The fourth previous study is Graber (2006) *Women, Gender and Attitudes Toward power: A Mixed Methods Approach* by, she aims to explore the attitude expressed by women in executive leadership positions toward their legitimate power defined as the perceived right of an individual to exert influence over others as a result of a formal position of their power or societal norms.

According to Blum (2004) Stereotypes are false or misleading generalizations about groups held in a manner that renders them largely, though not entirely, immune to counterevidence. In doing so, stereotypes powerfully shape the stereotype's perception of stereotyped groups, seeing the stereotypic characteristics when they are not present, failing to see the contrary of those characteristics when they are and generally homogenizing the group. A stereotype associates a certain characteristic with the stereotyped group for example; Blacks with being athletic-but may do so with a form of cognitive investment in that association that does not rise to the level of a belief in the generalization that Blacks are athletic. Of course, gender stereotypes are not just about personality. People also hold stereotypes about men's and women's physical traits (muscular, soft, hairy), social roles (provides, does house work), occupations (engineer, librarian), and sexuality (has high sex drive, sexually attracted to men. (Lippa,2005)

Based on the explanation above, women seem having a lot of weak spots in living their roles as women assigned by their sex. It seems like they were born only to marry and breed. Their jobs are limited for they do not belong in Math, Physics, Chemistry or engineering kind of jobs. A woman is also forced by these roles to put her family's welfare before her own. She should be lovely, caring, compassionate, and nurturing as well as sympathetic. Unlike women, men are the ones to be competitive, courageous, independent, assertive, and career-focused. What women know is only about how to find a responsible man play a role as breadwinner.

Cinematography approach will be important point to be put as the conceptual framework since the analysis of movies cannot be separated from it. According to Brown, Cinematography is the process of taking ideas, words, actions, emotional subtext, tone and all other forms of non-verbal communication and rendering them in visual terms (Brown,2011:11).While the issues taken are about women power and stereotype,gender study also is used to clarify the significance issues in society between men and women from their social roles and positions.Men are stereotyped as independent, agentic, and goal oriented; women are stereotyped as interdependent, communal, and oriented toward others (Eagly& Steffen, 1984; Spence &Helmreich, 1978 in Cuddy).

Simply put, gender stereotypes are generalizations about the roles of each gender. Gender roles are generally neither positive nor negative; they are simply inaccurate generalizations of the male and female attributes. Since each person has individual desires, thoughts, and feelings, regardless of their gender, these stereotypes are incredibly simplistic and do not at all describe the attributes of every person of each gender.(Brewere.2015)


Thus, women should be communal, which means they should be warm, pleasant, care giving, gentle, modest, sensitive and affectionate. Men should be agented, which means they should be strong, forceful, aggressive, competent, competitive and independent. The Doctrine of Two Spheres is the belief that women's and men's interests diverge—women and men have their separate areas of influence (Lewin, 1984a) in *Newsweek*, 2000: 161. For women, the areas of influence are home and children, whereas men's sphere includes work and the outside world. A woman is also forced by these roles to put her family's welfare before her own. She should be lovely, caring, compassionate, and nurturing as well as sympathetic. Unlike women, men are the ones to be competitive, courageous, independent, assertive, and career-focused.


## Method

The use of a qualitative approach is important since the data taken are from certain issues in a form of movie, According to Creswell (2003:18), A qualitative approach one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives (i.e., the multiple meanings of individual experiences, meanings, socially and historical constructed, with an intent of developing a theory or pattern) or advocacy/ participatory perspectives (i.e., political, issue-oriented, collaborative, or change oriented) or both.

### Findings and Discussion

This movie is telling the life of Indian's princess. She is a daughter of tribe chief. She lives in the rainforest of Virginia State. *Pocahontas* is forced by her father to marry with the man from her tribe. This aims to find the new chief to replace her father. Unfortunately, *Pocahontas* does not want to follow her father. *Pocahontas* believes in her dream. She does not want anybody decides her path even her father. Once, a colonizer from England comes to Powhatan. The colonizers come to Powhatan to find and earn the gold. In the group of colonizers there is a brave boy name John smith. John Smith is falling in love with *Pocahontas* because the beauty and the brave reflect in *Pocahontas*. The Problem comes when Pocahontas's father knowing it and decide to kill John Smith. At the end *Pocahontas* shows her power to protect the one she loves. In this finding the researchers analyze the women's power and stereotype denial performed by *Pocahontas* as the main character in the movie of *Pocahontas*. The researchers divided into two parts is table of sequence and analysis.

No	Minute	Evidences
1.	00 : 07 : 46- 00 : 07 : 53	Powhattan : "yes, but there is one smiling I do not see, where is my daughter" Kekata : "You know Pocahontas, she has her mother's spirit, she goes wherever wind takes her"
2.	00 : 08 : 12 – 00 : 08 : 45	Nakoma : "Pocahontas, your father is back come down here" " No, not that way" " Show off"
3.	00 : 11 : 51- 00 : 11: 55	Powhattan : "Pocahontas, come with me. You are a daughter of a chief" "It is time to take your place among our people"
4.	00 : 11 : 28 – 00 : 11 : 39	Powhattan: "My daughter, Kocoum will make a fine husband" Pocahontas : "Father I think my dream is pointing me down another path"
5.	00 : 14 : 05 - 00 : 14 : 20	
6.	00 : 15 : 58	Pocahontas : "My father thinks it is the right path for me, but lately I have been having this dream and I think it is"
7.	00 : 51 : 24- 00: 51: 30	Pocahontas : "Father I need to speak with you" Powhattan : "Not now my daughter, the council is gathering" Pocahontas : "We do not have to fight them, there must be an other way" " but if one of them want to talk, would you listen to him, wouldn't you ?"
8.	00 : 54 : 13- 00 : 54 : 26	Nakoma : "Pocahontas!" Pocahontas : "Nakoma!" Nakoma : "Don't go out there" " I lied for you once, don't ask me to do it again" Pocahontas : "I have to do this!" " I am trying to help my people"

9.	00 : 58 :47 – 00 : 58 :50	
10.	01 : 07 : 48 – 01: 07 : 55	Pocahontas : “ If you kill him, you will have to kill me too” Father : “ Daughter, Stand back!” Pocahontas : “I won’t, I love him father”
11.	01 : 08 : 51 – 01 : 08 : 59	Powhattan : “My daughter speaks with wisdom beyond her years” “ We have all come here, with anger in our hearts” Powhattan : “ But, she comes with courage and understanding”

#### 4.1 Women's Power Analysis in Pocahontas Movie

The table of data are enclosed

##### Data 1 Analysis

###### a. Pocahontas appears as an independent girl

Number Sequence 1 : 00 : 07 : 46- 00 : 07 : 53

Sequence title : “She goes wherever winds take her”

The first Analysis related to the Table sequence below is from this evidence when Kekata answers the question from Pocahontas's father. This situation happens when Pocahontas's father arrived in the village after visited other tribe in another land. Her father asks to Kekata about absence's of Pocahontas while, people are welcoming him. Kekata's statement already proved the personal traits of Pocahontas as a girl is free. She can go everywhere as she wants. This trait is done Pocahontas and proved by statement of Kekata. This evidence shows a woman's power of Pocahontas as an independent girl. this analysis also will deal with data 2.

##### Data 2 Analysis

b. Table Sequence : Pocahontas has a responsibility to take care of the villagers

Pocahontas has a responsibility to take care of the villagers

Number Sequence 3 : 00 : 11 : 51- 00 : 11 : 55

Sequence Title : Pocahontas is responsible to take place as the leader

This scene shows the statement from Pocahontas's father about her position in her tribe. Pocahontas is expected to fulfill the duty as the daughter of a chief. Her father asks Pocahontas to give her contribution in her tribe. The contribution is to lead the people because her father already old enough. Pocahontas gets the responsibility what usually men do.

##### Data 3 Analysis

###### c. Pocahontas speaks out her courage to stop the war

Number Sequence 7 | 12 : 00 : 51 : 24- 00: 51: 30 | 01 : 08 : 51 – 01 : 08 : 59

Sequence Title : Pocahontas uses her voice to calm the war between her tribe and the colonizer

In the sequence 7, Pocahontas asks her father and forces him to not continue the war with colonizer. Pocahontas forces her father to follow her words. This evidence shows the power of Pocahontas as a woman has courage to talk to utter her willingness. It shows the power of woman to shut off the war. Pocahontas performs the masculinity as a leader to shut off the tension between two groups. As a result this evidence is heading to woman's power. The evidence in the sequence 12 shows the witness from Pocahontas father related to

Pocahontas's performance in voicing to stop the war. In this part Pocahontas's father realizes about her daughter. Pocahontas asks her father to stop the war between them and colonizer. Pocahontas tells to her father if war is not solving any problem among them. Pocahontas also is voicing her feeling about the result of war later on. As a result her father agrees with her statement and he realizes that as a woman Pocahontas has brought them to the peace by her wisdom.

#### **Data 4 Analysis**

##### **d. Pocahontas sacrifices herself to protect her tribe and her love**

**Number Sequence 8 | 10 : 00 : 54 : 13- 00 : 54 : 26 | 01 : 07 : 48 – 01: 07 : 55**

**Sequence Title : Pocahontas shows her protection toward her tribe and her love**

The next evidences are in the sequence 8 and 10. In these scenes Pocahontas performs her protection toward her tribe and her love. This evidence shows the situation when Pocahontas wants to protect her people. The women's power appears in Pocahontas because she wants to protect her people in Powattan. This action is done by Pocahontas when she stopped by Nakoma in her way to meet John Smith. Nakoma does not allow Pocahontas to go because she believes it is not good for her to meet the colonizer. However, Pocahontas thinks it is the best way to stop the war between her tribe and colonizer. Though Nakoma has stopped Pocahontas but, Pocahontas still go and meet colonizer to find the solution to turn off the tension between two groups. According to this situation Pocahontas has proven her position as woman to protect her people.

The next evidence is when she wants to protect her love which is John Smith. This situation happens when Pocahontas wants to stop her father to kill John Smith. John Smith is the colonizer from Europe that falling in love with Pocahontas. Pocahontas stops her father to not killing him. This action is showing the performance of women's power and bravery. She protects the one she loves and she does the action to make her father changes his mind. However, it is not as easy as that, her father asks Pocahontas to go and leave John Smith. Pocahontas still does not want to leave John Smith. Pocahontas shouts out to her father if she loves John Smith. Based on this condition Pocahontas a woman shows her bravery to protect her love. She is persistent to her stance to stop her father killing John Smith.

As a result shows her power to protect John Smith. From these two evidences Pocahontas already showed her power as a protection because she sacrifices herself above her people and her love. In short the woman's power that can be adapted is her bravery and sacrifices as a protection from herself.

In short the performance of woman's power already seen in the Pocahontas movie. The data are from sequence 1, sequence 3, sequence 7 and 12, and also sequence 8 and 10. Those data are analyzed by the researcher to see the woman's power that is done by Pocahontas as stated in research question.

#### **1.2 Stereotype Denial in *Pocahontas* Movie**

##### **Data 5**

##### **a. Pocahontas as a woman chooses her own dream**

**Number Sequence 4 | 6 : 00 : 11 : 28 – 00 : 11 : 39 | 00 : 15 : 58 – 00 : 16 : 04**

This evidence shows the rejection from Pocahontas to follow her father command. From this condition as a woman stereotypically should follow the parent's decision but, Pocahontas does not. Pocahontas has different point of view about her destiny. She is not let her father decides for her. She believes she has a dream and she can do it. As a woman what Pocahontas does not represent women's stereotype. This action is showing her independence as a girl. As a result there is stereotype denial in term of personal traits.

This evidence also shows the rejection from Pocahontas about her father choice. Then Pocahontas believes what is in her dream is the right path for her. She wants her own freedom in deciding her life. Pocahontas shows the performance of rejection to defend her dream. In this circumstance again usually parents are decision maker for their daughter. In short Pocahontas does stereotype denial in term of personal traits.

##### **Data 6**

##### **b. Pocahontas appears as a brave girl**

**Number Sequence 2 : 00 : 08 : 12 – 00 : 08 : 45**

**Sequence Title : Pocahontas jumps from the cliff to get back to her kayak**

From this evidence Nakoma is stated the Pocahontas performance in showing her power. Nakoma ask the Pocahontas to go back to village because her father is back. Pocahontas is very excited hearing the news. At

the time Nakoma waits on the kayak and Pocahontas is on the cliff. To get back to the kayak and see Nakoma, Pocahontas chooses to jump from the cliff to the river. This situation is showing her performance as stereotype denial. She also represents a masculinity because this performance belongs to masculinity. As the explanation in the previous chapter, masculinity also can appear in a woman. Here Pocahontas does an action of masculinity to express her happiness.

#### **Data 7**

##### **c. Pocahontas does masculine performance**

**Number Sequence 5 : 00 : 14 : 05 – 00 : 14 : 20**

**Sequence Title : Pocahontas does kayaking in raging river**

She breaks the stereotype when she rows the kayak. She rows the boat in raging river. It is a dangerous action usually done by men but she does it. This action is done by Pocahontas without any purpose. The aim of this action is for releasing her emotion. The emotion is because she asked by her father to obey his command. In another hand Pocahontas thinks she can do anything without her father's command. To release that emotion she goes to the river and she does kayaking. The performance of Pocahontas is considered by the researcher as the stereotype denial. Since this action is very dangerous for woman kayaking in raging river. This evidence can be concluded as the masculine performance, because she can do performance same as like a man.

#### **Data 8**

**d. Sequence Title : Pocahontas fights with Kocoom**

**Number Sequence 9 : 00 : 58 : 47 – 00 : 58 : 50**

**Sequence Title : Pocahontas fights with Kocoom**

In this evidence the performance that shows masculine action is when Pocahontas fights with Kocoom. This action is done by Pocahontas when she wants to stop Kocoom to kill John Smith. The researcher consider if this is the stereotype denial of woman that is done by her. Since a woman portrays as a gentle figure.

Kocoom is trying to kill John Smith because he is jealous with him. Pocahontas fights with Kocoom which has a bigger body than him. Pocahontas looks very hard to stop Kocoom but she keeps fighting. From this situation we can see there is denial of stereotype because as a woman Pocahontas stereotypically will not able to fight with Kocoom. However, she nailed it to protect John Smith being killed by Kocoom. The expectations of a woman are not appear in this part. Pocahontas is not perform the qualities of feminine though her performance when she fights with Kocoom.

The researchers analyze the stereotype denial that is done by Pocahontas. From this analysis the researcher found some performances that reveal masculine performance. This masculine performance is considered as the denial of Pocahontas's stereotype as a woman. As a woman Pocahontas is expected to perform the qualities of woman's stereotype such as, stay at home, caring her family and follows what her father's said. Meanwhile what is seen in those data above, Pocahontas does not performs this stereotype. The data of stereotype denial are from sequence 4 and 6, sequence 2, sequence 5, and also sequence 9. Those data analyzed by the researcher and reveal the performance of masculine in Pocahontas. It is can be seen when she fights with Kocoom, kayaking in the raging river and also jumps from the top of a cliff. Those performances are usually done by men. Furthermore, those performances are all produced by Pocahontas who is a girl.

### **Conclusion**

Pocahontas reveals an action of masculinity that denies the men's stereotype. She does it to prove that she has a dream and desire. She wants to be the one who decides for herself. As it reveals in the movie *Pocahontas* shows her power as woman and also acts masculinity. She shows her power like when she protects the one she loves, protects her tribe, and also takes a responsibility to take care of her tribe. Meanwhile in stereotype denial, she performs the action that belong to a man, such as doing an extreme activity and doing the dangerous action by jumping up from the cliff to express her happiness. In short woman's power and stereotype denial are seen in *Pocahontas* movie.

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## APPENDICES

## Data 1

**Table Sequence : Pocahontas appears as an independent woman**

**Number Sequence 1** : 00 : 07 : 46- 00 : 07 : 53

**Sequence title** : “She goes wherever winds take her”

Sequence Number	Sequence Title	Sequence Time	Sound			Cinematography			Screen shot
			Dialogue	Sound effect	Music	Angle	Shot	Light	
1	Kekata said : “She goes where ever winds take her”	00 : 07 : 46 - 00 : 07 : 53	The dialogue in this scene happens between Pocahontas’s Father and Kekata. Her father asks to Kekata where is the Pocahontas and Kekata answer it by showing Pocahontas characters.	This evidence has a background of the wind’s sound and leaves rustling. It has a meaning to emphasis the statement of Pocahontas goes everywhere she wants.	In this scene there is no music. Since the sound effect already exist.	It is used straight angle to give the nuance of rainforest where Pocahontas lives and also portrays the situation the independent of Pocahontas alone in the rainforest.	It is used long shot take. To strengthen the situation of this forest and the nuance of rainforest.	The lighting is showing the afternoon of the day. It emphasis the setting of time in this evidence.	
Significance	The first table of sequence here shows the explanation by Kekata about Pocahontas. He says Pocahontas is a free woman and she can go everywhere she wants. It is supported by the sound effects of wind’s sound and the cinematography shows the nuance of rainforest where Pocahontas lives.								




## Data 2

**b.Table Sequence :Pocahontas has a responsibility to take care of the villagers**

### Pocahontas has a responsibility to take care of the villagers

**Number Sequence 3 : 00 : 11 : 51- 00 : 11: 55**

Sequence Number	Sequence Title	Sequence Time	Sound			Cinematography			Screen shot
			Dialogue	Sound effect	Music	Angle	Shot	Light	
3	Pocahontas is responsible to take place as the leader	00 : 11 : 51-00 : 11: 55	The monologue in this scene is done by Pocahontas father. Her father tells to Pocahontas to be ready to take a place as a leader for their people in the tribe.	The sounds effect in this scene is the sound of bird and also the sound of river since they talk near by the river.	There is music background which is strengthening the Pocahontas father's statement. The music is about the power and the strong as a river. In short this emphasizes the power as a leader.	The angle is used the straight full angle. It depicts the clear and full picture of Pocahontas and her father while they are talking.	It is used long shot take. It strengthens the music back sound about the river.	The lighting is still showing dusk of the day.	
Significance	This sequence table is proving the father of Pocahontas give the mandate for her. It is shown by the cinematography about angle and also the shot. Both of the aspects contribute to give a clear nuance about the responsibility given to Pocahontas. Music backsound also strengthens the statement of Pocahontas's father about her responsibility to be strong and powerful as a river.								

### Data 3

### c. Pocahontas speaks out her courage to stop the war

**Number Sequence 7 | 12** : 00 : 51 : 24- 00: 51: 30 | 01 : 08 : 51 – 01 : 08 : 59

**Sequence Title** : Pocahontas uses her voice to calm the war between her tribe and the colonizer

[illegible]

**d. Pocahontas sacrifices herself to protect her tribe and her love**

**Number Sequence 8 | 10 : 00 : 54 : 13- 00 : 54 : 26 | 01 : 07 : 48 – 01: 07 : 55**

[illegible]


### Data 5

**Number Sequence 4 | 6 : 00 : 11 : 28 – 00 : 11 : 39 | 00 : 15 : 58 – 00 : 16**

[illegible]

**b. Table Sequence : Pocahontas appears as a brave girl**


**Number Sequence 2** : 00 : 08 : 12 – 00 : 08 : 45

Sequence Number	Sequence Title	Sequence Time	Sound			Cinematography			Screen shot
			Dialogue	Sound effect	Music	Angle	Shot	Light	
2	Pocahontas jumps from the cliff to get back to her kayak	00 : 07 : 46 - 00 : 07 : 53	The dialogue in this scene is done by the conversation between Nakoma and Pocahontas.	The sound effect is strengthen the Pochontas when jumps from the cliff. It is high tone to the lower tone which is stopped by water sound.	There is no music in this scene.	It is used top angle to see the performance of Pocahontas when she wants to jump to the river.	It is used long shot take. To emphasis the nuance of brave that covers all cliffs and waterfall where Pocahontas will jump.	The lighting is showing dusk of the day.	
Significance	This table of sequence has a scene when Pocahontas shows her performance to get back to her kayak. Dialogue is done by conversation between Nakoma and Pocahontas when she asks Pocahontas to get back to the village. The cinematography is emphasizing the nuance of bravery since it is used top angle and long shot to cover all situations before Pocahontas jumps.								

**Data 7**  
**Sequence Title** : Pocahontas does kayaking in raging river  
**Number Sequence 5** : 00 : 14 : 05 – 00 : 14 : 20

**Sequence Title** : Pocahontas does kayaking in raging river


**Number Sequence 5 : 00 : 14 : 05 – 00 : 14 : 20**

Sequence Number	Sequence Title	Sequence Time	Sound			Cinematography			Screen shot
			Dialogue	Sound effect	Music	Angle	Shot	Light	
5	Pocahontas does kayaking in raging river.	00 : 14 :05 – 00 :14 : 20	There is no dialogue in this scene.	The sounds are the sound of water in raging river, birds, and also winds.	There is music background. Pocahontas sings while she is kayaking in the raging river.	The angle is straight angle to see the expression in both of actions.	The shots are short medium. In both of scenes use short medium to portray the body movement by pocahontas clearly.	The lighting is daylight when she is kayaking.	
Significance	This table sequence shows the performance of Pocahontas when she does masculinity. It portrays through sound effect when she is kayaking. Through cinematography also shows the body movement of Pocahontas when she is in the river.								

### Data 8

**d. Sequence Title : Pocahontas fights with Kocoum**

**Number Sequence 9 : 00 : 58 : 47 – 00 : 58 : 50**

Sequence Number	Sequence Title	Sequence Time	Sound	Sound effect	Music	Cinematography			Screen shot
			Dialogue			Angle	Shot	Light	
9	Pocahontas does fighting with Kocoum	00 : 58 :47 – 00 :58 : 50	There is no dialogue in this Scene. The scene is presented in cinematography aspect.	When she fights with Kocoum, the sound is the Indian's drum.	There is music background.	The angle is straight angle to see the expression of her.	The shot is short medium. The use short medium to portray the body movement by Pocahontas clearly.	Then she fights with Kocoum it is in the night lighting.	
Significance	This table sequence shows the performance of Pocahontas when she does masculinity. It portrays through sound effect when she is fighting with Kocoum. Through cinematography also shows the body movement of Pocahontas when she fights with Kocoum.								

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