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# **Being Professional Teachers Trend and Challenges for Germany Teacher in Surabaya and Sidoarjo**

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## **ABSTRACT**

Nowadays, being a professional teacher is a demand. It is stated in the policy of the PERMENPEN Number 19 about the functional position of teachers and lecturers. In this policy is written that teachers and lecturers are required to develop their academic competencies continuously. This continuous development is based on sciences and technology. Therefore, the professional teacher and lecturer must have standard competencies, including pedagogic competence and professionalism. The product of scientific-academic work produced shows an indication of the teachers' professionalism. So, this seminar paper is written to describe the reality of being a professional educator and focusing on the problems and challenges for Germany teachers in local Surabaya and Sidoarjo. This article discusses (a) professionalism for German language teachers in Surabaya and Sidoarjo, (b) the problems and the challenges, and also (c) the solutions and the alternatives.

**Keywords:** *Professionalism, Professional Teacher, Germany Teacher in Surabaya and Sidoarjo.*

## **1. INTRODUCTION**

This article tries to describe being professional teachers, especially for the Germany teacher who teaches Germany in senior High school local in Surabaya and Sidoarjo.

Nowadays, teachers and lecturers must have good academic competencies, which include pedagogic competence and professionalism. The needs and demands for these competencies are applied for all teachers in Indonesia, including for Germany teachers. Good academic competencies in this context for Germany teachers means that the teachers must know about teaching concepts for their classroom. In addition, the teachers also have to be teachers' professionalism which is shown by the products of scientific-academic work from the teachers. So an excellent academic qualification is a must.

Good competencies in pedagogic here mean that the teachers must know well a lot of factors and the component of teaching. It is also involved in didactic

methods [7]. It is crucial, since teaching is actually not only about giving materials to the students, but the meaning of teaching is more than that. Teaching is also defined as not only giving knowledge; in this case, the students are given the opportunity as much as possible to learn the language itself. At the same time, they are getting chances to learn effectively [4]. More than that, based on the history of the teaching profession, The duty of the teacher is teaching, which is teaching and taking over the duty from the parents of the students to lead and teach their children with special knowledge, skill, and attitude [1][7].

Nowadays, having good pedagogic competence and professionalism as a teacher is demanded and needed. Based on the regulation from the ministry No 19 of 2005, the teachers should also be professional teachers. This regulation confirms that the teachers are required to develop their academic qualifications based on-going and in line with science and technology. It means that the regulation above has shown that teachers should

have an excellent standard of competence as professionalism.

As we know, the prerequisite as a professional (Germany) teacher is that the teachers also have knowledge in scientific writing. Based on these professionalism demands, there are various efforts to improve this situation. This effort has purposed to make these professional teachers real as soon as possible on both sides, from academic and employee affairs.

The observation in various meetings with Germany teachers in Surabaya and Sidoarjo has been identified that there were a lot of problems faced by the Germany teachers in Surabaya and Sidoarjo. At about 40 teachers in Senior high school in Surabaya and Sidoarjo have problems developing their academic competencies and writing scientific. One of the biggest problems is that the teachers have some difficulties producing papers for scientific writing and publication or innovative product in the teaching process. In fact, writing scientific are the preconditions to being a professional teacher, supporting their career as Germany teachers.

## 2. METHODS

This is a case study in Germany teachers in Surabaya and Sidoarjo. It was conducted from August until September 2021. In the implementation process, the writer and researcher involved herself in making observations to the teacher and doing interviews based on this case. Moreover, the subjects of this case study were forty teachers. They are observed as a participant and interviewed. After passing this process, the teachers were chosen and identified that the teachers' most problems have limited knowledge about scientific writing. Most of them (more than fifty percent) also have the consequent that they can improve their career level because they do not have enough scientific writing.

## 3. RESULTS AND DISCUSSION

### 3.1. Professionalism for Germany Language Teachers in Surabaya and Sidoarjo

Teachers are one of the important elements in the education field. Teachers are professional educators who have the main job, such as teaching the learners, educating the learners, guiding, leading, training, until giving evaluation to all learners. It happens in formal school, pre-school, primary school, and also in secondary education [6]

In General, to improve the education or establishment in the education nationally, all teachers must be professional teachers. This also applies to Germany teacher, especially for Germany teachers in Surabaya and Sidoarjo. The Teachers in this situation have important roles to make education nationally in

Indonesia better. They have a great and vital role in the quality of education. So the quality improvement of teachers must be made. The quality of teaching has a meaning not only automatically good in the classroom but also the teacher can impact the learners. The indicators for good Germany teachers here are (a) giving opportunity for students to enjoy the comfortable and democratic situation, (b) giving attention to all of the students, (c) building a good atmosphere for the students in teamwork in the classroom, (d) to open opportunities for the students to develop other competencies [10].

Further explanation, the teachers as professionals must do what they have to do as academic duty such as an educator, guide, and instructor in a professional school. Furthermore, teachers have other duties and workloads, as stated in ministry regulation. The demand of teacher performance is stated in the regulation of ministry number 14 of 2005 about teacher and lecturer, which clearly states that the teachers must have four competencies as mandatory.

Regarding professionalism, this demand definitely refers to the understanding of teachers' ability to do their main job as educators and teachers. Moreover, it means that they should be able to plan the lessons until giving evaluation for their students. All these process required to have a good teaching material, and also to lead interaction during the lessons. All these requirements refer to the guidelines in ministry regulation Number 14 of 2005 about teachers and lecturers. In this regulation which are mentioned that teachers should have four competences including pedagogic competences, personality competences, professional competences, and social competences. In addition, the teacher also has a performance of teaching, a teacher also must have a wide acknowledge, have a wise attitude, and have competence in socializing well [6].

The Germany teachers in local Surabaya and Sidoarjo have made many efforts to create and complete these requirements from both sides. There are the academics side and employee affairs side. On various occasions of meetings with Germany teachers in Surabaya and Sidoarjo, through forum organization for Germany (MGMP), it has found the problems in the employee and career. There are many teachers are still having difficulties and obstacles to continue their career level. This happens because they have a lot of lack of competencies to write scientific-academic papers and innovative products in the learning process. In reality, this is a precondition to be on the next level of their career, for example: from level 3a to level 3b.

In conclusion, we can say that both scientific writing-academic papers and innovative works are urgent as prerequisite for Germany teachers in Surabaya and Sidoarjo to become professional teachers.

On the other side, the government is also trying its best to create professional Germany teachers. This effort from Germany teachers could be seen in the improvement of standard education. The schools and education authorities also support this effort to do activities. These activities are such as:

1. Having a higher education level for these teachers minimal standard Bachelor for all of these teachers.
2. Launching the program called the certification teacher program.
3. Giving a lot of and various training for the teachers.
4. Launching the reading program from the minister of education program, it called G2M. This program is for teacher Movement to read more and more.
5. Making a professional organization for the teacher, it called KKG/MGMP. Furthermore, through this professional teacher Organization, these teachers can discuss a lot of things in the education area.
6. Making a lot of best practices in order to can be productive in creating works in the education field [8].

### **3.2. Problems and Challenges for Germany Teachers in local Surabaya and Sidoarjo**

The description of this reality and all of the above shows that the implementation process still has difficulties. It is not easy to write because writing is an activity done by the author to produce their ideas and feelings [5]. Writing is also not too easy since writing needs proses and exercises [2]. Furthermore, writing is more complex because writing is an activity such as making a report, making letters, or expressing feelings [3].

Furthermore, it should not be doubted that the teachers are realized these requirements, especially for the Germany teachers in Surabaya and Sidoarjo. The pre-observation which have done on various occasions of meetings with Germany teachers in Surabaya and Sidoarjo gave the data that the demands are understandable. This data shows that:

1. The motivation of the Germany teachers in Surabaya and Sidoarjo is quite good. However, they do not have a regular culture and habit of writing academic and scientific well.
2. They have not enough time to write because the teachers have many things or duties to do during online classes.

3. The existence of apathetic attitude to be on the higher promotion.
4. There are not many teachers who are worked as Government employees.
5. A big part of Germany teachers' status has not gotten the teacher certification program.

### **3.3. The Solutions and the Alternatives**

It should also be understood that one of any solutions is to follow the government's policies. There are:

1. The improvement of academic quality by doing their studies until Bachelor,
2. To join and could be able to pass the teacher certification as a professional teacher, and
3. The competence enhancement is based on doing work in their professional workgroup [9].

In particular, based on the problem from the teachers in Sidoarjo, these solutions are as follows:

1. Giving a seminar through the forum of MGMP Surabaya in Surabaya and Sidoarjo. This seminar discussed didactic methodic for the teachers as a refresher.
2. Involving the teachers in the second seminar to stimulate their idea, so they have a lot of ideas in scientific writing.
3. Giving best practice (practice) for writing scientific for Germany teacher continuously.

## **4. CONCLUSION**

Being a professional teacher is required to improve the quality of education. However, all teachers have realized that have improved that condition, especially for the Germany teachers in Surabaya and Sidoarjo. However, the effort to reach the highest good quality Germany teachers is still trying to become true for the teachers based on the standard stated in the ministry regulation. The solutions to this problem are doing (a) self-development, (b) taking part in seminars and best practices, and (c) scientific publications. These three conditions are required to fulfill the demand. However, doing this enhancement must have continuously and doing their best from Germany teachers must be tried well in writing to finish all the challenges and problematics until it worked successfully.

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# **Analysis of Objective Test Type of Multiple Choice in Final Semester Assessment Problems (PAS) Japanese Language Class VI**

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## **ABSTRACT**

Researchers will describe the quality of the Final Assessment (PAS) items for the 2019 and 2020 Odd Semester Academic Year in the Japanese language subject class VI MI Khairu Ummah by looking at the terms of validity, reliability, and level of difficulty. The researcher took a sample of 35 students and 20 multiple-choice items related to PAS items to the 2019 and 2020 academic years. The primary data source was the teacher's objective multiple-choice items type test to know the Odd Semester Final Assessment. The quality of the items in Japanese class VI has as many as 12 items (60%) are valid, and 8 questions (40%) are invalid. After calculating the validity test, the reliability results for the 2019 academic year amounted to 0.7549 where r11 is greater than 0.60. Therefore, it can be concluded that it is a high category. In the reliability test of the Final Semester Assessment test for the 2020 academic year, it was found that the r11 reliability coefficient was 0.5035 where r11 was smaller than 0.60. It can be concluded that test items for the 2020 academic year in the form of multiple-choices that presented 20 items and were followed by 35 students had moderate reliability. The calculation results of the items difficulty level in the Odd Semester for the 2019 Academic Year, it is found that there were 5 items (20%) were classified as easy, 9 items (45%) were moderate, 6 items (30%) were classified as difficult. The 20 items presented in the Odd Semester 2020 Academic Year have 4 items (20%) were easy, 10 items (50%) were moderate, and 6 items (30%) were classified as complex.

**Keywords:** *Item analysis, Validity, Reliability, Difficulty level.*

## **1. INTRODUCTION**

In improving human resources with knowledge, of course, education is needed. However, in addition to gaining knowledge, education can also gain expertise and values contained in life. According to Nata [4], education is a vital activity in an effort to increase human resources, which is carried out through the transfer of knowledge, expertise and values contained in life as a provision for students to reach maturity and personal maturity. A program involves a number of components that work together in a process to achieve the programmed goals. To find out whether the implementation of the program can achieve its objectives effectively and efficiently, it is necessary to conduct an evaluation.

Evaluation is a process that determines the conditions under which a goal has been achieved. Under Law - Law of the Republic of Indonesia Number 20 the

Year 2003 on National Education System, states that the evaluation of education is control activities, and the determination of the quality of education to the various components of education at every track, level, and type of education as a form of education. According to Eka [1], this evaluation is carried out in the context of controlling the quality of education nationally as a form of accountability for the implementation of education to interested parties, including students, institutions, and educational programs on formal and non-formal channels for all levels of units and types of education.

Based on the previous presentation. So it is clear that learning evaluation is essential and must be implemented. Likewise, with the evaluation of learning outcomes, a teacher can determine the level of students' understanding of the material taught by evaluating student learning outcomes. In addition, teachers can also use the evaluation results as a reference for improving the learning process in the future. Silverius [7] argues

that the evaluation results from the student's perspective provide information about the extent to which he has mastered the subject matter presented by the teacher. That way, students can determine which attitude should be done after knowing the results of the learning they have gone through. As for the evaluation, there are two evaluation tools, namely tests and non-tests [8]. The test is an educational evaluation program, one of the assessment tools used to assess learning outcomes given by teachers to students. As an evaluation tool in education, the test has a significant role in measuring student achievement. A teacher can use two kinds of tests to evaluate teaching and learning results, namely the *standardized test* and the *teacher-made test*.

The tests used in schools are mostly made by the teachers themselves (*teacher-made tests*). The test made by the teacher certainly has its own advantages and disadvantages. Teacher-made tests are tailored based on the content and goals specific to the class or school in which the teacher teaches. According to Purwanto [6] most of the items used have not been analyzed for each test instrument to have low or moderate reliability. Therefore, it is necessary to know that a good test instrument must meet the requirements of a good test so that it can be said to be a high-quality test instrument. In classical test theory, many item characteristics to be tested are the level of difficulty, the power difference, and the effectiveness of detractors. However, it is the instrument used must also be valid, reliable, objective and practical. Every good item has a moderate difficulty level, the power difference is high, and posing to function effectively.

Based on the form of the questions, the tests are grouped into: a) Objective tests, namely written tests that require students to choose the answers that have been provided or provide limited short answers. Ben tuk-forms of objective tests are (1) True-False Test, according to Metler [2] test point because consisting of a statement accompanied by alternative answers are answers or statements are true and false. (2) Matching Test consists of two parallel columns, one column consisting of information or statements, while the other column consists of answers to statements in the other column. (3) Multiple Choice Test is a test that consists of a statement or notification about an incomplete understanding. Moreover, to complete it must choose one of several possible answers that have been provided. b) Subjective Tests (*Essays*) Subjective tests are items that contain questions or assignments whose answers or work on the questions must be done by expressing the thoughts of the test takers. The characteristics of the question are preceded by words such as; describe, explain, compare, why, how, conclude, etc.

This form of multiple choice objective test into a test that is often used, both at the time of the summative and formative tests. In the practice of teaching summative

tests, according to Zaenal [10], it is known as the Final Semester Examination (UAS) or Semester Final Assessment (PAS) depending on the unit of time used to complete the material. The benefits of this summative test are to determine grades, determine the increase in the child's grade, and fill in student learning progress notes that are useful for parents, guidance, and counseling at school, and valuable for other parties if the student will move to another school.

*Madrasah Ibtidaiyah* Khairu Ummah is an Islamic Aqeedah-based educational institution to create a generation of leaders who build noble civilizations. In learning MI Khairu Ummah not only infuse for students to deepen the Islamic Aqeedah, but students are given pieces of language skills languages Arabic, the language of English and Japanese. This is what makes Japanese a foreign language and is first learned by students of *madrasah ibtidaiyah* or elementary schools. In addition, learning Japanese is included in the category of language with a famous culture for its discipline. Japanese language in MI Khairu Ummah is not like learning grammar which is usually only taught to grade VI and grade V students. Thus, to know the Japanese language learning students of class V and class VI MI Khairu Ummah each semester will perform tests summative or Final Assessment (PAS) by using teacher-made questions Japanese (*teacher-made test*) so that each school year has a different problem in testing students. A teacher should know whether the question has a good quality question or not. However, most of the artificial matter tested on the student-teacher is not all about the analysis done, which means it has not been known level of validity, reliability, and difficulty level. Of course, this will be ungood if a teacher does not carry out the analysis.

Previous research by Mutiah [5] aims to determine the physics learning outcomes of class XI IPA students assessed using objective and subjective tests. In addition, to find out the differences in physics learning outcomes of students in class XI IPA SMA Negeri 1 Sidenreng Rappang, which were assessed using objective tests and subjective tests. This research is an experimental study using a post-test-only control groups design. Furthermore, previous research by Yuniar et al. [3] focuses on testing objective questions in the subject of Social Sciences (IPS) class V SD Negeri 7 Ciamis. The reason for doing this research, because there are still many questions made by teachers who do not meet the criteria for making good questions. The research method used is a descriptive research method with a qualitative approach.

From the two previous research, there are differences and similarities to the research to be carried out. The research equation is the use of objective tests as a tool to measure learning outcomes. In contrast, the

difference in research consists of quantitative analysis that leads to quantitative descriptive analysis methods.

The researcher will describe the quality of the Final Assessment (PAS) items for the odd semester of the 2019 academic year and the odd semester PAS of the 2020 academic year

in the Japanese class VI subject of MI Khairu Ummah. By looking at the items' validity, reliability, and level of difficulty, the researchers took a sample of 35 students and 20 *multiple choice questions* from each PAS item for the 2019 academic year and 2020 academic year.

## 2. METHODS

The research uses a quantitative descriptive analysis method in which the data is calculated using statistics on a *laptop* using the SPSS and ANATES application version 4.09. The following statistical analysis will be used in this study: Analysis of the validity and reliability using a *laptop* program was carried out using the SPSS program. The steps in the sequence using the SPSS program are as follows:

- a. Open Programs. To open the SPSS menu, program collection is done by pressing the start button in the bottom left corner, selecting All programs, and selecting SPSS for Windows.
- b. Input the data. After the data has been entered, we save the data in the file we want, then press file, select save as, in the file box fill in our name.
- c. Processing data. To analyze the data is done with the following steps:
  - 1) Open the file,
  - 2) Click the Analyze menu in the toolbar, select the Scale sub-menu, then Reliability Analysis.
  - 3) It will appear on the Reliability Analysis dialog display screen.
  - 4) In the Model section, leave the selection on Alpha. Unless the data is discrete, namely only 1 and 0, we select Split-half in the Model section. Ignore the List Item Models selection box.
  - 5) Click the Statistics button until the Reliability Analysis: Statistics dialog appears on the screen.
  - 6) Ignore the others and press the Continue button to return to the previous dialog box.
  - 7) Press OK to process data.
  - 8) Wait until Output appears.

After knowing the validity and reliability, the next step is to analyze the level of difficulty of the questions. According to Wahyuni et al. [9], a good test difficulty level is a question that is neither too easy nor too difficult. Problems that are too easy do not stimulate students to increase their efforts to solve them. On the other hand, too difficult questions will cause students to become discouraged and not have the enthusiasm to try because they feel unable or out of reach.

The amount of difficulty index between 0,00 up to 1.0. This difficulty index shows the level of difficulty of the questions. A question with a difficulty index of 0.0 indicates that the item is too difficult. On the other hand, an index of 1.0 indicates that the question is too easy. To determine the level of difficulty of the objective test can be taken with the following formula:

$$TK = \frac{\sum JE}{TS} \times 100\%$$

Information:

TK : Difficulty of an item.

JB : The number of students who answered the question correctly.

TS : number of samples/ Total number of students taking the test [8] (Suharismi, 2020:210).

The results of these calculations will be compared with the classification of the difficulty index as follows:

- Questions with TK 1.00 – 0.30 are complicated questions.
- Questions with TK 1.00 – 0.30 are medium questions.
- Questions with TK 1.00 – 0.30 are easy questions.

After analyzing the data by analyzing the validity, reliability, and difficulty level, it will describe the results of "Analysis of Objective Test Type of Multiple Choice in Final Semester Assessment Problems (PAS) Japanese Language Class VI MI Khairu Ummah".

## 3. RESULTS AND DISCUSSION

A Japanese language subject teacher compiled the Final Semester Assessment Test (PAS) for Japanese language subjects for Class VI Khairu Ummah for the odd semester of the 2019 academic year and 2020 academic year. Each PAS question for the odd semester 2019 academic year and the odd semester 2020 academic year has 20 questions in the form of multiple choice. One number of alternative answers that question has an answer a, b, c, and d provided that if test able to

answer the item correctly then given a score of 1 and if one is given a score of 0. Subsequently, the following item analysis test and detailed answers students test:

### 3.1. Item Validity and Reliability

Test the validity and reliability using SPSS and ANATES applications. It is used to determine the number of valid and invalid item items (invalid) and the number of reliable or unreliable questions. Here is an analysis of the validity and reliability of the *multiple choice* Final Assessment Odd Semester 2019 and Final Assessment Odd Semester 2020.

Table 1. Validity test results using SPSS

Information	Interpretation of validity	Total of Questions	Question Item Number
Questions for the Odd Semester of the 2019 Academic Year	Valid	12	1, 2, 3, 4, 5, 11, 12, 13, 15, 16, 17, 18
	Invalid	8	6, 7, 8, 9, 10, 14, 19, 20
Questions for the Odd Semester of the 2020 Academic Year	Valid	12	1, 2, 3, 4, 5, 6, 8, 9, 11, 15, 18, 19
	Invalid	8	7, 10, 12, 13, 14, 16, 17, 20

The *multiple choice* test items for the odd semester assessment of Japanese subjects for Class VI MI Khairu Ummah in the odd semesters for the 2019 academic year and the 2020 academic year have 12 questions (60%) are valid and 8 questions (40%) these items are invalid. Set  $r_{11}$  was counting validity, and then the next step is to count the re test abilitas using ANATES. Based on the ANATES calculation, namely in the test reliability test where the reliability coefficient  $r_{11}$  is 0.7549 where  $r_{11}$  is greater than 0.60, it can be concluded that the Final Semester Assessment test for the 2019 academic year is in the form of *multiple choice* which presents 20 questions and is followed by 35 students. Therefore, Japanese class VI subjects of MI Khairu Ummah in odd semesters have good/high reliability. In the reliability test, test Rate Final 2020 academic year form of *multiple choice* that presents 20 items and was followed by 35 students, subjects of Japanese Class VI MI Khairu Ummah semester, in which the reliability coefficient  $r_{11}$  by 0,5035 where  $r_{11}$  is smaller than 0,60, it can be concluded that the Odd Semester Final Assessment test items for the 2020 academic year are in the form of *multiple choice* which presents 20 questions and is followed by 35 students with moderate reliability.

The results of the validity and reliability of multiple-choice objective test items that aim to measure the success of the teaching and learning process of teachers and students in learning Japanese can be used as an effective form of test. There are 12 valid questions so that they become a teacher's reference to provide a special teaching model related to the material contained in items 1, 2, 3, 4, 5, 11, 12, 13, 15, 16, 17, 18 in the odd

semester of the following teaching period. And on the material contained in items 1, 2, 3, 4, 5, 6, 8, 9, 11, 15, 18, 19 in the even semester of the following teaching period.

### 3.2. Item Difficulty Level

The analysis results of the item difficulty index number calculation can be seen in the ANATES application. Therefore, information was obtained about the level of difficulty of the items in the form of *multiple-choice* exam results for the odd semester Japanese language subjects for Class VI MI Khairu Ummah in the odd semester for the 2019 academic year and the 2020 academic year in the following table:

Table 2. Difficulty level results using ANATES

Information	Difficulty Level	Total of Questions	Percentage
Questions for the Odd Semester of the 2019 Academic Year	Easy	5	25%
	Medium	9	45%
	Difficult	6	30%
Questions for the Odd Semester of the 2020 Academic Year	Easy	4	20%
	Medium	10	50%
	Difficult	6	30%

It can be seen that the 20 questions presented in the Odd Semester items for the 2019 academic year there are 5 questions (20%) are classified as easy, 9 items (45%) are classified as moderate, 6 items (30%) is difficult. On the other hand, the 20 questions presented in the Odd Semester questions for the 2020 academic year have 4 questions (20%) are classified as easy, 10 questions (50%) are classified as moderate, and 6 questions (30%) are classified as difficult.

## 4. CONCLUSION

After analyzing the data that has been collected, then an analysis of the validity, reliability, and level of difficulty is carried out. This is used to determine the quality of the Assessment Final Odd form of *multiple choice* subjects Japanese language classes VI MI Khairu Ummah academic year 2019 and 2020 by the number of about 20 items. It can be concluded that the quality items in Assessment Final Odd subjects Japanese language class VI have as many as 12 items (60%) is valid and 8 items (40%) is invalid. After calculating the validity test, the reliability of the Odd Semester Final Assessment test for the 2019 academic year is 0.7549 where  $r_{11}$  is greater than 0.60, it can be concluded that it is included in the good/high category. In the reliability test of the Final Semester Assessment test, for the 2020 academic year where the reliability coefficient  $r_{11}$  is 0.5035 where  $r_{11}$  is smaller than 0.60, it can be concluded that the odd semester Final Assessment test items for the 2020 academic year are in the form of *multiple choice* which presents 20 questions and is followed by 35 students have moderate reliability. The calculation results of the difficulty level in Odd

Semester items for the 2019 academic year there are 5 questions (20%) are classified as easy, 9 items (45%) are classified as moderate, 6 items (30%) are classified as difficult. The 20 questions presented in Odd Semester questions for the 2020 academic year have 4 questions (20%) are classified as easy, 10 questions (50%) are classified as moderate, and 6 questions (30%) are classified as difficult.

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# **Entrepreneurship Mapping (Lecturers, University Students, Staffs, and Alumni) at the Faculty of Languages and Arts, UNESA: A Preliminary Review**

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## **ABSTRACT**

This article aims to map entrepreneurship in the Faculty of Languages and Arts, UNESA. A descriptive qualitative research method which refers to verbal data exposure was used in this study. Data collection techniques were carried out based on documentary sources. The data analysis used the stages of identification, classification, reduction, and data exposure. According to the analysis and discussion, the following findings were obtained. First, the number of respondents, who were the most entrepreneurial, were the students with 46.7 percent. The lowest ranking was the staffs with 6 percent. Second, the most respondents among study programs were the Indonesian Language and Literature Department with 22.4 percent. The least respondents were German Literature Department with only 1 percent. Third, the entrepreneurship field in the service sector was in a percentage of 70. Meanwhile, the production sector was below the service sector. Fourth, the most respondents of the entrepreneurship field were the education sector.

**Keywords:** *Entrepreneurship, development, business plan, strategy, practices*

## **1. INTRODUCTION**

The main mission of a higher education aims to seek, find, disseminate, and uphold the truth in which the higher education promoter must be free from any influence, pressure, and contamination such as a political power and economic power so that Tridharma of Higher Education can be implemented based on academic freedom and scientific autonomy. Thus, the higher education institution has autonomy or independence both in academic and non-academic. Country facilitates the autonomous nature of higher education through a Government Regulation on the Form and Funding Mechanism of Legal Entity Higher Education or PTN-BH (Government Regulation number 26 of 2015). Based on the Government Regulation, in order to be able to become a PTN-BH, the higher education institution must have the following characteristics: (1) A reliable organizational structure that is suitable to the needs and development strategy of PTN-BH; (2) Each organizational structure is controlled by officials following their competencies and capacities so that the management of the higher education at PTN-BH can be carried out dynamically with high innovation and

creativity; (3) The qualifications of human resources aim to occupy positions or employments according to the needs and competencies that support the effectiveness and efficiency of PTN-BH; (4) The facilities and infrastructure used are based on the needs of PTN-BH; and (5) The budget are based on the needs of PTN-BH (<https://jdih.kemenkeu.go.id/fullText/2015/26TAHUN2015PP.pdf>).

The State University of Surabaya or Universitas Negeri Surabaya (UNESA) is a public university striving for PTN-BH status. Also, the Faculty of Languages and Arts (FBS) is one of the faculties of UNESA that synergizes in achieving an opportunity to become PTN-BH. Besides, the FBS has characteristics including: (1) as an institution providing education, research, and community service in the field of education languages, literature, and arts by producing professional educators in their fields; (2) as a supporting and developing institution for education languages, literature, and arts which contribute to the UNESA development as the World Class University, which is excellent at science, being strong at the education as well as personality; (3) as a centre of scientific, educational, and cultural renewal

especially those related to the languages, literature, and arts in the scope of regional, national, and international; and (4) as an institution that has academic freedom, organizational, and cooperation also coordination in economic relationships with other institutions.

Based on the Performance Report of Languages and Arts Faculty in 2020, the FBS has several supporters including: (1) A number of students with a total of 4,589 students with 99% (4,558) undergraduate (S1) students and 1% of diploma (D3) with 31 students; (2) Academic staffs (lecturers) in total 171 individuals with the qualification of graduate (S2) educators 70% (121 people) and 30% (50 people) of postgraduate (S3) educators; (3) 46 staffs including 27 civil services, 3 non-civil services, and 16 outsourcing services; and (4) A total area of 15,054.1 m<sup>2</sup> FBS building including classrooms, studio laboratories, offices, facilities, and infrastructure.

Referring to the data, FBS will develop a business strategy plan as an effort to create financial independence also institutional development as a form of UNESA's readiness to be the Legal Entity State University (PTN-BH). The business strategy plan was also implemented through a scheme research on the University Strategic Policy entitled "The Development of Strategic Business Plan of FBS, UNESA to increase UNESA Independence towards PTN-BH". Regarding the development of the business plan, the FBS is expected to maximize as well as develop its potential and assets to obtain incomes other than tuition to strengthen UNESA in institutional funding towards PTN-BH.

Therefore, the first step of this study is to explore descriptively the entrepreneurship mapping of lectures, staffs, university students, and alumni of the Faculty of Languages and Arts at UNESA.

## 2. STATE OF THE ART AND ROADMAP

This study is assignment research refers to a business plan that supports the independence of UNESA towards PTN-BH. The research on business plan at higher education for state of the art has been carried out by Suwandi (2007). The results indicated that (1) not existed yet, (2) a pioneer, (3) existed, but not developed yet, (4) no business incubator, but there is a commercial incubator unit (on the wall), (5) business incubator exists but there is 'exit' oriented (a desire to discharge), and (6) a complete business incubator (both on the wall and outside). Also, this research refers to a business plan in the context of theoretical, methodological, and practical on a faculty scale. Trisakti (2019) and Anam (2019) conducted research related to "Product Development of Innovative Art Learning Based on Local Wisdom with Basic Materials."

### 2.1. Strategy Management

Referring to Fred Nickols in Sihombing (2014), strategy is the bridge between policy or high-order goals on the one hand and tactics or concrete actions on the others. Generally, the strategy refers to several ways used to achieve goals.

According to Nawawi in Simarmata (2016), strategic management is a large-scale planning oriented to the long term (vision) also defined as top management decisions which are fundamental and principal in order to enable organizations to interact effectively (mission) in achieving a good operational planning by optimizing the goals achievement (strategic objectives) as well as various objectives (operational objectives) of the organization.

Besides, according to Pearch and Robinson in Simarmata (2016), strategic management is a collection and action resulting in the formulation and implementation of plans designed to achieve organizational goals.

Fred in Simarmata (2016) explained that the process of strategic management contains of 3 (three) stages as follows:

*Strategy Formulation.* Vision and mission must be developed, must be able to see opportunities, threats, weaknesses, and strengths of an institution, be able to determine the weaknesses and strengths of the institution, be able to set long-term goals, choose certain strategies to be implemented as well as formulate alternative strategies.

*Strategy Implementation.* The institution must be consistent with the set goals. This is a requirement for institution to set annual goals, allocate resources so that the final strategies must be implemented, motivate employees, and make policies.

*Strategy Evaluation.* After implementing all stages, strategy evaluation is conducted with three basic activities as follows. Both external and internal factors that form the current basis strategy are reviewed. Then, measuring performance and taking corrective action are also conducted.

### 2.2. SWOT analysis (Strength, Weakness, Opportunity, Threats)

SWOT (Strength, Weakness, Opportunity, Threats) is an acronym for the institutions' internal strengths as well as weaknesses, opportunities, and environmental threats faced by the institution. SWOT analysis is a technique that is widely used by managers to provide a brief overview of the strategic situation in the institution. It is based on the assumption that an effective strategy belongs to a suitability between the internal resources (strengths and weaknesses) of institutions and the

external situations (opportunities and threats). A suitability means maximizing both strengths and opportunities then minimizing weaknesses and threats. These simple assumptions have a huge impact on the design of a reliable strategy when they are applied correctly (Robinson in Oktriani, 2018).

Also, referring to the statement of Thompson, Gamble and Strickland in Oktriani (2018), it defines SWOT analysis as a simple and powerful tool to measure the strengths and weaknesses of institutions and observe marketing opportunities as well as external threats toward the institutions' future welfare.

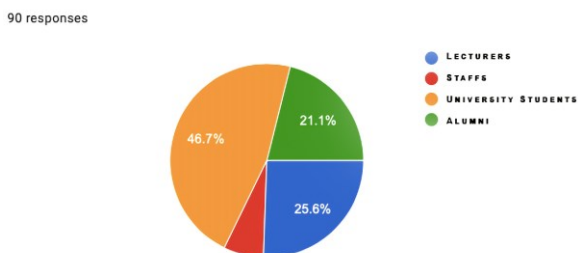
A qualitative approach of the SWOT analysis (matrix) is developed by Kearns containing two main domains, namely: (1) External Strategic Factors Analysis Summary (EFAS) and (2) Internal Strategic Factors Analysis Summary (IFAS). Each part of EFAS and IFAS will show the assimilation domain in which each strategy will determine what steps should be taken and implemented.

### 3. METHODS

The method used in this research was descriptive qualitative. The researchers tend to rely on the power of verbal exposure. The data collection techniques were carried out based on documentary sources. The data analysis techniques were conducted by identification, classification, and reduction.

### 4. RESULTS AND DISCUSSION

Based on the questionnaires, the following data were obtained. Firstly, the number of participants who filled out the questionnaire were 90 respondents with a distribution of 46.7 percent from students, 21.1 percent from alumni, 25.6 percent from lecturers, and 6 percent from the staffs.

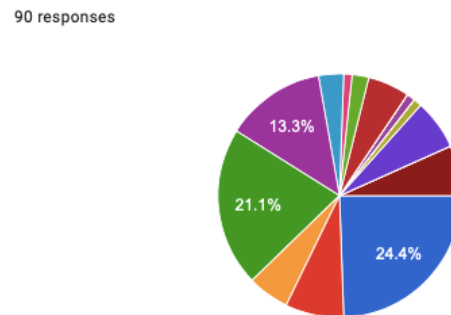


**Figure 1** The Distribution of Respondents

It indicates that the respondents from the Faculty of Languages and Arts who filled out the questionnaire were mostly the university students. They were in the highest rank with 46.7 percent. In contrast, the staffs with 6 percent were the lowest ranking.

Secondly, the most respondents among study programs were the Indonesian Language and Literature

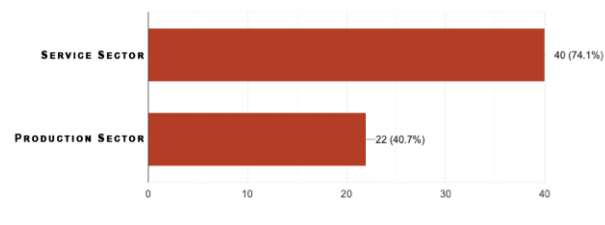
Department with 22.4 percent. The least respondents were German Literature Department with only 1 percent.



**Figure 2** The Distribution of Respondents for Each Study Program

Based on the data, it shows that the Indonesian Language and Literature Department has more entrepreneurs than other study programs in the Languages and Arts Faculty.

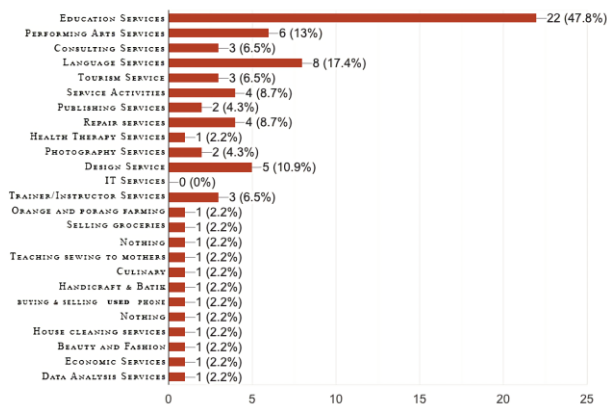
Thirdly, the respondents include lecturers, staffs, university students, and alumni of the Faculty of Languages and Arts undertook business categories such as service sector and production sector. There were 74.1 percent of respondents who do business in the service sector. As well as the category of production sector that was obtained 40.7 percent.



**Figure 3** The Category of Business

Based on the data, it shows that respondents in the Faculty of Languages and Arts were more entrepreneurial in the service sector with a 70 percent, while the production sector was below the service sector.

Fourth, business types are specifically indicated as follows. The business in the education sector has the highest rank at 47 percent. The lowest ranking was the entrepreneurs include agriculture, groceries, buying and selling used phones, cleaning services, economic services (opening shops), and data analysis services with only 1 percent.



**Figure 4** The Type of Business Field Specification

Based on the data, it indicates that the most field which are engaged by respondents is education. This shows that the Faculty of Languages and Arts is more focused on the education field than other fields.

## 5. CONCLUSION

Based on the results of the analysis and discussion, it concludes as follows. First, the number of respondents who were the most entrepreneurial were the students with 46.7 percent. The lowest ranking was the staffs with 6 percent. Second, the most respondents among study programs were the Indonesian Language and Literature Department with 22.4 percent. The least respondents were German Literature Department with only 1 percent. Based on these data, it shows that respondents in the Faculty of Languages and Arts were more entrepreneurial in the service sector with a percentage of 70. Meanwhile, the production sector was below the service sector. Next, the most respondents of the entrepreneurship field were the education sector. It indicates that the Faculty of Languages and Arts is more focused on education sector than others.

## ACKNOWLEDGMENTS

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# Creating an Anti-Biased Education for Early-Age Students

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## ABSTRACT

Anti-Biased Education is a concept, a process, and an educational reformation movement. There are some institutions which favour certain gender, racial, or religion. This issue has been occurring for a very long time, which is undeniable. Nowadays, the Anti-Biased or Multicultural Education offers wide variety of programs related to equity, gender, ethnic groups, language minorities, economic groups, and exceptionalities. Theoretically Indonesia has a highly valuable anti-biased education environment. The dimensions of an anti-biased education is even written clearly in the five basic principles of Indonesia itself, namely Pancasila. However there are still some problems that occur in the school environment in Indonesia, such as utterances of discrimination among students which are still considered meaningless by the educator and several other issues.

**Keywords:** *Anti-Biased, Multicultural, Education*

## 1. INTRODUCTION

According to the study of Bank [1] written in the book *Multicultural Education*, an Anti-Biased or a Multicultural Education is a concept, a process, and an educational reformation movement. It incorporates the idea that all students should have an equal learning opportunity in school, no matter what their gender, racial, ethnic, social class, or any other cultural characteristics are [1]. Multicultural Education is usually conceptualized as an umbrella, that is, an overarching concept for ethnic studies, bilingual education, immigrations/migrations concerns, indigenous populations, and social justice issues among others [6]. Some institutions' systems are unable to offer some groups of students equal educational opportunities. For example, exceptional students, whether physically or mentally disabled, do not experience the same quality of education in school as the majority of other students that aren't mentally or physically disabled. Some institutions may also favour certain gender, racial, or religion. This issue has been occurring for a very long time, which is undeniable.

In 2001, The No Child Left Behind (NCLB) Act passed in the U.S Congress. This act supports the states to develop assessments in basic skills. Each state developed its own standard of assessments. The emphasis of testing, standards, and accountability that is mandated in most states compels many teachers to focus on narrow

and basic skills in reading, writing, and math. Research by Banks and Banks [1] finds that the emphasis on testing and accountability has detrimental effects on student learning. It is indeed highly essential for students acquire basic literacy and numeracy skills. However, it is also important to notice that students need to determine the knowledge, skills, and values that will help them to actively live, interact, and make decisions with people who has different racial, language, social class, exceptionality, religion, or other cultural characteristics. Social justice issues are necessary for young students to be taught, in addition to basic literacy and numeracy skills.

## 2. THE HISTORICAL DEVELOPMENT OF MULTICULTURAL EDUCATION

“In 1970s and 1980s, the respective cultures, dignities, and rights of various peoples were not valued or recognized in the operations of societal institutions,

These institutions were created by and for those in power, thus, were permeated with policies, practices, and procedures of racism, sexism, and other “isms” along with strategic practices of discriminations” [6]. Then, in late 1980s the ferment of the Civil Right Movement by the African-American initiated the Multicultural Education. The major goal of this movement is of course to eliminate any act of discrimination anywhere—public

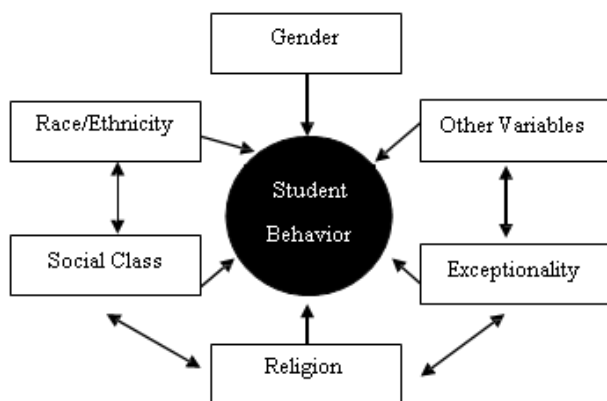
accommodations, institutions, workplaces, and housings. This movement had influenced many ethnic groups into demanding educational institutions to reform the curriculum reflecting their experiences, histories, cultures, and perspectives [1].

Nowadays, the Anti-Biased or Multicultural Education offers wide variety of programs related to equity, gender, ethnic groups, language minorities, economic groups, and exceptionalities.

### 3. HOW MULTICULTURAL GROUP MEMBERSHIPS INFLUENCE STUDENT BEHAVIOR

There are so many cultural groups available in the world. Nationality, Ethnicity, Religion, Gender, Social Class, and Exceptionality. An individual always belongs to several different groups at the same time. For example there is a young girl who is a white American, but also a Moslem. Sociologists, as the ones who focus on studying this field, admit that group has a substantial influence on the behaviour of individuals, which is formed by their norms, social, and metaphysical surroundings.

Goodman and Marx (1982) wrote, "Such factors as shared religion, nationality, age, sex, marital status, and education have proved to be important determinants of what people believe, feel, and do."



**Figure 1** The Intersection of Variables from the book *Multicultural Education Seventh Edition "Issues and Perspectives"* by James A. Banks and Cherry A. McGee Banks [1]

Thus far, we've figured out how different cultural groups could influence each individual's behaviour in school, which shows that it is necessary for students to study in a safe multicultural environment, with the proper multicultural education from the professional educators, in order to help them grow their knowledge of an anti-biased education.

### 4. THE ANTI-BIASED EDUCATION IN INDONESIA

Theoretically Indonesia has a highly valuable anti-biased education environment. The dimensions of an anti-biased education is even written clearly in the five basic principles of Indonesia itself, namely Pancasila. In which teach us to tolerate people from diverse background such as religion, culture, ethnic, race, and someone's socioeconomic situation. The values of Pancasila have to be attached in each heart and mind of Indonesian so that they could grow with a strong character of nationality. In order to understand the values of Pancasila as a basic foundation of course it has to start from early childhood. The implementation of Pancasila values into young age children's mind is easier to be attached into their heart and also their mind, this is because young age children who are in their golden age have a typical personality trait to absorb things very fast and copy things [5]. That is why every educator must know the values of Pancasila in every child.

However there are still some problems that occur in the school environment in Indonesia, such as utterances of discrimination among students which are still considered meaningless by the educator and several other issues.

### 5. THE DIMENSIONS OF ANTI-BIASED EDUCATION

When it comes to an anti-biased education, many people would focus only on issues related to ethnic, racial, and cultural groups. Multicultural education is a broad group concept with several different and important dimensions [1]. According to Banks [1], there are five multicultural education dimensions:

- (1) **Content Integration:** educators will use examples and content from various cultures and groups for their subject of discipline. This method will slowly and smoothly infuse the subject area.
- (2) **The knowledge construction process:** in this method the educators will have to help the student to understand, investigate, and determine cultural assumptions, frames of reference, perspectives and biases within a discipline influence.
- (3) **Prejudice reduction:** educators will help the students to build positive attitudes toward diversity.
- (4) **An equity pedagogy:** the educators will have to modify their method in ways that is able to facilitate the academic achievement of students from different cultural groups.
- (5) **An Empowering School Culture and Social Structure:** this dimension is a part of the school system in which the school must provide organizations or school culture that promote and empower diversity.

Therefore, the authors found certain formulation of the problems that will be used as a guideline of this paper to avoid any unrelated topic or content. The following formulation of the problems are:

1. How is the anti-biased education in Indonesia?
2. What are the impacts of an anti-biased education on early-age students?
3. How to create a safe anti-biased education on early-age student learning?

## 6. METHODS

This research paper uses descriptive qualitative approach as the method to gain all the information needed and to solve the formulation of the problems written above. Descriptive method is a fact-finding with the right interpretation [9]. Descriptive research studies about the problem of society, with the system which acts in society together with certain situations including the relationship, activities, behaviour, point of view with the process which happened and the influences of phenomenon [10]. On the other hand, qualitative research is the collection, analysis, and interpretation of comprehensive narrative and visual data in order to gain insights into a particular phenomenon [11]. Qualitative research investigates the quality of relationships, activities, situations, or materials [2]. Therefore, qualitative research is a part of descriptive research, in which they have the same purpose.

This paper investigates an Anti-Bias Education around the world with the provided facts and theories from previous researches and journals to solve the problems formulated by the authors. Provided facts will be collected by the authors and will be divided into sections with authors' conclusions at the end of the research paper.

The source of data in this paper are the previous journals and researches, which are "Multicultural Education" by James A. Banks and Cherry A. Mcgee Banks [1], "*Pembelajaran Multikultural Anak Usia Dini Berbasis Kearifan Lokal*" by Muhammad Akil Musi and Purwoto, "Visioning Multicultural Education" by H. Prentice Baptiste and Jeanette Haynes Writer, and other journals or articles.

## 6. RESULTS AND DISCUSSION

### 6.1. *The Anti-Biased Education in Indonesia*

As a part of the people of colour, an anti-biased education in Indonesia for early-age children is a must in order to cultivate the meaning of diversity among each other. The anti-biased education for early-age children

will direct the future of a child because they attempt to absorb things easily. For this reason the amount of respect on diversity will increase, particularly on ethnic, race, religion, and any other cultural backgrounds.

In Indonesia an anti-biased curriculum for early-age children theoretically have been applied. As mentioned in the introduction chapter, Indonesia has five basic principles called Pancasila as a foundation of living and interacting with each other despite the differences. It includes the values of respecting people from different social classes, religions, ethnicities, races, and other cultural backgrounds. As well as a reminder for Indonesians that we are one, no matter what our cultural backgrounds are [5]. Pancasila has been a part of school subject of discipline since elementary school until university or college. The basic values has even been taught by kindergarten teachers through fun activities and games, such as singing traditional songs, reading folklore, learning traditional dances, and celebrating historical events through dress-up or fashion show wearing traditional clothing. This should be beneficial for early-age children to notice difference ethnicity and culture, at least in Indonesia.

Apart from that, the author has found a research data conducted by students from State University of Makassar, Musi and Parwoto [3], about Multicultural Studies on Early Age Children Based on Local Wisdom as a proof of applied multicultural studies in a part of region in Indonesia. There are several methods used in TK Pertiwi DWP Setda in South Sulawesi in order to expand the early-age students' knowledge of diversity. The methods are inclusion dimension (acceptance), multiple intelligences, discovery-inquiry, empathetic of universal values, values of justice and gender equality, and local wisdom.

However the learning method in Indonesia doesn't apply evenly in all region, this is due to different school policy in each region. There are also schools in small or remote areas that have limitations in providing an anti-biased or multicultural education for early-age children especially through fun games or activities, such as celebrating historical events through dress-up games.

This is caused not only by the limited facilities, but also the quality of the educators.

From here we learned that the quality of educators could lead the students to grow their knowledge of understanding diversity differently. When the educators doesn't have good quality, it will impact the development of children's knowledge in the future, which will also become a multicultural problems one day. The first issue is self-identity crisis. Identity Crisis in Adolescence in Perspective "identity as "a relatively constant emotion of self- cohesion", that is although people have common needs and interests, they are different and need to have independence, consistency, and integrity in their actions

and motivations [4]. Identity is a logical rule specifying that certain activities leave objects or situations unchanged.” Identity crisis is a condition in which a person doesn’t accept or understand themselves, so that individual gets confused and always doubts themselves. The key to solve this identity crisis is acceptance. The stronger the identity in a person, the better the individual is in realizing the uniqueness and abilities that exist within themselves and accepting all their flaws. While the weaker a person’s identity is, the more confused the individual will be about themselves and depend on others.

The other problem that also found is a gap in gender, ethnic, race, religion, and culture background which always happen among students in Indonesia both consciously and unconsciously. This gap can be seen from the existence of different groups according to cultural background in school. For example there are male students who always gather in the same group with the same gender, or vice versa. This is because certain individuals want to avoid insults from other individuals.

Many stereotypes and lack of educations about discrimination sentences or insult among students is often heard. On the other hand, these words are ironically always considered as jokes, so someone who receives the discrimination sentences must refrain from being offended. This could cause a detrimental effect to the students who receive the unpleasant utterances. They could feel the need to live in someone’s expectations or the stereotype.

This case must be handled properly by educators, however there are many education in Indonesia that insensitive against multicultural issues in school because it looks trivial. It will create a mind-set that the jokes about multicultural are very normal to do.

## **6.2. Impact of Anti-Biased Education on Early-Age Students**

As written in the introduction chapter, research has showed that the NCLB Act which focused on literacy and numeracy skills could cause detrimental effects on student learning. That is why an Anti-Biased Curriculum could be considered essential as an additional skill and knowledge other than literacy and numeracy skill. It seeks to reduce bias of cultural backgrounds and misconception in classrooms in order to create a better and safer multicultural environments around the schools.

Although just like liberty and justice, when it comes to the equality of different cultural backgrounds, it is an ideal concept that humans always work on, but never fully attain. In this manner, the authors have listed both considered positive and negative impacts of the anti-biased education for early-age students.

### **6.2.1. Positive Impacts**

There are four main goals of an Anti-Bias Curriculum, they are, to gain knowledge of a confident self-identity, gain experience of interacting with people from diverse backgrounds, think critically about bias and learn to stand up for others and themselves in a time where they face bias [7]. Here are the more detailed explanation of those four goals;

Gaining a knowledge of a confident self-identity would also be very beneficial for their lives. If the school builds a safe multicultural surroundings for the students, the confidence of their own special traits should increase. This leads to a more critical thinking, especially about bias. They would also be able to combat social injustice that they or others face.

An anti-biased education also allow them to grow their knowledge of diversity in a safe environment. It will help them understand a foundation for respecting and valuing differences beyond their own families and communities, which encourage them to make less comparisons among themselves like they usually do.

Every parents have the need and desperation for their children to experience the best learning process. With an anti-biased curriculum, it is possible that children of all backgrounds receive an equal learning opportunity, by promoting respect and appreciation of diversity.

Educating an anti-biased concept to a young-age student could play a huge role as beneficial skills for college or workplace in the future. Students should gain a comprehensive understanding of history, culture and society, preparing them for heterogeneous college classrooms and a culturally diverse marketplace.

### **6.2.2. Negative Impacts**

According to the article Pros and Cons of Multicultural Education written by Crystal Lombardo [8], there are several negative impacts to an anti-bias or multicultural education. If an anti-biased education is not carefully and properly prepared, students might lose their personal identity [8]. This has something to do with the fact that an anti-biased education, which introduce other traditions or cultural traits, could influence students’ behaviour, especially in such young- ages, where they face absorption and follow/copy the phase. This is probably caused by some anti-biased curriculums which focus only on other cultures or also minor culture in the environment, without providing an education within the culture of the student or the majority in the environment.

Apart from that, some of the anti-biased education might influence the students in an unpleasant ways. Especially the diversity of cultures and traditions. For example, not all cultures supports gender equality or sexual orientation equality. These different values might

confuse the young-aged students or even have a detrimental effects on a student [8].

Another detrimental effect found by Lombardo [8], in an unprepared anti-biased education is that it can create a family conflict. Every parents have their own perspective and point of view on diversity, depending on their cultural backgrounds. Not all parents or family members (especially adults) can accept the differences that might influence their children from an anti-biased education. An open-minded version of their children might be difficult to accept.

Which concludes by the authors that an anti-biased education is very important and beneficial for the students and the school community in so many possible ways, but it must be very carefully managed. The educators must be trained professionally in this field. The key concept or the main goal of an anti-biased education is only to increase each other's respect, tolerance, and appreciation towards any backgrounds, not to influence or change student's behaviour.

### **6.3. Creating an Anti-Biased Education Environment among Early-Age Students**

As mentioned in the introduction chapter, according to James A. Banks [1], there are five different dimensions in a multicultural education. Those five dimensions could play an essential role as the foundation of creating an anti-biased environment in early-age school system.

Before getting into the anti-biased program concepts, it is necessary to know that early-age student in this case are children with age around 2-6 years old. Children with estimated ages are more likely to be faster to learn and absorb things. This is due to their rapid cognitive development that needs to be correctly and carefully stimulated. Here are the specific early-age children characteristics according to Indonesia's Ministry of Education and Culture that would be helpful for building the right anti-biased education programs:

1. Age 2-3: they tend to be very active and have interests in exploring new things in their surroundings. This exploration phase should be taken advantage of very carefully and properly. Apart from that, their language ability and emotion in this age should start to develop.

2. Age 4-6: in this age they should be more active in participating in an array of fun activities. They are able to understand what others are saying, also expressing their mind and feelings through words and sentences. Their cognitive development tend to grow better that they start to develop a huge curiosity, which expressed through a lot of questions.

Thus far, the five multicultural education dimensions could be used in their early education—in this case, preschool and kindergarten. Preschool students don't actually have a formal or academic education yet, for this

reason they usually be known as playground. An anti-biased education could be infused in such fun games and activities. Just like the first dimension, which is content integration, the teacher should be able to build fun games of exploration with cultural infusion.

#### **6.3.1. An Anti-Biased Education for Playground Students**

The very basic lesson that a playground or preschool student can understand is colour. The teacher could introduce various skin colours, eye colours, or hair colours of humans through the 'Simon Says' game if there are different race of students in the classroom. For example, "Simon says, touch a friend's hair!" and ask them to guess what colour is their friend's hair, eyes, or skin. From this game, they basically learn different ethnicity through colours. The teachers could also use pictures or videos to do this 'colour guessing' game.

Other than that, kids tend to love singing along to easy-listening songs. This benefit could be used as an anti-biased education method for preschool students. Teach them various songs from a lot of countries and regions. In Indonesia itself, there are so many traditional songs with different local languages. They don't have to memorize all the lyrics if it's difficult for them. The goal is to just introduce them that there are several of languages either in Indonesia or other countries around the world too. This way, they would be more aware of the diversity of languages that in the future they won't find it bizarre or even funny to see people speak in different languages.

As written in the first chapter, there are of course available programs in Indonesia that support anti-biased or multicultural environment. Celebrating historical events by dressing up as their favourite local hero or figure or wearing traditional clothing is one of the most exciting method of an anti-biased education. This tradition needs to be continued forever.

#### **6.3.2. An Anti-Biased Education for Kindergarten Students**

Kids in their age are learning more vocabularies, increasing their reading and writing skills through simple exercises from the educators. In this situation the educators could use their curiosity to expand their knowledge about other culture.

Pictures are the answer to this method. Children love looking at pictures, drawing or colouring pictures, making puzzles, and any other activities related to pictures. The teacher could introduce other countries with their flags, their food, or their traditional clothing. Flags are very interesting to look at because there are different kinds and colours of flags from each country in the whole world. Once again, it is not mandatory for them to

memorize it perfectly, but to notice that there are so many flags that represent each country in the world other than their country's flag. And each of them are wonderful.

Another fun culturally responsive activity is storytelling game. The teacher could read various stories from different ethnics or countries to their students. This will infuse them with ethnicity differences. Not only about ethnicity, but the teachers could also twist stories a little bit with something very different for them. For example telling a story about a princess who also happens to be a knight in shining armour. This might create confusion in the children's minds. In this moment there would probably a bias statement from some children. This is the moment where the teachers have two choices, either to shut this down, which is more often to happen, or to create a discussion and solidify the anti-bias environment.

The teachers should be asking about the children's opinions and feelings about the twist. This could lead to a more critical thinking, and an open mind. Teachers should also share their mind to gain the children's trusts in sharing their feelings. For example, if you're a woman, tell them that if you're playing in Star Wars movie, you'd actually like to play as Luke Skywalker, or vice versa. So that they are aware of gender equity, that there is no limitations in gender roles.

Each school usually have their own library or reading corner in the back of the classroom. Keep a library of books with anti-biased pictures in the classroom. This might offer great chances to flare a discussion among the students and also support a long term anti-biased mind.

The key to create an anti-biased environment in schools is opening discussions, share stories, allow the students to express their confusion, their feelings, and their minds.

## 7. CONCLUSION

Just like working on liberty or justice, when it comes to cultural backgrounds equity, it is something that humans always work on but never fully attain. We cannot stop the whole process of discrimination, we will meet them anywhere and at any time. An anti-biased education should not be a one-time solution to discrimination issues, but a long term concept that should be work on every day for our whole lives. We need to introduce every generation a lot of different cultural backgrounds so that they could be more aware and tolerant of diversity. And as mentioned in the whole manuscript, this anti-biased education should be taught starting from preschool or kindergarten. This is due to children's golden age where they absorb and copy things easily. With this curriculum, there might be less crisis of self-identity, less discrimination act, and a safe environment of education in school

## AUTHORS' CONTRIBUTIONS

V.W.L. and A.S. come up together with the title and the concept of the topic. Both also explore theories about anti-biased education and incorporate them with our ideas. V.W.L. come up with the abstract and A.S. wrote the introduction chapter. A.S. encouraged V.W.L. to investigate the anti-biased or multicultural education in Indonesia. Then V.W.L. develop the ideas and wrote the first chapter (The Anti-Biased Education Environment in Indonesia). A.S. wrote the second and third chapter with the support of ideas from V.W.L. All authors discussed the results and contributed to the conclusion chapter.

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# Transediting in Translation

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## ABSTRACT

Bassnett (2014) stated that translation is “a simple process of linguistic transfer, whereby what is written in one language (known as the source in translation studies terminology) can be transferred nonproblematically into another language (known as the target)” the source language to the target language, the thing that needs to be considered is the legibility and clarity of the translated text so that it can make it easier for readers to understand the contents of a translated text. The process of editing the translated text has a significant impact on producing quality translations. Stetting (1989) explains that editing the translated text should be the responsibility of the translator himself. His argument is that a “certain amount of editing has always been included in the translation task” (Setting 1989: 371). This is then called "Transediting" This concept is also subject to this manuscript. This concept aims to discuss the importance of editing in the translation process and the development of editing, transediting to creative editing which involves the assistance of technology in translation.

**Keywords:** *transediting, creative editing, translation*

## 1. INTRODUCTION

From the beginning, translation has been an effort made by various countries, especially in the publishing industry to transfer various knowledge, information, and entertainment into local languages. Then, from the spirit of enlightenment idealism as practiced by Japan, it finally grew as a profitable business. The impact of globalization brings the people of a country to the world arena, including in terms of thoughts, information, and entertainment, all of which are written in books.

Major international book events such as the Frankfurt Book Fair have become a venue for copyright transactions for translation efforts—including the one that has been popular in Indonesia for the past decade is the translation of Arabic books that are being hunted at the Cairo Book Fair. Even more amazing, publishers are also hunting for world best seller works that are included in the New York Times Best Seller and Publisher Weekly lists so that the Indonesian public can enjoy the presentation of translated works as fast as other developed countries.

However, back again that translation is a matter of content and context. No matter how well a source text (original text) if the translation is chaotic and alarming at the same packaging, the script will not have power. Editors still often encounter various problems in terms of translation because there are many translators who are not professional in their work and the editor's limited time to detect the entire translation script or do rewriting.

This fact is an opportunity for students who learn German as a foreign language to apply their ability to translate texts from their mastered source language, namely German, into the target language, namely Indonesian. German students are also provided with lectures on the theory and practice of translation. In addition, they also received lecture material on text editing. This shows that the potential of students majoring in German to translate books or texts in German is very large considering that there are many books and also German-language literary texts that are well known and loved by the public.

Mossop et al [1] revealed that it would be better when a translated text editor also mastered the ability to

translate. Editing translated text will be easier when an editor not only masters the source and target languages, but also understands translation techniques. If these two competencies, namely translating and editing, can be mastered and implemented, it will produce a text or translated book with good quality for the readers. The problem that often arises today with the proliferation of translated books is that the quality and legibility are still not good enough and tend to confuse the readers. The most significant disadvantage of translation texts or books are that there are seldom direct, one-to-one correlations between words, meanings, and their subtle suggestions in different languages. There is an inevitable loss of intended meaning, nuance, and beauty. Because of this, one finds more than a single translation of many classic works, and readers often develop preferences for one translator over another. This problem often occurs because of 3 things, namely the lack of language ability, both in the source language and target language, the lack of related topics understanding, and the last is because of the editing process which is unoptimized.

## 2. THE TASKS OF EDITOR

Dictionary definitions of the verb 'edit' present a considerable variety of meanings. Here is a sample, culled from various dictionaries [1]:

- (1) assemble, prepare or adapt (an article, a book) so that it is suitable for publication;
- (2) prepare an edition of (a literary author's work), especially by researching manuscripts;
- (3) be in overall charge of the content and arrangement (of a newspaper, journal, etc.);
- (4) reword, revise or alter (a text) to correct, alter the emphasis, etc.

Canada's Professional Editorial Standards explains that editing involves carefully reviewing material before it is published and suggesting or making changes to correct or improve it. The editor must communicate clearly and tactfully with all team members, and clearly mark and convey changes, suggestions, and directions. In all cases, the editor should strive to make all changes without altering intended meaning or introducing errors.

As an editor there are core skills that has to be mastered before carrying out the task of editing text. These skills are structural editing, stylistic editing, copy editing, and proofreading. Structural editing is also known as substantive/manuscript/ content/ developmental editing [1] [2]. This skill requires an editor to assess and shape the draft material to improve its organization and content. Changes may be suggested to or drafted for the writer. Structural editing may include (Canada's Professional Editorial Standards, 2017):

- (1) revising, reordering, cutting, or expanding material
- (2) writing original material
- (3) determining whether permissions are necessary for third-party material
- (4) recasting material that would be better presented in another form, or revising material for a different medium (such as revising print copy for web copy)
- (5) clarifying plot, characterization, or thematic elements
- (6) editing the structure or the content of the text requires editor's knowledge of the text topic.

The second core skill is stylistic editing. In this stage is linguistically editing carried out. The editor has to master the linguistic of the source and target language. The process carried out on this core skill are :

- (1) eliminating unnecessary jargon, clichés, and euphemisms
- (2) checking coherence and cohesion
- (3) establishing or maintaining the language level appropriate for the intended audience, medium, and purpose
- (4) adjusting the length and structure of sentences and paragraphs
- (5) establishing or maintaining tone, mood, style, and authorial voice or level of formality

The process of editing the coherence and cohesion not only involves the editor's cognitive processes, but also the editor's understanding of the cohesion and coherence markers commonly used in the source and target languages.

Copy editing is also the core skills that has to be mastered by editors. Sometimes it's an overlapping process between stylistic and copy editing in the process of linguistically editing. It depends on the theory applied by the editor. For example, Canada's Professional Editorial Standards classified 6 main process in copy editing below:

- (1) editing for grammar, spelling, punctuation, and usage
- (2) checking for consistency and continuity of mechanics and facts, including anachronisms, character names, and relationships
- (3) editing tables, figures, and lists
- (4) notifying designers of any unusual production requirements
- (5) developing a style sheet or following one that is provided
- (6) correcting or querying general information that should be checked for accuracy

After carrying all stages of editing, proofreading has to be done. An editor has to be able to be a good proof-reader at the same times. This activity includes examining material after layout or in its final format to correct errors in textual and visual elements The material may be read in isolation or against a previous version. It includes checking for:

- (1) adherence to design
- (2) minor mechanical errors (such as spelling mistakes or deviations from style sheet)
- (3) consistency and accuracy of elements in the material (such as cross-references, running heads, captions, web page heading tags, hyperlinks, and metadata)

Sometimes people equate between proofreading and editing. The aim of proofreading is checking a work after editing; it can not substitute editing itself.

### 3. TRANSEDITING

The notion transediting was first introduced by Stetting [3] and then developed by Bielsa and Basnett (2009) and Hong (2019). Stetting stated that certain amount of editing has always been included in the translation task. She gave than an example of the changing form miles into kilometres, adding more informations about specific referents in source culture, and removing irrelevant information that is not suitable for the target culture context. These are part of cultural and situational adaptations an it is necessary to be carried out in view of the knowledge and expectations of the target text addressees. Changing, adding and removing are textual actions which editors do with texts in their own language as well. Beside that, Stetting refers to correcting errors in the source text and to improving on cohesion, grammar, style, as editing acts done by translators. Generally the task of an editor are “improve[ing] clarity, relevance, and adherence to the conventions of the textual type in question – without ‘killing’ the personality and the interesting features of the actual piece of writing” [3].

After a very brief summary of arguments for close or free translation, she introduces her “alternative approach to certain types of translation tasks” [3]. Her specific focus is “on the needs of the translation receivers” which “will depend on the function the translated text serves, seen from their point of view, and not just from that of the sender” [3]. She then provides a list of five cases where transediting is practised:

- (1) Shortening of text passages for subtitling;
- (2) Making the text of an interviewed politician idiomatic and well-structured;
- (3) Cleaning up inadequate manuscripts;
- (4) Journalists drawing on material in other languages for writing their own texts;
- (5) Extracting information from various documents for producing promotional company material in another language.

Stetting [3] in Schäffner [4] explains that transediting is also practised although in a minor way, specifically in the translation of literary, religious and historical texts, which are grouped under the label cultural texts. For these texts, the central concern of transediting is to achieve equivalence to the source text,

which explains her restriction in a minor way. Non-fictional texts, however, frequently need transediting, and the writer is often accessible and can be consulted to solve problems, e.g., when the translator detects errors in the source text or if the text is unclear. A translator taking on the responsibility “to see to it that the original intentions are reborn in a new and better shape in the target language [...] turns into a ‘transeditor’”. Stetting [3] suggests three specific areas of transediting namely :

- (1) Adaptation to a standard of efficiency in expression: “cleaning-up transediting”;
- (2) Adaptation to the intended function of the translated text in its new social context: “situational transediting”;
- (3) Adaptation to the needs and conventions of the target culture: “cultural transediting.”

When recalling the specific focus on transediting was “on the needs of the translation receivers [...] which will depend on the function the translated text serves” [3], it can be said that her arguments are very much in line with those of functionalist approaches. Functionalist theories see the translation process as being determined by the purpose the target text will have to achieve for its addressees, which in turn is determined by the client’s needs.

However, transediting research has not been widely carried out in Indonesia. some translation researchers focus more on researching the translation results in the target language. So it can be said that transediting research is very potential to be carried out in Indonesia considering the number of translated books published in Indonesia. Transediting research can be carried out on various translation objects, not only limited to books or literary works, but also on the results of the translation of spoken texts or other formal documents, such as the research conducted by Romagnulo and Chaimotto in Italian subtitles speak of the inauguration of the US president in Italian newspapers. The difference between the two studies lies in the approach taken. Romagnulo applies a diachronic approach, while Chaimit applies a functionalist approach. Transediting research conducted by Lu and Chen (2011) and Qing and Zhang (2020) on news texts. Lu and Chen focus their analysis on mediating reader engagement in transediting soft news. On the other hand, Qing and Zhang (2020) focus on the mediation process through transediting news headlines: a case study of the China-US trade conflict in 2018. In the realm of journalism, transediting research is carried out on the translation of news texts, especially on media with an international target audience that requires the presence of an international audience. the process of translating from Indonesian to the specified target language, generally in English. In this context, the effectiveness and efficiency of the translation process

will be very necessary. This can be realized through the application of transediting.

Transediting by Schmid [5] is described as the process of creating a script for local readers. The local readers referred to here are readers from the target language group. The transediting process is considered to be able to make it easier to improve the readability of a translated text [5]. Hemmungs Wirtén (1998) uses the term transediting to describe a particular process of translation and editing in which translators and editors work together to produce translated texts that are easy to understand and acceptable to new audiences.. Her case study of Harlequin Enterprises made her comparing the original book, the manuscript as submitted by the translator, the editor's changes to this manuscript, and the finally published translated book. From those it can be explained that the line between translator and editor is blurred, and that "translators edit and editors translate – and this is what the process of transediting involves" (Hemmungs Wirtén 1998: 126). There is no reference to Stetting or to research into news translation at all.

#### **4. CREATIVE EDITING AS NEW TRENDS NOWADAYS**

The editor's efforts to edit the translation work are in order to oversee the delivery of messages from source language to target language so that it is safe and comfortable for the target readers.. Editing translation has been commonly carried out mostly in news translation and books translation. Bowless and Borden (2004) mentioned that editors will be at the forefront of this 21st century to oversee various types of publications, both printed and online and they are the heart of a publication to continue to exist. This is where a continuous increase in creativity is needed, especially attitudes towards technological developments.

Creative Editing is a way or technique of doing editing using various technological facilities according to the characteristics of the publisher, trends, as well as the needs and desires of the reading community. On this day, editors are dealing with fiction, nonfiction, and factions with extremely rapid developments in presentation, both local and translated works. Editors deal with readers' wants for works based on fiction and factions. Then, the editors deal with the reader's need for non-fiction-based works.

In the beginning it was a script. How editors are able to get good manuscripts is an art in itself called the art of manuscript acquisition. Various ways of acquisition can be taken. However, what is more important is how editors can find talented writers—then in the context of translation also how editors can find the right translator. It will be better if the editors also have translating skills. This skill will ease them to produce translation manuscript which is suitable for the readers. As a

creative editor some requirements have to be fulfilled, namely 1) editor's knowledge. 2) mastering the source language of the manuscript; 3) the editor's knowledge of the manuscript topic, 4) the ability to use dictionaries, thesaurus, as well as idiom dictionaries, 5) editor's insight into source manuscript topics, especially those related to trends, and 5) mastering technology such as the use of online editing applications and online dictionaries

#### **5. CONCLUSION**

From the explanation above it can be concluded that translation and editing can't be really separated. It will be better as a translator to have editing skills too. Therefore, the activity of translating and editing the results of the translation are 2 activities that must be carried out at the same time. Transediting is present as one of the right methods for translating and editing. the line between translator and editor is blurred, and that "translators edit and editors translate – and this is what the process of transediting involves The translator is the person who best understands the content of the translated text, understands the source language and target language, and certainly knows the culture of the source language and target language. This indicates that the best editor of a translation is the translator himself. the application of transediting can bridge the gap between the readers of the target language and the translation results in the intended language. The latest developments in translation editing can be done with the support of technology to simplify the editing process. The so called creative editing has been applied by translators to simplify their works.

#### **AUTHORS' CONTRIBUTIONS**

All authors conceived of the presented idea. 1<sup>st</sup> and 2<sup>nd</sup> authors developed the theory and performed the computations. 3<sup>rd</sup> and 4<sup>th</sup> authors verified the analytical methods. 1<sup>st</sup> and 3<sup>rd</sup> authors encouraged 2<sup>nd</sup> and 4<sup>th</sup> authors to investigate [a specific aspect] and supervised the findings of this work. All authors discussed the results and contributed to the final manuscript.

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# *An Analysis of Humor in the English Books*

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## **ABSTRACT**

In English language, there are many elements of humor that are included in the content of English books which are adapted or taken from everyday conversation. It is because Humor has been a part of our daily life and use in everyday communication. Humor is effective at gaining students' attention and holding their interest, and that is one of the primary reasons to use humor as a teaching tool in the college classroom. The composition of humor contained in the book English with a Smile and Awsome Humor Book is centered on the verbal humor, although we may find some elements of picture and visual humor. To create humorous contents, the elements of humor are used such as wordplay, the changing of phonological aspects, and the deviations of an utterance from pragmatic principles. These are some aspects that bring laughter and provide the essence of humor in the books.

**Keywords:** *Humorous contents, English books, incogruity*

## **1. INTRODUCTION**

Humor has been a part of our daily life. Humor and laughter have been described as culturally universal as the famous Soviet-American comic Yakov Smirnoff once said: "Everybody laughs the same in every language because laughter is a universal connection." Humor is a universal phenomenon that occurs everywhere, even in everyday communication. When we communicate with each other we often used humor as one of the forms of communication [1]. In fact, language lends itself to humor. Some words sound the same as others, which allows for puns, some sequences admit of more than one interpretation which allows for ambiguity. This example is appropriate and related to humor concepts that have entertainment purpose. In English language, there are many elements of humor that are included in the content of English books which are adapted or taken from everyday conversation. The book of awesome humor is a collection of stories about many interesting people and funny events. The stories in this book are based on commonly encountered humorous incidents and experiences. Each story develops listening, speaking, reading, and writing skills through a communicative approach. The stories are presented in meaningful contexts that persuade a

variety of activities to foster students' interaction. Wanzer at.al states that humor leads to enhanced information processing as a result of the positive affect experienced in humorous situations [2]. The theory suggests that when humor is provided in an appropriate manner, it creates a positive influence which then attracts students' attention and automatically increases their ability and motivation to learn in the classroom [3] [4] [5].

In an English book, language can be used as a serious business to a source of amusement. The material for the English books comes from both the artificial materials and the real-life materials. Language play is part of normal language use, a majority of people relay jokes [6]. In fact, most people use pleasantries and other light-hearted remarks as part of getting along with others. Exploiting the humorous possibilities in language obviously provides entertainment, but people also use verbal humour for other ends: to establish harmony or rapport, to ingratiate themselves, to lighten the mood when contentious issues are raised, and to soften the force of criticism. Humour plays a bigger part of our normal experience of language than most people probably recognize. We perhaps, start the day listening to a breakfast session on the radio, and some of the lyrics

include alliteration, puns, and allusions. On the way to work or school some funny events may occur in the street and we laugh. Finally, before bed we often watch television program and it shows a couple of sitcoms, a comedy movie, and finally a stand-up comedian. Humor and laughter have become the part of our life and therefore, cannot be separated from our daily activities. The English book "English with a Smile" and "The Awesome Humor Book" are adapted from the normal daily life that consists of a lot of colloquialisms and stories that have humorous contents. Thus, this paper wants to explore the humorous based content in the English book entitled English with a Smile and The Awesome Humor Book.

### ***1.1. Humor Concept***

There are numbers of definition on humor concepts, but in a very simple explanation, humour can be seen as the ability or quality of people, objects, or situations to evoke feelings of amusement in other people. The term encompasses a form of entertainment or human communication which evokes such feelings, or which makes people laugh or feel happy. McGhee states that there are various theoretical approaches towards the studying of humour and the concept of humor can also be defined in different ways. In most cases, something is perceived as humourous when it contains an element of surprise and takes an unsuspected twist at the end, all of which cause a pleasant feeling [7]. Humor is a discourse unit consisting of two parts, the set up and the punch line. The set-up is normally built of a narrative or/and a dialogue, while the punchline is the final portion of the text, which engenders surprise and leads to incongruity with the set-up. Humour as "a specific type of communication that establishes an incongruent relationship or meaning and is presented in a way that causes laughter." The fact that Berger includes laughter as part of his definition reflects the fact that he holds the audience's interpretation to be important in the definition of an event. Definitions tend to focus on either speaker intention or audience interpretation. The purpose and end result of humour, much like that of language, is the externalization of human thought and conceptualization [8].

### ***1.2. Humor in Education***

Humor in education field is an important, though in the past time humor is largely overlooked, area of study. Students and teachers have often unwittingly neglected humor in their teaching and learning process, even though humor can improve students understanding to the lesson or material given. There

is a surprisingly large and growing body of literature on humor in classroom college which is a good starting point for the growth of humor used in education. Literature has demonstrated several important uses and impacts of humor in the teaching learning process. Humor is effective at gaining students' attention and holding their interest, and that is one of the primary reasons to use humor as a teaching tool in the college classroom [9]. According to Tomlinson, there are two elements necessary for a great class: engagement and understanding [10]. She believes that students have an inherent understanding of what engagement is. She likens classroom engagement to a magic magnet that attracts and holds students' attention, which elevates students' understanding of the material. The attention-gaining power of humor can also be tied to information processing theory, which is an approach in the study of cognitive development. Within information processing theory, attention is the first step. Information must first be attended to, processed through the short-term memory, and then stored in the long-term memory [11]. Using humor as an instructional tool, classroom material can be presented in such a manner as to engage students' attention, and thereby begin the learning process. In a college classroom humor can take many forms such as as jokes, riddles, puns, funny stories, humorous comments and other humorous items. While to create an incorporate humor in class such forms can be used such as cartoons, top ten lists, comic verse, and phony or bogus experiments.

## **2. METHODOLOGY**

This study is designed to analyze the humor based content in the English book entitled English with a Smile and Awsome Humor Book. Therefore, this research is a qualitative research, in which data tend to use words and languages as measurement in deciding the conclusion. In conducting this research, the researcher used the mechanisms of humour theories (incongruity, superiority, and release theory) and the types of humour, using some of the categories: insult, wordplay, self-deprecation, and irony. Qualitative methods are more research based on phenomenological philosophy that prioritizes appreciation (verstehen). Qualitative methods seek to understand and interpret the meaning of an event of interaction of human behavior in certain situations according to the perspective of the researchers themselves.

### 3. DISCUSSION

The composition of humor contained in the book *English with a Smile and Awesome Humor Book* is centered on the verbal humor. It is rarely to find non-verbal humour except for the assignment given by the teachers which is based on the books. We may also find a few parts of the books that contain pictures and symbols. To create humorous contents, the elements of humor are used such as wordplay, the changing of phonological aspects, and the deviations of an utterance from pragmatic principles. These are some aspects that bring laughter and provide the essence of humor in the books. In fact, most of the materials are adapted from the real-life situation that frequently consist of humorous aspects. The use of humor as teaching material is effective to improve the student's competence skill than the conventional material because all students found humor to be contributing to positive atmosphere in the classroom. Humor is influential from serious political situation to pedagogical used of humor. The humorous texts included in these books all made someone laugh and may spoil the immediate gut reaction of laughter.

ATTORNEY: Doctor, before you performed the autopsy, did you check for a pulse?

WITNESS: No.

ATTORNEY: Did you check for blood pressure?

WITNESS: No.

ATTORNEY: Did you check for breathing?

WITNESS: No.

ATTORNEY: So, then it is possible that the patient was alive when you began the autopsy?

WITNESS: No.

ATTORNEY: How can you be so sure, Doctor?

WITNESS: Because his brain was sitting on my desk in a jar.

ATTORNEY: I see, but could the patient have still been alive, nevertheless?

WITNESS: Yes, it is possible that he could have been alive and practicing law.

This dialogue presents the type and style of humor that tend to use puns, wordplay, and have

an element of shock. We laugh at the unexpected sentence in the last part of the dialogue. Humour can occur in surprisingly serious contexts, as in sick jokes about death. In this quotation the use of pun in the last part brings an element of shock and have an intention to attack a specific target which make the humorous elements occur.

Marriage is a three ring circus: engagement ring, wedding ring and suffering

Have you ever noticed how so many of women's problems can be traced to the male gender? MENstruation, MENopause, MENTAL breakdown, GUYnaecology, Mmorrhoids.....

A man inserted an 'ad' in the classifieds: 'Wife wanted'. Next day he received a hundred letters. They all said the same thing: You can have mine.

Through these examples, you are more likely to respond to the clever use of language. The author uses the alphabetical and phone changes to create humorous element. The use of the word 'men' in representing the female's situation create a humorous effect as well as crudity in humor. The reason of using 'ad' in the classifieds create a humor after followed by the punchline. And the use of the sounds 'ing' in 'ring' brings the fact of the real-life situation as well as irony. There is an element of irony and detachment in jokes when people come up with the wedding topic.

A man had six children and was very proud of his achievement.

He was so proud of himself that he started calling his wife,

'Mother of Six', in spite of her objections.

One night they went to a party. He decided that it was time to go home, and wanted to find out if his wife is ready to leave as well.

He shouted at the top of his voice, "Shall we go home, Mother of Six?"

His wife, irritated by her husband's lack of discretion shouted back,

"Anytime you're ready, Father of Four!"

Verbal one-line puns derive their humor from the fact that both readings are equally plausible, as both acts as informative statements. From this example we can see that the element of humor

leads to a bizarrely unexpected notion rather than a surprisingly punchline.

A story pun is a form of punning humor in which a lengthy narrative is summarized with a statement that sounds like a well-known saying or cliché. While the humor of story puns requires the hearer to be familiar with the cliché it imitates (similar to the theories' respective requirements that the hearer be familiar with the secondary, obscure meaning of the ambiguous word), the format of story puns is, in and of itself, wholly unambiguous and therefore requires no clarifying element—the complementary opposite of the necessarily ambiguous one-line pun, which were chosen for their prominent popularity and/or critical reception.

We laugh at the unexpected or incongruous by breaking the normal expectations of language in use. The context of humor is crucial for determining whether an individual finds something amusing or not. Even so, it is possible to examine the features of language that have the potential to make people laugh. It states that humour is created out of a conflict between what is expected and what actually occurs. This accounts for the most obvious feature of much humor: an ambiguity, or double meaning, followed by a punchline.

The examples of humour in these English books use the possibilities for ambiguity in the words or structure of the language. In some of the reading texts, the appearance of incongruity refers to the possibility for two meanings being understood from the utterance. This is often called pun and the story mostly give us the surprisingly puns. Some spoken humor particularly relies so much on features like quality, tone of voice, and word play. Therefore, it is reasonable to understand that the humor based content in English books for college students emphasize on ambiguity, wordplay, phone changes, tone, and punchline.

#### 4. CONCLUSION

The composition of humor contained in the book English with a Smile and Awesome Humor Book is centered on the verbal humor, although we may find some elements of picture and visual humor. The clever use of language such as the use of the alphabetical, morpheme, and phone changes are created to produce the humorous elements. We laugh

at the unexpected or incongruous by breaking the normal expectations of language in use. The context of humor is crucial for determining whether an individual finds something amusing or not. Even so, it is possible to examine the features of language that have the potential to make people laugh. In these books the humor based emphasize on ambiguity, wordplay, phone changes, tone, and punchline.

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# Revealing Women and Men Language Features in “*Holidate*” Movie: An Analysis of Main Character

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## ABSTRACT

This study aimed to investigate the differences in language used by men and women by referring to the use of language features in the theory proposed by Lakoff (1975) about the language features of women and Coates (2004) discussing the features of the male language. It also proved the inconsistency of each gender retains their language features. The data was obtained from dialogue from male and female main characters supported by other characters in the movie *Holidate*. The method used was descriptive qualitative supported by the statement of Mack et. al. (2005). It was also enhanced by several previous studies and books that also discussed research on similar topics. The technique used was the documentary technique because it related to subtitles in movies. The results of this study proved that not all language features were used and found that the main characters in this movie were inconsistent in certain situations because of several factors. The inconsistency happened when the women use the men's language feature and vice versa. These inconsistencies were influenced by plot, society, nature of the family, and by the difference of intended function in each feature that makes women and men use language features related to their goals in a conversation.

**Keywords:** *Language and gender, Women language features, Men language features, Social factors, Social dimensions, Holidate movie*

## 1. INTRODUCTION

A language is a communication tool that cannot be separated from humans because with it they can socialize with others. According to Holmes and Wardhaugh, there is social interaction within multilingual communities that varies depending on social factors such as sex, regional aspects, ethnic aspects, etc [1]. In the sociolinguistic study that studies the relationship between language and society where a person will use language to interact, convey what is on their mind to others and the influences of social factors such as who is talking with whom, what topics are being discussed, where they communicate, etc. According to Coates and Holmes in a multilingual community of language users, they will have different ways of speaking, especially if it leads to gender [2]. Moreover, linguists argue that there is a difference between men's and women's speaking styles and it is claimed that women use language more linguistically politely than men and both will certainly develop different speech functions. One example shown by Francais explains that sometimes women's language will speak more

detailed in terms of correct grammar and pronunciation and within their speech, they show their awareness to be more polite and respectful, while men are rougher, in case of using indecent language and more relaxed with use slang [3].

Several previous studies have completed their studies using language and gender as the main topics and used in different objects whether movies, novels, interviews, etc. Rahma Putri Ramadhani, Siti Hafsa, and Adi Proutomo state in their study that they found the differences between women and men language within Shopaholic movies if women are more polite and tend to be so emotional in a conversation. They also talk more tentative and evaluative compared with the man that talks more assertive. Several studies that have been further investigated show results that there is an inconsistency of the person in maintaining the use of their language feature [4]. Tri Puspa Juwita, Dyah Sunggingwati, Nita Maya Valiantien in their study explain briefly that the reason for the inconsistency is varying it can from the speaker's environment, intimacy, status, etc [5]. Different if

the object is the advertisement as in the study conducted by Van Bui give an example if women are attracted by specific features such as intonations, accents, voice, etc in the advertisement. The other things are from the product if men see the masculine things such as cars, motorcycles, household, etc different from women who are more attracted to the beauty product or fashion [6]. Dina postulate results that women and men's advertisements are have differences in the use of gender feature although the use is vice versa for women and men. This results might be related to the focus of this study that inconsistency of language feature used by some main characters. This research chooses the topic of language gender, aimed to reveal several research questions such as 1) What are the women and men language features used in the *Holidate* movie spoken by the main character? 2) How the social factors and social dimensions trigger the speech that contained language features to appear in the *Holidate* movie? 3) How consistent the women and men characters in the *Holidate* movie used the language feature?. The theories from Lakoff that explain women's language features and Coates that discuss men language features are used with consideration to the main male and female character speech as the data within *Holidate* movie as the object. The object has an interesting story wherein the female character named Sloane is forced by her family to find a partner and her accidental encounter with a man named Jackson, makes them create some agreement for being date partner only for holidays. The consistency of both main characters is also investigated whether they can maintain or changed their language features as it can give some facts to break the stereotypes against the society. Theory from Janet Holmes discusses social factors and social dimensions also used as additional knowledge connecting with the data to find out the relationship between them.

## 2. LITERATURE REVIEW

### 2.1 Social Factors and Social Dimensions

Janet Holmes cited in books called *An Introduction to Sociolinguistics* the existence of sociolinguistic study is to examine more deeply the importance of language within a community that can reveal its social functions [7]. By studying how each person has a different way of presenting language in different social contexts will enrich the

information of how language can facilitate linkages in a community. Where each person has a different way to construct and deliver their language that also shows their social identity through language. In addition, Janet Holmes explains the influences of social factors that differ in each category can show different interests in the social context [7]. Some of the aspects in social factors such as the participants, social settings, social context, or the interaction function within the group itself.

As Holmes said besides social factors, there are social dimensions that also give influence the speaker's action while communicating in a social environment [7]. Moreover, the social dimension is focused on some aspects such as value, norms, rules, and roles and human behavior were the greatest influence that determines the scale of social dimensions aspect. Humans are a social being who needs another individual to interact with so each individual must develop all the tools inherent in their social dimension as to adaptation within the community. And they need to strive to enhance their material and symbolic needs in a group. In total there are 4 different categories in social dimensions, such as social distance scale, status scale, formality scale, and two functional scales that each of them has a concern in different things [7]. Here are 4 categories of social dimensions:

a) *Social distance scale* which concerns participant's relationship relevant with the linguistic choice of individual whether the participant has the intimacy or distance also have high or low solidarity with other participants. For example: when you ask for help from your friend and a stranger there will be identified differences. Like when it comes to your friend, you will ask only with "*help me, please*" because there is an intimacy between them but when with a stranger because there is a distance between them it will be "*would you mind helping me?*"

b) *Status scale* that also concerns with participant's relationship whether the participant is superior or subordinate status also have high or low status towards other participants. For instance: the communication between lecture and student. Lecture: *Can you borrow me an LCD in the administration office, now?* Student: *Yes, ma'am.*

*Wait a minute.* The status of the lecture is more high and superior than the student so the student must answer it in a formal way to show the student high formality of respect the status of the lecture. And the student use "ma'am" instead of using the lecture name.

c) **Formality scale** which concerns the types of interaction made by participants whether formal or informal also have high or low formality consider with language choice within the interaction.

d) **Two functional scales** which concern the function of language whether in referential scale (informational given in discourse) it gives high or low information content, for example, to give directions or facts about something meanwhile in affective scale (emotion or how the speaker feels about the topic) it gives low or high affective content.

## 2.2 Men's Language Features

Differences in language features are closely related to the influence of aspects of cultural traits and human behavior. Wherefrom the selection of language features used by women and men, it will look different because this aspect will later lead to the determination of social roles. Terms of social roles are supported by the statement of Holmes which claims that women's language is more acceptable in society because they often use standard forms, especially when talking with children to provide examples of correct language [3]. As stated by Eckert, it was found that there were biological differences between men and women. For example, because men have high testosterone levels, this is what causes men to be more aggressive. The left brain of men is also considered more rational than women's [3]. Even though men and women interact with each other, they will certainly show different linguistic behavior.

Coates is the expert who states his hypothesis that discussed men's language features that are often shown in conversation [3]. His theory construct if men's language has different types of language features. Coates said that men have some characteristics given in society, he states some

characteristics are minimal response, hedges, question, tag question, swearing and taboo language, command and directives, and compliment [8]. 1) **Minimal response** is a kind of monosyllabic utterance with only give feedback like "huh", "hmm", "yeah". 2) **Command and directives** as men who tend to be explicit when utter speech that is likely to command their partner speech to do something directly as to show if a man is claimed to have high prestige rather than women. For example: "*Gimme a cup of tea. Don't forget to make it less sugar*". 3) **Swearing** a woman can use this kind of language features but in several previous research that also conducts with use this topic, it shows that men with men while communicating is substantially use swearing language more than women with women. For example like *shit, damn, fuck*, etc. 4) **Compliments**, previous research shows if men are likely to give compliments to their speech partners depends on the skill or possession partners like "*You did a great job*" or "*You're so cool*", etc. 5) **Theme**, in the same-sex like men and men in a conversation they have a theme in their conversation either sports, travel, current affairs, etc it aims to gain some new information different with women that while in the same-sex conversation they tend to use tag-question or question [5].

## 2.3 Women's Language Features

Lakoff (2003 cited in Holmes) stated his hypothesis about women's language features that there are 10 different types are characterized by women's speech given in society, such as 1) **Lexical hedges or fillers**, a hedge is a word or phrase contained in a sentence that aims to start or take a turn to talk in a conversation and is classified as meaningless particles that give a pause [3]. Lakoff states the purpose of this feature for women to think about what they want or express their ambiguity, uncertainty, or indecision about their statement [5]. Because they feel a lack of confidence or lack authority about the rest sentences within her statement. So, they did not utter their speech that provides more accuracy, certainty, or firmness. Such as *may, seems, probably, hmm, kinda, well, you know, ahh*, etc is included as hedges.

2) **Tag question**, Lakoff, (p.15) explain this feature is declarative statements from the speaker as to claim something but make it into the form of interrogative or imperative sentences that require a yes or no answer because the speaker is not confident enough about the truthness of her statement so they make the statement in the form of a question to get confirmation from the speaking partner so that the statement is more absolute [4]. Lakoff states that with yes or no question is claimed to be less assertive as the aims to show politeness through a question that contains implicit expressions or start a conversation. For example: "*She's so pretty, isn't she?*" or "*Currently the weather is rainy, isn't it?*". Tag questions are also the speaker's belief of her claim to have the correct answer before she asks interlocutor and its not always a confirmation but it can ask for opinions from the interlocutor, for example: "*The war in Palestine is so horrible, isn't it?*" or "*My stomach is hurt I think because I eat too much, don't I?*" [4]. This feature can be used by men because there are no syntactic rules that state that only women can use this pattern.

3) **Rising intonation**, Bi gives a statement when women talk they tend to like to rising the intonation and speed of their speech. Women tend to answer interrogative and even declarative sentences by increasing their intonation or volume [5]. Besides that, the use of rising intonation can be for women to try to get the interlocutor's attention. Lakoff claims that when women raise their intonation to show that they feel hesitant while giving statements [3]. For example:

a. *When will we go shopping?*

b. *Oh...I guess on Sunday?*

From the example above it is show that statement (b) is the speaker state hesitantly (if that's ok with the partner if they go on Sunday) towards sentence (a) question. The hesitant statement reflects that women sometimes don't trust the information from the statements said by their partners and difficulty making decisions immediately or still unsure.

4) **Empty adjective**, Lakoff and Bi explained that this language feature is used to express feelings

about particular situations that occur around them [5]. Women's vocabulary such as *funny, beautiful, terrible, adorable, charming, etc* is more often used by women than men because women didn't mind a matter of vocabulary choices [4]. Men can use this language feature but it will slightly damage other people's views of a man's reputation. For example, when a woman sees her friend used a new ring, she will act like saying "*How lovely is that ring!*". Women will found in the word of *lovely* is amusing for her to describe or admire the ring instead of using cool or any other neutral words.

5) **Precise color terms**, Bi proposed this is one of the features of language that specifically well-identified by a female [5]. Bi explains if women are claimed to be more detailed in naming a color [5]. Such as *magenta, lilac, rose, mauve, etc* because they are very sensitive to sees the color differences. In contrast to men who do not pay attention to it. Women are said to be shown a choice of lexical items to make discriminate in color naming. For example, there is a couple, the girl asks her boyfriend to choose which clothes are better for her to buy while shopping. Her boyfriend will say "*This purple one suits you*" but the girl will say "*It's not purple but lilac*". Her boyfriend might not give any comment or impression of her statement because in society discrimination in color naming can be accepted by women but does not apply to men. Because men are "unworldly", they do not concern about this thing that exists in life as a high culture that needs to considerate and they thought if it is not important matters as we need to take our decision.

6) **Emphatic stress**, women tend to emphasize the words within a sentence to reinforce the meaning in the sentence. For example: "*That movie was so EPIC*". Based on Lakoff's statement explain that emphatic stress includes boosting devices [1]. This example aimed to clarify something with capitalized words because women force themselves to highlight the words. According to Bi and Lakoff state that women emphasize their speech to make what they say to get attention and be heard by their interlocutors [5]. This language feature is gonna strengthen the speaker's intended meaning as women want to reassure the message to the

interlocutor and claim that it shows the woman is lacking confidence when they use this pattern. In written text, emphatic stress will be found out in a word either capitalized, italic, bold, or any sign that aims to emphasize the words.

7) **Super polite forms**, this language feature is more dominantly used by women rather than men. They used this feature to construct their speech to be more polite hear by the interlocutor. According to Lakoff (1973:53 cited in Holmes), super polite forms are indirect requests and euphemisms because while women ask to do a favor, they suggesting the speech partner do something in their imperative sentence without making the speech partner feel hurt for what they asked for [1]. Bi states if women infrequently use the non-standard multi-negative form while asking a favor and more often use hypercorrect grammar structure [5]. For example, instead of saying "*Bring me that book!*" Women tend to change their sentences for the interlocutor in a polite way like "*Would you bring me that book please?*".

8) **Intensifier**, according to Hornby intensifiers are included in boosting devices that are more often used by women because of a lack of power. This language feature will indicate that women want to reinforce the intended meaning and ensure that the message is conveyed to the interlocutor [1]. For example: "*I feel so sick!*" or "*That place is so terrible!*", this example leads to a woman who likes to make stronger another meaning in the sentences they said. The use of *so, totally, awful, very, such, quite, fairly, rather, extremely, incredibly, pretty, somewhat, etc* are included in intensifiers. According to Lakoff men find it difficult to use this language feature because without non-subjective feelings referring to the speaker himself, although men definitely can use a pattern like this [3].

9) **Avoidance of strong swear words**, Lakoff explains that women tend to avoid strong words it is to show how strong their feelings towards something [1]. For instance in phrases such as *fudge, my goodness, oh my, oh sugar, or shoot* is usually often comes from women's mouths when they feel surprised by something and it is like they avoid using any swear words. The examples like in these sentences: "*Oh my god, I forgot to bring my*

*wallet!*" or "*Shoot, my cellphone got hit by water!*". Lakoff (1975 cited in Labotka 2009) explains any other example that is meant to be strong words or expletive such as *shit, damn, hell, fuck, etc* [3]. He thought as women rather than say these kinds of swear words it is more appropriate for women to change it into my god or oh my goodness. Society treats women as not appropriate for them to show their emotion or angriness with throwing tantrums because our social expectation is a woman is expected to have docility and resignation.

10) **Hypercorrect grammar**, according to Holmes this feature language is used in standard verb forms by women to avoid using rough language because women indicate to show politeness either attitude or their speech [1]. Women use this kind of language features to their identity as an educated people in society. The speaker indicated used hypercorrect grammar while using the form of comparison degree and parallel structure in their sentence. For example "*This skirt would make my fashion more expensive*" shows a degree of information in terms of more within sentence. Another example "*Cynthia has brushed her hair, packed her clothes, and caught the school bus.*" The parallel structure can be identified through a sentence contain series of words, phrases, or clauses that display the same grammatical form as the example above it shows if the first verb is in past tense form so all following verbs will in past tense form. With language, it can be seen whether the speaker is speaking softly, gently, or roughly. Lakoff instead of saying *givin, tellin, or goin* like men usually do, women are used standard form of English and they used it in terms of like pronunciation, word form, or grammatical construction which is coming up by mistaken analogy [1]. For example, "*My boyfriend giving me a chocolate ball*".

### 3. RESEARCH METHOD

In this research, the qualitative method was used for analyzing the differences in language features between men and women within the *Holidate* movie. According to Mack et. al., qualitative research was suitable for obtaining information about intangible factors [5]. Mack et. Al explained

kinds of intangible factors such as values, gender roles, behaviors, and social contexts, social norms, socioeconomic status, ethnicity of particular populations [5]. The subject of this research was *Holidate* movie through the conversation conducted by female and male that was the main character which was supported the aim of this research which showed the differences language features used either men or women. This research used theories from Lakoff to analyzed women's language features and Coates analyzed men's language features. This research also used the theory from Holmes to show the relations between these features and social factors also social dimensions by using *Holidate* movie as the object that was published in 2020. These theories were chosen because both theories are renowned among researcher and the concept also the explanation is comprehensible.

Several previous studies such as journals article or books were investigated using a similar topic that is the differences between women and men language features are used to help enrich information for this research. The topic was interesting to further investigated because Lakoff, Haas, and Robertson said if men and women are having a different characteristic in some ways and a variety of influences of their uttered specific features [9]. According to Bogdan and Biklen stated that data was researcher collected as the basis of data to be discussed in form of rough materials [5]. This research had some steps to collect the data, first is to watch the *Holidate* movie. Secondly, a documentary technique from the movie subtitle was used to collect these conversations utter by male and female that was the main character in this movie, and then classified them in each category based on theories that proposed women and men language features. With using descriptive method, the data that hds been collected was going to be analyzed. And lastly, it was checked whether the main characters was consistent or not using their language features.

## **4. FINDINGS AND DISCUSSION**

### **4.1 Men's Language Features**

#### **4.1.1 Minimal response**

#### Data 1 (1.17.46)

Neil: She didn't even want to snuggle?

Jackson: **Uh-uh**

#### Data 2 (1.23.37)

Sloane: What is that supposed to mean? You think I'm being an asshole?

Jackson: **Yeah**

#### **Discussion:**

For data 1, it is known in the scene above that Jackson only briefly responded to his close friend Neil's question. This scene above tells if previously Jackson and Sloane have had sex but they are just holidate partners where they will pretend to be a couple at certain events such as New Year, Valentine's, Easter's, etc. Rosalind gill said in her study women sometimes leave men in a phase where they feel left alone to feel confused or ashamed [10]. After they have sex, Sloane tries to drive Jackson away and does not want to remember what happened where it upsets Jackson because he knows that they have started to have feelings for each other. Jackson gave a short response to Neil because he was disappointed and angry towards Sloane. Neil and Jackson are close friends, they have the intimacy as close friends. Neil already knows the story about the two of them because Jackson entrusted Neil and used to tell Neil all his problems because of the things like intimacy or it does not matter for them to have an informal conversation as it is already explained in the social dimension precisely in social distance scale [7].

For data 2, previously shows that Sloane and Jackson are having a debate because Jackson says that Sloane does not have to pretend to show her feeling toward him because they had sex already. Sloane keeps denying and pretend that forget what was happened. Sloane said that Jackson never likes him. At their first meet, Jackson said that he did not find that Sloane was an attractive girl because Jackson tries to convince Sloane so she will agree to do holidate and accompany him at certain events without worries they will fell in love. But after they had sex together both are getting more intense

toward each other. Jackson said why he says that Sloane was not an attractive girl because it would be very strange, rude, and even it can cause misunderstanding so it means he limits to provide the information toward his mind or show low referential scale because at that time they did not know each other and their status was still a stranger to each other [7]. Holmes, Tannen, and Tannen said that different expectations in each gender can cause many types of miscommunication [11]. The minimal response Jackson gives shows that he is fed up with Sloane's cowardly behavior because she is always tried stubbornly if she has not kept any feelings for Jackson since the incident.

#### 4.1.2 Command and directives

##### Data 1 (11.21)

Sloane: I spent months learning to throw my voice.

Jackson: **Well, come on. Let's hear it!**

Sloane: No

Jackson: Excuse me, *I bought you a free pretzel. So, you owe me an Urkel. Come on. Come on*

##### Data 2 (14.01)

Jackson: I'm Jackson, by the way

Sloane: Sloane

Jackson: Nice to meet you, Sloane. Here are my details (Giving his ID card).

Sloane: Golf pro? What's your real job?

Jackson: **Just think about it and text me.**

#### **Discussion:**

In data 1, Jacobs-Huey state that men tend to be dominant one of the reason because men presumed to be coercive [12]. Jackson wanted to see Sloane imitate Urkel's speaking style and force him by saying that he had bought her a pretzel so Sloane owed him. Jackson forced Sloane by telling her to do it in front of him before that Sloane said she had been practicing the sound for a few months so he was curious to hear it. This was their first meeting even though they did not know each other closely,

they seemed to show comfort in each other by making jokes and at that time they were talking about their best Christmas it shows that they having the same interest or high solidarity in the topic. It gave rise to the high affective content also high solidarity and showing probability for them to continue the conversation so it will gain the intimacy between of them [7].

For data 2, previously told that Jackson invited Sloane to do holiday because of her aunt's suggestion and then Jackson was interested in trying. It means they have high affective that also influence high solidarity towards each other [7]. Jackson gave Sloane a choice and chance to think while giving his ID card so whenever Sloane changed her mind she could immediately call him through the phone number written on his card. Whitehead, argued men's desire is thus not always lead to sexual desire because fulfilling desire is also a part of self-developing and performs the masculinity towards social gaze [12]. Jackson told Sloane to directly give him a message if she changed her mind because she would wait for her to do that anytime.

#### 4.1.3 Swearing

##### Data 1 (38.31)

Jackson: I know plenty of blokes who've had their hearts crushed by some chick who pretended to care about him...And then one day, without warning, the bathroom cleared out and she's changed her phone number, and she snuck out of my place with a Panini maker. **A fucking Panini maker.**

##### Data 2 (1.21.49)

Sloane: Chip?

Jackson: **You know I don't eat that shit.**

#### **Discussion:**

In data 1, Jackson tells about his experience because it is known that Jackson has been faced the struggle of his relationship with several women. Gray, claims if men tend to confront each other more directly [13]. Jackson says that women can be very brutal and annoying as he already experienced it. He used swearing to expressed his annoyance

because his panini maker is an expensive item but must be stolen because it was taken by his ex. This is their third meeting on Easter's day as a holiday partner after New Year's and Valentine's Day where their relationship is getting closer and has built more strong intimacy. Because he has given his trust to Sloane it means he shows a high referential scale by comfortably tells his personal experiences related to his relationship with women in the past [7].

In data 2, Jackson's use of swearing words shows that he was upset with Sloane because this scene happened after the incident they had sex but when they finally met again Sloane acted as nothing happened between the two of them. Holmes states if men consider being more less polite without paying attention to the interlocutor's face regarding studies of gender and politeness [11]. Jackson wanted to stop Sloane's chit-chat because the more she tried to talk about other things the atmosphere between them is more awkward. Jackson tried to provoke him to better discuss the incident that happened earlier. Because they have intimacy, Jackson needs to clear out the situation so it would no ruin their intimacy but Sloane was showing low solidarity as she always tries to avoid discussing the topic [7].

#### *4.1.4 Compliments*

##### Data 1 (17.03)

Jackson: **By the way, your tits look exceptional in that dress.**

Sloane: Thanks. That's why I bought it.

Jackson: **Love the way it hugs your ass, too.**

Sloane: That's really sweet of you to notice.

##### Data 2 (43.52)

Jackson: We're friend.

Elaine: She doesn't need another friend. She needs a husband. A partner. Someone legally bound to be there during the chemo.

Sloane: What chemo?

Elaine: Oh, honey. Don't kid yourself. You have bad genes. And bald women don't really get a lot of dates.

Jackson: **You have nothing to worry about. Sloane is a great girl.**

##### **Discussion:**

In data 1, Fausto-Sterling states that men's left-brain is dominated men's speech to be more rational [13]. Jackson praised Sloane's appearance as they parted together and this was their first time as holiday partners. Sloane is used to wearing casual clothes if traveling or wearing like a pajama even during special events such as Christmas day but this time she wears a dress and makeup so it makes Jackson who first saw her astonished by her massively makeover change. This is the second meeting of them so it cannot be said yet that they have a very close relationship but the complement given by Jackson could be one of their efforts to build intimacy between them [7]. Holmes claims that compliments are included as positive politeness devices [11].

In data 2, Jackson tries to help Sloane in dealing with her chatty mother about her daughter's love life. Jackson's shown his attitude defending Sloane because he does know more about Sloane's romance life than Sloane's mother itself. They show intimacy and high solidarity because Sloane has entrusted Jackson as a place where she can talk about her thoughts about love even her family. Sampath is found that the identities of a male are more aware of the conflicting values of respectability and reputation [12]. Jackson shows his politeness to Elaine without having to hurt Elaine's feelings or denial her statement because she has more high status as Sloane's mother who has the power to oversee the life of her biological daughter [7].

#### *4.1.5 Theme*

##### Data 1: 15:58

Jackson: Know the problem is with girls?

Neil: They got crazy eyes, right?

##### Data 2: 1.18.01

Neil: Me and Abby had a real connection, and she hasn't even called.

Jackson: Do you know what the last thing she said to me was? "See you at Thanksgiving"

#### **Discussion:**

In data 1, they both are close friends and have strong intimacy also high solidarity which they comfortable and having the same interest in the topic being discussed [7]. They both are talking about women because as well the plot in the story tells if they are looking for a girl to date. Nixon deploy a sexual images and assumed men terms as their interests towards a thing such as football, women or beer [10]. Whenever the scene was performed both of them, always talked about women and women are the theme in the conversation to gain new information. Either Jackson telling his thought about Sloane to Neil or Neil somehow telling how struggling when he tries to find a girl that matches his ideal type.

In data 2, along with plot within the movie that determines their status between Jackson and Neil as a close friend. They have strong intimacy towards each other proved by how they are always talking about the same thing which is about women as the theme of their conversation to gain new information about each other relationship with their referred women [5]. And both are showing high solidarity also high referential scale because they have the same interest and provide the fact of their personal information with a girl that lately close with them [7]. For Neil, lately, he met Abby at Halloween's party and he has strong intention towards Abby. And Jackson itself, struggling with his relationship with Sloane.

## **4.2 Women's Language Features**

### **4.2.1 Lexical hedges or fillers**

#### Data 1 (32.11)

Sloane: Believe it or not, this isn't the worst Valentine's Day of my life.

Jackson: Why you didn't just call me?

Sloane: *I don't know. I guess I was just embarrassed to admit that nothing had changed since New Year's.*

#### Data 2 (1.19.50)

Sloane: You didn't invite Faarooq?

Aunt Susan: Oh, that? No, no. You know me. One holiday per customer.

Sloane: **But you guys seemed so happy together.**

#### **Discussion:**

For data 1, Sloane and Jackson chatted in the car, Jackson was confused as to why she did not call him to celebrate Valentine's Day because they had previously agreed to be holiday partners it means in every particular event they would casually hang out together to celebrate the event like a couple even though it was just pretending. Sloane said it was strange because they had gone together to a New Year's party but there was still no change in case of their relationship status. Dede Brouwer, Marinel Gerritsen, and Dorian de Haan in their study said that women hesitate while giving their speech more frequently rather than men [11]. Sloane is a bit hesitant because previously Sloane did not know the way of work and the rules in holiday that she and Jackson did. Sloane thought if she called Jackson it would be weird and embarrass her to call him. She felt there had not been a strong intention or had not improved anything from their relationship since their first meeting. It can be concluded that Sloane has not felt any intimacy or closeness between him and Jackson especially if it should lead to a relationship [7].

Faarooq is a man who was once the holiday partner of aunt Susan's, but Sloane was a little surprised to see aunt Susan's not invited him to have a dinner party together. Sloane feels that although her aunt likes to change her partners, she feels a strong vibe between Faarooq and her aunt so, she states that they both look very happy together. Holmes had identified some of the language features proposed for women are served many functions for example tag questions either for express uncertainty (epistemic modality), or used for politeness purposes [11]. The way she states her

statement show low accuracy and uncertainty because it was only her opinion. And, there is a probability if aunt Susan was not feeling the same thing as Sloane's statement. Sloane's statement indicates that she has a strong intimacy with her aunt more because she can see the difference when her aunt shows her affection towards Faarooq and her aunt's other partners [7].

#### *4.2.2 Tag questions*

##### Data 1 (1.22.17)

Sloane: **You're not even that attracted to me, right?**

Jackson: Why can't you let that go?

Sloane: Because when a guy basically opens with the fact he doesn't find a girl attractive, it kinda sets tone for the rest of the relationship.

##### **Discussion:**

In data 1, this research only found 1 piece of evidence for this feature utter by the female character. Lakoff was found several linguistic features often used by women and these functions are to expressed uncertainty or showing women's lack of confidence [11]. Sloane's question indicates the tag-question category because she wants to get confirmation from Jackson to emphasize her speech. When they met for the first time, he says that she is not the girl that attractive in her eyes. The first time they have met, they did not have intimacy nor yet know each other and it affected how Jackson viewed Sloane [7]. If Jackson praised Sloane at that time maybe she would have seen him as a strange and horrible person.

#### *4.2.3 Rising intonation*

##### Data 1 (1.26.36)

Sloane: **Stop it! He's not choking! He's having a heart attack. Somebody calls 911.**

##### **Discussion:**

For data 1, this research only found 1 piece of evidence for this feature utter by the female character. Wally's is the partner holiday of aunt Susan's suddenly suffered a sudden heart attack

while Sloane's family was celebrating Thanksgiving together. And it freaked all of them out. Horii, Kindaichi, and Kitagawa explain if women are more feminine with speak in a soft and calm tone compared with men that want to show masculinity with utter their speech more assertive and rough [14]. Meanwhile, in this movie, it shows the opposite situation when everyone thought he was choking but there Sloane raised the volume of her speech to tell if that Wally was not choking but had a sudden heart attack. Within society Holmes states in general the attitudes towards language are reflected in the power of different sexes [11]. She wanted everyone to hear it and people around Sloane would think she was being serious because she rise her intonation that she rarely does. Rising the intonation of Sloane's speech is also a sign if she wants to get feedback from people around her to do what she says.

#### *4.2.4 Empty adjective*

##### Data 1 (10.48)

Sloane: You don't want any?

Jackson: I don't eat that crap. Do you know what that does that to your body?

Sloane: **Yeah, it fills me with warm delicious happiness.**

##### Data 2 (52.20)

Sloane: I didn't know you worked all the way out here.

Faarooq: I don't, normally. They called me to reattach a pinkie toe.

Sloane: That's so amazing.

Faarooq: It's a crucial phalange.

Sloane: Stop (laughing). **Wow, you're doing such an amazing work.**

##### **Discussion:**

In data 1, Sloane uses these adjectives to describe her feelings when she eats the pretzel. She described the taste of delicious refers to the taste of the pretzels as making her happy and warm when

eating it because she ate it on Christmas Day and she can get that food for free. The speech from Sloane shows specific information from her describing her feelings while eating a pretzel. Within a book called "Men are from Mars, Women are from Venus" there is a statement said that women talking is a view as connected with others as the way to be emotionally [13]. Sloane makes a joke because she does not know at first if Jackson was a professional golfer so he was forbidden to eat unhealthy foods such as pretzels. It indicates if Sloane was interested in Jackson's question so she responded with make some jokes and this means that Sloane has high affective content and high solidarity with Jackson [7].

In data 2, Sloane uses the adjective "amazing" to describe her feelings of astonishment and surprise after hearing Faarooq's statement saying that she was in the hospital at the time to handle a toe surgery. And now he's going to handle Jackson's middle finger surgery which makes Sloane think that it was quite funny but she is also impressed by it. Fausto-Sterling is considered with scientific knowledge and state if women relative lack brain lateralization that makes women are more "emotional" rather than men [13]. Both are very enjoyable and interested towards topic being discussed so it can be concluded they have high affective to content and high solidarity to each other. Whereas because they had met several times and had built their intimacy. Also, Faarooq is provided specific information about his presence at that time in the hospital so that it showed high referential from Faarooq himself [7].

#### 4.2.5 Precise color terms

No data found from the female main characters' speech indicating the *precise color terms* category. In the movie, this research only found the male main character's speech that indicated in this category as he utters *khakis* and *white satin*. But there is a social factor in the mention of *khakis* by the male main character influenced by his ex-girlfriend who has previously introduced the term and makes him remember the term of *khakis*. An investigation within a small community Frank & Anshen concluded women discriminate against color more subtly than men [11]. And in the movie, Jackson has previously had relationships with many

women of varying nature so the possibility of mentioning *white satin* is possible influenced by his ex-girlfriends who introduced him to the term. And by the time Jackson mentioned both terms, Sloane immediately understood both terms refer to what color. According to Bartlett, color discrimination is more common in women [11].

#### 4.2.6 Emphatic stress

##### Data 1 (01.57)

York: You know it's a holiday when my sister shows up alone.

Liz: Don't rub it in. She's obviously sad.

Sloane: **Stop it. I'm not sad.**

##### Data 2 (46.15)

Liz: We're going to Peter's family reunion. Let's be respectful.

Sloane: Liz, these are your last days as a single woman. You need to **loosen up**.

#### **Discussion:**

For data 1, Liz sees that perhaps Sloane is sad because she is the only one who has not had a partner yet in the family. However, Sloane emphasizes the word sad because she wants to show that she does not feel sad or envious at all. Lakoff women used emphatic stress as intensifying device is to persuade the interlocutor or boost the force on women's speech to get the interlocutor's attention [3]. Sloane strengthening the meaning of her sentence and emphasize the word sad in her sentence which is meant as she described her feelings at that time. Sloane herself shows low affective content and low solidarity even though they already have the intimacy and it shows from her attitude where she does not seem interested in the topic [7]. She does not want their brought up her personal life and claims her expression as sadness.

For data 2, Lakoff explains emphatic stress is included in a kind of boosting or intensifier devices that lead women to the image of a force [3]. In the scene, Liz sees Wally smoking weed when they are going to Peter's house for a reunion, Liz thinks it is

an inappropriate thing to do. Also, she is the fiancée of Sloane's brother, York so they have had close distance or intimacy because they knew her for years [7]. Sloane said that she did not have to be stiff and force to try smoking weed. Sloane says after she got married it would be very difficult to act as freely as it is now so she emphasizes the word "loosen up" to told her not to be too strict about the rules.

#### 4.2.7 Super polite forms

No data found from the female main characters' speech indicating the *super polite forms* category. For this category, there are factors of family nature that makeup Sloane accustomed speak casually and informally. Kiesling's study explains the perspective of this difference is seen as a difference in the 'culture' inhabited when they were young [12]. Sloane herself in the plot of the movie characterizes as an indifferent woman in building relationships with others even with members of her family. Where there is no desire to socialize it will be difficult to investigate the speech. Because the speech will be more variants accompanied by the development of the social dimension of its speakers against the interlocutor [7].

#### 4.2.8 Intensifier

##### Data 1 (1.24.46)

Jackson: You know what? I bet you money, that if Ryan Gosling waltzed down this frozen food aisle, and offered to take you on the ride of your life, you would still say no. Cause you'd be too afraid to get on that train. The Ryan Gosling train.

Sloane: **You are so wrong!** Ryan Gosling would never do his own shopping! He's way too cool for that.

##### Data 2 (1.33.53)

Sloane: **I miss you so much. I miss you so much that I totally quit smoking.** And candy is only mildly comforting.

#### Discussion:

In data 1, Sloane's remarks indicate intensifier because she immediately denied and made a firm

and asserting her statement by saying "you are so wrong" where the chant "so" that is to reinforces the meaning of her sentence. Sloane insists that Jackson's statement is wrong, Sloane is trying to defend herself and she does not want to look weak so she adds intensify to her words so that her statement is convincing Jackson that she is not what Jackson talking about. Bradac and Mulac claim the stereotype about those who used hedges or intensifiers is regarded as to be less competent and credible [11]. Jackson's statement indicates that he showed high affective content and on the topic because he was trying to provide some information or facts (high referential scale) that Sloane herself did not realize about her attitude. Meanwhile, Sloane tried to avoid showing low affective content and low solidarity where she was not interested in discussing more deeply the topic [7].

In data 2, Sloane's remarks indicate intensifier to enhance the meaning to be more emotional. According to Arliss, intensifiers tend to be used by women to express emotions and indicate that the sentence is aimed at the interlocutor take their statements seriously [1]. She asserts her statement by giving some additional words like "totally" and "so" that aim is to modify and reinforces the adverbs within her sentence if she really misses Jackson and she completely stops smoking. She wants Jackson to take her statement seriously. Sloane finally dares to express her feelings because she feels the strong intimacy they have built in the past from their memories they make. Sloane also showed a high referential scale because she stated the facts regarding her feelings towards Jackson that Jackson had not yet known [7].

#### 4.2.9 Avoiding strong swear words

##### Data 1 (11.49)

Scruffy Santa: Hey, Sloane.

Sloane: **Oh, God! Oh, God!**

Jackson: Is that an ex-boyfriend of yours or something?

Sloane: No! That is the guy my aunt brought home for Christmas.

Data 2 (1.08.41)

Sloane: They hardly even know each other, and they're already procreating.

Jackson: It's a mess. Let's go. Come one

Sloane: **Oh my God.** This is so embarrassing.

**Discussion:**

In data 1, Scruffy Santa is the holiday partner of her aunt who used to be Santa in the mall that Sloane and Jackson often visited. She was very surprised when the man noticed herself while walking in the mall. Sloane herself was shocked but she tried to avoid using strong words and replaced them with *oh god* to express her shock when the man called her. Lakoff (1975 cited in Labotka 2009) said if women are not expected to use strong expletives because society defined women as the correct creature [3]. Sloane's relationship with Santa did not have intimacy or intensity because they only met once and never chatted before that makes her avoid meeting him [7].

For data 2, Lakoff states if women are not appropriate to speak roughly because from an early age they tend to show their language in a polite way [3]. Sloane avoids using swearing words and replaces them with *oh my god* to describe her shame while at the party she had to cross paths with Luc and saw that Luc's girlfriend, Felicity was pregnant. She was so shocked and taking the pills given by her older sister, Abby that she initially thought it was a sedative but a laxative, where at that time in the party she had to endure her stomach pains. She was more embarrassed because she had to be seen by her ex-boyfriend, Luc wearing Halloween costumes that she thinks look like the whore costumes. Jackson helps Sloane to go home because he feels Sloane is safer with him. Jackson knows more about Sloane's problems with Luc and they have strong intimacy which makes Sloane is comfort around Jackson [7].

*4.2.10 Hypercorrect grammar*

Data 1 (1.33.13)

Sloane: Look, what I'm trying to say... is **I've had more fun with you in the last year than I've had with my loser ex-boyfriends combined.**

**Discussion:**

In data 1, this research only found 1 piece of evidence for this feature utter by the female character. Bi stated woman's speech are usually followed grammar structures [5]. Douglas and Morris claim if women are shown to use a variety of prestige speech more frequently [13]. Sloane's utterance is indicated as hypercorrect grammar in terms of degree comparison which is the use of *more* in the adjective *fun* means that Sloane was happier and having fun in the last year with Jackson rather than when she spent her time with all of her ex-boyfriends. The addition of *more* is provided specific information about Sloane's feelings. It means that Sloane was showing a high referential scale because she stating facts about her feeling or emotion towards Jackson [7]. She wants Jackson to take seriously her statement because in this scene Sloane was doing a confession to Jackson.

**4.3 The Consistency of Male and Female Main Character use their Language Features**

*4.3.1 Tag question*

Data 1 (32.18)

Sloane: Believe it or not, this isn't the worst Valentine's Day of my life.

Jackson: Why you didn't just call me?

Sloane: I don't know. I guess I was just embarrassed to admit that nothing had changed since New Year's.

Jackson: ***Isn't that the point of this holiday thing that we got to avoid this stupid pressure and all the judgment?***

*4.3.2 Swearing*

Data 2 (48.14)

Sloane: You can say it, Liz!

Liz: I don't need to say it.

Sloane: I think you do.

Abby: Just leave her alone

Sloane: No! She's getting married soon. She needs to learn to express herself and not be so bunched up and repressed. **Fucking**. Come on say it! **Fuck, fuck, fuck**.

Liz: No.

#### **Discussion:**

In data 1, The question asked by Jackson is indicated as a tag question where he aims to get confirmation from Sloane regarding the agreement of doing holiday as to fulfill their personal needs. In Ni Putu Kartina's study, it was explained that spoken tag questions have many functions such as not forcing the interlocutor to follow the speaker's statement or asking for opinions but conveyed politely and avoids assertion to avoid conflict [2]. Tag question from Jackson is his personal opinion but delivered in a question form as to changed it to be more polite and get the absolute answer to avoid asserting personal thought. And for Sloane uncertainty is indicated as low intensity even though they have made a deal to be a partner of the holiday. Sloane did not feel a strong intimacy because she was still in doubt to contacted Jackson [7].

In data 2, Previously they were celebrating a reunion party at Peter's house then the women were gathering together to relax. And the men were playing fireworks together. Sloane and Liz began discussing the topic of what is the relationship between men and fireworks. Aunt Susan declared the fireworks explosion was like a jacking off feeling for men while they were fucking or dreaming about fucking. Lakoff states that women can also use strong expletives because they want to show their feelings that were so strong about something [1]. Sloane wanted her not to have too much restraint or pressure on herself to say the word because it is a normal thing of saying the swearing word to express our emotions. From there Liz shows low solidarity and low affective content because she is not comfortable discussing this topic.

And Sloane's statement was shown on a high referential scale in which she told facts about Liz's attitude [7].

## **5. CONCLUSION**

This paper proves that the theory proposed by Lakoff and Coates is found in the object of the *Holidate* movie. For the male main characters, the five categories are found within the object. Meanwhile, the main female characters only use eight of the ten existing categories such as lexical hedges or fillers, tag questions, rising intonation, empty adjectives, emphatic stress, intensifier, avoiding using strong swear words, and hypercorrect grammar. Two categories that are not used are precise color terms and super polite forms. This research shows that the characters in the movie can also prove the difference in language between women and men given in society. As explained in Büyukahiska's study humans have social networks such as where they belong, habits, identities as a particular type of person, or status relative to others has relation to the way people used their language features. It is considered very potential as an influence by the gender split that is characteristic of our society [13]. As stated in Büyukahiska study differences in the speech of men and women can occur because of the differences of where they brought and have different roles in society [13].

This research also found the inconsistency between male or female characters using their language features and found several factors such as plot, society, and nature of the family that influences the inconsistency of the character speech. Moreover, the inconsistency can also be influenced by the difference of intended function in each feature that makes women and men use language features related to their goals in a conversation. This last result was in line with the result of a study by Dina that women and men used their language feature vice versa which can be labelled inconsistency too. As already explained by Holmes such as tag questions have several functions either express uncertainty or politeness purpose [11]. In Büyukahiska's study the difference between women and men refers to their biological, physical, and genetic differences. For gender roles

are defined as conventions and other social, economic, political, and cultural [13]. Besides, male or female can use the opposite language features because of the influence from social factors such as with whom we are talking, social context, social setting, or the surrounding environment that caused various interactions. For example, Jackson tries to comfort Sloane at that time when she demanded mom who always forces Sloane to get quickly get a partner and says that her daughter has bad genes so Jackson gives her compliments by saying that Sloane was a great girl that has nothing to worry about. And that also happens for social dimensions to be connected with the women and men language features. For example, Sloane uses intensifiers of *so* in *I miss you so much* in her confession statement as it is shown high referential scale because she states some facts of her feeling. And the function is to convince also want him to take it seriously because they have built the strong intimacy and high solidarity towards each other in previous moments they have been a partner within a year for holiday.

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# Identification As a Model for Traditional Art Studies

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## ABSTRACT

Traditional arts in various regions are rarely recognized as a whole as a source of knowledge. There are many traditional arts that have not been written as literacy in traditional society. So that the generation does not understand the traditional arts in their environment. Identification is a model that is used to sort from various aspects. So that it can sort from the aspect of the region, type, form and motion used in traditional arts. Identification is the sorting of an object that requires analysis related to research needs. The results of the identification can be used as a basis for research. The identification results can be used as an introduction to students, the community and generations of society to explore traditional arts.

**Keywords:** *Identification, Model, Traditional art studies*

## 1. INTRODUCTION

The existence of traditional arts in various regions is a treasure trove of works of local people who have various interests from the community itself. As a form of performance, many types and names of *Jaranan* are found in the local community [1]. So that the art of *Jaranan* from each region has various forms, styles, structures, movement patterns and names that are owned by the arts themselves. There are various names of *Jaranan* owned by the community. The name can refer to the name of the group of the *Jaranan* itself.

The existence of *Jaranan* art is rarely known by the public who have a source of information [2]. Concern about the cultural literacy of the people towards the arts they have is very low, causing the various forms of art that exist in the area to be not recognized by the next generation. This condition causes various traditional arts to experience extinction because of the times. If there is evidence that can be used as a foothold to explore through literacy, the art can be revived through the previous description [3]. Before heading to a writing, it is necessary to use *Jaranan* identification as an initial step towards the existence of traditional arts in the local community.

Identification is a model that can be used to describe the written object as a knowledge base. J.P. Norton explained that identification is the process

of constructing a mathematical model of a dynamical system from observation and knowledge [4]. This model can be used as a way to identify *Jaranan* that are in various regions. Based on this model, it is interesting to know the existence of traditional arts in the region. So the arts that are in the community can be introduced to the next generation through various ways, both through education and non-education. Besides, the younger generation can look for reference sources to support writing needs as a source of knowledge.

Identification has an important role in the existence of a written object. Because the model has a role that can be used for various sectors that are used as sources of information or knowledge. The process in the description of the object can be through various sources obtained through exploration or interviews. Based on the data that has been obtained then analyzed according to the needs in writing. J.P Norton asserts that identification must have some definite purpose, although it is sometimes not clearly stated. Dynamical models find application in areas as diverse as engineering and the hard sciences, economics, medicine and the life sciences. [4] So that identification is very appropriate when used to see an object, especially *Jaranan* art.

*Jaranan* is a traditional art performance that is widely owned by local people, especially in rural areas [5]. *Jaranan* is a dance because the main media used is the body of the dancer who uses the *Jaranan*

property [6]. *Jaranan* also has a variety of diversity through style, form, technique, motion, music, property used, make-up and clothing. The identification model can be used to describe each of these diversity from various *Jaranan* arts groups in various rural areas [7]. Based on this identification, it can be known about the existence of art from various regions, diversity, types and groups owned by the community. Helen Thomas suggests that Dancing, however, is not just something that we look at, it is also an activity that takes place in different social contexts, in mainstream popular culture and in subcultures. For example, in the current era of the body beautiful, dance, from jazz to ballroom to ballet, has come to be seen as means of keeping fit, in addition to any consideration of the particular aesthetic components involved [8]. Traditional dances also have different social contexts in which there are various functions of the dance to the people who make it. So that identification can be used for various scopes of extracting knowledge of the art. Textually, traditional dances have various sources of information that can be used in writing or literacy. Meanwhile, contextually, you can explore how the art is made by the local community [9].

## 2. Why Identification is Important

Seeing an object of traditional art cannot be in-depth without using an appropriate model to examine an object of traditional dance. Without the model used by the author, it will be difficult to see the written object. The accuracy of the model used can understand the object in this case the traditional dance called *Jaranan*. Identification can be used to see each area that has the object. Then group the types of objects according to the mention of the local community. Can explain the background of the art is in one area. Can be used to describe characters who have a lineage and their supporters. Then textually can identify various aspects that are in the lineage. Therefore identification is very important to support the process of extracting an object about its existence through various aspects.

The results of the identification can be used for knowledge given to students as an introduction to the existence of traditional arts in their area. The identification results can be used as a medium of introduction to the community in the arts environment or the wider community who reads from these results. Can be used as a foothold for researchers in an academic environment. Provide examples of literacy culture to the public to find out the existence of traditional arts that they have. According to P.J. Norton a wish to predict is common and powerful motive for dynamical

modeling [4]. On an utilitarian view, a prediction model should be judged solely on the accuracy of its predictions. Various predictions that appear in the identification can be used as initial data and then analyzed to obtain the accuracy of the data that is used as a guide as a result in an identification.

## 3. Identification Function in Traditional Art Studies

Traditional arts have various functions in society. Obtaining the function of traditional arts cannot be separated from the identification model used to describe the art. The identification results can classify the function of art to society. Because traditional arts can function as rituals, entertainment, association, performances. When studying the arts, it has the realm of ritual, entertainment, association and performance, it can be analyzed through identification using the terms or conditions used. Traditional art that can be classified in the realm of ritual is that the structure of the performance must follow the rules that have been determined by the community starting from the time used, the place of performance, and the structure of the performance, the controller of the performance, the costumes used, and the structure of the accompaniment. Parts of the item include identification of the performance to be studied. When we meet the criteria in the study, we can determine the function of the arts in society.

Identification can be used to provide information about the early emergence of these arts in the community. The existence of traditional art is always passed on to the next generation one after another. This condition can be traced through the identification of the person who mastered the art sequentially with a reverse system. The identification technique is through the current generation who have mastered the art. Then sorted according to the beginning of studying the art by referring to the line of absorption of material carried out from one generation to the next.

Identification can be used to provide information about the text in the traditional dance movements of the arts being studied. The material that must be identified includes the structure of motion, movement techniques, guessing motion, and style of motion, performed by dancers from the smallest movements to the variety of movements used in traditional dances. The results of the identification can be used for the learning process to introduce to the next generation even though they were previously unfamiliar with the art. Based on the literacy that has been given, students can learn the art. For example, in studying the art of tradition in Africa, Romain argues as follows: The breaking up of the whole dance gives time for separate focus between the moves

and the formations. Many times in classical forms of dance the moves will be taught and then set to music. This set-up gives the dancer a rhythmic freedom that is not present in African traditional dance. In all, my difficulties came from being unable to translate the moves into a learning style I could understand [10]. So that the identification results can be used for learning and introducing students to their traditional arts.

Identification produces initial data that is used to classify the various information obtained. Identification can be used as a basis for grouping the data obtained for analysis purposes. Obtaining data from identification is very important to be used as an information object to be described. Identification makes it easy to group data. Successful researchers analyze the data first to identify the implication/ themes. The implications of research are the most interesting points. Then researcher figure out which pieces of data support each of those implications [11]. So that identification in research on an object has an important role in the data that will be presented and then analyzed.

#### 4. Discussion

Identification as a model used to classify areas that have traditional *Jaranan* arts. Some of these areas can be grouped starting from the type of art they have. Several types of *Jaranan* arts owned by the community are *Jaranan breng*, *Jaranan turangga yaksa*, *Jaranan pegon*, *Jaranan sentherewe* and *Jaranan campursari*. Each region can be identified from several *Jaranan* residing in the local community. When it is classified as the type of *Jaranan* owned, then it is used as a foothold to find out the type of *Jaranan*. When the identification results find the same type of *Jaranan*, it can be identified through its structure and range of motion.

Identification as a model to find out the types of *Jaranan* that are in the regional area. These types can be identified through the form of property used, the genre of accompaniment used, the form of motion of the *Jaranan* art. If several identifications then produce data and then analyze it, it can be used as a basis for mentioning the type of *Jaranan* art.



**Figure 1** Property of *Jaranan Pegon*



**Figure 2** Performance of *Jaranan Sentherewe*

Identification as a model to sort out the performance structure of each group has different variations. So that the role of identification can be used as a grouping in the structure of *Jaranan* performances from each region. The structure can include the sequence of performances, the sequence of appearances and the sequence of various movements, the sequence of guessing movements, and the sequence of motions of each variety used in *Jaranan* arts. These various sequences are the result of the identification of the sequence itself. These sequences can be used as different roles in a *Jaranan* show. So that each structure can be classified for the purposes of writing and analysis.

Identification as a model for sorting out musical instruments used in *Jaranan* arts, types of music, music structures, musical characters. When identifying the tool will find the type of instrument used. Identification of the type will find various genres of music used in the show called *gending*. Identification of musical characters can find the relationship between music and *Jaranan* performances.

Identification as a model for sorting out the properties used in *Jaranan* arts. Techniques in determining property identification can be through the size of the property used, the color of the property, the shape of the property, so that you can decide from the property that is used, you can mention the type of *Jaranan* art. This identification process can be done by grouping sizes, grouping shapes and colors.

#### 5. Conclusion

Identification can be used as a model to collect data on traditional arts from various regions, then analyzed as a basis for determining the type of *Jaranan* art. Through various identifications, you can sort the data according to your writing needs. Identification can be used as a starting point for further research. The results of the identification are groupings both structurally which include performances, variety of movement

guessing movements according to the music used in the  
*Jaranan*

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# *Sindhenan in Karawitan Arts*

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## **ABSTRACT**

*Sindhenan* is a part of *Karawitan* arts which improves the sense of aesthetic in the music art. *Sindhenan* is a vocal practice following the rhythm of gamelan music with distinctive voicing techniques based on Javanese aesthetic concept. These vocal techniques include the technique of *luk*, *wiled*, *gregel*, *angkatan*, *seleh*, and breathing technique. The concept of a quality *sindhenan* is known as *nggendingi* meaning which includes *mungguh*, *ngledheki*, *lelewa*, *pas*, *ngenongi*, *nggandhul*, *selingan*, and *andhegan*. The vocals are performed by the singers (*pesindhen*) through a long training that repeatedly adjusts to the sound of the gamelan tuning. Also, some singers or *pesindhen* sometimes make interesting movements and attitudes while singing. Generally, singers as ensemble and accompaniment of *pakeliran* style prioritize their voice colour, voicing technique, and vocabulary mastery of the song sentences. Singers are required to always be in prime condition as well as spectacular in their appearance because they are the audience attention. The main function of *sindhenan* is to enrich the aesthetic value in the performance. A good singer (*pesindhen*) is required to have wide communication skills and great vocal skills for singing songs (*tembang*). The presence of a singer is one of determining factors for a success show. The singer is able to bring up a good show through her quality and professionalism such as character, charisma, charm, and a considerable virtuosity in a performance. Empirical reality shows that the presence of singers tends to be the centre of public attention in almost every performance either as *karawitan* shows or as puppet shows (*wayang*). The singers who have a good vocal will support the performance of a mastermind (*dalang*).

**Keywords:** *Sindhenan, Karawitan, Arts*

## **1. INTRODUCTION**

In the performance of gamelan music arts, there are vocals performed by male and female gamelan musicians. The vocal is necessary for a part of performing arts quality. So that it is rarely found in music arts including *karawitan* arts, *pakeliran* accompaniment and composition that do not involve vocals. Gamelan music instrumental mostly occurs at music festivals in which have a predetermined nature in the process of practicing playing gamelan instruments. In the women's *karawitan* competition, the voice of singers supports to improve the level of aesthetic value. Women's vocals in *karawitan* are well known as *Sindhenan* [1]. The type of female vocal voice is usually performed by women who have been trained in the field of music arts. On the other hand, there is also a limited circle of male singers (*pesindhen*) [2]. Male singers are usually limited to certain genres (*gending*) and have a unique characteristic as for the scenes of guest star. Moreover, in Surakarta, there is a man who sings a female singer's songs such as Wawin Laura (*sindhenan*). He usually sings the song just as a

guest star in the show, not as complete purposes as if he performs from the beginning to the end of the show.

Generally, a singer (*pesindhen*) is a professional job. In Purwa Wayang performances and ensembles, there are a number of singers which in total five or more singers who sing their voice in the form of *sindhenan*. In the history, there are more than a hundred years since *sindhenan* songs have been enjoyed by their audience. *Sindhenan* needs techniques such as vocal techniques including *luk*, *wiled*, *gregel*, *angkatan*, *seleh*, and breathing techniques [3]. Therefore, in order to carry out a good *sindhenan*, Surakarta district needs a *sindhenan* concept called *nggendingi*.

A perfect concept includes *mungguh*, *ngledheki*, *lelewa*, *pas*, *ngenongi*, *nggandhul*, *selingan*, and *andhegan*. Both concepts and techniques of vocal must be integrated into the singer's skills (*pesindhen*) while performing. However, the problem is that how are the techniques of *sindhenan*

and the concept of taking vocal in the performance occurred?

*Pesindhen* is a term that refers to individual as the main vocalist in the *karawitan* arts in which most of the main vocalists are women. Meanwhile, according to current needs, there are also male singers (*pesindhen*) such as Wawin Laura, a host



**Figure 1.** *Sindhenan* Animation

from a private television station of TATV Surakarta. There is a general limitation that a *sindhen* is as a female vocal in the *karawitan* arts. Also, instead of *pesindhen*, there are several terms that are often used such as *swarawati* and *waranggana*. A singer (*pesindhen*) who dances while performing called as *tandhak*, *tledak*, *tayub*, *gambyong*, *emprak*, and *bedhayan*. The singers should emphasis on their vocals which is interesting, pleasant and flexible to be heard [4].

*Pesindhen* or *Sindhen* comes from Javanese language which is a term for women who generally as the only singer and sing along with a gamelan orchestra. *Sindhen* is a female singer who sings Javanese classical songs to the accompaniment of gamelan or *karawitan* arts [5]. Nevertheless, the singers are sometimes accompanied by male *weranggana* as a backing vocalist. The male *weranggana* does not only sing but he also plays other musical instruments such as *rebab* (Javanese violin) or *gender* (a type of metallophone).

A good singer (*pesindhen*) is required to have wide communication skills and great vocal skills for singing songs (*tembang*). The presence of a singer is one of determining factors for a success show. The singer is able to bring up a good show through her quality and professionalism such as character, charisma, charm, and a considerable virtuosity in a performance. Empirical reality shows that the presence of singers tends to be the centre of public attention in almost every performance either as *karawitan* shows or as puppet shows (*wayang*). The

singers who have a good vocal will support the performance of a mastermind (*dalang*).

*Sindhenan* is a vocal material that contains of *Garap Ricikan* which has elements or structures include text and songs that must be processed and translated through musical language [3]. In Surakarta, *sindhenan* can be divided into two groups, namely: general *sindhenan* and special *sindhenan*. General *sindhenan* or *Sindhenan* *Srambahan* is usually used to sing all musics (*gending*) by using *cakepan*, *wangsalan*, *abon-abon/isèn-isèn*, and *parikan* (*traditional poetry*) [6]. Yet, special *sindhenan* is a *cakepan* song that can only be used for singing certain *gending*. In *sindhenan*, there are various concepts and techniques. These concepts include *mungguh*, *ngledheki*, *lelewa*, *pas*, *nggandul*, *ngenongi*, *andhegan*, *selingan* which is also well known as *nggendingi* [7]. Besides, *sindhenan* has important elements in *gending* that relate to one another as follows:

### 1.1. Text Structure

Text structure is an element which includes *wangsalan*, *abon-abon/isèn-isèn*, *parikan*, *senggakan*, *macapat*, *sekar ageng*, *sekar tengahan*, and *sekar bebas*; and the element of songs which are rhythm, *pitch*, *cengkok* (twisted sound), dan *pathet* (Javanese gamelan hirarcies tonal system). The texts include literary works which can be interpreted based on the users' understanding and importance (double interpretations). Commonly, the song's meaning of a *sindhenan* is covered in a form of a *cakepan* (text) which can be selected from some provided literature alternatives. In the performance of *Sindhenan* *Gending*, *cakepan* (text)/ *wangsalan* which is played contains various themes such as education, agriculture, house works life, social life guidance, events, and situations around the stage. Those problems and dilemmas are expressed in the form of *wangsalan*, *parikan*, *pepantunan*, and *senggakan*. Among the many *cakepan* provided, no all will be arranged altogether in one *gending* performance. However, it will be arranged according to the type of *sindhenan* which each *sindhenan* has a different basic arrangement. Here are the text structures.

#### 1.1.1. *Cakepan/Wangsulan*

*Cakepan* is a sentence that includes one or two phrases, contains riddles, and provides the answers in the sentences [8]. Owing to the riddle's characteristic, to look for the answers should link the words in the sentences. *Padmosoekotjo* [9] in his book entitled *Ngèngrèngan Kasusastran Djawa II* mentioned that *wangsalan* can be broadly classified into four kinds, those are *wangsalan lamba*,

*wangsalan rangkep (camboran), wangsalan memet, and wangsalan padintenan.* Among them, *wangsalan rangkep (camboran)* is commonly used in *sindhenan* songs. It is one of the types of *wangsalan* which has more than one answer. It has two phrases which the first one contains a question and the second one is the answers.

e.g.: *Wangsalan 8 wanda* (syllables)

*Welut wana kawula amung saderma..... welut wana (ula)*

*Kawi sekar den sugih tepa salira .....kawi sekar (puspa)*

*Wangsalan 12 wanda:*

*Kawis pita kang lata kinter ing toya*

*Aja uwas, den sumarah mring*

*Hyang Sukma*

Note: *Kawis pita* is *maja*

*lata kentir ing toya is sarah/ uwuh/sampah/ waste*

*Wohing aren, pangucape janma nendra*

*Dipun eling sabar niring dur angkara*

Note: *Woh ing aren* is *kolang- kaling*

*Pangucape janma nendra* is *nglindur*

*Wangsalan 8 wanda:*

*Aran ludiraning wreksa,*

*ywa kapatuh ngumbar karsa*

Note: *Ludarinmg wreksa* is *tlutuh/getah/ mucilage.*

*Kemangi wulung gagangny*

*Den welas asih sasama*

Note: *Kemangi wulung gagangnya* is *telasih*

### 1.1.2. *Abon – abon*

In *sindhenan*, *abon – abon* is also called *isèn-isèn*. Its function is as an interlude or complement. In the Javanese dictionary (Bausastra Jawa), *abon-abon* means *ubarampé slametan*. The word *ubarampé* means completeness or complement. *Abon – abon* is a text in the form of a word or words which do not have related sentence meaning with the main texts (*sindhenan*), hence it can be stated that its position is only as an interlude. Therefore, the word *abon – abon* in Javanese dictionary with the meaning in the *sindhenan* songs has a similar meaning which is as an interlude and as a supplementary text to complete the need of one sentence of a song or one *gendhing* part.

E.g.: *Rama-rama, ya nduk, gones, yomas-yomas, wong kuning, wong manis, bapakne, thole, ramane dhewe, raden, gonas ganes, wicarane, ayem tentrem sawangane, gandhes luwes sasolahe, rompyoh-rompyoh sesinome, anteng tajem polatane*

### 1.1.3. *Parikan*

*Parikan* is a sentence that contains two phrases between the last words of the first phrase and the second which have the same sounds.

E.g.: *Rujak nanas pantes den wadahi gelas, tiwas-tiwas nglabuhi wong ora nggagas Rujak degan esih legan ja kluyuran, kudu ngeman ndhak urip dadi cacadan.*

### 1.1.4. *Senggakan*

*Senggakan* has a basic word *senggak* which means *njuwaragijak aramé mbarengi (njamboengi / connect) oenining gamelan*. Based on the performance, *senggakan* in *karawitan* has a noisy and lively impression. Thus, *senggakan* can be translated as vocal group or solo using *cakepan parikan* and or a series of words (sometimes without meaning) as the backing noise or to make the situation or lively in a *gendhing* performance. *Senggakan* is soft which means it can be interpreted by anyone with various meanings as long as it is logical and contextual.

The examples in the form of vowels: *oeo, aea, eoe, aeoeaeo* (in *Ladrang Gegot, inggah gendhing Onang-onang*). The examples in the form of words: *sayuk rukun, ayem tentrem* (in *Ladrang Mugirahayu*)

### 1.1.5. *Tembang Macapat*

*Tembang* is also often mentioned as *sekar macapat, sekar alit, or sekar dhagelan*. Saputro in his book entitled *Sekar Macapat* mentioned that *macapat* is a form of Javanese poetry that uses a new Javanese language. It is tied in with rhymes, such as *guru gatra, guru wilangan, and guru lagu*. Therefore, *sekar macapat* or *tembang macapat* can be translated as one of the forms of *sekar (tembang)* which uses the determined rules of *guru wilangan* and *guru lagu*. Every kind of *tembang macapat* has different numbers of *gatrayang*. In addition, to differentiate each type of *sekar macapat* is seen from the number of *gatra, guru lagu, and guru wilangan*.

E.g.: *sekar macapat adalah Sinom, Dandanggula, Pangkur, Asmarandana, Kinanthi, Pucung, Mijil, Gambuh, Megatruh, dan sebagainya.*

#### 1.1.5.1 *Sekar Tengahan*

*Sekar tengahan* is used in *sindhenan* in *genhing* performance can be found in *gendhing-gendhing sekar*. *Sekar tengahan* is one of the *tembang waosan kekawin* forms which uses *sekar (tembang / poems)* without any rules of *lampah* or *pedhotan* inside it. This kind of *Sekar* is also called *tembang tri lagu* which is *tembang waosan ketiga*. One of the texts which is used in *sindhenan* song is *sekar tengahan*.

E.g.: *Balabak Tinjomaya, laras pelog pethet nem, Balabak Patranala, laras slendro pathet sanga.*

### 1.1.5.2. Sekar Ageng

*Sekar ageng* is one of the forms of *tembang waosan kekawin* or also can be called *maca salagu* and *rolagu* which uses *sekar* (*tembang/poems*) with rules of *lampah* or *pedhotan* inside it. This *sekar* can be used for *gendhing*, particularly *gendhing Surakartan* and *Yogyakarta*.

E.g.: *Sekar Ageng Sudirawicitra: lampah 12, pedhotan 5-7 laras pelog pathet nem.*

### 1.1.5.3. Sekar Bebas

*Sekar bebas* (free) is the type of *sekar* which does not bound or tied to *guru lagu, guru wilangan, lampah, and pedotan*. It is formed freely only for the special purpose of *garap sindhenan* in *gendhing-gendhing* which is bening performed. The song structure of the second *sindhenan* structure which is very important is "song" which has rhythm, pitch, *cengkok*, dan *pathet*. Irama Supanggih in the book entitled *Bothekan Karawitan I* mentioned that rhymes can be seen in two sides which are rhythm that is related to the aspect of space and rhythm which is connected with the aspect of time. Space here means imaginary space, an abstract place inside the mind of *pengrawit*.

The rhythm which is connected to time in Javanese *karawitan* is usually identified as the travel time or it is usually said as *tempo gending / song* by the musicians. The song tempo is classified into three levels, those are *tamban* (*alon/slow*), *sedheng* (*sedang/medium*), and *seseg* (*cepat/fast*).

### 1.1.6. Laras

According to Supanggih, *laras* is defined as a thing which is pleasant or enjoyable tone to hear and feel. *Laras* also be defined as a tone, a sound which has been decided its frequency (*penunggul, gulu, dhada, pelog, lima, nem, and barang*). *Laras* also has a meaning as a musical scale/gamme, it refers to tone arrangement which its amount and its sequence tone has been decided.

The example of arrangement and interval pattern of *laras slendro*:

1 2 3 5 6 i Ji Ro Lu Mo Nem

Ji 1= *Panunggul*, 2 = *Gulu*, 3= *Dhada*, 5 = *Lima*, dan 6 = *Nem*.

Beside of five crucial tone above, there is also some others *laras* or tones, for instance, (1) *barang*, it refers to *Gembayangan* tone from *penunggul*, its symbol is "i", it is read /ji/, (2) *Manis* (Sweet), that

is a *gembayangan* hulu tone, its symbol is number "2" (number two with dot above). Then, there is a structure/system tone arrangement which consist of 5 or 7 tone in one *gembyang* with using tone spacing pattern and not balance. This tone arrangement is called *laras pelog*.

For example:

*Pelog Nem 5 6 1 2 3 5 6 1 2 3 Ma nem ji ro lu ma nem ji ro lu*  
*5 6 1 2 4 5 6 1 2 3 Ma nem ji ro pat mo nem ji ro lu*  
*Pelog Barang 5 6 7 2 3 5 6 7 2 3 Ma nem pi ro lu ma nem pi ro lu*

Pesindhen's (singer) awareness towards *laras* is crucial need for them because it helps them to learn a song of *sindhenan* *gending* and to helps her to make *luk, wiled, gregel*, easily.

## **2. Special Sindhenan**

Special *sindhenan* is *sindhenan* which used text (*cakepan*) or special song. The examples of special *sindhenan* are *Sindhenan Gending Sekar, Jineman*, and so on.

## **3. The Technique of Sindhenan**

The important elements of technique *sindhenan* are the technique which related to technique *luk, wiled, gregel, angkatan, seleh and respiration technique*.

## **4. The Concept of Sindhenan**

There are many concepts in *Sindhenan* so that if it is practice, it can be called as *nggendingi*. The concepts of *sindhenan* can be referred to *mungguh, ngledheki, lelewa, pas, ngenongi, nggandhul, selingan, and andhegan*. The simple explanation is shown below.

### **4.1. Mungguh**

*Karawitan Jawa* is defined as a *garap* compatibility with its contexts. In *sindhenan*, this work is very important because with this *mungguh concept* the purpose of *penggarapan gendhing* will be gained totally. *Mungguh* is also linked with *gendhing* character and sound characters.

### **4.2. Ngledheki**

*Sindhen* with their voice, they can attract their fans' attention. This attraction can be reach with some ways, one of them is manage *wiledan* appropriate with *gendhing* character that *disindheni*.

### **4.3. Lelawa**

It is used to mention a sound character and way to sing a vocal sound either by man or woman. The special definition of *sindhenan* in *lelewa* concept is

related to sound character and the way how *sindhen* manage and sing a *sindhen* vocal. Being aware or not, *lelawa* has been existed in themselves (*Sindhen*).

#### 4.4. *Pas*

Firstly, *Pas* is the last *seleh sindhenan* that has been coincided with the objective of *balungan seleh* (should be appropriate). Secondly, the meaning of *pas* in *sindhenan cengkok*, it is appropriate with *gending* character that *disindheni*. Thirdly, the meaning of *pas* in place is text placing which used based on normal condition, *wangsalan* is placed on position, *abon-abon* functioned as an interlude.

#### 4.5. *Ngenongi*

*Seleh sindhenan* which is not coincided with *seleh tone* called *mleseti*. *Mleseti* is *seleh sindhenan* which its position is a bit in the behind of *seleh balungan* tone. Almost all types of *srambahan sindhenan* (general) always use this technique.

#### 4.6. *Nggandhul*

*Sindhenan* which follows direction of song instrument (*rebab, kendhang, gender barung, bonang barung, balungan*). The exact meaning of the *nggandhul* tends to negative connotation because it refers to *pesindhen* who has low ability in *gending* and readin the notation. Although it has negative connotation, but the *nggandul* technique on certain case is needed by *pesindhen* when they sing a *gending*. The impact of *nggandhul sindhenan* is *sindhenan nglewer*.

#### 4.7. *Selingan*

*Selingan* in *sindhenan* is usually used to call *garap gending* when *digarap mandhek*. In general, when *gending digarap mandhek* is always shown by *sindhenan ambegan (gawan gending/gawan cengkok)*. In general, *selingan andegan* is taken from *sekar macapat*. In the time when showing *selingan andhegan*, *pesindhen* has an opportunity to show her ability with managing *luk, wilet, and her gregel*. Therefore, in society, The Javanese *Karawitan Art* has difference in showing its technique when *sekar macapat* is shown as *waosan* and the function as *selingan andhegan*.

#### 4.8. *Andhegan*

*Andhegan/mandheg* is understood as *sajian gending* which is worked as stop on certain place, but it has not finished but it is time to rest (*leren*). When *gending leren*, a *sindhenan* who follows the tone of *gamelan* is called as *andhegan*



Figure 2. *Sindhens'* performance

#### 4.9. *Sebutan*

*Nggendingi* is understood as a *pesindhen's* interpretation toward *sajian gending* that can create the aesthetic quality of *gending* that they work on. In society, traditional *karawitan jawa*, *pesindhen* are called *Nggendingi* if their vocal are able to create their aesthetic quality of *gending*. Therefore, *pesindhen* who are categorized as *Nggendingi* are when they have all concepts of *sindhenan kasarira* or they have those concepts on themselves. The concept of *Nggendingi* is generally used to categorized *pengrawit* and *vocalist*, included *pesindhen* who have high art of virtuosity.

In the past, mostly *sindhen* can be called as single singer, especially when they work on *wayang kulit* or *wayang orang* performance. Nowadays, *sindhen* often performs more than three or even 10 people. The purpose is that the *wayang kulit* performance can be more attractive with beautiful women performance with their beautiful voice [10]. Moreover, the *sindhen* are often invited to have dialogue with *dalang* in *goro-goro* event. In this event, the *sindhen* usually also have a certain request from their audience or the host who held the event (*hajatan*), such as *macapatan* and *campursari* song.

The *sindhens'* position is beside *dalang* and they are in front of audience which aim to attract audience's attention not a certain philosophy meaning. When they sit beside in *dalang*, they will be disturbed by sound of *kepyek* and *peti* which played when *dalang* played *wayang*. It is also disturbed by the movement of *wayang fight* that is run by *dalang*. Based on observation, *ki dalang* often plays winner character of *wayang* with his right hand. Meanwhile, his left hand hold loser character and it throws toward left side of *dalang*. It can be imagined if one of *wayang* characters uncontrolled whipped on *sindhen* by *dalang*.

In the past of *wayang* performance, *sindhen* sat behind the *dalang*, especially behind of *gender* players and in front of *kendhang* players. Sometimes, *sindhen* sat alone and she (if she is only one) is *dalang's* wife or sometimes one of *pengrawit* in that event/performance. However, it is because of changing of era, especially in *Ki Narto Sabdho's* era which has many changes, *sindhen's* position is in front of the audience or toward the audience, especially in the right side of *dalang*, it is behind the *wayang* with more than two people.

In this modern era, *sindhen* are not only demanded to have high ability or expert on sing a song, but also they have to pay attention on their

appearance, with good and attractive dress or costume. *Sindhen* are often the "pepasren" (decorator) of a puppet show stage. If *Sindhen* are beautiful and young, the audience will feel more paying attention and enjoying the *wayang* performance. The development of *wayang* nowadays, even *sindhen* are not only dominated by women but have appeared several male *Sindhen* people who have melodious voices like women, but in their makeup, these *sindhen* still wear traditional Javanese clothes like other male composers and some time ago this male *sindhen* even become a trend for *dalang* to produce more value in their performances.

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# *Sindhenan in Karawitan Arts*

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## **ABSTRACT**

*Sindhenan* is a part of *Karawitan* arts which improves the sense of aesthetic in the music art. *Sindhenan* is a vocal practice following the rhythm of gamelan music with distinctive voicing techniques based on Javanese aesthetic concept. These vocal techniques include the technique of *luk*, *wiled*, *gregel*, *angkatan*, *seleh*, and breathing technique. The concept of a quality *sindhenan* is known as *nggendingi* meaning which includes *mungguh*, *ngledheki*, *lelewa*, *pas*, *ngenongi*, *nggandhul*, *selingan*, and *andhegan*. The vocals are performed by the singers (*pesindhen*) through a long training that repeatedly adjusts to the sound of the gamelan tuning. Also, some singers or *pesindhen* sometimes make interesting movements and attitudes while singing. Generally, singers as ensemble and accompaniment of *pakeliran* style prioritize their voice colour, voicing technique, and vocabulary mastery of the song sentences. Singers are required to always be in prime condition as well as spectacular in their appearance because they are the audience attention. The main function of *sindhenan* is to enrich the aesthetic value in the performance. A good singer (*pesindhen*) is required to have wide communication skills and great vocal skills for singing songs (*tembang*). The presence of a singer is one of determining factors for a success show. The singer is able to bring up a good show through her quality and professionalism such as character, charisma, charm, and a considerable virtuosity in a performance. Empirical reality shows that the presence of singers tends to be the centre of public attention in almost every performance either as *karawitan* shows or as puppet shows (*wayang*). The singers who have a good vocal will support the performance of a mastermind (*dalang*).

**Keywords:** *Sindhenan, Karawitan, Arts*

## **1. INTRODUCTION**

In the performance of gamelan music arts, there are vocals performed by male and female gamelan musicians. The vocal is necessary for a part of performing arts quality. So that it is rarely found in music arts including *karawitan* arts, *pakeliran* accompaniment and composition that do not involve vocals. Gamelan music instrumental mostly occurs at music festivals in which have a predetermined nature in the process of practicing playing gamelan instruments. In the women's *karawitan* competition, the voice of singers supports to improve the level of aesthetic value. Women's vocals in *karawitan* are well known as *Sindhenan* [1]. The type of female vocal voice is usually performed by women who have been trained in the field of music arts. On the other hand, there is also a limited circle of male singers (*pesindhen*) [2]. Male singers are usually limited to certain genres (*gending*) and have a unique characteristic as for the scenes of guest star. Moreover, in Surakarta, there is a man who sings a female singer's songs such as Wawin Laura (*sindhenan*). He usually sings the song just as a

guest star in the show, not as complete purposes as if he performs from the beginning to the end of the show.

Generally, a singer (*pesindhen*) is a professional job. In Purwa Wayang performances and ensembles, there are a number of singers which in total five or more singers who sing their voice in the form of *sindhenan*. In the history, there are more than a hundred years since *sindhenan* songs have been enjoyed by their audience. *Sindhenan* needs techniques such as vocal techniques including *luk*, *wiled*, *gregel*, *angkatan*, *seleh*, and breathing techniques [3]. Therefore, in order to carry out a good *sindhenan*, Surakarta district needs a *sindhenan* concept called *nggendingi*.

A perfect concept includes *mungguh*, *ngledheki*, *lelewa*, *pas*, *ngenongi*, *nggandhul*, *selingan*, and *andhegan*. Both concepts and techniques of vocal must be integrated into the singer's skills (*pesindhen*) while performing. However, the problem is that how are the techniques of *sindhenan*

and the concept of taking vocal in the performance occurred?

*Pesindhen* is a term that refers to individual as the main vocalist in the *karawitan* arts in which most of the main vocalists are women. Meanwhile, according to current needs, there are also male singers (*pesindhen*) such as Wawin Laura, a host



**Figure 1.** *Sindhenan* Animation

from a private television station of TATV Surakarta. There is a general limitation that a *sindhen* is as a female vocal in the *karawitan* arts. Also, instead of *pesindhen*, there are several terms that are often used such as *swarawati* and *waranggana*. A singer (*pesindhen*) who dances while performing called as *tandhak*, *tledak*, *tayub*, *gambyong*, *emprak*, and *bedhayan*. The singers should emphasis on their vocals which is interesting, pleasant and flexible to be heard [4].

*Pesindhen* or *Sindhen* comes from Javanese language which is a term for women who generally as the only singer and sing along with a gamelan orchestra. *Sindhen* is a female singer who sings Javanese classical songs to the accompaniment of gamelan or *karawitan* arts [5]. Nevertheless, the singers are sometimes accompanied by male *weranggana* as a backing vocalist. The male *weranggana* does not only sing but he also plays other musical instruments such as *rebab* (Javanese violin) or *gender* (a type of metallophone).

A good singer (*pesindhen*) is required to have wide communication skills and great vocal skills for singing songs (*tembang*). The presence of a singer is one of determining factors for a success show. The singer is able to bring up a good show through her quality and professionalism such as character, charisma, charm, and a considerable virtuosity in a performance. Empirical reality shows that the presence of singers tends to be the centre of public attention in almost every performance either as *karawitan* shows or as puppet shows (*wayang*). The

singers who have a good vocal will support the performance of a mastermind (*dalang*).

*Sindhenan* is a vocal material that contains of *Garap Ricikan* which has elements or structures include text and songs that must be processed and translated through musical language [3]. In Surakarta, *sindhenan* can be divided into two groups, namely: general *sindhenan* and special *sindhenan*. General *sindhenan* or *Sindhenan* *Srambahan* is usually used to sing all musics (*gending*) by using *cakepan*, *wangsalan*, *abon-abon/isèn-isèn*, and *parikan* (*traditional poetry*) [6]. Yet, special *sindhenan* is a *cakepan* song that can only be used for singing certain *gending*. In *sindhenan*, there are various concepts and techniques. These concepts include *mungguh*, *ngledheki*, *lelewa*, *pas*, *nggandul*, *ngenongi*, *andhegan*, *selingan* which is also well known as *nggendingi* [7]. Besides, *sindhenan* has important elements in *gending* that relate to one another as follows:

### 1.1. Text Structure

Text structure is an element which includes *wangsalan*, *abon-abon/isèn-isèn*, *parikan*, *senggakan*, *macapat*, *sekar ageng*, *sekar tengahan*, and *sekar bebas*; and the element of songs which are rhythm, *pitch*, *cengkok* (twisted sound), dan *pathet* (Javanese gamelan hirarcies tonal system). The texts include literary works which can be interpreted based on the users' understanding and importance (double interpretations). Commonly, the song's meaning of a *sindhenan* is covered in a form of a *cakepan* (text) which can be selected from some provided literature alternatives. In the performance of *Sindhenan* *Gending*, *cakepan* (text)/ *wangsalan* which is played contains various themes such as education, agriculture, house works life, social life guidance, events, and situations around the stage. Those problems and dilemmas are expressed in the form of *wangsalan*, *parikan*, *pepantunan*, and *senggakan*. Among the many *cakepan* provided, no all will be arranged altogether in one *gending* performance. However, it will be arranged according to the type of *sindhenan* which each *sindhenan* has a different basic arrangement. Here are the text structures.

#### 1.1.1. *Cakepan/Wangsulan*

*Cakepan* is a sentence that includes one or two phrases, contains riddles, and provides the answers in the sentences [8]. Owing to the riddle's characteristic, to look for the answers should link the words in the sentences. *Padmosoekotjo* [9] in his book entitled *Ngèngrèngan Kasusastran Djawa II* mentioned that *wangsalan* can be broadly classified into four kinds, those are *wangsalan lamba*,

*wangsalan rangkep (camboran), wangsalan memet, and wangsalan padintenan.* Among them, *wangsalan rangkep (camboran)* is commonly used in *sindhenan* songs. It is one of the types of *wangsalan* which has more than one answer. It has two phrases which the first one contains a question and the second one is the answers.

e.g.: *Wangsalan 8 wanda* (syllables)

*Welut wana kawula amung saderma..... welut wana (ula)*

*Kawi sekar den sugih tepa salira .....kawi sekar (puspa)*

*Wangsalan 12 wanda:*

*Kawis pita kang lata kinter ing toya*

*Aja uwas, den sumarah mring*

*Hyang Sukma*

Note: *Kawis pita* is *maja*

*lata kentir ing toya is sarah/ uwuh/sampah/ waste*

*Wohing aren, pangucape janma nendra*

*Dipun eling sabar niring dur angkara*

Note: *Woh ing aren* is *kolang- kaling*

*Pangucape janma nendra* is *nglindur*

*Wangsalan 8 wanda:*

*Aran ludiraning wreksa,*

*ywa kapatuh ngumbar karsa*

Note: *Ludarinmg wreksa* is *tlutuh/getah/ mucilage.*

*Kemangi wulung gagangny*

*Den welas asih sasama*

Note: *Kemangi wulung gagangnya* is *telasih*

### 1.1.2. *Abon – abon*

In *sindhenan*, *abon – abon* is also called *isèn-isèn*. Its function is as an interlude or complement. In the Javanese dictionary (Bausastra Jawa), *abon-abon* means *ubarampé slametan*. The word *ubarampé* means completeness or complement. *Abon – abon* is a text in the form of a word or words which do not have related sentence meaning with the main texts (*sindhenan*), hence it can be stated that its position is only as an interlude. Therefore, the word *abon – abon* in Javanese dictionary with the meaning in the *sindhenan* songs has a similar meaning which is as an interlude and as a supplementary text to complete the need of one sentence of a song or one *gendhing* part.

E.g.: *Rama-rama, ya nduk, gones, yomas-yomas, wong kuning, wong manis, bapakne, thole, ramane dhewe, raden, gonas ganes, wicarane, ayem tentrem sawangane, gandhes luwes sasolahe, rompyoh-rompyoh sesinome, anteng tajem polatane*

### 1.1.3. *Parikan*

*Parikan* is a sentence that contains two phrases between the last words of the first phrase and the second which have the same sounds.

E.g.: *Rujak nanas pantes den wadahi gelas, tiwas-tiwas nglabuhi wong ora nggagas Rujak degan esih legan ja kluyuran, kudu ngeman ndhak urip dadi cacadan.*

### 1.1.4. *Senggakan*

*Senggakan* has a basic word *senggak* which means *njuwaragijak aramé mbarengi (njamboengi / connect) oenining gamelan*. Based on the performance, *senggakan* in *karawitan* has a noisy and lively impression. Thus, *senggakan* can be translated as vocal group or solo using *cakepan parikan* and or a series of words (sometimes without meaning) as the backing noise or to make the situation or lively in a *gendhing* performance. *Senggakan* is soft which means it can be interpreted by anyone with various meanings as long as it is logical and contextual.

The examples in the form of vowels: *oeo, aea, eoe, aeoeaeo* (in *Ladrang Gegot, inggah gendhing Onang-onang*). The examples in the form of words: *sayuk rukun, ayem tentrem* (in *Ladrang Mugirahayu*)

### 1.1.5. *Tembang Macapat*

*Tembang* is also often mentioned as *sekar macapat, sekar alit, or sekar dhagelan*. Saputro in his book entitled *Sekar Macapat* mentioned that *macapat* is a form of Javanese poetry that uses a new Javanese language. It is tied in with rhymes, such as *guru gatra, guru wilangan, and guru lagu*. Therefore, *sekar macapat* or *tembang macapat* can be translated as one of the forms of *sekar (tembang)* which uses the determined rules of *guru wilangan* and *guru lagu*. Every kind of *tembang macapat* has different numbers of *gatrayang*. In addition, to differentiate each type of *sekar macapat* is seen from the number of *gatra, guru lagu, and guru wilangan*.

E.g.: *sekar macapat adalah Sinom, Dandanggula, Pangkur, Asmarandana, Kinanthi, Pucung, Mijil, Gambuh, Megatruh, dan sebagainya.*

#### 1.1.5.1 *Sekar Tengahan*

*Sekar tengahan* is used in *sindhenan* in *genhing* performance can be found in *gendhing-gendhing sekar*. *Sekar tengahan* is one of the *tembang waosan kekawin* forms which uses *sekar (tembang / poems)* without any rules of *lampah* or *pedhotan* inside it. This kind of *Sekar* is also called *tembang tri lagu* which is *tembang waosan ketiga*. One of the texts which is used in *sindhenan* song is *sekar tengahan*.

E.g.: *Balabak Tinjomaya, laras pelog pethet nem, Balabak Patranala, laras slendro pathet sanga.*

### 1.1.5.2. Sekar Ageng

*Sekar ageng* is one of the forms of *tembang waosan kekawin* or also can be called *maca salagu* and *rolagu* which uses *sekar* (*tembang/poems*) with rules of *lampah* or *pedhotan* inside it. This *sekar* can be used for *gendhing*, particularly *gendhing Surakartan* and *Yogyakarta*.

E.g.: *Sekar Ageng Sudirawicitra: lampah 12, pedhotan 5-7 laras pelog pathet nem.*

### 1.1.5.3. Sekar Bebas

*Sekar bebas* (free) is the type of *sekar* which does not bound or tied to *guru lagu, guru wilangan, lampah, and pedotan*. It is formed freely only for the special purpose of *garap sindhenan* in *gendhing-gendhing* which is bening performed. The song structure of the second *sindhenan* structure which is very important is "song" which has rhythm, pitch, *cengkok*, dan *pathet*. Irama Supanggih in the book entitled *Bothekan Karawitan I* mentioned that rhymes can be seen in two sides which are rhythm that is related to the aspect of space and rhythm which is connected with the aspect of time. Space here means imaginary space, an abstract place inside the mind of *pengrawit*.

The rhythm which is connected to time in Javanese *karawitan* is usually identified as the travel time or it is usually said as *tempo gending / song* by the musicians. The song tempo is classified into three levels, those are *tamban* (alon/slow), *sedheng* (sedang/medium), and *seseg* (cepat/fast).

### 1.1.6. Laras

According to Supanggih, *laras* is defined as a thing which is pleasant or enjoyable tone to hear and feel. *Laras* also be defined as a tone, a sound which has been decided its frequency (*penunggul, gulu, dhada, pelog, lima, nem, and barang*). *Laras* also has a meaning as a musical scale/gamme, it refers to tone arrangement which its amount and its sequence tone has been decided.

The example of arrangement and interval pattern of *laras slendro*:

1 2 3 5 6 i Ji Ro Lu Mo Nem

Ji 1= *Panunggul*, 2 = *Gulu*, 3= *Dhada*, 5 = *Lima*, dan 6 = *Nem*.

Beside of five crucial tone above, there is also some others *laras* or tones, for instance, (1) *barang*, it refers to *Gembayangan* tone from *penunggul*, its symbol is "i", it is read /ji/, (2) *Manis* (Sweet), that

is a *gembayangan* hulu tone, its symbol is number "2" (number two with dot above). Then, there is a structure/system tone arrangement which consist of 5 or 7 tone in one *gembyang* with using tone spacing pattern and not balance. This tone arrangement is called *laras pelog*.

For example:

*Pelog Nem 5 6 1 2 3 5 6 1 2 3 Ma nem ji ro lu ma nem ji ro lu*  
*5 6 1 2 4 5 6 1 2 3 Ma nem ji ro pat mo nem ji ro lu*  
*Pelog Barang 5 6 7 2 3 5 6 7 2 3 Ma nem pi ro lu ma nem pi ro lu*

Pesindhen's (singer) awareness towards *laras* is crucial need for them because it helps them to learn a song of *sindhenan* *gending* and to helps her to make *luk, wiled, gregel*, easily.

## **2. Special Sindhenan**

Special *sindhenan* is *sindhenan* which used text (cakepan) or special song. The examples of special *sindhenan* are *Sindhenan Gending Sekar, Jineman*, and so on.

## **3. The Technique of Sindhenan**

The important elements of technique *sindhenan* are the technique which related to technique *luk, wiled, gregel, angkatan, seleh and respiration technique*.

## **4. The Concept of Sindhenan**

There are many concepts in *Sindhenan* so that if it is practice, it can be called as *nggendingi*. The concepts of *sindhenan* can be referred to *mungguh, ngledheki, lelewa, pas, ngenongi, nggandhul, selingan, and andhegan*. The simple explanation is shown below.

### **4.1. Mungguh**

*Karawitan Jawa* is defined as a *garap* compatibility with its contexts. In *sindhenan*, this work is very important because with this *mungguh concept* the purpose of *penggarapan gendhing* will be gained totally. *Mungguh* is also linked with *gendhing* character and sound characters.

### **4.2. Ngledheki**

*Sindhen* with their voice, they can attract their fans' attention. This attraction can be reach with some ways, one of them is manage *wiledan* appropriate with *gendhing* character that *disindheni*.

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It is used to mention a sound character and way to sing a vocal sound either by man or woman. The special definition of *sindhenan* in *lelewa* concept is

related to sound character and the way how *sindhen* manage and sing a *sindhen* vocal. Being aware or not, *lelawa* has been existed in themselves (*Sindhen*).

#### 4.4. Pas

Firstly, *Pas* is the last *seleh sindhenan* that has been coincided with the objective of *balungan seleh* (should be appropriate). Secondly, the meaning of *pas* in *sindhenan cengkok*, it is appropriate with *gending* character that *disindheni*. Thirdly, the meaning of *pas* in place is text placing which used based on normal condition, *wangsalan* is placed on position, *abon-abon* functioned as an interlude.

#### 4.5. Ngenongi

*Seleh sindhenan* which is not coincided with *seleh tone* called *mleseti*. *Mleseti* is *seleh sindhenan* which its position is a bit in the behind of *seleh balungan* tone. Almost all types of *srambahan sindhenan* (general) always use this technique.

#### 4.6. Nggandhul

*Sindhenan* which follows direction of song instrument (*rebab, kendhang, gender barung, bonang barung, balungan*). The exact meaning of the *nggandhul* tends to negative connotation because it refers to *pesindhen* who has low ability in *gending* and readin the notation. Although it has negative connotation, but the *nggandul* technique on certain case is needed by *pesindhen* when they sing a *gending*. The impact of *nggandhul sindhenan* is *sindhenan nglewer*.

#### 4.7. Selingan

*Selingan* in *sindhenan* is usually used to call *garap gending* when *digarap mandhek*. In general, when *gending digarap mandhek* is always shown by *sindhenan ambegan* (*gawan gending/gawan cengkok*). In general, *selingan andegan* is taken from *sekar macapat*. In the time when showing *selingan andhegan*, *pesindhen* has an opportunity to show her ability with managing *luk, wilet, and her gregel*. Therefore, in society, The Javanese *Karawitan Art* has difference in showing its technique when *sekar macapat* is shown as *waosan* and the function as *selingan andhegan*.

#### 4.8. Andhegan

*Andhegan/mandheg* is understood as *sajian gending* which is worked as stop on certain place, but it has not finished but it is time to rest (*leren*). When *gending leren*, a *sindhenan* who follows the tone of *gamelan* is called as *andhegan*



Figure 2. *Sindhens'* performance

#### 4.9. Sebutan

*Nggendingi* is understood as a *pesindhen's* interpretation toward *sajian gending* that can create the aesthetic quality of *gending* that they work on. In society, traditional *karawitan jawa*, *pesindhen* are called *Nggendingi* if their vocal are able to create their aesthetic quality of *gending*. Therefore, *pesindhen* who are categorized as *Nggendingi* are when they have all concepts of *sindhenan kasarira* or they have those concepts on themselves. The concept of *Nggendingi* is generally used to categorized *pengrawit* and vocalist, included *pesindhen* who have high art of virtuosity.

In the past, mostly *sindhen* can be called as single singer, especially when they work on *wayang kulit* or *wayang orang* performance. Nowadays, *sindhen* often performs more than three or even 10 people. The purpose is that the *wayang kulit* performance can be more attractive with beautiful women performance with their beautiful voice [10]. Moreover, the *sindhen* are often invited to have dialogue with *dalang* in *goro-goro* event. In this event, the *sindhen* usually also have a certain request from their audience or the host who held the event (*hajatan*), such as *macapatan* and *campursari* song.

The *sindhens'* position is beside *dalang* and they are in front of audience which aim to attract audience's attention not a certain philosophy meaning. When they sit beside in *dalang*, they will be disturbed by sound of *kepyek* and *peti* which played when *dalang* played *wayang*. It is also disturbed by the movement of *wayang fight* that is run by *dalang*. Based on observation, *ki dalang* often plays winner character of *wayang* with his right hand. Meanwhile, his left hand hold loser character and it throws toward left side of *dalang*. It can be imagined if one of *wayang* characters uncontrolled whipped on *sindhen* by *dalang*.

In the past of *wayang* performance, *sindhen* sat behind the *dalang*, especially behind of *gender* players and in front of *kendhang* players. Sometimes, *sindhen* sat alone and she (if she is only one) is *dalang's* wife or sometimes one of *pengrawit* in that event/performance. However, it is because of changing of era, especially in *Ki Narto Sabdho's* era which has many changes, *sindhen's* position is in front of the audience or toward the audience, especially in the right side of *dalang*, it is behind the *wayang* with more than two people.

In this modern era, *sindhen* are not only demanded to have high ability or expert on sing a song, but also they have to pay attention on their

appearance, with good and attractive dress or costume. *Sindhen* are often the "pepasren" (decorator) of a puppet show stage. If *Sindhen* are beautiful and young, the audience will feel more paying attention and enjoying the *wayang* performance. The development of *wayang* nowadays, even *sindhen* are not only dominated by women but have appeared several male *Sindhen* people who have melodious voices like women, but in their makeup, these *sindhen* still wear traditional Javanese clothes like other male composers and some time ago this male *sindhen* even become a trend for *dalang* to produce more value in their performances.

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# Actualizing the Phrase "Please Be Happy There Is An Exam" in the *Tembang* Exam

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## ABSTRACT

The purpose of this study is to describe how a *nembang* exam could be fun, and the assessment result shows information about students' competencies validly. This is a qualitative descriptive study. Analysis was done by describing the data. Data was collected through forms spreading to get primary data and observation throughout the exam to get secondary data. Results of this study shows that practical exam is efficient regarding the implementation and the financing. From the reliability of the students and the examiners, the exam could be held well except for the reliability of the text item because of the form of the *Tembang*. Validity of the exam was shown in how the result of the exam was directly given to the students after the correction process using the theory of constructing *Tembang Macapat*. The authenticity was shown in the topic choice of the *Tembang*, which was near with the students despite that the students were not familiar with using them.

**Keywords:** *Nembang exam, Fun assessment, Evaluation principle.*

## 1. INTRODUCTION

The basic competence of reading *titi laras tembang* is one of the most feared competencies by students. When students find out that *tembang* is a test item in the practical exam for graduation in ninth grade, it is fascinating when exploring what happens when the student's ability assessment is about to be carried out, especially about the packaged song the form of an appraisal. There are some unique phenomena in it. Various student reactions come to the fore when the *nembang* assessment is about to be carried out through the observations make, both formative assessment and summative assessment.

Formative assessment is an assessment that can take and choose a method according to the indicators and the teacher's wishes [1]. Many alternatives can be done, such as using the daily assessment model by giving multiple-choice questions, getting quick score results, using description questions, finding out how deep the students' understanding is, or combining the two. Another alternative is choosing an oral quiz, answering questions through games, evaluating performance, projects, or even just chatting as if students are allowed to pour out their hearts but have equipped themselves with the material. The assessment results will later become the basis for a teacher to make a maneuver; what should be changed when finding something wrong

because it turns out that based on the results of the assessment, most students do not have the most fundamental competencies of learning material. Mertler [2] meant by describing that formative assessment that one teacher in the classroom generally carries out takes place during the learning process, not at the end. If there are not under the abilities that should achieve, changes can be made in the learning activities.

With model variants that provide a choice of assessing, formative tests tend to be more enjoyable even though they have many weaknesses. However, this test cannot be done independently with one basic competency in one assessment only. To cover the shortfall, assessing the same basic competency differently can be done to get valid results. This assessment, of course, requires preparation from students. The preparation process for students is not as tense and scary as taking the summative exam.

Summative assessment has the same function in the learning process [3]. But interestingly, students feel that preparation tends to be tenser than formative assessment. This could be because the evaluation has never changed from time to time, especially when the assessment is still paper and pencil based. Question sheets printed on paper, answer sheets that are ready to be shaded or crossed to affix answers in black and white, presentation of images that use grayscale for student

observation material is a provision for answering. It could also be as described by Mertler [2] that this assessment is a promotive form; the results will be used as a determinant. It can be determinants of increase in pairs with advances, determinants of graduation and failure. Can these assessments be made with the presumption that they are pleasant?

A study by Fitri Aulia and Marfuatun [4], which examined the stress-free national exam module application, was conducted in 2013. The subject was students of SMKN 1 Kopang Central Lombok. The initial hypothesis is to reduce fear before the national examination by using this module. And the results show that students were more confident in facing the national exam and did not feel the tension ahead of the national exam.

Specifically, about *tembang*, Zainal Arifin [5], in his research on cognitive abilities in learning songs in fourth-grade students of Sekolah Dasar Negeri 01 Sambiroto Semarang, shows that they had good cognitive skills in the material of *tembang*. Based on two previous studies, this research is a continuation of learning *tembang* in skills. Especially in terms of assessment and preparing assessments with students towards pleasant examinations with measurable and valid results. The validity was tested with the principles that must exist in an assessment

It's a fascinating riddle to be solved one by one. What is revealed above is limited to what appears on the surface. Signs are captured when observing. Then, how can an idealistic and realistic assessment be carried out while maintaining the reliability and validity of the assessment results? How can an assessment be carried out in a pleasant atmosphere?

This research will present two interesting questions: (1) How can an idealistic and realistic assessment be carried out while maintaining the reliability and validity of the results of the *nembang* assessment? (2) How is an assessment carried out in a pleasant atmosphere with satisfactory results?

To get a consistent and measurable focus of research, this research is limited to several things that teachers and students do before assessing *nembang* ability.

Furthermore, this research will provide a reference system for preparing assessments in a new way, which is more enjoyable and satisfying. In practice, the results of this study can be an alternative, tips, and tricks for conducting a pleasant assessment and satisfying results.

## 2. METHODS

This research was conducted by taking data using a questionnaire distributed to 64 respondents. The research subjects were selected in a homogeneous class, namely the superior class. Homogeneous means having a dominant culture of studying hard and being serious in studying and having well-educated family background. The objects of this research were the student's responses which show a connection with the problems raised in this study. The student responses that became the data were then sorted and analyzed. The analysis is a qualitative descriptive analysis, which provides an overview of interpretation through the dialectic between the data and Craig A. Mertler's class assessment guide [2].

## 3. RESULTS AND DISCUSSION

An ideal and easy-to-implement valuation of assessment should be able to provide information about students' abilities. The information provided must show the actual mastery of students. This can be studied from five points of assessment principles that can be used as a form of testing or analysis tool. An assessment carried out, in addition to being practical, an estimate must also have reliability, validity, authenticity, and feedback.

### 3.1. Practicality

Referring to H. Douglas Brown's book [6], practicality is understood as ease of implementation. This convenience is implied by indicators, is inexpensive, does not take time, can be done at once for many participants, and between completing tests by test-takers in a short time, and does not take long in scoring by the administrator.

Based on its practicality, this test is reasonably practical because the teacher as an assessor only needs to recap the scores and determine the average as the final score within one hour. In terms of the time it takes students to complete, this includes tests that take a relatively long time. If it is calculated that each student takes 5 minutes, the total time needed is 155 minutes or the equivalent of 3 hours. If it is converted to school hours, it means the same as two meetings. In terms of the availability of funds, this test is relatively inexpensive and easy to prepare.

### 3.2. Students Reliability

This reliability must consider the condition of students; this condition is more directed to the mood of less stable students. So it should be wary so that the value remains valid [6].

Students are test takers whose abilities will be measured. Therefore, the mood of students must be

maintained; moreover, *nembang* test has been the most frightening test for students. As suggested by Merlter [2], students should be motivated to take any form of assessment and strive not to equip students with certain cheats or tricks. Encouraging students to follow the assessment activities that will be followed is enough. Based on estimates related to students' fears, the teacher has anticipated and motivated students to feel curious about how they develop. This is evidenced by the activities of students who practice outside with joy; there is even one student who commands other students to move their bodies in the same way and direction.

### 3.3. Appraiser Reliability

Human error, subjectivity, and bias may enter into the scoring process. Inter-rater reliability measures when two or more scores produce inconsistent scores on the same test. Possible attention gaps on the scoring criteria, inexperience, inattention, or even bias.

The appraisers involved include reliable appraisers; this is because the Javanese language teacher who is the assessor is indeed a Javanese language education background who understands *nembang*. Thus the assessor has knowledge that is linear with the abilities that are assessed to students, not only in theory but also in practice. This proof can be seen in the process leading up to the assessment of students' singing abilities. The two teachers who tested were the teachers who taught, trained, and even provided practice time outside of class hours to make sure the students had mastered it well, even though there were still some natural weaknesses.

### 3.4. Execution Reliability

This reliability is related to the readiness of the implementing party. This readiness includes the personnel involved in supervising or scoring the test, the tools needed in carrying out the test, and a good place for implementing the test.

The equipment needed in this test only requires a copy of 31 sheets of student worksheet, then seven sheets for assessors. The staffs involved in this test are two teachers who serve as assessors.

### 3.5. Test Item Reliability

This reliability lies in the test items prepared by the test taker. This reliability is seen in the suitability of the test items with the completion time. Don't let a test that should be done in 90 minutes be turned into just 60 minutes.

The prepared test items are made as easy as possible for the assessor student, likewise how to assess it. The assessment results are very measurable for each note and lyric, and it can immediately be seen how many notes there are errors. In this case, peer assessment must

understand the ups and downs of the tone. And throughout the evaluation, it was proven that the students knew the ups and downs of the notes, but they were still wrong in reading the notes.

### 3.6. Validity

This validity is defined as the extent to which the conclusions made from the assessment results are appropriate, meaningful, and very useful, related to the purpose of the assessment [2]. Validity includes several aspects that must meet, namely, validity relating to instructions. The instructions in the evaluation of *nembang* did contain errors, especially in listening to *titilaras* and *cakepan*, but that was not a significant problem because students had received an explanation of how the assessment worked at the previous meeting. As suggested by Georgine Loacker's essay, it is essential for us to articulate what we need to do for the assessment and what students must prepare and learn [7] [8].

Validity can be seen in the evidence on the apparent criteria. This clarity is evidenced by the ease with which students can assess and be assessed. Clarity on these criteria was also obtained by students at the previous meeting when the assessment modeling was carried out. So, before the assessment is carried out, it is crucial to do a simulation to understand what to do and prepare.

The validity is related to the theory building used in the assessment of developing this *tembang macapat*, adhering to the *wewaton* or *paugeran tembang macapat* theory. In this test, students' songs are assessed using the approach. Meanwhile, in development, the assessment is based on the accuracy of the pitch and articulation, and gestures.

Validity is related to the consequences. The consequences that appear on students in the days approaching the test are pretty surprising and beyond expectations. Students, without being instructed, every break and after school, practice on their own, led by friends who are considered qualified to teach *nembang*. Validity is also regarding outward appearance. Broadly speaking, when this test is referred to as the *nembang* test, students already know for sure that this test is a test that tests *tembang* ability based on an assessment of accuracy in chanting *titi laras* and *cakepan*.

### 3.7. Authenticity

According to Brown [6], this authenticity can be seen in its characteristics; namely, the language in the test is attempted to be as natural as possible, the items are contextualized rather than isolated or close to students' lives, topics that are meaningful (relevant, interesting) for students and how long they are

organized for relevant items prepared as through story lines or episodes [6].

The authenticity of these test items cannot be carried out in language that is done as naturally as possible because *nembang macapat* has to get students used to understanding and using *rinangga* or beautiful language styles. Instructions on how to work are also used in the appropriate language in education, not the Javanese language spoken by students in everyday life. This is done because there is a mission of habituation to students related to the adjustment of *pocap* and *patrap* or habituation to language and be polite.

The choice of topics is made by considering the world of students today, namely as a student. So the issue taken not far from their lives is about seeking knowledge. The packaging of *tembang*, the *tembang wantah* without twists, is varied and relatively witty. So that students like and often mumble with the tone of the *nembang macapat*.

### 3.8. Washback

Washback is the feedback that is expected to provide as much information as possible about students' abilities [9]. With this washback, students and parents can approve or complain if there is a discrepancy. This feedback is important because students and even parents can determine their attitude and even decide to ask the teacher for remedial if their children's abilities are considered lacking, and it can also make students and parents choose to proceed to a more severe stage to develop their potential [10]. So that decisions regarding remedial and enrichment are no longer requests and orders from the teacher but rather requests from students themselves.

In this *tembang* test, test results will be directly given to students, complete with comments that have been formulated in the table. Thus, students and parents can find out where the strengths and weaknesses of students are.

A strange reaction appeared in the parents who were surprised by their child's ability to *nembang*. They are not interested in seeing that value. They are more interested in asking their children to develop the *tembang* listed on the student assessment worksheets. This happens because the parents of the students cannot *nembang* and did not believe that their children had been able to *nembang* and wanted their *children* to prove that they can *nembang*.

### 3.9. Fun Assessment

Referring to the student's response when receiving information that an assessment process will be carried out as a form of assessment, all of these are exam or test

activities that need to be watched out for and prepared optimally. The results of the distribution of the questionnaire showed that 79% of students admitted to feeling tense. And the tension was 49% due to the unpreparedness of the students who thought they had not mastered the material; what was surprising and pleasant about this response was that very few students felt afraid compared to students who felt happy. Students who thought afraid were 10.2%, while the remaining 42.9% felt delighted. This pleasure 73.2% was based on why they would soon know the weaknesses and strengths of mastering their abilities.

Looking at the symptoms that exist in the data, the tension felt by students is very reasonable. This means that students do not blame other parties for the pressure they feel. They felt they had not mastered the material when tested is a form of awareness and introspection from the students themselves. Self-introspection was complete when students realized that this test or exam had an essential role in getting feedback that shows weaknesses and strengths in mastering the tested skills. The interpretation based on the data above is a good signal for changing the paradigm so that all students feel happy when they will be tested.

Citing the research results revealed by Loacker [7], he said that students use the knowledge they have to understand what is being studied, and this is usually an effective way of assessing what they have learned. This means that the teacher, besides having to motivate students to follow the assessment with any model. It is also vital to ensure that what is being tested is material that students have actually been taught and truly mastered. Completing the two treatments is complete when it is clearly communicated about what criteria will be the assessment items. Even more, services are needed for students to align their abilities with predetermined criteria.

Educators have carried out the three treatments; however, the three treatments are still carried out informal ways and situations. As in a school situation where the image must be in uniform, there are many provisions. There is a limit to communication with the teacher that feels stiff, and you can even imagine stressful sentences, even though the teacher intends to motivate when teaching. Often, the teachers who describe them have to study hard; they have to get good grades and get grades above the standard if they don't want to be remedial. Expressions like this mainly impact students' feelings of tension, panic, and fear, or even on the contrary, and students choose to surrender, are apathetic, and don't care. For those included in the class of students who don't care, it's just routine school activities.

So, it is better if the process of preparing students for exams or assessments in any model and form can be done by conveying the criteria or indicators of

assessment achievement accompanied by several treatments to ensure mastery in an everyday situation. Based on the responses, 66.3% of students hoped that there would be one day of calm before any exam or test, 18% of students wished to be able to gather casually with their friends to just chat with each other, and 11% of students expected to have casual conversation with the teacher to discuss readiness test and giving encouragement and confidence. The rest hoped that there would be a welcoming tradition for celebrations before the exam to change the stigma of the exam so that it would be fun and much-awaited for the exam moment.

#### 4. CONCLUSION

*Tembang* test is one form of test that is tried on students to realize a fun assessment but also shows the idealism of implementation and good results indicate that the preparation of the appraisal packaged in the practical exam shows the practicality of implementation and financing, in terms of reliability both students, examiners, implementation everything can be done well except for the reliability of the text items because *tembang* always uses the beauty of high language in Javanese which is not close to the daily life of students. The validity of this test is shown by the results that students can receive directly through a correction process based on the theory of song-builders. It is evident in the washback or feedback that it shows the strengths and weaknesses of students in making and developing *nembang macapat*. And the authenticity is established in selecting the topic of *tembang* close to the students even though the students are not used to using language.

The activities during the preparation for the *nembang macapat* exam were fun. This is indicated by the openness of the criteria that must be achieved, accompanied by exercises carried out by the students themselves outside of learning hours. There were also training activities with teachers outside of learning hours in a friendly and relaxed atmosphere.

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