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Figurative Language Analysis of *The Cosmos in Your Soul is a River* by Nikita Gill

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Abstract:

Figurative language is one of the crucial things in literary works. This study aims to find figurative language in the chapter 1 poetry anthology *Your Soul is a River*. In chapter 1, there are 26 poem titles. The researchers utilized a qualitative descriptive approach to conduct the data analysis. To analyze figurative language, the researchers used the theory of Arvius (2003). The study results found that 85 data that were included to 4 types of figurative language. The data consisted of 38 metaphors, 5 similes, 22 personifications, and 20 hyperboles. The most figurative language data found in Chapter 1, *The Cosmos*, is a metaphor. Chapter 1 uses metaphors to express important themes in the anthology, such as emotional recovery, connection with the universe, and self-meaning. Metaphors also provide deeper meaning and make the experience more alive and easier for readers to understand. Studying figurative language is expected to offer a deeper insight into the theme or meaning of the poem.

Keywords: Figurative language; Poetry; *Your Soul is a River*; *The Cosmos*

Abstrak:

Bahasa kiasan merupakan salah satu hal yang krusial dalam karya sastra. Penelitian ini bertujuan untuk menemukan bahasa kiasan dalam chapter 1 antologi puisi *your soul is a river*. Dalam chapter ini terdapat 26 judul puisi. Peneliti menggunakan metode deskriptif kualitatif untuk menganalisis data. Untuk menganalisis bahasa kiasan, peneliti menggunakan teori dari Arvius (2003). Hasil penelitian menunjukkan ada 85 total data bahasa kiasan yang terdiri dari 4 jenis. Data tersebut terdiri dari 38 data metafora, 5 simile, 22 personifikasi, dan 20 hiperbola. Data bahasa kiasan yang paling banyak ditemukan dalam bab, 1 *The Cosmos*, adalah metafora. Fungsi metafora pada chapter 1 adalah untuk mengekspresikan tema-tema penting yang ada di dalam antologi seperti pemulihan emosi, keterkaitan dengan alam semesta, dan makna diri. Selain itu metafora juga memberikan makna yang lebih mendalam serta membuat pengalaman menjadi lebih hidup dan mudah dipahami oleh para pembaca. Dengan mempelajari bahasa kiasan diharapkan bisa memberikan pemahaman lebih mendalam tentang tema atau makna yang ada di dalam puisi.

Kata kunci: Bahasa kiasan; Puisi ; *Your Soul is a River*; *The Cosmos*



INTRODUCTION

Poetry is a structured literary work that uses rhythm to inspire pleasure through beauty, creativity, or profound ideas (Khairunisa et al., 2020). Authors wrote poems to express their moods, describe situations that occurred at that time, or voice criticism for justice and society through words. Widyaningsih and Markhamah (2023) describe that poetry is also one of the writings with high aesthetic value because poetry has a great choice of words, rhythms, and language styles. Poetry is characterized by selecting words rich in meaning, each crucial in expressing profound ideas and emotions. Poetry frequently incorporates figurative language to enhance its meaning and create a deep impression for the readers, so poetry has continued to exist.

Perrine in Palupi (2021) stated that figurative language is the use of language that deviates from the literal meaning to convey a deeper meaning or artistic effect. Therefore, Figurative language is frequently encountered in literary works, both poetry and short stories. In poetry, there are more figures of speech or metaphors than in short stories. Figurative language is a model for conveying the author's feelings using beautiful language that has deep meaning. In addition, figurative language is one of the elements that must exist in poetry because figurative language will captivate the reader with beautiful words written in poetry.

Your Soul is a River is a poetry anthology by Nikita Gill, which was first published in 2016. This collection of poems tells about heartbreak, how to get back up after a broken heart, and how to love yourself. In this poem, Nikita Gill divides into several parts, including the cosmos, the storm, ache, the sea, the river, the ocean, wild, the earth, and heal. Nikita Gill chose to name her chapter using the universe and things that happen to humans because nature and humans have a close relationship. Ayu (2021) states that Nikita Gill combines elements that exist in the universe with elements that exist in humans such as pain, recovery processes, and healing. Nature and humans can never be separated. Nature feels pain if humans cannot take care of it, and humans can be affected if nature is sick. Therefore, nature and humans take care of each other so as not to feel pain.

Your Soul is a River poetry anthology can motivate someone when their heart is broken or when they are in a bad situation because this book also contains how the



author describes and reacts when she is in a bad situation. Many readers feel they are on a most exciting journey in their own right. Ayu (2021) stated that this book succeeded in bringing me to dive deeper into myself. Therefore, this discussion will analyze the figurative language in Nikita Gill's poem entitled *Your Soul is a River*.

Many previous studies have discussed figurative language in poetry, including Sharma (2022) he analyzed figurative language in Robert Frost's poem *Stopping by Woods on a Snowy Evening*, Damayanti and Suprihatien (2021) conduct a research figurative language in the poetry "*To All Women Carrying Heart Wounds*" by Asma Nadia, Palupi (2021) examine in poem *The Echoing Green* by William Blake, Laimena and Que (2022) conduct a research in poems by Laksmi Pamuntjak, and Putri and Marlina (2023) they analyzed in poetry for children selected by Sylvia M. Vardell (2020) with family and friend theme. They analyze the figurative language of the poem and conclude that it is the most widely used figurative language in the poem. From the results of their analysis, at least three kinds of figurative language are used in poetry. This shows that figurative language is still widely used in poetry, and poetry that uses figurative language in terms of meaning and language selection is more aesthetic than poetry that does not use figurative language. Such studies effectively work as a foundation for understanding figurative language. However, more in-depth analysis of figurative language's context, audience, and variations is needed better to understand its role in contemporary and traditional poetry.

The five previous studies above analyzed figurative language in poetry; however, these studies uses the theories of Perrine (1983), Kennedy (1983), Laurence E. Rozakis (1995), or Abrams and Wren (1971). In addition, several previous researchers have suggested researching various poetry collections especially in contemporary poetry because poetry contains many figurative language and is still rarely studied. The researchers selected Nikita Gill's poetry anthology, *Your Soul is a River*, as the object of this study because it is a contemporary poetry work. This anthology also includes several kinds of figurative language, including metaphor, personification, or hyperbole, that convey the emotions and feelings of modern life, which have rarely use in previous studies. Therefore, this study provides a new understanding of how figurative language

in contemporary poetry can provide a different perspective than classical poetry, which is often the object of study.

In this study, the researchers used the figurative language theory from Arvius (2003). The researchers chose to use this theory because several previous studies used the theories of Perrine, Kennedy, or Abrams and Wren. Therefore, the researchers looked for gaps by using the theory from Arvius (2003). In this theory, there are 6 types of figurative language, including metaphor, simile, personification, oxymoron, hyperbole, and polysemy. Through Arvius theory, the researchers formulates the question of what types of figurative language are in Nikita Gill's poetry anthology *Your Soul is a River* in chapter one entitled *The Cosmos*?

LITERATURE REVIEW

Figurative language is one of the crucial things in literary works, especially poetry. As explained by Arvius (2003), figurative language involves the use of non-literal expressions to convey a more imaginative and profound meaning. There are various forms of figurative language, and Arvius (2003) categorizes them into six types: metaphor, simile, personification, oxymoron, hyperbole, and polysemy.

Metaphor

Metaphor is a form of figurative language in which a word or phrase refers to something different from its literal meaning (Arvius, 2003). In a metaphor, two different things are implicitly equated without using conjunctions such as “as” or “like”, which are usually found in simile.

Example: The kitchen was a pig-sty (Arvius, 2003, p.98)

Figuratively, the kitchen is not really a pig-sty, but through metaphor, the word kitchen is equated with pig-sty to convey that it is messy or dirty.

Simile

Simile is a form of figurative language that explicitly compares two different things using the conjunctions “like” or “as” (Arvius, 2003). Simile is used in poetry to show the similarity between the two things being compared, even though they are different. This comparison is used to clarify a concept by connecting it to something more familiar.

Example: She was as sweet as honey (Arvius, 2003, p.125)

The example above contains a simile because it compares two different things using the word "as." In the sentence, a person's personality or nature is compared to honey to show that the person has a sweet nature like honey.

Personification

Personification is a type of figurative language in which human traits or characteristics are given to inanimate objects, animals, or abstract concepts (Arvius, 2003). Personification aims to make an inanimate idea or object alive and relatable by giving it human actions or traits.

Example: Life has cheated me (Arvius, 2003, p.129)

The example above personifies the word life, an abstract concept, by giving it a characteristic generally found in humans: cheating. In this context, the word "cheat" in life describes the feeling that life has been unfair or detrimental.

Oxymoron

Oxymoron is an example of a figure of speech in which an expression is formed by combining words or phrases that are either contradictory or in contrast to each other for artistic impact (Arvius, 2003). By its nature, an oxymoron introduces a sharp contradiction that more often highlights the paradox or irony of the situation.

Example: They seemed to be stuck in a love-hate relationship (Arvius, 2003, p.134)

The sentence "love-hate" is an oxymoron because love and hate are two opposing feelings, but they are combined to describe a complex relationship. The use of this oxymoron helps convey that the relationship is not just full of love or hate but a combination of both.

Hyperbole

Hyperbole is a figurative language that involves a statement or claim that is greatly exaggerated to emphasize a point or produce a dramatic effect (Arvius, 2003). Hyperbole is often used to create a strong impression or emphasize the intensity of a situation, feeling, or characteristic.

Example: We are all ears (Arvius, 2003, p.135)

This sentence does not literally mean that someone has ears, but it emphasizes that someone is really listening or is very interested in hearing what is being said.

Polysemy

Polysemy is a linguistic phenomenon where a word or phrase has several different but semantically related meanings (Arvius, 2003). These meanings usually originate from one basic or core meaning and develop into additional meanings that are different but related to each other.

Example: Now I pronounce you man and wife (Arvius, 2003, p.142)

In the sentence above, the words man and wife have different meanings but are semantically related to the same meaning in the context of marriage. Both have specific meanings in the context of marriage, but the words man and wife can have different meanings depending on the context. Man can refer to an adult individual in general, and wife can refer to a relationship status in marriage.

RESEARCH METHODS

In this study, the researchers used a descriptive qualitative method. The researchers used this method because the data used by the researchers was in the form of written poetry text from chapter 1 *The Cosmos* of the poetry anthology book *Your Soul Is a River* by Nikita Gill. In chapter 1 entitled *The Cosmos* there are 26 poem. The researchers took data from chapter 1 of the poetry anthology because chapter 1 contains metaphors, simile, and other figurative language that describe the entire contents of this poetry anthology. The researchers chose a method of collecting, identifying, classifying, analyzing, and describing the types of figurative language found in this poetry anthology.

FINDINGS AND DISCUSSION

After identifying the data, the researchers found 85 figurative language data in chapter 1 of the poetry anthology *Your Soul is a River*, consisting of 38 metaphors, 5 similes, 22 personifications, and 20 hyperboles. From the data above, there are figurative language data not found in Chapter 1 of the poetry anthology *Your Soul is a River*, namely oxymoron and polysemy. To see the percentage of figurative language in chapter 1 of the poetry anthology *Your Soul is a River* by Nikita Gill, see the table below.

Table 1. Frequency of Figurative Language

No	Types	Frequency
1	Metaphor	38
2	Simile	5
3	Personification	22
4	Oxymoron	0
5	Hyperbole	20
6	Polysemy	0
Total		85

Metaphor

1. *and that you are the sun.* (Gill, 2016, p.15)

This quote is taken from a poem entitled *You Are the Sun*, which talks about self-worth and individual strength. The author also uses symbols such as the Sun to describe how strong and valuable a person is. The author also tells the reader to respect themselves and be independent. This quote contains a metaphor because it compares humans to the Sun without using "like" or "as". In this quote, a person is described as the Sun with the same positive traits such as strength, not depending on others, and the importance of self.

2. *all your dreams have turned to dust* (Gill, 2016, p.25)

This piece of the poem is taken from a poem entitled *Lesson for When You Fall*. This poem tells about hope and revival from adversity. This quote also contains a metaphor because it compares dreams to dust. In this context, dreams do not turn into dust but rather a metaphor for failure or destruction of dreams. This metaphor describes the feeling that someone's dreams have been destroyed or no longer have value, just like dust that is small, shapeless, and meaningless.

3. *The sun feels closer to me in this moment than you.* (Gill, 2016, p.29)

This piece of the poem is taken from a poem entitled *In This Room*. This poem conveys disappointment and sadness because of the feeling that even though they are physically close, their emotional closeness has been lost. This quote contains a metaphor because the sun's distance is used as a symbol or comparison with the emotional distance between the author and the person in question. Even though the sun is physically very far away, the author of this poem feels that the sun is emotionally closer than the person

the author of the poem refers to. Even though they are physically close to each other, the couple feels an emotional distance and alienation in their relationship.

Simile

1. Our love was like the sun (Gill, 2016, p.27)

This quote is taken from a poem entitled *Rogue Planet*. This poem tells about separation and acceptance of loss in a relationship. The quote above also contains a simile, which compares love to the sun using the word "like". This means that love gives warmth, happiness, and life like the sun. However, the poet reflects that in a broader sense, love is not all you need to sustain something else because some things are not for keeps. As a result, the poem distinguishes the strength of love and the bitter reality of separation.

2. good people are like the stars, few and far between (Gill, 2016, p.31)

This poem is taken from *Parental Advice*, which discusses the value and existence of good people in our lives. The quote above contains a simile because it compares good people with stars using the word "like". In this context, good people are described as stars, which shows that many good people are in the world but are rarely found. This supports the idea that good people are simply way too few and far between. It is so important to appreciate the good people when they are here.

3. and you deserve someone who treats you like the moon (Gill, 2016, p.20)

This piece of poem is taken from a poem entitled *Beautiful, Terrible things*. It tells the story of human complexity and the importance of acceptance in a relationship. It also contains a simile which compares the way a person should be treated to the moon, which is often interpreted with beauty, warmth, and serenity. This shows the poet's wish for everyone to treat people with love, care, and acceptance, the way people see and appreciate the moon.

Personification

1. The universe did not breathe star fire into your bones (Gill, 2016, p.15)

This quote is taken from a poem entitled *You Are the Sun*. This poem tells how strong and valuable a person is and deserves to be appreciated, not wasted. This quote contains personification because it gives the characteristics of humans, namely breathing into the word universe. In this context, the word breathing is used to give the impression that the universe actively plays a role in creating or giving something to humans, such as the fire of the stars that enters human bones. In addition, the use of

personification in this poem provides a greater connection between the reader and the universe and makes the universe feel more alive and personal.

2. *hope can sometimes be a dead thing.* (Gill, 2016, p.30)

This quote is taken from a poem entitled *I Stopped Wishing on Star*. This poem tells about the loss and bitter reality of unfulfilled hopes. This quote contains personification because it gives human nature to the word hope. In this context, hope is likened to having a living nature that can die. Hope is not a physical object that can live or die. The use of personification in this quote gives the impression of how deep the disappointment felt by the poet can create an emotional effect on the reader

3. *"the shooting star collected her bones"* (Gill, 2016, p.35)

This quote is taken from a poem entitled *Myth From a Small Town*. This poem tells about a myth in a small town about a girl who died chasing a shooting star on a beautiful night. The quote above contains personification because it gives human characteristics or actions to inanimate objects. In this sentence, the "shooting star" which is an inanimate object, is described as if it could collect the girl's bones.

Hyperbole

1. *Stars always shine brightest seconds before they fall apart* (Gill, 2016, p.26)

The quote above is taken from a poem entitled *Star Shine Brightest*. This poem describes how people who seem the happiest and most carefree often hide deep pain and sadness in their hearts. The quote above contains hyperbole which aims to give a dramatic or emotional effect to the reader. In the quote above, the statement that stars shine brightest right before they shatter is an exaggeration and not scientifically correct, but it is used to emphasize the deep feeling that a person may appear happiest or most carefree right before they experience devastation.

2. *Our bodies were made to house oceans of galaxies* (Gill, 2016, p.19)

This poem quote is taken from a poem entitled *13 Billion Year Old Atom*. This poem describes a deep reflection on the connection between humans and the universe. The quote above also contains hyperbole to describe how extraordinary and complex humans are, as if our bodies could accommodate the entire universe. This is impossible. Hyperbole is used here to emphasize the wonder and depth of human existence.

3. *they are more precious than any star even the sun himself* (Gill, 2016, p.33)

This quote is taken from a poem entitled *Tell Your Children*. This poem tells about the deep love and affection of a mother for her children. The quote above contains hyperbole to emphasize the depth of a mother's affection for her children. In this case, the author of the poem says that children are more valuable than the stars and even the sun.

In chapter 1 of *the Cosmos*, poetry anthology *Your Soul is a River* by Nikita Gill, the researchers found 4 out of 6 figurative languages, according to Arvius (2003). The results of this study are different from previous studies because, in previous studies, more than 4 figurative languages were found in poetry. The researchers applied different theories and objects compared from the previous study, which affected the results of the study. By studying figurative language in poetry, readers can gain many benefits, including understanding more deeply the themes and meanings in poetry, enriching the use of vocabulary and understanding of language structure, and increasing creativity in interpreting and creating a literary work.

CONCLUSION(S)

From the results of the discussion above, the researchers concluded that there are 85 figurative language data in Chapter 1, entitled *The Cosmos*, from the poetry anthology *Your Soul Is a River* by Nikita Gill, consisting of 38 metaphor data, 5 similes, 22 personifications, and 20 hyperboles. The figurative language that often appears in Chapter 1 is a metaphor. Studying figurative language is hoped to provide a deeper understanding of the poem's contents. The researchers suggest examining figurative language in contemporary poetry or poetry on digital platforms because it will provide different findings from this study.

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Discourse Markers used by Non-native Speakers in *The Tonight Show Starring Jimmy Fallon*

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Abstract:

Discourse markers are essential for organizing turn-taking, signaling links between ideas, and expressing complex meanings in spoken discourse. This subject of the study examined the discourse markers utilized by non-native speakers on *The Tonight Show Starring Jimmy Fallon*. This study employed a qualitative descriptive approach to determine the use of discourse markers, revealing the types and their roles. Using the theory of Biber et al. (1999), the data were collected from non-native speakers' utterance to identify the the types and functions of discourse markers. This study's results showed six types of discourse markers: various polite speech, hesitators, response forms, stance adverbials, linking adverbials, and interjections, which serve several functions. The researchers discovered discourse markers, which serve a function as a surprise expression, helping the speaker plan what he wants to say next, signaling an answer to the speaker that the message is being comprehended or received, expressing probability, and indicating the relationship between an utterance. This study has demonstrated how discourse markers manage and organize the non-native speaker's speech in order to help him and the host comprehend the information they wish to share as well as convey as the speaker or listener.

Keywords: Discourse marker; Non-native; Talk show

Abstrak:

Penanda wacana sangat penting untuk menyusun giliran bicara, menandakan hubungan antar ucapan, dan mengekspresikan makna yang kompleks dalam wacana lisan. Subjek penelitian ini meneliti penanda wacana yang digunakan oleh bukan penutur asli bahasa inggris di *The Tonight Show Starring Jimmy Fallon*. Penelitian ini menggunakan pendekatan deskriptif kualitatif untuk menentukan penggunaan penanda wacana, mengungkap jenis dan perannya. Dengan menggunakan teori Biber dkk. (1999), data dikumpulkan dari ujaran penutur non-penutur asli untuk mengidentifikasi jenis dan fungsi penanda wacana. Hasil penelitian ini menunjukkan enam jenis penanda wacana: *various polite speech, hesitators, response forms, stance adverbials, linking adverbials, and interjections, which serve several functions*. Peneliti menemukan penanda wacana yang memiliki fungsi sebagai ekspresi kejutan, membantu pembicara merencanakan apa yang ingin dikatakan selanjutnya, memberi isyarat kepada lawan bicara bahwa pesan yang disampaikan telah dipahami atau diterima, mengekspresikan probabilitas, dan mengindikasikan hubungan antar ujaran. Penelitian ini telah menunjukkan bagaimana penanda wacana mengatur dan



mengorganisasikan ucapan non-penutur asli untuk membantunya dan pembawa acara memahami informasi yang ingin mereka bagikan dan sampaikan sebagai pembicara atau pendengar.

Kata kunci: Penanda wacana; Penutur asing; Acara bincang-bincang

INTRODUCTION

Communication is part of our daily life; by doing it, we can share, get, and exchange information. Effective communication is a fundamental component of language proficiency. Discourse markers are linguistic elements crucial in facilitating the coherence and flow of spoken and written communication. They help structure conversations, signal relationships between ideas, and guide listeners or readers through the discourse. According to Huo (2023), to acquire the purposes and oral knowledge in communication, speakers use a variety of discourse styles to externalize their communication goals. While native speakers often do not have a problem saying what they want to say in a situation, non-native speakers may encounter challenges when they want to say what they want to say; therefore, consciously or unconsciously, they use discourse markers to combine, manage, and control what they say, write, or express attitude.

A significant aspect of being non-native speaker is the interlanguage pragmatics. According to Kasper (1996), interlanguage pragmatics focuses on how non-native speakers comprehend and produce linguistic acts in the target language and how they learn the target language's pragmatic knowledge. When non-native speaker didn't apply knowledge from their first language (L1) to the target language (L2), it can lead to the use of language in ways that are perceived as unnatural or inappropriate in the target culture. This study clarified the type and function of discourse markers utilized by non-native speakers from the YouTube video content of *The Tonight Show Starring Jimmy Fallon*. Jimmy Fallon hosts the famous American talk show *The Tonight Show*, well-known for its format that contains musical performances, comedic sketches, and celebrity interviews. In this analysis, the researcher used the video from *The Tonight Show Starring Jimmy Fallon*, where Jimin appeared as a guest star. Jimin is a singer who performs in the Korean boy group known as BTS. Despite not being a native English speaker, he spends most of the conversation in this talk show using English. This research explained the discourse

markers in the conversation between the host and the non-native speaker. Describing the type and function of discourse markers from *The Tonight Show Starring Jimmy Fallon* can help people understand the meaning and how they maintain the conversation, even if they come from different cultural backgrounds and languages.

Based on the phenomena above, there are several previous studies. The purpose of discourse markers has been defined and explained by a number of researchers. Some researchers concentrated on speaking, while others concentrated on writing, either in terms of types or functions, etc. The first previous study was conducted by (Lu, 2023), which focused on writing specifically about types of discourse markers used by non-English majors. (Nur et al., 2023) discovered that an interview with Adele consists of several types and reasons for using discourse markers. (Mohammed & Ahmed, 2018) found in their journal that, as opposed to interacting with other factors like gender and social distance, context is the primary independent factor that influences the choice of DM kinds and the type of functions of DMs. However, despite that, this research not only concentrated on types but also focused on the role of discourse markers in the form the non-native speaker speaks.

LITERATURE REVIEW

Discourse Marker

The researcher analyzed the discourse marker by using the theory of Biber et al. (1999). Discourse markers serve various functions; Biber et al. (1999) classify the type of discourse markers including:

1. Interjections

This type of discourse marker consists of a phrase or series of sounds used as a sudden statement to convey emotion, for instance.:

- *Oh* : Surprise
- *Ah* : satisfaction, recognition
- *Wow* : great Surprise.
- *Yippee* : excitement, delight
- *Ouch* : Ouch, my foot.
- *Ow* : pain

2. Greeting and Farewells Expressions

This type of discourse marker occurs in particular positions in a given context and represents standard replies; they can be employed to keep a conversation connected. In general, greeting like "*good morning*," "*good afternoon*," and "*good evening*" might be formal. In informal situations, it can be *hi* and *hello*.

3. Linking Adverbials

This type of discourse marker indicates the connection between a speech and the previous discourse, for instance the initial role of *therefore*, *in conclusion*, *however*, *well*, *besides*, and *after all*.

4. Stance Adverbials

This type of discourse marker indicates a lexical item that expresses modality, illocutionary force, and evaluation throughout the sentence by acting semantically as an operator. There are four categories: probability, presumption, usuality, and desirability.

5. Vocatives

This type of discourse marker is viewed as noun phrases that relate to the addressee but are separated from the main sentence prosodically, such as calls or summons (Hey you!) and addresses (*Madam*).

6. Response Elicitors

These markers are generalized question tags the speaker employs to ask the hearer to agree or produce an agreement. They serve essential communicative functions. Such as *huh?*, *eh?*, and *alright?* And *okay?*

7. Response Forms

These discourse markers are straightforward responses to a prior message. They categorize these markers into responses to questions (*yes*, *no*, and their variants), responses to directives (*ok*), responses to assertions (*yes*, *yah*, *I see*)

8. Hesitators

This type of discourse marker occurs when individuals do not understand what they will say. It's essential because it lets the listener catch up and helps the speaker prepare what to tell next. For instance, *Erm*, *erm*, and *uh..*

9. Various Polite Speech

This type of discourse markers serves to express gratitude, sorrow, and apologies For instance: *sorry, pardon, thank you, and please.*

10. Expletives

This type of discourse markers are indicators, words, or phrases that do not contribute meaning to the text, including taboo expressions like swearwords or "*semi-taboo expressions*," are used as exclamations in intense negative experiences.

RESEARCH METHODS

This research adopted a qualitative approach. (Kothari & Garg, 2020) states that descriptive research involves the discovery of facts aimed at describing the situation, measuring items, and finding causes even when researchers do not have control over these variables. This research data was audio-visual and taken from a YouTube video. A case study methodology was applied for the research design. By employing case studies, the details of discourse markers can be examined clearly. The data type was a talk show video in *The Tonight Show Starring Jimmy Fallon*, where the non-native speakers were the guest stars, Jimin of BTS. The process of gathering data involves a few distinct processes. The first step was to watch the video. Then, utilizing the www.downsub.com website, all of the discussions were transcribed. After that, the transcription was reviewed to ensure that it was accurately based on the utterances on the talk show. Furthermore, the written records were analyzed to find the discourse markers uttered by the non-native speaker. The next step was classifying each discourse marker and defining each discourse marker's functions that appeared on the non-native speaker (Jimin BTS). The discourse markers' types and functions included in the talk show were examined using the concepts presented by Biber et al. (1999).

FINDINGS AND DISCUSSION

In this research, the researcher found 29 discourse markers in the talk show video *The Tonight Show Starring Jimmy Fallon* entitled "BTS's Jimin Talks About His Solo Album Face and Teaches Jimmy How to Dance." The same discourse markers appeared in some of these 29 data. Thus, the 29 data in the talk show video comprises six distinct types of discourse markers. The following 29 discourse markers uttered by the non-native

speaker are **Oh**, that appears four times, **wow** appears one time, **oh**, **no** appears one time, **and** appears six times, **maybe** appears one time, **okay** appears two times, **yeah** appears one time, **uhm** appears four times, **uhh** appears five times, and **thank you** appears four times. Regarding the kind of discourse markers' types stated by Biber et al. (1999), the researcher found six types of discourse markers in the talk show video. These six types are interjections, which cover 6 data, linking adverbials 6 data, stance adverbials 1 datum, response forms 3 data, hesitators 9 data, and various polite speech 4 data. Using the connected theories, the discussion provided answers to two research issues. The first concerns the kinds of discourse markers types, and the next following concerns the discourse markers' functions used during the interview by the non-native speaker using the theory from Biber et al. (1999).

Tabel I. Discourse markers uttered by the non-native speaker.

Utterance
Jimin : Thank you.
Jimin : Oh, wow.
Jimin : Thank you. Thank you, Jimmy. Uhm We could be uhh nominated thanks to uhh fans' great support. I appreciate them.
Jimin : Yeah.
Jimin : Ummm. When I was in middle school.
Jimin : Uhm I found interesting dance and since then, it was always my dream to perform onstage.
Jimin : Uhh Chim Chim uh-huh.
Jimin : Oh. [Speaking korean]
Jimin : Ohh, first... Jimmy Fallon?
Jimin : And -- and
Jimin : And Halsey.
Jimin : She has – uh She has a big heart and she has the talent that make anyone starstruck.
Jimin : Oh, no!
Jimin : Uh-hmm.
Jimin : Maybe.
Jimin : Oh, sure.
Jimin : Okay. Stand up. Come on. There. Okay.
Jimin : Touch my hand. And look at the camera. That's it.
Jimin : Thank you.

1. Interjections

Datum 1

Jimmy Fallon : The last time you were here was a big deal. It was the first time you were nominated for a Grammy. And I

think, the first time you were on our show, you were like, "I really want a Grammy." Now, you're five-time nominated.
Jimin : **Oh, wow.**

The discourse marker above is part of the interjections. In data 1, the non-native speaker uttered **Oh, wow** when the host, Jimmy Fallon, mentioned that the last time Jimin was on the show was the first time he and his boyband were nominated for a Grammy. And now, it is the fifth time he has been nominated for a Grammy. The utterance functions as a surprise expression

2. Linking Adverbials

Datum 2

Jimin : Touch my hand **and** look at the camera. That's it.
Jimmy Fallon : That's it? Wow!

The discourse marker above is part of the linking adverbial. In data 5, the speaker uttered the word **And** when the host, Jimmy Fallon, asked whether he could teach him to dance. Jimin agreed and then asked him to stand up and follow his instructions. The utterance functions as a marker to show how one utterance relates to a previous conversation.

3. Stance Adverbials

Datum 3

Jimmy Fallon: Absolutely. Yeah. And when you have a new song, do you play it for the rest of BTS?
Jimin : [Speaking Korean] Once the lyrics are done and when it is put to the music, so when it is completed to some extent, that's when we let one another listen to it.
Jimmy Fallon: And do you listen to anyone else?
Jimin : Uh-hmm.
Jimmy Fallon: Yeah, a little bit? A little bit.
Jimin : **Maybe.**

The discourse marker above is part of the stance adverbial. In data 4, Jimmy Fallon asked whether he let the members of BTS listen to the song before he released it to the public. Jimin answered and explained in Korean that he would let the member

listen to it when the music was done. The host continued to ask whether Jimin let anyone else outside the members of BTS listen to it. Then Jimin, the non-native speaker, uttered **Maybe** which means he probably let anyone else listen. The utterance functions as an operator over the entire sentence in order to convey probability.

4. Response Elicitors

Datum 4

Jimmy Fallon : I have a question for you. This is an honest question. I didn't prepare this, but I have this problem and I want to know if you can help me. I go to a concert and I feel like I'm too old to go to a show. I just don't know. Well, here, help me out. I have a problem. I go to a concert, I don't know how to dance at a concert and I was wondering if you could maybe teach me a dance that could be -- I could do anywhere.

Jimin : Oh, sure.

Jimmy Fallon : You could?

Jimin : **Okay**. Stand up. Come on. [Screaming and applause] There. **Okay**.

The discourse marker above is part of the response elicitors. In data 4, the speaker uttered **Okay** when the host, Jimmy Fallon, asked whether Jimin could teach him to dance that he has fantastic fans who come to the studio cheering and applauding for him. The utterance functions as a response to assertions or a reaction to claims, letting the speaker know their message has been received and comprehended.

5. Response Forms

Datum 5

Jimmy Fallon: Yeah. I will say you have the greatest fans.

Jimin : **Yeah**.

The discourse marker above is part of the response forms. In data 3, the speaker uttered **Yeah** when the host, Jimmy Fallon, mentioned that he has fantastic fans who come to the studio cheering and applauding for him. The utterance functions as a response to assertions or a reaction to claims, letting the speaker know their message has been received and comprehended.

6. Hesitators and Various Polite Speech

Datum 6

Jimmy Fallon: Congratulations!

Jimin : **Thank you. Thank you, Jimmy. Uhm...** We
could be **uhh...** nominated thanks to **uhh...**
fans' great support. I appreciate them.

The discourse marker above is part of the various polite speech and interjections. In data 2, the speaker uttered **Thank you. Thank you, Jimmy**, when the host, Jimmy Fallon, congratulated him and his boyband for being nominated for Grammy. The utterance functions as a sense of gratitude toward the host's interactive nature of the conversation. The utterances **Uhm** and **Uhh** are indicated as a type of hesitator because, as illustrated in the dialogue, A pause of hesitation occurs when Jimin speaks English, signaling that he is thinking about the conversation or sentence he will convey next. The utterance functions as a help to the speaker to organize the following speech uttered by him.

CONCLUSION(S)

This research study revealed that non-native speakers of The Tonight Show Starring Jimmy Fallon employed six different kinds of discourse markers: various polite speech, hesitators, response forms, stance adverbials, linking adverbials, and interjection, which have various functions. The researcher discovered the functions of the discourse markers as a surprise expression, helping the speaker plan what he wanted to say next, letting the speaker know that their message has been received and understood, expressing probability, and indicating the relationship between an utterance. Additionally, Jimin used discourse markers to effectively handle and arrange the subject matter of his speech, in order to drive him and the host comprehend what information they wanted to share whether they were the speaker or the listener, in addition to convey themselves. Overall, this helps Jimin and the host have a meaningful, easy-going, and genuine conversation.



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Understanding the Palestinian Struggle Through Mahmoud Darwish's "Identity Card"

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Abstract:

This research examines the poem entitled "*Identity Card*" by Mahmoud Darwish to understand how historical, social, political, and biographical contexts describe the state of a country and its citizens that are being colonized. This research employs a qualitative descriptive method, collecting data through in-depth reading and applying Stephen Greenblatt's New Historicism Theory. The research indicates that, from a historical, social, and political context, this poem portrays the expulsion of the Palestinian people and their loss of land and cultural inheritance throughout the Israeli-Palestinian conflict. As a weapon of resistance against occupation, the poem represents the Palestinian struggle to regain their freedom. The biographical context also shows that the author's experience as someone who lost his homeland greatly influenced his work. Through this poem, Darwish uses the pain of losing his homeland as a spear of struggle to maintain his identity. It can be concluded that this research shows that Darwish's poem entitled "*Identity Card*" functions as an essential record of human suffering and resistance amid conflict and as a medium to express feelings through beautiful words. The findings of this research offer a deep knowledge of how literature, and poetry in particular, may capture and perpetuate the fight to protect one's nation and identity.

Keywords: Palestinian; homeland; identity; struggle; resistance

Abstrak:

Penelitian ini meneliti puisi berjudul "*Identity Card*" karya Mahmoud Darwish untuk memahami bagaimana konteks sejarah, sosial, politik, dan biografis menggambarkan keadaan sebuah Negara dan warganya yang sedang terjajah. Penelitian ini menggunakan metode deskriptif kualitatif dengan cara mengumpulkan data melalui pembacaan mendalam dan menerapkan Teori New Historicism milik Stephen Greenblatt. Analisis menunjukkan bahwa dari sudut pandang konteks sejarah, sosial, dan politik, puisi ini mencerminkan pengusiran rakyat Palestina selama konflik Israel-Palestina, yang menggambarkan rakyat kehilangan tanah dan warisan budayanya. Puisi ini menjadi senjata sebagai suara perlawanan terhadap kolonialisme dan penjajahan, menjadi lambang perjuangan rakyat Palestina untuk meraih kebebasannya kembali. Konteks biografis pun menunjukkan bahwa pengalaman pribadi penulis sebagai seseorang yang kehilangan tanah airnya sangat memengaruhi karyanya. Melalui puisi tersebut, Darwish menggunakan rasa sakit akibat kehilangan tanah airnya sebagai tombak perjuangan untuk mempertahankan identitasnya. Dapat disimpulkan bahwa



penelitian ini menunjukkan bahwa puisi berjudul “Identity Card” karya Darwish ini di samping berfungsi sebagai catatan penting atas penderitaan dan perlawanan manusia di tengah konflik namun juga sebagai media untuk mengekspresikan perasaan dalam bentuk kata-kata yang indah. Temuan dari penelitian ini memberikan pemahaman yang mendalam tentang bagaimana sastra, khususnya puisi, dapat menggambarkan dan mengabadikan perjuangan untuk mempertahankan tanah air dan identitasnya.

Kata kunci: warga Palestina; tanah air; identitas ; perjuangan; perlawanan

INTRODUCTION

The Israeli occupation of Palestinian land continues to this day and has even become one of the most famous conflicts ever recorded in history. Tahhan (2018) explains that the Balfour Declaration issued by the British government in 1917, which announced Britain’s promise of a “*national home for the Jewish people*” in Palestine, caused European Jews to migrate en masse to Palestine. On May 15, 1948, Israel declared independence, which sparked a war between Israel and five other Arab countries (Alfonseca, 2023). Haddad (2022) states that the Zionist military forces expelled at least 750,000 Palestinians from their homes and land. This event is known as “*al-Nakba*,” which means “*Catastrophe*” by the Palestinians. However, the Arab-Israeli conflict carried on until it peaked in the Six-Day War in 1967. Israel managed to seize the West Bank, the Gaza Strip, East Jerusalem, and the Sinai Peninsula throughout this conflict (Bowen, 2017). This occupation not only has political consequences but also has a significant impact on the daily lives of Palestinian people, touching social, economic, and cultural aspects, creating ongoing tensions, and giving rise to controversial issues around human rights. Amid the many events and conflicts that occur, literature appears as an escape for some people who see it as an object to channel their feelings; in this context, literature can be a means of voicing injustice.

Literature can be a mirror and emotional record of the impact of various events that have occurred in the world, including the Israeli occupation of Palestine. Literature is a written representation of human experience through language. Klarer (2004) defines literature as a comprehensive written expression, noting that not all written works qualify as literature. Both literature and history are interconnected because they help us comprehend the people and things that have shaped our world on a deeper



level. Wollacott (2023) explains that the central relationship between literature and history is that literature is used to report and represent history. One type of literary work is poetry, which describes beautiful expressions through language chosen and arranged based on meaning, sound, and rhythm (Nemerov, 2023). In literary works, poetry is often considered the most capable of accessing deep emotional and philosophical dimensions (Derose, 2023). Therefore, poetry is a powerful medium for expressing emotions, thoughts, feelings, or experiences, including love, loss, happiness, anxiety, imagination, criticism, personal experiences, or advice.

"Identity Card" is a poem by Mahmoud Darwish, a Palestinian poet. This poem was written in 1964 and closely relates to the conflict between Palestine and Israel. Originally written in Arabic, this poem is one of Darwish's most famous works and garnered much controversy when it was first published and read in public (Worrell, 2022). The original title in Arabic is *"Bitaqat Huwiyya,"* which was translated by Johnson-Davies (2016), a well-known and prominent translator of Arabic-English literature, in an article entitled *"THIRD WORLD RESURGENCE."* Arambam (2008) states that in most of his works, Darwish uses Palestine as a metaphor for birth, resurrection, and suffering due to colonization and exile. *"Identity Card"* tells the story of a Palestinian man's experience in dealing with his worsening identity and fate during the Israeli-Palestinian conflict. It can be seen from each lines that describes his family, work situation, history, and sadness over the loss of his homeland. *"Identity Card"* also conveys a universal message about the importance of human rights and dignity in times of uncertainty and conflict. This poem is born from Darwish's personal experience as a Palestinian living under the shadow of Israeli occupation and reflects on the impact of the conflict on Palestinian identity. So, it can be a crucial tool for expressing one's reactions to and analyzing personal and group experiences during prolonged occupation.

The analysis in this study focuses on the historical context during the Israeli occupation of Palestine by describing the situation during the conflict through lines of poetry performed by the author, Mahmoud Darwish. This study will also investigate how the Israeli occupation influences and disturbs the idea of Palestinian identity, mainly how the poem captures the resilience and resistance of the Palestinian people



during the continuous conflict. It clarifies the historical background of the poem and the time it was produced. "Identity Card" was created because of the conflict between Israel and Palestine, considered one of the most significant historical conflicts of the twentieth century. Darwish's poem depicts the experience of the Palestinian people amidst the Israeli occupation. In addition, this study underlines the importance of literature as a reliable historical reference.

LITERATURE REVIEW

New Historicism

New Historicism in Literature is an analytical approach that emphasizes the importance of relating literary works to the historical, social, cultural, and political contexts in which they were produced and received. As stated by Knapp (2022) in an article titled *"New Historicism Theory: Overview and Examples,"* New Historicism emerged as a literary criticism movement around 1980 and was brought to prominence by the efforts of Stephen Greenblatt. The phrase *"New Historicism,"* first used by Greenblatt in his 1982 book entitled *"The Power of Forms in the English Renaissance,"* describes writing that deftly incorporates historical details (Mambrol, 2017). This approach argues that the themes and meanings found in literature cannot be directly derived from the text and do not always apply. Instead, the cultural and historical background of the creator influences the literary work. One of the central tenets of New Historicism, popularized by Greenblatt, is the idea of *"historical poetics,"* which states that literature and poetry act as mirrors that reflect changes in society, politics, and culture.

Previous Studies

Ahmed (2012) explores how Mahmoud Darwish connects his identity and country in selected poems, one of which is *"Identity Card,"* which is analyzed from an eco-postcolonial perspective in his article entitled *"Identity and Land in Selected Poems of Mahmoud Darwish: An Eco-postcolonial Reading."* He explains that this perspective emphasizes the relationship between identity and homeland and its vital part in the

Palestinian fight against Israeli occupation. This study aims to increase awareness about the complex bond between people and their natural surroundings. He also finds that Darwish's poems show how nature can be used to fight against occupying forces and how strong the connection is between identity and homeland.

Furthermore, in an article titled *"Home, Solitude, and the Search for Identity in the Poetry of Mahmoud Darwish,"* Al Areqi (2013) delves into four poems by Mahmoud Darwish, focusing on the poem *"Identity Card."* Within the framework of the Palestinian experience, his study explores issues of home, modesty, identity, and exile. He argues that Darwish's poetry mostly shows themes such as longing, uncertainty, and the continuous fight against colonial oppression using vivid language, symbolism, and imagery.

RESEARCH METHODS

This study employs a qualitative descriptive method to examine the poetry *"Identity Card."* Bhandari (2022) states that qualitative research is the collection of non-numerical data to gain in-depth insight and understand the concept of the work. Mason (2002) also emphasized that qualitative research must produce discussions, including explanations and arguments. In this study, the author analyzes the historical aspects of the poem *"Identity Card"* by Mahmoud Darwish. This study relies on both primary and secondary data sources. For primary sources, researchers take data from lines and stanzas in the poem *"Identity Card"* by Mahmoud Darwish. For secondary sources, the researcher will collect accurate information from books, theses, journals, websites, and articles to support the research to be carried out. In this study, the researcher also applies the New Historicism approach because it is one of the methodologies used to study literary texts, especially those related to their external context. This approach is a theory put forward by Stephen Greenblatt in the 20th century, and its main principle is the interpretation of literature based on the environment in which it appears.

RESULT AND DISCUSSION

The Historical Context

New Historicism theory, historical context refers to the understanding and investigation of historical aspects that influence the production and interpretation of literary works. This context assumes that every literary work must be placed in its historical context to understand its meaning and message better. Historical context refers to historical events that happened during the setting of the story shown in a literary work or at the time of writing. For instance, literary themes and plots can be affected by events such as war, revolution, or political change.

*"I am an Arab.
You stole my forefathers' vineyards
And land I used to till,
I and all my children,
And you left us and all my grandchildren
Nothing but these rocks,"* (Line 48-54)

In the lines above, Darwish describes the expulsion and takeover of their homeland by Israel with the sentence This reflects the feeling of loss and anger over the seizure of land that has been part of their family heritage and history for generations. Moreover, the author notes that they have lost their land and the future of subsequent generations, including their grandkids, left with *"nothing but these stones."* It illustrates how the conflict has destroyed the hopes and futures of their descendants. This line refers to the historical experience involving the expulsion and suffering experienced by Palestinians during the *al-Nakba* event in 1948. In this event, around 750 thousand Palestinians were expelled. The Zionist forces also seized 78% of the Palestinian territory by destroying at least 530 cities and killing 15 thousand Palestinians. One of the impacts of the *al-Nakba* event was the destruction of hundreds of homes, which indirectly also caused the Palestinian population to be expelled from their homeland, which is depicted line by line in the poem *"Identity Card"* by Mahmoud Darwish.

*"Will your government be taking them too?
As is being said?"* (Line 55 & 56)

The author also refers to *"your government,"* which may refer to Israel, and the question of whether it will even pick up the stones left over from the chaos created by these colonizers. It reflects the uncertainty and fear that greater forces in the history of

conflict constantly threaten the Palestinian homeland and identity. It also reflects the events of al-Nakba in 1948, which culminated in 1949 when the Zionist forces defeated five Arab countries. This condition is undoubtedly detrimental to the Palestinian people, who have lost many of their citizens and land, as reflected in the lines of Mahmoud Darwish's *"Identity Card."*

The Social Context

In New Historicism theory, social context refers to the understanding and investigating of how social dynamics, values, social structures, and social issues in a society at a particular time and place influence the creation, distribution, and interpretation of literary works. This context believes that literary works are products of a culture that reflect and are influenced by the broader social situation in which they are created or produced. It includes understanding social changes that occurred at a particular time, such as changes in family structure, gender roles, or other social changes reflected in literary works.

"Put it on record

I am an Arab

And the number of my card is fifty thousand" (Line 1-3)

In the lines above, the Darwish describes a person who is proud to be Arab by stating his ID card number. It shows how vital national identities are in the dispute between Israel and the Palestinians. The lines also show that an Arab's identity is based on their ID card number. It shows that in these kinds of disagreements, official papers and identification are very important in deciding a person's fate in society. When there is a lot of friction and conflict in society, ID cards are essential signs of social status and personal rights. It was reflected when Israel expanded its control and colonization of the Palestinian territories in 1967, establishing a population control system that has remained in place for more than five decades. Following the Six-Day War of that year, the Israeli military declared the occupied territories closed, requiring Palestinians to obtain permits to enter or leave them. Israel then divided Palestinians into small boxes by creating a colour-coded identification system issued by the Israeli military and reinforced in 1981 through its Civil Administration branch.

The Political Context

In New Historicism theory, political context refers to the understanding and study of how political movements, political views, conflicts, and power structures in a society change at a particular time and place. This context influences how literary works are created, disseminated, and interpreted. Examining the moment's political background helps one better appreciate literary works. Political context can cover problems including social conflict, government policy changes, revolutions, social inequality, or the effect of political ideology on literature.

"Put it on record at the top of page one

I don't hate people

I trespass on no one's property.

And yet, if I were to become hungry

I shall eat the flesh of my usurper.

Beware, beware of my hunger

And of my anger!" (Line 57-63)

In the lines above, Darwish conveys the strong political sentiments from the Israeli-Palestinian conflict. When he states, *"I shall eat the flesh of my usurper,"* it is a very vocal statement representing his feelings as a Palestinian about resistance against occupation and colonialism. Darwish expresses anger and frustration with the current reality that causes the Palestinian people to live in uncertainty and injustice. In a political context, these statements imply that the Palestinian people have long endured conflict and occupation. This is in line with Palestinians who, since the 1960s, began to commemorate *Nakba* Day openly, holding events on May 15 to educate the broader community about their ties to their land and to fight for their right to return. These lines of poetry seem to be a voice to protest the political system of the occupying state that has taken away their homeland and their rights as civilians.

The Biographical Context

In New Historicism theory, biographical context refers to the understanding and study of the life and experiences of the author of a literary work. This context assumes that understanding each author's life, background, and influences is relevant to understanding the literature they produce. This approach includes the personal factors

and experiences of the author that influence how they produce literature and how that literature can be interpreted. Understanding the author's biography provides information about their origins, education, life experiences, and events that influenced them.

*"You stole my forefathers' vineyards
And land I used to till,"* (Line 49 & 50)

In the lines above, Darwish conveys the loss of his land in his own country due to occupation. If related to the context of Darwish's biography, this is indeed true. In various historical sources, it is recorded that Darwish came from a Sunni Muslim family, which were the original residents and landowners of the village of Al-Birwah, Palestine. During the Arab-Israeli conflict in 1948, Israeli forces captured his village, and his family fled to Lebanon. At that time, his village was destroyed by the Israeli army, which aimed to prevent the Palestinian population from returning to their homes in the new Jewish state (Israel). A year later, Darwish and his family secretly returned to their homeland, facing uncertainty because they were classified as *"internal refugees"* upon their return.

*"I have eight children
And the ninth is due after summer."* (Line 4 & 5)

In the above lines, Darwish reveals aspects of a person's personal life. The author announces that it is as if someone told of having eight children and anticipating the birth of a ninth child after the summer. If we relate it to Darwish's biography, this does not correspond to the facts. Darwish was married twice and divorced. His first wife was a writer named Rana Kabbani. After their divorce in the mid-1980s, he married an Egyptian translator, Hayat Heeni. And another fact is that Darwish has no children.

CONCLUSION

Based on the analysis above, the researcher found four contexts: historical, social, political, and biographical contexts in Mahmoud Darwish's poem "Identity Card," which were analyzed using the New Historicism theory. First, in the historical context, this poem tells the story of the Israeli-Palestinian conflict that has been going on for



decades, including war, the expulsion of the Palestinian people from their homeland, and prolonged political uncertainty. Second, in the social context, this poem reflects the social conditions of the Palestinian people who live in refugee, uncertainty, and injustice, referring to lost land, stolen ancestral gardens, and lives that have stopped. Third, in the political context, the author expresses anger and resistance to colonialism and occupation. Finally, the biographical context helps reveal Mahmoud Darwish's personal experience as the author, which includes refugees and the loss of his homeland. Through this poem, readers can imagine how miserable it is to live amid conflict and occupation so that, as readers, we can side with and defend what is right.

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The Role of Swear Words in *Bad Boys: Ride or Die*: A Sociolinguistic Exploration of Dialogue

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Abstract:

The use of harsh language in popular media, particularly films, significantly impacts audience perception and plays a crucial role in character development. One film that exemplifies this phenomenon is *Bad Boys: Ride or Die*. This study analyzes the use of swear words in the *Bad Boys: Ride or Die* movie. The objectives of this research are to identify the types of swear words used and to explore their functions within the narrative. This research adopts a qualitative approach, with data drawn directly from the *Bad Boys: Ride or Die* movie. The analysis is guided by Jay's (2009) categorization of swear words. The findings reveal nine distinct categories of swearing. The most prevalent category was scatological and disgusting objects, which appeared 91 times, followed by sexual references with 52 occurrences, and ancestral allusions with 24 occurrences.

Keywords: swear words; movie; sociolinguistic

Abstrak:

Penggunaan bahasa kasar di media populer, khususnya film, berdampak signifikan terhadap persepsi penonton dan memainkan peran penting dalam pengembangan karakter. Salah satu film yang mencontohkan fenomena tersebut adalah *Bad Boys: Ride or Die*. Penelitian ini menganalisis penggunaan kata makian dalam film *Bad Boys: Ride or Die*. Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis-jenis kata makian yang digunakan dan mengeksplorasi fungsinya dalam narasi. Penelitian ini menggunakan pendekatan kualitatif, dengan data yang diambil langsung dari film *Bad Boys: Ride or Die*. Analisis ini dipandu oleh kategorisasi kata makian yang dikemukakan Jay (2009). Temuan ini mengungkapkan sembilan kategori sumpah serapah yang berbeda. Kategori yang paling umum adalah scatological and disgusting objects, yang muncul 91 kali, diikuti oleh sexual references dengan 52 kemunculan, dan ancestral allusions dengan 24 kemunculan.

Kata kunci: kata makian; film; sosiolinguistik

INTRODUCTION

Human communication is fundamentally based on language. It serves as a conduit for profound meaning in addition to serving as a medium of communication. Linguistic flexibility and dynamicity enable language to adapt to changes in human civilization (Strongman, 2018). In daily life, language serves as a social phenomena that uses communication to depict interpersonal interactions. Linguistics is a scientific subject that focuses on language analysis, and studying it is essential to developing a thorough grasp of language.

Swear words are being used more frequently in casual talks, and language use is becoming more varied in the present period. Despite being viewed as a lower class of language, swear words are now widely used in communication across borders to express ideas that go beyond simple translation (Jay & Janschewitz, 2008). Swear words are not limited to negative connotations; their meanings can shift depending on context. In certain situations, they may express camaraderie, solidarity, or even affection among friends. Swearing can emphasize a point, convey excitement, or inject humor, thereby enhancing the emotional intensity or authenticity of a conversation. Additionally, in some subcultures or communities, swearing serves as a form of empowerment or resistance, challenging social norms and asserting identity. While traditionally viewed as offensive, swear words can also function as versatile linguistic tools with both positive and negative implications. (Jay and Janschewitz, 2008)

Swear words have transcended everyday language and cultural expressions to become a common feature in modern films. These words are now frequently woven into movie dialogue, serving to add realism, convey strong emotions, or enhance character authenticity. Their inclusion in films reflects society's shifting norms, where such language is increasingly accepted as a natural part of communication. This trend underscores the media's influence on language use and highlights the role of films in both reflecting and shaping cultural attitudes toward swearing.

Sabanti et al. (2024) investigated the use of swear words in the film *End of Watch* through a socio-pragmatics lens, categorizing 34 instances of swearing into four types: expletive, abusive, humorous, and auxiliary. The findings indicate that expletive and abusive swearing are predominant, reflecting the characters' emotional states in various contexts.



The research underscores the significance of swear words in communication, revealing their dual capacity to express both negative and positive emotions.

Kristiano and Ardi (2018) conducted a semantic analysis of swear words in *Bad Boys II*, identifying nine categories of semantic referents used in the movie. These categories include sexual references, profane or blasphemous terms, scatological and disgusting objects, animal names, ethnic-racial-gender slurs, psychological-physical-social deviations, ancestral allusions, substandard vulgar terms, and offensive slang. Their study found that the characters in *Bad Boys II* uttered swear words 449 times, consisting of 53 distinct swear words, with profane and blasphemous terms being the most common category.

The present research will expand on this foundation by focusing on *Bad Boys: Ride or Die* (2024), the latest installment in the Bad Boys series. Known for its dynamic action scenes and gritty dialogue, the film continues the franchise's use of explicit language, which plays a key role in shaping both the characters and the high-stakes environments they navigate. In *Ride or Die*, profanity is not merely for shock value; it contributes to the tough, streetwise personas of the characters and the film's overall tone. As prior research has demonstrated, the use of profanity in films is an area of increasing academic interest.

This study aims to build on these findings by analyzing the presence and function of swear words in *Bad Boys: Ride or Die*. Through a comparative analysis with *Bad Boys II* (2003), the research will explore how the use of offensive language has evolved within the franchise, with a particular focus on shifts in frequency, intensity, and the contexts in which profanity is used. This study seeks to contribute to the broader understanding of how language in action films.

LITERATURE REVIEW

Swear words, also referred to as taboo language or expletives, have long been a subject of sociolinguistic inquiry. Sociolinguistics examines the relationship between language and society, exploring how factors such as gender, age, class, and culture influence linguistic choices. In this framework, swear words function not only as expressions of profanity or anger but also as complex linguistic tools that convey identity, reflect social dynamics, and reveal power relations in communication (Jay, 2009).

According to Jay (2009), swearing is a widespread linguistic practice that mirrors the emotional and social states of speakers, often used to convey strong feelings or to reinforce in-group solidarity. Stapleton (2003) further highlights the connection between swearing and traditional notions of masculinity and toughness, particularly in male-dominated environments. This dynamic is frequently portrayed in action films like *Bad Boys: Ride or Die*, where profanity is used to emphasize the characters' grit and strength, reflecting the association between swearing and perceived masculinity.

Lakoff (1973) suggests that swearing is often associated with masculinity, especially in contexts where aggression and toughness are valued. This perspective is supported by studies indicating that male speakers tend to use explicit language to assert strength and control, while female speakers may use it less frequently or in different social contexts. The portrayal of swear words in media further highlights changing societal attitudes toward language. As Hughes (1998) notes, the acceptance of profanity in media has increased over time, reflecting shifts in social norms and the gradual normalization of previously taboo language. These media representations not only mirror societal changes but also influence public perceptions, making swearing more acceptable in a broader range of contexts.

Types of Swear Words

in this study, the researchers applied Jay's (2009) framework to classify swear words into distinct categories, based on both their content and social functions. This classification system is designed to capture the various ways in which profanity operates in language, offering a more nuanced understanding of its social and psychological roles. The categories identified include:

1. Sexual References is words and phrases referring to sexual acts, body parts, or behaviors. These are often considered taboo due to their explicit nature and are commonly used to express strong emotions or insult others.
2. Profanity or Blasphemy is terms that involve disrespectful or irreverent use of religious references, such as invoking the names of deities or sacred figures to express anger or frustration.
3. Scatological and Disgusting Objects is swear words that reference bodily functions or waste, often used to express disgust or emphasize negative feelings about a person or situation.

4. Animal Names is insults comparing people to animals, implying negative traits or behavior. Examples include calling someone a "bitch" or "pig" to demean their actions or personality.
5. Ethnic-Racial-Gender Slurs is highly offensive terms used to insult individuals based on ethnicity, race, gender, or sexual orientation, often reinforcing harmful stereotypes.
6. Insults Targeting Deviations is derogatory terms aimed at individuals perceived to have psychological, physical, or social abnormalities, such as insults related to mental health, physical disabilities, or social status.
7. Ancestral Allusions is swear words that attack a person's lineage, family, or heritage, often used to insult someone's upbringing or background.
8. Substandard Vulgar Terms is everyday vulgar expressions like "damn" or "hell" that are considered inappropriate in formal settings, though common in casual speech.
9. Offensive Slang is crude or offensive slang terms, often used informally within subcultures, but regarded as inappropriate in polite or formal contexts.

By employing this framework, researchers were able to systematically analyze the types of swear words used, gaining deeper insight into their linguistic and cultural functions. This classification highlights the wide spectrum of profanity, from casual vulgarities to deeply offensive slurs, and helps to better understand the roles these words play in communication and social interaction

RESEARCH METHODS

This study used a qualitative approach with a focus on the analysis of swear words in the film. Qualitative methodology was chosen to provide an in-depth interpretation of the meaning and context of the use of swear words in the film, as well as to explain how the words reflect events or actions. (Maxwell, 2021) Qualitative research is distinguished by its focus on exploring complex phenomena in depth and within their specific contexts. A key principle of this approach is its inherent flexibility, allowing researchers to adjust their methods and interpretations as new insights emerge throughout the process. (Strongman, 2018)

The data collection process was conducted in several steps. First, the researchers watched the film repeatedly on Netflix to understand the context of the dialogue. Next,

the film's script was downloaded from the website Scraps from the Loft(<https://scrapsfromtheloft.com/>). In the third step, researchers began identifying and collecting relevant data from the script. The fourth step involved classifying the data according to the theoretical framework guiding the research. Finally, researchers described the use of swear words based on the context in which the characters used them.

The analysis process involved several stages: preparing the data for analysis, thoroughly reading and understanding the content, and categorizing dialogue that included swear words. The data was then analyzed to identify the types of swear words and the factors influencing their use. To ensure accuracy, scenes containing swear words were re-watched and verified. Conclusions were then drawn based on the findings and analysis.

FINDINGS AND DISCUSSION

After analyzing the character dialogue in *Bad Boys: Ride die*, researchers identified a variety of swear words used throughout the film. These words were then classified according to Jay's (2009) theory, which categorizes profanity based on both its meaning and its social function.

Table.1 Types of Swear words of Bad Boys: Ride or Die

No.	Types of Swear Words	Freq
1	Sexual References	52
2	Profanity or Blasphemy	18
3	Scatological and Disgusting Objects	91
4	Animal Names	14
5	Ethnic-Racial-Gender Slurs	7
6	Insults Targeting Deviations	11
7	Ancestral Allusions	24
8	Substandard Vulgar Terms	4
9	Offensive Slang	3
Total		224

In the analysis, researchers identified a total of 224 swear words uttered throughout the film. These were categorized and ranked based on frequency, from most

to least common. The scatological and disgusting objects category topped the list, with characters using 91 words related to bodily functions and disgust. Sexual references followed with 52 occurrences, reflecting the frequent use of explicit language tied to sexual acts or body parts. Next were ancestral allusions, with 24 words aimed at insulting a person's lineage or family. Profanity or blasphemy appeared 18 times, where characters used religious terms in irreverent contexts. The use of animal names came in at 14 occurrences, while Insults targeting deviations (related to psychological or physical differences) appeared 11 times. At the lower end of the spectrum, ethnic-racial-gender slurs were used 7 times, and substandard vulgar terms, such as casual curse words like *damn*, were used 4 times. The least frequent category was Offensive Slang, with only 3 instances recorded. This distribution highlights the film's reliance on bodily and scatological language to create a gritty, informal tone, while more severe slurs and offensive slang are used sparingly, likely to avoid crossing certain social or cultural boundaries.

Sexual References

In the category of sexual references, three types of words were identified, namely *dick*, *titty*, and *fuck*. The following is an example of one of the data points collected:

Datum 1

Robber : **"Shut the fuck up!"**

Marcus : "Look, if I'm not in that car in 15 seconds, there's a very surly man that's comin' in here and we both are fucked."

Mike : "Marcus."

In Datum 1, the scene unfolds with Marcus casually buying food at a shop. Suddenly, a robber bursts in and, aiming a weapon at Marcus, commands, 'Shut your mouth!' The aggressive demand is meant to keep Marcus still and compliant as the robber proceeds to demand money. The abrupt shift from a routine purchase to a life-threatening encounter underscores the tension and Marcus's shock at the situation. The robber used *fuck* as an intensifier or amplifier to add emotional force to his command, making it stronger and more aggressive. Here, the word is not used to refer to sexual activity but rather to escalate the intensity of the situation. While *fuck* is frequently used in non-sexual contexts, its origin in sexual reference means it still technically belongs in the Sexual References category. This used aligns with Jay's (1992) argument that harsh

words related to sex are often employed to convey verbal violence or authority, especially in tense or high-stakes situations. By using *fuck* in this way, the robber not only intensifies the command but also establishes dominance and urgency, leveraging the emotional weight the word carries from its original meaning.

Profanity or Blasphemy

In the category of profanity or blasphemy, three types of words were identified, namely *god*, *hell*, and *holy shit*. The following is an example of one of the data points collected:

Datum 2

Judy : "How do you think, Mike?"

Mike : "We're on the same team here, Judy."

Judi : "**Like hell we are, Mike.**"

Datum 2 captured a tense moment where Judy openly disagrees with Mike's assertion that they are on the same team. Her resentment stems from the fact that her son, Mike, was responsible for the death of Captain Howard, who was also Judy's father. This situation highlights the deep rift between them, as Judy cannot reconcile her loyalty to her father with Mike's actions, leading to a powerful expression of mistrust and discord. The word *hell* in *Cambridge Dictionary* refers to the place where some people are believed to go after death to be punished for ever for the bad things they have done during their lives, in some religion. In this context, however, Judy uses 'hell' not to refer to a literal place but to forcefully reject Mike's statement. The phrase *Like hell we are* is a strong colloquial expression of defiance, used to communicate Judy's firm disagreement with the idea that they are on the same side. By using *hell*, Judy adds emotional intensity to her rejection, reinforcing her strong opposition. According to Allan and Burridge (2006), the used of religious terms such as *hell* in non-religious contexts is often considered a form of profanity or blasphemy. This reflects how sacred language is appropriated in everyday speech to add emotional weight or to convey heightened feelings of frustration or anger. In Judy's case, *hell* amplifies her sense of opposition and conveys a level of emotional rejection that a more neutral word would lack.

Scatological and Disgusting Objects

In the category of scatological and disgusting objects, three types of words were identified, namely *ass*, *shit*, and *bullshit*. The following is an example of one of the data points collected:

Datum 3

Mike : "A hot dog, Marcus? **You're not supposed to be eatin' that shit.**"
Marcus : "This is not mine, Mike."
Cashier : "Yes, it is."

In Datum 3, Mike expressed growing frustration as he waited for Marcus to return to the car. They were on a tight schedule, but instead of hurrying back, Marcus was leisurely enjoying a hot dog, seemingly oblivious to the urgency of the situation. Mike's impatience mounted, feeling the pressure of their limited time while Marcus indulged in a moment of casual eating, creating a humorous but tense clash between the two. The word *shit*, used by Mike in this dialogue, falls under the Scatological and Disgusting Objects category, as its origin refers to human waste. Although it is used metaphorically here, *shit* functions to express Mike's displeasure with the hot dog Marcus ate, emphasizing that Marcus ate it at an inappropriate time or in a rush. By choosing this particular word, Mike not only conveys his frustration but also reinforces the rough, direct tone of the conversation, which fits the characters' informal, no-nonsense dynamic. Pinker (2007) explained that words related to bodily functions are often used to intensify expressions of dislike or disgust. In this conversation, Mike used the word *shit* to add emotional weight to his advice to Marcus about when it's inappropriate time to eat.

Animal Names

In the category of Animal Names, four types of words were identified, namely *donkey*, *rat*, *pussy* and *bitch*. The following is an example of one of the data points collected:

Datum 4

Tabitha : "**I need you to eat this pussy.**"
Marcus : "Oh!"
Mike : "I'm not doin' that, all right?"

Datum 4 explained a situation where Mike reaches out to his old friend, Tabitha, for assistance. However, Tabitha is unwilling to help him for free she demands something in

return that crosses moral boundaries. Instead of offering straightforward support, she requests that Mike do something indecent, putting him in an uncomfortable position. The word 'pussy' holds significant power in pop culture as a vulgar term, often associated with sexual conversations. In this dialogue, the explicit use of the word reinforces the sense of vulgarity and directness in the interactions between Tabitha, Marcus, and Mike. Originally a neutral term for an animal, *pussy* becomes highly charged and offensive when used in a sexual context, demonstrating how language can shift meaning based on usage and context. According to Lakoff and Bucholtz (2004), the use of animal names to describe humans or human body parts is often used in informal or sexual contexts.

Ethnic-Racial-Gender Slurs

In the category of ethnic-racial-gender slurs, two types of words were identified, namely *nigga* and *black*. The following is an example of one of the data points collected:

Datum 5

Marcus : "Y'all think just because we **nigga**, we stealin' your shit? Now, these are my own Black clothes that I put on today from my own Black closet."

Mike : "Marcus!"

Datum 5 described a moment when Marcus and Mike, now fugitives from the police, attempt to avoid capture by disguising themselves. They manage to change clothes, but the clothes they are wearing were obtained by stealing from a nearby shop. Just as they think they are safe; they are caught red-handed by the owner of the clothes. In a quick-thinking move to avoid suspicion, Marcus tries to deflect the accusation by suggesting that the owner should not jump to conclusions based on their race. This clever, if risky, alibi highlights Marcus's awareness of social biases, adding a layer of complexity to the interaction and showcasing his resourcefulness in a tense situation. In this dialogue, Mike uses the word *nigga* to express how others perhaps wider society or particular groups associate Black people with negative stereotypes, such as theft or criminal acts. By referring to himself and his group with this term, Mike appears to be confronting and criticizing these harmful stereotypes, highlighting the racism that unfairly links Black skin to criminality. According to Jay (2009), ethnic-racial slurs are considered highly offensive because they target individuals based on their racial or ethnic identity. However, in this dialogue, Mike used the word to subvert and challenge the racist stereotypes often associated with Black people. By using the slur in a self-referential

manner, Mike turns it into a tool to critique the prejudice that links Black identity with criminal behavior.

Psychological-Physical-Social Deviation

In the category of psychological-physical-social deviation, four types of words were identified, namely *dumb*, *stupid*, *crazy* and *freak*. The following is an example of one of the data points collected:

Datum 6

Mike : "Fletcher, just tell us what you supposed to tell us."

Fletcher : "Dumbasses. Look. Captain Howard was onto something big. He didn't trust that you **dumb fucks** would figure it out, so he contacted me."

Datum 6 captured a moment of tension when Mike presses his former campaign friend, Fletcher, to reveal what Captain Howard told him. Instead of giving the information directly to Mike and Marcus, Captain Howard had chosen to be confident in Fletcher, suggesting a possible lack of trust or confidence in the duo. Fletcher, who seems to view Mike and Marcus as either inadequate or lacking in competence, hesitates to share the information, perhaps feeling they aren't capable of handling it properly. In this dialogue, *dumb fucks* is more appropriately categorized under psychological-physical-social deviations rather than substandard vulgar terms or sexual references. This is because the main focus of these insults is on the target's intelligence or perceived lack of mental ability. These terms aim to insult intellectual disability or low mental capacity, aligning with Jay's (2009) classification of deviations in intelligence or psychological traits.

Ancestral Allusions

In the category of, Ancestral Allusions two types of words were identified, namely *son of a bitch* and *motherfucker*. The following is an example of one of the data points collected:

Datum 7

Marcus : "Are those dogs fresh?"

Cashier : "I put 'em on yesterday."

Marcus : "Well, give me one and put some relish and some mustard on that **motherfucker**. Hook it up. Come on, hurry up."

Datum 7 describes a scene where Marcus, in a hurry to buy hotdogs, uses a different word to refer to them, adding a unique touch to his language. Instead of saying *hotdogs*, he opts for a swear word, which reflects his personality and sense of urgency. In this context, Marcus used the word *motherfucker* not to attack a person directly, but rather to describe hot dogs in a rude and informal way. Although not aimed at an individual, the word still carries emotional weight due to its family-related origins, specifically its reference to one's mother. This places it within the ancestral allusions category, as the term draws on familial connections to intensify the insult, even when used in a casual or non-personal context. According to Jay (2009), words like *motherfucker* are particularly powerful because they involve aspects of family, which makes them more emotionally charged. This family connection can heighten the insult, often making it more persuasive or embarrassing when directed at someone. In this instance, Marcus's use of the word reflects the casual but emotionally potent nature of everyday language, where insults are used informally to express frustration or humor, even when not targeting a person.

Substandard Vulgar Terms

In the category of, substandard vulgar terms, four types of words were identified, namely *grown-ass*, *tough-ass*, *wack-ass* and *bitch-ass*. The following is an example of one of the data points collected:

Datum 8

Mike : "You got 90 seconds, all right? Ginger ale and nothing else."

Marcus : "I am a **grown-ass** man, okay?"

Datum 8 described a moment of tension between Mike and Marcus, where Mike insists that Marcus has exactly 90 seconds to go into the store and buy only one item—nothing else. Feeling controlled and treated like a child, Marcus responds with irritation, asserting his independence with a touch of profanity. Frustrated, he declares that he is a *grown-ass man*, using strong language to push back against Mike's overly strict instructions. In this dialogue, Marcus used the word *ass* to reinforce his independence by adding a vulgar element to the phrase. The expression *grown-ass man* is commonly used in informal conversation to emphasize someone's maturity, independence, or responsibility. By inserting the word *ass*, Marcus adds intensity to his statement, making it more forceful and assertive while maintaining a casual, colloquial tone. According to Jay (2009) Substandard Vulgar Terms include words like *ass*, which are often used in

informal contexts to strengthen or emphasize a point. Although considered rude, these words are not deeply offensive and are more commonly used to add emotional intensity rather than deliver heavy insults.

Offensive slang

In the category of, offensive slang, two types of words were identified, namely *bastard* and *dumbasses*. The following is an example of one of the data points collected:

Datum 9

Mike : "Fletcher, just tell us what you supposed to tell us."

Fletcher : "**Dumbasses**. Look. Captain Howard was onto something big. He didn't trust that you dumb fucks would figure it out, so he contacted me."

Datum 9 describes Fletcher's growing frustration with Mike, as he had previously given Mike a set of important codes. However, Mike repeatedly fails to understand what Fletcher meant, leading to communication issues between them. Fletcher used the word *dumbasses* to insult Mike and his colleagues, implying that they lack intelligence. This term combines an insult to their intellect with the vulgar language of *ass*, adding a layer of crudeness to the verbal attack. While offensive, the word remains within the realm of informal slang, making it powerful but less extreme than insults targeting sensitive identities like ethnicity or gender. According to Jay (2009), Offensive Slang encompasses words that are rude and insulting in everyday conversation, but not as severe as those that are explicitly vulgar or related to race, gender, or sexuality. The word *dumbasses* seeks to humiliate its target by attacking their intelligence in a casual, yet still impolite, manner. Adding *ass* to the insult amplifies its intensity, giving it a more derogatory tone than simply calling someone

The research highlights the diverse and complex functions of swear words in *Bad Boys: Ride or Die*, with 224 abusive words identified, the most dominant category being scatological and disgusting objects (91 occurrences), followed by sexual references (52 occurrences), and ancestral allusions (24 occurrences). Lighter categories, such as offensive slang, appeared only 3 times. This pattern suggests that the film utilizes harsh language related to bodily functions to create a rough, informal tone that aligns with its gritty, action-packed narrative. When compared to *Bad Boys 2*, which predominantly used profane and blasphemous referents, the shift towards more visceral scatological and

sexual references in *Bad Boys: Ride or Die* reflects evolving societal norms and preferences. The reduction in religious profanity could indicate a growing sensitivity towards spiritual language, prompting filmmakers to opt for more bodily and sexual swear words to maintain the film's provocative edge. From a sociolinguistic perspective, this change in language also reflects broader cultural shifts in how masculinity, power, and toughness are portrayed in modern cinema.

Reflecting masculinity and toughness, the use of swear words like *fuck* and *shit* by the main characters, especially Mike and Marcus, strengthens their characters as tough men who are not afraid to face conflict. Showing power and dominance, swear words in a conversational context are often used to show power or dominance over a situation or opponent. By using harsh words when interacting with enemies or even each other, these characters demonstrate their control and dominance in social dynamics. In a masculine environment such as that shown in *Bad Boys: Ride or Die*, the use of swear words also shows closeness and solidarity between characters. The use of harsh language between colleagues not only strengthens relationships, but also creates a distinctive intimacy between them, like a close, trusting friendship under pressure. As the boundaries of acceptable language continue to evolve, films like *Bad Boys: Ride or Die* adapt to balance shock value with cultural sensitivities, using profanity not only as a tool for humor and intensity but also as a reflection of the social dynamics and communication styles of contemporary society.

CONCLUSION

The conclusion of this research highlights the diverse and complex functions of swear words in *Bad Boys: Ride or Die*. Of the 224 abusive words identified, the most dominant category was scatological and disgusting objects followed by sexual references and ancestral allusions. Lighter categories, such as offensive slang, appear only 3 times. This pattern suggests that the film prefers to use harsh language related to bodily functions, creating a rough, informal tone that aligns with its gritty, action-packed narrative.

When compared to *Bad Boys 2*, a noticeable shift in the type of abusive language emerges. In *Bad Boys 2*, the most dominant category was profane and blasphemous referents, while ancestral allusions only appeared once. This contrast indicates a move

away from religious or spiritual profanity in *Bad Boys: Ride or Die*, in favor of more visceral, scatological, and sexual references. This shift could reflect changes in audience preferences or broader societal norms, where the use of religious profanity may have become more sensitive, prompting filmmakers to lean into other forms of offensive language to maintain the film's edgy tone.

Additionally, the increased use of scatological and sexual references in *Bad Boys: Ride or Die* may signal a change in how the film portrays masculinity, power and toughness. Whereas *Bad Boys 2* used religious profanity to assert dominance or irreverence, the latest film emphasizes bodily and sexual references, potentially heightening the sense of raw physicality and street-level grit in its characters. This shift in language not only reflects the film's desire to stay provocative, but it also signals a broader trend in action films, where the boundaries of acceptable language are constantly evolving to balance shock value with cultural sensitivities.

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Analyzing Persuasive Strategies Applied in *Rare Beauty's* Donation Campaign on Instagram

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Abstract:

This research aims to analyze the persuasive strategies applied in the Rare Beauty's donation campaign on Instagram. This research was analyzed using three persuasive strategies; Ethos, Logos, and Pathos by Aristotle's theoretical framework. The examination process was investigated using a qualitative descriptive method. The data was collected from the official Instagram of Rare Beauty. Since the data was in the form of videos, the researcher transcribes the data for further analysis. The research results showed that there were 4 data indicated pathos, 1 data indicated ethos, and 2 data indicated logos. Pathos is the most persuasive strategy applied in the videos of Rare Impact Fund with Sephora. The study found that pathos was a suitable strategy to persuade the audience with activity related to humanity. Pathos is used to persuade audience through emotion appeal. In addition, ethos is used as a strategy to persuade people through the image of the speaker, and logos is utilized to provide actual information to enhance audience trust. The use of these persuasive strategies has a significant role in influencing audience behavior, particularly in building trust, eliciting sympathy, and shaping the image of a brand. The persuasive strategies influence the audience's beliefs and consequently contribute to donations.

Keywords: Persuasive Strategies; Donation; Campaign

Abstrak:

Penelitian ini bertujuan untuk menganalisis strategi persuasif yang diterapkan dalam kampanye donasi Rare Beauty di Instagram. Penelitian ini dianalisis menggunakan tiga strategi persuasif, yaitu Ethos, Logos, dan Pathos berdasarkan kerangka teori Aristoteles. Proses penelitian diinvestigasi menggunakan metode deskriptif kualitatif. Data dikumpulkan dari Instagram resmi milik Rare Beauty. Karena data tersebut berupa video, peneliti mentranskrip data untuk analisis lebih lanjut. Hasil penelitian menunjukkan bahwa ada 4 data yang menunjukkan pathos, 1 data menunjukkan ethos, dan 2 data menunjukkan logos. Pathos merupakan strategi persuasive paling banyak diterapkan dalam video Rare Impact Fund with Sephora. Penelitian ini menemukan bahwa pathos merupakan strategi yang cocok untuk membujuk audiens dengan aktivitas yang berhubungan dengan kemanusiaan. Pathos digunakan untuk membujuk audiens melalui daya tarik emosi. Selain itu, ethos digunakan sebagai strategi untuk membujuk orang melalui citra pembicara, dan logos dimanfaatkan untuk memberikan informasi aktual untuk meningkatkan kepercayaan audiens. Penggunaan strategi persuasif ini memiliki peran penting dalam memengaruhi perilaku audiens, khususnya dalam membangun kepercayaan, menarik simpati, dan membentuk citra merek.



Strategi persuasif memengaruhi keyakinan audiens dan akibatnya berkontribusi pada donasi.

Kata kunci: Strategi persuasif; Donasi; Kampanye

INTRODUCTION

The vast majority of digital era, persuade brands or companies to make engaging strategies to capture audience attention due to increasing competition. The existence of digital platforms such as Instagram, TikTok, Twitter, and YouTube has several benefits in business, particularly to communicate the information about the brands, then to develop the product according to customer needs, furthermore to achieve the sales targets. Brands typically use these platforms to share a series of content to communicate with the audience. Making it essential to develop compelling strategies in the intense competition in the digital landscape. In this context, a brand often utilizes persuasive techniques to attract a global audience.

In the digital era, the success of promotional strategies is caused by various factors, one of which is the language factor. Language serves as the benchmark for the success of the conveyed message. In this case, language is utilized to communicate a message from a brand to a global audience on a digital platform. Furthermore, effective language in digital marketing can influence audience perceptions. According to Sharma et al.,(2024) various aspects, such as email correspondence and virtual meetings have been impacted by the English proficiency in digital promotion. Language has a series of functions in communicating, like ordering, persuading, and informing (Oktiani & Putri, 2022). This complex role highlights the importance of language in building effective digital advertisement. The use of effective and persuasive language can influence the audiences' perceptions. In particular, language in persuasive strategy play a significant role in the effectiveness of advertisement strategy. Therefore, understanding persuasive techniques in digital marketing is crucial.

Persuasive strategy is a strategy used to influence audience behavior and beliefs toward promoting a brand. Persuasion is categorized as a type of discourse influencing emotion, belief, and behavior (Janam, 2019). The persuasive techniques used in digital marketing not only focus on visually eye-catching aspects, but also pay attention to the conveyed narrative. The use of certain linguistic features, such as rhetorical language, the appropriate word choice, and clear and accurate word arrangement, can influence emotions and audience sympathy. The objective of persuasion is to effectively encourage consumers to embrace the proposition of subsequently adopting an innovative concept (Oktiani & Putri, 2022). Persuasive techniques help a brand gain the trust of the audience.

Rare Beauty, a cosmetic brand owned by the famous vocalist Selena Gomez, employed the social media platform Instagram as a tool for brand promotion. Rare Beauty is recognized as a cosmetic brand that prioritizes mental health issues. In alignment with World Mental Health Day, observed on October 10th, 2023, Rare Beauty initiated a charity campaign entitled Rare Impact, a collaborative effort involving Rare Beauty and Sephora aimed to support mental health issues. Rare Beauty uploaded a series of promotional videos on Instagram to motivate the audience to contribute through the purchase of Rare Beauty products available at Sephora. Consequently, Rare Beauty and Sephora collectively allocated \$2 million derived from Rare Beauty sales towards this



charitable endeavor. All revenues generated from Rare Beauty sales at Sephora throughout the fundraising event were donated for this initiative.

This study was conducted to analyze the persuasive strategies applied by Rare Beauty in the donation campaign videos with Sephora through Aristotle's theory. According to Aristotle, the persuasive strategy is divided into three aspects namely ethos, logos, and pathos. This theory analyzed the videos based on credibility, emotion, and logic. For this purpose, the study focuses on analyzing the types of persuasive strategies used by Rare Beauty donation campaign videos with Sephora and examines the way those persuasive strategies can create an interesting message. The object of the study is chosen because Rare Beauty is a cosmetic brand that has raised over \$2 million through the sales of Rare Beauty products at Sephora for this initiative. This study is important to the field because it will provide detailed information relevant to the way of how the persuasive strategy applied by a brand and how the persuasive aspect has ability to influence audience.

Many researchers have analyzed the persuasive strategy in the advertisement. Studies conducted by (Hidarto, 2021; Oktiani & Putri, 2022; Purba, 2017; Shaifuddin et al., 2023) analyzed the persuasive strategy in different product advertisements such as hotel, cosmetic brands, fast food, and fashion both in digital platforms such as TikTok and Instagram, and traditional advertisement. Despite the significant function of language within marketing strategies has been analyzed by some researchers, comprehensive investigations into the utilization of persuasive strategy by brands within the digital realm are still relatively scarce. Hence, to fill the gap researcher will analyze the persuasive strategy in the donation campaign video as an extension of traditional advertisement strategies, focusing on the donation campaign posted in the Rare Beauty Instagram. This research emerged from the essential of language as a persuasion tool in the digital context. This will give a deeper understanding of how language can be used not only for commercial purposes but also for influencing the audience behavior to support social issues.

LITERATURE REVIEW

Persuasive

Persuasive is a concept to influence others beliefs and behavior. The art of persuasiveness is the use of language style and arrangement to shape the audience's perspective and action (Elhai, 2020). This technique had been explored across in many fields such as political speech and advertisement. In the literature field, several studies have been conducted using Aristotle's three persuasive strategies. According to **Aristotle** there are three aspects of persuasive strategy namely ethos, logos, and pathos.

Ethos

Ethos is a persuasive strategy that shows the speaker's character image in order to enhance audience trust. The audience is intended to believe the speaker's utterance that has good sense, good morals, and goodwill (Saeed et al., 2020). Ethos encourages the audience to believe in the image of the speaker due to their perceived good understanding and a genuine commitment to delivering benefits to the audience.



Logos

Logos is a persuasive technique to persuade audiences through logical reason. Based on **Aristotle**, an argument can become stronger if supported by valid facts. The influence of logos has a significant impact on increasing the product purchase, especially for unfamiliar brands as providing a logical reason (Luffarelli et al., 2019). Logos involved the use of data or concrete evidence to make the message more credible to the audience.

Pathos

Pathos is a persuasive strategy involves emotion to evoke audience emotion. Emotion can persuade the perspective of a message. In addition, the use of appropriate emotion can enhance the effect of pathos (**Aristotle**). Pathos is often used to evoke emotional feelings between audience and brand by involving feelings of joy, nostalgia, and sadness in advertisements.

Previous Study

Some previous studies related to persuasive strategy had been collected by the researcher. Below are the summaries of the previous study collected by the researcher.

First, research was conducted by Oktiani & Putri (2022), entitled “Persuasive Strategies in Selected UNICEF Speaker’s Speech”. This study investigated the persuasive strategies applied by selected UNICEF speakers’ speeches. This study found that persuasive strategies are type of strategy that is often used in speech. However, this study is limited to the research subjects that only examine one type of speech.

Second, research was conducted by Shaifuddin et al., (2023), entitled “Crafting Persuasive Language Strategies: An Analysis of Malaysian Cosmetic Brands’ TikTok Marketing”. This study is intended to examine how the elaboration-likelihood model is applied in the TikTok videos and the types of persuasion used. This study identified 17 different types of persuasion language used by Malaysian cosmetic brands in the TikTok. This study gave a deeper understanding in the realm of persuasiveness and negation. Nevertheless, this study is limited to a scope that only analyzed one makeup brand on TikTok.

Third, the research was conducted by Purba (2017), entitled “Persuasive Strategies in Woman Cosmetics Advertisement of Skin Whitening Product on Television Commercial”. This study found that there were 32 utterances that categorized as Ethos, 12 utterances categorized as Pathos, and 6 utterances categorized as Logos. In addition, language can be used to enhance trust and the used of the persuasive strategy depends on the use of words and the match with the talent characteristics in the advertisement. However, this study lacks information on how persuasive can persuade in many things.

Fourth, the research was conducted by Hidarto (2021), entitled “The Persuasive Language of Online Advertisements Featuring Social Media Influencers on Instagram: A Multimodal Analysis”. This study aims to investigate the multimodal analysis in both linguistic features and the images of influencer’s Instagram advertisements. This study found that the advertisements on Instagram have informal linguistic expressions to enhance the feel of familiarity with the target audience. Furthermore, the influencers on Instagram had a significant role in creating credibility and trustworthiness image to the audience. Nevertheless, this study is limited to the small number of advertisement samples.



RESEARCH METHODS

In conducting the research, the researcher intends to examine the persuasive strategy of cosmetic brand advertisements on Instagram. Thus, the researcher will use qualitative research to analyze. Based on Dawson (2019), qualitative research serves in depth information about a conversation. Qualitative research investigates the meaning of data considering the context, it focuses on the way of development rather than the result of the research.

The researcher collected the relevant data with the video of Rare Beauty donation campaign with Sephora. The video was from the official Instagram account of Rare Beauty (@rarebeauty). Six videos used for this study, the number of videos is the sum of all videos uploaded by Rare Beauty. The video was chosen based on several aspects, namely the content of the video that describes about the Rare Beauty campaign with Sephora and the recent video uploaded. After the data were collected, the researcher transcribed the data for further analysis. The data were in sentences made by talents of Rare Beauty. After the data were transcribed, the researcher re-examined the data to verify the accuracy of the transcript data. The following step was the data analyzed using Aristotle's persuasive theory. The researcher analyzed the persuasive strategies applied in the six videos that had been collected, each of the data contained one strategy. Lastly, the researcher interprets the findings to answer the research question.

FINDINGS AND DISCUSSION

The analysis is examined by the persuasive strategy by Aristotle's theory. The data were categorized into three strategies; ethos, logos, and pathos.

Datum 1

Selena:

"I started Rare Beauty along with the Rare Impact Fund three years ago with the mission to expand mental health resources to young people and reduce the stigma surrounding mental health."

Selena used ethos in explaining Rare Impact Fund as an owner of Rare Beauty. Ethos is a persuasive strategy that presents the speaker's character. In this case, Selena demonstrates goodwill and social responsibility by stating the mission of the Rare Impact Fund. In addition, Selena also has a good track record in entertainment, which impacted increasing the audience's trust in Selena.

Datum 2

Selena:

"Mental health can feel personal, but now is the time to share our personal stories, to create a safe space, to encourage a dialogue, to spark action, to remind us all that we are not alone. This is my biggest dream, a dream actualized through the Rare Impact Fund."

In the datum 2, it can be shown that Selena used pathos to remind the importance of creating a safe space from mental health issues. According to Aristotle, pathos has the



ability to change the perspective of message. In this case, the pathos present in the data increased the audience's empathy and sense of solidarity to collectively create a safe space.

Datum 3

Talent:

"Oh my gosh, did you hear that? Sephora is donating 100% of Rare Beauty sales online and in store on October 10th all day? Make sure you hold your card, all of those holiday items that you wanna check out on for Rare Beauty, all the blushes, everything you wanna re-up on, make sure you hold your card until October 10th because Sephora is donating 100% of sales to the Rare Impact Fund."

From the data above, it was found that Rare Beauty used pathos as a strategy to influence audience behavior. The data source showed Rare Beauty tried to evoke audience emotion by showing excitement, it could be seen in the opening line, "Oh my gosh, did you hear that?" This conveys excitement by making them a part of something big and new. Rare Beauty gives the impression that there is something new that brand wants to convey to the audience. Thus, encouraging the audience to stay engaged with the message. Moreover, the explanation about the Sephora charity initiative, and supported with the stated phrase "make sure you hold your card..., Rare Impact fund" Creates a sense of fear of missing out and social responsibility, influences the audience to act quickly and encourages them that their involvement can contribute to a larger, positive cause.

Datum 4

Talent:

"Sephora is donating 100% of Rare Beauty sales to the Rare Impact Fund on World Mental Health Day, October 10th, and it is global. So, these are all of the countries that are participating and join us on October 10th to make a Rare Impact."

By giving the actual information, this data used logos as the strategy to persuade the audience. The talent gave an explanation about the charity event, the date, and the place of the countries that are contributing for this charity. This data provided with specific time of Rare Impact, which is on World Mental Health Day and the list of countries in the data shows that the donation event is not limited to the place of Rare Beauty produced but also other countries outside America. This detailed information is intended to give the audience a rationale for participating in the Rare Impact Fund.

Datum 5

Selena:

"Today is the day! It is World Mental Health Day and Sephora is donating. 100% of Rare Beauty sales to the Rare Impact Fund for 24 hours, starting right now! The



Rare Impact Fund is Rare Beauty's commitment to providing mental health resources and support to young people around the world."

The data above showed that Rare Beauty used logos as a persuasive strategy because the data is provided with proof. Selena, as the owner of the brand declared the event started on the day this video was uploaded. Moreover, Selena also gave an explanation about the purpose of Rare Impact. Rare Impact has the purpose of supporting young people with mental health issues all around the world.

Datum 6

Selena:

"Join me today, October 10th to make a rare impact by shopping Rare Beauty at Sephora online or in-store, thank you"

This data used pathos to persuade the audience. Selena tried to evoke the audience's emotion by stating the aims of the date and the place of the Rare Impact Fund, and the phrase "to make a rare impact." this will raise audience empathy and social responsibility to help each other. In general, pathos has a role in persuading the audience's decision-making and behavior.

Datum 7

Selena:

"Come with me to Sephora for Make a Rare Impact Day. I'm going to the Rare Beauty section. I've spent way too much time at the Sephora before just for fun, I'm going to check out Rare Beauty. So if I was shopping Rare Beauty for the first time, here's a few things that I would get,"

The data above utilized pathos to emotionally engage the audience. The phrase "come with me" made the audience feel personally invited to the initiative. By framing a visit to the Rare Beauty store at Sephora as an enjoyable experience, the speaker creates a positive emotional appeal. Moreover, Selena also showed some recommendation products in Rare Beauty. These actions work properly to enhance the audience's sense of enthusiasm and curiosity, increasing their desire to participate.

Based on the data result, Rare Beauty applied all of those persuasive strategies according to Aristotle's theory. The findings and empirical data acquired are presented in Table 1.

Table 1. Table Total of Persuasive Strategies

No	Persuasive Strategy	Total
1.	Ethos	1
2.	Logos	2
3.	Pathos	4

The data showed that there are 1 data indicating ethos, 2 data indicating logos, and 4 data indicating pathos. Pathos is the most persuasive strategy used in Rare Beauty



campaign videos. Rare Beauty uses pathos in several donation campaign videos with Sephora. Pathos is useful for persuading the audience through emotional aspects. In persuasive communication, pathos is an effort to persuade within the emotional aspect. Pathos plays a role in influencing audiences' emotion and decision-making (Prafitri & Nasir, 2023). Based on data, pathos is used to evoke audience sympathy and social responsibility toward mental health issues. The use of pathos is an appropriate way in charity events because it elicits sympathy from the audience to participate in donations.

Logos gives the audience a trustworthy feeling. Logos has a significant role in building brand equity and trust. By emphasizing impressions of authenticity, this type of persuasive strategy can positively influence brand evaluation and purchase intention. (Luffarelli et al., 2019). Rare Beauty was committed to building trust with the audience by uploading several videos explaining about Rare Impact to encourage the audience to participate in this donation event.

In addition, ethos has a role in building credibility and trustworthiness of the speaker and the brand. Based on Meitern & Hansson (2023), ethos has a significant role in persuading the audience to take part in social activities. The use of ethos improves the effectiveness of a donation campaign by increasing the audience's belief in order to support the initiative.

CONCLUSION

Based on the data, Rare Beauty applied logos, pathos, and ethos in the donation campaign videos with Sephora. Logos serves to assist in emphasizing the truth of the donation event to the audience, while pathos serves to evoke sympathy from the audience and cultivate social concern, and ethos serves to create credibility by presenting a good image. Persuasive strategies make the audience believe and consequently contribute to donations. This study has shown that language can be used to influence audience behavior, especially in building trust, eliciting sympathy, and shaping the image of a brand. This study also revealed that pathos are effective strategies in persuading audiences, particularly in promotional activities related to social issues.

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A Deixis Analysis and Narrating Strategies in Taylor Swift's Songs: *Betty, August, and Cardigan*

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Abstract:

As a mode of communication, songs are frequently used not only to express emotions but also tell the stories of the author's experience or observations about life. Despite the abundance of research conducted to analyze the meaning of song lyrics, the way songs are mechanically used to convey interconnected narratives remains under-researched. This descriptive qualitative study aims to examine the narrative link between the selected songs in the *folklore* album (*Betty, August, and Cardigan*) by Taylor Swift through deictic expressions. The three songs were selected based on Swift's statement on her YouTube account that the songs tell a love triangle story. The researchers collected the lyrics of the three songs, compiled the lyrics into TXT files, identified the deictic expressions, categorized the deixis into personal, spatial, and temporal and analyzed their interconnectedness using NVivo 12 software. A mind map visualization was made to demonstrate the connection between the deixis in the songs based on the similarity of the deixis and the referents. This study confirms that the three songs written by Taylor Swift are related, as shown by the similarity of the referents in the personal, spatial, and temporal deixis.

Keywords: deixis; narrating; songs; Taylor Swift

Abstrak:

Sebagai sarana komunikasi, lagu sering digunakan tidak hanya untuk mengekspresikan emosi, tetapi juga menceritakan pengalaman atau pengamatan sang penulis tentang kehidupan. Meskipun sudah banyak penelitian yang dilakukan untuk menganalisis makna lirik lagu, cara lagu digunakan secara mekanis untuk menyampaikan narasi yang saling berhubungan masih belum banyak diteliti. Penelitian kualitatif deskriptif ini bertujuan untuk meneliti hubungan naratif antara lagu-lagu yang dipilih dari album *folklore* (*Betty, August, dan Cardigan*) oleh Taylor Swift melalui ekspresi deiktik. Ketiga lagu tersebut dipilih berdasarkan pernyataan Swift di akun YouTube-nya bahwa ketiga lagu tersebut menceritakan kisah cinta segitiga. Peneliti mengumpulkan lirik dari ketiga lagu tersebut, mengubah lirik menjadi file TXT, mengidentifikasi ekspresi deiktik, mengkategorikan deiksis ke dalam personal, spasial, dan temporal, serta menganalisis keterkaitan antar deiksis tersebut dengan menggunakan perangkat lunak NVivo 12. Visualisasi peta pikiran dibuat untuk menunjukkan hubungan antara deiksis dalam lagu-lagu tersebut berdasarkan kemiripan deiksis dan referennya. Hasil penelitian ini menunjukkan bahwa ketiga lagu yang ditulis oleh Taylor Swift memiliki

keterkaitan, yang ditunjukkan dengan adanya kesamaan referen pada deiksis personal, spasial, dan temporal.

Kata kunci: deiksis; narasi; lagu; Taylor Swift

INTRODUCTION

“These 3 songs explore a love triangle from all 3 people’s perspectives at different times in their lives,” wrote Taylor Swift on her YouTube account replying to a netizen’s comment.

The entertainment industry has been growing fast recently, especially the music industry. According to the official website of International Federation of the Phonographic Industry (2023), the recorded music increased by 9% worldwide in 2022. Moreover, the growth in the music industry is affected by the rise of many new talents, bands, and music events. Therefore, as in the case of many talents in the music industry, many songs are released. Billboard reported that there are more than 100,000 songs uploaded each day to SoundCloud, let alone other streaming applications (Peoples, 2023). In addition, with the growth of the entertainment industry and digital technology, everyone has an equal opportunity to express themselves in various forms of media, including songs. Consequently, there are meanings to be conveyed in each song. Thus, many singers became well-known for storytelling through songs, such as Taylor Swift.

One of the story-telling genius singers is Taylor Swift, the 14 Grammy Awards winner. She is well-known for captivating the audience’s heart not only with her love stories but also with self-worth and family (Lee, 2023). Since then, she has elicited many record in the music industry, such as her re-recorded version of All Too Well became the all-time longest No. 1 hit (Kaufman, 2021). Her popularity grew as her long-awaited tour, The Eras Tour 2023, and the documentation entitled Taylor Swift: The Eras Tour were released in theatres worldwide. Furthermore, the existence of social media, such as TikTok and Instagram, helps promote her songs and Swift’s tours.

Numerous studies have been conducted to analyze meaning in literary works using the linguistics approach. Researchers have analyzed non-literal meaning in novel Nugroho (2020) and songs Putri et al. (2022). The researchers note that writers often use certain language choices to hide literal meaning, give aesthetic impressions and emphasize the character's point of view. Moreover, researchers analyze implicature in poems (Natsir et al., 2021; Nikade, 2024) and novels (Kurniati et al., 2024; Nanda Sofia, 2015). The researchers argue that writing skill can be seen in the way the writers maintain the relevance of the story to the message that

they want to convey without ambiguity using non-literal meaning. In addition, studies of semiotic analysis have been conducted in songs (Ardimansyah et al., 2024; Simorangkir et al., 2022), novel Sari and Atikurrahman (2022), and poems (Padmasari et al., 2024). The studies confirm that writers often use figurative words to portray the characters and emphasize the communicative elements of their work to the readers. Hence, the studies above reflect that songwriters, poets, and authors frequently use metaphoric language to symbolize the character's viewpoint in their works.

Moreover, many studies have analyzed the use of deixis to reveal and meaning in literary works, especially songs. Inayah et al. (2023) analyze deixis in *Kopi Gayo* album and found that the first and second pronouns are dominantly used in the songs to express the emotional connection between the singer and the audience. Ondang and Putra (2023) explore the deixis in worship songs and found that deictical expression are used to show the God's greatness and to praise the Lord. Hamdani (2023) analyze the deixis in *For The Rest of My Life* song and demonstrate that deictic expression was used to emphasized the singer's commitment and relationship to his god. Rohaili and Syaputri (2024) examined 12 songs in *Nicole* album and found that personal deixis is dominantly used because the album tells the personal life of the singer. Moreover, a study by Arvellita (2023) identified the deictic expression in Taylor Swift's album *folklore* to determine the meaning of five songs (*Invisible String, Exile, August, Seven, and This is Me Trying*). The research showed that all deictic expressions were used and are associated with clarity of the song's meaning interpretation as well as strengthening the song's themes. Clearly, the researchers point to how deixis has been used by singers and songwriters to convey meaning in songs and create emotional bonds with listeners.

Many research has been conducted to analyze meaning in literary works, however, previous research in this field failed to establish a narrative link between various works to form stories through deictic expression. Deixis is often used by authors to narrate characters' experiences and actions in literary works (Dancygier, 2019; Ibnu, 2018). Suliman (2022) claims that authors use deixis to reflect their point of view in the narration and mark their style in writing. However, the audience's cognitive ability is also important to understand the use of deixis that form narratives (Amaniyah & Rumilah, 2023; Reybrouck, 2015; Zhang, 2022).

This research is aimed at analyzing how deixis can be applied to form narratives in different songs. This study aims to examine the link between the three songs in the *folklore* album (*Betty, August, and Cardigan*) through deictic expressions. The study seeks to answer the questions of: (1) What are the deictic expressions that occur in the selected songs of Taylor

Swift's *folklore* album? (2) How are the deictic expressions in the selected songs interconnected in constructing narration?

RESEARCH METHODS

The researchers utilized a descriptive qualitative method as the research design. The objects of this study were three selected songs from Taylor Swift's album *folklore*, entitled *Betty*, *August*, and *Cardigan*. Despite many songs in the *folklore* album, the researchers particularly chose the selected songs based on Taylor Swift's statement on her YouTube account that the three songs explore the story of a love triangle.

The data are in the form of song lyrics collected by listening to the songs on Spotify and using lyrics from Google. To ensure the data are valid, the researchers matched the lyrics from Google with the official lyric videos of *Betty*, *August*, and *Cardigan* on YouTube. Furthermore, the researchers used the Notepad application to convert the lyrics into TXT files. The TXT files were then uploaded to an application called NVivo 12 to facilitate the researchers' observation and analysis of the data. The researchers made three codes in NVivo 12: personal, spatial, and temporal. To guide the analysis, this study applied Yule (1996) deixis theory. The data were then presented using tables showing each deixis type. To answer the first research question, the researcher analyzed deixis in each song showing the referents based on the lyrics in each song. To answer the second research question, the researcher utilized the context of the selected songs to see the connection between the songs and visualize it based on the similarity of the deixis types and the referents.

FINDINGS AND DISCUSSION

Deixis found in Taylor Swift's selected songs, *Betty*, *August*, and *Cardigan*.

Table 1. Personal Deixis

SONG TITLE		
Betty	August	Cardigan
I	I	You
You	You	I
Me	Us	They
Your	Mine	Your
Myself	Your	Me
Him	Me	We
She	We	
Her		

The Personal Deixis used in *Betty*, the pronoun I/me/myself refers to a character associated with James. Moreover, the songwriter used the second personal pronoun you/your, which in the analysis refers to Betty. Meanwhile, 'she' refers to several characters. In addition,

'him' refers to a third-person singular. Hence, there are three characters in this song, I refer to James, you refer to Betty, and she refers to somebody else, named Ms. X.

Data 1: "Betty, I won't make assumptions"

Data 2: "When she pulled up like a figment of my worst intentions. She said "James, get in, let's drive"

Data 1 shows the personal pronoun I is talking to a character named Betty. While data 1 does not give any information of the character's name, data 2 verifies that I is associated with James since a she character calls him.

Data 3: "Betty, I'm here on your doorstep".

From the lyric above, your is a reference to Betty, it can be concluded that the pronoun you is used in this song to refer to Betty.

Data 4: "You heard the rumors from Inez. You can't believe a word she says,"

The deictic expression she in the lyric is a reference to Inez. While the lyric does not mention further about Inez, it can be concluded that Inez is James and Betty's acquaintance.

Data 5: "Just thinking of you when she pulled up like a figment of my worst intentions. She said "James, get in, let's drive"

Data 6: "Slept next to her, but I dreamt of you all summer long."

In data 5 and 6, the deictic expression she/her refers to an unknown woman who plays a role in the unveiling event. However, it is safe to suggest the name to Ms. X

In *August*, I/me/mine refers to a first-person singular. Whereas you/your refers to the partner. Moreover, we/us refers to both of them as in the lyric. Hence, the personal deixis in *August* narrates the story of I and you.

Data 7: "I never needed anything more."

I in the lyric refer to a first-person singular. However, the lyric does not give any context for the person's name or gender.

Data 8: "I remember thinkin' I had you."

From the lyric above, the songwriter picture you as the first-person singular's partner. Similarly, here the lyric does not provide any context of the partner's name or gender.

Data 9: "I can see us twisted in bedsheets."

Data 10: "Back when we were still changin' for the better"

Data 3 and data 4 show that the deictic expression we/us refers to both the first person singular and the partner since the lyric implies intimate narration.

Cardigan tells a story from the first person's point of view and her partner. I/me refers to a first-person singular. You/your refers to the partner. Moreover, 'we' refers to both of them. In addition, 'they' refers to third person plural. Thus, it is save to say that there are two character in this song, I and you.

Data 11: "I knew you. Hand under my sweatshirt. Baby, kiss it better."

Similar to *August*, in *Cardigan*, I refer to a first-person singular. However, the song lyric does not give any context for the person's name or gender.

Data 12: "I knew you, leavin' like a father"

From the data 11, it can be hypothesized that you refer to the first-person singular partner. Moreover, the researchers identified the lyric suggests the first-person singular partner is male. This is evident from the lyric "like father". Thereby, it can be inferred that the first-person singular refers to a female subject

Data 13: "To kiss in cars and downtown bars was all we needed."

The lyric implies intimate narration, thus deictic expression we might refer to both the first person singular and the partner.

Data 14: "When you are young, they assume you know nothing."

Here the lyric picture the narrator speaks to herself, and the pronoun they refer to the third person plural without any context of who it refers to.

Table 2. Spatial Deixis

SONG TITTLE		
Betty	August	Cardigan
Your homeroom	Your door	On cobblestones
Your house	Us twisted in bedsheets	A streetlight
The far side of the gym	At school	Under someone's bed
Nowhere	Behind the mall	In cars
Your party	The car	Downtown bars
The garden		Last train
Broken cobblestone		Grocery line
Get in		My front porch light
Slept next to her		
Your doorstep		
The porch		
A streetlight		
My car		

In *Betty*, the spatial deixis refers to places related to James and Betty. Your homeroom, house, party, garden, doorsteps, and porch refer to Betty's as explained in the personal deixis that *you* in *Betty* refer to Betty.

Data 15: “Your favorite song was playing from the far side of the gym. I was nowhere to be found. I hate the crowds, you know that.”

The lyric indicates that the word ‘nowhere’ refers to James place as explained in the personal deixis that I refer to a character named James.

Data 16: “I was walking home on broken cobblestones.”

‘Broken cobblestone’ in the lyric picture the cobblestone on the way to James’s home.

Data 17: “She said, “James, get in, let's drive,””

‘Get in’ refers to Ms. X’s car, in concordance with the spatial deixis that she relates to Inez and Ms. X. However, the lyric highlights that she in this context is Ms. X because she is a third person in James and Betty’s relationship.

Data 18: “Kissin' in my car again. Stopped at a streetlight. You know I miss you.”

Data 4 shows that ‘My car’ refers to James’s car as explained in the personal deixis that my/I refer to James. In addition, the lyric points out that ‘a streetlight’ refers to a place where James and Betty used to spend time together.

Data 19: “Slept next to her, but I dreamt of you all summer long”

‘Slept next to her’ refers to where James slept with Ms. X in concordance with personal deixis that pronoun she relates to Ms. X.

In *August*, the spatial deixis refers to secret clandestine or places rather intimate. The secluded area, for instance, is behind the mall. Meanwhile, the intimate place is bedsheets.

Data 20: “Salt air, and the rust on your door.”

Your door refers to the partner’s place as explained in the personal deixis that you/your refers to the partner.

Data 21: “I can see us twisted in bedsheets.”

Bedsheets symbolize a bed where the first person singular and the lover have intercourse since the personal deixis us refer to the first person singular and the partner.

Data 22: “Will you call when you're back at school?”

From the lyric, it can be inferred that school refers to the partner’s school. However, the lyric does not give any context as to whether the first person singular attend the same school.

Data 23: “Meet me behind the mall”

Behind the mall refers to a desolate location that might suggest secrecy or a clandestine meeting from the lyric context.

Data 24: “I pulled up and said, “Get in the car.””

The lyric above shows that the character I is asking someone to get in the car. Thus, it can be concluded that the car refers to the first-person singular car.

In *Cardigan*, the spatial deixis refers to places related to the first person singular and her partner.

Data 25: “High heels on cobblestones.”

The lyric above picture the character is walking on cobblestones.

Data 26: “I knew you dancin' in your Levi's, drunk under a streetlight.”

From the lyric, the audience can imagine the character I and her partner having a memorable time under a streetlight.

Data 27: “When I felt like I was an old cardigan under someone's bed.”

While the songwriter used figurative language in this lyric, it postulates that the phrase “an old cardigan under someone’s bed” refers to when the central character feels unwanted. Thus, it is not merely spatial deixis, but also temporal deixis.

Data 28: “To kiss in cars and downtown bars.”

The data shows the audience a picture of the intimacy of the central character and her partner.

Data 29: “I knew you steppin' on the last train.”

Data 5 shows that I character imagines her partner riding the last train in the schedule.

Data 30: “I'd curse you for the longest time, chasin' shadows in the grocery line.”

Here the character imagines herself haunting her partner as if “chasin' shadows in the grocery line.”

Data 31: “You'd be standin' in my front porch light.”

The lyric above shows the partner coming to the central character’s house.

Table 3. Temporal Deixis

SONG TITLE		
Betty	August	Cardigan
One time	August	Once in twenty lifetimes
Most times	A moment in time	When you are young
This time	Was	When I was young
Summer	Summer	Once the thrill expired
Seventeen		When I felt like I was an old cardigan
Those days		
Weeks now		
Right now		
The last time		

In *Betty*, the temporal deixis shows the time that James apologized to Betty and an event that happened before that.

Data 32: “Betty, one time I was riding on my skateboard when I passed your house.”

The lyric demonstrates the time that James passed Betty’s house.

Data 33: “You heard the rumors from Inez. You can't believe a word she says, most times, but this time it was true.”

From the lyric above, the audience can define Inez as a gossip as she is pictured to spread many rumors.

Data 34: “Would you trust me if I told you it was just a summer thing?”

The data above shows summer as the period of an event that makes Betty distance herself from James. Thus, the lyric frame James as if he is talking to Betty.

Data 35: “I'm only 17, I don't know anything.”

The lyric note that James was seventeen when the event happened.

Data 36 : “Betty, right now is the last time I can dream about what happens when you see my face again.”

The lyric indicates James’s desperation for the last time when he hoped to see Betty again.

In *August*, the temporal deixis indicates the time when the central character and the partner were together. The lyric pictured a romantic period of the central character’s point of view.

Data 37: “I can see us lost in the memory, August slipped away into a moment in time.”

Here August refers to a specific month when the central character and the partner were together. Further, the lyric pictures the central character’s feeling as time flies fast.

Data 38: “So much for summer love.”

The lyric suggests summer as a romantic period for the central character and the partner.

In *Betty*, the temporal deixis suggests the first-person singular in the future timeline remembering the past. Moreover, it is proven by the use of past tense in the lyrics.

Data 39: “I knew everything when I was young.”

The data above demonstrate the character talking to herself as if she is remembering her younger self from the lexical choice ‘was’.

Data 40: “I knew you'd miss me once the thrill expired.”

Here the lyric pictured the central character as if she was talking to her partner about a time when her partner had lost the thrill of something he did.

Data 41: “When I felt like I was an old cardigan under someone's bed.”

The use of the figurative word “an old cardigan” associated with something old, unwanted, or forgotten. Hence, the lyric might indicate the time when the central character felt unwanted.

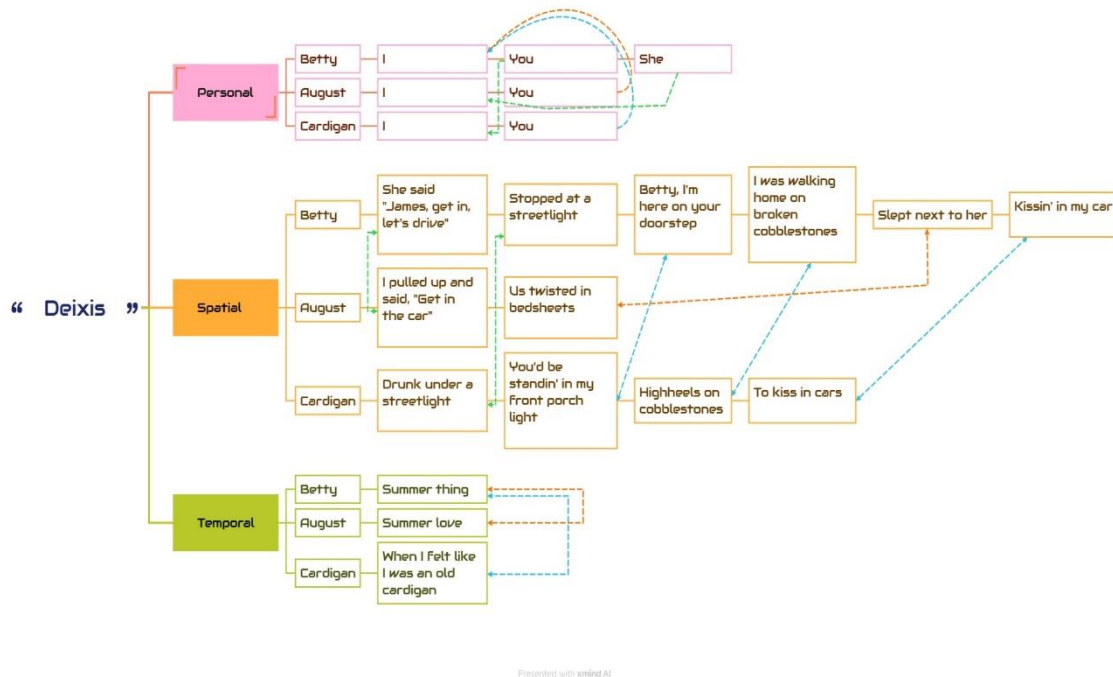


Figure 1: Connection between the deixis of the selected songs

Personal deixis shows that the three songs relate to three people as demonstrated by the deictic expression ‘I’, ‘you’ and ‘she’. In *Betty*, the story is told from James's perspective. The personal deixis suggests that there are two other characters in *Betty*, that are Betty “Betty, I won't make assumptions,” and Ms. X who is associated with the personal pronoun *she*, “when she pulled up like a figment of my worst intentions. She said “James, get in, let's drive.”. In *August*, the personal deixis aligns with *Betty*, indicating that the story is told from Ms. X point of view about her relationship with James. Meanwhile, the deictic expressions in *Cardigan* are interconnected with *Betty*, hinting that the story is told from Betty’s perspective about her relationship with James.

Spatial deixis points out recurrent settings that emphasize the intimacy between the three characters in each song. The personal deixis in *Betty* is shown to be in concordance with *August* and *Cardigan* indicates that James spends his time with both Betty and Ms. X. However, the relationship of spatial deixis in *Betty* and *August* shows that the places James spends with Ms. X are rather intimate. For instance, in *Betty*, “Slept next to her,” and in *August*, “I can see us twisted in bedsheets.” In contrast, the relationship of spatial deixis between *Betty* and *Cardigan* shows public areas. For instance, in *Betty*, “Kissin' in my car again, stopped at a

streetlight. You know I miss you,” and in *Cardigan*, “I knew you, dancin' in your Levi's, drunk under a streetlight.”

Temporal deixis from the selected songs indicate that the event happens during summer. In *Betty*, the songwriter mentions summer as a summer thing “it was just a summer thing,” whereas in *August*, it is mentioned as summer love, “So much for summer love and saying “us””. It suggests that the temporal deixis share a similar context that alludes to an event that happened during the season. In *Cardigan*, the songwriter does not mention summer. However, there is a phrase that is associated with summer, that is an old cardigan, “when I felt like I was an old cardigan.” The word ‘cardigan’ pictures the summer season as cardigan is a trend fashion during the summer. Furthermore, both temporal deixis in *August* and *Cardigan* are associated with the temporal deixis in *Betty*.

From the analysis above, the researchers confirm that *Betty*, *August*, and *Cardigan* are linked narratives due to the occurrence of personal deixis that refers to the same character, spatial deixis that indicates similar places, and temporal deixis that suggests the same period.

The result showed the connection of the personal, spatial, and temporal deixis in the three selected songs. The personal deixis puts the listener in a dynamic relationship between the three characters, James, Betty, and Ms. X, and their emotional connection. The spatial deixis, on the other hand, does not merely indicate the physical locations, but also reflects the emotional states of the three characters. In *Betty*, the spatial deixis indicates the redemption of the conflict between James and Betty. *August* points to intimate places suggesting secrecy. Meanwhile, *Betty* shows public areas signifying youth love and freedom. In addition, the temporal deixis demonstrates the different times between each character. While *Betty* pictures James after the breakup with Betty, *August* shows the illicit affair between James and Ms. X during the summer, and *Cardigan* signals Betty’s yearning for the past, like in the lyric “when I felt like I was an old cardigan.”

This research offers a deeper insight into how songwriters use deixis as a device to construct multiple narratives. Moreover, it offers a more profound comprehension of how songwriters utilize deixis to enhance the emotional value of their narratives. This study confirms (Arvellita, 2023; Inayah et al., 2023) findings which indicate that deixis plays a pivotal role in articulating the song’s themes and resonating with the audience. Moreover, the combination of personal, spatial, and temporal deixis enhances the storytelling, enabling the audience to engage with the narratives from diverse perspectives and periods. This finding is consistent with Suliman (2022), that writers often use deixis to mark the characters’ point of

view, thereby establishing a delightful experience for the audience. Similarly, this finding is in line with (Dancygier, 2019; Ibnu, 2018), indicating the use of deixis as an essential tool to signify the characters' experiences and actions, which as a result adds the narrative structure layer.

Remarkably, the use of figurative temporal deixis in *Cardigan*, "When I felt like I was an old cardigan" which the term cardigan implies summer season, suggests that the songwriter gives aesthetic value to the song as well as distinguishing the timeline from the other two selected songs (Nugroho, 2020; Putri et al., 2022). However, the sophisticated use of figurative deixis in *Cardigan* demonstrates the songwriter's ability to create a varied and cohesive narrative that appeals to listeners. This thorough examination of deixis in song lyrics strengthens previous studies' theoretical frameworks and demonstrates the thoughtful interconnectedness of deixis with narrative construction, providing new insight into the complex relationship between language and storytelling in music.

CONCLUSION(S)

Personal, spatial, and temporal deixis are found in the three selected songs. The personal deixis denotes that there are three central characters, James in *Betty*, Betty in *Cardigan*, and Ms. X in *August*. The spatial deixis reveals that James and Ms. X often meet in secluded areas suggesting secrecy, whereas James and Betty meet in public areas suggesting freedom. Meanwhile, the temporal deixis framed different time of each song. While in *Betty* the songwriter signals a moment after the summer, in *August* picturing the present summer season, in *Cardigan* the songwriter hints that the story is told from a later time in Betty's life.

The songwriter employs deixis to construct narration by shifting perspectives in each song, enabling the listeners to assemble the different point of view. In *Betty*, the songwriter narrates James's regret and desire to fix his relationship with Betty as he cheated on her. In *August*, the narrative shifts to Ms. X, reflecting the forbidden love and her emotional attachment for James. Moreover, in *Cardigan* the narratives shift to Betty, picturing her longing for the past and the loss of love. Hence, the multi-perspective highlights the relationship complexity in the narration.

The researchers only analyzed deixis in three songs from Taylor Swift's *Folklore* album. However, to narrate a story, researchers can also use content analysis. Through content analysis, researchers can find similar word characteristics between one work and another. Hence, content analysis enables researchers to analyze the relationship between several works more thoroughly. Perhaps it is not only these three songs that have similar themes within

Folklore album but also the other songs. In other words, other lyrics may be associated with the same theme, and content analysis can help find links between other songs on the same album, making it possible to analyze the narrative of an album as a whole. Therefore, future research might consider using content analysis.

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Characterization of Layla Amin in *Internment* Novel: A New Criticism Study

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Abstract:

This research is conducted to examine the characterization of Layla Amin, the main character of the *Internment*, a dystopian fiction novel written by the British writer Samira Ahmed, and her way of overcoming her problem. This novel is approached using the characterization theory by Edgar V. Roberts, which states that the characterization of a character in literary work could be analyzed in four ways: his/her actions, speeches, thoughts, and what the other characters say about him/her. This research is library research because the primary data consists of the narratives and the dialogues in the *Internment* novel, and the secondary data comes from books and journals related to the topic. After analyzing the novel through library research, the researcher found that through Layla's characterization that is described in the novel, Layla's characterization is persistent, sarcastic, stubborn, and brave. With these characterizations, she can overcome the problems she faces in the novel.

Keywords: character; characterization; problem; novel.

Abstrak:

Penelitian ini dilakukan untuk meneliti penokohan Layla Amin, tokoh utama dalam novel *Internment*, sebuah novel fiksi distopia yang ditulis oleh penulis berkebangsaan Inggris Samira Ahmed, dan caranya dalam mengatasi masalahnya. Novel ini diteliti dengan menggunakan konsep penokohan yang dicetuskan oleh Edgar V. Roberts yang mengatakan bahwa karakterisasi seorang tokoh dalam karya sastra dapat dianalisis melalui empat cara, yaitu tindakan, ucapan, pikiran, dan apa yang dikatakan oleh tokoh lain mengenai dirinya. Penelitian ini merupakan penelitian kepustakaan karena data primernya terdiri dari narasi dan dialog dalam novel *Internment* dan data sekundernya berasal dari buku-buku dan jurnal-jurnal yang berkaitan dengan topik tersebut. Setelah menganalisis novel tersebut melalui penelitian kepustakaan, peneliti menemukan bahwa melalui penokohan Layla yang digambarkan dalam novel, Layla memiliki penokohan yang teguh, sarkastik, keras kepala, dan berani. Dengan penokohan yang dimilikinya tersebut, ia mampu mengatasi masalah yang dihadapinya dalam novel.

Kata kunci: tokoh, penokohan, masalah, novel.

INTRODUCTION

Literature is an art formed by an author in a written form. Sulaeman (2014) claims that literature is media that the author uses to pour their opinion and feeling. Sometimes, authors use literature to influence the readers and make them aware of the topic that the author is trying to bring up. To ease the readers' comprehension of the issue, authors use a simple order of words to deliver their thoughts (Situmeang, 2018). On the other hand, several authors enjoy writing literature in magnificent words to deliver the topic more artistically. However, the word choice does not define the quality of literature because everything is defined as literature as long as it consists of the order of texts (Meyer, 1997). Thus, poems, novels, short stories, and movie scripts are examples of literature.

Novels are one type of literature that is heavily consumed by literature-seekers. Derived from the Italian word *novella*, which means "new," a novel is a long prose. Aliyev (2021) argues that the length of a novel is undefined. In other words, no specific number of how long a literature has to be written to name it a novel. As one of the examples of literature, a novel is often used to voice the author's perspective of crucial events that happened and are happening in the world. Through novels, authors define things people do in the real world (Yuliani et al., 2013). Several authors use it as the media to raise readers' awareness about real-life events. Therefore, the novel is not merely a story from the authors' imagination but an art conveying significant aspects (Yuliani et al., 2013).

However, some readers choose to read a novel and use it as escapism. During leisure time, which should be spent on enjoyable activities, novels containing more complex stories can be an option for literature readers. Conversely, a novel could also be an escapism for its author. Literature, including novels, is a form the author uses to express their feelings and ideas (Arizah, 2018). Generally, such thoughts might distract the author's concentration if it is not distributed efficiently. In pouring those imaginative ideas into the novel, authors aspire to please the readers through their words (Gunawati et al., 2021). In other words, a novel could be an escapism for both the creator and the novel enjoyer.

Besides various real-life events that are adapted in the novel and become the historical background that makes it an escapism, the intrinsic element of the novel offers another factor that makes it the best escapism. Intrinsic elements are internal aspects that play a part in the development of the novel (Ardayati & Rahayu, 2017). Character,

characterization, theme, setting, plot, point of view, etc are general intrinsic elements. It is best to define intrinsic elements as the components of the novel that liven up the story. Without those elements, the novel would not be defined as literature.

Along with the character who lives in the story, characterization is one of the intrinsic elements that attracts readers to read a novel. The author functions as a characterization element to build a character living in the story plot (Gill, 1995). The characterization might be a portrayal of a character living in a certain period in the present time (Putri, 2017). Through characterization, authors show the representative of a certain individual who lives in a particular period in which the time setting takes place (DOLAYKAYA, 2017). This kind of depiction adds new knowledge to the readers who live in a different period.

Internment is an example of a novel whose characters have a unique portrayal. Written by the British journalist-writer Samira Ahmed and successfully published in 2019, *Internment* is a dystopian novel that gives Muslim-American nightmares of being the minority in The United States. Through the *Internment* novel, Samira Ahmed describes the struggle of the main character, Layla Amin, and her fellow Muslim-Americans in fighting for their independence of being a Muslim as well as an American citizen during their alienation in an internment camp, 'Mobius.' Even though Layla Amin and her fellow internees faced endless problems, some of them managed to stand up for themselves at the end of the day because of the endless action they did.

Several earlier literary studies used the *Internment* novel by Samira Ahmed. The first study was conducted by Prasetya and Ubaidillah (2024). In their article entitled *Minority Labeling of "Desi" And "Muslim" As Seen in Samira Ahmed's Internment*, two theories, language and identity theory by Joanna Thornborrow as the leading theory and situation context theory by Bronislaw Malinowski as the supporting theory are used in analyzing *Internment* by Samira Ahmed to examine the mentioning label's type and the reason of its appearances in the research object. The researcher found that the labels Desi and Muslim are mostly linked to negative labeling. The reason for this is that the characters that identified themselves as Desi and Muslims are considered minorities in the country, which makes them not confident with their identity.

The second study used *Internment* as Minar did the literary work (Saeed et al., 2021). In their study entitled *Discourse and Power: A Foucauldian Analysis of Samira Ahmed's*



Internment, the researchers used Michel Foucault's theory of discourse and power to analyze the existing discourses in the novel resulting in power. Several findings of power as the result of discourses are found in this research. For the ruling people who handle the power in the first place, The United States president and the camp director function their power to control the minority, the Muslim-Americans, in America and inside the camp. On the other side, powerless people such as Layla Amin and her fellow Muslim Americans use discourse to fight against power. The discourses they used included books, poems, articles, and slogans.

The third study was conducted by Paramagururaj and Subha (n.d.). In their study entitled *An Element of Totalitarianism in Internment: A Foucauldian Perspective*, the researchers tried to identify the *Internment* novel by Samira Ahmed through a totalitarian perspective. The elements of totalitarianism that contravenes American democracy under the leadership of America's elected Islamophobic president are found in the novel. By spreading false information, the president manipulated Americans' perspective toward Muslims. With the hatred, the president limited Muslims' activities. This includes the application of a curfew, the takeover of the country's police to control the opposite parties, and the alienating of Muslims.

Only a few studies use *Internment* novel as the research subject, and most are research from the linguistic field. As the main character that makes her the central of the story, Layla is an intriguing character to be focused on. Even though she is still a minor who is forced to face discrimination in a dystopian novel, she can overcome the problem she faced inside the internment camp. Thus, the researcher will analyze Layla Amin's characterization and how she overcame her problem. The researcher hopes that this research will add new knowledge for the readers that characterization plays a crucial role in overcoming a problem. Humans have different ways of overcoming their problems depending on their characterization.

LITERATURE REVIEW

New Criticism

New criticism is the dominating literary theory in the middle of the 20th century. Tyson (2006) stated in his book *Critical Theory Today* that the first time the theory was introduced in the United States of America, the new critics introduced it by "close reading," or the phrase used to name the analysis focusing on only the text. Even though

literary critics barely used the theory after the middle of the 20th century, he added that literary students still operate the close reading method it implies.

New criticism theory requires readers' text comprehension. One needs to focus on the existing text when analyzing a literature theory. Everything outside the text does not matter, including the author's opinion and the reader's interpretation (Tyson, 2006). Their experience could influence their perspective, resulting in their interpretation. Tyson (2006) added that New Critics invented intentional fallacy to define the similarity between the author's interpretation and the text. Therefore, we can only figure out the text's actual meaning by examining the intrinsic elements that form the literature, such as character, characterization, plot, setting, etc.

Character

Characters are those who live in the literary work. A character, the fictional one, is conceived in the author's mind. It is not necessarily humans but animals, plants, etc. In contrast, a non-fictional character is a real person who lives or lives in the real world. Hidayat and Wulansari (2016) claim that the character lives up to the plot. In other words, the existence of a character is significant for the literary work. To liven up the story, a character needs to obtain an identity (Gill, 1995). Faisal (2011) argues that a unique identity is needed to be called a character.

There are several ways to diversify one character to another because each is a different type of character. From their development through the story, characters differ by the terms dynamic and static. From their personality, characters differ by the terms round and flat. From their goals, characters differ by the terms protagonist and antagonist. From the frequency of their appearances, characters differ by the terms main character and supporting character.

Main Character

The main character is the center of a literary work. The main character is highlighted in a literary work (García, 2015). Friedman (1995) claims that the main character is the character that affects the literary plot. In other words, the ending of literature would be defined by the main character's actions in the story. For example, in the very first franchise of *Harry Potter* book by J.K Rowling, entitled *Harry Potter and The Sorcerer's Stone*, Harry, who is born as a half-blood wizard, is invited by Rubeus Hagrid, a Hogwarts professor, to come to Hogwarts School. Harry's decision to join the school leads the book's plot. In

other words, if Harry declined the invitation, Harry might not end up being a wizard. He might live a normal human life, and the book might end the other way.

Supporting Character

The supporting character is the character that is surrounding the main character. The role of the supporting character is not less crucial than the main character because what the supporting character does and says affects the main character's decision. For example, in the *Dead Poets Society* novel by Nancy Horowitz Kleinbaum, the passionate main character Neil Perry, who dreams of becoming an actor, is not permitted to achieve his dream. Instead, his father sent him to a military academy as punishment for doing a theatre. The upsetting news leads to Neil's decision to end his life by shooting himself with his father's gun.

Characterization

Characterization in literary work is how the author reveals the character's personality. A character's characterization purely comes from the author's imagination. However, a real-life person's personality might influence the author's mind, which might also affect the characterization of the fictional character. Culpeper and Fernandez-Quintanilla (2017) argue that a fictional character's personality differs from a real person's. A real-life person's personality cannot entirely be known, but by the person itself; on the other hand, the entire personality of a fictional character could be figured out only by reading the literature that the fictional character is in.

The author gives a character personality to deal with the character's goal in the story (Fitria, 2021). The author completely shows the personality of a character through the literary text. The author has a variety of ways to describe it. García (2015) claims that the author might reveal the characterization of a character through the interaction of one character and others. Similarly, Roberts (2003) stated that a character's characterization is summarized by the character's speech, actions, thoughts, and other characters' opinions about him.

Characterization by character's speech

One of the author's ways to characterize the characters is from their speech. Their speech is those statements that are uttered while they are in conversation with other characters. This includes when the character is doing a monologue.

Characterization by character's action

Everything characters do in the story is called an action. The author uses characters' reactions to particular topics throughout the story to show their personalities. The character's personality can be concluded from the actions performed by the character.

Characterization by character's thought

There are three types of points of view when narrating a literary story. The first-person point of view means that the character narrates the literature. From this point of view, the characters' thoughts about certain topics could be identified.

Characterization by other character's opinion

Sometimes, other character talks about that one character. There might be an occasion for them to express their opinion about the character. Their utterances about the character are spoken to either the other character or to that one character.

RESEARCH METHODS

The researcher noticed that a qualitative approach is the most suitable for this research, knowing that the analyzed data consists of narratives and dialogues taken from The *Internment* Novel by Samira Ahmed. Because the supporting data attached to this research comes from relatable journals and books, this research is considered library research.

While collecting the data, the researcher closely read Samira Ahmed's *Internment* novel to gain a deeper understanding and comprehension of the story. After that, the researcher took notes of quotations containing Layla Amin's characterizations and her way of overcoming her problem and analyzed them using Edgar V. Robert's characterization theory.

FINDINGS AND DISCUSSION

Layla's Characterization

1. Persistent

Persistent is the word that defines someone who refuses to give up in a discouraging circumstance. In the internment camp, several internees are tortured and taken away in their attempts to resist. On one occasion, Layla saw fear in the other internees' faces, who witnessed the tragedy when the exclusion guard's rifle was hitting

the resisting internee. Layla then thinks, *"That's why I have to figure some way to get out of here- to escape. When people lose hope, that's when the Authority knows they've broken you"*. When Layla tries to resist, and her surroundings remind her not to act recklessly, she says, *"but I can't sit by and do nothing,"* and *"...if we don't do something now, if we stay silent, what's next? If we're going to disappear anyway, we can't go down without a fight"*. Layla's thoughts and speeches above describe how she would not take her condition for granted. She declares that she will fight back and attempts to resist instead, even though she will be taken away at the end of the day.

2. Sarcastic

A sarcastic person is a person who expresses their opinion by using words that are opposite to their intent. The expression sounds ironic in that it results in someone feeling hurt. Layla's sarcastic characterization is described by her mother, Sophia Amin. It was the occasion when she warned her for being sarcastic to her family's Jewish acquaintance, who drives her family to the Union Station in Los Angeles before being turned to the Muslim-American Internment. When the car arrived, Layla said to the acquaintance, *"thanks for your service, Chief,"* when Layla would rather stay home than be driven to the Internment. Because of her words, Sophia warned her, *"you're far too sarcastic for your own good. There might be a time for it, but it's certainly not right now,"* from her warning, Sophia stated her opinion that Layla was being sarcastic in a condition when she should not.

Sophia says that Layla is a sarcastic person in their other conversation when she asks if Layla ever goes somewhere with the Exclusion Guard, who never smiles. Sarcastically, Layla answered, *"none of the guards ever smile, Mom. They're guides, not the fun squad on a Carnival cruise,"* Sophia added, *"no need to be so sarcastic."* Layla could answer the questions properly, but she used sarcasm instead. Thus, Sophia told her not to be sarcastic.

3. Stubborn

A stubborn person is a person who insists on maintaining his opinion. She will not accept the opinions of others despite knowing that her opinion has flaws. Through the narrative in the novel, Layla reveals that Sophia describes her as a stubborn person, *"maybe my mom is right when she says I'm sometimes stubborn for no reason."* The narrative is explained after Layla endlessly responds to her family acquaintances' remarks when her mother tells her to stop talking.

On another occasion, Layla is found acting stubborn. It is when Layla's parents know that she risks her life to call David, her boyfriend, with the help of Corporal Reynold, her Exclusion Guard friend. *"We have no rights and no power, and no one in this family is going to take any risks. Do you understand me?"* Sophia told her not to try to call David, let alone with the help of an Exclusion guard, who mostly consisted of people from the other party. Calling David in this situation might endanger her life and her family. Layla apologized to her parents and acknowledged that what she did was wrong. However, her actions are different. *"I reach into my back pocket and hand over the post I wrote. Tell him my idea ... About what I need him to do. What I know he will do,"* A few days after the argument with her parents, Layla meets David to give him the article she wrote about the terrifying situation inside the camp. Layla seems to believe that David could help her distribute her article to the reporter who will publish it.

4. Brave

A brave person dares to face fears and difficulties. They know they will face risks but still do what they should do. Layla is a brave person. It is shown when she tries to make a phone call to David. *"I know. But I'm going to roll the dice on a hunch,"* Ayesha, her friend, reminded her that the guard would listen to the call, but she answered it with the slang 'roll the dice,' a slang to describe a risky action to do. It means that Layla is going to take the risk of calling David.

Layla's brave characterization is also acknowledged by Corporal Reynolds when he and Layla conversed in front of her trailer, *"you're brave. Braver than anyone I've met,"* Corporal Reynolds said as one of the witnesses of Layla's several attempts to resist that most likely put her at risk.

Layla's attempts to overcome her problem

1. Writing articles

As an American citizen who was forced to be alienated from the American population because of her religion, Layla, who is a persistent person, has made several attempts to free herself and other Muslim Americans from the internment camp and its regulations. It is called resistance. One of her attempts to resist is by writing articles. When Layla and her friends, Ayesha and Soheil, were discussing the resistance they would do, Layla said, *"I want to write stories that will rile people up on the outside."* To actualize her plan, Layla asks Corporal Reynold, an Exclusion guard on her side, to

take her to meet David, her boyfriend, in secret so that David can distribute Layla's article to a reporter willing to release the article.

At their next secret meeting, David informs Layla of good news, *"KALA-TV ran the story and read your post on the air. The reporter said to expect it to explode. It probably already has. The whole world is going to know you, or at least your words"*. In other words, Layla's attempt to free herself and the other internees from the internment camp by reporting the bad things that happened to Muslim Americans in the internment camp for the past few days yielded good results because it managed to get public attention.

2. Live streaming

Consequences follow every decision. A consequence also comes to Layla when she risks secretly meeting David to give him the second article she wrote. In the middle of their meeting inside the Mess, the Director caught them up and ordered the exclusion guards to restrain Layla, *"good work, Corporal Reynolds. Restrain Miss Amin"*. Layla acknowledged that the Director would touch her like her fellow internees who resisted. Thus, Layla whispered to David, who is not an internee and can operate his phone to do live streaming, *"your phone. Instagram. Now"*. David seems afraid to obey Layla's order at first, but when the Director slams Layla's cheek, he directs his phone camera while doing Instagram Live, *"I'm sure the world is interested in how you're the law and how you're hurting kids in here. Kids... I'm live streaming on Instagram Live. That's Layla Amin. Californian. American citizen"*. David is reporting what is happening at that time. He is also indirectly saying that the Director hurt Layla, who is underage.

A few days later, more protestors are marching outside the internment camp's electric fence. Layla was questioning the reason for it. Corporal Reynolds then informed her, *"your blog posts went viral in a huge way. And that Instagram Live clip. They were on all the major news stations, and they set social media on fire. There were already people coming together to raise their voices, but your words—you—were a catalyst"*. It turns out that Instagram Live mentioning her name has reached many people outside the internment camp. Her idea to do the live streaming has gained a great impact in seeking people's empathy that they come to march in front of the gate to protest regarding the illegal action of Islamophobic and Racist people towards Muslim Americans.

3. Fasting

Another resistance Layla made was fast. Layla and the other teen internees plan to do a fast at dinner time. The fast is planned to create another big impact from their

resistance when the Red Cross, a humanitarian organization, and several reporters visit the internment camp. The goal is to show the Red Cross and the reporters the fast, as the silent resistance the internees do. The situation during the fast is explained through Layla's point of view, *"when a minder calls Table 1 to head to the food line, none of us moves"*. The minder called their table, but they ignored all of them. Their act makes the Director furious. Moreover, Soheil shouts a statement as a part of their resistance;

"We're protesting the illegality of Mobius. We're protesting the violation of the civil rights of the Muslim community. We want the world to know that there are internees who have been tortured and disappeared. Here. On American soil. We are being held without cause or trial".

Even though the Director punches Soheil on the nose, which makes it broken, the fast, including Soheil's statements, gains the Red Cross and the reporters' attention. Both of them notice the law violation the internment camp system commits. Addressing Soheil, Corporal Reynolds informed Layla, *"an articulate and charismatic young man who will be on the outside with the Red Cross protecting him, ready to tell his story to hungry press outlets."* Corporal Reynolds ensures that the Red Cross, a humanitarian organization, is most likely to protect Soheil from the disappearance of the Director to the resisted internees. Red Cross' protection free Soheil from the Internment would give Soheil a chance to tell the outsiders the facts of how the system treats the Muslim-American internees.

4. Silent protesting

As a persistent person, Layla does not remain silent after the fast that took Soheil away from the Internment. Instead, Layla plans to do the next resistance with the other teen internees. *"We're going to march out toward the front gate and stand in a silent protest,"* the next resistance they will do is silent protesting in front of the gate that is separated by the electric fence. It is where the protestors and media are at. *"We face the crowd near the fence and raise our fists,"* they are marching towards the fence and raising their fists in the air without saying anything as a form of silent protest.

On the other side of the fence, the protestors see them and scream, *"set them free! Set them free!"* as part of their support for the internees. The nightmare of the internment camp is once more witnessed by the outsiders when the Exclusion Guards start to shoot their guns to the sky as a warning for the internees to go back to their trailer. *"The crowd outside surges forward, toward the fence."* The outsiders are trying to break the fence as a part of their protest. They might also mean it was a movement to free the internees.

5. Marching

The last resistance Layla did in the internment camp was Marching along with the other internees. This is the Muslim-American internees' final resistance inside the camp that is joined by most of the internees. They are marching while walking to the Hub, *"we turn onto the Midway, banging our pots and pans and spoons,"* this time, they are not silent but producing a sound as noisy as they can with their kitchen tools to draw the attention from people outside the fence, the other internee, and the Director. Meanwhile, Layla protests and fires the internees up through the bullhorn Fauzia gave to her, *"The people united will never be defeated!"*

Her final resistance is heard by the people outside, *"We are Americans!"* they shout, following Layla's words. It is seen as a support for the internees. The march draws the Director's attention. He was furious to see the resistance led by Layla and Layla's words. The Director ordered his security to shoot Layla, but they did not do it because Layla is a minor. Thus, the Director took the gun that was placed on his waist and aimed the gun at Layla. Fortunately, Layla is saved because Corporal Reynolds protected her. *"The government ordered the immediate closing of Mobius and the release of all the internees,"* the internment camp is forced to close by the governor after the murder attempt of the Director to a minor yesterday. The march, as Layla's final resistance, successfully frees her and her fellow internees from being interned. The next day, the internees return to their house from the internment camp.

CONCLUSION(S)

Characterization plays an important role in the character's way of overcoming their problem. The characterization of a character would influence their perspective in seeing a problem and solving it. It decides how their problem will end up. In the *novel Internment*, the author describes Layla's characterization in four ways: her speeches, thoughts, actions, and the other characters' opinions about her. It is found that Layla is a persistent, sarcastic, stubborn, and brave person. Layla's characterization gets along to overcome her problem. All of it influences her to not stay silent during the Internment. With Layla's characterization, she can overcome her problem in her own way.

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Imagery in the Novel *A Case of Exploding Mangoes* by Mohammed Hanif

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Abstract:

This study aims to conduct a comprehensive analysis of the various forms of imagery, and their corresponding meanings within the novel *The Case of Exploding Mangoes* by Muhammad Hanif. Perrine's framework serves as the foundation for this research. Additionally, the study employs the New Criticism theory, as imagery is considered an intrinsic element of literary analysis. The research methodology employs a qualitative descriptive approach for data collection, focusing on the narrative text of the last chapter of the novel to fulfill the study's objectives. The results of the findings and discussion reveal that is visual imagery becoming the majority used in the last chapter of the novel and gustatory imagery becoming the least amount of used. From the in-depth analysis of these images, seems like the author's primary intention is to engage visual senses which can enhance reader comprehension by creating a vivid, immersive, and clear portrayal experience throughout the story. This study illustrates how imagery influences readers' perceptions and raises the level of engagement with the story's narrative. Future research may examine more closely how various types of imagery interact with other literary devices in the novel or compare Hanif's use of imagery to other contemporary works to get a deeper understanding of the significance of imagery in modern literature.

Keywords: Imagery; Intrinsic Element; Literary Analysis; Novel

Abstrak:

Penelitian ini bertujuan untuk melakukan analisis komprehensif terhadap berbagai bentuk pencitraan dan makna yang terkait dalam novel Kasus Mangga Meledak karya Muhammad Hanif. Kerangka kerja Perrine menjadi landasan penelitian ini. Selain itu, penelitian ini menggunakan teori Kritik Baru, karena pencitraan dianggap sebagai elemen intrinsik analisis sastra. Metodologi penelitian menggunakan pendekatan deskriptif kualitatif untuk pengumpulan data, dengan fokus pada teks naratif bab terakhir novel untuk memenuhi tujuan penelitian. Hasil temuan dan pembahasan mengungkapkan tujuh jenis imaji dengan imaji visual menjadi yang paling banyak digunakan pada bab terakhir novel dan imaji pengecapan menjadi yang paling sedikit digunakan. Dari analisis mendalam terhadap gambar-gambar tersebut, sepertinya tujuan utama penulis adalah untuk melibatkan indra visual yang dapat meningkatkan pemahaman pembaca dengan menciptakan pengalaman penggambaran yang hidup, imersif, dan jelas di sepanjang cerita. Studi ini mengilustrasikan bagaimana pencitraan memengaruhi persepsi pembaca dan meningkatkan tingkat keterlibatan dengan narasi cerita. Penelitian selanjutnya mungkin mengkaji lebih dekat bagaimana berbagai jenis imaji berinteraksi dengan perangkat sastra lain dalam novel atau membandingkan penggunaan imaji oleh Hanif dengan karya-karya kontemporer lainnya untuk

mendapatkan pemahaman yang lebih mendalam tentang pentingnya imaji dalam sastra modern.

Kata kunci: Imaji; Elemen Intrinsik; Analisis Sastra; Novel

INTRODUCTION

Every novel must have intrinsic and extrinsic elements because both of these elements are important for developing the literature in terms of the structural and the real purpose of strengthening the literary works. "Both extrinsic and intrinsic elements are essential in the creation of literature, as they influence the structural development and ideas behind literary works" Furada, (2023). From both elements, this study focuses on the novel's intrinsic elements. One of intrinsic elements in a novel is called imagery.

Imagery is the process of literary works to show an image with a mental description so the reader can imagine the context in the novel created by the author of the novel with the reader's mind. A study conducted by Deguzman, (2021) "Imagery is a literary device used in poetry, novels, and other writing that uses vivid description that appeals to a readers' senses to create an image or idea in their head." Imagery is one of the important aspects that are included in a novel because the novel doesn't provide a real image for the reader to see, furthermore most of the authors use authentic style in terms of showing imagery in the novel to give information about what happens in the novel. According to Perrine's theory in Johnson & R.Arpa, (2017), there are 7 types of imagery based on the five senses. Visual imagery portrays the image of sight, organic imagery shows the image of feelings, auditory imagery portrays the image of sound, kinesthetic imagery shows the image of motion, tactile imagery portrays the image of touch, olfactory imagery shows the image of smell and gustatory imagery shows the image of taste. Every specific imagery can give the reader experience to feel more about the novel rather than just to know the context of the novel.

Imagery contains in every literary work, one example of the literary work is the from Mohammed Hanif's *A Case of Exploding Mangoes* this novel tells a story based on a real-life event in Pakistan in 1988 when there was an event of tragedy that involves a controversial plane crash that killed the president of Pakistan at that time. This novel is one of the famous novels based on an Islamic perspective because the author came from

the Middle East and the settings of the most story take place in Islamic backgrounds. Thus, literary work is the proof that Muslim country has a lot of famous authors that involves in creating literary work, whether it's in the kind of novels, poetry, or drama.

With the richness of famous literary works in the Middle East, the literary work is called Islamic literature. It relates to the religion of Islam because the majority of people who live in the Middle East are Muslim and the culture is also based on Islamic point of view. Damrosch, (2018) argue that "A literary work can reach out far beyond its own time and place, but conversely, it can also provide a privileged mode of access into some of the deepest qualities of its culture of origin." Besides the Islamic perspective, the authors of Muslim English Literature have experience and knowledge about the religion of Islam and Islamic countries. Based on a research by Hassan, (2018) he stated that "As Islamic literature is a combined form of two words; Islam and literature, so the literature that includes the ideology and ethics which Islam wants to establish and spread to the nation is called Islamic literature".

The use of vivid and expressive language by the author to stimulate readers' senses and generate mental images is termed as, imagery in the context of this study. The study of imagery is conducted from the novel *A Case of Exploding Mangoes*, which acts as the main object of the analysis. Literary devices that are thought to be crucial for generating imagery are the figure of speech. Figure of speech contains the elements of similes, metaphors, symbols, and descriptive language. Furthermore, this study aims to investigate the novel's dominant types of imagery and the explanation of each category of imagery that impacts readers in comprehending the finale of the plot in this literary work.

Several researchers have conducted research with similar novel of this research. The first study conducted by Riaz et al., (2023). In this study, the researchers focused on a critical analysis of the novel from an Islamic feminist viewpoint, examining themes of gender, patriarchy, and social transformation, with a specific emphasis on the female characters and the wider Islamic cultural context.

Another study that conducted the same study was from Mengal & Khanda, (2023). For this study, the researchers adopt a historicist viewpoint, examining the novel's setting in light of the particular period in history it represents. It analyzes the text in light of its



historical setting, emphasizing how characters and events correspond with authentic historical events.

For the next study is from Arafat et al., (2019). This study explains the novel's postcolonial elements and the effects of Pakistan's colonial history and totalitarian rulers. This study evidently investigates problems related to governance, control, and power, highlighting the political background to the work of literature.

After mentioning several previous studies, the researcher's objective for this part is to mention and explain the research gap in this study. The researcher has found that this study can be seen as different from another previous study in several aspects. Muhammad Hanif's *A Case of Exploding Mangoes* its examined from postcolonial, historical, and feminist perspectives in the previous several studies. But none of them seem to be concentrating on the imagery aspect, which is an essential literary device utilized by Hanif to point out themes, provide the narrative depth, and influence the experiences of the characters. Previous studies have addressed the novel's themes as well as its cultural and historical context, however, the several previous study that mentioned by this researcher of this study did not investigate to determine the understanding of imagery from the figure of speech elements such as metaphors, symbolism, and visual descriptions contribute to the storytelling or highlights important themes like political satire, corruption, or military influence.

By this research gap, the researcher found the highest potential research gap to fill by examining the dominant category of imagery used in the literary work and the breakdown of all kinds of imagery used to assist readers in comprehending the literary work's plot's ending. This aspect of the research gap is able to assist the researcher in reaching the goal of this study.

LITERATURE REVIEW

New Criticism Theory

A literary theory called "New Criticism" first appeared in the United States in the early to mid-20th century. Instead of taking into account outside factors such the author's biography, the historical setting, or the response of the audience, it establishes an emphasis on close reading and analysis of the text itself. A literary work should be evaluated for its inherent features, according to New Critics, who concentrate on

components like form, structure, imagery, symbolism, and language. This technique provides an assumption that interpretation is created by the way these components interact within the text, enabling a more dispassionate examination of the literature. One of the central ideas of New Criticism is the unity of form and content. From the perspective of New Critics, a literary work's form and content are inextricably connected. "The text's overall impact and meaning are influenced by its style, imagery, and structure." Brooks (1947). The concepts of paradox and ambiguity are also crucial. The complexity of language and meaning is considered important in New Criticism. "A text's ambiguities and paradoxes are viewed as crucial to its richness, encouraging more in-depth investigation and interpretation." Empson (1949). Lastly, the application of symbolism and imagery is vital. Since imagery deepens a work's emotional and thematic resonance, it is an essential component of New Criticism. The role that imagery plays in the text's overall meaning and aesthetic appeal is analyzed by critics.

Through the use of New Criticism in assessing Mohammed Hanif's *A Case of Exploding Mangoes*, readers may investigate the text closely and concentrate on how Hanif uses imagery to strengthen the story and communicate difficult themes about identity, corruption, and power.

Imagery

The brilliantly crafted combination of satire and political commentary found in Mohammed Hanif's *A Case of Exploding Mangoes* achieved through a variety of visual elements. In this literature review, we apply Laurence Perrine's theory of imagery which breaks down imagery into visual, auditory, gustatory, olfactory, tactile, kinesthetic, and organic types to analyze how Hanif uses these elements to strengthen character development, advance the plot, and communicate complex themes.

Visual imagery

Visual imagery is portrayal of an mental image that created inside of the mind. A study conducted by Alam, Iskandar, & Abdullah (2023) they stated that "Visual imagery is something that relates to the visual imagination...". Visual imagery provided imagination image to help the reader to gain understanding of the plot in a novel. This kind of imagery easily help the reader to add more additional information that given from the plot of the story. But, visual imagery can't define as creating an imagination

perception, even though visual imagery help the reader to understand deeper context. "Visual perception tottaly different with the ways of visual imagery, because in order to visually a perception requires the realistic thing, while visual imagery not a neccesity" Zain (2009). The concept of visual imagery recuire a strong reading comprehension to fulfil a clear mental picture of a story in a novel.

Auditory imagery

A study from Hubbard, (2013) implies that "Important knowledge about auditory stimuli is captured by auditory imagery, which enables people to represent that information in a way that seems to replicate components of the auditory experience." Auditory imagery is crucial for producing the atmosphere as well as developing suspense. Furthermore, dialogue plays a key role in evoking auditory imagery that highlights character tensions and dynamics. Auditory imagery also adding to the setting's realism of a story in any literary works.

Gustatory imagery

"The sensation of "smelling with the mind's nose" or "tasting with the mind's tongue" is generated by gustatory behavior" Bensafi, Tillmann, Poncelet, Przybylski, & Rouby, (2014). Gustatory imagery, while less frequent than visual and auditory, adds depth to the characters' experiences and cultural identity. This imagery enriches the narrative by connecting characters to their heritage and personal histories, offering readers insight into their emotional landscapes.

Olfactory imagery

Olfactory imagery enhances the sensory experience of the novel by invoking specific scents that trigger memories and emotions. Smells are one example that specialized the olfactory imagery to enhanced a vivid atmosphere. These olfactory details not only ground the reader in the setting but also reflect the characters' internal states. "Olfactory imagery can influence how odor is perceived and can be formed and processed in the central nervous system in ways that are similar to that of sensory processing that takes place in response to real stimulation" Meng-Hsien, Cross, & Childers, (2014).

Tactile imagery

Tactile imagery is employed to convey physical sensations and emotional states, allowing readers to feel the characters' experiences more intimately. "When describing

something, tactile imagery illustrates elements which can be accessible by touch or felt” Bouchrika, (2024). This type of imagery enhances the emotional depth of the narrative, making the characters' struggles and vulnerabilities more relatable to the reader. Additionally, tactile imagery is used to illustrate the physical environment and its impact on the characters.

Kinesthetic imagery

Kinesthetic imagery portrays motion and action, highlighting the characters' experiences on a physical level. “The ability to mentally picture how the body feels when it moves is defined to be kinesthetic imagery” Dun & Burton, (2005). Furthermore, the characters' emotional states are emphasized through the use of kinesthetic imagery. The reader's involvement with the characters' psychological experiences is strengthened by this vivid imagery, which also improves the pacing of the story

Organic imagery

Organic imagery centers around inner feelings and emotions, revealing details about the characters' mental conditions. From a reseacrch conducted by Rahayu & Widyastuti, (2015) the researchers explain that “A visual representation that corresponds to an internal feeling, sensation, or experience is known as organic imagery.” The characteristic of organic imagery can be seen from the writing style that contains internal feeling like a happiness, joy, sadness, and any other kinds of feelings. Based in a research from Sastrawan, Jayantini, & Juniarta, (2023) they implies “ This type of imagery is represented by internal sensationsor feelings, such as happiness, sadness, hunger,thirst, fatigue,or nausea”.

RESEARCH METHODS

Descriptive qualitative method is the research approach used in this study. Regarding to the findings, the related method used in this descriptive qualitative study is suitable for conducting the research. Leavy, (2017) study that “To record how things are experienced concerning the phenomenon they are studying, researchers may use related interview techniques or meticulous observation.” Furthermore, by approaching this study with descriptive qualitative is the correct method to work this research. The source

data for this research is taken from the last chapter of Mohammed Hanif's novel *A Case of Exploding Mangoes* entitled "THIRTY-SEVEN"

The quality and richness of imagery in the novel stand as the dependent actual data, subject to careful analysis and interpretation. The actual data encompass the type of imagery employed (visual, organic, auditory, olfactory, kinesthetic, tactile, and gustatory) the dominance of its usage, and the contextual and thematic relevance within the narrative based on the concept from Perrine's theory in Johnson & R.Arps, (2017). The conceptual framework draws from the New Criticism theory emphasizing the active engagement of readers in interpreting imagery subjectively without analyzing the author's background, only focusing on the novel's intrinsic element to understand how imagery contributes to coherence and meaning.

FINDINGS AND DISCUSSION

Imagery in the selected text is an important mechanism that assists in the description of scenarios and invokes strong sensory responses among the readers. The use of visual, organic, auditory, kinesthetic, olfactory, tactile, and gustatory imagery by the author, each serving in a different way to develop the overall atmosphere and the nature of the characters.

Beginning with the view, the author commonly provides long descriptions with the purpose of drawing a profound picture in the reader's mind. An example is the phrase "a waiter in a white turban offering us iced Coca-Cola in plastic glasses," which provides a detailed illustration of the attire worn by the waiter and the serving experience, whereby the reader can evoke an image representing the setting with ease. Likewise, when "Warrant Officer Fayyaz's bald head emerges from behind the stack of wooden crates," the officer's baldness, along with the presence of the "wooden crates," provides necessary information about both character and setting that allows the reader to create a clear mental image of the scene. The elaborately worded messages "stencilled in blue ink" on the crates adds an extra dimension to this visual emphasis, wherein the blue ink is used to further make sense of the crates to the reader. While the "bold letters" painted on the crates trigger the imagination by suggesting their size and texture. In the visual imagery, there are also more specific details like the "plastic belt" used to hold the crates to the floor of the plane. The use of material of the belt helps the reader to perceive the texture

of the belt, hence adding to the dimensions of the visual image. Similarly, the vivacious description of a "scornful look" along with Major Kiyani "slumped in his chair with his eyes closed" allows the viewers to imagine not only the facial expression but also the body posture of the characters, therefore giving a sharp mental image of their actions. Further, the description of General Zia's corporeality is completed when he "puts an arm around his waist and lowers his voice to a whisper," which drives home stance and behavior through sensual description. The same idea is furthered later in General Akhtar, whose "face buried in his hands" along with the description of "the fluffy white carpet" again press both texture and color to better emphasize dimensionality in the scene.

Another major component in the text involves the use of organic imagery along with internal sensations and emotional states, for example, "the President is not feeling too well" during the non-availability of air conditioning carries an impression of bodily distress without spelling it out explicitly. Again, "grinding pain in his abdomen" brings out a candid view of the immediate bodily state of General Zia and shared realism of his body ache. There are also emotional and existential crises, for instance, when General Zia is thinking, "How will history remember me?" This question, stirred by the obsession about leaving a legacy, is a direct echo of the inner psychological conflict of the protagonist. The sentence "he knows that the only person he can rely on is Arnold Raphel" wraps feelings of dependence and affective attachment, while hinging on naturalistic images to illustrate reliance and trust. In addition, the phrase "loses his cool" aptly catches the brief instance of frustration from Arnold Raphel and invites readers into active participation in cognitive and emotional states.

The auditory imagery enhances the visual and organic elements by appealing to the reader's auditory perception. In the line, "Enjoy your VVIP flight," the loudness and inflection come out clear, thereby allowing the reader to locate the fervor of the situation. Similarly, when General Zia makes his voice "a complaining voice" or modulates it "a whisper" accordingly, this also makes the reader much aware of the shifts in their emotional feelings. Moreover, the "pleading voice" that he uses for his speech concerning his legacy with Arnold Raphel hugely conveys urgency and despair, therefore making his statements more emotionally deep. The sound of "Carmelite orphans' hymns still echoing in his mind" evokes a memory that continues to linger, thus intensifying the emotional atmosphere of the passage.

The story is also not devoid of kinesthetic images, that is, those related to the sense of movement. For example, the phrase "poking Obaid in his ribs with my elbow" distinctly outlines the body movement of the narrator. On the other hand, the verbs "glancing" and "nudging" further detail shades of bodily movement, thereby allowing the reader to imagine the attendant physical gesture. Force involved in an action is described when the protagonist "shakes the belt hard," shows the use of the body. Furthermore, "walking up to Pak One" and "waving his peaked cap" stress energetic movement that effectively increases the sense of the body. Even the most minor gestures, like "tipping the peaked cap" or "glancing impatiently," are shown through kinesthetic imagery, which allows the reader to visualize these subtle yet telling actions. The characters' actions fill them with life, and the audience can almost see the vigor of that scene when it is said, "General Zia is still standing on his feet with one arm around General Akhtar's waist."

About the olfactory imagery, the author uses scent with the purpose of developing atmosphere and completely involving the reader in the story. For example, a description such as "the floor smells of lemony disinfectants" gives an instantaneous sensory detail that develops the setting and allows the reader to visualize how the sterile and spotless surroundings are. This is contrasted with the "overpowering smell of mangoes" that saturates the cabin and, as mentioned, grows so strong that it is able to "cause nausea." The jarring contrast between pleasant and overpowering aromas makes for a more striking sensory effect, drawing the readers into the setting more actively through scent.

Lastly, sensory imagery related to touch is best described as tactile. The act of the "General Zia clasping "Arnold Raphel's hand in both his hands" reflects a physical bonding that speaks volumes about the closeness and coming together of the two minds. Moreover, the phrase "soaked in cold sweat" is a very real sensory sensation; that underlines apprehension and dread with skin dripping with cold sweat. It is tactile, because this description invokes in one's mind the physical strain General Akhtar had to bear. This makes the scene all the more poignant.

From the results of the analysis that has been done, the author effectively uses several types of imagery which is, visual, organic, auditory, kinesthetic, olfactory, and tactile to create a multisensory effect for the audience. Such sensory descriptions help the characters come alive, and an emotional and psychological bond can be created between the audience and

the characters. It is through chosen imagery that a story becomes not a mere heap of events but a multi-sensory experience, which manages to leave an indelible mark upon the mind of the reader. This novel has the richness of visual imagery in the last chapter of the novel, meanwhile gustatory negatively contrast with the visual imagery and other imageries. This could indicates that the author of this novel prefers the use of visual image to portrays the narration of the last chapter in this novel, which can engage the visual senses of the reader throughout the last chapter of this novel. Also from the least amount of gustatory imagery for the last chapter could indicate that the author is not able to portray the sense of taste throughout the last chapter plot of this novel.

CONCLUSION

The investigation of Mohammed Hanif's *A Case of Exploding Mangoes* imagery concludes by highlighting the novel's essential features via the prism of New Criticism. By using New Criticism, one can closely examine the text and see how, without taking into account outside influences, imagery adds to the overall meaning and aesthetic appeal of the work. Based on Perrine's theory, the study breaks down seven types of imagery: gustatory, olfactory, tactile, kinesthetic, visual, organic, and auditory. The majority category is visual imagery, primarily in the novel's final chapter. Reader's ability to visualize characters, places, and events is significantly enhanced by the focus on visual imagery, which additionally boosts the reading experience overall. Hanif's intention to describe strong mental images that captivate readers while stimulating a deeper understanding of the story explains why visual imagery is most prevalent. Clear visual imageries like "iced Coca-Cola in plastic glasses" and "Warrant Officer Fayyaz's bald head" help readers visualize the scene and add depth to the description. In addition to creating an obvious picture, the use of specific colors and details generates sensations that are compatible with the themes that the narrative assesses.

By emphasizing the use of imagery as a crucial literary device in the final chapter of Muhammad Hanif's work, *A Case of Exploding Mangoes* this study closes a large gap in the study of literature. This study indicates how readers' perceptions are shaped by imagery, which also increases their level of engagement with the story. To gain a deeper understanding of the significance of imagery in modern literature, future studies could examine more closely how various forms of imagery interact with other literary devices

within the novel or analyze how Hanif uses imagery in comparison to other contemporary works.

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Conflicts Experienced by Nella That Influenced Her Decisions in *The Lost Apothecary*

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Abstract:

The Lost Apothecary by Sarah Penner represents the life of a female apothecary, Nella. The story takes place in London in the 18th century. Nella dedicates herself and her apothecary to healing and helping women against the immoral men in their lives. This study aims to examine the conflicts Nella experienced that influenced the decisions she made during her life. This study uses the theory of new criticism by profoundly analyzing the text of *The Lost Apothecary* through a qualitative descriptive method. The data collection of this study is done by reading the novel closely and repeatedly to get a complete understanding of the whole story. After that, the researchers highlight essential things from the novel, such as phrases, sentences, dialogues, and monologues to be analyzed. Based on the analysis, it finds that two conflicts influenced Nella's decisions in her life. First, the internal conflicts between Nella and her feelings are represented by sadness and caring. Second, the external conflicts between Nella and other characters, her lover Frederick and Lady Clarence are shown as betrayal and disagreement.

Keywords: Internal Conflicts; External Conflicts; Apothecary.

Abstrak:

The Lost Apothecary merupakan sebuah novel karya Sarah Penner. Dengan latar tempat berada di London, novel ini menceritakan kehidupan dari apoteker wanita pada abad ke-18 yang mendedikasikan dirinya serta apoteknya sebagai tempat berobat dan perlindungan bagi para wanita untuk melawan laki-laki tidak bermoral yang merusak hidup mereka. Penelitian ini bertujuan untuk mengeksplorasi konflik-konflik yang dialami Nella yang mempengaruhi keputusan yang dia ambil selama hidupnya. Penelitian ini menggunakan teori *new criticism* dengan menganalisis secara mendalam pada teks novel *The Lost Apothecary* melalui metode deskriptif kualitatif. Pengumpulan data penelitian dilakukan dengan membaca novel secara cermat dan berulang kali untuk mendapatkan pemahaman yang lengkap tentang keseluruhan cerita. Setelahnya, para peneliti menyoroti hal-hal penting dalam novel, seperti frasa, kalimat, dialog, dan monolog untuk dianalisis. Berdasarkan hasil analisis, ada dua konflik yang dialami dan mempengaruhi keputusan-keputusan Nella dalam hidupnya. Pertama, konflik internal antara Nella dan perasaannya digambarkan oleh kesedihan dan kepedulian. Kedua, konflik eksternal antara Nella dengan karakter lain, yaitu kekasihnya Frederick dan Lady Clarence yang direpresentasikan dengan pengkhianatan dan perselisihan.

Kata kunci: Konflik Internal; Konflik Eksternal; Apoteker.



INTRODUCTION

In human life, conflict is one of the things that cannot be separated and will always be tied to it. It happens because conflict is one of the manifestations of the dynamic and different lives between humans (Hussein & Al-Mamary, 2019, p. 10). Conflict is also described as an aspect of life that plays a role in influencing decisions made by humans; it underlines that without conflict, there would be no urge or necessity to decide by determining the option that best suits the situation. It also happens in a literary work, considering that Literary works are like a reflection of human life because they are born from human thoughts and experiences in each generation.

Moreover, according to Fernanda and Nugroho (2022, p. 46), *literary works* are also defined as a form of expression of feelings written by humans with a specific purpose. Thus, it is clear that literary works and human life are closely related. However, in literary works, conflict is a clash or resistance between two or more forces. It usually occurs in the characters, so conflicts are central to building the storyline. Conflict is divided into two parts: Internal conflict is the conflict that occurs between the character and himself, usually manifested through his feelings and thoughts. In contrast, external conflict is the conflict that occurs between the character and others. It can be other characters, society, and nature (Kennedy & Gioia, 2007).

Novel *The Lost Apothecary* by Sarah Penner tells the story of three female characters: Nella Clavinger, Eliza Fanning, and Caroline Parcewell. Two characters, Nella and Eliza, are set in the same time setting, namely in the 18th century, while Caroline is in the 21st century but in the same place, London. However, this research only focus on Nella because Nella gets more attention than the other two characters in the novel. Nella is a 41-year-old female apothecary. Nella is described as a pharmacist who takes care of her apothecary in a narrow alley in the corner of the city without the help of others. Similar to human life in the real world, which is inseparable from conflict, in the novel, Nela is also represented as a person who has endured a lot of bitterness and sweetness (Penner, 2021). Therefore, this study aims to explore what conflicts Nella experienced and how these conflicts influence Nella's decisions in her life.

LITERATURE REVIEW

The Lost Apothecary is Sarah Penner's debut novel, published in 2021. The novel has attracted much interest from readers and book critics. However, academic research on



this novel is still limited. Therefore, this research was carried out to fill the gap. Several reviews from book critics provide valuable insight into the conduct of this research.

In her novel review blog, Rae (2023) gave a review of Nella's character: "Nella is a complex character, and through the book, we find out what drives her actions AND the story behind the apothecary." The review is in line with the focus of this research, which is to delve into Nella's character to uncover the conflicts she experiences and find out how these conflicts affect Nella's decisions. This research uses a new criticism theory that emphasizes an in-depth analysis of literary texts to uncover how Nella's conflicts are represented in the novel *The Lost Apothecary* and conflict theory to identify and categorize the conflicts Nella experiences.

RESEARCH METHODS

This research used a qualitative descriptive method, which fully and profoundly explained and described the data obtained. Besides, a qualitative approach is very suitable, considering this study presents the data using words or written text (Dawson, 2009, pp. 14-16). This research's primary data source is the novel *The Lost Apothecary* by Sarah Penner (2021). The data is in the form of written text from the novel. This research collected the data by reading the novel closely and repeatedly to understand the story fully. Then, highlighted essential things from the novel, such as phrases, sentences, dialogues, and monologues, which represent the conflicts experienced by Nella's character to be analyzed. Afterward, the data are categorized according to the type of conflict: internal or external. Then, further analysis was conducted to determine the decisions influenced by these conflicts she experiences.

RESULTS AND DISCUSSION

The researchers found several data that describe the conflicts experienced by the main character in the novel *The Lost Apothecary*, Nella. In the novel, Nella experiences two types of internal and external conflicts. Therefore, in this section, the researchers analyze the data to identify the manifestations of internal and external conflicts experienced by Nella and discover Nella's decisions are influenced by the conflicts.

Internal Conflicts

In the novel *The Lost Apothecary*, the internal conflicts that Nella experiences are manifested through her feelings.

Sadness

Sadness is a manifestation of Nella's internal conflict. It is triggered by a miscarriage that causes Nella to lose the child in her womb.

'It happened very late at night... He fixed us supper... Hours later, the cramping began, and I lost my child. No words can describe the pain., I saw that the motherwort was not at its recorded level... I realized, then, that he had used my own tinctures against me. Against our child.'
(Penner, 2021, p.143)

The miscarriage occurs when her boyfriend leaves after preparing and spending dinner with Nella. The sentence '*No words can describe the pain*' represents that Nella feels infinite sadness and pain over the miscarriage she experiences. The feeling of sadness intensifies after Nella realizes that her boyfriend is the perpetrator of her miscarriage; he uses one of Nella's medicines at a deadly dose level and mixes it into Nella's dinner.

'This was merely four weeks after I had lost the baby. I was still bleeding, still in a great deal of heartache, ... Rissa asked for nux vomica, which can be used in very small doses to treat fever, even plague. Upon her asking, I hesitated but a moment, then dispensed her a deadly quantity, free of charge, and advised her how to best disguise the flavor. Just as Frederick had slipped a poison to me, I instructed Rissa how to do the same..
(Penner, 2021, pp. 144-145)

The internal conflict Nella experiences compromises her deep sadness after losing her baby. The phrase '*still in a great deal of heartache*' in the quotation above supports that Nella is still profoundly saddened even though four weeks have passed. The arrival of Rissa, whom she initially knew as the sister of her lover, Frederick, but who turned out to be his wife, adds to the sadness she experiences. This conflict then influences Nella to make a destructive decision. With hesitation but certainty in the end, Nella gives the drug that Rissa initially asked for to treat her pain, a lethal dose of the drug. Nella instructs Rissa to do the same thing that Frederik did to her: poison him by mixing the poison into the food he eats. Therefore, Nella teaches Rissa how to disguise the taste of the poison in the food.

Caring

The following internal conflict Nella experiences is manifested through her feelings of caring. At the story's beginning, Nella is described as an apothecary who has minimal interaction with others. However, that changes when she meets Eliza Fanning, a 12-year-old teenage girl. Her employer sends Eliza to buy poison from Nella's pharmacy. However,



their relationship continues after the transaction ends. Eliza reminds Nella of her child. As time passes, their bond grows stronger, resulting in a feeling of caring for Eliza.

'She laughed in disbelief. 'You want to be an apprentice, an assistant, and learn to brew poisons so middling women can kill their husbands?...This is not a shop of sweets, girl. These are not vials of chocolate into which we place crushed raspberries.' (Penner, 2021, pp. 96-97)

The quote above shows Nella's care for Eliza. When Eliza volunteers to help her make poison, Nella refuses because, for Nella, her apothecary is not a place for good children like Eliza.

'I do not wish you a life of goodbyes, as the one I have lived.' She brushed away my stray hair with the back of her hand. 'But you are unspoiled, child, and I am not the kind of company you want to keep. Go on now, please.' (Penner, 2021, p. 165)

'And I prayed Eliza woke this morning anew, never to think of me again. For as much as I missed her pleasant chatter, longing was something with which I was well acquainted. I would manage just fine.' (Penner, 2021, p. 185)

Nella's feelings of care for Eliza grow, so the urge to protect Eliza also grows more assertive. Nella understands very well that her life as a poison maker is not a safe life for Eliza. If Eliza remains involved with her, then it is likely that Eliza can also be in danger, as well as the darkness that has been haunting Nella. It makes Nella realize that if she cares about Eliza, she has to let her go. So, in the end, Nella decides to ask Eliza to leave Nella's life and apothecary. Even though it devastates her emotionally, Nella is sure she can handle it.

External Conflicts

The external conflict Nella experiences in *The Lost Apothecary* occurs between Nella and other characters in the novel. The conflict is represented through betrayal and disagreement.

Nella vs Her Lover Frederick (Betrayal)

In *The Lost Apothecary*, Frederick comes into Nella's life when she is grieving her mother's death. Frederick comes to Nella's pharmacy to buy the medicine his sister needs. As time goes by, the relationship between the two grows closer. Frederick manages to make Nella comfortable around him and makes Nella fall in love with him.

'With each passing day, each promise, something in my heart came back to life. He promised me a house full of children and a beautiful shop with pink glass windows to carry on the memory of my mother. Imagine how that made me feel... What could I call it other than love?' 'I soon became pregnant... 'And



when i told frederick about our baby..., he seemed overjoyed. He said we would get married..' (Penner, 2021, p. 142)

At first, Nella and Frederick's relationship is full of love and romance. Frederick manages to make Nella excited to live again after losing her mother. With the sweet promise that he would marry Nella and build a happy household, Nella feels lucky to have a love like Frederick. Even when she tells Frederick about her pregnancy, he is delighted and wants to speed up their marriage. However, all of this is inversely proportional to the fact that Frederick is the one who poisons Nella until she miscarries and loses her child.

'... His sister, Rissa. Except...she was not his sister. She told me, without hesitation, that she was his wife... 'Afterward, she told me that I was not his first mistress,' (Penner, 2021, p. 144)

Not only does he betray Nella by becoming the perpetrator of Nella's miscarriage. Rissa, whom Frederick tells Nella is his sister, is his wife. Nella also discovers that she is Frederick's mistress but is also not his first mistress.

'I know what it is to watch my child fall from my body at the hands of a man. And while my story is terrible, every woman has faced a man's wickedness to some degree... 'I am an apothecary, and it is my duty to dispense remedies to women... Perhaps if I had bled again after the loss, if my womb were not scarred, I would have stopped long ago. But the absence of bleeding has been a constant reminder of Frederick's betrayal and what he took from me.' (Penner, 2021, p. 145)

The external conflict between Nella and Frederick is represented through Frederick's betrayal of her. Nella understands the pain of being betrayed by the man she loves and realizes that all women experience the same thing. Her uterus, which is not functioning perfectly after her miscarriage, is a reminder of Frederick's betrayal. Thus, this betrayal influences Nella's decision to become a poison maker to help women who are betrayed or hurt by the men in their lives.

Nella vs Lady Clarence (Disagreement)

The disagreement manifests how the external conflict between Nella and Lady Clarence occurs. The dispute occurs when Lady Clarence comes to Nella's apothecary to pick up a poison that she orders from Nella.

She raised her hand to stop me. 'You misunderstand me. I do, indeed, seek a deadly poison. I only mean to say, it is not him I want to kill. It is her.'(Penner, 2021, p. 112)

Instead of wanting to use the poison on a man, Lady Clarence wants to use it to harm a woman, which is against Nella's principles.



'I appreciate your efforts in seeking me out, but I cannot agree to this. I cannot send you away with this powder, if you mean to kill a woman. This shop is meant to help and heal women, not harm them. That remains the cornerstone. I won't dislodge it.' (Penner, 2021, p. 113)

From the moment she decides to make poisons and change her apothecary to sell not only medicines but poisons, Nella has the principle that she is doing it all to help and treat women and that she will never use her skills, her apothecary and her poisons to harm women. Lady Clarence's request is so contrary to Nella's principles that she refuses to give her poison to Lady Clarence and chooses to dispose of it.

Lady Clarence said. 'I will return tomorrow... 'If you do not have the powders ready for me as I've asked, Lady Clarence continued... 'I will go straight to the authorities and tell them all about your little shop, full of cobwebs and rat poison. And when I speak to them, I'll make special note to proceed through the storage room and check behind the wall at the back. Every secret within this squalid hole will come to light.' She pulled her shawl tightly around her. 'I'm the wife of a lord. Don't try any tricks on me.' (Penner, 2021, 116-117)

Lady Clarence is furious and threatens to report Nella and the buyers in her register if Nella does not prepare the poison she orders the next day. The disagreement between Nella and Lady Clarence ends with a threat that leaves Nella helpless. The next day, Lady Clarence returns to Nella's apothecary to ask for the poison she orders.

'You have it ready?' she asked.... 'Yes,' she said,.. passed the jar into the care of Lady Clarence... 'Lady Clarence passed a banknote to Nella.' (Penner, 2021, 162)

This external conflict between Nella and Lady Clarence then influences Nella's decision to violate her principles by allowing her poison to be used to harm women for the first time. Nevertheless, she does so to protect the names of the women in her registers who seek her help to escape the immorality and betrayal of men.

CONCLUSION

From the analysis, it concludes that in the novel *The Lost Apothecary* by Sarah Penner, Nella experiences two conflicts that also influence her decisions in life. First, the internal conflict manifests through sadness, which makes Nella decide to avenge Frederick with the same thing: poisoning him. The internal conflict Nella experiences is also manifested through her caring for Eliza, so she asks Eliza to leave and not see her again. Second, the external conflict between Nella and Frederick manifests through betrayal, leading to Nella's decision to become a Poison Maker. The external conflict between Nella and Lady



Clarence is manifested by a disagreement that makes Nella decide for the first time that she let her poison hurt women.

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Analyzing Racial Discrimination and Coping Strategies in Mohsin Hamid's *The Last White Man*

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Abstract:

Coping refers to the actions individuals undertake in order to minimize the adverse effects of stressful circumstances, term include both cognitive and actions in order to manage specific circumstances that are perceived as either burdens or exceed the individual's resources. This study is about racial discrimination and coping strategies in Mohsin Hamid's *The Last White Man*. The objective of this study is to describe the forms of racial discrimination and to investigate coping strategies employed by the main character. This study used the descriptive qualitative method as the research method. To analyze forms of racial discrimination, the researchers use Fred L. Pincus's theory. Lazarus and Folkman's coping strategies theory is used to analyze the coping strategies utilized by the main character in the novel. The result found two types of racial discrimination that occur; individual and structural discrimination. Individual discrimination includes stereotyping and racial prejudice, while structural discrimination occurs in the context of a community. Furthermore, the main character employed both coping strategies, emotion-focused and problem-focused coping. The first is emotion-focused coping, with the main character utilizing confrontative coping and seeking social support strategies. The second is problem-focused coping, the main character utilizing self-controlling strategies.

Keywords: racial discrimination; coping strategies; individual discrimination; structural discrimination; the last white man

Abstrak:

Coping mengacu pada tindakan yang dilakukan individu untuk mengurangi dampak buruk dari keadaan yang penuh tekanan, istilah ini mencakup tindakan kognitif dan tindakan untuk mengelola keadaan tertentu yang dianggap sebagai beban atau melebihi sumber daya individu. Penelitian ini membahas tentang diskriminasi rasial dan strategi coping dalam novel *The Last White Man* karya Mohsin Hamid. Tujuan dari penelitian ini adalah untuk mendeskripsikan bentuk-bentuk diskriminasi rasial dan untuk menyelidiki strategi coping yang digunakan oleh karakter utama. Penelitian ini menggunakan metode kualitatif deskriptif sebagai metode penelitian. Untuk menganalisis bentuk-bentuk diskriminasi rasial, peneliti menggunakan teori Fred L. Pincus. Teori strategi coping Lazarus dan Folkman digunakan untuk menganalisis strategi coping yang digunakan oleh karakter utama dalam novel. Hasil penelitian menemukan dua jenis diskriminasi rasial yang terjadi, yaitu diskriminasi individual dan struktural. Diskriminasi individu meliputi stereotip dan prasangka rasial, sedangkan diskriminasi struktural terjadi dalam konteks komunitas. Lebih lanjut, tokoh utama menggunakan kedua strategi coping, yaitu emotion-focused coping dan problem-focused coping. Yang pertama adalah coping yang berfokus pada emosi, dengan karakter utama menggunakan coping konfrontatif dan mencari strategi



dukungan sosial. Yang kedua adalah coping yang berfokus pada masalah, karakter utama menggunakan strategi pengendalian diri.

Kata kunci: diskriminasi ras; strategi coping; diskriminasi individu, diskriminasi struktural; the last white man

INTRODUCTION

The western world is frequently regarded as a pioneer in the promotion of human rights, democracy, and social equality in the twenty-first century. However, discrimination—defined as actions that result in unequal treatment for individuals who are perceived to belong to a particular social group (Pincus and Ehrlich, 1999)—persist as a pervasive issue. This term is essential to an understanding of race and ethnic relations. These activities, in practice, are undertaken by majority groups who hold greater power over minority groups who are in a more disadvantaged position. In the U.S., the white population holds both a powerful position as well as a numerical majority (Pincus & Ehrlich, 1999). Ardinang and Rahayu (2023) argue that refusing to engage with, conduct business with, or share resources with persons from a specific group exemplifies discriminatory behavior. Moreover, they stated that legislation; policies that foster racial segregation, unequal law enforcement, and unfair provision of resources are all examples of how governments may participate in overt forms of discrimination.

As the number of new studies examining this term on its negative aspect, Lippert-Rasmussen, (2006) argues that in other contexts, the term discrimination is neutral; to say that someone discriminating is simply to say that they are making a difference or distinction, which leaves open the question of whether such action has a negative or positive impact. Moreover, Kite and Whitley Jr. (2014) argues that while the term “discrimination” is often viewed negatively, it should be recognized that it is not, in and of itself, an unfavorable concept. It would appear that discrimination is rooten in normal psychological process, particularly when these processes are used to make differential decisions regarding the selection of individual for educational institutions, graduate schools, occupations, and also in the context of social relationships. For example, it would be unreasonable to criticise an individual who is undergoing surgical treatment and has selected a medical practitioner with a greater level of experience than a less experienced one. Simimilarly, when educators differentiate their students’ academic achievements and



assign them grades from A to F, the practice would likely be regarded as acceptable (Sue, 2003, p. 30).

On the other hand, racial discrimination is referred to as “any actions that differentially treat individuals or groups of color based on prejudice” (Sue, 2003, p. 29). Meanwhile, Blank et al., (2004, p. 40) defines racial discrimination based on “an individual’s race or some other factor that results in a differential racial outcome”. According to Small and Pager (2020), in the field of sociology, the term racial discrimination is generally understood by sociologists to refer to unequal treatment based on an individual’s race. These actions — whether intentional or unintentional — may or may not be driven by prejudice. Most people think that this type of discrimination

Born in Pakistan, Mohsin Hamid is author of five novels and a book of essays, *Discontent and Its Civilization*. His writing can be found in more than forty languages, as well as featuring on bestseller lists, cinematic adaptations, and plethora of accolades. Additionally, he has been nominated for the Booker Prize on two occasions (Hamid, 2024). His career as an author began with the success of his first novel, *Moth Smoke* (2000), and he has continued to produce works of fiction, including *The Reluctant Fundamentalist*, *How to Get Filthy Rich in Rising Asia*, *Exit West*, *The Last White Man* (Chambers, 2011).

Mohsin Hamid’s 2022 novel, *The Last White Man*, presents a thought-provoking examination of racial discrimination and its psychological implications through the character of Anders, a white man who experiences a sudden transformation in his skin color. Beginning the novel, Hamid evokes Kafka’s 1915 work *The Metamorphosis* in the opening sentence of *The Last White Man*; “One morning Anders, a white man, woke up to find he had turned to a deep and undeniable brown” (Hamid, 2022). The sudden transformation results in Anders being confronted with an unfamiliar social reality, where he is forced to confront racial prejudice, fear and estrangement from his community and even from himself. Anders’ transformation serves to highlight the ways in which deeply rooted racial hierarchies and societal discrimination shape personal and collective identities. In response to his new reality, Anders shows a range of behaviours, including denial, anger and cautious adaptation. His initial disbelief and rage give way to attempts both to disguise his appearance and to blend into his former identity. This reflects both internalised racial tensions and his desire to preserve his former social privilege.



Through his relationships with his father and his partner, Oona, Anders comes to recognise the reality of his transformation and learns to cope with the psychological effects of racial discrimination. The personal coping mechanism he undertakes highlights the various layers of self-redefinition that racialised individuals often experience in racially discriminatory environments. In addition to exploring the individual impact of racial prejudice, the book offers a critique of societal structures that categorise individuals according to their racial identity. This encourages the reader to engage with the complexities of identity formation within racially divided societies. The narrative provides insights into the ways in which marginalised individuals cope with the challenges they face, making it a significant contribution to the discourse on race, identity, and coping strategies in the context of discrimination.

The complex themes explored in *The Last White Man*, encompassing issues of race, identity, and transformation, have led many researchers to undertake studies on this novel. In the scope of postcolonialism, studies have been conducted by some researchers; Baqar et al. (2024), Mastoi et al. (2024), (Tehseem et al., 2024) Rasheed et al. (2024), Wafa et al. (2024). Most of them utilizing Bhabha and Fanon's post colonial theoretical framework to examine the intrinsic element such character, plot, language style. Additional research has been conducted on this novel from the perspectives of discourse on racism Manzoor & Singh (2023), racial metamorphosis Kapur & Naik (2022), physical transformation Clement John et al. (2023), racial reconfiguration Ahsen et al. (2024), identity crisis Ijaz et al. (2023) and magical realism Amir et al. (2024)

In addition to the subject of racial discrimination, a considerable body of research has been conducted by numerous scholars on this topic. In a study conducted by Ardinang & Rahayu (2023), the authors aimed to describe the various forms and consequences of racial discrimination experienced by Ta-Nehisi Coates and other black individuals in the novel *Between The World and Me*. The study identified two forms of racial discrimination; individual and institutional discrimination. It is also identified two impacts experienced by the victims subjected to racial discrimination; impact on mental health and physical health.

LITERATURE REVIEW

Coping



Derived from the Latin “*colpus*”, the term “cope” means “to alter”. According to the Merriam-Webster dictionary, this term defined as “to deal with and attempt to overcome problems and difficulties” (*Cope Definition & Meaning - Merriam-Webster*, n.d.). In the scope of psychology, the term “coping” has been used as a “heuristic” in several other disciplines; as a thinking process, a characteristic of personality, and in a social context. In the scope of psychology, the term “coping” has been used as a “heuristic” in several other disciplines; as a thinking process, a characteristic of personality, and in a Social context (Lazarus & Folkman, 2017). As a psychological discipline, coping shows how people handle stressful situations and manage emotions.

According to Lazarus and Folkman (1984), coping refers to the actions individuals undertake in order to minimize the adverse effects of stressful circumstances. This term encompasses the wide range of an individual’s capabilities, including changes in behaviour, cognitive processes such as thoughts, feeling, and ways of processing information, as well as learning, recollection, and other related functions (Haber & Runyon, 1984). Thus, Pearlin and Schooler (1978) consider coping to be closely intertwined with the life challenges that individuals encounter and the state of emotional well-being in which they find themselves. Coping strategies are essentials to show how individuals explain and describe manage stress in the stress-adjustment connection. In their book, Lazarus and Folkman (1984: p. 141) argues this term include both cognitive and actions that an individual undertakes in order to manage specific circumstances that are perceived as either burdens or exceed the individual’s resources.

Lazarus and Folkman (1984) propose a two-category classification of coping strategies; emotion-focused coping and problem-focused coping. Emotion-focused coping refers to the action “aimed at regulating the emotions tied to the stress situation” (Lazarus, 1999). One such action might be to avoid thinking about the threat, or to reappraise it. The crucial point to note is that this is done in a way that does not change the reality of the stressfull situation. Meanwhile, problem-focused coping is a direct action of stress management that involves gathering information about the stressor and taking action to alter the impact of the stressor itself (Lazarus & Folkman, 1984, p. 150).

Discrimination

Although discriminatory practices directed towards members of minority groups are not as overtly evident as they were during the civil rights era of the 1960, they are



nevertheless a persistent phenomenon (Kite & Whitley Jr., 2014, p. 370). Pincus (1996) suggest that the culture of denial among white Americans, who believe that anti-minority discrimination is not a major problem, is one of the causes of the persistence of descrimination in the 1990s. Despite the implementation of significant legislation and government programmes aimed at creating a safer and more equal environment, the opportunities available to white Americans remain relatively higher than those available to other ethnic groups.

The concept of racial discrimination is wide-ranging and manifest invarious forms at different social level; individual, institutional, and structural discrimination (Pincus & Ehrlich, 1999). Individual discrimination refers to actions of an individual belonging to a particular racial or ethnic group that have a discriminatory or negative impact on members of a different racial or ethnic group. This from of discrimination may manifest in a number of ways; “may be direct and face-to-face, indirect and personal, or indirect but personal” (Benokraitis & Feagin, 1995). Institutional discrimination, on the other hand, defined as the policies of the majority institution that have the effect of differentiating or disadvantaging minority groups. According to Jones (1972), blatant practices which restrict an individual’s choices, rights, mobility, or acces to information, recources or other people, thereby conferring a particular advantage upon a group over another, can be considered examples of institutional discrimination. Finally, structural discrimination refers to the policies of majority institutions, as well as the behaviour of the pople implementing and controlling them, were intended to be race-neutral but had a different and harmful impact on the minority groups (Pincus & Ehrlich, 1999, p. 122)

RESEARCH METHODS

This research is conducted using qualitative method that describes in detail about events, characters, stories which will be examined using suitable literary theories. The researcher used a qualitative methodology because it is suitable to study human issues by acquiring literature that supports them. This method is used to analyze, describe, interpret, and explain the work of literature that will be analyzed. The researcher applies Fred L. Pincus’ theory to analyze the form of racial discrimination, as well as Lazarus and Folkman’s coping mechanism theory to analyze the coping mechanism undertaken by the main character.



There are various ways to approach analyzing qualitative data. According to Denscombe (2007, p. 288), preparing and organizing qualitative data before analysis is essential. Thus, the researcher took the following steps in collecting data to be more specific on this article at the time of the research conducted. At first, the researcher closely read and understood the novel *The Last White Man*. Anders character in the story was also comprehended by the researcher. As secondary data, the researcher analyzes previous studies that have the same discussion, which the type of racial discrimination and coping mechanism. Then, the researcher provides the required data as supporting information. Lastly, the researcher reviews that the data collected is correct.

FINDINGS AND DISCUSSION

This chapter presents an investigation into the forms of racial discrimination presented in the novel and the coping strategies employed by the main character. The racial discrimination depicted in the novel is contextualised within the theoretical framework proposed by Fred L. Pincuss. Additionally, the coping strategies undertaken by the main character are examined through Lazarus and Folkman's coping strategies theory. There are two forms of racial discrimination; individual and structural. The discussion also addresses the coping strategies undertaken by Anders.

The Forms of Racial Discrimination in *The Last White Man*

The novel presents two forms of racial discrimination; individual and structural. Individual discrimination occurs when an individual or a small group of people act in a way that disadvantages another person or members of a different group on the basis of their race, ethnicity, or gender. Structural discrimination, on the other hand, refers to the policies of majority institutions, as well as the actions of those responsible for implementing and controlling them. These policies and behaviours are intended to be race-neutral but have a different and harmful impact on minority groups.

Individual discrimination presented in The Last White Man

Individual discrimination refers to actions of an individual belonging to a particular racial or ethnic group that have a discriminatory or negative impact on members of a different racial or ethnic group. This form of discrimination may be manifested in various ways, including direct and face-to-face, indirect yet personal, or indirect yet affecting individuals personally. Example of individual discrimination is prejudice, stereotyping,



and violence which have a direct impact on others. The novel's portrayal of prejudice is exemplified by the harsh words uttered by Anders' workplace boss upon their eventual meeting, a week after Anders' disappearance. "...his boss looked him over and said, "I would have killed myself." (Hamid, 2022, p. 26). The treatment Anders received from his boss is regarded as individual discrimination, as although it was not explicitly related to Anders; physical appearance, it was nevertheless a personal attack. Furthermore, stereotyping is also part of individual discrimination. In the novel, stereotyping is shown when Anders returns to the gym after a one-week absence. As his physical appearance becomes dark, he is subjected to disapproving stares from other individuals within the gym. "... and Anders did not want to, but he started to notice stares, quick, evasive stares, as word spread, that he, this dark guy, was Anders ..." (Hamid, 2022, p. 27).

Structural discrimination presented in *The Last White Man*

The term structural discrimination is used to describe the policies of majority institutions, as well as the behaviour of those responsible for implementing and controlling them. These policies and behaviours are intended to be race-neutral, but they have a different and harmful impact on minority groups. The essential aspect of structural discrimination is not the intention behind it, but rather the impact of maintaining minority groups in a position of subordination. The novel depicts structural discrimination in the form of a direct threat to the protagonist, Anders, by a group of white militants who have assumed power in the city. As the number of dark-skinned people in the city increased, the white militant group became overly controlling and oppressing the people of colour. They started to patrolling through the city, forcing the dark-skinned people to leave the town, including Anders. "They spoke, and Anders listened, and in the end the men said he had better be gone when they got back ..." (Hamid, 2022, p. 56). They asked and even forced Anders and Oona, to leave the city before they returned to Anders' house. The actions in question result in minority group, people of colour, remaining in a subordinate position is illustrating the structural discrimination.

Coping strategies undertaken by the main character

The term coping is used to describe the actions that individuals undertake in order to minimise the adverse effects of stressful circumstances. This term encompasses a wide range of individual's capabilities, including changes in behaviour, cognitive process such as thoughts, feeling, and ways of processing information, as well as learning, recollection



and other related functions. Lazarus and Folkman put forth a two-category classification of coping strategies, namely emotion-focused coping and problem-focused coping.

Emotion-focused Coping

Emotion-focused coping refers to action directed at managing the emotions associated with the stressor. One such action might be to avoid thinking about the threat, or to reappraise it. It is crucial to note that this done in a way that does not alter the reality of the stressful situation. The scene in the novel in which the protagonist undertaken emotion-focused coping is when Anders comes to realise that he has undergone a transformation into a dark-skinned individual. In this state, he responds by hitting the mirror where he sees a reflection of himself who is no longer defined by the racial category of “white”. “One morning Anders, a white man, woke up to find he had turned a deep and undeniable brown ... , and he slammed the side of his fist into the face, cracking it slightly, and causing the whole fitting, cabinet, mirror, and all, to skew, like a painting after an earthquake has passed.” (Hamid, 2022, p. 11). In response to the sudden change in his skin color, Anders employed an emotion-focused coping strategy by striking the mirror in front of him, which reflected his own appearance. Other evidence of Anders utilising this coping strategy is when his father died. After months of devoted care for his ailing father, Anders tragically witnessed the moment of his father’s life drawing its final breath. “ Anders’s father died on a crisp, clear morning, ... Anders did not cry at first, he simply sat, ... and Oona, who answered, could not understand him, but she understood what had happened, what must have happened ...” (Hamid, 2022, p. 80). Initially, he did not weep; he merely sat in silent contemplation before his deceased father. When he opened his phone and was about to call Oona, Anders was unable to control his emotions and began to sob. In response to the loss of a loved one, his father, Anders’ action of calling Oona can be defined as a form of emotion-focused coping, specifically seeking social support. As the researchers mentioned before, this form of coping strategy does not change the reality of the stressful situation.

Problem-focused Coping

Problem-focused coping is a direct action of stress management that involves gathering information about the stressor and taking action to change the impact of the stressor itself. This type of coping in this novel is demonstrated when Anders chooses not to be affected by the “evasive” stares of people in the gym, that bother him. Upon



recognizing Anders as white, people were confronted with a striking contrast when they saw a dark-skinned version of Anders. "The gym filled as the day progressed, and Anders did not want to, but he started to notice stares, quick, evasive stares, as word spread, that he, this dark guy, was Anders, had been Anders, and Anders tried to ignore it ... maybe he was being paranoid, sort of on edge" (Hamid, 2022). Anders' response to the stares of others indicates that he is employing a problem-focused coping strategy. In accordance with how problem-focused coping works, Anders took direct action to change the effects of the stressful situation.

CONCLUSION

The results of the discussion allow us to conclude that two forms of discrimination can be identified; individual and structural discrimination. Individual discrimination involves racial prejudice and stereotyping, whereas structural discrimination manifests in institutional contexts. Individual discrimination in the form of racial prejudice manifests as the utterance of harsh words by white individual directed towards people of color. Although the statement was not explicitly related to Anders, it represented a personal attack on his physical appearance. Meanwhile, individual discrimination in the form of stereotyping occurs when the main character is subjected to unwelcoming and disapproving stares from the people in the gym. In *The Last White Man*, it is observed that the protagonist employs both problem-focused and emotion-focused coping strategies. The first coping strategy employed by the protagonist is emotion-focused coping. This is demonstrated when the character realises a sudden transformation in his skin colour which making him in the state of full of rage, and when he experiences the death of his father which later he is seeking social support to his girlfriend. The second is problem-focused coping, which is employed by the main character when he decides to ignore the uncomfortable stares from people in the gym.

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An Analysis of Figurative Language in the Song Lyrics of Miley Cyrus's *Endless Summer Vacation* Album

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Abstract:

This research aims to analyze the types of figurative language found in the lyrics of Miley Cyrus' *Endless Summer Vacation* album and explore the meaning of the figurative language found in the selected songs. This research focuses on three songs: "Flowers," "Wonder Woman," and "Island." It uses Arvius's (2003) theory of figurative language and Leech's (1981) theory of meaning. This research used a qualitative approach; data was collected by searching, downloading, reading, and identifying figurative language in song lyrics. The research results show that metaphor is the figurative language most often used in Miley Cyrus' song lyrics. Besides that, connotative meaning is the most common form among the types. This research highlights how figurative language in songs is crucial in expressing deeper emotions and themes, especially those favoured by the younger generation. The conclusion highlights the importance of figurative language in enhancing emotional depth and creative expression in modern music.

Keywords: Figurative Language; Song Lyrics; Miley Cyrus

Abstrak:

Penelitian ini bertujuan untuk menganalisis jenis-jenis bahasa kiasan yang terdapat pada lirik album *Endless Summer Vacation* karya Miley Cyrus dan mengeksplorasi makna bahasa kiasan yang terdapat pada lagu-lagu terpilih. Penelitian ini berfokus pada tiga lagu: "Flowers", "Wonder Woman", dan "Island". Ini menggunakan teori bahasa kiasan Arvius (2003) dan teori makna Leech (1981). Penelitian ini menggunakan pendekatan kualitatif; Pengumpulan data dilakukan dengan cara mencari, mengunduh, membaca, dan mengidentifikasi bahasa kiasan dalam lirik lagu. Hasil penelitian menunjukkan bahwa metafora merupakan bahasa kiasan yang paling sering digunakan dalam lirik lagu Miley Cyrus. Selain itu, makna konotatif merupakan bentuk yang paling umum di antara jenis-jenisnya. Penelitian ini menyoroti betapa bahasa kiasan dalam lagu sangat penting dalam mengekspresikan emosi dan tema yang lebih dalam, terutama yang disukai oleh generasi muda. Kesimpulannya menyoroti pentingnya bahasa kiasan dalam meningkatkan kedalaman emosi dan ekspresi kreatif dalam musik modern.

Kata kunci: Bahasa kiasan; Lirik lagu; Miley Cyrus

INTRODUCTION

Language is the main sign that focuses on people's interactions and aims to indicate ideas resulting from various conditions. Collinson et al. (1921), defined language as a human invention whereby sentiments and ideas are passed from one person to another. Language as a medium in social relations means that language fulfills the primary function of getting through to one another, further justification that language has a function of enabling people to reason and share ideas. Therefore, there is a need to be sensitive to how language is used in pop culture, especially in songs, because language is a large part of people's everyday experience.

Figurative language is defined as a mode of message encoding in which the sender of a message uses metaphors to attract the attention of the receiver of the message. People can convey meaning beyond the interpretation of words. According to Arvius (2003) Literal language usually requires knowledge of specific facts and is difficult to understand in a particular context. In contrast, figurative language allows poets to express complex emotions and ideas. Analyzing imagery in songs is essential because one can discover meanings in the song that were not initially familiar to the listener and thus constantly deepen the appreciation for the music being listened to.

An essential component of linguistics to relate language and communication integrally is meaning, as defined by (Leech, 1981). In general, meaning is divided into three types: denotative, connotative, and social values. These types are then integrated to provide another framework in which language constitutes cultural reality. Understanding what meaning does regarding literal language, specifically figurative language, is essential to understanding various messages such as song lyrics.

To be more precise, all people know the tune of this song. Songs are a common form of music worldwide that comprises both tune and words probably intended to incite emotion and present meaning. When it comes to creating ambiguities, lyrics can be very figures of speech and hence be used as an effective tool to create many unique meanings. Songwriters deliberately use it to attract sympathy, make something out of mind, or, better yet, convey events that happened. People feel captivated by lyrics because they use body and mind to address a word in multiple ways through figurative language. This is why songs are suitable for practicing or examining figures of speech's effects on feelings and thoughts.

Miley Cyrus is a singer and female actor who created an incredible career in the amusement world. Initially beginning her work as a child star for the Disney Channel show *Hannah Montana*, she gained fame and following. After desertion behind her teenage image, Cyrus presented artistic ability through diverse albums and musical projects that examined further and more complex themes. Her latest album, *Endless Summer Vacation*, released in 2023, marks a new chapter in his career, where he continues to demonstrate her skill in creating relevant and emotionally moving music. News obtained from <https://www.biography.com/musicians/miley-cyrus>

In this study, the researcher is interested in the lyrical content of the album *Endless Summer Vacation* by Miley Cyrus, primarily focusing on “Flowers,” “Wonder Woman,” and “Island.” All of these songs have been written by Miley Cyrus and are about the singer’s and her healing after the end of a relationship. Because of the high degree of the figurative language used in the album some parallels between various types of the figurative means expressing different facets of the emotional and social information can be analyzed. Therefore, researchers are interested in examining the lyrics of the selected songs based on their actuality and the existence of various important meanings related to the lyrics and the manipulation of language used by the author. Therefore, the researcher is interested in examining the lyrics of the selected songs based on their actuality, the existence of various important meanings related to the lyrics, and the manipulation of language used by the author. The phenomenon that emerges from this research is how figurative language is used as an artistic tool in song lyrics to convey complex emotions and messages. Figurative language is essential in creating hidden layers of meaning behind the words used. The songs on this album describe feelings such as love, longing, freedom, and self-reflection, all conveyed creatively through figurative language. This phenomenon shows that figurative language enriches the lyrics' aesthetics and helps listeners understand a more profound message. Through figurative language, listeners can connect emotionally with the songs and interpret their meanings based on their experiences.

Several studies have analyzed figurative language in different literary works. One such study, conducted by Asrul (2022), focused on figurative language in Margaret Mitchell’s drama script *Gone with the Wind*. Using qualitative and quantitative approaches, Asrul collected data through field research, using Perrine’s (1974) theory to categorize different forms of figures of speech. The study found several kinds of figurative language, including

metaphor, hyperbole, personification, simile, synecdoche, metonymy, and symbols. Similarly, a study by Situmeang & Hilman (2023) examined figurative language in Donald Trump's 72nd session speech at the United Nations General Assembly. Using Perrine's (1963) theory, this descriptive study identified figurative elements such as symbolism, euphemism, and antithesis. Another research by Adha (2024) analyzed the figurative language of Thomas Gray's poem *Elegy Written in a Country Churchyard*. This qualitative descriptive study, utilizing Perrine's (1982) framework, found personification to be the most prominent figurative language in the poem. Furthermore, Ramandani & Hayati (2022) analyzed figurative language in the lyrics of Coldplay's album. Using descriptive qualitative methods and Reaske's (1966) classification of figures of speech, they identified six types of figurative language: hyperbole, simile, metaphor, personification, repetition, and onomatopoeia, with metaphor and repetition being the most frequent. Lastly, a study by Fajeriah et al. (2024) explored figurative language in Lady Gaga's song lyrics using Reninger's (1969) theory. The qualitative research found paradox, simile, parallelism, metaphor, and hyperbole as the dominant types of figurative language.

The five studies again focused on metaphor, hyperbole, personification, and simile. Yet, the extant studies have provided only classifications of these types without attempting to explore the meanings conveyed by figurative language. Differently, researchers investigate the kinds of figurative language and the meaning fixed in the figurative language found in song lyrics. By curious about the interaction between figurative language and its meaning, the researcher aims to choose how these linguistic devices inform the lyrics' overall perception and emotional brunt. Furthermore, dependence on common theories, such as those of Perrine (1963, 1974, 1982), Reaske (1966), and Reninger (1969), give back a familiar way. This common way primarily contains familiar groundwork that classification figurative language based on specific characteristics or forms, focusing on identification and classification rather than interpretation. This research must extend the common groundwork by exploring uncommon theories and examining not only types of figurative language but also deeper meanings.

The researcher used figurative language theory from Arvius (2003) and Leech's (1981) meaning theory. The researcher chose to use this theory because previous research analyzed types of figurative language using the theory of Perrine, Reninger, and Reaske. However, previous research has not only analyzed types of figurative language without

examining the meaning of the figurative language. Therefore, researchers look for gaps by using Arvius's (2003) theory and interpreting the meaning of figurative language. In Arvius' theory, there are six figurative language types: metaphor, simile, personification, oxymoron, hyperbole, and polysemy. Leech's theory has seven meanings, including conceptual, connotative, social, affective, reflective, collocative, and thematic. Through these two theories, the researcher posed two questions regarding which kinds of figures of speech are present in the lyrics of 'Endless Summer Vacation' by Miley Cyrus. Second, what is the meaning of figurative language found in the lyrics of the song *Endless Summer Vacation by Miley Cyrus*?

LITERATURE REVIEW

According to Colston (2015, p. 70), figurative language communication is practical and enjoyable. Moreover, Barbara & Sweetser (2014, P. 10) noted that figurative language might construct a different content view. This proves that using figures of speech is highly crucial in the cognitive process used to decipher the intended meaning of a particular message, thus supporting the words (Arvius, 2003, p. 9) First of all, figurative language is important in art, particularly in lyrics, because it is capable of developing a multilevel meaning of emotions and additional experience, which can be descriptively provided to the listeners and various details in a moment; this is also crucial as it makes people feel an emotional and aesthetic value of the song. Arvius (2003) divides it into six types of figurative language as follows:

Metaphor

Metaphor is a linguistic form that implicitly compares two things, showing that one thing is different to emphasize similarities without using the words "*as*" or "*like*" to differentiate it from a simile (Arvius, 2003, p. 98)

Simile

Simile is a figurative language that uses conjunctions such as "*as*" or "*like*" to compare one thing with another (Arvius, 2003, p. 125) A simile implies similarities between two different things, but they are clearly not the same.

Personification

Personification is another technique in which attempt is made to lend human qualities to non human things or even ideas (Arvius, 2003, p. 129). It is often used to provide depth or meaning to a description.

Oxymoron

Oxymoron combines two influential words or phrases that create a new meaning (Arvius, 2003, p. 134).

Hyperbole

Hyperbole is a statement that can be used to make a point or create a dramatic effect (Arvius, 2003, p. 135).

Polysemy

Polysemy is a phenomenon in which one word has several related meanings (Arvius, 2003, p. 141).

According to Leech (1981, p. 2) meaning is not only an accurate form of speech but is also related to things that are known scientifically. This shows that meaning has more profound and complex dimensions, involving understanding context and broader knowledge about the world. Leech (1981) categorizes meaning into seven types as follows:

Conceptual Meaning

Conceptual meaning is a combinational and constitutive aspect of language that one can hardly describe (Leech, 1981, p. 11).

Connotative Meaning

Connotative meanings are several things that an expression is capable of conveying beyond the conceptual implications of the words used (Leech, 1981, p. 12).

Social Meaning

Social meaning is what a piece of language tells about the social context of its employment (Leech, 1981, p. 14)

Affective Meaning

Affective meaning is a paraphysical category for expressing emotions that depends on mediating other categories of meaning that are conceptual, connotative, or stylistic (Leech, 1981, p. 16)

Reflective Meaning

Reflective meaning appears in the case if multiple conceptual meanings when one of the meanings becomes a part of the reaction given on the other one (Leech, 1981, p. 16)

Collocative Meaning

Collocative meaning is the connotations that extra attributes accord a word based on meanings of the typical nearby words (Leech, 1981, p. 17)

Thematic Meaning

Thematic meaning is infixed in how the speaker or the writer package the message when it comes to consideration, or the area of focus and the degree of emphasis given to the theme. (Leech, 1981, p. 19)

RESEARCH METHODS

This research uses the descriptive qualitative method because the data comes from song lyrics, and it becomes the instrument of this research. The purpose is to discover the types and meanings of figurative language in Miley Cyrus' song lyrics. The data sources in this study are four song lyrics by Miley Cyrus. The data was obtained through the Internet. Then. To limit the research, the researcher chose three songs by Miley Cyrus, namely "Flowers," "Wonder Woman," and "Island." The Writers of the songs include Miley Cyrus, Kid Harpoon, Tyler Johnson, and officially released in 2023 under the album recording *Endless Summer Vacation*. The researcher used several procedures to collect data, including searching, downloading, reading, and identifying. The researcher analyzed the data after finding the songs belonging to the symbolic language type. Here, the researcher used the model proposed by Miles & Huberman (1994), which consists of three steps, namely data reduction, data display, and conclusion drawing or verification, as data analysis techniques.

FINDINGS AND DISCUSSION

Table 1 shows the findings of figurative language in Miley Cyrus' song lyrics. There are 25 data found in Miley Cyrus' song lyrics. The researcher found a total of 7 metaphors. Then, there were 3 similes. There were 4 personifications. The researcher found 3 oxymorons. Furthermore, for the hyperbole, the researcher found 6 hyperbole. The total number of polysemy found was 2. To see the percentage of figurative language in the lyrics

of the songs "Flowers," "Wonder Woman," and "Island" by Miley Cyrus, see the table below.

Table 1. Types of Figurative language found in Miley Cyrus' song

No	Types	Frequency
1.	Metaphor	7
2.	Simile	3
3.	Personification	4
4.	Oxymoron	3
5.	Hyperbole	6
6.	Polysemy	2
	Total	25

Types of Figurative Language Found in Flowers Song

Data 1.

*We were good, we were gold
Kinda dream that can't be sold
We were right 'til we weren't
Built a home and watched it burn (Line 4)*

The lyrics "Built a home and watched it burn" contain a metaphor. It is considered a metaphor because the phrase "built a home" does not refer to building a physical house but represents the effort of creating something valuable (such as a relationship or a life), and the phrase "watched it burn" describes the destruction or failure of that effort. There are no explicit words like "like" or "as," so this falls under metaphor because the comparison between "house" and "relationship or personal interest" is implied rather than directly stated. In this case, the words used in the lyrics represent metaphors, so they have connotative meanings. It is a sensation of loss that is more than just building and then witnessing the physical appearance of a house burning down.

Data 2.

*I can buy myself flowers
Write my name in the sand
Talk to myself for hours
Say things you don't understand
I can take myself dancing (Line 12)
And I can hold my own hand
Yeah, I can love me better than you can*

Lyrics "I can take myself dancing". Contains hyperbole. This is considered hyperbole because it shows an exaggeration. Usually, we think of "inviting" other people to dance. By stating that a person can "make oneself dance," it suggests an action usually performed

with another person but delivered in a way that suggests that the individual has an extraordinary ability to enjoy the moment alone. Here, hyperbole emphasizes individual independence and freedom to find happiness. Thus, it creates a dramatic and impressive effect that a person can do things usually considered social activities alone, showing personal strength and empowerment. In this case, the words used in the lyrics represent hyperbole, so they have an affective meaning because they convey deep positive emotions and feelings related to independence and self-love.

Data 3.

*I can **buy** myself **flowers** (Line 26)*
Write my name in the sand
Talk to myself for hours, yeah
Say things you don't understand
I can take myself dancing, yeah
I can hold my own hand
Yeah, I can love me better than you can

In the expression “I can buy myself flowers,” there is polysemy. This means that the words are basic and related: “buy” and “flowers.” These words express some bodily movements and touch the principles of self-adoration and emotional individuality. In this case, the words used in the lyrics turn into polysemy, which in turn has an affective meaning. This expression gives out feelings of liberty and self-love, and the type of word used here gives a strong feeling.

Types of figurative language found in Wonder Woman Song

Data 1.

She's a Wonder Woman
She knows what she likes
Never know she's broken
'Cause she's always fine
*She's a **million moments** (Line 5)*
*Lived a **thousand lives** (Line 6)*
Never know she's hopeless
Only when she cries

In the lyrics, the phrase “a million, lived a thousand lives” is a metaphor because “a million” means that the woman is priceless or possessed a high worth. Since ‘million’ stands here not only as the number, but as the symbol of superb quality or potential, while ‘a thousand lives’ expresses as many different and meaningful experiences, as if one has lives in each human life. Here, the words that denote the lyrics are a metaphor – therefore the connotative meaning because when saying ‘a million’ here may encompass feelings as

adoration, appreciation, acknowledgement of the value that this person has, 'thousand lives' most likely refers to the wealth of experience that one can gain in this case, which definitely" gives a positive feeling about the individual.

Data 2.

She's a won't-stop woman

Hours on her hands

*All the **pain** is **polished*** (Line 15)

All the tears are planned

The sentence "All the pain is polished" contains personification because it gives a human nature to a non-human concept (pain) by implying that pain can undergo change and improvement. In this case, the lyrics' words are personified, so they have a reflective meaning. This means that one feature of a word (pain) acts on another feature of a word (processing or enhancement), making us appreciate the value behind the feeling.

Data 3.

She's a won't-stop woman

Hours on her hands

All the pain is polished

*All the **tears** are **planned*** (Line 16)

The sentence "All tears are planned" contains personification. In this case, human characteristics, especially the ability to "plan," are associated with "tears," which are not human. Tears cannot be thought or planned but indicate that tears do not occur by chance or spontaneously. This was caused intentionally. The words used in the lyrics are personified, so they have a thematic meaning because the sentence "All tears are planned" emphasizes that the tears mentioned are not spontaneous but have been planned. By placing "All the tears" at the beginning of the sentence, the author wants to focus on the tears themselves where appropriate. The purpose of this structure is that the lack of choice to shed tears indicates that this is not a true emotion.

Data 4.

*She's a **Wonder Woman*** (Line 1)

She knows what she likes

Never know she's broken

'Cause she's always fine

She's a million moments

Lived a thousand lives

Never know she's hopeless

Only when she cries

"She's a Wonder Woman" is an example of using polysemy. In this regard, "Wonder Woman" can refer to some aspects such as; "Superhero character." On the most basic level, "Wonder Woman" is the name of the comic character created by D. C. Comics, which is associated with a feminine power icon. Then, it can be interpreted as "a strong and independent woman." In this regard, many women associate it and describe women as strong, independent, and able to overcome life's obstacles, even though this expression comes from a superhero character. Therefore, "Wonder Woman" has a minimum level, which signifies the superhero concept, and a second level, representing an empowering female figure. The words used in the lyrics are polysemous, so they have a conceptual meaning because the phrase "Wonder Woman" literally refers to a superhero character known to be strong, brave, and extraordinary abilities. This shows that the conceptual meaning of "Wonder Woman" is not only a view of the characters depicted in films or other works of art but also includes other characteristics in the image of the female figure represented as "Wonder Woman," for example, courage, perseverance, and leadership.

Types of figurative language found in Island Song

Data 1.

I'm on an island, dirty dancing in the sun (Line 1)
So close to heaven but so far from everyone
Yeah, I've got treasures buried underneath the sand
But I'm still wishing for all the love that I don't have

The sentence "I'm on an island" can be called a metaphor because the phrase does not mean that someone is on an island. But this could mean she feels safe, or it could be an emotional or mental condition that makes her feel lonely. Instead of saying, "I'm lonely or I feel alone," the speaker says, "I'm on an island," representing loneliness in this context. This is an example of a metaphor that indicates the speaker's psychological or emotional condition as a feeling of being on an island and ignoring the outside world. The words used in the lyrics are figurative and contain connotative meaning because the phrase 'I'm on an island' literally means being on an island. This gives the impression of loneliness, unwantedness, and hopelessness that others can feel. This shows that words do not depend on feelings and moods but describe them, although often only in their connotation.

Data 2.

Or have I landed in paradise?
I hear your voice like a song on the radio (Line 23)
All day long 'cause, boy, I've been missing you

*I hear your voice like a song on the radio, ah
I hear your voice like a song on the radio
All day along, 'cause, boy, I've been missing you
I hear your voice like a song on the radio, ah*

In the sentence "I heard your voice like a song on the radio," this is an example of a simile. Like songs on the radio, phrases are components of imagery. Here, what is meant by the word "like" is someone's voice, which is stated to be in harmony with what is on the radio. This highlights situations when people listen to pleasant and perhaps emotionally stimulating sounds, such as music they like. The words in the lyrics are ambiguous and connotative because a person's voice is associated with positive and emotional reactions when listening to music. Such connotations enrich the expression and give it more nuances of meaning, rejecting puns and including a clear sense of emotion.

Data 3.

*I'm on an island, dirty dancing in the sun
So close to heaven but so far from everyone (Line 2)
Yeah, I've got treasures buried underneath the sand
But I'm still wishing for all the love that I don't have*

The sentence "So close to heaven but so far from everyone" is an oxymoron because it combines two contradictory ideas to produce a complex meaning about emotional experiences. The phrase "So close to heaven" indicates closeness to something positive. "So far from everyone" indicates distance or isolation from others, which is a negative state. Combining the two creates a deep meaning of ambivalent or conflicted feelings in a person's experience of feeling close to happiness or perfection but still feeling isolated from the people around him. The words used in the lyrics are oxymorons, so they have a reflective meaning because there is an interrelated duality of meaning. Namely, "So close to heaven" implies happiness, peace, or an ideal state. And the phrase "So far from everyone" suggests isolation, loneliness, or loss of social connection. So that the reader's response to "close to heaven" may be influenced by an awareness of being "far from everyone."

Data 4.

*I'm on an island, dirty dancing in the sun
So close to heaven but so far from everyone
Yeah, I've got **treasures buried underneath the sand** (Line 3)
But I'm still wishing for all the love that I don't have*

The sentence "treasures buried beneath the sand" shows the use of hyperbole because the statement is an exaggeration and is not meant to be taken literally. This creates a dramatic effect that highlights the potential within a person even though no "treasure" is physically buried beneath the sand. The words used in the lyrics are hyperbole, so they have a thematic meaning because the organization of the message emphasizes the potential and value within a person. In this way, the focus on "treasures" and the context that implies they are hidden creates a more profound meaning about the quest to find something of value in life.

Data 5.

*Am I stranded on an **island**? (Line 20)*

*Or have I landed in **paradise**? (Line 21)*

Am I stranded on an island?

Or have I landed in paradise?

The following sentence, "Am I stranded on an island?", "Or have I landed in paradise?" including polysemy. The term "island" literally means an island, namely land surrounded by water. In the symbolic meaning, "island" means suffering or even loneliness, meaning the pain in a person or the unfavorable conditions she experiences. "paradise" means a place considered ideal or pleasant and connected with happiness or calm. "Paradise" can also be used to describe the psychological state a person experiences when they are in a joyful and relaxed mood. All the words used in the lyrics are polysemous, which means they have an affective meaning. However, it concerns two questions representing two semantic and emotional moods. First, "Am I stranded on an island?" This question suggests a kind of loneliness or perhaps helplessness. There is a case identified as being "on an island" that is associated with loneliness or isolation, which is probably even more dangerous or linked to anxiety. Second, "Or have I landed in paradise?" On the other hand, this question is likely to trigger emotions such as joy or satisfaction.

CONCLUSION

In conclusion, this research aims to investigate the types of figurative language found in the lyrics of the album *Endless Summer Vacation* by Miley Cyrus and the meaning of this figurative language. The analysis found six main figurative language types: metaphor, hyperbole, polysemy, personification, simile, and oxymoron. Of these six types, metaphor is the most dominant type. This research also found five types of figurative language

meaning: conceptual, connotative, affective, reflective, and thematic. Connotative meaning is the one that appears most often in lyric analysis. Studying figurative language is expected to provide a deeper understanding of song lyrics. The researcher hopes this research can contribute more to future research on figurative language. Researchers suggest that they focus on analyzing the relationship between the use of figurative language and themes or moral messages in song lyrics so that it will provide different findings from this research.

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Deixis Used on “Love Me or Hate Me” How to Stop Caring What Other People Think Podcast by The Self Love Fix

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Abstract:

This research is about exploring the deixis aspects in the podcast by The Self Love Fix entitled “Love Me or Hate Me” How to Stop Caring What Other People Think. This research has two problems; what are the person deixis, spatial deixis, and temporal deixis found in the podcast; and what are the functions of person deixis, spatial deixis, and temporal deixis found in the podcast. This research aims to found person deixis, spatial deixis, and temporal deixis in a podcast and found out the function and point of deixis mentioned by the speaker in the podcast. Descriptive qualitative method is used in order to analyze the research. The results identified three types of deixis in the data: person deixis, temporal deixis, and spatial deixis. In the midst of three deixis, person deixis is the most mentioned and used in the podcast, followed by spatial deixis and temporal deixis. The data analysis indicates that person deixis is serves to explain the identity of the speaker and the intended referent of the sentences. Spatial deixis is used to coveys locations that is spoke by the speaker. Meanwhile, temporal deixis utilized the time of an occurance in discourse or conversation. According to the theme of the podcast, which pertains to self-improvement and focuses on an individual, this research employs various forms of person deixis. It could be concluded that each types of deixis has its own utilities in conveying the speaker’s purpose.

Keywords: deixis; analysis; podcast; person; spatial; temporal

Abstrak:

Penelitian ini mengeksplorasi aspek deiksis dalam podcast oleh The Self Love Fix yang berjudul “Love Me or Hate Me” How to Stop Caring What Other People Think. Penelitian ini memiliki dua masalah; apa saja deiksis persona, deiksis spasial, dan deiksis temporal dalam podcast; dan apa fungsi deiksis deiksis persona, deiksis spasial, dan deiksis temporal yang terdapat pada podcast. Penelitian ini bertujuan untuk menemukan deiksis dalam podcast yang digunakan bersifat kontemporer, mudah dipahami oleh banyak orang, dan isu-isu yang dibahas sangat relevan bagi orang-orang seperti remaja atau dewasa. Metode kualitatif deskriptif digunakan untuk menganalisis penelitian. Hasilnya mengidentifikasi tiga jenis deiksis dalam data: deiksis persona, deiksis temporal atau waktu, dan deiksis spasial. Di antara ke-tiga deiksis tersebut, deiksis persona adalah yang paling banyak disebutkan dan digunakan dalam podcast, diikuti oleh deiksis spasial dan deiksis temporal. Analisis data menunjukkan bahwa deiksis persona berfungsi untuk menjelaskan identitas pembicara dan referen yang dimaksud dari kalimat-kalimat tersebut. Deiksis spasial digunakan untuk menyampaikan lokasi yang diutarakan oleh pembicaraan. Sementara itu, deiksis temporal memanfaatkan waktu terjadinya suatu

peristiwa dalam wacana atau percakapan. Menurut tema podcast, yang berkaitan dengan pengembangan diri dan berfokus pada seorang individu, penelitian ini menggunakan berbagai bentuk deiksis persona. Dapat disimpulkan bahwa setiap jenis deiksis mempunyai kegunaannya masing-masing dalam menyampaikan maksud pembicara.

Kata kunci: deiksis; analisis; podcast; persona; spasial; temporal

INTRODUCTION

In reality, people are always find and use deixis for communicating to indicate someone and something. As it is commonly understood, deixis is on of part of the discourse field, and contains three kinds; person deixis, spatial deixis, and temporal or time deixis. According to Tfouni and Klatzky (1983), "Every language has its own devices for conveying deictic aspects of communication." Many people could find diverse of deixis in many devices and aspects of today's advanced world. It could be a video, a sound; such as podcasts, songs, or conversations, and discourse; such as articles, news, advertisements, etc.

The researcher carried out the research about deixis found in a podcast entitled "*Love Me or Hate Me*" *How to Stop Caring What Other People Think* by The Self Love Fix on Spotify platform. Recently, podcasts have become a place of platform to work and conduct things that necessary to be conveyed. Podcast can be known as monologue explains by one person or dialogue conversations by two or more people using sound media, usually recorded in a studio. Generally, podcast contain topics that are currently being discussed by many people. The podcast that the researcher will use has a topic that is closely related to adolescent and adult issues regarding their romance and personal lives.

Deixis research in conversation has previously been carried out by several researchers. Rachman et al. (2022) conducted research regarding three forms of deixis on conversation between Joko Widodo and Nadiem Makarim in YouTube channel. Lubis and Nasution (2021) analyzed deixis study in Tere Liye's Novel entitled *Never Hate the Wind* and they also used three forms of deixis. Ayu A and Muslim (2023) investigated the deixis frequency in Raditya Dika's dialogue podcast, they used eight episodes of the podcast and collect the dominant deixis data into frequency lists and used percentages. This research examined the deixis in The Self Love Fix's podcast on Spotify. The

difference with the research by Ayu A. and Muslim is that this research analyzes the reasons for using deixis in podcast content and uses descriptive explanations that define topics that are very relevant to people in monologue podcasts.

The researcher focused on two problems; what are the person deixis, spatial deixis, and temporal deixis found in *"Love Me or Hate Me" How To Stop Caring What Other People Think* by The Self Love Fix on Spotify?; and what are the functions of person deixis, spatial deixis, and temporal deixis found in *"Love Me or Hate Me" How to Stop Caring What Other People Think*? The researcher choose *"Love Me or Hate Me" How To Stop Caring What Other People Think* not only focus on finding the person deixis, spatial deixis, and temporal deixis but also analyze the meaning of that finding, because this podcast is reasonable enough for listening, and the pronunciation of the host is clearly, therefore, the listeners are not required to repeat the podcasts, it can be understood through once listen. Moreover, the podcast study is still growing and this research will be the bridge for the other researchers while conducting podcast study by utilize this research as references. This study aims to found person deixis, spatial deixis, and temporal deixis in a podcast entitled *"Love Me or Hate Me" How to Stop Caring What Other Pople Think* by The Self Love Fix. In addition, this research also aims to found out the function and point of deixis mentioned by the speaker in the podcast. Moreover, this study may serve as a valuable reference for future scholars in starting the research. The podcast used is from one of the episode of *The Self Love Fix* podcast account, that is episode 22 and released in September 12th 2019.

LITERATURE REVIEW

Context

Context is important in several fields including linguistics. Context deepens the understanding of meaning and information obtained and formed due to the surrounding circumstances. Context can also be defined as the communicative situation such as the knowledge of the speaker and the hearer, for example the context in confirming the speaker's assumptions about the hearer's ignorance of the speaker (Van Dijk, 2015). Consequently, the context possesses the capacity to elucidate a statement, thereby facilitating its comprehension. In the context of identity, a command can be given appropriately by the speaker and the hearer in a certain power relationship.

Deixis

The study of deixis is the concept of "point of view". This concept facilitates the clarification of the interrelationship between various deictic expressions in relation to their capacity to establish reference points within a particular context. Understanding deixis is crucial for effective communication due to its ability to establish referential points for words and phrases, permitting people to interpret language within its appropriate contextual framework. There are three distinct perspectives regarding deixis: the first pertained to person deixis, the second encompassed place or spatial deixis, and the third encompassed time or temporal deixis. Deixis is being able to vary between languages, and different languages may have their own deictic markers and rules. In this study, the researcher used the conceptual framework put forth by Levinson (1983). Levinson believed that the deixis concerns the way language encodes context or events when speaking, therefore deixis also concerns the way in which words are interpreted which depends on the analysis of the context.

Person Deixis

Person deixis is categorized into three main types of pronouns based on their grammatical role; the first is First Person Deixis that refers to the speaker or the listener such as "I," "me," "my," "we," and "us." First Person Deixis indicates the speaker makes reference to their own identity or establish connections with other individuals. The second is Second Person Deixis is refers to the interlocutor or addressee that could be refer to one person or a few people depend on the context. The pronoun "you" often used in this type of person deixis. The last is Third person deixis indicates individual or entity that is unidentified as either the speaker or the listener/recipient. It could be asserted that this category pertains to someone or something that exist external to the participants engaged in the discourse. The pronouns utilized in this context include "they," "she," "he," "it," along with the corresponding object forms such as "them," "her," and "him," all of which are encompassed within this types (Siregar, 2020).

Spatial Deixis

Fillmore (1971) argued that spatial deixis relates specifically to physical locations and contexts. Locational reference explain the speaker and listener where an event or object is located in a conversation. Contextually, spatial deixis relies on the

understanding between the speaker and the hearer of their surroundings. For instance, “We will meet there tomorrow” assumes that both parties know the intended location. Nevertheless, there exist distinct categories of spatial deixis; proximal deixis pertains to locations that are in proximity to the speaker, exemplified by terms such as “this” and “here”; distal deixis pertains to locations that are situated at a greater distance from the speaker, as illustrated by terms like “that” and “there”; the last is medial deixis pertains to locations that are nearer to the addressee as opposed to the speaker.

Temporal Deixis

Levinson (1983) stated that temporal deixis emphasized the role of a particular time within an utterance. Temporal deixis used adverbs such as “then,” “now,” “yesterday,” etc. Temporal deixis is closely related to the concept of tenses and the internal temporal structure of an event such as whether the event has not yet occurred, is occurring, or has occurred. Tenses in verbs function as deictic indicators, which place events in time.

Podcast

Digital audio or video programs with various ways to access them, by streaming or downloading them first. Creators distribute content results globally with various interesting topics and usually have various series and episodes. Podcasts are widely found on the Spotify platform for audio and YouTube for video. Podcast content creators make plans and determine the target audience to be targeted, so that the podcasts provided can be successful. Graphically, podcasts are divided into; informative which is made to provide information, news, even knowledge such as science and history; entertainment provides podcasts with themes of humor, popular culture, and storytelling; and social interaction that makes listeners part of the conversation or community even though they are physically in different places.

“Love Me or Hate Me” How to Stop Caring What Other People Think by The Self Love Fix

A twelve-minute monologue podcast hosted by Beatrice Kamau was released in 2019. The topics presented are very inspiring and often experienced by many people, especially adults. The first is to thoroughly examine how to not overthink things around or other people, the responses we give when other people talk, and some tips and tricks to move on from existing problems. The Self Love Fix itself is a podcast platform about

self-improvement that inspires many listeners on Spotify and Apple. Up to this time, the development of episodes has reached 256 episodes since the first was released in January 2019, with the first episode a synopsis trailer of *The Self Love Fix* and followed by episode one in late January 2019. Presented by a consistent host from the beginning of the episode until now, namely Beatrice Kamau.

RESEARCH METHODS

In order to analyze the deixis in *The Self Love Fix's* podcast *“Love Me or Hate Me” How to Stop Caring What Other People Think*, the researcher employed the method of qualitative content analysis. The descriptive method is employed in order to analyze, describe, interpret, and explain what the podcast is about. Then, the researcher conducted a content analysis in order to do a close listening of the selected podcast as the data source to find the deixis in the podcast. The data of this research are divided into primary and secondary data sources. Primary data sources come from the podcast entitled *“Love Me or Hate Me” How to Stop Caring What Other People Think* by *The Self Love Fix* with the host Beatrice Kamau. Then, the secondary data sources have come from books and journal articles conducted by the researcher to validate the data in the research. In order to fulfill the data requirement for this research, the researcher used the following methodology to collect the data required: The researcher listen *“Love Me or Hate Me” How to Stop Caring What Other People Think* podcast to understand and find the deixis in the podcast. While listening, the researcher transcribed the podcast from audio to text using website transkriptor.com, then selected and noted the quotation supporting the topic. The researcher classified the data similarities found in the transcript and interpreted the function of the deixis from the data. The researcher collected other supporting data from books, journals, and articles.

FINDINGS AND DISCUSSION

Deixis represented a linguistic notion that pertains to the significance of particular words or phrases contingent upon the context within which they are employed. These words, identified as deictic expressions, encompass pronouns, demonstratives, adverbs, and other terms that necessitate contextual details for comprehensive comprehension.

Deictic expressions are reliant upon the speaker's and listener's awareness of circumstantial factors, such as identity or person, spatial, and temporal aspects.

Person Deixis

Person deixis used expressions that indicate the identity of participants in a conversation or discourse. Pronouns "I," and "we," are common examples of first person deixis. The understanding of these pronouns depends on the context of the conversation, based on the perspective of the listener and speaker in some conversation. Person deixis has an important role in language because it helps clarify a context in discourse.

"Hey girl, hey and welcome to the Self Love Fix podcast where we get relatable, we share tea, and we support each other on this journey of self-love, self-worthy personal development, self-esteem, and self-care."
(00:00:16)

The quotation above showed that there is a pronoun in the form of "we" in the opening of the podcast. The pronoun "we" refers to many women out there, including the host herself who is a woman, and is related to the topic of discussion taken. The host used the word "we" in the podcast piece, because it makes more simple and shorter in pronunciation, so it is more convenient to receive and understand.

"And I didn't want to give you guys just silly tips that, you know, everyone says kind of like it doesn't matter what other people say and you're a bad bitch and everybody should know that you're one." (00:02:29)

In the quote above, there are pronouns "I", "you", and "it". Pronoun "I" is common example of first person deixis that refers to the host, Beatrice, she mention herself as a provider of the tips. "You" in that quotation is the example of second person deixis and indicated to the listeners that wants or as a receiver of the host given. Then, pronouns "it" pointed the tips of how to stop caring what other people think about us.

"And I didn't want to give you guys just silly tips that, you know, everyone says kind of like it doesn't matter what other people say and you're a bad bitch and everybody should know that you're one" (00:02:29)

"It doesn't matter what they think about you." (00:02:42)

From that quotation, the word "they" refers to "other people", it means that other people is everyone who saying everything about the listeners and the speaker. The word "they" included third person deixis with the reason these word does not mention either the speaker and the listeners. It does not in relation with the people on conversation.

“Or like maybe I would go to, I don't know, like maybe the club or a bar or something.” (00:06:26)

“And then I and I would maybe try to go up to a guy and then I would kind of get the vibe that he wasn't really that interested.” (00:06:31)

The word that bold and underline one refers to the guy who stand in the club or a bar or something that mentioned on the contexts. The word “he” belonging to the third person deixis because this word refer to the other people exclude the speaker and the recipient or the listeners.

Spatial Deixis

Spatial deixis conveys information about locations or places related to conversation by the speaker and listener. This is also commonly referred to as a marker that builds the context of placement in a conversation or discourse. Spatial deixis includes demonstratives (words indicating distance) and adverbs (indicating the location or direction of an action or object).

“And I realize there's that disconnect because I myself went through that disconnect of trying to adopt a new mindset and then, just being stuck.” (00:00:05)

The quote above showed that “there” is adverb and denoted the concept of "disconnect" which characterizes the difficulties encountered in the process of generating or develop a new thought, thereby denoting the contextual positioning, specifically signifying "disconnect". This can allow someone to convey and interpret something about events in that context. Pronouns “there” is common examples of distal deixis.

“So I'm rooting for you, and I'm hoping that you waste no time in going to collect that free guide cause you know you need it, you know you need it.” (00:04:09)

Based on the quotation above, the word “that” point on free guide of tips on the way to stop caring what other people think given by the speaker deliver to the listeners on the podcast. These word is included in distal deixis which means that the object being discussed is not from the same community as the speaker and the recipient. Therefore, distal deixis has a greater distance from the speaker.

“I just wanted to make this guide for you guys because I'm a really big believer that repeating information and affirming information to

yourselves is one of the first steps in how you can begin to change your mindset.” (00:02:16)

The word “this” is come under in the proximal deixis part which describes a location that is closer to the speaker compared to the word “that”. Therefore, the word “this” refers to the guide or information that will be given by the speaker.

Temporal Deixis

Temporal deixis is utilized to communicate data regarding the timing of an occurrence in relation to a conversation or discourse. These linguistic elements are typically employed to establish the temporal context within which the speaker and listener operate.

“Thank you so much for tuning in today.” (00:01:02)

“Today I want to get right in to the topic because it's a juicy one.”
(00:01:05)

The quotation above indicated that adverb of time is the time when the speaker utters these words with the intention of clarifying when the podcast was conducted. The adverb “today” represented the time of the planning in the podcast and gave gratefulness to listeners who listened at that spesific time.

“And I realize there's that disconnect because I myself went through that disconnect of trying to adopt a new mindset and then, just being stuck.”
(00:00:05)

In the quote above, the word “then” is included in the adverb which provides time-related information about when an action or event occurred or appeared. It also refers to what will happen after, usually followed by a verb or adjective.

“Just kind of like what I was talking about on last week's episode with cognitive dissonance, where you hear a new belief or you adopt a new belief.” (00:02:58)

In the quote above, the adverbial phrase “last week” pertains to events occurrences that took place in the past. The phrase above pointed that pronoun “I” or the host is just reminding the listener of the previous topic of conversation.

According to the findings, the researcher found 149 deixis consist of 124 person deixis, 16 spatial deixis, and 9 temporal deixis in “*Love Me or Hate Me*” *How to Stop Caring What Other People Think* by The Self Love Fix. Consequently, the dataset comprising 149 instances within the podcast consist of eleven different words that belong three categories

of deixis. The pronoun "I" is referenced 43 times, while "you" appears 33 times, "we" is utilized 14 times, "it" is mentioned 32 times, and "he" occurs twice. In terms of spatial deixis, "there" is articulated 4 times, "that" is expressed 7 times, and "this" is conveyed 5 times. Furthermore, regarding temporal deixis, "then" is stated 5 times, "today" is noted 3 times, and "last week" is referenced once.

CONCLUSION

The podcast titled *"Love Me or Hate Me" How to Stop Caring What Other People Think* encompasses three deixis that play an important role in the interpretation of words, phrases, and sentences extracted from the transcript. The person deixis used in this podcast frequently incorporates the pronouns "I," "we," "you," "it," and "he." This choice is related to the podcast topic being discussed and is related to situations experienced by many people. Therefore, the host endeavored to select appropriate words to effectively approach both as a speaker and a listener. Furthermore, this podcast used 16 spatial deixis with different words, particularly through the utilization of the term "there" which is used 4 times. Additionally, there are also 7 times "that" words in this podcast, but the context placement is not appropriate according to the rules of spatial deixis. Lastly, temporal deixis predominantly involves references to time settings and the used of adverbs as connectors between sentences. There were 3 types of words found; "then," "today," and "last week." Consequently, this podcast employs a significant amount of deixis with varying references contingent upon the context articulated by the speaker. Through this research, it is anticipated that the findings will assist readers and other researchers in identifying references that align with their specific requirements.

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Vocabulary Growth in Deaf Children: A Systematic Review and Case Study in Language Acquisition

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Abstract:

This study aims to analyze vocabulary development in deaf children and identify effective intervention strategies. Through a systematic literature review using the PRISMA method, this study examines research published between 2000-2024 on deaf children aged 0-18 years. Data were collected from various databases including PubMed, ERIC, and PsycINFO, then thematically analyzed to identify patterns and synthesize findings. The results show that vocabulary development in deaf children is influenced by factors such as early language exposure, neurobiological aspects, and social interaction. Bilingual-bimodal approaches, the use of assistive hearing technology, and family involvement have proven effective in supporting vocabulary acquisition. This study also reveals the potential of deaf children to develop conceptual vocabulary comparable to hearing children. In conclusion, vocabulary development in deaf children is a complex process that requires a holistic and interdisciplinary approach. Further research is needed, particularly long-term longitudinal studies and more rigorous intervention evaluations, to enhance understanding of vocabulary development trajectories and optimize supporting strategies.

Keywords: deaf; vocabulary development; language intervention; inclusive education; assistive hearing technology

Abstrak:

Penelitian ini bertujuan untuk menganalisis perkembangan kosakata pada anak-anak tunarungu dan mengidentifikasi strategi intervensi yang efektif. Melalui tinjauan sistematis literatur menggunakan metode PRISMA, studi ini mengkaji penelitian yang diterbitkan antara tahun 2000-2024 mengenai anak-anak tunarungu berusia 0-18 tahun. Data dikumpulkan dari berbagai database termasuk PubMed, ERIC, dan PsycINFO, kemudian dianalisis secara tematik untuk mengidentifikasi pola dan mensintesis temuan. Hasil penelitian menunjukkan bahwa perkembangan kosakata pada anak tunarungu dipengaruhi oleh faktor-faktor seperti paparan bahasa dini, aspek neurobiologis, dan interaksi sosial. Pendekatan bilingual-bimodal, penggunaan teknologi bantu pendengaran, dan keterlibatan keluarga terbukti efektif dalam mendukung akuisisi kosakata. Studi ini juga mengungkapkan potensi anak-anak tunarungu dalam mengembangkan kosakata konseptual setara dengan anak-anak pendengar. Kesimpulannya, perkembangan kosakata pada anak tunarungu merupakan proses kompleks yang memerlukan pendekatan holistik dan interdisipliner. Penelitian lebih lanjut diperlukan, terutama studi longitudinal jangka panjang dan evaluasi intervensi yang lebih ketat, untuk meningkatkan pemahaman tentang trajektori perkembangan kosakata dan mengoptimalkan strategi pendukungnya.

Kata kunci: tunarungu; perkembangan kosakata; intervensi Bahasa; pendidikan inklusif; teknologi bantu pendengaran

INTRODUCTION

Although research on language development in deaf children has grown rapidly in recent decades, a major problem that still exists is the significant gap in vocabulary development between deaf and hearing children. This gap is not only a linguistic problem, but has broad implications for the cognitive, social, and academic development of deaf children (Luckner & Cooke, 2010). The main challenge in this research is understanding the complexity of factors that influence vocabulary development in deaf children, which include biological, cognitive, environmental, and educational aspects. This is complicated by the heterogeneity of the deaf child population, which varies in the degree of hearing loss, age of onset of deafness, language modality used (spoken, signed, or a combination of both), and access to early intervention and hearing assistive technology (Marschark et al., 2015). In addition, a crucial problem that needs to be solved is how to optimize vocabulary development in deaf children in the context of limited access to auditory language input. Deaf children often experience delays in language acquisition due to lack of exposure to everyday spoken language, which is the main source of incidental vocabulary acquisition in hearing children (Lederberg et al., 2013). Therefore, a deeper understanding of effective alternative strategies to support vocabulary development in deaf children is needed. Another problem that needs to be addressed is the lack of integration between various theoretical and methodological perspectives in vocabulary development research in deaf children. Neurobiological, psycholinguistic, and socio-cultural approaches often work separately, even though integration between these perspectives is very important to understand the complexity of vocabulary development in deaf children holistically (Hall et al., 2018; Mayberry & Kluender, 2018). Thus, the main problem of this research is how to identify, analyze, and integrate various factors that influence vocabulary development in deaf children, and formulate effective intervention strategies to support their vocabulary development, with the ultimate goal of reducing the gap between deaf and hearing children in terms of language and literacy skills.



Childhood deafness is a significant global health problem. According to the World Health Organization, approximately 34 million children worldwide have a form of deafness that is disabling. In the United States, the Centers for Disease Control and Prevention (CDC) reports that approximately 1 to 3 out of every 1,000 children are born with some degree of deafness or detectable hearing loss. This number increases to 5 out of every 1,000 children by school age. Vocabulary development is a crucial aspect of language and literacy acquisition. Research shows that early vocabulary size is a strong predictor of later reading ability and academic achievement (Morgan et al., 2015). However, deaf children often experience significant delays in vocabulary development compared to their hearing peers. Luckner & Cooke (2010) conducted a meta-analysis of 41 studies and found that deaf children had, on average, half the vocabulary size of hearing children their age. Advances in hearing aid technology and cochlear implants have revolutionized the educational landscape for deaf children. Research by Yoshinaga-Itano et al. (2018) showed that children who received cochlear implants before 12 months of age had better language development than those who received them at an older age. However, while this technology provides better access to sound, not all deaf children benefit equally, and many continue to struggle with vocabulary acquisition (Nitttrouer et al., 2018). Educational approaches for deaf children have also evolved. From the debate between purely oral versus sign language, many programs now adopt a bilingual-bimodal approach, which combines the use of spoken and signed language. Humphries et al. (2016) found that this approach can improve vocabulary development and conceptual understanding in deaf children. Neurobiological research has provided new insights into brain plasticity in the context of deafness. Mayberry & Kluender (2018) showed that deaf children who were exposed to language (both spoken and signed) from an early age had brain activation patterns that were more similar to hearing children when processing language, compared to those who experienced delays in language exposure. Socio-emotional factors also play an important role in deaf children's vocabulary development. Hall et al. (2018) found that deaf children who had access to a sign language community from an early age showed better vocabulary development. This emphasizes the importance of language-rich social interactions in supporting vocabulary development. Although significant progress has been made in research and practice, the gap in vocabulary development between deaf and hearing children remains a major challenge. This suggests the need for further research to



understand the complexity of factors that influence vocabulary development in deaf children and to develop more effective interventions.

The significance of vocabulary development issues in deaf children cannot be underestimated, given its far-reaching and profound implications for many aspects of these children's lives. Impact on Cognitive Development Vocabulary is not only a tool for communication, but also plays a vital role in cognitive development. Research by Convertino et al. (2014) showed that vocabulary size in deaf children is positively correlated with abstract thinking and problem-solving abilities. Vocabulary gaps can lead to delays in the development of higher-order cognitive functions, which in turn can affect the overall intellectual potential of deaf children. Impact on Academic Achievement Vocabulary is an important foundation for academic success. Luckner & Cooke (2010) found that limited vocabulary in deaf children often leads to difficulties in reading comprehension and mastery of subject matter. This can result in lower academic achievement than hearing peers, which can impact future educational and career opportunities. Social and Emotional Implications Limited communication skills due to limited vocabulary can affect the social interactions and emotional development of deaf children. This can lead to social isolation, low self-esteem, and behavioral problems (Calderon & Greenberg, 2011). Improving vocabulary development can help deaf children become more socially integrated and develop important social-emotional skills. Long-Term Impact on Quality of Life, Vocabulary limitations can have a ripple effect that impacts many aspects of a deaf child's life into adulthood. Dammeyer (2010) found that deaf children with better language skills tend to have higher levels of education, better employment opportunities, and a higher quality of life in adulthood. Implications for Inclusion and Equity, In a broader context, the issue of vocabulary development in deaf children is closely related to issues of inclusion and equity in education and society. Addressing vocabulary gaps is an important step toward creating a more inclusive environment and providing equal opportunities for deaf children (Humphries et al., 2016). Contribution to the Scientific Understanding of Language Acquisition, Research on vocabulary development in deaf children not only benefits this population, but also provides valuable insights into the process of language acquisition in general. These studies can help us understand brain plasticity in language learning and the role of different sensory modalities in language development (Mayberry & Kluender, 2018). Implications

for Education and Health Policy A better understanding of vocabulary development in deaf children can inform more effective education and health policies. For example, research findings can support

Although research on vocabulary development in deaf children has grown rapidly in recent decades, several important gaps remain that need to be addressed:

1. **Lack of Comprehensive Longitudinal Studies:** Most existing research focuses on relatively short time periods or uses cross-sectional designs. This limits our understanding of the long-term trajectory of vocabulary development in deaf children from infancy to adolescence. As noted by Luckner & Cooke (2010) longer-term longitudinal studies are needed to fully understand patterns of vocabulary development and the factors that influence it over time.
2. **Limited Integration of Multidisciplinary Perspectives:** Despite advances in neurobiological (Mayberry & Kluender, 2018), psycholinguistic (Hall et al., 2018), and sociocultural (Humphries et al., 2016) research, there is a lack of research that comprehensively integrates these perspectives. Integrated approaches that combine insights from multiple disciplines are still rare in the literature.
3. **Lack of Research on Interactions between Language Modalities:** Although the bilingual-bimodal approach is gaining popularity, there are still gaps in our understanding of how the interaction between spoken and signed languages influences vocabulary development. More research is needed to understand how deaf children integrate information from different language modalities in building their vocabulary.
4. **Limitations in Sample Size and Population Diversity:** Many existing studies have used relatively small sample sizes or focused on homogeneous populations. This limits the generalizability of the findings and underrepresents the diversity of the deaf child population. Studies with larger and more diverse samples are needed to understand the variability in vocabulary development among deaf children with different backgrounds and characteristics.
5. **Lack of Research on the Role of Technology in Vocabulary Development:** Although there is research on the impact of cochlear implants (Yoshinaga-Itano et al., 2018), there are still gaps in our understanding of how new technologies, such as AI-based learning apps or smart hearing aids, may influence vocabulary development in deaf children.

6. Limitations in Cross-Cultural Research: Most research on vocabulary development in deaf children has been conducted in the context of developed Western countries. There is a paucity of research exploring vocabulary development in deaf children across cultural and linguistic contexts, particularly in developing countries.
7. Lack of Focus on Academic and Domain-Specific Vocabulary: Much research focuses on general vocabulary, but there are gaps in our understanding of how deaf children develop academic and domain-specific vocabulary that are important for success in specific subjects.
8. Limitations in Evidence-Based Intervention Research: Although there are a variety of intervention approaches to support vocabulary development in deaf children, there is a lack of rigorous controlled trials to evaluate the relative effectiveness of these approaches (Luckner & Cooke, 2010).

By identifying these gaps, this study aims to contribute to the existing literature by providing a comprehensive and integrated analysis of vocabulary development in deaf children and exploring effective intervention strategies.

This study aims to provide a comprehensive and integrated understanding of vocabulary development in deaf children, and to identify effective intervention strategies. The study will analyze the trajectory of vocabulary development from infancy to adolescence, integrating multidisciplinary perspectives (neurobiology, psycholinguistics, and socio-cultural), investigating the interaction between language modalities in a bilingual-bimodal approach, exploring the role of technology such as cochlear implants and digital assistive devices, and evaluating the impact of vocabulary development on academic, social, and emotional outcomes. Focusing on deaf children aged 0-18 years in Indonesia and considering cross-cultural perspectives, the study will combine a systematic review of the literature (2000-2024) with an in-depth case study. Using a mixed-methods approach, the study will consider receptive and expressive vocabulary, as well as general and academic vocabulary, to identify best practices and effective intervention strategies in improving vocabulary development in deaf children.

Recent advances in deaf education research and practice have yielded a variety of innovative strategies and interventions to support vocabulary development. Multisensory approaches, which combine visual, auditory, and tactile input, have been shown to be effective in improving vocabulary comprehension and retention (Luckner & Cooke, 2010).



The use of augmentative and alternative technologies (AAC), such as tablet-based learning apps and picture communication systems, has also shown promise in enriching deaf children's language environments (Lund & Douglas, 2016). Explicit vocabulary instructional strategies, which involve directly teaching word meanings and their use in a variety of contexts, have been shown to improve deaf children's vocabulary acquisition (Luckner & Cooke, 2010). Additionally, project-based and experiential learning approaches have been used to provide meaningful contexts for new vocabulary acquisition (Easterbrooks & Beal-Alvarez, 2013). Family-based interventions, which involve parents and caregivers in the vocabulary learning process, have also shown significant effectiveness (Sass-Lehrer, 2016). The use of visual narratives and visually enriched storytelling techniques has been shown to improve vocabulary comprehension and storytelling skills in children with hearing loss (Thoutenhoofd, 2006). Metalinguistic approaches, which teach children about the structure and function of language, have also been used to deepen vocabulary comprehension (Nunes et al., 2008). Although these strategies have shown promising results, it is important to note that their effectiveness can vary depending on the child's individual characteristics, degree of hearing loss, and environmental context. Therefore, a personalized and flexible approach to implementing these strategies is essential. Additionally, collaboration between educators, speech-language therapists, audiologists, and families remains a key component in optimizing vocabulary development in children with hearing loss (Marschark & Hauser, 2012). As research in this area continues to grow, it is hoped that new strategies and interventions will emerge that may be more effective in bridging the vocabulary gap between children with hearing loss and deaf children, paving the way for improved language and literacy development for this population.

LITERATURE REVIEW

Research on vocabulary development in children with deafness has grown significantly in the last two decades. This literature review will present key findings and critical analysis of recent studies, focusing on factors influencing vocabulary acquisition, intervention methods, and educational implications.

Factors Influencing Vocabulary Acquisition

Lederberg et al. (2013) conducted a comprehensive study of the language and literacy development of children with deafness. They found that early exposure to language, both spoken and signed, is crucial for vocabulary acquisition. The strength of this study lies in its large sample size and longitudinal methodology, but its weakness is the lack of in-depth analysis of individual differences.

Mayberry & Kluender (2018) explored the neurobiological aspects of language acquisition in children with deafness. They highlighted the importance of critical periods in brain development related to language processing. Although this study provides valuable insights into the neurobiological basis of language acquisition, its weakness lies in its relatively small sample size.

Hall et al. (2018) examined the role of social interaction in the vocabulary development of deaf children. They found that children who had access to a sign language community from an early age showed better vocabulary development. The strength of this study is its holistic approach that takes into account socio-environmental factors, but its weakness is the limited generalizability due to the focus on a specific sign language community.

Intervention Methods and Educational Approaches

Humphries et al. (2016) advocate a bilingual-bimodal approach to the education of deaf children. They argue that the use of sign language alongside spoken language can improve vocabulary acquisition and conceptual understanding. The strength of this study is its practical recommendations for educational policy, but its weakness is the lack of long-term empirical data to support the effectiveness of this approach.

Marschark & Hauser (2012) examined the role of assistive hearing technology in vocabulary acquisition. They found that the use of cochlear implants and modern hearing aids can improve deaf children's access to spoken language input. The strength of this study is its comprehensive analysis of the impact of technology, but its weakness is the lack of attention to socio-cultural factors that may influence the use of such technology.

Easterbrooks & Estes (2007) emphasized the importance of family involvement in the vocabulary development of deaf children. They presented practical strategies for parents and educators to support language learning. The strength of this study was its focus

on practical applications, but a weakness was the lack of systematic evaluation of the effectiveness of the proposed strategies.

Implications and Directions for Future Research

Mayberry et al. (2011) conducted a landmark study showing that deaf children can achieve conceptual vocabulary development comparable to that of their hearing peers, despite differences in verbal vocabulary. This finding challenges previous assumptions about cognitive limitations due to deafness. The strengths of this study were its rigorous methodology and significant theoretical implications, but a weakness was its limited focus on conceptual aspects of vocabulary.

Luckner & Cooke (2010) conducted a comprehensive review of vocabulary research in deaf students. They identified gaps in the literature and highlighted the need for more longitudinal research and more rigorous intervention studies. The strength of this review was its broad scope, but a weakness was the lack of in-depth analysis of individual studies.

Thus, current literature suggests that vocabulary development in children with hearing impairment is influenced by a complex interaction of biological, cognitive, and environmental factors. Early intervention, appropriate use of technology, and a holistic educational approach appear to be key in supporting vocabulary acquisition. However, further research is needed to develop more effective intervention methods and to understand individual differences in the vocabulary development trajectories of children with hearing impairment.

RESEARCH METHODS

This study used a comprehensive qualitative case study approach to analyze vocabulary development in deaf children. By focusing on in-depth analysis of selected cases from the current scientific literature (2000-2024), this study offers a rich and contextual understanding. Data were systematically collected from high-quality articles that met strict inclusion criteria, namely case studies that focused on the vocabulary development of deaf children aged 0-18 years and provided detailed descriptions of the developmental process. A comprehensive search was conducted in leading academic databases such as PubMed, ERIC, and PsycINFO, using validated keywords. Data analysis involved extracting critical information from each case study, including subject characteristics, intervention methods, vocabulary development outcomes, and influencing factors. An in-depth

thematic analysis was then conducted to identify significant patterns and trends in vocabulary development. To ensure the reliability and validity of the findings, this study applied source triangulation and peer review by experts in the field. This rigorous methodological approach allows the study to provide valuable insights and practical recommendations that are based on strong scientific evidence to support the vocabulary development of deaf children.

FINDINGS AND DISCUSSION

Results of Systematic Analysis of Literature Review

Based on the results of systematic analysis of existing literature, several key findings can be identified related to vocabulary development in deaf children. These findings cover various aspects that influence vocabulary acquisition, effective intervention methods, and significant educational implications.

1. Factors Affecting Vocabulary Acquisition

1.1. Early Language Exposure

A study conducted by Lederberg et al. (2013) showed that early exposure to language, both spoken and signed, is very important in the vocabulary acquisition of deaf children. This finding confirms the importance of early intervention in the language development of deaf children. Children who are exposed to language from an early age show better vocabulary development compared to those who experience delays in language exposure.

1.2. Neurobiological Aspects

A study conducted by Mayberry & Kluender (2018) revealed the importance of critical periods in brain development related to language processing in deaf children. These findings suggest that there is an optimal time window for language acquisition, where the brain of deaf children has maximum plasticity to absorb and process linguistic information. Interventions carried out during this critical period can optimize vocabulary development and overall language skills.

1.3. Social Interaction

Hall et al. (2018) found that deaf children who had access to a sign language community from an early age showed better vocabulary development. This finding emphasizes the importance of a language-rich social environment in supporting deaf children's vocabulary

development. Meaningful social interactions with fluent sign language users can provide a natural context for vocabulary learning and use in everyday communication.

2. Intervention Methods and Educational Approaches

2.1. Bilingual-Bimodal Approach

Humphries et al. (2016) advocate a bilingual-bimodal approach in the education of deaf children. This approach uses sign language in conjunction with spoken language to enhance vocabulary acquisition and conceptual understanding. These findings suggest that exposure to both language modalities can enrich deaf children's linguistic experiences and support more comprehensive vocabulary development.

2.2. The Role of Assistive Hearing Technology

Marschark & Hauser (2012) examined the role of assistive hearing technology in vocabulary acquisition. They found that the use of cochlear implants and modern hearing aids can increase deaf children's access to spoken language input. These findings highlight the potential of technology in supporting vocabulary development, especially in the context of spoken language.

2.3. Family Involvement

Easterbrooks & Estes (2007) emphasized the importance of family involvement in deaf children's vocabulary development. They presented practical strategies for parents and educators to support language learning. These findings suggest that a supportive and language-rich home environment can significantly influence the vocabulary development of deaf children.

3. Implications and Directions for Future Research

3.1. Development of Conceptual Vocabulary

Mayberry et al. (2011) demonstrate that deaf children can achieve a level of conceptual vocabulary development comparable to that of hearing children, despite differences in verbal vocabulary. These findings challenge previous assumptions regarding cognitive limitations due to deafness and pave the way for educational approaches that are more focused on fostering conceptual understanding.

3.2. Need for Longitudinal Research

Luckner & Cooke (2010) identify the need for more longitudinal research and more rigorous intervention studies. This finding underscores the necessity for a deeper

understanding of the long-term vocabulary development trajectories in deaf children and a more systematic evaluation of the effectiveness of various intervention methods.

Discussion

The results of the systematic analysis of the literature review provided in-depth insights into vocabulary development in deaf children. These findings have significant implications for a variety of related fields, including education, developmental psychology, and health policy. In this section, we will discuss in detail the implications of the main findings, identify areas for further research, and propose potential improvements for future research.

1. Factors Influencing Vocabulary Acquisition

1.1. Early Language Exposure

The findings of Lederberg et al. (2013) regarding the importance of early language exposure, both spoken and signed, have broad implications for early intervention practice. These results emphasize the need for comprehensive, early intervention programs for deaf children. Practical implications include:

- Development of more effective neonatal hearing screening programs to identify hearing loss as early as possible.
- Increased access to early intervention services that provide rich language exposure, both spoken and signed.
- Training for parents and caregivers on strategies to maximize language input in everyday interactions with deaf children.

However, further research is needed to determine the optimal ratio between spoken and signed language exposure, and how this ratio can be adjusted based on the individual characteristics of the child.

1.2. Neurobiological Aspects

Mayberry & Kluender (2018) study of critical periods in brain development related to language processing has important implications for the timing and nature of interventions. The findings highlight:

- The importance of early interventions that take advantage of maximal brain plasticity during critical periods.
- The need for a more tailored approach to language intervention, taking into account the child's stage of neurological development.

- The potential to develop interventions that specifically target brain areas involved in language processing in deaf children.

Further research is needed to more precisely identify critical periods for different aspects of language acquisition in deaf children, as well as to develop interventions that optimally take advantage of brain plasticity during these periods.

1.3. Social Interaction

The findings of Hall et al. (2018) on the importance of access to sign language communities has significant implications for educational and social policy. These implications include:

- The need to increase access to sign language communities for deaf children and their families.
- The importance of integrating meaningful social interactions with fluent sign language speakers into educational programs for deaf children.
- The potential for developing mentoring programs where deaf children can interact regularly with successful deaf adults.

However, further research is needed to understand how to optimize the benefits of these social interactions, especially in contexts where access to sign language communities may be limited.

2. Intervention Methods and Educational Approaches

2.1. Bilingual-Bimodal Approach

Humphries et al. (2016) advocacy for a bilingual-bimodal approach has broad implications for educational practice. These implications include:

- The need to revise educational curricula for deaf children to include the systematic use of both signed and spoken languages.
- The importance of training educators in the effective use of bilingual-bimodal approaches.
- The potential for developing learning materials specifically designed to support vocabulary acquisition across different language modalities.

However, further research is needed to determine the optimal ratio of sign and spoken language use in different educational contexts, as well as to identify the best strategies to support knowledge transfer between language modalities.

2.2. The Role of Assistive Hearing Technology

Marschark & Hauser (2012) findings on the role of assistive hearing technology in vocabulary acquisition have important implications for clinical and educational practice. These implications include:

- The need to increase access to modern assistive hearing technology for deaf children.
- The importance of effective integration between the use of assistive hearing technology and teaching strategies in educational settings.
- The potential for developing language learning applications specifically designed for use with assistive hearing technology.

Further research is needed to understand how to optimize the use of assistive hearing technology in the context of vocabulary development, as well as to identify the best strategies to overcome the limitations of this technology.

2.3. Family Involvement

Easterbrooks & Estes (2007) emphasis on the importance of family engagement has significant implications for intervention and family support practices. These implications include:

- The need to develop comprehensive training programs for parents and caregivers of deaf children.
- The importance of integrating family support into individualized intervention plans for deaf children.
- The potential for developing resources and tools that can assist families in supporting deaf children's vocabulary development in the home.

However, further research is needed to identify the most effective strategies for engaging families in the vocabulary development process, especially in the context of families with diverse socioeconomic and cultural backgrounds.

3. Implications and Directions for Future Research

3.1. Development of Conceptual Vocabulary

Mayberry et al. (2011) findings that deaf children can achieve levels of conceptual vocabulary development comparable to hearing children have important implications for cognitive developmental theory and educational practice. These implications include:

- The need to shift the focus from verbal deficits to conceptual potential in the education of deaf children.

- The importance of developing assessment methods that can accurately measure deaf children's conceptual understanding.
- The potential for developing instructional strategies that specifically target conceptual vocabulary development.

Further research is needed to understand the mechanisms underlying deaf children's conceptual vocabulary development, as well as to identify factors that may facilitate or inhibit this development.

3.2. Need for Longitudinal Research

Luckner & Cooke (2010) identification of the need for more longitudinal research and more rigorous intervention studies has important implications for research methodology in this area. These implications include:

- The need to develop longitudinal research protocols that can track deaf children's vocabulary development from infancy through adolescence.
- The importance of designing intervention studies with larger sample sizes and more rigorous controls to evaluate the effectiveness of different intervention methods.
- The potential for developing more sensitive and valid assessment tools to measure deaf children's vocabulary development over time.

Future research should focus on conducting large-scale longitudinal studies that can provide a deeper understanding of the vocabulary development trajectories of deaf children, as well as the factors that influence individual variability in this development.

This literature review provides valuable insights into vocabulary development in deaf children, but there are several limitations that need to be considered. The heterogeneity of the deaf child population, methodological limitations in existing research, and the lack of cross-cultural studies may limit the generalizability of the findings. To address this and further develop the field of research, several potential improvements can be made. These include conducting large-scale longitudinal studies with more diverse samples, developing more comprehensive assessment tools, increasing cross-cultural research, integrating perspectives from multiple disciplines, exploring the potential of new technologies, and conducting more rigorous intervention studies. These steps are expected to provide a more holistic and applicable understanding of vocabulary development in deaf children across contexts.

CONCLUSION(S)

Based on a systematic review of the current literature, it can be concluded that vocabulary development in deaf children is a complex process influenced by a variety of biological, cognitive, and environmental factors. Key findings suggest the importance of early language exposure, both spoken and signed, the role of critical periods in brain development, the positive impact of social interaction with a sign language community, the effectiveness of bilingual-bimodal approaches, the benefits of assistive hearing technology, and the significance of family involvement. Although research has yielded valuable insights, there is still an urgent need for long-term longitudinal studies, broader cross-cultural research, and more rigorous evaluation of interventions. To advance the field, an interdisciplinary approach that integrates neurobiological, psycholinguistic, and socio-cultural perspectives, as well as the development of more comprehensive and sensitive assessment tools, is needed. Thus, future research is expected to provide a more holistic understanding of the vocabulary development trajectory of deaf children, which in turn will inform more effective educational practices and interventions to support their optimal language and literacy potential.

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Emotional Expression in Taylor Swift's 'Back to December' Using Halliday's Systemic Functional Linguistics

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Abstract:

This study examines the emotional expression in Taylor Swift's song "Back to December" through the Systemic Functional Linguistics (SFL) framework developed by Halliday. Using a qualitative approach analysis, this research investigates how Swift's lyrical choices reflect the ideational, interpersonal, and textual metafunctions of language, which reveal her expressions of regret, longing, and introspection. The ideational metafunction highlights her use of vivid imagery and metaphors to convey personal reflection on love and loss. Through the interpersonal metafunction, Swift's confessional tone fosters a deep connection with her audience, evoking empathy and shared emotional experiences. The textual metafunction, with its cohesive structure, guides listeners through her emotional journey, enhancing the song's impact. Findings show that Swift's lyrics not only tell a personal story but also resonate universally, affirming the role of music as a medium for emotional expression and connection. This study contributes to a growing body of research on popular music and linguistics, highlighting the significance of language in conveying complex emotions and fostering connections between artists and audiences.

Keywords: Emotional Expression; Systemic Functional Linguistics; Taylor Swift; "Back to December" Song

Abstrak:

Studi ini meneliti ekspresi emosional dalam lagu Taylor Swift "Back to December" melalui kerangka kerja Linguistik Fungsional Sistemik (SFL) yang dikembangkan oleh Halliday. Dengan menggunakan analisis pendekatan kualitatif, penelitian ini menyelidiki bagaimana pilihan lirik Swift mencerminkan metafungsi ideasional, interpersonal, dan tekstual bahasa, yang mengungkapkan ekspresi penyesalan, kerinduan, dan introspeksi. Metafungsi ideasional menyoroti penggunaan citra dan metafora yang jelas untuk menyampaikan refleksi pribadi tentang cinta dan kehilangan. Melalui metafungsi interpersonal, nada pengakuan Swift menumbuhkan hubungan yang dalam dengan pendengarnya, membangkitkan empati dan pengalaman emosional bersama. Metafungsi tekstual, dengan strukturnya yang kohesif, membimbing pendengar melalui perjalanan emosionalnya, meningkatkan dampak lagu tersebut. Temuan menunjukkan bahwa lirik Swift tidak hanya menceritakan kisah pribadi tetapi juga beresonansi secara universal, menegaskan peran musik sebagai media untuk ekspresi dan koneksi emosional. Studi ini berkontribusi pada semakin banyaknya penelitian tentang musik populer dan linguistik, yang menyoroti pentingnya bahasa

dalam menyampaikan emosi yang kompleks dan membina hubungan antara artis dan penonton.

Kata kunci: Ekspresi Emosional; Linguistik Fungsional Sistemik; Taylor Swift; Lagu *“Back to December”*

INTRODUCTION

Language plays a fundamental role in human life, acting as the primary means through which thoughts, ideas, emotions, and intentions are conveyed. As noted by Sharofiddinov, language fulfills functions crucial for both individual and societal development, including communication, cognition, and the development of thought (Yashnar & Ogli, 2020). Emotional expression refers to the ways in which individuals communicate their feelings through language, facilitating a connection with others and reflecting their inner experiences. Emotional expression is crucial for interpersonal relationships, as it helps convey empathy, vulnerability, and shared experiences. Research indicates that emotional expression can be articulated through various linguistic features, such as word choice, syntax, and discourse structuresm (Martin & White, 2005).

To analyze emotional expression in lyrics, Systemic Functional Linguistics (SFL) provides a robust framework for understanding how language functions in different contexts. Developed by Halliday, SFL categorizes language into three metafunctions: ideational, interpersonal, and textual. The ideational metafunction represents experiences and ideas, while the interpersonal metafunction focuses on social relationships and emotional engagement. The textual metafunction deals with how information is organized within discourse to create coherence and meaning (Halliday & Matthiessen, 2004). By applying SFL, researchers can uncover the ways in which artists like Swift convey their emotions through linguistic choices, revealing the deeper emotional narratives embedded in their lyrics.

In the previous research has also explored emotional expression in music, such as studies by (Arifin, 2020) and (Widiatuti, 2022), who examined the emotional language in traditional and contemporary Indonesian songs. These studies utilized various linguistic frameworks to analyze how emotions are represented in lyrics, contributing to a broader understanding of emotional expression in Indonesian music. However, despite the insights provided by these studies, there remains a gap in applying the SFL framework specifically to popular Western music, particularly in examining the emotional depth and

interpersonal meanings found in Taylor Swift's "Back to December." This research aims to fill this gap by providing a comprehensive analysis of how SFL reveals the complexities of emotional expression in Swift's lyrics, thereby contributing to the growing discourse on emotional expression in music across different cultural contexts.

This study is important because it investigates how the ideational, interpersonal, and textual functions within Halliday's SFL framework reveal the emotional complexity in Taylor Swift's song "Back to December", particularly in conveying interpersonal meanings and emotional resonance. By focusing on Swift's linguistic choices and their categorization within the SFL framework, this research highlights how language shapes emotional expression in popular music and enhances connection with listeners. Understanding these functions within Swift's lyrics provides insights into how language choices influence emotional themes in music, reflecting broader trends in emotional expression and listener engagement. To achieve this, the study addresses two key questions: How do the ideational, interpersonal, and textual functions within Halliday's SFL framework illuminate the emotional depth expressed in the lyrics of "Back to December"? And in what ways do Swift's linguistic choices facilitate interpersonal meanings and emotional resonance with listeners, categorized within the SFL framework?

Despite a growing body of research analyzing emotional expression in popular music through various linguistic frameworks, there is a significant gap in studies specifically utilizing Halliday's Systemic Functional Linguistics (SFL) to explore the emotional and interpersonal meanings embedded in Taylor Swift's lyrics, particularly in her song "Back to December." While Indonesian scholars, such as (Pratiwi, 2020), have examined the emotional dimensions of song lyrics in local contexts, their analyses have often lacked the application of SFL, which provides a comprehensive framework for understanding how language functions to convey complex emotions and relationships. This gap reflects a broader need for research that investigates how specific linguistic choices in popular music can evoke emotional responses and facilitate interpersonal connections. Swift's lyrics serve as an ideal case study due to their rich thematic content, encompassing regret, nostalgia, and reconciliation. By addressing this gap, this study will contribute to the literature on popular music analysis in Indonesia and beyond, demonstrating how SFL can enhance our understanding of emotional expression in music lyrics.

LITERATURE REVIEW

Emotional expression in language is vital for conveying feelings and fostering connections between the speaker and the audience. According to (Martin & White, 2005), emotional meanings are embedded in language through various linguistic elements, including word choices, syntactic structures, and discourse organization. In song lyrics, where emotional depth is paramount, understanding how these elements interact is essential. SFL facilitates this exploration by examining how artists like Taylor Swift articulate complex emotions through their lyrics.

Systemic Functional Linguistics (SFL) is a comprehensive theoretical framework developed by Michael Halliday that examines how language functions as a social semiotic system. According to (Halliday, 1978), language serves three primary functions, ideational, interpersonal, and textual. Ideational function, this function represents experiences and ideas, enabling speakers to convey what they are thinking about the world around them. It encompasses the way actions, participants, and circumstances are portrayed in discourse. Interpersonal Function, this aspect enacts social relationships by facilitating interactions between speakers and listeners. It involves the speaker's attitudes, emotions, and the social roles they embody through language. Textual Function, this function organizes discourse, ensuring coherence and flow within communication. It includes thematic structure and cohesion, guiding the audience's understanding of the message.

SFL emphasizes the interconnectedness of these functions, allowing for a nuanced understanding of how language conveys meaning and emotion. In analyzing emotional expression, SFL provides a systematic approach to exploring the linguistic choices made by artists, particularly in song lyrics. Applying SFL to Taylor Swift's "Back to December" allows for a detailed examination of how linguistic choices shape emotional expression. By analyzing the ideational, interpersonal, and textual functions of language, researchers can uncover the mechanisms through which Swift conveys complex emotions, such as regret and longing. This framework not only illuminates the linguistic features of the song but also enriches our understanding of the emotional impact it has on listeners.

This analysis of Taylor Swift's "Back to December," it focuses on how the ideational, interpersonal, and textual functions within Halliday's SFL framework contribute to the emotional depth of her lyrics. As Halliday (1994) explains, the ideational function,

particularly through transitivity, allows Swift to express her feelings of regret and longing, framing her emotional experience through actions and relationships between herself and the person she addresses. The interpersonal function, as highlighted by Halliday (1994), is evident in her use of modality, which conveys her reflective stance and emotional vulnerability, enhancing listeners' engagement with her nostalgia and remorse. Finally, the textual function, shaped by thematic progression, organizes her emotional narrative and strengthens the coherence of her storytelling (Halliday, 1994). Together, these functions provide insights into how Swift constructs emotional resonance, making her lyrics deeply impactful.

RESEARCH METHODS

This study employed a qualitative content analysis design, focusing on the exploration of emotional expressions within Taylor Swift's song "Back to December." This research was qualitative, as it emphasized the interpretation of words and meanings rather than numerical data. The subject of the research was the song's lyrics, which served as the sole focus for analysis. The selection process involved obtaining the complete lyrics from an official source, ensuring authenticity and relevance to the research objectives.

The primary instrument used for data collection was the song's lyrics, which were accessed through the official website. Additionally, the researcher utilized observational analysis as a method to interpret the emotional and linguistic elements embedded in the text. To ensure the validity and reliability of the analysis, the researcher cross-referenced findings with established frameworks in Systemic Functional Linguistics (SFL), particularly the works of Halliday and others that discuss linguistic features related to emotional expression.

The researcher first obtained the complete lyrics of "Back to December" from the official website. Familiarization with the song involved listening to it multiple times and reading the lyrics to identify emotional themes. The researcher conducted an observational analysis of the lyrics, focusing on identifying specific linguistic features related to emotional expression. This involved noting instances of transitivity, modality, and thematic structure that contributed to the overall emotional narrative.

The data analysis involved several steps, relevant segments of the lyrics were identified that exemplified emotional expression. Coding categories were established based on linguistic features, organizing the identified data into themes related to emotions

conveyed in the lyrics. This included compiling textual excerpts with analyses of their linguistic features and corresponding emotional meanings. The researcher examined how Swift utilized specific linguistic strategies to convey emotions like regret, longing, and nostalgia throughout the song. To ensure validity and reliability, analyses were cross-checked with the original lyrics and aligned with the SFL framework. This involved confirming that interpretations matched the identified linguistic features. The results were compiled and presented in a narrative format, detailing how emotional expressions were categorized within the SFL framework and emphasizing the linguistic elements without excessive reliance on external definitions.

FINDINGS AND DISCUSSION

The findings from the analysis of Taylor Swift's song "Back to December," focusing on how emotional expression is conveyed through the various metafunctions of language as outlined in Systemic Functional Linguistics (SFL) by Halliday.

Table 1: Emotional Expression in "Back to December"

Metafunction	Lyric Excerpt	Emotional Expression	Explanation
Ideational Metafunction	"It turns out freedom ain't nothing but missing you."	This line encapsulates regret and loss. Swift juxtaposes freedom with the pain of missing someone, indicating that her experience of freedom is overshadowed by longing.	The contrast between freedom and loss illustrates how personal experiences shape emotional realities. This complexity resonates with listeners who may also associate freedom with loneliness when loved ones are absent, creating a deep emotional connection to the song.
	"I'd go back to December, turn around and change my own mind."	This metaphor signifies a desire to undo past mistakes, conveying deep regret and yearning for reconciliation.	The imagery of time travel serves as a powerful representation of regret. By expressing a wish to change the past, Swift invites listeners to reflect on their own regrets, deepening the emotional resonance of the song.
	"You gave me all your love and all I gave you was goodbye."	This stark contrast between giving love and offering goodbye encapsulates guilt and sorrow.	The emotional weight of this line emphasizes the imbalance in the relationship, highlighting Swift's remorse and the impact of her actions. It allows listeners to empathize with her feelings of inadequacy and the pain of unreciprocated love.
Interpersonal Metafunction	"I go back to December all the time."	The use of first-person narrative creates intimacy, inviting listeners to share in her emotional journey of nostalgia and regret.	This personal narrative fosters a direct connection with the audience, making them feel involved in Swift's reflections. The repetition of "December" symbolizes significant memories, enhancing the emotional engagement of the listeners and

			encouraging them to think about their own experiences.
	"It's a shame that we ended up this way."	This acknowledgment of shared disappointment evokes empathy from the audience, creating a sense of collective sorrow.	By expressing regret about the relationship's outcome, Swift allows listeners to relate to their own feelings of loss and disappointment. This connection deepens the emotional impact, as it mirrors common human experiences of failed relationships.
	"Maybe this is wishful thinking."	This expression of doubt showcases vulnerability and invites listeners to reflect on their own experiences with regret and longing.	The tentative nature of this statement opens the door for listeners to relate to Swift's emotional state, making them reflect on their experiences of hope and disappointment. It reinforces the theme of uncertainty in relationships, highlighting the emotional complexity of longing for something that may no longer be attainable.
Textual Metafunction	"Maybe this is wishful thinking. Probably mindless dreaming."	The contrast between hope and despair illustrates her internal conflict, guiding listeners through her emotional turmoil.	The progression of these thoughts builds a narrative arc that reflects the complexities of her emotions. This structure enhances the overall emotional impact of the song, illustrating the struggles between hope and resignation, and allowing listeners to engage more deeply with her reflective journey.
	"I miss your tan skin, your sweet smile."	The sensory details evoke vivid memories, reinforcing her feelings of longing and nostalgia.	By recalling specific attributes, Swift personalizes her emotional expression, allowing listeners to visualize and connect with her memories. This use of concrete imagery emphasizes the emotional significance of her experiences, enhancing the listeners' engagement with the song.
	"It turns out that I'm the only one that's left."	This line serves as a poignant realization of loneliness and the consequences of her actions, marking a turning point in the narrative.	The organization of ideas leading to this statement emphasizes emotional climax. It highlights her feelings of isolation, creating a powerful emotional impact that resonates with listeners who have experienced similar feelings of abandonment and regret. This realization underscores the overall theme of loss in the song.

Ideational Metafunction in Swift's lyrics illustrates how language is used to represent her experiences and emotions. Through vivid imagery and the juxtaposition of contrasting ideas, she conveys complex emotional states, such as regret, longing, and guilt allowing listeners to empathize with her personal experiences. Each selected lyric articulates these emotions in a way that resonates on a personal level, as listeners can connect their own

emotional journeys to hers. This function of language gives listeners insight into Swift's reflections, offering a sense of shared understanding.

Interpersonal Metafunction focuses on how language facilitates social interactions and emotional connections between the speaker and the audience. In "Back to December," Swift's use of first-person narration creates a sense of intimacy that invites listeners into her emotional world. By sharing feelings of nostalgia, regret, and disappointment, her expressions encourage empathy from the audience. This direct engagement with her listeners reflects shared human experiences, deepening the emotional impact of the song and making the audience feel a part of her emotional journey.

Textual Metafunction pertains to the organization of language to achieve coherence and cohesion within the text. Swift's careful structuring of her lyrics enhances the emotional arc of the song, guiding the listener through a reflective process as she revisits past choices and emotions. This arrangement of ideas and emotions creates a gradual buildup, leading to moments of emotional climax that reinforce the themes of loss and longing. The textual organization not only shapes the listener's experience but also strengthens the song's thematic impact by linking personal reflection with the emotional narrative Swift seeks to communicate.

The analysis of emotional expression in Taylor Swift's "Back to December" reveals several key findings. Depth of Emotional Reflection, the song exemplifies deep emotional reflection, illustrating how personal experiences can be articulated through evocative language. Swift's use of vivid imagery and emotional metaphors allows listeners to engage with her feelings of regret and nostalgia. Connection with the Audience, by employing a first-person narrative, Swift fosters a sense of intimacy with her audience. The direct address and confessional tone invite listeners to empathize with her experiences, creating a shared emotional landscape. Complexity of Regret, the exploration of regret in the song is multifaceted, highlighting the interplay between loss and longing. Swift's ability to articulate complex emotions through language reinforces the relatability of her narrative. Cohesive Storytelling, the structure of the song enhances its emotional impact, guiding listeners through Swift's reflective journey. The careful arrangement of ideas contributes to the overall coherence of the narrative, allowing for a more profound understanding of her emotional state. Cultural Resonance, "Back to December" resonates with broader themes of love, loss, and personal growth, reflecting universal experiences. Swift's

articulation of these themes through SFL highlights the significance of emotional expression in popular music.

The analysis of emotional expression in "Back to December" using Systemic Functional Linguistics reveals the intricacies of how language can convey deep personal feelings. Swift's use of the ideational metafunction allows her to vividly express her emotions, while the interpersonal metafunction establishes a connection with her audience, fostering empathy and understanding. The textual metafunction enhances the coherence of her narrative, guiding listeners through her emotional journey.

Swift's portrayal of regret and longing is not only relatable but also serves as a powerful reminder of the complexities of human emotion. By articulating these feelings through a structured lyrical narrative, she validates the experiences of her listeners, creating a shared emotional space. Furthermore, "Back to December" exemplifies the potential of popular music as a medium for emotional expression. Through the lens of SFL, Swift's song highlights the importance of language in articulating personal experiences and fostering connections between artists and audiences. This analysis encourages a deeper appreciation for the richness of lyrical content and its ability to resonate with diverse listeners, reinforcing the cultural significance of emotional storytelling in music.

CONCLUSION

In conclusion, Taylor Swift's "Back to December" serves as a poignant exploration of emotional expression, illustrating the complexities of regret, longing, and personal growth through the lens of Systemic Functional Linguistics (SFL). By analyzing the song's lyrics through the three metafunction, ideational, interpersonal, and textual, we uncover how Swift skillfully conveys her innermost feelings and experiences. The ideational metafunction reveals the depth of emotional reflection, as Swift employs vivid imagery and metaphors to articulate her sense of loss. The interpersonal metafunction underscores her connection with the audience, inviting listeners to empathize with her confessions and share in her journey of regret. Meanwhile, the textual metafunction showcases her mastery of narrative structure, enhancing the coherence and emotional impact of the song. Overall, "Back to December" not only resonates with individual experiences of love and loss but also highlights the broader cultural significance of emotional storytelling in popular music. Swift's ability to articulate complex emotions through her lyrics reinforces the power of



language as a vehicle for connection and understanding. This analysis underscores the importance of lyrical content in fostering empathy and enriching the listener's emotional landscape, ultimately affirming the value of music as a profound form of human expression.

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Analysis of the Use of Swear Words in Mobile Legends: Mic Check Videos

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Abstract:

Swear words unconsciously emerge when a person expresses intense emotional feelings. The use of swear words is not only limited to anger or conflict situations but also extends to everyday communication. Swear words are also often used within the scope of family, friends, couples, and within the community, especially the gamer community. This study aims to determine the types of swear words based on the functions and contexts by Mobile Legend players in Team Liquid ID's Mic Check video on YouTube by using a descriptive qualitative approach and classifying using theories of Ljung (2011). The researcher found five types out of six types of swearing. Adverbial/adjective intensifier is the type of swear word with the highest frequency of use. Each type of swear word found has its own function depending on the context in which it is used. Other results also show that players most often use swear words when they feel cornered by the enemy and when approaching the seconds of victory.

Keywords: swearing; digital communities; online mobile games; mobile legends

Abstrak:

Kata-kata umpatan secara tidak sadar muncul ketika seseorang mengekspresikan perasaan emosional yang intens. Penggunaan kata umpatan tidak hanya terbatas pada situasi kemarahan atau konflik, namun juga meluas pada komunikasi sehari-hari. Kata umpatan juga sering digunakan dalam lingkup keluarga, teman, pasangan, dan di dalam komunitas, khususnya komunitas gamer. Penelitian ini bertujuan untuk mengetahui jenis-jenis kata umpatan berdasarkan fungsi dan konteks yang digunakan oleh pemain Mobile Legend dalam video Mic Check milik Team Liquid ID di YouTube dengan menggunakan pendekatan kualitatif deskriptif dan mengklasifikasikannya menggunakan teori Ljung (2011). Peneliti menemukan lima jenis dari enam jenis umpatan. Penguat kata keterangan/adjektiva merupakan jenis kata umpatan dengan frekuensi penggunaan tertinggi. Setiap jenis kata umpatan yang ditemukan memiliki fungsi masing-masing tergantung konteks penggunaannya. Hasil lain juga menunjukkan bahwa pemain paling sering menggunakan kata umpatan ketika mereka merasa terpojok oleh musuh dan ketika mendekati detik-detik kemenangan.

Kata kunci: umpatan; komunitas digital; permainan mobile online; mobile legends

INTRODUCTION

Humans convey their thoughts by interacting or communicating. There are many ways to express human thoughts, and one of them is by producing swear words. Using swear words can be another alternative to convey our thoughts. This is supported by Pinker (2007) who states that swear words are one of the most efficient ways to release or express anger or frustration in difficult situations. Swear words are considered bad words, so many people avoid using them. However, not everyone agrees with that. Besides being used to express negative things, swear words are also used to express something positive.

Swear words are also commonly used in a community. Using swear words in communication reflects emotional expression and serves as a tool in shaping identity and social dynamics within a particular community. Language-based communication, both in online and face-to-face contexts, often reflects the social norms, power structures, and social control mechanisms that exist within the community (Holmes, 2013). In addition, swearing can also act as a social medium, helping to break down formal boundaries and create a sense of camaraderie among group members. A study by Daly et al., (2004), who recorded reciprocal conversations between coworkers who had been divided into different work teams for 35 hours in a new factory in New Zealand. As a result, when only their team members were present, swear words were used more frequently than when other team members were present. This suggests that swear words are associated with closeness and feeling comfortable in the group. This is particularly evident in environments that often involve intense emotions, such as sports teams, military units, or online gaming communities, where using swear words can increase group cohesion and strengthen collective identity.

In digital communication, the use of swear words, especially in the context of online communities, has become an interesting phenomenon to study. Swear words are often used in daily conversation on digital media to express frustration and pleasure or strengthen community members' solidarity. The expression of swear words is more open in digital media than in traditional media, encouraging more spontaneous and uncontrolled communication. People can use swear words to make jokes, enhance interactive experiences, and generate standard linguistic codes that distinguish groups from strangers. In digital discussions, swearing can also be used as a means of social criticism or as a protest against authority. In this context, swearing becomes part of

everyday language that allows users to take part in online discussions emotionally and personally, often leading to forming communities among the platform's users. Kurniawanti & Damanhuri (2022) in their work entitled "Female English Swearing on WhatsApp Communications: A Sociolinguistics perspective" concerns the type and functions of the use of swear words by women on WhatsApp. This study utilizes the Ljung and Vingerhoets & Bylsma theories. In this study, the researcher obtained data from conducting observations through WhatsApp stories of written speech and virtual interviews. The researcher found four types of swear words, namely religious themes, scatological themes, sexual activity themes, and mother/family themes. The researcher also found two different functions depending on the context of the speech: intra-individual and inter-individual. Positive and negative emotions trigger these functions. The researcher concluded that in this study, most women use swear words triggered by negative emotions.

Moen & Ahsan (2023) in their work entitled "Profanity Words Used in Online Mobile Games Among Young Adults During Covid 19" concerns the exploration of profanity words used in an online mobile game, to find out why the profanity words are used and see the extent to which online mobile games are involved as the cause of the profanity words. In this study, the researcher collected data through semi-structured interviews. From the data collected, the researcher found that the respondents considered words that contain elements of animal names, family, religion, nationality, and derogatory terms as profanity. The researcher also concluded that profanity is influenced by how the game works.

Habibillah & Sagala (2022) in their work entitled "Unpacking Taboo Words in Game Chats: A Content Analysis of MLBB Games" concerns the types of taboo words in MLBB game chats. Qualitative content analysis was used in this study. The researcher collected data in this study by interviewing three MLBB game players and collecting screenshots layer captures of their chat comments. The researcher found that not all MLBB players use these taboo words, although one player uses them the most. Based on the data found by researchers, the most frequently used taboo word category is vulgar terms, at 32 words or 40% of the total. The researcher also found that the factors that influence the players to use taboo words in the chat column of the game are to attract attention, insult

teammates or enemies, and provoke opponents to make the game more exciting. It makes the players feel relieved and happy because they have vented their emotions in the game.

Research on using swear words in mobile games often focuses on text-based communication/written messages and interviews. The research review above shows that swear words are common in mobile games, especially those in the battle game genre. However, there is no research on using swear words in real-time communication, especially on platforms like YouTube that allow players to interact directly. By analyzing the swearing words used by players of online multiplayer games, researchers hope that players will be more selective and more careful in using swear words because game videos are uploaded on YouTube so that everyone can see, especially young children who are not old enough to understand what is good and bad.

LITERATURE REVIEW

Swearing Words as a Communication Tool that Strengthens Social Relationships

Swearing can act as a social tool, facilitating relationships among people who share common experiences and frustrations. The function of swearing goes far beyond simply expressing negative emotions. Swearing is used in many communities to strengthen social bonds. Swearing can serve as a mark of familiarity in certain social settings, where swear words reflect individuals' comfort level. Swearing is used in this situation to indicate that the communicative actors feel familiar and confident enough to go beyond the norms of politeness. This idea is also supported by Stapleton et al. (2022) research shows that swearing often strengthens social bonds, particularly within groups that have known each other for a long time or have close relationships. In this way, swearing can serve to establish solidarity and strengthen social cohesion within a specific community.

Swearing Words as Language in Digital Communities

Swearing is frequently involved in everyday exchanges in social networks, such as forums, social networking sites and online games. Digital communities present a particular communication dynamic, where linguistic norms are often more flexible than face-to-face communication. In digital communities, anonymity frequently leads people to use difficult words. According to Vingerhoets et al. (2013), swearing is not always perceived negatively in digital environments but rather as a legitimate and often requested form of personal expression in online interactions. In online gaming communities, swearing can be used to

demonstrate the intensity of the gaming experience or to express frustration without seeking to offend opponents or other players.

Swear words often involve performative elements that reinforce or defuse social tensions. For example, in gaming communities, swear words in games frequently reflect emotions, frustrations, or even interpersonal strategies between players. In this context, the language used, including swear words, often reflects the social dynamics that occur during the game. Players may use harsh words as a way to express anger or frustration when strategies do not go as planned or when faced with poor performance from teammates or opponents. In addition, swear words in these games can also serve as a form of group identity reinforcement or as a tool to negotiate social position within the team (Herring, 2012). Thus, understanding the use of swear words in mobile gaming provides insight into individual behavior and broader social dynamics within the gaming community.

Swearing Words as a Communication Tool for Humor and Familiarity

Swearing plays an essential role in creating humor and reinforcing intimacy between people. According to Ljung (2011), humor frequently uses swearing to break with formality and create a more relaxed atmosphere. Swearing is used in informal online community interactions, such as gaming environments or chat groups, to provide an element of humor and strengthen social bonds between community members. Swearing is generally not perceived as offensive in these situations but rather as a means of expressing familiarity and camaraderie. For example, in multiplayer games, swearing uttered in a joking tone or accompanied by laughter can strengthen bonds between players while highlighting that interaction remains within the boundaries of play and friendship (Vingerhoets et al., 2013).

RESEARCH METHODS

The subject of this research is studied using a descriptive qualitative approach. The descriptive data research method is the most suitable for evaluating the data, and it is conceivable to use this data, as it is expected to provide a complete picture of swearing. According to Hancock (1998), qualitative research aims to explain social phenomena. The approach is well used because no quantities are to be taken, and the facts are analyzed in depth. A qualitative method looks at the characteristics of the techniques utilized in the

data to determine why certain speakers—especially human ones—used certain circumstances (Cholidah & Damanhuri, 2017). Therefore, the descriptive qualitative method is appropriate for analyzing “Analysis of the Use of Swear Words in Mobile Legends: Mic Check Videos.”

The subjects of this study were Mobile Legends players in a group called Team Liquid ID. Researchers chose Mobile Legends players because Mobile Legends itself is one of the most popular mobile battle games with a very large player base and often involves intense verbal interactions between players. The researcher chose to use Team Liquid ID's video content during Mic Check because it covers real-time game situations and often triggers players' emotions, so it has the potential to display the use of swear words in various functions, types, and contexts. The researcher used the Team Liquid ID Mic Check video content uploaded on YouTube on October 7th, September 28th, September 21st, September 20th, and September 14th, 2024.

In collecting data, the researcher uses non-participatory observation by recording the words of Mobile Legends players that contain swear words and then marking and translating them into English. Then, the researcher will identify the collected data by classifying them into eight types of swear words based on the function according to Ljung (2011). After being classified, the researcher will analyze the context of the swear words.

FINDINGS AND DISCUSSION

Using Ljung's theory, a number of utterances have been identified as types of swear words based on their functions.

Table 1. Classification of the Types of Swear Words in the Videos

No.	Type of Swear Words	Frequency
1.	Expletive Interjection	8
2.	Curse	6
3.	Unfriendly Suggestion	3
4.	Adverbial/Adjective Intensifier	9
5.	Adjective of Dislike	0
6.	Anaphoric Epithet	8
Total		34

The researcher found five out of six types of swear words from two main categories: stand-alone swear words and slot-filler swear words. Stand-alone swear words are divided into three sub-categories: The expletive interjection type, the curse type, and the unfriendly suggestion type. Slot-filler swear words are also divided into three sub-categories: The adverbial/adjective intensifier type, the adjective of dislike type, and the anaphoric epithet type.

Expletive Interjection

- **Data 1**

*“Anjing! Gak mati **cok**” (Bitch! He’s still alive, **fuck**)*

The swear word in data 1 expresses the speaker's surprise when he and his teammates attack several enemies simultaneously. It turns out that the enemy is stronger than imagined. So, the speaker is surprised and immediately tells the enemy's condition to his other teammates.

- **Data 2**

“Sialan! Mati gua” (Shit! I am killed)

The swear word in data 2 expresses the speaker's frustration when he confidently duelled with one of the enemies, only to lose because his character was killed before his ultimate recharged.

Curse

- **Data 3**

*“Wah **anjing!**” (Wah **bitch!**)*

The swear word in data 3 expresses the speaker's anger at not being able to kill one of the enemies.

Unfriendly Suggestion

- **Data 4**

*“Kenapa **cok** orang ini?” (What the **fuck** is wrong with this guy?)*

In data 4, the speaker uses the swear word to insult the enemy. When the game was in session, one of the enemy team members kept coming forward as if challenging the speaker and his teammates, even though the speaker and his teammates had retreated and the enemy team had also stopped attacking them.

Adverbial/Adjective Intensifier

“Kocak *anjing!*” (You are so **fucking** funny!)

The speaker uses the swear word in data 5 to strengthen the adjective “kocak.” The speaker uses this swear word when one of his teammates does something funny while the game continues.

Anaphoric Epithet

- **Data 6**

“Si *kontol ini!*” (This **dickhead!**)

The speaker uses the swear word in data 6 to refer to the previous noun or phrase. The speaker uses this swear word when one of the enemy teams challenges the speaker with his annoying attitude.

CONCLUSION

Based on Ljung's classification, it can be concluded that in Team Liquid ID's mic check video, a total of 34 data were found with 2 main categories of swear word types, namely stand-alone type and slot-filler type. The stand-alone type is divided into 3 sub-categories: 1. Expletive interjection (8 data), 2. Curse (6 data), and 3. Unfriendly suggestion (3 data). The slot-filler type is also divided into 3 sub-categories: 1. Adverbial/Adjective intensifier (9 data), Adjective of dislike (0 data), and 5. Anaphoric epithet (8 data). From the results of this study, researchers also concluded that from the 5 videos taken as data, online mobile game players, especially mobile legends, have begun to say swear words rarely and are more careful in their utterances.

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Symbolism and Its Meaning in *The Children on the Hill* by Jennifer McMahon

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Abstract:

This paper examines the symbolism and its meaning in the novel *The Children on the Hill* by Jennifer McMahon. Symbolism is a literary tool used to subtly convey abstract and underlying meanings. Using a descriptive qualitative method analysis, this research aims to analyze the symbols found in the novel and what they represent within the context and theme of the story. By closely reading and thoroughly examining the novel, the researcher found several recurring themes in the story. Perrine says a symbol should be a recurring theme or phenomenon repeated and emphasized within the story. The meaning of a symbol should be connected to the entire context of the story. Based on that definition, the researcher found three prominent symbols in the novel: butterfly, fire, and monster. Each symbols have several meanings and interpretations. However, by connecting them to the theme and context of the novel, all of them can be interpreted as a second chance, rebirth, or resurrection.

Keywords: symbols; monster; butterfly; fire

Abstrak:

Penelitian ini ditulis untuk meneliti simbolisme yang terdapat dalam novel *The Children on the Hill* karya Jennifer McMahon. Simbolisme adalah perangkat sastra yang digunakan untuk menyampaikan suatu pesan secara tersirat. Dengan menggunakan metode analisis kualitatif deskriptif, penelitian ini bertujuan untuk menganalisa symbol-simbol yang terdapat di dalam novel tersebut beserta artinya sesuai dengan teman dan konteks cerita. Dengan menerapkan pembacaan cermat dan pemeriksaan menyeluruh terhadap novel, peneliti menemukan beberapa tema yang berulang dalam cerita. Menurut Perrine, simbol adalah menjadi tema atau fenomena yang diulang dan ditekankan dalam cerita. Makna simbol harus terhubung dengan seluruh konteks cerita. Berdasarkan definisi tersebut, peneliti menemukan tiga simbol menonjol dalam novel; kupu-kupu, api, dan monster. Setiap simbol memiliki beberapa makna dan interpretasi. Namun, dengan menghubungkannya dengan tema dan konteks novel, semuanya dapat diartikan sebagai kesempatan kedua, kelahiran kembali, atau kebangkitan.

Kata kunci: simbol; monster; kupu-kupu; api



INTRODUCTION

One of the oldest rules in storytelling is "show, don't tell." This rule creates tension and provokes readers' curiosity about the story and how it unfolds. One way to convey a message without directly telling the reader is through symbols. By foreshadowing the endings or message of the story indirectly through symbols, authors can allow the reader to theorize, thus broadening their imagination and thoughts.

This paper examines the symbolism in the novel *The Children on the Hill* by Jennifer McMahon. The author is a well-published American novelist who has written several other best-selling novels, including *The Drowning Kind*, *The Winter People*, etc. On her website, McMahon stated that she was interested in writing about the unexpected, the dark side, and the fear that haunts her. Her motto as a writer is to "write something that scares you."

This dictum translated well in her book, *The Children on the Hill*. This novel is a psychological thriller published in 2022. The book is written from two perspectives: Violet Hildreth, also known as Vi, around 40 years ago, and Lizzy Shelley in 2019. This paper, however, will focus on the symbols presented in Vi's point of view.

Vi was a 13-year-old girl obsessed with monsters. She lived with her grandmother, Helen Hildreth, and younger brother, Eric Hildreth, in Vermont. One day, a girl of Vi's age, Iris, stayed at their home. Vi's grandmother told her to treat Iris like a sister. However, Iris' suspicious behaviour and lack of memories lead them to believe she is a monster. After conducting an investigation, Vi found out that the monster she thought was Iris was herself. Upon learning the truth, Vi ran away and started a new life by helping young girls like her find a new purpose in life.

Throughout the book, the author subtly hints at the story's ending. *The Children on the Hill* has a strong and recurring theme of rebirth, second chances, letting go of the past, and finding one's place in the world.

LITERATURE REVIEW

Structuralism

Structuralist criticism concerns itself with order and structure. According to Eagleton (2008, p. 78), Canadian literary critic and theorist Northrop Frye introduced the early structuralism draft. Discontent with the unstructured way of literary criticism, Frye

proposed a school of analysis theory to put order into the discipline. Structuralism Structuralists believe that there is an order in which a story unfolds. Even though the plot and character are starkly different, the theme and motif of the story stay the same. Thus, a structured analysis is needed to analyze those stories. One way to explore a literary work is by finding and observing the signs and essential symbols in the story.

Symbols

According to Abrams & Harpham (1957), a literary symbol is applied to something beyond itself. Symbols usually represent an object, idea, function, etc. The meaning of a symbol is generally regarded as common knowledge. For example, fire symbolizes flammable objects, broken glass is used as a sign for fragile objects, etc. In literature, however, the meaning of a symbol does not occur naturally. Instead, it is influenced by social conventions and norms (Abrams & Harpham, 1957: 325). Some cultures might interpret an object as something inverse to other cultures. Thus, incorporating a symbol in a literary work may spark much discussion and research. More often than not, authors would use vague symbolism to initiate multiple interpretations and underlying meanings behind simple objects. Research and studies should occur to compensate for our lack of understanding of the meaning behind these symbols.

Symbols can manifest in every literary device, whether as a character, an object, a plot point, a dialogue, or else. Guth (2003) stated that to immerse in a story entirely, one must be aware of the symbolism and its implications. Perrine (1974: 214), in his book *Literature: Structure, Sound, and Sense*, listed key factors that should be observed in determining symbolism:

1. The story itself must show that a detail is to be taken symbolically. It means that symbolic phenomena can be identified by repetition, emphasis, or position;
2. The meaning of a literary symbol must be established and supported by the entire context of the story. It means that the meaning of the symbol can be identified inside the text, not outside it;
3. To be called a symbol, an item must suggest a meaning different in kind from its literal meaning;
4. A symbol may have more than one meaning.

Review of Related Studies

Due to being released so recently, the researcher found difficulties in finding preview studies related to the book. Sa'adah et al. (2023) analyzed the inspiration from *Frankenstein* by Mary Shelley in the novel, focusing on the parallel of Victor Frankenstein and Helen Hildreth in their work of playing God. Apart from this article, the researcher finds references from some book reviews to further understand the story. In his review, Sheridan (2022) praised the book by saying that the mysteries and the "cat and mouse game" between Lizzy and Vi are so engaging. On the other hand, Sheehy (2022), while still finding the book enjoyable, is quite disappointed by the lack of suspense and the simple plot. However, the two articles still recommend the book to people who love horror stories.

RESEARCH METHODS

Research methods are the principles of data collection and analysis. This study uses a descriptive qualitative method to analyze *The Children on the Hill*. Qualitative research is collecting non-numeral data to gather in-depth insight and understand the concept of the work (Bhandari, 2020). In *Qualitative Researching*, Mason (2002) stated that qualitative research should lead to discussions, either explanations or arguments. The data is collected from *The Children on the Hill* novel and gathered through close reading of the source material. Applying the theory of structuralism and symbols analysis, the researcher will analyze the recurring symbols in the book and tie them to the story's theme.

FINDINGS AND DISCUSSION

The following list is the result and analysis of symbols in *The Children on the Hill*.

Monster

Monster is the most prominent theme in the book. The main character is a girl obsessed with studying and finding monsters.

"We talk about monsters. We go to see monster movies at the drive-in on Saturday nights in the summer. We go on monster hunts. And we're writing a book. The Book of Monsters. We're putting everything we know about them into it, and Eric's drawing the illustrations." (p. 50)

The novel is heavily influenced by Mary Shelley's *Frankenstein*, Vi's favourite book, as she feels that the book is specifically written for her (p. 12).

Monsters are a famous symbol in many works of literature. It mainly predominates myths, folklore, legends, fairy tales, and fiction. However, the term "monster" may spark confusion. What defines a monster? The modern definition of monsters is those who do not fit into society's accepted norms or innate physical or psychological characteristics (Lawrence, 2015). Although physical appearance might influence people's outlook on monsters, not all are inherently hideous. However, in other instances, like in *Frankenstein* and *The Hunchback of Notre Dame*, a creature who is physically unappealing to the mass are perceived as monsters, even when they have a good heart. Weinstock (2016) writes in his book *The Ashgate Encyclopedia of Literary and Cinematic Monsters* that monsters challenge our perception of the world and subvert our understanding of how things and people should be. Monsters are used to present something that is not supposed to be there. In the book, the characters discussed this matter, unintentionally alienating said "monster" in the process. The dialogue that describes this interaction is written as follows:

"That's how it is in monster movies," Eric explained. "The monster always dies."

"Why?" Iris asked.

Vi wasn't sure how to answer.

"Because they don't belong," Eric said, voice low. (p. 110)

Using monsters in literary works usually adds horror elements to the story. In contrast, figurative monsters represent the character's internal conflict and struggle to find their true identity. In Violet's case, it means her struggle to remember her past and shows the audience her self-perception. After learning that the past her grandmother told her is a lie, she struggles to find her footing in her own life. She thinks of herself as a monster and feels she does not belong. Nevertheless, at the end of the story, Vi decides to create her fate by becoming something nobody thought she would be. Violet's decision not to follow her grandmother's steps is the subversion of the monster trope in this book.

Butterfly

The second symbol that often appears in this novel is that of a butterfly. Two objects in the book have butterflies attached, although only one plays an essential part in the story. The first is Dr. Hildreth's lighter, and the second is a carving on the lampshade in her office. The former was mentioned several times and was one of the driving forces of the plot, one instance was as follows:

Gran responded, lighting a cigarette with her gold Zippo lighter with the butterfly etching on it. (p. 10)

The characters remember the lighter almost forty years after childhood, highlighting the butterfly curving on it, as stated below:

An old gold Zippo lighter with a butterfly engraved on the front. (p. 134)

The butterfly is a prevalent symbol in literature. The meaning of a butterfly varies depending on the culture and context in which it is used. One of the most captivating aspects of butterflies is their ability to do metamorphoses. Many associate that aspect with change and transformation (Rhys, 2020). The shift from a mere caterpillar to a beautiful butterfly is often associated with transforming into a better version of oneself. According to Macrae (2007), the butterfly symbolizes rebirth and resurrection in Christianity. Greek mythology describes the goddess Psyche as a beautiful woman with butterfly wings. Etymologically, Psyche means "soul," and she is regarded as the goddess of souls. Hence, butterflies are also used to symbolize the soul, and metamorphosis represents the soul's ascension from a body to a greater realm.

In the context of *The Children on the Hill*, butterflies can be used to symbolize Vi's transformation from a good and obedient girl to a rogue and wanted woman who abducts young girls. Even though her intentions are revealed to be good and benevolent, Vi's transformation drives her sister to be suspicious of her, thus starting the story's main plot. The butterfly in Dr. Hildreth's lighter can also symbolize rebirth and resurrection. Helen Hildreth believes that she is doing her experiment subjects a favour by wiping their whole identities and giving them a second chance to live a life she thought was the best for them. Wiping one's whole memory can represent the theme of rebirth and resurrection. Given that people forget their entire past, they will start fresh, as if they were being brought back to live as a different human being.

Fire

The last symbol that will be discussed in this paper is fire. When reading the book, people might be fixated on the theme of monsters, rebirth, and vengeance. However, there is also another recurring usage of fire in the story. The book's cover is a house on fire, a foreshadowing of the events at the climax of Vi's point of view. The use of fire in Vi's chapters is a motif used multiple times to highlight her intelligence and problem-solving skills. In her forgotten memories, Vi, or more precisely Susan Poirier, allegedly used fire to commit arson to escape her abusive family (p. 278). While trying to help Iris remember

her past, Vi sets the woodshed beside their house on fire to distract her grandmother. Near the end of the book, after killing Dr Hildreth in a fist of rage, Vi sets the lab her grandmother created on fire and escapes the scene (p. 267).

Like butterflies, fire represents life and death, as it is a crucial part of human life, yet so dangerous it can cause death. *Frankenstein*, one of the main influences in *The Children on the Hill*, is titled *The Modern Prometheus* in the early publications. Prometheus himself is the name of a titan who defied Zeus, the king of gods, and stole fire for humanity, whom he loved a lot. Because of his actions, human beings can progress beyond imaginable. However, since he defied the king of gods, the titan was punished for eternity by having his intestines eaten by a giant eagle. Prometheus' fire represents progress, advancement, and life for the creatures he is helping. Thus, in Greek mythology, fire can be associated with life.

Meanwhile, it also caused his eternal suffering and punishment, a fate worse than death (Tearle, 2021). Due to its nature of not leaving any traces wherever it goes, fire represents purification and starting anew. In Christianity, fire can be a representation of purification, purging a person from one's sin (Hunt, 2019).

Violet and her association with fire can be interpreted as her seeing through her grandmother's lies and manipulation. She uses fire to solve her problems and escape dire situations, representing her leaving her previous life and starting a new one. Her past self, Susan Poirier, died after that incident, and she was reborn as a new person with a new name and identity. Then, after learning the truth about her grandmother, Vi abandoned the life and lies given to her and decided to start over as a changed person. This time, it is by her choice.

CONCLUSION

One of the most essential rules in storytelling is "show, don't tell." To implement that rule, many authors will try to be subtler with their intention of the story. They accomplish that by incorporating symbols within the text. The use of each symbol differs from one story to the other since the symbolism of an object and idea itself is dependent on the context and cultural background of the story. After close reading the source material, the researcher will analyze symbols found in the 2022 novel *The Children on the Hill* by Jennifer MacMahon. The most prominent recurring symbols in the story are monsters, butterflies,

and fire. Considering the story's context, the researcher believes these symbols are tied together. The monster represents Vi's internal struggles and how she sees herself as a hideous and evil monster. Butterflies represent her rebirth and resurrection as a new person free from her grandmother's influence. Furthermore, fire represents her rejection of her grandmother's teaching and starting clean as her person. Therefore, the three symbols represent Vi's desire and her journey to leave her past life and start anew as a reborn person.

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Politeness Strategies Used by The Antagonist Characters in Rodgers & Hammerstein's Cinderella Adaptation

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Abstract:

In the realm of linguistics, there is a strategy where people do polite behaviors to others called politeness strategies. This study aims to determine the types of politeness strategies carried out by the characters, especially the antagonists in the Rodgers & Hammerstein's Cinderella adaptation released in 1997. Using the theory Brown & Levinson (1987) which explains that politeness strategies are divided into 4 types, namely positive politeness, negative politeness, bald on record and off-record. Using qualitative methods, researchers focus on collecting data through conversations with the antagonist characters in this film, namely the stepmother and two stepsisters when talking to other people. After the researchers finished analyzing, it can be concluded that the antagonist characters in this film use more positive politeness compared to other strategies with 15 positive politeness, 2 negative politeness and 1 bald on record. The existence of this strategy can show how power and social status influence the choice of language from a character.

Keywords: Politeness; character; cinderella;

Abstrak:

Dalam ranah linguistik, terdapat suatu strategi di mana orang melakukan kebiasaan sopan kepada orang lain yang disebut dengan strategi kesantunan. Penelitian ini bertujuan untuk mengetahui jenis-jenis strategi kesantunan yang dilakukan oleh para tokoh, khususnya tokoh antagonis dalam film adaptasi Cinderella karya Rodgers & Hammerstein yang dirilis pada tahun 1997. Dengan menggunakan teori Brown & Levinson (1987) yang menjelaskan bahwa strategi kesantunan dibagi menjadi 4 jenis, yaitu positive politeness, negative politeness, bald on record dan off-record. Dengan menggunakan metode kualitatif, peneliti memfokuskan pengumpulan data melalui percakapan dengan tokoh antagonis dalam film ini, yaitu ibu tiri dan dua saudara tirinya ketika berbicara dengan orang lain. Setelah peneliti selesai menganalisis, dapat disimpulkan bahwa tokoh antagonis dalam film ini lebih banyak menggunakan kesantunan positif dibandingkan dengan strategi lainnya dengan jumlah 15 positive politeness, 2 negative politeness, dan 1 bald on record. Adanya strategi ini dapat menunjukkan bagaimana kekuasaan dan status sosial mempengaruhi pilihan bahasa dari seorang tokoh.

Kata kunci: kesantunan; karakter; cinderella

INTRODUCTION

Times have passed, but musical dramas are still popular with the public today. Musical drama is a show that contains drama, music and sometimes includes dance into one show. In the process of making, it certainly takes a long time such as making scripts, choosing sets, finding actors, and making music. In musical dramas, not only acting, but the language used is also important. The role of language here is important to convey the story presented to the audience. Herman et al., (2021) said in their research that language is used as a medium in showing what is thought, felt, and expected. When the listener or audience does not understand the language conveyed by the actor, the storyline of a drama will not be conveyed properly. Sintamutiani et al., (2019) in their research stated that language and humans are interconnected and cannot be separated from one another, this is because when humans speaking indirectly communicate that can be understood by one another.

When speaking, most people do not understand that speaking politely is necessary to maintain harmony between people's communication. In linguistic this is called politeness, it is a strategy to organize language so that it is more polite and understandable to both speakers and listeners. Politeness strategies are a theory developed by Brown and Levinson in the 1970s and 1980s, where this explains that all humans have the name 'Face' which refers to the self-image of a person when interacting with others. Hakim & Novitasari (2022) explained in their research that many previous studies have examined characters in literary work using politeness strategies, novels and films being literary works that are widely used as data sources in research. In this study, researchers will discuss politeness strategies used by antagonist characters in a drama.

One of the musical dramas that will be discussed in this paper is Rodgers & Hammerstein's Cinderella or also known as Cinderella. Rodgers & Hammerstein's Cinderella is an American musical drama released in 1997 and directed by Robert Iscove. This movie is an adaptation of the classic fairytale by Charles Perrault, telling the story of a young kind woman named Cinderella who lives with her stepmother and two evil stepsisters. After her father died, she was treated as a maid in her own house by her mother and two stepsisters, from cleaning the house, cooking food for them, everything was done by Cinderella alone. One day, the king announced there would be an all-ages ball held at the palace to find a wife for the prince. Everyone would come, including Cinderella's



mother and two stepsisters, but not Cinderella, her stepmother told her to stay at home and not attend the ball. When Cinderella felt sad about this, the fairy godmother suddenly appeared and used her magic to help Cinderella to go to the ball, turning Cinderella's shabby clothes into a very beautiful dress, turning pumpkins into carriages, and mice into horses with the condition that this magic would only last until midnight. At the ball, the two fell in love and danced together, until the clock struck 12pm. Cinderella, who knew that immediately left the prince and accidentally dropped one of her glass shoes. The prince decided after that day to look for Cinderella throughout the kingdom using the help of the glass shoe. Finally, the prince found Cinderella, married her and brought her to the royal palace to live happily.

Many previous researchers have studied about politeness, such as Darta et al. (2023) which analyzes how politeness strategies are used to determine the relationship of the main character named Yasmin with other characters in the novel *Maya* by Ayu Utami. Amalia et al. (2023) on their analysis about representation power in with politeness strategies in characters of a movie entitled 'Bridgerton' season 1. Agustina & Cahyono (2016) they analyzed about the use of politeness strategies between Learners and Lecturers in the EFL Classroom, this study is aim to increase self-awareness in politeness of English lecturers when learning in class. Yusuf & Anwar (2019) on the use of politeness by English University Students in the classroom, and Hakim & Novitasari (2022) in their analysis discussing politeness used by the main character of the *Onward* film. It can be concluded from several studies above that the use of politeness in language needs to be discussed to find out whether the language used by someone is in accordance with the rules or not. The purpose of this research is to find out how the antagonist characters in the Rodger and Hammerstein's Cinderella movie adaptation, namely the stepmother and Cinderella's two stepsisters, using politeness to prove that power and social status influence language choice and the purpose of researchers choosing antagonist characters is because politeness is usually related to good or positive things; and by choosing this antagonist character, researchers want show how politeness is used to strengthen the negative side and dominating of the character among the other characters.

LITERATURE REVIEW

Politeness Strategies

According to Yule (1996) explains that the concept of politeness is behavior in a polite and ethical social environment. Politeness strategies were developed by Brown and Levinson, where this theory suggests that all people have a so-called 'face' to communicate with others. 'Face' here refers to the self-image or desire that people make to show it to others. 'Face' is divided into 2 namely positive face and negative face, positive face leads to the desire to be liked, appreciated while negative face feelings of wanting to be appreciated and the desire to be free. Politeness strategy is divided into 4 types: positive politeness, negative politeness, bald on record, and off-record.

Positive politeness according to Brown & Levinson (1978) is when the speaker wants must also be desired or obeyed by the person who hears and what they want looks almost the same. While negative politeness Actions aimed at making the wishes of the listener unobstructed and free to make decisions of their own. Then there is bald on record where the speaker says directly what he wants and states without any mitigation or so that it seems to soften the speech to the listener. While off-record is the opposite of bald on record where the speaker gives signals or orders indirectly to the listener, it seems ambiguous, but this strategy can help the listener choose whether he will ignore it or still want to do it.

RESEARCH METHODS

In this study, the researcher uses a qualitative approach to analyze the politeness strategies that exist in the antagonist characters in Rodgers & Hammerstein's Cinderella, namely the stepmother character and the two stepsisters named Minerva and Calliope. To get the data, researchers need time to watch Rodgers & Hammerstein's Cinderella movie until it is finished which lasts 1 hour and 16 minutes. Then, based on the results of watching, researchers have searched for transcripts of the film and then analyzed them using politeness strategies. This research uses Rodger & Hammerstein's Cinderella as the main object, then the data is taken through transcripts of conversations between antagonists and other characters. After finding the analysis, the researcher then groups

the data that has been analyzed in the form of a table, followed by a discussion and then concludes the research.

FINDINGS AND DISCUSSION

In this study, it has been found that there are politeness strategies in the antagonist characters in the film adaptation of Rodger and Hammerstein's Cinderella including 15 positive politeness, 2 negative politeness, 1 bald on record and 0 off-record. In positive politeness, there are several strategies found, namely using in-group identity markers (forms of greeting), paying attention to H (interests, desires, needs, goods), exaggerating (interest, approval, sympathy for H), intensifying interest in listeners, supposing/raising/stating similarities, offering promises. Then the negative politeness that characters have from this movie is question hedge and be conventionally indirect (politeness and the universality of indirect speech acts). There is just one bald on record that has been found and zero for off-record from the movie.

Table 1.

Strategy	type	Sentence	Number
1.Positive Politeness	Use in-group identity markers (address forms)	• Minerva: What do you think of <i>mother</i>? • Calliope: I saw it first; how do you think it looks on me <i>mother</i>? • Mother: How can a mother choose between two such extraordinary <i>daughters</i>. • Mother: Whatever you do <i>girls</i>, you mustn't let the prince know how clever you are. Men can't stand to be around smart women. • Mother: And what are you going to say <i>Calliope</i>? • Minerva: Do you really think so <i>mother</i>? • Mother: Tell me <i>Cinderella</i>, what would you say to capture the prince? • Mother: Because you're common <i>Cinderella</i>, your mother was common and so are you. Oh, you can wash your face and put on a clean dress but underneath you'll still be common that a prince would even consider taking you for his bride. It's laughable.	8

	Notice, attend to H(his interest, wants, needs, goods)	• Mother: I wouldn't be surprised if the prince chose one of you for his bride. • Mother: My girls are going to be the Envy of everyone at the ball.	2
	Exaggerate (interest, approval, sympathy with H)	• Both Stepsisters: You've got too big a heart mother. • Both Stepsisters: Yes, mother.	2
	Intensify interest to Hearer	• Mother: After your father died, everyone said I should have thrown you out the street, but I keep you on here all these years and this is a thanks that I get. I've always been told I've got too big a heart.	1
	Presuppose/raise /assert common ground	• Mother: And I suppose you think the prince is going to take one look at you and fall madly in love?	1
	Offer, promise	• Mother: Take my advice Cinderella, know your place and be satisfied with what you've got, I promise you, you'll be much happier.	1
2.Negative Politeness	Question, hedge	• Mother: It's certainly not the sort of thing you see every day.	1
	Be conventionally indirect (politeness and the universality of indirect speech acts)	• Mother: For Heaven's Sake Minerva stop scratching yourself.	1
3.Bald on record	Cases of non-minimization of the face threat	• Stand still!!	1

In the table above, the character mother is proven to use more positive politeness strategies which aim to support but actually try to control the interlocutor to agree to what she wants. The use of group identity markers (address forms) in the first table by the two stepsisters, Minerva and Calliope, as well as the mother repeating the words 'mother' and 'girls' shows that they have closeness because this creates a shared group identity that the

two stepsisters are her children, and the stepmother is their mother. Secondly is notice attend to Hearer (interest, wants, needs, goods), the mother character shows interest in the success of her two children as it is assumed that one of them succeeded in binding the prince's feelings at the ball, showing that the mother character understands what the audience wants. In the third sequence, the two stepsisters confirmed what the stepmother said by saying 'yes, mother', this positive politeness is to attract attention, sympathy to the stepmother by using exaggeration.

Furthermore, the fourth sequence is intensifying interest to hearer, the stepmother character tries to get Cinderella's sympathy and interest by saying this sentence. By saying that she sacrificed everything so that Cinderella would stay with them is a manipulation technique so that Cinderella feels guilty and complies with what she wants. The fifth line of the table, presuppose/raise/common ground, shows that Cinderella's stepmother is trying to pretend as if she and Cinderella have something in common by presupposing and asking that does she think the prince will love Cinderella with just a first glance, this question can be assumed that the stepmother is trying to make that Cinderella's intention is like that and can create reproach. The last strategy in positive politeness is offer and promise, stepmother promises more happiness to Cinderella if Cinderella does what she wants. However, this is a false promise that aims to pressure Cinderella not to think of crossing the line under the guise of guidance.

In the table of negative politeness, the mother used hedge 'certainly' to understand the situation and conditions that were happening when Minerva and Calliope asked about their bad appearance, rather than saying it directly, the stepmother's character used a sentence that seemed less demonizing. The second is to be conventionally indirect, the word that shows indirect in the sentence above is 'Heaven's sake' Where the stepmother character here feels frustrated and annoyed because one of her children, Minerva, does not stop scratching her body when preparing to leave for the Royal ball, she expresses her feelings using this word. Because of the off-record is not found in this study, the last discussion is bald on record, the strategy found is the use of non-minimization of face threat. The use of the sentence at the table was done directly by the stepmother, rather than using long and soft sentences, she chose to give the order directly because she felt she had the right to the interlocutor.

From all the data that has been analyzed, it can be seen that the mother character dominates and uses more politeness strategies, especially positive politeness. However, the use of politeness here is to give attention to other characters, especially Cinderella, but also seems manipulative and authoritative. The characters of the two stepsisters, Minerva and Calliope, show evil traits because they are influenced by their mother, it can be seen that the nature of dependence occurs. With the use of this politeness strategy, it shows that the stepmother character of Cinderella is very powerful here, where her manipulative nature makes all characters obey and be controlled by her.

CONCLUSION

From this research, it can be concluded that the existence of this politeness strategy can show how power and social status influence the choice of language from a character, especially antagonist characters. In this movie, it can be concluded that the antagonist characters in this film use more positive politeness compared to other strategies with 15 positive politeness, 2 negative politeness and 1 bald on record. It can be seen that of the three characters, that is the stepmother and 2 stepsisters of Cinderella, that had used the most politeness strategy is the stepmother character. The way the stepmother character shows her status is by utilizing the use of politeness as a tool to control the interlocutor so that they seem to agree with what she says.

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A Spark of Enhanced Self-Esteem: Unveiling the Hidden Message Behind "Bejeweled" by Taylor Swift

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Abstract:

This research aims to reveal how self-esteem can be interpreted in the song Bejeweled by Taylor Swift using Coopersmith's (1967) theory of self-esteem. The analysis was conducted by employing a qualitative descriptive method and was collected by close reading and analyzing the content of the collected data. This study highlights the issue of how a person can realize their self-esteem after a long journey and struggle to free themselves from dark times. After analyzing the data, the researcher found that self-esteem is something that can be rebuilt, even after a painful experience. Individuals are considered to have high self-esteem when they can recognize their value. This recognition empowers them to take control of themselves, shaping their own happiness without relying on other's expectations. This study provides significance to readers, inspiring anyone who wants to learn about self-esteem, especially in building self-confidence and achieving their full potential.

Keywords: self-esteem; self-control; Taylor Swift

Abstrak:

Penelitian ini bertujuan untuk mengungkap bagaimana harga diri dapat diinterpretasikan dalam lagu Bejeweled oleh Taylor Swift dengan menggunakan teori harga diri dari Coopersmith (1967). Analisis dilakukan dengan menggunakan metode deskriptif kualitatif dan dikumpulkan dengan membaca secara cermat kemudian menganalisis isi dari data yang terkumpul. Penelitian ini menyoroti masalah bagaimana seseorang dapat menyadari harga dirinya setelah melalui perjalanan panjang dan perjuangan dalam membebaskan diri dari masa-masa kelam. Setelah melakukan analisis, peneliti menemukan bahwa harga diri merupakan sesuatu yang dapat dibangun kembali, bahkan setelah mengalami pengalaman yang menyakitkan. Individu dianggap memiliki harga diri yang tinggi ketika mereka dapat mengenali nilai mereka. Pengakuan ini memberdayakan mereka untuk mengambil kendali atas diri mereka sendiri, membentuk kebahagiaan mereka sendiri tanpa bergantung pada harapan orang lain. Penelitian ini memberikan signifikansi bagi pembaca, untuk bisa menginspirasi siapa saja yang ingin belajar mengenai harga diri, terutama dalam membangun kepercayaan diri dan menggali potensi penuh dalam diri.

Kata kunci: harga diri; pengendalian diri; Taylor Swift



INTRODUCTION

Human beings are born with an intrinsic quality that serves to imbue them with a sense of self-worth and value in their lives; this is known as self-esteem. According to Floricica et al. (2021) self-esteem is categorized as a form of generalized self-assessment, which influences an individual's cognitive processes, emotional states, and behavior. One of the most significant aspects of a human being is emotion. Without emotion, a human being is just a shell with no direction and purpose. Furthermore, Gross & Thompson (2007), asserts that emotional regulation is a form of an individual's capacity to express emotions by controlling their feelings and actions in response to a given situation or surrounding environment. He also added that it must be understood as comprising the heterogeneous set of processes through which emotional states are regulated. The ability to control emotions will develop as human experience grows.

Following emotional states, self-esteem is the spearhead for humans in controlling their emotions. Floricica et al., (2021) stated that Individuals with high levels of self-esteem tend to possess a more comprehensive understanding of themselves and their personal preferences. They are often able to articulate a detailed list of their likes and dislikes, exhibiting heightened confidence in their capabilities. This aligns with Coopersmith (1967) which suggests that with self-esteem, one can have a review to express attitudes and show how individuals believe they are valued, capable, successful, and worthy. These self-worth feelings can be developed through self-esteem. A person's level of self-worth and self-confidence can be seen in how they accept their condition. Maintain a positive sense of self-worth, and possess a conviction in the intrinsic value and purpose of their existence to enhance self-esteem.

Linked with these personal values, self-esteem can also increase when someone feels in love. Love is a universal human experience Treger et al. (2014). In both everyday discourse and scientific argument, there is no singular, unified perspective on what concept of love. People describe love and change in relationships in different ways. These views are shaped by beliefs, culture, and personal experience (Czernecka, 2021). When in love, a man will devote all his abilities and strengths to attract the attention of their partner. The emotional state of being loved is a fundamental need for human beings (Baumeister & Leary, 1995). One can be categorized as having a high level of self-esteem when they have high confidence in themselves. Falling in love is a complex experience that involves



controlling our emotions, thoughts, and behavior toward another person. In addition, falling in love makes us aware of how valuable our self-value is. According to research conducted by Murray (2006), positive assessments are more reflected in people who have high self-esteem in romantic relationships compared to people who have low self-esteem. When we have high self-value, we tend to have more stable self-worth and this makes our self-esteem more visible without relying on external validation to make ourselves feel better.

Regarding the sense of being loved and how it affects our self-esteem, love is like a beautiful flower, it can bloom beautifully, but it can also wither and die, leaving behind painful thorns; this is what people call heartbreak. Have you ever imagined how much heartbreak can change a person's life? Heartbreak is a strong and painful emotional experience. When someone we love leaves or a relationship we have built falls apart, we will naturally feel sad, disappointed, and lost. This emotional pain often impacts the way we view ourselves. Even in research conducted by Ayu et al. (2023) reveals that a person who fails in a romantic relationship, especially in cases involving physical violence, causes a person to feel more insecure about themselves and often compare themselves with others who have a higher value than them. This is because this situation not only involves emotional sense but also leaves a trauma in one's mind.

Therefore, with self-esteem awareness, individuals can escape the shackles of heartbreak. Statement accompanied by Jaffar R et al. (2021) enrolls the value of self-love and self-satisfaction on an individual's well-being cannot be measured. To comprehend the concept of self-esteem, it is essential to consider an individual's perception of their worth, appreciation, and affection. Thus, Sandha et al. (2012) revealed that self-esteem can improve social interactions and value themselves more. people who value themselves tend to be more confident than individuals who do not understand their values. Moreover, individuals with high self-esteem are more likely to be receptive to the values of others, resulting in reduced frustration (Coopersmith, 1967).

The phenomenon of how a person can feel fluctuations in self-esteem but can regain their confidence is related to Taylor Swift's song 'Bejeweled'. In this song, it significantly explains how a person can feel fluctuations in their self-esteem. Through the lyrics, we can see how a person experiences a decline in self-confidence, strength, and self-esteem, but manages to rise and reinvent herself. Taylor suggests that this song was made after she was



able to feel a spark of increased self-esteem after her heartbreak. This song is a reflection of Taylor who managed to appreciate herself and managed to break free from the shackles of an unhealthy relationship.

This study reveals the question of how may self-esteem be interpreted in Taylor Swift's "Bejeweled" song. By using the qualitative method, this study underlines the issue of self-esteem in a person after a long struggle to release her downfall in a song. In this case, the concentration of this research is focused on the hidden meaning portrayed in the lyrics of Taylor Swift's song "Bejeweled". In addition, this study is important to be able to contribute to science, especially anyone who wants to learn about literature and self-esteem. Furthermore, this study is relevant in society when they should break free from societal expectations and inspire them to embrace their individuality.

Three studies have been conducted on 'Bejeweled' as the object of the study. Previously, the study on figurative language in the research conducted by Santika & Syafryadin (2023) on the *Midnight's Album* by Taylor Swift. This study revealed that *Midnight's* album contains eight types of figurative language with the most frequently used figurative language being metaphor. Santika argues that Taylor uses a lot of metaphors to give an aesthetic impression to each stanza of her lyrics. In contrast, a similar study conducted by Pratiwi (2023) which also discusses figurative language in Taylor Swift's music videos, found that hyperbole is the most common figurative language because it is most suitable for expressing affective meaning. Nevertheless, both studies agree that in Taylor Swift' music, figurative language plays an important role in conveying emotional dimension and artistic expression. Furthermore, Anhar (2024) analyzed the *Hyperreality of Women in "Bejeweled" Music Video* and found that despite the evidence that women are competitive and materialistic, they are still capable of asserting their resistance and expressing their femininity. Their struggles depicted in the "Bejeweled" music video are an illusion.

In comparison to the three previous studies, this research presents the novelty in addressing the identified research gap. The song lyrics of *Bejeweled* are relatively unexplored to analyze, particularly with regard to the concept of self-esteem. Moreover, the application of self-esteem has not been explicitly studied in this aspect because it tends to focus on language style and how women only wish for a reality that is ultimately



illusory. By taking those points, the researcher focuses on the ideas of psychology with a particular focus on the multidisciplinary aspects of literary analysis.

LITERATURE REVIEW

According to Coopersmith (1967) defines self-esteem as the self-evaluative process, which an individual engages in on a continual basis, and encompasses an attitude of approval or disapproval. Higgins et al. (1987) argue that the standards of the self-evaluative process depend on the individuals. It can be influenced by social evaluation, which consists of multiple stages of information and judgment processing. Higgins added by citing from (Kahneman & Tversky, 1982; Markus & Nurius, 1986) stated that self-evaluation can include comparisons with constructed or imaginary standards, such as mental reflections or 'possible' selves, which can include dreams, fantasies, and logical possibilities. Additionally, this process indicates the extent to which an individual believes themselves to be capable, significant, successful, and worthy. Align with this, Coopersmith believes that a person can be considered self-accepting when they accept themselves as they are, regardless of their strengths and weaknesses. In contrast, people usually reject themselves when they do not feel good enough or worthy of themselves and thirst for external validation. Low self-esteem even makes one feel like they have no control over themselves, lose direction, and cannot make choices. On the contrary, someone with high self-esteem will set goals they want to achieve, just like people save money to buy or get something.

RESEARCH METHODS

The data were analyzed using a qualitative method. Data from the lyrics of the song 'Bejeweled' were examined using Coopersmith's (1967) self-esteem theory. In this paper, the technique of closed reading is used for the collection of data, with the content of analysis employed for the subsequent analysis of gathered data. The data collection is conducted through a reading of Coopersmith's theory and the lyrics of the "Bejeweled" song. The data analysis is conducted through an examination of the lyrics of a given song, with a focus on understanding their meanings and associations. This involves the establishment of connections between the lyrics and Coopersmith's theory, the identification of key points from the analysis results, the compilation of the analysis results, and the documentation of the references utilized. In this specific instance, the data is drawn from the lyrics of Taylor Swift's song, while the analytical tool employed is

Coopersmith's theory. The application of Coopersmith's theory in this context offers a perspective on the personality aspects of the song lyrics under examination.

FINDINGS AND DISCUSSION

Bejeweled is a song from the album *Midnights* by Taylor Swift which was released in 2024. This song tells the story of a person's self-confidence after successfully breaking away from a toxic relationship. In this song, Taylor is described as a woman who realizes how valuable she is so she decides to leave her unhealthy relationship. Through the song, Taylor invites listeners to be able to find their own value and not let themselves live only to fulfill other people's expectations.

Here's the following is the full lyrics of the song:

[Verse 1]

*Baby love, I think I've been a little too kind
Didn't notice you walkin' all over my peace of mind
In the shoes I gave you as a present
Puttin' someone first only works when you're in their top five
And by the way, I'm goin' out tonight*

[Chorus]

*Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer
And when I meet the band
They ask, "Do you have a man?"
I could still say, "I don't remember"
Familiarity breeds contempt
Don't put me in the basement
When I want the penthouse of your heart
Diamonds in my eyes
I polish up real, I polish up real nice*

[Post-Chorus]

Nice

[Verse 2]

*Baby boy, I think I've been too good of a girl (Too good of a girl)
Did all the extra credit, then got graded on a curve
I think it's time to teach some lessons
I made you my world (Huh), have you heard? (Huh)
I can reclaim the land*



And I miss you (Miss you), but I miss sparklin' (Nice)

[Chorus]

*Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer
And when I meet the band
They ask, "Do you have a man?"
I could still say, "I don't remember"
Familiarity breeds contempt
Don't put me in the basement
When I want the penthouse of your heart
Diamonds in my eyes
I polish up real, I polish up real nice*

[Post-Chorus]

Nice

[Bridge]

*Sapphire tears on my face
Sadness became my whole sky
But some guy said my aura's moonstone
Just 'cause he was high
And we're dancin' all night
And you can try to change my mind
But you might have to wait in line
What's a girl gonna do?
A diamond's gotta shine*

[Chorus]

*Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer (Shimmer)
And when I meet the band
They ask, "Do you have a man?"
I could still say, "I don't remember"
Familiarity breeds contempt
Don't put me in the basement
When I want the penthouse of your heart
Diamonds in my eyes
I polish up real (Nice), I polish up real nice*

[Outro]

*And we're dancin' all night
And you can try to change my mind
But you might have to wait in line
What's a girl gonna do? What's a girl gonna do?
I polish up nice
Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer*

From the first chorus of this song lyrics give a depiction of how precious the singer is and is a sparkling, dazzling, and mesmerizing figure. The singer is portrayed as someone who remains confident and still exudes her value despite having faced a difficult relationship. The singer is in an unequal relationship, and the lyrics show that she does not get an equal return for what she has fought for her lover.

Through this song, the lyrics seem to encourage listeners to keep believing in the abilities and value that exists in every human being and encourage not to be afraid when proving to the world how radiant we are if we keep trying to get our meaning. The lyrics of Bejeweled explore the complexity of past romantic relationships. The nature of love that becomes a journey that is sometimes complicated and leads to separation. Despite that, the lyrics also promotes the idea of accepting and embracing fate. Where we can find the spark of our identity after letting go of an unhealthy relationship.

Discussion

Grief, Sorrow, Long Journey

Struggles is an intrinsic aspect of life. When confronted with adversity, our self-esteem is challenged, and if we persevere, our self-esteem is enhanced. When undertaking a significant journey, individuals may encounter challenges. They can learn from the experience or choose to ignore it. Self-discovery helps people recognize their strengths and weaknesses, leading to a stronger sense of self-worth. How we face challenges, as shown in Taylor's lyrics, reflects our ability to cope with adversity.

*[Verse 1]
Baby love, I think I've been a little too kind
Didn't notice you walkin' all over my peace of mind
In the shoes I gave you as a present*

These lines show that in her past relationship, Taylor realized that she was not getting positive reciprocity with her partner. “A little too kind” implies that the treatment and understanding she has given has become her limit point. Taylor feels that she has

made all her sacrifices to make her partner happy, but she is not appreciated, and he only takes advantage of her kindness. She has even let her partner “walkin’ all over my peace of mind” which makes Taylor persist in her decision to ignore her feelings and let her partner dominated in their relationship. The metaphor “In the shoes I gave you as a present” symbolizes all the sacrifices Taylor has made for her partner but only gives a sense of disappointment when others exploit her kindness.

[Bridge]
*Sapphire tears on my face
Sadness became my whole sky
But some guy said my aura's moonstone
Just 'cause he was high*

The lyrics interpret the emotional states of sadness and disappointment caused by an unsuccessful romantic relationship. The *sapphire* metaphor, representing tranquility, sincerity, and profoundness, is employed to interpret sadness and tears yet conveys an elegant sense of sorrow. Despite experiencing sadness and disappointment in her relationship, Taylor maintains a sense of self-worth. The tears that fall, like a stone of sapphire, indicate that the sadness experienced by Taylor is of such value that it cannot be allowed to remain unacknowledged. Furthermore, her sadness is metaphorically likened to the vast expanse of the sky, wrapping her feelings and outlook on life. However, when others offer their opinions, evaluating her as a calm individual comparable to a *moonstone*, she does not concern herself with such comments. Taylor does not rely on external validation to ascertain her self-worth; rather, she believes her value derives from within. This aligns with the concept of self-esteem, which posits that an individual can accept themselves unconditionally without seeking external validation.

[Chorus]
*Familiarity breeds contempt
Don't put me in the basement
When I want the penthouse of your heart*

When a pairs is in a relationship, they get used to each other's behavior, but sometimes when they get too comfortable with someone, they can start to look down on that person. This context is what Taylor is experiencing. The metaphor of “basement” represents the feeling of being ignored and undervalued and the lowest place in her partner's heart. On the contrary, Taylor wants to be in the “penthouse” which is identical

to the most luxurious place at the top of the building which implies something valuable. Through these lyrics, Taylor realizes that she deserves a more valuable place in her relationship. She demands to be prioritized and highly valued instead of being taken for granted.

[Verse 2]
*Baby boy, I think I've been too good of a girl (Too good of a girl)
Did all the extra credit, then got graded on a curve*

This lyric interprets how Taylor finally realizes her worth after the long journey she has struggled to survive with her relationship. The phrase “*too good of a girl*” finally gives Taylor the realization where she sacrificed herself too much for other people who didn't appreciate her. Through the metaphor of “*extra credit*”, it describes all the extra attention she gave but was “*graded on curve*” or not appreciated properly. This becomes a limitation for Taylor to realize her self-worth that must be prioritized. Because if she continues this relationship, she still get to be underestimated, even losing her own identity.

Empowering, Confident, and Resilient

The first verse of the song describes a relationship that the singer defines as one in which there is a misalignment between two people. Where in a relationship requires that two people who have different backgrounds must understand each other's conditions, and not burden one party.

[Verse 2]
*I think it's time to teach some lessons
I made you my world (Huh), have you heard? (Huh)
I can reclaim the land
And I miss you (Miss you), but I miss sparklin' (Nice)*

The lyrics represent someone's confidence in transforming their emotional state and adopting a resolute stance to reclaim control of their life. Taylor feels that she has sacrificed too much and given in, so it is time to change the dynamics of her relationship in unfair treatment. The sarcastic tone in the question “*Have you heard?*” is a form of Taylor's sarcasm towards her partner because he doesn't really appreciate her after her long struggle. However, the metaphor of “*reclaim the land*” emphasizes that Taylor has the power to improve her quality of life even without him. Despite her longing for her ex-partner, Taylor prioritizes her intrinsic value and happiness. She aspires to reclaim the self-esteem she once possessed, which was closely intertwined with a sense of radiance and self-worth.

[Verse 1]

Puttin' someone first only works when you're in their top five

The lyrics above show the explicit meaning of where a relationship will succeed if someone puts you first in their life. This indicates that a healthy and lasting relationship requires two-way communication. A relationship will not last long if only one person prioritises the relationship while we do not receive the same treatment.

In a broader context, this lyric emphasises the importance of equality and awareness in a relationship to respect each other, and both parties must feel prioritised and consider their togetherness as the most important thing for the relationship to grow and develop. In this lyric, the singer realises that she is very valuable to herself and prioritises her qualities over being with someone who makes her not develop.

[Chorus]

*Diamonds in my eyes
I polish up real, I polish up real nice*

The concept of self-esteem can be defined as an individual's perception of their own worth and value. In this particular lyric, it can be interpreted that Taylor views herself as a person of high self-confidence. The song "*Diamonds*" symbolizes strength, beauty, and value. With these feelings, Taylor feels confident to develop her potential and gain more attention. By "*polishing up*" her abilities, she can enhance her personal charm and achieve the best version of herself.

[Chorus]

*Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer*

The lyrics emphasise that the singer does not want to define herself by past miseries. Through the lyrics '*Bejeweled*' which means adorned with diamonds or precious jewels that sparkle. From here, the singer emphasises that she is someone who is valuable, can radiate her charm and self-esteem, defining herself as someone special. This line not only states her presence, but also emphasises her self-worth and inextinguishable spark despite others perspectives.

Through these lyrics, Taylor wants to show the world that even though she has had a difficult time, with her value and strength in showing her worth and value, she believes she can prove that she has the right to shine and attract attention like a diamond. The

metaphor of a diamond is used to define someone who is sparkling and valuable enough to be happy.

Breaking Other's Expectation and Self-esteem Manifestation

Self-esteem is a form of judgement we make about ourselves by how valuable and competent we are. However, the expectations of others can be very significant in shaping our self-esteem. Just like our relationships with family, friends, and society will greatly influence the formation of our expectations of ourselves.

[Chorus]
And when I meet the band
They ask, "Do you have a man?"
I could still say, "I don't remember"

The lines above indicate that other people's expectations are no longer important and can manifest her self-esteem when she finds her self-worth. These lines explain that feeling confident and sure of one's worth makes one not rely on others, especially a man to feel complete and happy. The question *'Do you have a man?'* is a common question that women often receive when they feel confident about themselves. It is as if a relationship is the most important thing, and it must be glorified. Thus, the lyrics show the manifestation of a woman who is highly confident of achieving what she dreams of without being influenced by other people's opinions by breaking the stereotype that a woman cannot live independently without depending on others by giving an affirmative answer that she feels no need to explain or justify her status to others.

Through her casual yet sarcastic answer, Taylor wants to show everyone that she is the one who has control over herself, freedom is hers. She does not want to be overwhelmed by society's stereotype that success and happiness are often associated with romantic partners or relationships. Furthermore, Taylor wants to defy gender norms where a woman is often emphasised that their nature is only to get married and have children. Through these lyrics, Taylor defines herself as an independent and self-reliant person who does not need external validation.

[Bridge]
And you can try to change my mind
But you might have to wait in line

This line indicates that Taylor exhibits a considerable degree of self-assurance, resilience, and rationality. Taylor refuses to accept other's opinion that are not her priority.



She is more concerned with her own interests and qualities and asserts that she is not easily influenced by the other's opinions. Taylor asserts that she accepts criticism and opinions about herself, but other people's perceptions are not something that can influence her way of thinking. She is firm in her beliefs and opinions.

CONCLUSION

The lyrics of this song reflect how Taylor was able to free herself from an unhealthy relationship and use her power to choose her life path and then gain her confidence freely. As stated by Coopersmith, self-esteem is successfully obtained when a person feels that they are very valuable regardless of external validation. This idea is also seen in the lyrics that show how Taylor focuses on the value that exists in her rather than having to fulfil society's stereotype that a woman is identical to the role of someone who takes care of the household and must have a relationship partner. Through her lyrics, Taylor wants to show the world that an independent woman can be herself without depending on men and society's expectations of her life. Because of Taylor's resilience and strength while going through her dark period, she managed to show her self-worth and celebrate her independence without thirsting for other people's validation.

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Violations of Conversational Maxims in “American Murder: The Family Next Door” and Its Impact on Communication

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Abstract:

This research aims to identify and analyze violations of conversational maxims in the Netflix documentary *American Murder: The Family Next Door* and examine their impact on communication effectiveness. The method used in this research is descriptive qualitative with non-participatory observation data collection techniques. Data were analyzed based on Grice's Cooperative Principle theory, which includes four maxims: quality, quantity, relevance, and manner. The research results showed that there were 38 violations of the maxim of conversation in the documentary, with the violation of the maxim of quality being the most dominant (47.4%). The impact of this violation includes decreased trust, the emergence of misunderstandings, and disruption of regularity in communication. This research provides insight into the importance of compliance with conversational maxims to maintain communication effectiveness, especially in the context of documentaries which are expected to present information objectively and clearly.

Keywords: Maxim Violations; Effective Communication; Netflix Documentary; American Murder.

Abstrak:

Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis pelanggaran maksim percakapan dalam dokumenter Netflix *American Murder: The Family Next Door* serta mengkaji dampaknya terhadap efektivitas komunikasi. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif dengan teknik pengumpulan data observasi non-partisipatif. Data dianalisis berdasarkan teori Prinsip Kerja Sama Grice, yang mencakup empat maksim: kualitas, kuantitas, relevansi, dan cara. Hasil penelitian menunjukkan bahwa terdapat 38 pelanggaran maksim percakapan dalam dokumenter tersebut, dengan pelanggaran maksim kualitas sebagai yang paling dominan (47,4%). Dampak dari pelanggaran ini mencakup menurunnya kepercayaan, timbulnya kesalahpahaman, dan terganggunya keteraturan dalam komunikasi. Penelitian ini memberikan wawasan tentang pentingnya kepatuhan terhadap maksim percakapan untuk menjaga keefektifan komunikasi, terutama dalam konteks dokumenter yang diharapkan menyajikan informasi secara objektif dan jelas.

Kata kunci: Pelanggaran Maksim; Komunikasi Efektif; Dokumenter Netflix; American Murder.



INTRODUCTION

In everyday life, human cannot be far from communicating. Communication is a process of conveying information or messages from the speaker to the hearer through certain means or media with certain goals and impacts. In communicating, the language used is certainly inseparable from human activities. Through language human can express feelings, convey thoughts and express opinions (Rahma, 2018). If the hearer does not misinterpret what the speaker says, then the conversation is said to be going well. Messages conveyed carefully in each discourse will generally be accepted if there is participation, known as conversational cooperative standards (Rahmawati, 2021). Therefore, in order for the communication process to run well and effectively, participants must pay attention to the rules applied in communication. Given this problem, Grice (1975) provides a principle, the Cooperative Principle. There are four maxims in this principle: quantity, quality, relationship, and manner. However, unfortunately violations of these principles still occur in some conversations, even though these principles have been clearly explained.

In writing this research, the author intends to identify and analyze violations of conversational maxims in a Netflix documentary, entitled *American Murder: The Family Next Door*, then examine the impact on the effectiveness of the communication contained in it. The focus in this research is on the types of maxim violations that most often occur in the documentary, as well as their implications for the flow of conversation.

This research is considered important because documentaries as an information medium are expected to convey events objectively and clearly. By revealing the frequency and impact of maxim violations in this documentary, this research is expected to provide a more in-depth view of the influence of non-compliance with communication principles in maintaining the smooth delivery of information. It is hoped that the research results will provide insight into the negative impact on the effectiveness of the communication presented.

In previous research, there have been many linguistic studies on the topic of violation of conversational maxims. These include research from Al-Zubeiry (2020), Nikita & Cynantia (2021), Arbain et al., (2023), and others. From these studies, similarities were found between previous studies and current research, namely the use of Grice's Cooperative Principles theory as a framework for analysis. The three of them also touched on violations of maxims that occurred in conversations on Arabic comedy, vlogs and

animations. However, the researcher are currently not researching from Arabic comedy, vlogs and animations, but from a Netflix documentary entitled American Murder: The Family Next Door. Furthermore, the researcher not only analyze maxim violations and their reasons as other researchers do, researcher also examine which maxims are most influential in effective communication. Thus, it is hoped that it can bring different and more specific research findings.

LITERATURE REVIEW

Implicature

Grice first introduced the concept of implicature in order to solve problems of language meaning that cannot be resolved by ordinary semantic theory. If only rely on theory or understanding semantics, the meaning of a speech cannot be understood correctly. Inaccuracy of understanding the meaning of speech greatly impacts the achievement of communication goals. Communication goals is so that the message that the speaker wants to convey can be received properly right by the person speaking to them. "A statement can imply a proposition which is not part of the statement from the speech in question. The implied proposition is called an implicature" (Grice, 1975).

Grice in (Arezou & Ali, 2014) differentiates implicature into two types: conventional implicature and conversational implicature. The similarity between the two is the conveyance of an additional level of meaning, beyond the semantic meaning of the words spoken. However, both are slightly different in the relationship between the implicature and the context. Furthermore, according to Grice, conversational implicatures are essentially connected with certain general characteristics of discourse, namely the Cooperative Principle.

Cooperative Principle

The cooperative principle is described as an assumption that exists in a constructive conversation a common goal that is meaningful for both the speaker (S) and the hearer (H). Wijana & Rohmadi (2011) argue that speech participants can communicate because both have similar knowledge the same about what is being discussed. Therefore, the goals conveyed through their speech can be well received. But, there is there are times when the speaker's intentions and goals are not conveyed well by the hearer.

Grice (1975) stated that when the meaning is not conveyed that is what referred to as a violation of the cooperative principle. Besides, Grice suggests that speech participants

must fulfill the cooperative principle which are divided into four types of maxims. The maxim is a kind of rule that must be obeyed by speech participants in order to have good communication 10 effective based on (Levinson, 1983). In the cooperative principle there is several maxims mentioned by Grice are the maxim of quality, the maxim of quantity, the maxim of relevance, and the maxim of manner.

Violation of Conversational Maxim

In everyday communication, the application of cooperative principles can be divided into two ways, by observing or violating maxims. Activities that violating maxims can be divided into two, there are violating and flouting. Thomas in (Cutting, 2002) stated “The speaker violates the maxims actually knows that the listeners does not know the truth meaning from the conversation, and they violate with intentionally generate misleading implicature by giving insufficient information, says something wrong, irrelevant, or ambiguous therefore the listeners wrongly assumes when they doing conversation.” It means that the speaker who violates the maxim actually knows that the listener does not know the true meaning of the conversation and they violate conversational maxims intentionally, resulting in implicatures who mislead by providing inadequate information, said something wrong, irrelevant, or ambiguous. Therefore, the listener is mistaken assume the intention of the speaker's utterances when they do conversation.

Effective Communication

Effective communication is a social process of creating and interpret the meaning of messages accurately and clearly using symbols so that they can be easily understood by others. Effective communication can be interpreted as a process where someone influences the thoughts and behavior of others.

Communication can be said to be effective if the message is received and understood as intended by the sender of the message, message followed up with an act voluntarily by message recipients, can improve the quality of interpersonal relationships, and there are no obstacles. The source and recipient of communication must be the same system, if it is not the same, then communication will not be ever happened (Abdullah, 1984).

Previous Study

Previous research on violations of conversational maxims provides important insights into how Grice's principles of cooperation are applied and violated in various contexts. The first study by Arbain et al., (2023) highlighted maxim violations in the animated film Puss in Boots: The Last Wish, with an analysis of 51 examples of violations



covering all four of Grice's maxims. This study shows that characters often violate maxims to fulfill personal interests or maintain self-image, which enriches story dynamics and character development. Additionally, this study contributes to the field of storytelling in animation by highlighting the role of maxim violations in increasing audience engagement through complex characters and plots. However, the limitation of this research is the use of fictional dialogue, which, although it provides in-depth insight into character dynamics, is less applicable in more contextual and complex everyday conversations.

The second study by Nikita & Cynantia (2021) focuses on maxim violations in Jurnalrisa vlogs, which are real conversations on YouTube channels. Using qualitative observation methods, this study analyzes 10 examples of violations, especially in the maxims of quantity and relevance, to understand how these violations affect conversational coherence in informal contexts. The study identified that violations often occur because speakers attempt to avoid sensitive topics or steer the conversation in another direction, which can create confusion or communication inefficiencies. As a study that uses real conversations, this research is more representative in describing the dynamics of everyday communication. However, the small sample size and focus on a single vlog episode limits the generalization of the results of this study to broader conversational contexts, both in other media and in formal interactions.

RESEARCH METHODS

In this research, the method used is the descriptive analysis method, namely research that attempts to describe a symptom or incident systematically and accurately. Therefore, the data produced or recorded is data that is a portrait of what it is. This is in line with the opinion of Ratna (2006) who stated that the analytical descriptive method is carried out by describing the facts which are then followed by analysis. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects, for example behavior, perceptions, motivations, actions, by means of descriptions in the form of words or language in a special natural context and by utilizing various natural methods (Moleong, 2007). The analysis was carried out using a theoretical basis by Grice, then analyzed and interpreted in accordance with theoretical studies so that the research results can describe the problems studied in an objective, systematic manner based on the theory that the author used. Furthermore, this research uses a non-participatory observation method as a data collection tool, namely by watching the Netflix documentary entitled

American Murder: The Family Next Door and recording violations of conversational maxims that occur between the participants in the documentary. The observation method was chosen because it can capture verbal interactions in a natural conversational context. To ensure the validity and reliability of the data, the researcher conducted repeated screenings of the documentary to confirm and verify every violation of the maxims recorded, especially in the categories of maxims of quality, quantity, relevance and manner.

The Research Procedure consists of three main stages:

- 1) Research Preparation: In the initial stage, the researcher chose and studied the basic theory used in this research, namely Grice's theory of cooperative principles. Researchers also study the context and plot of the documentary to understand the background of the conversation.
- 2) Data Collection: Data was collected by watching the documentary carefully and noting any maxim violations that occurred. Each violation is categorized according to the type of maxim violated, namely quantity, relevance, and manner. Recording is carried out in detail and systematically, by recording the time, conversation situation, and the impact of violations on the flow of communication. To maintain consistency, the documentary was re-watched to confirm any violations noted.
- 3) Data Analysis: Data was analyzed descriptively qualitatively with the aim of understanding the frequency and impact of each type of maxim violation on communication effectiveness. Analysis is carried out by grouping data according to the type of maxim that is violated and identifying patterns of violations that occur most frequently. The results were interpreted to assess the effect of maxim violations on the smoothness and clarity of communication between participants.

FINDINGS AND DISCUSSION

Based on Grice's theory of conversational maxims in Cooperative Principles, researchers found 38 violations occurred in conversations in the Netflix documentary, American Murder: The Family Nextdoor. There are four types of maxim violations committed by the characters in the story. The researchers created a table to collect all the data.

Table 1. The Frequency of Violations of Cooperative Principle in American Murder: The Family Next Door

Types of Violation	Occurrence in Conversations	Percentage
Maxim of Quality	18	47.4%
Maxim of Quantity	12	31.6%
Maxim of Relevance	5	13.2%
Maxim of Manner	3	7.9%
Total	38	100%

Types of Maxim Violations

The research data that has been obtained is then classified and analyzed to see to what extent Grice's cooperative principles are used in the Netflix documentary. Grice divided 4 cooperative principles; 1) maxim of quantity, 2) maxim of relevance, 3) maxim of manner. Below are each examples of maxim violations that the author has found in Netflix documentary which are also answers to the first research question.

Violation of Maxim Quality

Based on the maxim of quality, a speaker is considered to have violated the maxim of quality if the speaker makes a statement that is untrue, dishonest, or inconsistent in conveying something. The data transcription analysis results from the conversation between Chris (A) and the police (B).

B: "So, um, it is completely clear that you were not honest during the testing, and I think you already know that. Um, you did not pass the polygraph test."

A: "I didn't... I didn't lie to you on that polygraph, I promise".

A: "I'm... I'm not..."

This scene occurs when Chris's polygraph test results come out. Initially, Chris was shocked to see the results of the test which showed that he failed the polygraph test. However, the police clearly knew better about Chris' lies when taking the polygraph test. Chris violates the maxim of quality because he is not honest about what he has done. He also felt nervous when the police pointed at him that he was lying.

Violation of Maxim Quantity

Violations of the maxim of quantity arise when the speaker does not provide enough information or exaggerates information to the hearer regarding the topic being discussed. The following quote shows when Chris exaggerated information to the police about what happened after the murder.

B: "Then what happened to Bella? Tell me what happened there."

A: "She said, "What happened to CeCe?" Every time I close my eyes, I start to see her saying, "Daddy, no," and that was it."

A: "I hear that every day."

This scene occurred when the police asked Chris questions about what happened to Bella. However, Chris added unimportant information about him always hearing Bella's voice every time he closed his eyes. This is considered to violate the maxim of quantity because Chris added unnecessary details when talking to the police.

Violation of Maxim Relevance

When the speaker does not make a contribution that is appropriate to the topic given or when the speaker tries to change the topic of conversation, this is considered to violate the maxim of relevance. In conversations with police, Chris bringing up irrelevant details.

B: "She doesn't ever black out or have seizures or anything?"

A: "She took more Imitrex this last month than she ever had before, but that's because she was in North Carolina with the humidity and everything like that. She was there for six weeks, and we got back... Monday or Tuesday, and then she flew out to Arizona Friday morning."

In this scene, it is shown that during the discussion between the police and Chris, Chris drifts into unrelated topics, such as mentioning Shanann's allergy problems and their return from North Carolina, rather than focusing on his current whereabouts. This shift to unrelated details made him seem evasive and caused investigators to become increasingly suspicious, because it distracted from the main concern of his disappearance.

Violation of Maxim Manner

When a speaker gives an unclear answer, says everything except what he expects to hear, or states something that is not concise and irregular, then the speaker is considered to have violated the maxim of manner. For example, when Chris is avoiding clarity and being evasive.

B: "This might be a tough question, but did... did you guys get into an argument before she left?"

A: "It wasn't like an argument. We had an emotional conversation, but I'll leave it at that, but it's... I just want them back."

In this scene, Chris is considered to have violated the maxim of manner because when discussing his relationship with Shanann, Chris answered unclearly about their last conversation and was reluctant to explain their argument clearly, thus making the hearer unsure of what actually happened.

The Impact of Maxim of Violation on Communication

Based on the opinion of L. Tubbs & Sylvia Moss in (Baharuddin, 2022), communication is said to be effective if people are successful convey what is intended or

communication is considered effective if the stimulus is conveyed and intended by the sender, closely related to the stimulus being perceived and understood by the recipient. Thus, the impact of violating conversational maxims significantly weakens the effectiveness of communication by eroding trust, fostering confusion, and hindering clarity. When someone violates the maxim of quality, by providing false information, trust is immediately compromised, causing others to question the validity of the statement, often ignoring future communications. This distrust complicates understanding and can lead to frustration as the listener attempts to construct an accurate narrative. Violations of the quantity maxim, such as oversharing irrelevant details or withholding important information, will add unnecessary noise to the conversation, distract from important points, and create misunderstandings that further delay resolution. Violating the maxim of Relevance, by shifting focus to an unrelated topic, disrupts the flow of the conversation, making it difficult for listeners to stay engaged or follow key points. Lastly, violations of the maxim of manner present information unclearly or ambiguously, forcing others to spend time interpreting unclear statements, which often leads to further confusion and misinterpretation. Collectively, these violations hinder effective communication by reducing clarity, trustworthiness, and relevance, which are critical to successful and meaningful communication.

CONCLUSION

In this study, four violations of Grice's cooperative maxim occurred. This conclusion was drawn from the results of data analysis obtained during the research. The four violations of the maxims that were fulfilled included 1) maxim of quality 18 times, 2) maxim of quantity 15 times, 3) maxim of relevance 5 times, and 4) maxim of manner 3 times. In addition, it was found that violations of conversational maxims, especially in the documentary *American Murder: The Family Next Door*, had a significant impact on communication effectiveness. Violations of the maxims of quality, quantity, relevance, and method cause various obstacles in the communication process, such as decreased trust, the emergence of misunderstandings, and disruption of the flow of conversation. These findings indicate that compliance with conversational maxims is very important in maintaining clarity and connectedness in communication, especially in informative communication contexts such as documentaries. For further research, it is recommended

that an analysis of different conversational contexts be carried out to enrich insight into the impact of maxim violations in various communication situations.

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