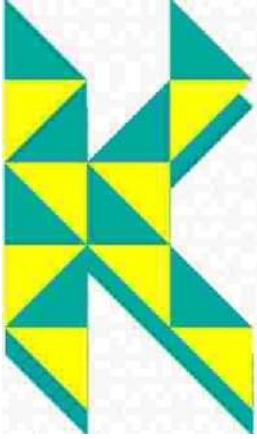


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FOREWORD

Welcome to this compilation of research articles that spans a diverse range of topics within the realm of language education and linguistic analysis. Each contribution offers unique insights, methodologies, and findings, creating a comprehensive exploration of the multifaceted landscape of language studies.

The first article delves into the innovative EGRA technique, showcasing its effectiveness in addressing the challenges of English grammar learning for eighth-grade students. The subsequent research investigates hate speech in the context of social issues, providing a pragmatic analysis of its impoliteness, conceptual meanings, and types. Digital technology takes center stage in the third article, which explores the integration of vlog media to enhance speaking skills in language education. This study reflects the evolving nature of education, where digital tools become dynamic facilitators of engaging and effective learning experiences. The challenges associated with digital textbooks in reading comprehension take the spotlight in the fourth article, shedding light on issues such as focus, distractions, and information literacy. This research contributes valuable insights into the evolving landscape of digital learning materials.

One of the Klausas's articles delves into the realm of Mandarin idiomatic expressions with numerical elements, unraveling their meanings and functions in Chinese society. This qualitative study offers a cultural and linguistic exploration of *chéngyǔ*. Digital platforms continue to influence education in the sixth article, which investigates the impact of YouTube vlogging on students' speaking proficiency. This research showcases the potential of digital media in language education and skill development. Klausas also presents a cognitive stylistic analysis of a song's lyrics, offering insights into how cognitive processes and stylistic choices intertwine to construct emotional narratives within music.

We extend our appreciation to all the contributors for their valuable insights, collectively enriching our understanding of language education and linguistic analysis. May these articles serve as catalysts for further research and innovation within the dynamic field of language studies.

Editor-in-chief

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THE IMPLEMENTATION OF EGRA (EXPOSURE, GENERALIZATION, REINFORCEMENT AND APPLICATION) TECHNIQUE TO REDUCE STUDENTS' GRAMMATICAL ERRORS

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Abstract

This study aimed to address the challenge of English grammar learning for eighth-grade students at SPNF SKB SIKKA, employing the EGRA technique in a classroom action research (CAR) format. Data, gathered through observation sheets, interviews, and tests, were analyzed quantitatively and qualitatively. In the initial cycle, students demonstrated low engagement and reported difficulties with unclear explanations. Quantitative analysis revealed significant grammatical errors, notably in Mis-formation (26.11%). Following the EGRA technique in the second cycle, improvements were observed, with the highest error in Mis-formation (31.43%) and an increased average score of 70.33. Qualitative findings indicated enhanced classroom conditions and student understanding. The study concludes that the EGRA technique effectively reduces grammatical errors, suggesting its viability as an innovative tool for teaching the simple present tense.

Key terms: *media, speaking skills, video blog (VLOG)*

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INTRODUCTION

For the eighth-grade students of SPNF SKB SIKKA, English becomes one difficult language to learn and the hardest part is grammar. Based on the result of a preliminary interview with the English teacher of SPNF SKB SIKKA, it was found that there were many problems made by students. First, they were confused in determining the right grammatical rules and how to apply them to the sentences. Second, they found difficulty in answering questions because of a lack of vocabulary. Next, they were not able to distinguish which tenses should be used based on the time and change V_1 to V_2 . Fourth, they are still influenced by their local language.

Consider this situation, the English teacher must be creative in the teaching and learning process, for example by using a particular technique. Each material may use a different technique. There are many techniques that can be used by teachers to teach grammar. One of them is Exposure, Generalization, Reinforcement, and Application Technique (EGRA). This technique is very effective to give students the opportunity to find out the form and function of the sentences by themselves. EGRA technique can help students to understand the material through 4 steps, namely Exposure, Generalization, Reinforcement, and Application. According

to Adrian (1998) cited in Rayu et al. (2017), EGRA's steps have each objective. Experience has aimed to expose a particular item in use. The objective of generalization is that learners better remember conclusions about the form and function they make by themselves. Reinforcement helps the students to check or revise their generalizations. While the application is to apply the structure items learned in the previous stage to communicate information or messages.

Based on the research background above, the researcher tried to apply the EGRA technique in her research. The aim of this research is to reduce students' grammatical errors for the eighth grade students of SPNF SKB SIKKA in the academic year 2022/2023.

The Basic Concept of EGRA Technique

Grammar plays very important role in English structure because it is the one of element to support basic skill besides vocabulary and pronunciation. Learning English demands the students to mastery grammar as the rule of English its own, because grammar is a rule to write correctly and important in communication. EGRA technique is a way that teacher do to motivate their students in learning grammar as one element to support basic skills in English. Marpudin (in Aini, 2016) EGRA stands for E, which is experience; G is generalization; R is reinforcement, and A is application. He assumed that EGRA technique must lead students to learn active, creative, effective, and fun. Here are the following stages in learning grammar using EGRA technique.

The first one is Exposure. It is the teacher giving leading question to the students about the lesson that will be taught such as showing pictures, giving brain storming, giving keyword, drilling, and reading sentence or text. Exposure also called Experience that ais a learning stage where students are subconsciously expose to the meaningful use of particular structure item. They are provided by activity that can explore their knowledge. The second one is Generalization, where the teacher asks students to make a group at least 4-5 members for each group. Then, teacher gives them a task such as a text, question, quiz that the point must be guiding the students to find the function, and the form to build up the sentences that has been taught. After that, they were asked to discuss in group and write down the answer in the white board. Teacher gives praise (appreciation) what the students have done, and sometimes pronounce the answer in the white board. The third one is Reinforcement.

After finishing the generalization stage, teacher explain some students' answer in the white board again, then gives explanation as reinforcement about the function and the structural form that has been thought. Teacher also gives example as a model, and drill continuously about the pronunciation. To get students' comprehension, teacher gives reinforcement back by giving oral task to students. Then, the teacher and students discuss about the answer with their couple. The last one is Application. Application is the student do the task individually. The teacher gives task card to students about situations and cases. Then the students are asked to make their own answer to respond the situation and cases that it has been given and the teacher give homework for explaining in the next meeting.

Understanding of Grammar

Grammar plays very important role in English structure because it is the one of the elements to support basic skill besides vocabulary and pronunciation. According to Ba'dulu (in Islam, 2010) grammar is a structure of language form or a verb phrase used to express a time relationship. The function of grammar is can affect students' performance in all four basic skills namely listening, speaking, reading, and writing. In addition, students are expected in comprehending English either written or spoken, so that, they need to understand the grammatical rule of the target language they have learned acceptably and fluently because grammar is a tool in creating meaning. Then, Leech (in Nurbianta, et all. 2019) define that grammar is a mechanism for putting words together. It is a central part of language which

relates sound and meaning. The meaning must be converted into word and put together to grammatical rules. Therefore, students must comprehend the grammar in order to avoid misunderstanding towards the intended meaning.

The Concept of Grammatical Error

As English language learners, we make mistakes and grammatical errors in our daily communication. According to Stumpf and Douglash (2004 in Sadiyah & Royani, 2019) argued “We study grammar then we may speak and write in a clearer and more effective manner”. According to Khairunisa (2018) said “grammar is the rule that says how words are changed to show different meanings, and they combine into sentences”. Learning the right grammar and using them in our daily life is very important. Batstone (1994) in Imansyah, and Rarasani (2021) states, “Language without grammar would be chaotic and cause the same communication problem, such as grammatical errors in writing and also speaking.” We need to understand that mistake and grammatical errors are two different things.

Error and Mistake

Making errors and mistake are commonly done by the second language learners and foreign language learners. Without deep understanding, the learners usually tend to see the errors and mistakes similarly. According to Simbolon (2015) the different between “mistake and errors” are as follows: a mistake is a performance error that is either a random guess or a “slip”, in that it is a failure utilize a known system correctly. Brown (2007) cited in Choubane (2021) claimed an error as a deviation which can be noticed from the adult grammar of a native speaker. It reflects the Interlingua competence of the learner. Based on the definition above, the writer concludes that a mistake is something made by someone unconsciously, and the learner can fix it. While, error is something that is made by someone unconsciously, and the learner don't know the rules, so they cannot fix the error.

Types of Error

Sari and Putri (2016) and Selong and Faridha (2019) suggested that the Taxonomy errors of surface structures is divided into four general categories. Firstly, Omission that is characterized by the loss of something that should be raised in the form of correct speech. Secondly, Addition. It is the opposite of omission which characterized by the presence of something that should not be present in a properly arrange speech. Mubasyira (2017) categories Addition in three namely, *double marking* which is an elemental error that is stated twice when a language requires only one expression. *Regularization* i.e., errors of applying regular or irregular rules, and the last is *simple addition*, i.e., the misuse of an element that is not in the correct utterance. Thirdly, Mis-formation which is characterized by using forms that are not acceptable morphemes or sentences. Fourthly, Mis-ordering, namely the placement of morphemes or a collection of morphemes that are not right on the utterance.

Review of Related Literature

There has been a lot of research on the implementation of EGRA technique. The first research was conducted by Maaliah and Aziz (2018). In this research, the researchers employed the qualitative and quantitative methods with covered two cycles. Each cycle consisted of planning, acting, observation and reflecting. The researchers found that the implementation of EGRA technique made students be more active in answering the questions, enthusiastic, and very good in responding the topic. Based on the result, the researchers concluded that EGRA technique can improve students' grammar mastery.

The second research was conducted by Kumala (2019) who studied the experience, generalization, reinforcement, and application (EGRA) techniques in students' writing abilities. The study in this research was True-experimental research where the students were divided into control class and experimental class. She found out the difference between EGRA technique and Conventional technique towards students writing ability. The result of the study that had been analysed shows the use of EGRA technique was proven in students learning outcomes than conventional technique.

The third research is by Regina and Arifin. In this research, the researchers wanted to test the effectiveness of using EGRA technique in teaching writing and the topic was chosen is Narrative text. The students were chosen by cluster random sampling technique, which divided into one-group pre-test-post-test design. The participants of this research are the eleventh-grade students of SMA St. Fransiskus Asisi Pontianak in academic year 2017/2018 that consists of 181 students who are divided into 5 classes. Those classes are XI-IPA and XI-IPS-1 to XI-IPS-4. The result shows the implementation of EGRA technique was highly significantly effective in teaching writing narrative text. It was proven by the result differences between pre-test and post-test. The students score in pre-test was lower than post-test.

METHOD

The research design used in this research was classroom action research (CAR). The researchers applied the research in SPNF SKB SIKKA at the eighth grade students. Harmer (2003:414) stated that Action Research is the name given to a series of procedures teacher can engage in, perhaps, because they wish to improve aspects of their teaching, or alternatively, because they wish to evaluate the success and/or appropriacy of certain activities and procedures. Based on the definitions above, the researchers conclude that classroom action research is the process by which participants systematically and carefully examine their own teaching practices using research techniques. In Classroom Action Research, each cycle of the research has four steps, namely planning, implementing, observing, and reflecting. This research was conducted in two cycles and each cycle had two meetings. Cycle 1 was in October, 4th and 11th while cycle 2 was in November 1st and 8th. In collecting the data, the researchers used observation sheets, tests and interviews. Meanwhile, in analyzing the data, the researchers used a mixed data method. In quantitative data analysis, the researchers identified the mean score of the class and the percentage of error. While, qualitative data analysis, was analyzed from observation sheets, and interviews.

FINDINGS AND DISCUSSIONS

Cycle One

This cycle consists of planning, implementing, observing, and reflecting. Firstly, planning. In this stage, the teacher and the researcher made the lesson plan based on the problems faced by students in understanding grammar in the pre-cycle. The researchers list the selected material and exercises in the lesson plan using the EGRA technique. There were also observation sheets to observe the classroom situation in the teaching process. The researchers also provide a test to find out the student's ability in the simple present tense by using EGRA technique. Secondly, the implementation of the plan using EGRA technique, which consists of two meetings. In the first meeting, the teacher started to convey the material have been prepared in the lesson plan. In the second meeting, students were given a test to measure their understanding of the material. Thirdly, in the initial learning cycle, observation sheets were utilized to assess the teaching and learning dynamics. This involved evaluating the classroom environment, student engagement, and the teacher's approach in delivering the material. Findings indicated that some students were inattentive during explanations, lacked active participation by not asking questions or providing answers, and neglected to jot down key

points. This suggests a lack of readiness for the lesson. Moving on to the fourth stage, reflection, the researchers and the teacher analyzed the outcomes of implementing the EGRA technique.

Table 1. The recapitulation of students' grammatical error cycle 1

N	S	Types of Error				Score (X)	Criteria of Success
		Omission	Addition	Mis-formation	Mis-ordering		
1.	AK	10	9	8	7	50	Unsuccessful
2.	DP	6	1	3	3	75	Successful
3.	EB	4	11	8	7	50	Unsuccessful
4.	FS	6	10	6	9	50	Unsuccessful
5.	JBN	2	0	5	1	80	Successful
6.	MCN	1	10	8	8	50	Unsuccessful
7.	MEK	6	1	8	7	60	Unsuccessful
8.	MNY	4	8	7	6	50	Unsuccessful
9.	MLG	8	6	7	9	50	Unsuccessful
10.	MYW	4	1	6	2	75	Successful
11.	PAB	9	8	9	10	40	Unsuccessful
12.	RYW	10	7	8	6	20	Unsuccessful
13.	YOSM	8	9	10	9	30	Unsuccessful
14.	YJJ	10	5	9	10	60	Unsuccessful
15.	JST	9	9	8	6	50	Unsuccessful
	T	97	95	110	100	790	
	T				402		

Data Analysis

After the writer divided the error into each type of error based on the surface strategy Taxonomy, she would like to discuss about the presentation that students got from the tests in cycle 1.

Omission

The first type of error is omission. Omission error is expressed as missing elements that should be appear in a well-formed utterance. Omissions may occur morphologically. Learners often omit third-person singular morpheme -s, progressive -ing, plural marker -s, and past tense inflection -ed, or forgot to include a subject or predicate in a sentence. The example of this error is:

Students 2: my father work as a doctor.

The word work must be **works** because in simple present tense, the form of the verb is verb⁽¹⁾, but changes occur with adding the ending -es, or -s to the ending of the verb, if the subject in a sentence is a single subject or singular subject.

The sum of the students' missed errors (Omission) is 97 from the total numbers of errors encountered are 402. The data can be represented by the following formula:

$$P = \frac{F \times 100 \%}{N} = \frac{97 \times 100 \%}{402} = 24.12 \%$$

Addition

The next type of error is addition, which is the presence of an element that must not appear in a well-formed utterance. The example of this error is: **Students 11: what they play football every day?**

The sentence must be: Do they play football every day?

We use the form “what” to ask about things related to someone. It is also used to ask for repetition or confirmation. While we use “do” when the subject is used are I, you, we, they, and another plural subjects. Total of students’ errors in addition is 95, from the total number of errors are 402. The data can be percentage by the formula:

$$P = \frac{F \times 100 \%}{N} = \frac{95 \times 100 \%}{402} = 23.63 \%$$

Mis-formation

The term mis-formation is the use of the wrong form of morpheme or structure. The error of the type can be seen in the example of the test:

Student 14: Miss Afilla is a ticher.

The sentence must be: Miss. Afilla is a teacher.

The error of mis-formation occurred on the object (teacher). The object is an important part of a sentence and it is also included in simple present tense. The word “ticher” has no meaning in English. It must be “teacher” that has meaning a person who teacher or educates student.

Total of students’ errors in mis-ordering is 110, from the total number of errors are 402. The data can be percentage by the formula:

$$P = \frac{F \times 100 \%}{N} = \frac{110 \times 100 \%}{402} = 27.36 \%$$

Mis-ordering

Mis-ordering is the incorrect placement of a morpheme or group of morphemes in an utterance. The error of the type can be seen in the example of the test:

Students 9: Play do they football day every?

This sentence should be: Do they play football every day?

The data can be percentage by the formula:

$$P = \frac{F \times 100 \%}{N} = \frac{100 \times 100 \%}{402} = 24.87 \%$$

From the table in first cycle, the total score of students was 790 and the number of students who took the test was 15 students. After the authors calculated the students’ errors percentage, then she would like to know the average score that can be used by the following formula:

$$M = \frac{\sum X}{N}$$

$$M = \frac{790}{15}$$

$$M = 52.66$$

Cycle 2

In the second cycle, the authors still used the similar procedure of classroom action research that has implemented in the first cycle, they are; planning where the authors rearranged the lesson plan which used in the first cycle with some modifications. In implementing, the authors applied the plan using EGRA technique. Besides, to get students' participation on the class, in the first meeting, the authors started the class through game as a media to motivate students.

The game was Simon Says. The rule of this game was the teacher divided students into two groups. Then, choose one student out of the group as the first member as a leader who will be "Simon". Then, Simon gave commands to the group to make a sentence from the word mentioned by Simon. Those words must verb and the sentence must be simple present tense. The leader had to say "Simon says" and continue to the next word. After that those group had been divided, should make a sentence based on the command. Simon's goal when a group who didn't answer the command was failed. So, another group will be the winner. In the second meeting, there was a test given by the authors to collect the data. Therefore, in observing, the authors observed the teaching and learning process after she modified the lesson plan with adding an action like game. From the observation sheets, the authors concluded that students were ready in class. The last stage of cycle 2 is reflecting. Here, the reflection of the classroom action research was identified through observation sheet and students' result of the test. The authors and the teacher felt satisfied with the result and their efforts to reduce students' grammatical errors.

Table 3: The recapitulation of students' grammatical error cycle 2.

N	S	Types of Error				Score (X)	Criteria of Success
		Omission	Addition	Mis-formation	Mis-ordering		
	AK	3	0	7	1	75	Successful
	DP	3	0	2	0	75	Successful
	EB	2	2	7	2	65	Successful
	FS	0	2	5	2	80	Successful
	JBN	2	0	3	0	80	Successful
	MCN	1	4	5	8	65	Successful
	MEK	4	1	2	2	90	Successful
	MNY	4	8	7	6	70	Successful
	MLG	5	5	6	7	65	Unsuccessful
	MYW	3	0	4	3	80	Successful
	PAB	9	7	10	8	50	Unsuccessful
	RYW	8	10	7	8	45	Unsuccessful
	YOSM	5	8	6	8	65	Unsuccessful
	YJJ	7	5	4	5	80	Unsuccessful
	JST	7	4	8	2	70	Successful
	T	63	56	83	62	1.055	
	T				402		

Data Analysis

In this stage, the authors analysed the presentation of grammatical errors made by students from the test in cycle 2. He used the similar formula with cycle one. The errors consist of Omission, Addition, Mis-formation, and Mis-Ordering.

1. Omission

The total errors of omission that found from the test was 63 from the total number of errors 264. The example of this error is:

Student 8: I have two doll. The word doll must be dolls because it's more than one thing.

$$P = \frac{F \times 100\%}{N} = \frac{63 \times 100\%}{264} = 23.86\%$$

2. Addition

Total of students' errors in addition is 56, from the total number of errors are 264. The example of this error:

Student 9: every day I am go to school. The word am should not be on that sentence because it's not appropriate. The sentence must be "everydayI go to school". The data can be percentage by the formula:

$$P = \frac{F \times 100\%}{N} = \frac{56 \times 100\%}{264} = 21.21\%$$

3. Mis-Formation

Total of students' errors in mis-formation is 110, from the total number of errors are 264. Student 8: I not the student.

The sentence must be: I am not the student. The data can be percentage by the formula:

$$P = \frac{F \times 100\%}{N} = \frac{83 \times 100\%}{264} = 31.43\%$$

4. Mis-Ordering

The total errors of Mis-Ordering that found from the test was 63 from the total number of errors 264. The example of this error:

Students 15: she not the is officer police.

The sentence must be: she is not the police officer.

$$P = \frac{F \times 100\%}{N} = \frac{62 \times 100\%}{264} = 23.48\%$$

From the table the test in second cycle, the total score of students was 1.055 and the number of students who took the test was 15 students. After the authors calculated the students' errors percentage, then she would like to know the average score that can be used by the following formula:

$$M = \frac{\sum X}{N}$$

$$M = \frac{1.055}{15}$$

$$M = 70.33$$

From the data showed that the highest result of grammatical errors made by the eighth-grade students of SPNF SKB SIKKA is Mis-formation 26. 11%, and the lowest placed by addition, 23.63%. While the average score is 52.66. Only three of the fifteenth students got the maximum score. However, the researchers and the teacher felt satisfied enough because their efforts to help student in reducing their grammatical errors have been improved proven by scores they get, although not all the targets accomplished yet. After finding that the students' grammar mastery was low, which found on their first cycle test, the researchers finally decided to continue the research to the next cycle using EGRA technique, it is called the second cycle. From the students' grammar test in cycle 2, the percentage of grammatical errors can be seen as follow; Omission (23.86%), Addition (21.21%), Mis-Formation (31.43) and Mis-Ordering (23.86%). There was also better improvement from the students' average score in cycle 1 and cycle 2. The average score in cycle 1 was 52.66 and cycle 2 was 70.33.

Based on the data above, we know that the application of EGRA technique in the teaching of simple present tense significantly improves the skills of the students. The researchers found that students' motivation from two cycles have been applied was different. Maaliah and Aziz (2018) had proven that the implementation of EGRA technique made students be more active in answering the questions, enthusiastic, and very good in responding the topic. The decision to continue the research demonstrates a commitment to continuous learning and adaptation, while the positive outcomes suggest potential applicability of the EGRA technique to other grammar concepts. This study's findings hold significant value for two key groups: educators and researchers focused on effective language teaching methodologies. For educators, the study offers practical insights into the Explicit Grammar Rules Awareness (EGRA) technique, showcasing its effectiveness in improving students' grammar skills, addressing specific errors, and fostering motivation. This finding can guide teachers in enhancing their teaching strategies (Ginting et al. 2022), especially when dealing with concepts like the simple present tense. On the research front, the study contributes to the existing knowledge base in language education. It serves as a reference for researchers interested in exploring the impact of teaching methodologies, providing evidence that can be applied or adapted in different contexts (Ginting, 2018). Ultimately, the study extends beyond its immediate scope, offering valuable guidance for both the practical implementation of teaching strategies and the advancement of research in language education.

CONCLUSION

Based on the findings and discussion of the data presented in chapter IV, it can be concluded that the implementation of EGRA technique was effective in reducing students' grammatical errors at the 8th grade students of SPNF SKB SIKKA. This technique effect students to generate their own sentence about simple present tense. The EGRA competency created the learners in exploring their good cooperation in team discussion to analyze the exercise and divisible their competence and the background of the lesson. The teacher gives students opportunities to provide their own sentence so it helps them to face the grammar. The result of the test-calculation can be concluded that EGRA technique give positive impact and better results in students' grammar ability. It was proven by getting 790 for cycle 1 and 1055 for cycle 2. The students' average score for cycle 1 was 52.66 and 70.33 for cycle 2. Based on the interview, most of students said that they were too interested when the teaching and learning process is applied with the use of EGRA technique.

Based on the conclusion above, the researchers suggest the implementation of EGRA technique to reduce grammatical errors. Firstly, the English teacher should be creative in teaching English special for grammar. The researchers suggest to use EGRA as one of the techniques in teaching grammar especially simple present tense. The teacher must follow all steps when applying the technique, they are exposure, generalization, reinforcement, and application. Secondly, School should provide a various media where it can be used by teacher and students. Students can get new experience in studying English through the implementation of EGRA. Thirdly, this research is recommended as a reference for the other author who has the similar research. They can use this to get some information are needed to complete their research. Besides, the other author can use this to conduct a better improvement deals with the research by using another topic trough EGRA technique.

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UJARAN KEBENCIAN JERINX SUPERMAN IS DEATH TERHADAP IKATAN DOKTER INDONESIA: ANALISIS PRAGMATIK

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Abstrak: *Penulis meneliti ujaran kebencian Jerinx Superman Is Death terhadap Ikatan Dokter Indoensia, secara khusus penelitian ini meneliti ujaran kebencian dari aspek pragmatik. Penelitian ini bertujuan menganalisis, ketidaksantunan berbahasa, makna konseptual, kontekstual, dan jenis ujaran kebencian serta mendeskripsikan implementasi hasil penelitian dalam rencana pelaksanaan pembelajaran kurikulum 2013. Metode yang digunakan dalam penelitian ini adalah metode deskriptif dengan bentuk penelitian kualitatif. Sumber data dalam penelitian ini adalah ujaran kebencian Jerinx SID terhadap Ikatan Dokter Indonesia. Data dalam penelitian ini adalah kata-kata yang dituturkan Jerinx pada postingan akun sosial media instagram. Teknik pengumpulan data yang digunakan yaitu teknik studi dokumenter. Alat pengumpul data adalah penulis sendiri sebagai instrumen kunci dalam penelitian ini. Teknik pemeriksaan keabsahan yaitu perpanjangan pengamatan dan meningkatkan ketekunan. Teknik analisis data yang dalam penelitian ini adalah dengan mengidentifikasi, mengklasifikasi, mendeskripsikan, analisis data, dan menyimpulkan. Hasil dari penelitian ini antara lain (1) ketidaksantunan berbahasa yang terdapat dalam ujaran kebencian Jerinx yaitu melanggar yaitu melanggar prinsip maksim pujian dengan skala ketidaksantunan cost benefit scale, melanggar prinsip maksim. (2) makna konseptual dan kontekstual ujaran kebencian Jerinx bermuatan negatif. (3) jenis ujaran kebencian Jerinx yaitu berupa penghinaan dan provokasi. (4) hasil penelitian ini diimplementasikan dalam rencana pelaksanaan pembelajaran di sekolah kurikulum 2013 pada materi teks editorial KD 3.5 dan KD 4.5.*

Kata Kunci: *Pragmatik, Ketidaksantunan Berbahasa, Makna, Ujaran Kebencian*

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PENDAHULUAN

Bahasa dalam komunikasi dapat memberikan makna yang beragam sehingga dapat menghasilkan persepsi yang relatif beragam antara peserta tutur maupun pembaca dan pendengar. Oleh karena itu, diperlukan peran pragmatik dalam mendorong dan mengambil peran penuh untuk dapat mengangkat kepermukaan makna sesungguhnya yang terkandung dalam suatu tuturan. Makna yang berbeda kerap kali dihasilkan oleh perilaku berbahasa yang beragam dalam suatu kelompok masyarakat karena minimnya pemahaman individu terhadap fungsi bahasa dalam menghasilkan makna sehingga sebuah tuturan dapat memuat ujaran kebencian dan dapat pula dikategorikan ke dalam ketidaksantunan berbahasa.

Pemahaman fungsi bahasa adalah salahsatu masalah kompleks manusia. Selain itu, problem bahasa seringkali timbul dalam suatu kelompok masyarakat yang berlangsung secara konsisten. Kegiatan berbahasa memiliki korelasi dengan kegiatan psikologis dalam memperoleh sebuah bahasa dan berhubungan dengan pemahaman dalam penggunaan bahasa

serta makna yang dihasilkan terhadap penggunaan bahasa, salah satunya ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan Dokter Indonesia.

Ujaran kebencian di Indonesia merupakan sebuah masalah sosial kemasyarakatan yang menimbulkan polemik ditengah-tengah masyarakat. Jenis Tuturan yang termasuk dalam ujaran kebencian yaitu tuturan yang mengandung unsur provokasi, penghinaan, menyebarkan informasi bohong, pencemaran nama baik, menghasut, dan penistaan agama. Ujaran kebencian sebagai bagian dari perilaku bahasa yang tidak sejalan dengan etika dalam berkomunikasi yaitu dapat menjalin hubungan yang harmonis. Salah satu upaya yang dapat dilakukan untuk mengurangi banyak ujaran kebencian yang dilakukan yaitu dengan menyadari adanya hukum yang dapat menjerat apabila terbukti melakukan tindak pidana ujaran kebencian seperti yang menjerat Jerinx *Superman Is Death*.

Alasan yang mendasari penulis memilih kajian pragmatik dalam penelitian ini sebagai berikut. *Pertama*, kajian pragmatik merupakan salah satu alat atau pisau bedah yang digunakan untuk mengidentifikasi dan mengungkap makna sebenarnya atau pesan yang ingin disampaikan dimaksud oleh penutur dalam suatu ujaran yang menimbulkan masalah-masalah sosial kemasyarakatan dan memicu polemik serta perdebatan ditengah-tengah masyarakat. Sehingga, problem yang muncul dapat dilihat secara sistematis dan terukur serta dapat mencapai satu kesimpulan yang dapat diterima secara rasional dengan logika berpikir. *Kedua*, kajian pragmatik menarik untuk diteliti karena menganalisis makna dalam suatu ujaran sehingga dengan melakukan penelitian ini penulis dan pembaca dapat memahami makna yang termuat dalam tuturan seseorang.

Ketiga, pragmatik dapat mengajarkan penggunanya untuk mempertimbangkan pemilihan kata dalam berkomunikasi. *Keempat*, dapat mengungkap penyimpangan kesantunan berbahasa pada manusia ketika berkomunikasi. *Kelima*, kasus ujaran kebencian tersebut merupakan upaya preventif agar masyarakat umum dan khususnya yang aktif menggunakan sosial media lebih berhati-hati agar tidak terjerat kasus hukum. Oleh karena itu, kajian pragmatik ini merupakan upaya penulis untuk memberikan sumbangsi bagi pembaca, khususnya masyarakat awam dalam bertutur kata.

Berdasarkan pertimbangan-pertimbangan berikut penulis memilih kajian pragmatik dalam penelitian ini. Objek yang dipilih penulis pada penelitian ini yaitu ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan Dokter Indonesia yang dimuat dalam postingan akun instagram miliknya. Tuturan yang disampaikan tersebut mengandung delik sehingga membangkitkan gairah rasa ingin tahu penulis untuk mengetahui dan mengangkat ke permukaan makna bahasa pada tuturan tersebut.

Alasan penulis memilih tuturan kebencian yang dilakukan oleh Jerinx SID terhadap Ikatan Dokter Indonesia yaitu sebagai berikut. *Pertama*, objek kajian ini perlu untuk diteliti karena tuturan yang disampaikan Jerinx dalam postingan akun instagram miliknya diputuskan oleh majelis hakim pengadilan tinggi sebagai tindak pidana ujaran kebencian sehingga ini menarik untuk diteliti karena tuturan tersebut dianggap mengandung delik. *Kedua*, makna tuturan kebencian yang disampaikan Jerinx pada postingan akun instagramnya perlu diangkat ke permukaan untuk mengetahui profil bahasa dan makna tuturan berdasarkan pilihan kata yang digunakan.

Berdasarkan beberapa alasan logis tersebut, penulis memilih kajian pragmatik dengan objek kajian yaitu ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan Dokter Indonesia. Penulis beralasan dan berlandaskan kuat dalam memilih kajian dan objek penelitian.

Tujuan penelitian ini yaitu untuk menganalisis ketidaksantunan berbahasa dalam ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan Dokter Indonesia, menganalisis makna konseptual dan kontekstual ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan Dokter Indonesia, dan menganalisis jenis ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan

Dokter Indonesia serta mendeskripsikan implementasi hasil penelitian ini pada rencana pelaksanaan pembelajaran (RPP) Bahasa Indonesia pada kurikulum 2013.

Pragmatik

Pragmatik dilihat sebagai salah satu bagian dalam kajian linguistik yang berkembang sangat cepat. Bentuk tuturan yang beraneka ragam menjadi objek yang subur dalam kajian pragmatik. Pragmatik merupakan cabang ilmu bahasa yang mempelajari hubungan antara bahasa dan konteks serta faktor eksternal lainnya sehingga dapat diketahui maksud suatu ujaran. Hubungan bahasa dan konteks cenderung bersifat dasar sehingga antara penutur dapat saling memahami. Pragmatik dan konteks memiliki keterkaitan yang dapat ditinjau dari segi fungsi dan kedudukan. Verhaar (2012) menyatakan bahwa pragmatik merupakan studi yang membahas struktur bahasa sebagai alat komunikasi antara peserta tutur sebagai peninjau tanda-tanda bahasa pada sesuatu yang bersifat ekstralingual yang dibicarakan. Pragmatik merupakan studi tentang konteks yang terjadi pada tempat dan situasi tertentu sehingga mengetahui maksud ujaran. Seperti yang dikemukakan oleh Nadar, yang mendefinisikan pragmatik mempelajari bahasa yang digunakan untuk berkomunikasi dalam situasi tertentu sebagai bagian dari cabang linguistik (Nadar, 2013).

Pragmatik ditentukan berdasarkan konteks kemasyarakatan dan keadaan dalam pemakaian bahasa sehingga dapat diketahui sejauh mana kondisi penggunaan bahasa oleh suatu masyarakat. Kondisi pemakaian bahasa dapat ditentukan oleh konteks kemasyarakatan tertentu. Thomas (1995, h.22) menyebutkan pemaknaan adalah sesuatu yang melibatkan negosiasi antara pembicara dan pendengar serta konteks ujaran fisik, sosial, dan linguistik sebagai proses yang berpola dinamis, makna potensial yang dapat terjadi dari dalam sebuah ujaran. Artinya pragmatik adalah sebuah studi yang bersifat bebas konteks dan tidak hanya menyoroti hubungan antara bahasa dan konteks saja, tetapi aspek-aspek lainnya yang ada diluar arti leksikal kata yang digunakan secara bersamaan dengan arti struktural.

Tindak Tutur

Menurut Chaer dalam Rohmadi (2011) tindak tutur diartikan sebagai sebuah fenomena psikologis dan keberlangsungannya dipengaruhi oleh kemampuan bahasa penutur dalam menghadapi situasi berbagai situasi. Dalam suatu percakapan, terdapat gejala-gejala ujaran yang harus dimengerti dan dipahami oleh mitra tutur sekalipun hal tersebut tidak dinyatakan secara langsung oleh penutur utama. Sumarsono (2013) menyatakan bahwa tindak tutur merupakan sepenggal tuturan langsung atau tidak langsung yang dihasilkan sebagai bagian dari kondisi sosial penuturan. Hal ini dimaksudkan bahwa tindak tutur itu merupakan refleksi dari konteks pembicaraan sehingga bahasa tidak hanya dilihat dari segi lahiriahnya saja melainkan juga dari unsur pembangun lainnya termasuk konteks diluar bahasa. Dengan memahami konteks ini, maka fungsi bahasa juga harus mengedepankan unsur makna sebagai hasil dari ujaran itu.

Aslida dan Syafyaha (2014) mengemukakan bahwa tindak tutur sebagai gejala sosial dalam percakapan yang mengandalkan pemahaman dan keluasan pembicara dan mitra bicara tentang kebahasaan. Jika peristiwa tutur memfokuskan pada tujuan dari ujaran, maka tindak tutur merujuk pada arti/makna dalam suatu tuturan. Menurutnya, peristiwa tutur dan tindak tutur merupakan dua fenomena dalam berbahasa yang terdapat dalam satu proses, yaitu proses berkomunikasi. Bahasa selain berfungsi sebagai alat komunikasi juga sebagai sarana menyampaikan pesan. Hal ini yang dimaksud oleh Cummings (2010, h.26) peristiwa dalam penuturan tidak hanya sebagai penyampai pesan belaka namun, juga bisa berfungsi sebagai pengikat janji, memberikan ancaman dan peringatan, menyampaikan undangan, memberikan saran, dan melakukan hal yang lainnya. Hal ini menunjukkan bahwa fungsi utama bahasa tidak

cukup apabila dikaji dari unsur tekstualnya saja melainkan harus juga dilihat dari segi bagaimana dan seperti apa makna yang terkandung di dalamnya.

Demi upaya memperjelas pendapatnya tentang tindak tutur, Cummings (2010) menjelaskan bahwa orang-orang tertentu harus mengatakan hal tertentu untuk melakukan perkara tertentu. Maksudnya, tindak tutur sejatinya mempermudah manusia dalam komunikasi. Ia tidak perlu lagi menyatakan hal itu secara terbuka namun melalui pesan yang diucapkannya pun sudah bisa. Hal ini bisa berlaku apabila pemahaman antara penutur dengan mitra tutur sama-sama memadai tentang pengungkapan bahasanya dan pengetahuan ini pula yang dapat menghambat seseorang dalam memahami makna ujaran yang bisa saja mengandung unsur tindak tutur.

Dalam ranah pragmatik konteks diartikan sebagai seluruh latar belakang knowledge yang dipahami bersama oleh peserta tutur (Wijana dan Rohmadi, 2011) sedangkan Mey dalam Nadar (2013) mengatakan bahwa "*pragmatic the study of conditions of human language uses as these are determined by the context of society* (Nadar, 2013, h.4). Artinya kajian tentang penggunaan bahasa manusia yang dibangun oleh suatu kelompok masyarakat. Konteks merupakan suatu situasi yang terbentuk karena terdapat *setting*, kegiatan dan relasi. Jika terjadi interaksi antara tiga komponen itu, maka terbentuklah konteks (Kemal, 2013). Konteks merupakan bagian dari kajian pragmatik yang mengkaji tentang makna kontekstual (Yule, 2014, h.3). Konteks berfungsi untuk menjelaskan mengapa hal-hal tersebut dituturkan (Halliday dan Hasan, 1985, h.16).

Penafsiran tentang apa yang dimaksud peserta tutur dalam suatu konteks khusus dan bagaimana konteks itu berpengaruh terhadap apa yang diujarkan perlu untuk dilibatkan dalam studi ini. Diperlukan suatu pertimbangan tentang bagaimana cara peserta tutur mengatur apa yang ingin mereka katakan selaras dengan peserta tutur yang lain kapan, dimana, dan dalam kondisi apapun. Makna konseptual disebut sebagai faktor yang sangat fundamental dalam komunikasi. Makna konseptual dapat diketahui setelah kita menghubungkan atau mengamatinya pada tuturan bahasa (Ruruk, 2014). Makna suatu tuturan dalam suatu peristiwa, dapat dikatakan benar jika diketahui siapa pembicarannya, pendengar dan sebagainya (Busri dan Badrih, 2018, h.142). Butar-Butar dalam Abdul Chaer (2010, h.64) menyatakan bahwa makna kontekstual disebut juga dengan makna struktural karena berhubungan dengan susunan ketatabahasaan dalam proses satuan gramatikal. Artinya suatu peristiwa komunikasi akan berfungsi dengan baik jika terjadi pada konteksnya sehingga membuat konteks memegang peranan penting dalam menghasilkan makna.

Bahasa hanya dapat dimengerti dengan melihat penggunaan bahasa dalam konteks tertentu, baik dari faktor budaya maupun situasionalnya. Agar dapat memahami sebuah tuturan, peserta tutur harus mengetahui terlebih dahulu konteks (Halliday dan Hasan, 1985, h.5). lebih lanjut, Leech (2015) mengartikan konteks sebagai pengetahuan mendasar yang dimiliki oleh kedua belah pihak yaitu peserta tutur. Dengan demikian konteks dalam wacana menjadi pondasi dalam membangun unsur-unsur situasi tutur. Setiap interaksi yang terjadi, proses komunikasi selalu terdapat beberapa komponen yang mengambil peran untuk menandai situasi tutur. Oleh karena itu, maka Hymes dalam Rohmadi (2011, h.30) mengemukakan bagian-bagian pembangun situasi tutur yang juga disebut dengan istilah SPEAKING.

- 1) S (Setting and Scene): mengacu pada waktu dan tempat saat tuturan itu terjadi
- 2) P (Participant): Participant merujuk kepada pihak-pihak yang terlibat seperti pembicara-pendengar, penyapa-pesapa atau penerima-pengirim.
- 3) E (Ends): Ends mengacu pada maksud atau tujuan dalam tuturan tersebut.
- 4) A (Act Sequence): Acts sequence mengacu pada pesan atau konten yang ingin disampaikan.
- 5) K (Key): Key mengacu pada intonasi atau nada yang digunakan dalam tuturan.
- 6) I (Instrumental): Instrumental mengacu pada alat atau media yang digunakan dalam menyampaikan tuturan.

- 7) N (Norm): Norm mengacu pada sebuah peraturan atau kaidah yang diterapkan dalam tuturan.
- 8) G (Genre): Genre mengacu pada jenis atau bentuk dari tuturan yang disampaikan.

Kaidah Kesantunan

Kesantunan berbahasa diartikan sebagai tuturan yang berada pada seluruh kaidah kebahasaan yang ada dan upaya membangun kemungkinan adanya pendapat yang tidak santun sekecil mungkin serta meminimalkan penyimbangan dari bentuk pertuturan yang rasional dan efisien. Prinsip kesantunan Leech berkaitan dengan seluruh pihak yang terlibat dalam tindak tutur.

Prinsip kesantunan Leech menjadikan peserta tutur yang terlibat dalam peristiwa tutur sebagai penentu prinsip kesantunan yang terlibat dalam dengan semua pihak yang terlibat dalam peristiwa tutur yaitu peserta tutur. Selain itu juga mengacu pada pihak lain yang hadir maupun yang tidak dalam situasi tutur. Tingkat kesantunan juga dipengaruhi oleh hak dan kewajiban para peserta pertuturan (Leech, 2015, h.204). Prinsip-prinsip kesantunan berbahasa yang dibuatkan oleh Leech yakni, maksim kearifan atau kebijaksanaan, maksim kedermawanan, maksim pujian, maksim kerendahan hati, maksim kesepakatan, maksim simpati.

Penanda Kesantunan

Kata adalah satuan bebas terkecil yang dapat berdiri sendiri dan memiliki arti. Kata juga dapat diartikan sebagai satuan terbesar dalam morfologi yang memiliki arti utuh. kata adalah satuan terkecil dalam sintaksis dan satuan terbesar dalam morfologi dapat bermakna gramatikal dapat pula bermakna leksikal akibat proses morfologis. Kata adalah bentuk bebas yang terkecil yang tidak dapat dibagi menjadi bentuk bebas yang lebih kecil lagi (Wijana, 2009, h.33).

Pada dasarnya frasa adalah gabungan dua kata atau lebih yang bersifat nonpredikat. Menurut Wijana (2009, h.46) frasa merupakan gabungan kata yang tidak melewati batas fungsi. Yang dimaksud dengan fungsi adalah istilah seperti subjek, predikat, objek, dan keterangan. Sedangkan menurut Busri dan Badrih (2018) frasa merupakan satuan sintaksis terkecil yang merupakan pepadu kalimat. Diksi juga dapat diartikan sebagai pemilihan dan pemakaian kata dengan mempertimbangkan aspek makna kata, seperti makna denotatif dan makna konotatif karena sebuah kata dapat menimbulkan berbagai pengertian. Diksi atau pilihan kata selalu mengandung ketepatan makna dan kesesuaian situasi dan nilai rasa yang ada pada pembaca atau pendengar.

Klausa adalah gabungan dua kata atau lebih yang memiliki unsur subjek dan predikat. Wijana (2009) menyatakan bahwa Klausa bersifat predikatif yang merupakan satuan kebahasaan. Artinya satuan lingual ini melibatkan predikat sebagai unsur intinya. Secara sederhana mengatakan bahwa klausa adalah gabungan kata yang minimal memiliki subjek dan predikat dan berpotensi menjadi kalimat (Kridalaksana, 2008, h.124).

Kalimat adalah rangkaian kata-kata yang menyatakan sesuatu dengan lengkap secara ketatabahasaan dan memiliki subjek dan predikat. Kalimat menurut Busri dan Badrih (2018, h.106) bagian terkecil ujaran atau teks (wacana) yang mengungkapkan pikiran yang utuh secara ketatabahasaan. Wujud tuturan berdasarkan modus isi atau pesan yang ingin disampaikan (Putrayasa, 2009). Hal tersebut terdiri dari tiga bentuk yaitu sebagai berikut.

Kalimat berita atau kalimat deklaratif merupakan kalimat yang isinya menyatakan informasi atau pernyataan untuk diketahui oleh seseorang. Kalimat berita berfungsi untuk memberitahukan sesuatu kepada orang lain sehingga tanggapan yang diharapkan berupa perhatian. Kalimat berita yaitu kalimat yang mengandung makna menyatakan atau memberitahukan sesuatu dalam ragam tulis biasanya diberi tanda titik (.) atau tidak diberi tanda apa-apa pada bagian akhirnya (Kridalaksana, 2008, h.104).

Kalimat tanya atau kalimat interogatif merupakan kalimat yang isinya mengharapkan tanggapan atau respon dari pendengar atau pembaca. Ramlan (2009) menyatakan bahwa kalimat tanya berfungsi untuk menanyakan sesuatu” (h.28). Kalimat tanya berfungsi untuk menanyakan sesuatu dan diikuti oleh kata apa, bagaimana, kapan, dimana, siapa, mengapa, dan berapa sesuai dengan tujuan dan keperluan penggunaannya (Rohmadi, 2011, h.43). Kalimat tanya memiliki pola intonasi yang berbeda dengan kalimat berita. Perbedaan intonasi antara kalimat tanya dengan kalimat berita terletak pada akhir kalimat. Pola intonasi pada kalimat berita bernada turun, sedangkan pada kalimat tanya bernada naik.

Kalimat perintah atau imperatif merupakan kalimat yang bertujuan untuk mengintruksikan seseorang untuk melakukan sesuatu. Menurut Rahardi (2009, h.79) kalimat imperatif mengandung maksud memerintah atau meminta mitra tutur agar melakukan sesuatu sebagaimana yang diinginkan penutur. kalimat imperatif adalah kalimat yang meminta pendengar atau pembaca melakukan sesuatu tindakan berupa perintah, larangan, dan himbauan (Chaer, 2009, h.197).

Ujaran kebencian atau *hate speech* memiliki tujuan untuk memprovokasi, menghasut ataupun menghina individu atau suatu kelompok dalam bentuk tindakan komunikasi. Ujaran kebencian merupakan suatu tindak komunikasi menyangkut perbedaan, ras, suku, agama, aliran keagamaan, warna kulit, etnis, ekspresi gender, orientasi seksual, dan kaum difabel. Ujaran kebencian yang dimaksud dapat berupa penghinaan, penistaan, pencemaran nama baik, perbuatan tidak menyenangkan, menghasut, memprovokasi dan menyebarkan berita bohong. Jenis-jenis atau bentuk ujaran kebencian sebagaimana tertuang dalam surat Edaran Kapolri NOMOR SE/06/X/2015. Menjelaskan mengenai jenis atau bentuk ujaran kebencian berupa tindak pidana yang telah diatur dalam KUHP dan ketentuan kejahatan lainnya diluar KUHP, yang berwujud diantaranya: a) Penistaan, b) Menghasut, c) Penghinaan, d) Memprovokasi, e) Menyebarkan berita bohong, f) Pencemaran nama baik, g) Perbuatan tidak menyenangkan.

METODE PENELITIAN

Metode yang digunakan pada penelitian ini adalah metode deskriptif karena berfokus pada dimensi analisis pragmatik. Metode deskriptif yang digunakan untuk menggali, menyelidiki, mencari dan menggali sesuatu dalam rangka memecahkan masalah yang ada. Bentuk penelitian yaitu kualitatif sebagaimana yang dideskripsikan oleh Sugiono, bentuk kualitatif dapat disebut sebagai metode naturalistik. Hal ini disebabkan karena penelitian kualitatif diaplikasikan pada kondisi yang alamiah sehingga data yang diperoleh bersifat asli dan apa adanya berdasarkan fakta yang ada di lapangan.

Bentuk penelitian kualitatif deskriptif digunakan karena data yang diolah tidak menggunakan angka-angka, akan tetapi melibatkan ketajaman analisis penulis terhadap data penelitian berupa transkripsi tuturan yang dikaji secara empiris berdasarkan teori. Bentuk ini digambarkan sebagai prosedur penelitian yang menghasilkan data deskriptif berupa kata-kata tertulis. Penelitian ini merupakan penelitian studi dokumenter yang menjadikan ujaran kebencian Jerinx SID sebagai sumber data skunder dan sumber data utama karena data dalam penelitian ini diperoleh dari hasil dokumentasi. Data utama dalam penelitian ini adalah kata-kata yang ada di postingan akun instagram Jerinx SID, baik itu diksi, frasa, klausa dan kalimat. Data penelitian ini didapat dari sosial media instagram. Data tulisan tersebut merupakan bukti yang menjadi arsip dokumentasi atas laporan ujaran kebencian terhadap Ikatan Dokter Indonesia.

Teknik pengumpulan data adalah cara yang digunakan dalam rangka mendapatkan data-data yang diperlukan. Teknik pengumpulan data dalam penelitian ini yaitu teknik studi dokumenter dan teknik catat. Teknik studi dokumenter dilakukan dengan mengamati secara tidak terstruktur dan memosisikan dokumen sebagai acuan utama untuk mendapatkan data skunder. Kemudian dilanjutkan dengan teknik catat, yaitu dengan mencatat seluruh data yang ditemukan dan menginterpretasikan data sesuai dengan permasalahan dalam penelitian.

Instrumen pengumpulan data dalam penelitian ini ialah penulis. Penulis sebagai instrumen kunci dalam penelitian ini dengan menerapkan teori-teori yang ada dalam penelitian ini.

Teknik pengujian keabsahan data pada penelitian ini dilakukan dengan cara uji kredibilitas yaitu dengan melakukan perpanjangan pengamatan dan meningkatkan ketekunan yang dilakukan secara cermat dan teliti sehingga kepastian data dan urutan peristiwa akan diperoleh dengan tepat dan sistematis. Teknik analisis data yang digunakan adalah teknik deskriptif kualitatif. Dalam teknik ini, penjelasan berdasarkan fakta empiris dan fenomena yang diperoleh secara langsung. Selain itu data penelitian juga dianalisis dengan teknik SPEAKING. Data yang dianalisis merupakan data tindak tutur ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan Dokter Indonesia.

Penulis melakukan beberapa tahap dalam menganalisis tindak tutur ujaran kebencian, termasuk mengidentifikasi ketidaksantunan berbahasa, mengklasifikasikannya, mendeskripsikan setiap klasifikasi beserta konteksnya, dan melakukan analisis data. Analisis data melibatkan prinsip kesantunan berbahasa, pemeriksaan konseptual dan kontekstual makna kata dalam ujaran kebencian, serta analisis bentuk ujaran kebencian. Hasil analisis mencakup kesimpulan tentang ketidaksantunan berbahasa, makna konseptual dan kontekstual, serta jenis ujaran kebencian.

TEMUAN DAN PEMBAHASAN

Hasil penelitian ini dirumuskan dalam table yang menggambarkan data kasus ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan Dokter Indonesia. Adapun hasil dari penelitian ini yaitu sebagai berikut.

1. Ketidaksantunan Berbahasa dalam Ujaran Kebencian Jerinx *Superman Is Death*

Konteks

Pada pertengahan tahun *bangga jadi* 2021 terjadi lonjakan kasus covid-19 di Indonesia. Kasus tersebut naik secara signifikan sehingga beberapa prosedur dan aturan ditetapkan demi meminimalisir kasus covid-19 yang meningkat. Salah satu aturannya adalah mewajibkan ibu hamil melakukan tes PCR sebelum persalinan. Baik itu persalinan normal maupun tidak.

Gara gara kacung WHO, IDI dan RS seenaknya mewajibkan semua orang yang akan melahirkan dites CV19. Sudah banyak bukti jika hasil tes sering ngawur kenapa dipaksakan? Kalau hasil tes-nya bikin stress dan menyebabkan kematian pada bayi/ibunya, siapa yang tanggung jawab?

Hal ini terlihat jelas pada kalimat deklaratif “gara gara bangga jadi kacung WHO, IDI dan RS seenaknya mewajibkan semua orang yang akan melahirkan dites CV19”. Tuturan tersebut tidak menerapkan prinsip maksim pujian. Dalam tuturan tersebut terlihat jelas bahwa Jerinx menyindir perbuatan IDI karena menarapkan aturan yang berpotensi membahayakan keselamatan ibu dan bayi. Selain itu terlihat jelas Jerinx merendahkan martabat atau harga diri dengan kata yang bermuatan menghina.

Berdasarkan skala kesantunan Leech, tuturan tersebut mendapatkan peringkat tidak santun karena melanggar dan tidak termasuk ke dalam *cost benefit scale* atau skala kerugian dan keuntungan yaitu semakin tuturan tersebut merugikan diri penutur akan dianggap semakin santun. Dalam hal ini, tuturan yang diujarkan Jerinx tidak merugikan dirinya, tetapi mengunggulkannya karena dengan ujaran tersebut Jerinx dianggap kritis terhadap situasi yang ada dan dianggap membela rakyat karena mencoba mengungkap fakta yang dimiliki berdasarkan perspektif pribadi.

2. Makna Konseptual dan Kontekstual dalam Ujaran Kebencian Jerinx *Superman Is Death*

Gara gara bangga jadi kacung WHO, IDI dan RS seenaknya mewajibkan semua orang yang akan melahirkan dites CV19. Sudah banyak bukti jika hasil tes sering ngawur kenapa dipaksakan? Kalau hasil tes-nya bikin stress dan menyebabkan kematian pada bayi/ibunya, siapa yang tanggung jawab?

Dalam kutipan tersebut kata *kacung* secara konseptual memiliki dua makna, positif dan negatif. Kata *kacung* diartikan sebagai seorang anak laki-laki (positif) dan kata *kacung* yang diartikan sebagai jongos/pembantu dan ditujukan pada subjek yang sedang diperalat dalam suatu kepentingan yang semena-mena (negatif). Sedangkan secara kontekstual dalam kutipan tersebut kata *kacung* bermakna jongos/pembantu yang ditujukan pada subjek yang sedang diperalat dalam suatu kepentingan dengan cara yang semena-mena. Artinya merendahkan martabat IDI dan secara khusus merendahkan derajat dokter karena melakukan tindakan yang tidak pantas untuk dilakukan dan dengan perasaan senang yang diekspresikan atas perbuatan buruk atau tindakan buruk yang telah dilakukan berdasarkan kondisi aktual Ikatan Dokter Indonesia sebagai pelayan WHO dan sebagai subjek pembuat regulasi dalam bentuk protokol petunjuk praktis layanan kesehatan ibu dan bayi selama pandemi covid-19. Sedangkan, RS sebagai tempat menerapkan regulasi tersebut.

Berdasarkan konteks situasi, ujaran yang disampaikan jerinx bermakna menghina dengan menginformasikan suatu kebenaran yang diketahuinya berdasarkan perspektif pribadi. Proposisi ujaran tersebut bermakna menghina dan merendahkan Organisasi Ikatan Dokter Indonesia khususnya para dokter yang ada di Indonesia. *Setting* tuturan tersebut terjadi di platform instagram. Fokus penelitian pada Jerinx dan IDI (Ikatan Dokter Indonesia. *Ends* dari tuturan tersebut yaitu untuk menghina, dan menginformasikan suatu kebenaran yang diketahuinya secara subjektif. *Acts* yang ingin disampaikan Jerinx dalam tuturan tersebut yaitu penerapan tes COVID-19 pada ibu yang akan melakukan persalinan sangat tidak tepat karena membahayakan ibu dan bayi. *Key* yang digunakan jerinx dalam tuturan tersebut adalah sedang dengan nada tegas. *Instrument* percakapan terjadi secara tidak langsung karena tuturan tersebut disampaikan melalui platform instagram *Norm* dalam tuturan tersebut termasuk ragam nonbaku. *Genre* dalam tuturan tersebut adalah nonformal karena terjadi di platform social media instagram.

3. Jenis Ujaran Kebencian Jerinx *Superman Is Death*

Dalam Surat Edaran Kapolri (SE/06/X/2015) jenis-jenis ujaran kebencian diantaranya adalah penghinaan, pencemaran nama baik, memprovokasi, penistaan, perbuatan yang tidak menyenangkan, menghasut, dan penyebaran berita bohong.

a. Penghinaan

gara gara bangga jadi kacung WHO, IDI dan RS seenaknya mewajibkan semua orang yang akan melahirkan dites CV19. Sudah banyak bukti jika hasil tes sering ngawur kenapa dipaksakan? Kalau hasil tes-nya bikin stress dan menyebabkan kematian pada bayi/ibunya, siapa yang tanggung jawab?

Ujaran yang dituturkan Jerinx merupakan ujaran kebencian berjenis penghinaan yang berkaitan dengan penerapan regulasi. Maksud dari tuturan tersebut untuk menghina atau menyerang kehormatan dengan menginformasikan suatu kebenaran yang diketahuinya berdasarkan perspektif pribadi bahwa banyak efek negatif yang akan terjadi akibat dari hasil positif tes covid-19.

Pertama, pada kalimat “gara gara bangga jadi kacung WHO, IDI dan RS seenaknya mewajibkan semua orang yang akan melahirkan dites CV19” ujaran tersebut mengikat penuturnya pada kebenaran proposisi atau pernyataan yang diungkapkan. Namun, jika dilihat dari bentuk tuturan, kalimat tersebut berbentuk deklaratif dan merupakan tuturan yang keliru. Proposisi ujaran tersebut bermakna menghina dan merendahkan Organisasi Ikatan Dokter Indonesia khususnya para dokter yang ada di Indonesia.

Kedua, pada kalimat “sudah banyak bukti jika hasil tes sering ngawur kenapa dipaksakan? Kalau hasil tes-nya bikin stress dan menyebabkan kematian pada bayi/ibunya, siapa yang tanggung jawab?”. Apabila melihat bentuk tuturan, kalimat tersebut merupakan kalimat introgatif atau kalimat tanya, karena ditandai dengan kata Tanya “kenapa” dan di akhiri dengan “penanda kata tanya”. Dalam konteks komunikasi, kalimat bentuk pertanyaan tersebut tidak berfungsi untuk menanyakan apapun, melainkan kalimat retorik atau kalimat pertanyaan yang tidak memerlukan jawaban.

b. Provokasi

Bubarkan IDI saya gak akan berhenti menyerang kalian @ikatandokterindonesia sampai ada penjelasan perihal ini. Rakyat sedang diadu domba dengan IDI/RS? Tidak, IDI dan RS yang mengadu diri mereka sendiri dengan hak-hak rakyat

Ujaran yang dituturkan Jerinx merupakan ujaran kebencian berbentuk provokasi berkenaan dengan regulasi yang diterapkan. Maksud dari tuturan tersebut untuk menuntut penjelasan pada IDI terhadap regulasi yang diterapkan. Tuturan tersebut bertujuan untuk memprovokasi rakyat Indonesia terhadap IDI dan RS karena telah mengadu diri mereka dengan hak-hak rakyat.

Pertama, pada kalimat *bubarkan IDI saya gak akan berhenti menyerang kalian @ikatandokterindonesia sampai ada penjelasan perihal ini* jika dilihat dari bentuk tuturan, kalimat tersebut berbentuk imperatif yang bertujuan agar pihak tertentu untuk dapat membubarkan IDI. Selain itu, kalimat imperatif tersebut juga bermakna mengancam yang menyatakan sikap dimasa yang akan datang bila perintah yang disampaikan tidak dilakukan.

Kedua, pada kalimat *rakyat sedang diadu domba dengan IDI/RS?* Apabila melihat bentuk tuturan, kalimat tersebut merupakan kalimat introgatif, karena ditandai dengan “penanda kata tanya”. Akan tetapi dalam konteks komunikasi, kalimat bentuk pertanyaan tersebut tidak bertujuan untuk benar-benar menanyakan suatu hal, melainkan merupakan kalimat retorik, yaitu kalimat pertanyaan yang tidak memerlukan. Kalimat retorik tersebut merupakan kalimat untuk menyatakan keadaan sebenarnya yang merupakan kebalikan dari pertanyaan tersebut. Hal tersebut dibuktikan dari kalimat deklaratif yang disampaikan dengan tujuan memberikan jawaban yang sebenarnya dan mempertegas sikap psikologis penutur terhadap suatu keadaan hasil pengamatan, yang bertanda pada kalimat *tidak, IDI dan RS yang mengadu diri mereka sendiri dengan hak-hak rakyat* Pernyataan tersebut merupakan kalimat deklaratif yang merupakan jawaban atas kalimat introgatif yang disampaikan sebelumnya. Kalimat deklaratif tersebut bertujuan untuk memprovokasi rakyat Indonesia terhadap IDI dan RS karena telah mengadu diri mereka dengan hak-hak rakyat.

KESIMPULAN

Berdasarkan analisis penulis terhadap masalah utama dalam penelitian ini. Ujaran kebencian Jerinx *Superman Is Death* termasuk ke dalam jenis ujaran kebencian. Hal ini dikarenakan temuan penulis terhadap analisis data. *Pertama*, berdasarkan prinsip kesantunan berbahasa seluruh data penelitian termasuk dalam ketidaksantunan berbahasa dengan skala ketidaksantunan berbahasa *cost benefit scale* dan *indirectness scale*. *Kedua*, berdasarkan analisis makna kontekstual seluruh data penelitian bermuatan negatif dengan makna penghinaan, merendahkan martabat dan provokasi. *Ketiga*, berdasarkan analisis

ketidaksantunan berbahasa dan analisis makna kontekstual dapat disimpulkan bahwa ujaran kebencian Jerinx *Superman Is Death* terhadap Ikatan Dokter Indonesia termasuk dalam jenis penghinaan dan provokasi sebagaimana yang termuat dalam surat edaran Kapolri (SE/60/X2015).

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THE USE OF DIGITAL VLOG MEDIA TO IMPROVE SPEAKING SKILLS

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Abstract: The rapid development of digital technology today requires all parties to participate in developing themselves and following the flow by utilizing the results of technology in all activities. The impact of this technological development also impacts the learning process in schools, where the educators must be able to carry out various innovations and creativity so that the learning process is always relevant to the existing developments. One of the innovations and creative things that educators can do is use digital technology as a learning medium. Learning media in the form of digital technology can be a special attraction for providing enthusiasm for learning to students. One of the results of the development of digital technology that can be used as a fun learning medium is a video blog, or Vlog. A vlog is a video and web-based communication and information medium that combines creativity, information, and entertainment in one work. This paper tries to reveal how Vlogs can be used as an effective and fun learning medium to increase students' interest in learning. By mastering digital technology and implementing it through fun learning media, it is expected to improve the quality of learning. The implications of the research are also discussed.

Key words: *media, speaking skills, video blog (VLOG)*

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INTRODUCTION

Technology is one of the keywords that should be put in mind by teachers to help students improving their ability in English. This should be the case since young people nowadays are very attached to it. When teachers can make use of technology intelligently in language learning process then students will feel more comfortable to study the language and will be more active to improve their language skill. Some researches related social media, such as Vlog, a well-known mobile application; it brings positive impact for students since it influences students' motivation, engagement, and attitudes (Sari & Wahyudin, 2019). With this technology can make it easier for teachers and students to do learning to speaking skills.

Speaking is very important in daily life because we can interact and communicate about ideas, thoughts, and information to others. Speaking has been widely recognized as an important language skill and has been recognized as a second research language (ESL). Speaking is one of the most difficult aspects for students to master in English. Lestari (2019)

speaking is an important skill in communicating in language teaching and learning activities, and therefore continuous practice is required in order to improve this skill set.

Students' are expected to be able to communicate, but many do not because they lack vocabulary mastery, lack of motivation for fear of being wrong, or a lack of practice because they are used to only receiving information and not practicing their communication skills in the classroom. Speaking skills are very important in the classroom. Maulidah (2018) found that Vlog significantly improves students' speaking ability. With speaking skills, teachers or students can communicate well. Students usually face some problems in social interaction such as not being able to produce ideas, arguments and feelings communicatively. The complexity of speaking skills requires much exposure and practice (Ataeif et al., 2019). With the development of the times and technology should force educators to change and be more creative so that the learning process. One way is to utilize social media internet technology as a medium that facilitates speaking learning. Internet technology has experienced development and progress since it was first introduced. There are several social media that support internet technology-based learning media that can be used as an enhancement of learning that contains the impression of being up to date, one of which is the Video Blog (Vlog).

Vlogs are video and web-based communication and information media collaborating creativity, information, and entertainment in one creation. (Lestari, 2019) vlogs can enrich students with a variety of knowledge about vocabulary, grammar, pronunciation, accent and knowledge of culture. The latest approach to teaching and learning English is to apply technology in the classroom. Teachers must use interesting media to support students in their learning process. It would remarkably change students and connect them with interactive language surroundings and critical thinking (Kusmaryani et al., 2019). Now, many learning media support the ease of learning speaking skills. For example, using the internet, cameras, electronics, dictionaries and others.

Vlog is a new trend in blogging which is defined as a blog that use video as its main source (Khoiro, R.W., 2020). The video here can depict an object moving together with natural sound or appropriate sound so students don't just see the picture, but can see and hear together the media used by the teacher during learning (Mata et al., 2020). This makes vlog media are currently viral among teenagers and are interesting to watch, used as a medium in learning to speak. Anggraeni et al. (2020) mention that the term "Vlog" stands for "Video Blog" referring to blogs but in the form of videos. Vlogs were called podcasts, because they came from a term that referred to the algamation of audio and video blogs. And now the term itself is unified and has own characteristics.

Vlogs are usually also equipped with text or image captions. Butar et al. (2019) states that video blogging is recommended in speaking class, because it helps students improve their communication skills, Discipline, social interaction, learning awareness and motivation. In addition, vlog can provide a learning experience independently and interacting with the environment in real time. Some studies conducted to find out the effectiveness of vlog in language learning. Hakim, (2019) revealed that vlog can improve students' English proficiency.

Similarly, this is in consistency with the positive opinions resulted in the study of Hermayawati (2019) that analysis on advanced learners' English for specific purposes learning using video blog, and the findings indicated the vlog is ideal alternative media to teach and enhance learners' language competence in higher levels. Vlogs can be a creative innovation

used to improve speaking skills and confidence. Vlog is easy-accessed learning media that able to be used anytime. And than Vlogs can be created without spending much money because the students can personally use their phones. The easy access to learning media is the success of English learning (Mandasari & Aminatum, 2020).

The negative impact using vlog as a learning tool is the unstable connection necessary for accessing the material. Student and teachers may find unstable connections hamper streaming, downloading, and uploading videos from the vlog. The video on vlog may not be accessible at any given time could impact students' language learning. The unstable internet connection could be one reasons access to language material could be problematic (Kusmaryani et al., 2019). The problem of internet networks could affect the quality of videos, such as the unclear and slower video loading. Consequently, the students' language learning would be disturbed and frustrated (Anggarini & Faturokhman, 2021). The teaching and learning activity cannot effectively reach its goals without a good internet network (Indrastana & Rinda, 2021).

At the end of the research study, the researcher assumed that video blogging can help the teacher to know the students' difficulty in speaking activity and can use it to solve the students' problems. Besides, through this media student trained to speak on daily practicing by collecting information so that their speaking performance improved significantly.

METHOD

The research uses research literature review. A literature review is a collection of several sources or scientific works on a particular topic and can be used as a background or context for a research project. This article was created to review or summarize what has been published about using vlog media to improve speech skills. Each article should start with a literature review that includes an introduction to the topic, reasoning, reviews from previous literature, and the major theories or constructions studied (Baker, 2016). A literature review is carried out for various purposes by researchers, one of which identifies various potential areas for relevant research and various gaps that require further research. In a thorough review of the literature, the reviewers compared previous findings to understand the methodology used. Effective examination is the basis for advancing research and knowledge. A literature review is also carried out to gain a clear picture and understanding of the subject's current state. In addition, researchers review literature when they want to create, study, or write articles that are conceptually understood deeper than what is known and to identify further understanding. It can help researchers develop theoretical studies in their research fields. The data search is done by searching for more than 25 articles on the same topic. Researchers thoroughly read and analyze information from articles and relevant topics. After that, the researchers analyzed and found similarities and differences between these findings. After obtaining the analysis results and the available information, we begin the argument and summarize it.

FINDINGS AND DISCUSSIONS

Speaking Practice by Video Blogging (VLOG)

To improve speaking skill students can practice by themselves. According to Harmer (2006), the purposes of video based activities is can be used in a video-based lesson. Vlog is the latest technologies that can open new communication methods through public-created

media. When vlogs began as a new technology and is a trend on the internet today. It has different content such as diary life, advertisement, and procedural.

Vlogging encourages individuals to organize their ideas logically to create engaging video content. This structured approach can translate to improved organization and clarity in spoken communication. Speaking on camera and sharing videos online can boost an individual's self-confidence. Over time, this increased confidence can extend to face-to-face interactions and public speaking situations. Vlogging involves spoken words and nonverbal cues such as facial expressions, gestures, and body language. Vloggers often become more attuned to these aspects, which can enhance overall communication skills.

Editing vlogs often involves listening to one's speech patterns, which can increase awareness of pronunciation, tone, and other vocal nuances that impact spoken communication. Vlogging sometimes requires reacting to unexpected situations or addressing diverse topics. This can foster adaptability and spontaneity in spoken interactions. Successful vloggers often use storytelling and engaging delivery techniques to capture and maintain their audience's attention. These skills can transfer to more engaging spoken communication.

Vlog Media to Increase Learning Motivation

Teachers should use or implement interesting and enjoyable media in the classroom to enhance learning motivation. According to Arsyad (2021), the primary function of the learning medium is as a teaching aid that also affects the atmosphere, conditions, and learning environment arranged and created by the teacher. According to Susanti (2019), media can increase passion and enthusiasm for learning to improve learning outcomes. Several ways can be applied to learning speaking, such as storytelling, fishbowl, role-playing, and video. The use of video is currently the most popular way to practice speaking. One example of the use of video media that is now popular is a vlog. Vlogs are a form of blogging uploaded via social media, using video media, a combination of images, text, sound, video, and animation (Safitri, 2017). Using multimedia such as vlogs in learning, it will be easier to understand and absorb information quickly. Sari (2017) states that using a vlog increases student motivation and confidence. According to Maulidah (2017), a vlog with sophisticated vlogging phases and accurate assessment reflections as feedback is expected to improve students' ability to speak English Vlog. Learning media can increase students' motivation and interest in practicing their speaking skills. In addition, it can reduce fear, anxiety, and restlessness when practicing and speaking in front of the camera. It is a new way to practice students' abilities and build self-confidence.

The Essence of Vlogging in the Teaching and Learning Process

According to Saric (2018), as a video blog (vlog), you record videos of your life, thoughts, experiences and opinions, and share them with the world. It means the vlog was helpful to support all the activities in the teaching and learning process. In this research, a vlog can consist of some minutes but not too long, but useful for practicing students' learning processes. These vlogs can be accessed on the gadget and computers. It is easy to access. It is clear that short segments of a vlog are more effective in the teaching-learning process because the teacher can choose any part of a certain language that the students will learn and practice.

At least they can use a gadget to record their video. Not only record but the learners can also check how far they have progressed in their speaking skills.

Perspective on the Use of Video Blog (VLOG) to Improve Speaking Skills

The students' perspective on using video blog (vlog) was varied. It was caused by the length of usage vlogs as learning media and the impact to speaking skill. In the use of media vlogs as one of the technology items aimed at learning English (Taqwa, 2019). The students' type of learning was different, it also influence their effects on the use of vlog in improving speaking skill. Visual learner was like to watch vlog and catch the meaning that discussed in it. The development of technology also provides convenience to everyone. YouTube as one of big platform is very help us to access vlog in every time and everywhere. When students were asked in making vlog, all of respondent were challenge in preparing to memorize some vocabulary, learn about grammar, pronunciation and good accent to express English words. When the teachers asked the students to create a vlog, they were enthusiastic and felt motivated and motivated to speak English. It is different before and after the lecturer uses vlog as a learning medium, it is different in the state of the class, the activities, the students' reactions, their activities and their speaking skill.

Learning Strategy on the Use of Video blog (VLOG) to Improve Speaking Skills

According to Andries (2019), learning strategies will be selected and used by a teacher to deliver learning material so that it will be easier for students to receive and understand learning materials that ultimately can be mastered learning objectives at the end of learning activities. Rakhmanina and Kusumaningrum (2017) found that in general, Video blogging more effective strategies for teaching speaking to students. There are several strategy in using video blog (vlog) as learning media, the students watched some vlog that connect with the learning materials for examples about self-introduction. The students can give comment or ask questions according the video. The students are asked to create a video blog during the time limited. The theme of video is determined by the lecturer, after that every student had produces a vlog. It will make the students' speaking skill improve than before.

After all the respondents watch the vlog, they prepared their own vlog. They have different strategies for creating it. One of the students watches various English vlogs and chooses one of good English vlogs, then imitating the accent, pronunciation, and how to speak fluently. Next step the students think and write the sentence that will be used, open the dictionary and find the appropriate meaning in the video.

The benefit of Video Blogging (VLOG) to Improve Speaking Skills

To improve speaking skill students can practice by themselves. According to Anil (2016), Video-based activity objectives can be used in a video-based lesson. Vlog is the latest technology that can open up new avenues of communication through media created by the public. When vlog started as a new technology and is trending on the internet today. It has different content such as diary life, advertisement, and procedural. There are several benefits from video blogging (VLOG):

- a. Regular vlogging requires individuals to speak spontaneously and coherently on various topics. This practice can improve speaking fluency as individuals become more accustomed to expressing their thoughts verbally.
- b. Vlogging encourages individuals to organize their ideas logically to create engaging and coherent video content. This structured approach can translate to improved organization and clarity in spoken communication.
- c. Speaking on camera and sharing videos online can boost an individual's self-confidence. Over time, this increased confidence can extend to face-to-face interactions and public speaking situations.
- d. Vlogging involves spoken words and nonverbal cues such as facial expressions, gestures, and body language. Vloggers often become more attuned to these aspects, which can enhance overall communication skills.
- e. Posting vlogs online allows for feedback from viewers. Constructive criticism and positive comments can provide insights into areas for improvement, leading to more effective speaking practices.
- f. Editing vlogs often involves listening to one's speech patterns, which can increase awareness of pronunciation, tone, and other vocal nuances that impact spoken communication.
- g. Vlogging sometimes requires reacting to unexpected situations or addressing diverse topics. This can foster adaptability and spontaneity in spoken interactions.

Video Blogging (Vlog) as a Source of Learning Media in the Classroom

Vlogs can organize as a source of teaching and learning. The students can access the video on YouTube to get the information. Like education videos where the videos gave the students an advantage to learn English well, remember the vocabulary, and speak fluently. Those kinds of videos helped the students improve their speaking. The video log also allows the students to develop their knowledge, whereas the students get the information from the videos. Video-based lessons such as a vlog in speaking class can stimulate students to speak and communicate (Afrilliani, 2020). The purposes of video-based activity can be used in a video-based lesson, and vlog is the latest technology that can open new communication methods.

CONCLUSION

In an era defined by digital interaction, the role of digital vlog media in improving speaking skills is undeniable. The interactive and visual nature of vlogs offers a unique platform for individuals to practice authentic communication, enhance pronunciation and fluency, refine non-verbal cues, receive immediate feedback, and adapt to global audiences. While challenges such as performance anxiety and technical proficiency exist, they can be mitigated through consistent practice, peer collaboration, and a focus on self-improvement. As technology evolves, vlogging remains a dynamic and effective tool for advancing essential speaking skills. In an interconnected world where effective communication is paramount, harnessing vlog media to enhance speaking skills holds immense promise. The research findings indicate that vlogging facilitates regular practice, encourages structured organization, boosts confidence, sharpens nonverbal communication, and promotes feedback-driven growth. As vlogging becomes increasingly accessible, individuals speaking to improve their speaking

abilities can leverage this platform to embark on a transformative journey toward becoming more articulate and engaging communicators.

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EXPLORING THE CHALLENGES OF DIGITAL TEXTBOOKS IN READING COMPREHENSION

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Abstract: Reading is a crucial skill that contributes to the language, mind, social, and cultural development of students. In addition, in the digital era, technology is widely found and can be used properly. Digital textbooks have become an inevitable part of leisure time, study assignments, and work duties, facilitating online learning and blended learning. But some individuals reject the existence of new technology. This study highlights the challenges of digital textbooks in reading comprehension. This study utilized literature review research, which is a survey of scholarly sources on a specific topic. The researchers reviewed 24 articles published between 2018 and 2023 from ERIC Journal and Google Scholar, analyzing the content and information in the articles. The study found that digital textbooks can impact students' focus ability, as they can be easily distracted by social media, notifications, and web browsing. This could explain why paper-based media favors reading comprehension in unsupervised settings where learners are less exposed to such distractions. The use of digital textbooks must be accompanied by information literacy from digital technology. Digital textbooks offer a new experience in reading, but they also present challenges regarding social-economic status, focus ability, and information literacy.

Key Terms: *Digital Texts, Reading Digital, Digital Literacy, literature review*

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INTRODUCTION

Reading is a basic language skill that is essential because it develops the students' literacy skills and enables them to comprehend and formulate the discourse within a language (Kazazoğlu, 2020). Reading is a skill that contributes to students' language, mind, social, and cultural development. The reader synthesizes the pre-knowledge with the information in the text and hence reaches new understandings and implants them in the brain so that continually learns new information by reading and improves him or herself. Reading is a prerequisite to develop the mind, perform well in schools, pursue a career, and function adequately in society. Moreover, reading is important to develop other language skills (e.g., grammar, writing) and learn foreign languages (Kaban & Karadeniz, 2021; & Pardede, 2019). Reading becomes important of people's lives when they want to grow and keep up with the abundance of information everywhere. It becomes an inevitable part of our leisure time, study assignments,

or work duties. It is especially important for students, as they are suddenly exposed to too many reading materials they must handle for their studies. (Klimova & Zamborova, 2020).

Digital textbooks explosion has also found its way into many classroom activities, including in EFL learning. Digital textbooks are now used to facilitate online learning and blended learning. Traditional face-to-face learning classes have employed digital texts (Manalu, 2019). Digital textbooks may also be known as e-textbooks or e-texts. Digital textbooks are a major component of technology-based education reform. It is a digital object with textual content, which arises from integrating features such as search, hypertext, bookmarks, annotations, highlights, multimedia objects, and interactive tools (Chodak et al., 2019; Klimova & Zamborova, 2020b; Pardede, 2019). Digital textbooks are used for educational purposes and contain interactive materials. Digital textbooks are unique in catering equally to all students with different learning abilities (Chavali & Gundala, 2022). Reading digital books or digital textbooks is reading using digital technology where a text written to e-text and collected as information into e-books. This technology is very familiar with its use in education and in work. Reading digital textbooks is becoming a mainstream phenomenon in the education today. With the demand of electronic readers (or e-text) on the rise, there is a concern about how students are being taught to use these digital resources (Celadiña, 2020).

Reading digital textbooks are currently being used because they are easier to use and find. Because it is more effective and there is no need to carry a printed text book. According to (Manalu, 2019) by connecting to the internet, people have many optional tools to access information, such as WhatsApp group, online news, Wikipedia, journals, etc. Digital textbooks provide a new text format in terms of view, font, and color for readers to interact with. Digital textbooks have essentially offered readers a new experience in reading.

Despite the enormous availability of digital students, they may not be able to cope with the digital age of reading, which would provide them more struggling time in reading passages through mobile phones, projected and e-texts (Celadiña, 2020). Since digital text are electronically generated and multimodal (combining texts with audio, video, image, and hypertext), they become more interactive than a printed text and offer the readers to explore nonlinearly (Manalu, 2019; Yawiloeng, 2022). Digital textbooks are a relatively new phenomenon in education in general and in EFL learning and teaching in particular, sound foundational concepts of digital reading are still limited. Therefore, to empower EFL teachers in facilitating students' learning through digital reading, more and more studies are required (Pardede, 2019). These features give digital textbooks the potential to motivate students to learn independently, without waiting for their lecturers to give them materials (Manalu, 2019).

METHOD

This study is employed literature review research. Literature review is a survey of scholarly sources on a specific topic. It provides an overview of current knowledge, allowing you to identify relevant theories, methods, and gaps in the existing research that you can later apply to your paper, thesis, or dissertation topic (Andriani, 2022). This article reviews or summarizes the published research about the use of challenges digital textbooks for reading comprehension in a certain period. 24 articles about reading using digital textbooks published from 2018 to 2023 from journal data ERIC Journal and Google scholar were used as the data sources. Data retrieval was done by searching for more than 38 articles on the same topic,

namely the challenges of digital textbooks. The researchers first, read and analyzed the information from the articles and the relevant topic is 24 articles. After that, the researchers analyzed and looked for similarities and differences of the content and the information in article. After getting the analysis results and the existing information, we start the arguments and outlining it.

FINDINGS AND DISCUSSIONS

Digital Textbooks On Social Economic Status

Since we are in a digital era, performing various tasks without digital tools, knowledge, and skills is challenging. Everyone should be digitally literate to accomplish different activities using digital technologies regardless of geographic, age, location, caste, socioeconomic status (Shukla & Yadav, n.d, 2023). Status (SES) or a person's social-economic status impacts and influences the ability to utilize digital information-communication technology (ICT). The use of digital textbooks in reading comprehension by technology has obstacles for users such as; poor internet connection at residence; low socioeconomic status and inaccessibility of digital technology; and, release in using digital technology (De Guzman, 2022). For the students living in the rural areas, those far from the town proper experienced poor and unstable internet connection speed, while the remaining can get sufficient speed for wired connection but at a high price.

Digital Textbooks on Students Focus Ability

When reading a textbook, we only focus on one goal, specifically reading and understanding the book's contents. Using digital textbooks can usually disperse focus in reading, because there are many tempting factors such as notifications that appear on smartphones or when we open other applications, so our focus is lost. Learners using digital devices may be more easily distracted by social media, digital notifications, or web browsing. This could explain why paper-based media favors reading comprehension in unsupervised settings where learners are less exposed to such distractions. Research suggests that students regularly face distractions when using digital devices (Fontaine et al., 2021b). Lack of focus in young learner who read the digital textbooks tended to talk more about the device than the young learners who read the story by a textbook (Reich et al., 2019). Staring at the screen for a long time also diminishes our concentration and eventually makes us lazy to read.

Digital Textbooks in Digital Technologies (Data Awareness)

Basically, the use of digital textbooks must be accompanied by information literacy from the digital technology. Digital literacy has something to do with the ability to use technology efficiently and understand digital content to evaluate its credibility and use them appropriately (Bocar & Ancheta, 2023). The drawbacks of using digital technologies need more awareness of how to use the features, digital technologies collections are seen as convenient but not user friendly (Johnston & Salaz, 2019). Digital textbooks are more dangerous if the readers' inability to decipher how whiteness transmits, interacts, and racially interpellates among the reader, the writer, and society. Just as whiteness gains its power through its invisibility in society, so does it gain power when it renders itself unseen in digital text. When the learners lack pedagogical strategies to rethink what they thought they know about race, inclusive of understanding the invisible operations of whiteness, they then, unfortunately, fall victim to whiteness (Matias, 2020).

Digital Textbooks in Teacher Digital Technologies (Digital Tools)

According to Kumar and Vijay (2023) teachers face challenges in integrating digital technology into their instruction due to a lack of infrastructure, lack of training, and high costs. Teachers often lack the technical skills and knowledge required to effectively use digital tools, leading to frustration and a lack of confidence in using technology. Additionally, many high-end tools and resources many high-end tools and resources are available at various costs, which can limit teachers' ability to effectively integrate digital technology into their instruction integrate digital technology into their instruction.

Resistance to change can also hinder the integration of new digital tools and resources in the classroom. This resistance may stem from a lack of understanding of the benefits, fear of technology, or a lack of time or resources. The quality of digital content can vary widely, making it difficult for teachers to identify high-quality resources suitable for their students.

Technical issues, such as connectivity problems, hardware failures, and software glitches, can disrupt the use of digital technology in the classroom, causing frustration and disrupting the flow of teaching and learning. Addressing these challenges is crucial for effective digital technology integration.

Digital Textbooks on the Perspective of Teachers and Students

Reading digital textbooks is reading the texts from technological apparatus such as the screen of smartphones, tablets, or computers, either online or offline. Unfortunately, the habits of digital text reading perceived by the students are still low due to external influencing factors, including computers, videos, games, and so forth era (Wadi et al., , 2022)

Amidst the onslaught of reading digital textbooks, some students are still comfortable using textbooks rather than digital textbooks due to long-term use and informed results. Some students still preferred to use textbooks than digital textbooks for longer readings, so textbooks help the readers recall more words still preferred to use textbooks than digital textbooks for longer readings, so textbooks help the readers recall more words Manalu, 2019). When it comes to focusing and concentrating textbooks in print, students find it desirable over digital textbooks. However, reading digital textbooks on screen led to lower recall and performance. The length of reading or time spent reading is short; students possibly preferred e-textbook compared to print textbooks. Contrastingly, students may prefer a print textbook when spending long hours reading academic texts. In addition, contrasting contrasts justify in their study that students who owned digital textbooks read on average twice as many books as those who read-only in print because of convenience. To inculcate the long hours of reading online, some of the coping strategies adopted are using the highlight feature, copy and pasting for future review, customizing font sizes to suit the user requirement, and using a laptop with a big screen to avoid strain on the eyes (Chavali & Gundala, 2022).

Some teachers and the students do not prefer using digital textbooks , because they think read by printbook or textbooks is more understandable and interactive than digital textbooks (Park & Lee, 2021). Some students explained that they would be more likely to consider opting for print format when the reading was a core text, when they wanted to keep the text and return to it, or when the text as a whole was short (keeping environmental impact and printing cost to a minimum). Several students also talked of opting for print when they wanted to learn or remember the information (Hargreaves et al., n.d. 2022).

Digital Textbooks on Students Outcomes

Inactivating digital textbooks in students previously using print text or textbook makes the students upgrade into this digital era (Safar Wadi et al., n.d.,2022). In the pre-digital era, changes in reading textbooks to reading digital textbooks did not systematically evaluated from a reading comprehension perspective and taken for granted as a natural result of technological developments (Kovač & Mohar, 2022). Of Using digital textbooks as a reading tool has several effects on students who are applying them. The print material or print textbook have a more positive effect on students reading outcomes, because changing to digital texts it becomes difficult to apply (Öztop & Nayci, 2021).

However, digital texts are more ambiguous than printed texts since they lack the hierarchical and static structure. Unlike the printed text, which is static, digital texts are not in a constant state. the shape, size, location, and color of web text can be altered. These features can be advantageous, because the students can, for instance, adapt the font size to his need. On the other hand, increasing the fonts' size will limit the amount of text visible to the students. This makes it more difficult to relate the information presented in one section to those in others. Thus, the reader's ability to follow the logical connection between ideas will be reduced (Pardede P, 2019). The activity had no significant effect on reading attitude, and the number of reading mistakes made by students decreased (Kaman & Seyit, 2018). According to Park and Lee's (2021) studies, primary school EFL teachers should be extra supportive of young learners to read extensively using digital textbooks to develop basic reading comprehension. In addition, teachers must always inform students about potential problems associated with using digital textbooks and advise students to do. Students tend to concentrate more and ponder longer when reading digital textbooks. Teachers should encourage young EFL students to continue reading printed books to promote in-depth reading comprehension. Moreover, using digital textbooks in reading are that students who prefer reading digital textbooks, didn't grade better on the reading comprehension test (Kazazoğlu, 2020).). Another big problem for the creators of digital textbooks is how to avoid the cognitive overload of using digital textbooks, because different phases of using digital textbooks create moments when students have to make quick decisions (Ivic I, 2019).

CONCLUSION

The reader synthesizes the pre-knowledge with the information in the text and hence reaches new understandings and implants them in the brain so that continually learns new information by reading and improves him or herself. Reading digital books or digital textbooks is reading using digital technology where a text written to e-text and collected as information into e-books. Digital textbooks provide a new format of text in terms of view, font, and color to readers to interact with. Despite the enormous availability of digital students, may not be able to cope with the digital age of reading which would provide them more struggling time in reading passages through cellular phones, projected, and e-texts. The use of digital textbooks in reading comprehension by technology has obstacles for users such as; poor internet connection at residence; low socioeconomic status and inaccessibility of digital technology; and, release in using digital technology. Digital textbooks on students focus ability when reading a textbook, basically we only focus on one goal, specifically reading and understanding the contents of the book. Lack of focus in young learners read the digital textbooks, tended to talk more about the device than the young learners who read the digital textbooks tended to

talk more about the device than the young learners who read the story by a textbook. Digital textbooks on digital technologies basically use of digital textbooks must be accompanied by information literacy from the digital technology. Digital textbooks on the perspective of teacher and students, reading digital textbooks is reading the texts from the technological apparatus such as the screen of smartphones, tablets, or computers, either online or offline. Some students still preferred to use textbooks than digital textbooks for longer readings, so textbooks help the readers recall more words. In the pre-digital era, changes in reading textbooks to reading digital textbooks did not systematically evaluated from a reading comprehension perspective and taken for granted as a natural result of technological developments. The use of digital textbooks as a tool in reading, has several effects on students who are applying them. According to studies, primary school EFL teachers should be extra supportive of young learners to read extensively using digital textbooks to develop basic reading comprehension. Students tend to concentrate more and ponder longer when reading digital textbooks. It is essential to develop a strong foundation in digital literacy and the use of digital textbooks more effectively and engagingly.

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ANALISIS MAKNA IDIOMATIK *CHÉNGYŪ* (成语) YANG MENGANDUNG UNSUR ANGKA

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Abstrak: Idiom atau *chengyu* (成语) dalam bahasa Mandarin merupakan sebuah ungkapan yang tidak bisa diartikan secara harfiah baik lisan dan tulis dan terdiri dari empat karakter Hân (漢字). *Chéngyǔ* memiliki beberapa varian dari unsur pembentuknya berupa unsur hewan, unsur alam, unsur tumbuhan, dll. Pada penelitian ini memiliki tujuan untuk menjelaskan makna idiomatik dari *chéngyǔ* yang memiliki unsur angka sebagai pembentuknya dan mengkaji fungsi *chéngyǔ* dalam kehidupan masyarakat Tiongkok. Penelitian ini termasuk jenis penelitian kualitatif deskriptif dengan teknik analisis PUP (Pilah Unsur Penentu) dan sumber datanya berasal dari beberapa artikel online maupun cetak yang memuat *chéngyǔ*. Hasil penelitian ini mendapat 10 *chéngyǔ* dengan 5 jenis idiom penuh (*pure idioms*) dan 5 jenis idiom sebagian (*partial idioms*). Kemudian terdapat empat *chéngyǔ* yang berfungsi sebagai nasehat, tiga *chéngyǔ* berfungsi sebagai pujian, dan tiga *chéngyǔ* berfungsi sebagai sindiran.

Kata Kunci: *idiom, mandarin, chéngyǔ*

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PENDAHULUAN

Menelaah sebuah makna dalam idiom dapat digunakan kajian semantik yang menjelaskan hubungan pada tanda-tanda linguistik antara hal-hal yang ditandainya. Maksudnya adalah ilmu semantik merupakan bagian dari struktur bahasa yang di dalamnya mempelajari hubungan sebuah makna ungkapan dengan struktur dari makna suatu wicara. Makna dari suatu wicara ialah tujuan dari pembicaraan tersebut, bisa juga berupa dampak dari pemahaman sudut pandang atau juga sebuah peristiwa yang sedang dialami saat itu (Margatan & Mintowati, 2023). Berdasarkan pengertian tersebut dapat disimpulkan bahwa salah satu objek telah semantik adalah makna dan terdapat beberapa macam makna dalam telaah semantik. Salah satu jenis makna yang dapat dikaji dalam semantik dan yang berkaitan dengan idiom, dapat disebut sebagai makna idiomatik. Lebih lanjut teori dari Stellard dalam Margatan & Mintowati (2023) juga dijelaskan untuk menemukan makna dari suatu idiom tahapannya yakni melakukan pemisahan serta menerjemahkan dari masing-masing unsur pembentuk pada idiom tersebut. Sehingga nantinya bisa dijabarkan pengertian masing-masing makna pada tiap unsur pembentuk idiom berdasarkan pola strukturalnya. Seperti bahasa lainnya di dunia, bahasa Mandarin penuh dengan kiasan dengan makna luas. Beberapa memiliki padanan yang cukup mudah dikenali dalam bahasa Indonesia, seperti 忘恩負義 *wàng'ēnfūyì* dalam padanan bahasa Indonesia ialah kacang lupa kulitnya yakni seseorang yang tidak tahu berterima kasih. Idiom lainnya seperti 未雨綢繆 *wèiyǔchóumóu* atau sedia payung sebelum hujan yang bermakna berjaga-jaga sebelum datang bencana atau bahaya. Dalam pengertian bahasa Indonesia, idiom

merupakan satuan kata yang susunannya membentuk suatu rangkaian tertentu dan memiliki makna tersendiri atau bukan makna sebenarnya. Sehingga jika kata-kata yang menyusun idiom tersebut dipisahkan, tidak dapat dicari maknanya atau hanya mengandung makna literal dari kata itu sendiri. Dengan pengertian sebuah idiom dalam konteks linguistik adalah konstruksi yang makna di dalamnya berbeda dengan gabungan antar unsur-unsurnya (Chandra, 2019). Di sisi lain, pengertian idiom dalam bahasa Mandarin juga serupa dengan idiom, ungkapan, dan juga pepatah. Secara garis besar, idiom dalam bahasa Mandarin yang juga disebut *chéngyǔ* (成语) merupakan sebuah tuturan baik secara lisan maupun tulisan, *chéngyǔ* umumnya terdiri dari empat karakter Hà (汉字). Lebih lanjut menurut Fu Huaiqing dalam Chandra (2019) makna pada *chéngyǔ* dapat ditelaah dari kedua sisi, yakni dari makna morfem-morfem yang dipakai sebagai unsur pembentuknya dan makna secara utuh. Makna dari tiap-tiap morfemnya dapat dikelompokkan menjadi makna yang praktis dan makna klasik/kuno atau tidak umum. Sebaliknya, makna keseluruhan secara utuh pada *chéngyǔ* terdiri dari tiga macam, yaitu (1) makna pada morfem yang membentuknya akan saling berkaitan menjadi makna keseluruhan pada *chéngyǔ*; (2) makna morfem yang membentuknya tidak dapat memperlihatkan keseluruhan pada *chéngyǔ*; dan (3) makna idiomatis itu sendiri merupakan makna dari *chéngyǔ*. Memperkuat pernyataan tersebut, Veronica & Chandra (2019) berpendapat bahwa *Chéngyǔ* memiliki makna idiomatik, yang dapat dibagi menjadi makna idiom penuh (*pure idiom*) dan makna idiom sebagian (*partial idiom*). *Pure idiom* atau idiom murni adalah idiom yang makna aslinya telah dilupakan hingga frasa tersebut tidak lagi dapat dianalisis secara logis untuk menentukan maknanya. Idiom murni cenderung tidak memiliki tumpang tindih yang signifikan dengan kiasan seperti metafora dan perumpamaan, karena tidak ada perbandingan atau makna yang mungkin diturunkan darinya. Sedangkan *partial idiom* mengandung bagian literal dan bagian non-literal. *Partial idiom* sering juga merupakan metafora karena setengah dari idiom yang merupakan bagian literal, memperoleh makna deskriptif tambahan melalui perbandingan dengan bagian non-literal.

Chéngyǔ tidak mengikuti struktur tata bahasa dan sintaksis yang biasa dari bahasa Mandarin, sehingga akan terdengar seperti omong kosong tidak hanya untuk orang asing tetapi juga untuk masyarakat Tiongkok sendiri. Itu sebabnya ketika siswa di Tiongkok mempelajari *chéngyǔ* di sekolah sebagai bagian dari kurikulum klasik, mereka juga perlu mempelajari konteks cerita asal muasal darimana *chéngyǔ* tersebut lahir. Idiom dalam bahasa Mandarin juga dapat berfungsi sebagai panduan belajar melalui budaya Tionghoa. Selain fakta bahwa di balik sebagian besar idiom terdapat kisah yang menarik, idiom Tionghoa juga mengajarkan tentang motif yang umum dalam sastra kuno Tiongkok dan tentang kebiasaan, budaya, dan sejarah. *Chéngyǔ* juga terkadang sulit diterjemahkan karena banyak yang berasal dari zaman kuno atau sastra klasik, yang berarti bahwa kata-kata digunakan dengan cara kuno atau tidak biasa menurut standar modern. Arti dari *chengyu* tidak dapat dipahami hanya dari karakter individu; sebaliknya, itu harus memahami arti dari kiasan, seperti ungkapan bahasa Indonesia. Manfaat untuk mempelajarinya ketika menggunakannya ke dalam percakapan dengan tepat untuk mengejutkan dan membuat kagum penutur asli karena *chengyu* berada pada tingkat pembelajar bahasa Mandarin yang mahir. Memahami *chéngyǔ* tidak hanya untuk kefasihan dan kemampuan berbicara secara idiomatis, tetapi juga sebuah pintu untuk masuk ke dalam budaya Tiongkok.

Chéngyǔ telah diwariskan secara turun temurun sejak lama dalam sejarah budaya di Tiongkok, oleh karenanya, selama periode waktu turun temurun ini, ada banyak cerita dari

nenek moyang terdahulu yang juga menghasilkan banyak *chéngyǔ*. Pada dasarnya secara makna, *chéngyǔ* adalah kumpulan nasehat kebijaksanaan-kebijaksanaan dalam budaya Tionghoa. Jika dibedah secara mendalam mengenai wawasan kehidupan dari *chéngyǔ*, maka akan ditemukan pengalaman, pesan moral, atau petuah dari generasi leluhur terdahulu. Bahkan hingga kehidupan modern saat ini, *chengyu* dianggap masih memiliki peran penting dalam percakapan sehari-hari dan juga pendidikan bahasa Mandarin tingkat lanjut. *Chéngyǔ* memiliki sejarah panjang dan signifikan dalam budaya Tionghoa. Pada beberapa puisi dalam bahasa Mandarin, akan terdapat idiom di banyak bagian/strukturnya. Pada serial televisi di Tiongkok, akan terdengar para tokohnya menggunakan *chéngyǔ* di dalam dialognya. Pada lagu-lagu yang berbahasa Mandarin juga pasti akan menemukan *chéngyǔ* dalam liriknya. Ketika seorang pembelajar bahasa Mandarin dapat menguasai idiom dalam bahasa Mandarin yang tepat akan membantu pula dalam memahami budaya Tiongkok, selain itu juga akan membantu dalam mengekspresikan diri dengan cara yang otentik. Idiom dalam bahasa Mandarin dapat berupa peribahasa, ucapan umum, frasa idiomatis, atau kelompok kata yang menyampaikan makna kiasan yang melampaui makna literal kata tersebut. Sebagian besar *chéngyǔ* berasal dari mitos, cerita, atau fakta sejarah kuno. Karena *chéngyǔ* biasanya diambil dari sastra dan sejarah Tiongkok, akan sangat sulit untuk memahami apa arti *chéngyǔ* tertentu tanpa memahami konteksnya. Akibatnya, lebih dari sekadar menghafal idiom dalam bahasa Mandarin dan mengartikannya, mempelajari cerita dari *chéngyǔ* akan lebih membantu untuk memahami maknanya sambil memaparkan cerita menarik dari sejarah dan budaya Tionghoa. Sebagai bukti sejarah panjang dan budaya Tiongkok yang kaya, *chéngyǔ* telah bertahan sebagai komponen fundamental bahasa Mandarin modern baik dalam penulisan formal maupun dalam bahasa sehari-hari. Ada lebih dari 5000 *chéngyǔ*, dengan rata-rata orang Tionghoa saat ini mungkin mengetahui sekitar 200-400 di antaranya.

Chéngyǔ memiliki unsur pembentuk yang bervariasi, mulai dari unsur binatang, unsur alam, unsur anggota tubuh, unsur warna, unsur angka dan lain sebagainya. Penelitian sebelumnya terkait kajian makna *chéngyǔ* pernah dilakukan oleh Veronica & Chandra (2019) mengenai makna idiomatic *chéngyǔ* yang di dalamnya mengandung unsur alamiah. Veronica & Chandra mengumpulkan data *chengyu* yang terdapat di dalam buku 成语故事 *chéngyǔ gùshi* karya dari Zhang Xingdong. Buku tersebut diterbitkan oleh 内蒙古人民出版社 *nèiměnggǔ rénmin chūbǎnshè* pada Januari tahun 2009. Pada penelitian tersebut disebutkan bahwa karakter Han (汉字 *Hànzì*) sebagai unsur pembentuk *chéngyǔ* tidak selalu merujuk pada makna keseluruhannya, sehingga *chéngyǔ* memiliki makna idiomatik. Veronica & Chandra berhasil menemukan 21 *chéngyǔ* dengan unsur alamiah dalam buku 成语故事 *chéngyǔ gùshi*. Setelah dikaji lebih mendalam terdapat satu *chéngyǔ* yang termasuk idiom sebagian, sedangkan 20 *chéngyǔ* lainnya termasuk kategori idiom penuh karena unsur yang membentuknya tidak mencerminkan makna idiomatiknya secara literal. Setelah diketahui jenis makna idiomatiknya, Veronica & Chandra menambahkan bahwa 21 *chéngyǔ* yang dikumpulkan dengan unsur alamiah tersebut juga memiliki fungsi sintaksis di dalam kalimat sebagai nasehat baik, sindiran, dan juga pujian kepada orang lain secara tidak langsung. Penelitian lainnya yang terkait dengan kajian makna *chéngyǔ* juga dilakukan oleh Margatan & Mintowati (2023) mengenai pola pembentukan idiom dalam bahasa mandarin yang di dalamnya terdapat unsur hewan dalam buku 中国成语 (*Zhōngguó Chéngyǔ*) *Most Popular Chinese Idioms* karya Edysen Shin. Margatan & Mintowati juga menjelaskan makna apa saja dalam idiom bahasa Mandarin, serta menjelaskan fungsi dari idiom bahasa Mandarin.

Penelitian tersebut menggunakan kajian semantik untuk mendeskripsikan pola, makna dan fungsi *chéngyǔ* yang terdapat unsur hewan. Hasil dari analisis data tercatat ada 10 *chéngyǔ* yang mengandung unsur nama-nama hewan dengan pola dari karakter Han bervariasi namun juga terdapat *chéngyǔ* yang tidak berpola. Apabila digabungkan dengan kata lain dapat menghasilkan makna denotasi beragam karena perbedaan karakter maupun hubungan masing-masing karakter pembentuknya. Penelitian Margatan & Mintowati juga memaparkan makna konotasi pada *chéngyǔ* yang mengandung unsur hewan terdiri dari makna konotasi positif, negatif, dan netral. Selanjutnya, dijelaskan fungsi dari *chéngyǔ* yang mengandung unsur hewan juga terbagi menjadi tiga fungsi yaitu sebagai nasihat, pujian, dan sindiran.

Berdasarkan kajian sebelumnya, pada penelitian ini akan dibahas lebih lanjut makna idiomatik pada *chéngyǔ* yang mengandung unsur angka karena bagi budaya Tionghoa, hidup dengan angka adalah paling aman. Dilansir dari laman Los Angeles Times (Dunn, 2020), dunia numerologi Tiongkok, merupakan campuran dari linguistik dan takhayul kuno dari Timur yang memberikan efek unik pada kehidupan di tempat-tempat yang mereka huni. Takhayul telah memengaruhi pilihan untuk membeli mobil, memilih nomor telepon, memilih kombinasi lotre keberuntungan, dan bahkan menentukan tanggal pernikahan. Misalnya saja agen *real estate* yang ketakutan akan angka empat, jika diterjemahkan dalam bahasa Mandarin atau Kanton akan terdengar seperti kata "kematian", dan popularitas angka delapan, yang terdengar seperti "kemakmuran". Hal ini telah menjadi faktor pendorong minat seseorang ketika melakukan transaksi di pasar. Numerologi Tiongkok mungkin tampak seperti bidang yang tidak jelas, tetapi rangkaian kepercayaan unik ini memainkan peran besar dalam budaya modern. Memiliki pemahaman tentang berbagai takhayul dan tabu seputar angka sangat penting untuk terlibat dalam beberapa praktik budaya Tionghoa yang paling umum saat ini, seperti memberikan amplop merah keberuntungan. Homofon bahasa Mandarin memiliki pengaruh besar pada budaya Tiongkok. Dalam numerologi Tiongkok, angka-angka tertentu dianggap menguntungkan (吉利 *jíli*) atau tidak menguntungkan (不吉 *bùjí*), terutama karena pengucapannya. Dalam budaya tradisional Tiongkok, sebagian besar angka memiliki arti khusus. Misalnya, banyak orang Cina menganggap angka 2, 8 dan 9 sangat menguntungkan, sementara percaya 4, 5 dan (kadang-kadang) 7 tidak menguntungkan. Simbolisme ini telah dimodifikasikan di banyak *chéngyǔ* terkait dengan unsur angka. Penggunaan angka dalam *chengyu* merupakan sebuah ungkapan yang maknanya secara keseluruhan atau sebagian tidak menunjuk langsung pada angka tersebut, namun lebih dipakai dengan tujuan untuk mewakili suatu keadaan atau peristiwa yang dialami dalam sebuah situasi tertentu (Ainun & Mulyadi, 2020). Tujuan penelitian ini akan dilakukan analisis makna idiomatik *chéngyǔ* yang mencakup *pure idiom* dan *partial idiom*, serta mengkaji fungsi dari penggunaan *chéngyǔ* di dalam kehidupan masyarakat Tiongkok sehari-hari. Harapannya dengan adanya penelitian ini dapat menambah wawasan ilmu linguistik dalam lingkup makna idiomatik *chengyu* yang mengandung unsur angka, serta membantu pembelajar bahasa Mandarin untuk mendalami budaya Tionghoa dan meningkatkan kemahiran berbahasa Mandarin.

METODE PENELITIAN

Penelitian ini menggunakan metode kualitatif deskriptif. Menurut Moleong dalam Saptarina & Wibisono (2020) dalam metode kualitatif deskriptif datanya berupa kata-kata, gambar, dan bukan angka-angka. Metode deskriptif kualitatif menggunakan pendekatan secara ilmiah untuk menafsirkan kejadian yang terjadi, peneliti berperan sebagai instrumen kunci

dalam penelitian untuk membuat deskripsi atau penjelasan ketika memahami fenomena yang dialami oleh subjek penelitian berupa perilaku, persepsi, motivasi, tindakan, dan lainnya. Metode kualitatif memungkinkan data dideskripsikan untuk mengkaji kenyataan sesungguhnya, setelah itu akan dianalisis berdasarkan teori dan ditafsirkan secara objektif. Sumber data yang dipakai dalam penelitian ini yakni artikel atau publikasi terkait 成语 *chengyu* baik dari media cetak maupun *online*. Korpus datanya adalah *chéngyǔ* yang dibentuk menggunakan unsur angka. Pengumpulan data menggunakan kartu data untuk memudahkan identifikasi unsur dari *chéngyǔ*. Kemudian terkait teknik analisis data memakai teknik pilah unsur penentu (PUP) yakni referen pada *chéngyǔ* dengan unsur angka sebagai alat penentunya.

TEMUAN DAN PEMBAHASAN

Unsur angka sebagai unsur pembentuk dalam *chengyu* berupa angka 单元 satuan, 许多 puluhan, 数百 ratusan, dan 千 ribuan. Setelah mengumpulkan berbagai artikel baik media *online* maupun cetak, unsur angka yang paling banyak dipakai adalah angka satuan. Masing-masing unsur angka yang digunakan memiliki makna idiomatik yang berbeda. Berikut 10 成语 *chéngyǔ* yang disajikan dalam tabel 1:

Tabel 1. *Chéngyǔ* yang menggunakan unsur angka

No	成语 <i>Chéngyǔ</i>	Makna Semantis	Makna Idiomatis	Fungsi
1	一心一意 yī xīn yī yì	Hanya ada satu hati, tanpa pertimbangan hal lain	Memusatkan pikiran dan usaha	Nasehat
2	孟母三迁 mèng mǔ sān qiān	Ibu Mèngzǐ pindah rumah tiga kali	Kerasnya dan besarnya kasih Ibu.	Pujian
3	一诺千金 yī nuò qiān jīn	Sebuah janji senilai seribu emas	Sebuah janji yang harus ditepati	Nasehat
4	九牛一毛 jiǔ niú yī máo	Satu helai rambut dari sembilan lembu	Bagian kecil dari sesuatu yang lebih besar	Sindiran
5	一箭双雕 yī jiàn shuāng diāo	Menembak dua elang dengan satu panah	satu kali melakukan pekerjaan, mendapatkan beberapa hasil sekaligus	Pujian
6	乱七八糟 luàn qī bā zāo	segala sesuatu dalam kekacauan	mendeskripsikan ketidakteraturan	Sindiran
7	一鸣惊人 yī míng jīng rén	Memukau dunia dengan satu prestasi	Terlihat biasa saja tiba-tiba muncul dengan prestasi luar biasa	Pujian
8	半斤八两 bàn jīn bā liǎng	Tidak berbeda antara keduanya	Setara dengan pihak lain; menjadi hampir sama	Sindiran
9	背水一战 bèi shuǐ yī zhàn	Bertarung dengan membelakangi sungai	Pertarungan mati-matian melawan musuh	Nasehat
10	举一反三 jǔ yī fǎn sān	Menjawab satu dan menyimpulkan tiga	Menyimpulkan banyak hal setelah menerima satu informasi	Nasehat

一心一意 *yī xīn yī yì*

Satu hati satu pikiran

Makna semantik: Hanya ada satu hati tanpa pertimbangan hal lain

Makna idiomatis: Memusatkan pikiran dan usaha

成语 *chéngyǔ* 一心一意 *yī xīn yī yì* mempunyai makna idiom sebagian karena makna idiomatiknya dapat ditafsirkan dari salah satu unsur pembentuknya. Dalam *chéngyǔ* ini terdapat unsur angka 一 *yī* (satu). Pada latar belakang cerita dari *chéngyǔ* 一心一意 *yī xīn yī yì*, 老猫 (kucing tua) dan 小猫 (anak kucing) sedang memancing bersama di tepi sungai. Namun anak kucing tidak fokus memancing, ia mengejar capung dan kupu-kupu. Ketika kucing tua berhasil menangkap ikan besar (大鱼) sedangkan anak kucing belum mendapat ikan dan mulai kecewa. Akhirnya kucing tua pun berkata kepada anak kucing untuk fokus memancing dan jangan tergoda hal lain. 一心 *yī xīn* maksudnya adalah sepenuh hati, tidak melakukannya setengah-setengah. Lalu 一意 *yī yì* hanya memusatkan pikiran untuk satu titik fokus saja dan mengabaikan gangguan lainnya. Anak kucing pun mendengarkan perkataan kucing tua dan melanjutkan memancing dengan fokus dan sepenuh hati sampai akhirnya ia mendapatkan seekor ikan besar. *Chéngyǔ* ini berfungsi sebagai nasehat yang digunakan oleh orang tua kepada anaknya untuk memberikan saran dan arahan mengenai sesuatu pekerjaan yang memerlukan konsentrasi atau fokus. Berikut contoh penggunaan *chéngyǔ* 一心一意 dalam sebuah kalimat:

tā zhǐ xiǎng yī xīn yī yì zhǔn bèi qī mò kǎo shì

他只想一心一意准备期末考试

Dia hanya ingin satu hati satu pikiran mempersiapkan ujian akhir

‘Dia hanya ingin fokus mempersiapkan tugas akhir’

孟母三迁 *mèng mǔ sān qiān*

Mèngzǐ ibu tiga pindah

Makna semantik: Ibu Mèngzǐ pindah rumah tiga kali

Makna idiomatis: Kerasnya dan besarnya kasih ibu

成语 *chéngyǔ* 孟母三迁 *mèng mǔ sān qiān* juga mempunyai makna idiom penuh karena makna idiomatiknya berbeda dari makna literalnya. Unsur angka yang ada dalam *chengyu* yakni 三 (tiga). Latar belakang cerita dari *chéngyǔ* 孟母三迁 adalah ibu Mèngzǐ yang menginginkan tempat tinggal terbaik bagi anaknya. Dimana ia melakukan pindah rumah dari yang semula dekat dengan kuburan membuat anaknya sering menangis, lalu dekat pasar yang membuat anaknya selalu berteriak, hingga dekat tukang daging yang membuat anaknya belajar membunuh hewan. Akhirnya ibu Mèngzǐ pindah di dekat sekolah yang membuat anaknya rajin belajar dan mempunyai tata krama yang baik. Hal ini membuat anaknya tubuh menjadi orang hebat. Cerita ini menunjukkan cinta ibu kepada anaknya, orang tua cenderung banyak berkorban sejak Tiongkok kuno. Saat ini, orang Tionghoa menggunakan *chéngyǔ* 孟母三迁 sebagai pujian untuk menggambarkan situasi orang tua mau melakukan apa saja untuk kehidupan yang lebih baik bagi anaknya, terutama dalam hal pendidikan. Berikut contoh penggunaan *chéngyǔ* 孟母三迁 dalam sebuah kalimat:

mèng mǔ sān qiān shì yìzhǒng liánghǎode jiàoyù fāngshì.

孟母三迁是一种良好的教育方式

Mèngzǐ ibu tiga pindah merupakan cara pendidikan yang baik.

‘Ibu Mèngzǐ pindah rumah tiga kali merupakan cara mendidik yang baik’

一诺千金 *yí nuò qiān jīn*

Satu janji seribu emas

Makna semantis: Sebuah janji seharga seribu emas

Makna idiomatis: Sebuah janji yang harus ditepati

Jenis idiom dari 成语 *chéngyǔ* 一诺千金 *yí nuò qiān jīn* adalah idiom sebagian atau *partial idioms* karena maknanya bisa ditelaah dari makna literal unsur pembentuknya. Unsur angka yang terkandung dalam *chéngyǔ* yakni 一 (satu) dan 千 (seribu). *Chéngyǔ* 一诺千金 berasal dari sebuah cerita seorang pemuda bernama 曹邱生 (Cáo Qiū Shēng) yang hendak menemui 季布 (Jì Bù) seorang bangsawan pada pemerintahan Dinasti Hàn. Namun ditolak karena reputasi 曹邱生 yang kurang baik. 曹邱生 menanggapi dengan membungkuk dan memuji 季布 dan menyatakan bahwa menerima 1.000 emas tidak ada artinya dibandingkan dengan mendapatkan janji dari 季布. 曹邱生 memberi tahu 季布 bahwa reputasinya telah menyebar sejauh ini karena dia telah memberi tahu semua orang. Mendengar ini, 季布 berubah pikiran dia mengundang tamunya untuk tinggal selama beberapa bulan dan memberinya banyak hadiah berharga. Setelah itu, 曹邱生 terus menyebarkan berita tentang 季布, sehingga semakin meningkatkan kemasyhuran 季布. *Chéngyǔ* 一诺千金 berfungsi sebagai nasehat untuk memegang teguh janji dan menepatinya, karena janji adalah sebuah hal yang berharga. Berikut contoh penggunaan *chéngyǔ* 一诺千金 dalam sebuah kalimat:

wǒde tóngshì shì yí gè yí nuò qiān jīn, shǒu xìn yòng de rén.

我的同事是一个一诺千金，守信用的人

Teman saya adalah sebuah janji seharga seribu emas, orang yang dapat dipercaya.

‘Tekan saya adalah orang yang setia yang menepati janjinya’

九牛一毛 *jiǔ niú yī máo*

Sembilan lembu satu rambut

Makna semantis: Satu helai rambut dari sembilan lembu

Makna idiomatis: Bagian kecil dari sesuatu yang lebih besar

成语 *chéngyǔ* 九牛一毛 *jiǔ niú yī máo* termasuk ke dalam jenis *pure idioms* atau idiom penuh karena makna idiomatik *chéngyǔ* ini tidak bisa dilihat hanya dari makna literalnya saja. Unsur angka pada *chengyu* ini yakni 九 (sembilan) dan 一 (satu). Latar belakang kisah *chéngyǔ* 九牛一毛 *jiǔ niú yī máo* yakni 司马迁 (Sīmǎ Qiān) seorang juru tulis pada masa pemerintahan kaisar Wu dari Dinasti Hàn (汉). Ia dihukum karena telah diketahui mendukung secara diam-diam jenderal 李陵 (Lǐ Líng) yang telah kalah dalam perang dan dipenjara. 司马迁 (Sīmǎ Qiān) hendak merencanakan bunuh diri namun mengurungkan niatnya karena ia hanya akan seperti 九牛一毛 yakni tidak akan mengubah keadaan karena dia hanya sebagian kecil dari masyarakat saat itu dan orang-orang hanya akan memandang rendah dirinya. 九牛一毛 adalah sebuah metafora untuk bagian yang sangat kecil dalam suatu jumlah atau bagian yang sangat besar, dan itu tidak signifikan. Akhirnya 司马迁 (Sīmǎ Qiān) terus hidup dan menulis *Shi Ji* (史记), salah satu karya sejarah terbesar dalam sejarah Tiongkok. *Chéngyǔ* 九牛一毛 *jiǔ niú yī máo* berfungsi sebagai sindiran bagi seseorang yang menganggap remeh hal kecil karena

baginya tidak akan berdampak apa-apa dan menganggap hal kecil tersebut tidak penting. Berikut contoh penggunaan *chéngyǔ* 九牛一毛 dalam sebuah kalimat:

wǔ shí wàn duì tā lái shì shì jiǔ niú yī máo.

五十万对他来说是九牛一毛

Lima ratus ribu yuan hanyalah sembilan lembu satu rambut baginya.

‘Lima ratus ribu yuan hanyalah sesuatu yang kecil baginya’

一箭双雕 *yī jiàn shuāng diāo*

Satu panah sepasang elang

Makna semantis: Menembak dua elang dengan satu panah

Makna idiomatis: Satu kali melakukan pekerjaan, mendapatkan beberapa hasil sekaligus

成语 *chéngyǔ* 一箭双雕 *yī jiàn shuāng diāo* termasuk ke dalam jenis *pure idioms* karena makna idiomatiknya tidak terkandung dalam makna literalnya saja. Unsur angka pada *chengyu* ini yakni 一 (satu). *Chéngyǔ* 一箭双雕 berasal dari kisah Zhang Sun Sheng sang penembak jitu pada masa Dinasti Selatan dan Utara yang pergi berburu Bersama Raja Turki. Saat berburu, mereka melihat dua elang besar, sang raja meminta Zhang Sun Sheng untuk menembak elang tersebut. Tanpa diduga, dia menembak kedua elang itu secara bersamaan. Hingga sekarang orang biasanya menggunakan *chéngyǔ* 一箭双雕 *yī jiàn shuāng diāo* sebagai pujian untuk menggambarkan situasi di mana satu tindakan dapat mencapai dua tujuan. Berikut contoh penggunaan *chéngyǔ* 一箭双雕 dalam sebuah kalimat:

dú yīng wén wén zhāng, nǐ jiù néng yī jiàn shuāng diāo

读英文文章，你就能一箭双雕

Membaca artikel berbahasa Inggris, dapat satu panah sepasang elang

‘Membaca artikel berbahasa Inggris, mendapat beberapa manfaat sekaligus’

乱七八糟 *luàn qī bā zāo*

Gangguan tujuh delapan kekacauan

Makna semantis: Segala sesuatu dalam kekacauan

Makna idiomatis: Mendeskripsikan ketidakteraturan

成语 *chéngyǔ* 乱七八糟 *luàn qī bā zāo* adalah idiom sebagian atau *partial idioms* karena maknanya bisa ditelaah dari makna literal unsur pembentuknya. Unsur angka dalam *chéngyǔ* sebagai unsur pembentuk yakni 七 (tujuh) dan 八 (delapan). Kisah *chéngyǔ* 乱七八糟 sebenarnya merujuk pada dua periode pergolakan dalam sejarah Tiongkok: 七国之乱 (Qī Guó Zhī Luàn (Pemberontakan Tujuh Negara) dan 八王之乱 (Bā Wáng Zhī Luàn (Perang Delapan Pangeran). 七 berasal dari 七国之乱, sedangkan 八 berasal dari 八王之乱. 七国之乱 adalah periode di Hàn timur yang menyaksikan pemberontakan tujuh pangeran melawan kaisar. 八王之乱 mengacu pada beberapa periode perebutan kekuasaan menjelang akhir Dinasti Jin. Keadaan saat itu sangat kacau oleh perang dan porak poranda. Sehingga masyarakat Tiongkok memakai *chéngyǔ* 乱七八糟 untuk menyindir sesuatu yang berantakan. Berikut contoh penggunaan *chéngyǔ* 乱七八糟 dalam sebuah kalimat:

Tā shǐ měi jiàn shì fān jiǎo dé luàn qī bā zāo

他使每件事翻搅得乱七八糟

Dia membuat semuanya menjadi gangguan tujuh delapan kekacauan

‘Dia membuat semuanya berantakan’

一鸣惊人 *yī míng jīng rén*

Satu teriakan mengejutkan orang

Makna semantis: Memukau dunia dengan satu prestasi

Makna idiomatis: Terlihat biasa saja tiba-tiba muncul dengan prestasi luar biasa

成语 *chéngyǔ* 一鸣惊人 *yī míng jīng rén* adalah jenis idiom penuh atau *pure idioms* karena makna idiomatikanya tidak bisa dilihat dari makna literalnya saja. Karakter 一 (satu) merupakan unsur angka dalam *chéngyǔ* 一鸣惊人. Latar belakang kisahnya berasal dari seorang raja 楚 (Chǔ) yang selama tiga tahun bertindak egois dan membuat negara menderita. Pejabat yang mencoba membujuk diancam akan dieksekusi. Suatu hari seorang pejabat pemberani mendekati raja dan bertanya apakah raja tahu jenis burung apa yang tidak terbang atau bernyanyi selama tiga tahun. Sang raja merasa itu adalah dirinya lalu ia menjawab "Begitu burung itu terbang, ia akan terbang tinggi di langit. Begitu bersuara, ia akan mengejutkan dunia (一鸣惊人)." Setelah itu, raja mulai memerintah dengan serius, dan dia memimpin kerajaan ke posisi kekuasaan penting selama musim semi dan musim gugur. *Chéngyǔ* 一鸣惊人 biasa digunakan untuk memberikan pujian kepada orang lain dengan contoh kalimat seperti berikut:

Bié dānxīn. Nǐ huì yī míng jīng rén de

别担心。你会一鸣惊人的

Jangan khawatir, kamu akan menjadi satu teriakan mengejutkan orang

‘Jangan khawatir, kamu akan memukau dunia dengan prestasi’

半斤八两 *bàn jīn bā liǎng*

Setengah jin delapan liǎng

Makna semantis: Tidak berbeda antara keduanya

Makna idiomatis: Setara dengan pihak lain; hampir sama

成语 *chéngyǔ* 半斤八两 *bàn jīn bā liǎng* termasuk ke dalam jenis *partial idioms* atau idiom sebagian karena makna idiomatik *chéngyǔ* ini bisa dilihat dari makna literalnya saja. Unsur angka dalam *chéngyǔ* terdapat pada 八 (delapan). Latar belakang kisah bermula dari Sebelum Dinasti Qín, berbagai kerajaan di Tiongkok semuanya menggunakan jenis mata uang dan sistem pengukuran yang berbeda. Ketika 秦始皇 (Qín Shǐ Huáng) menyatukan negara-negara tersebut di bawah Dinasti Qín, dia memerintahkan seorang pria bernama 李斯 (Lǐ Sī) untuk membuat sistem standar panjang, kapasitas, dan berat. Jin (斤) adalah satuan berat kuno yang kira-kira sama dengan 1,1 pon (0,5 kilogram), dan enam belas liǎng (两) dijadikan satu 斤. Dengan demikian, terjemahan literal dari *chéngyǔ* — setengah 斤 dan delapan 两 — mengacu pada berat yang sama yang diukur dalam dua unit berbeda. Hingga saat ini saat seseorang menyindir biasa menggunakan 半斤八两 *bàn jīn bā liǎng*, seperti pada contoh kalimat berikut: *Suīrán tā de yīngyǔ shuō dé bù hǎo, dànshì nǐ yě bànjīnbāliǎng.*

虽然他的英语说得不好，但是你也半斤八两。

Meskipun dia tidak berbicara bahasa Inggris dengan baik, setengah jin delapan liǎng denganmu

‘Meskipun dia tidak berbicara bahasa Inggris dengan baik, tidak berbeda denganmu’

背水一战 *bèi shuǐ yī zhàn*

Kembali air satu perang

Makna semantis: Bertarung dengan membelakangi sungai

Makna idiomatis: Pertarungan mati-matian melawan musuh

成语 *chéngyǔ* 背水一战 *bèi shuǐ yī zhàn* adalah jenis *pure idioms* atau idiom penuh karena makna idiomatiknya tidak bisa dilihat hanya dari makna literalnya saja. Unsur angka pada *chéngyǔ* adalah angka 一 (satu). Asal usul *chéngyǔ* 背水一战 bermula dari Jenderal 韩信 (Hán Xìn) membawa pasukan menyeberangi Sungai Kuning untuk menyerang kerajaan Zhao (赵). Setelah bertempur sebentar, pasukan 韩信 berpura-pura kalah dan mundur ke sungai terdekat, lalu berbalik dan bertarung dengan membelakangi sungai itu. Pasukan 赵 sangat kewalahan berusaha melarikan diri kembali ke kemah mereka. Namun, ketika mereka tiba, mereka disambut oleh pemandangan bendera musuh di atas tembok mereka. Hilangnya kamp mereka membuat mereka panik, dan mereka segera melarikan diri ke segala arah. 韩信 dengan demikian meraih kemenangan gemilang, dan raja 赵 ditangkap dan jenderalnya tewas dalam pertempuran. Pejabat kerajaan bertanya 韩信 bagaimana dia muncul sebagai pemenang meskipun dia menentang nasihat militer yang diatur dalam "Seni Perang", 韩信 menjawab bahwa strateginya ada di 'Seni Perang' juga. Apabila menempatkan pasukan dalam situasi di mana mereka menghadapi kematian, mereka tidak akan punya pilihan untuk bertarung sekuat mungkin untuk bertahan hidup. Oleh karena itu *chéngyǔ* 背水一战 kerap digunakan untuk menasehati seseorang ketika mengalami suatu masalah hidup dimana ia harus berjuang untuk mengatasi masalah tersebut. Contoh penggunaan *chéngyǔ* 背水一战 pada kalimat berikut:

Wǒmen bìxū yǒu yī gè bèishuǐyīzhàn de tàidù

我们必须有一个背水一战的态度

Kita harus memiliki sikap kembali air satu perang

‘Kita harus memiliki sikap berjuang sampai akhir’

举一反三 *jǔ yī fǎn sān*

Mendapat satu menyimpulkan tiga

Makna semantis: Menjawab satu dan menyimpulkan tiga

Makana idiomatis; Menyimpulkan banyak hal setelah menerima satu informasi

成语 *chéngyǔ* 举一反三 *jǔ yī fǎn sān* termasuk ke dalam jenis idiom sebagian atau *partial idioms* karena maknanya bisa ditelaah dari unsur pembentuknya. Angka 一 (satu) dan 三 (tiga) adalah unsur pembentuk dalam *chéngyǔ* ini. Asal usul dari *chéngyǔ* 举一反三 *jǔ yī fǎn sān* diambil dari sebuah baris di *Analects of Confucius* 论语 (Lún Yǔ), sebagaimana Konfusius berkata kepada murid-muridnya, "Jika saya harus menunjukkan salah satu sudut ruangan, kalian harus dapat menemukan sendiri sudut ruangan yang lain. Jika kalian tidak dapat melakukan ini, saya tidak akan menjadi guru Anda". Akhirnya, ini menjadi 举一反三. Yang dipakai oleh masyarakat Tionghoa sebagai sebuah nasehat terkait dalam bidang pendidikan untuk mampu berpikir kritis mengutarakan pendapat. Contoh penggunaan *chéngyǔ* dalam kalimat:

Lǎoshī yào shànyú jǔyīfǎnsān.

老师要善于举一反三

Seorang guru harus pandai menjawab satu menyimpulkan tiga

‘Seorang guru harus pandai menarik kesimpulan tentang kasus lain dari satu contoh’

KESIMPULAN

Hasil analisis 10 data pada penelitian ini, baik jenis idiom penuh tau sebagian memiliki jumlah yang sama dalam *chéngyǔ* yang berunsur angka adalah idiom penuh. Berdasarkan makna dan fungsinya, *chéngyǔ* yang memiliki unsur angka dikelompokan sebagai berikut:

- a. Terdapat satu 成语 *chéngyǔ* dengan jenis idiom penuh yang berfungsi sebagai nasehat, yaitu 背水一战 *bèi shuǐ yī zhàn*.
- b. Terdapat tiga 成语 *chéngyǔ* yang termasuk idiom sebagian berfungsi sebagai nasehat, yaitu 一心一意 *yī xīn yī yì*, 一诺千金 *yī nuò qiān jīn*, 举一反三 *jǔ yī fǎn sān*.
- c. Terdapat satu 成语 *chéngyǔ* jenis idiom penuh yang berfungsi sebagai sindiran, yaitu 九牛一毛 *jiǔ niú yī máo*.
- d. Terdapat dua 成语 *chéngyǔ* jenis idiom sebagian yang berfungsi sebagai sindiran, yaitu 半斤八两 *bàn jīn bā liǎng* dan 乱七八糟 *luàn qī bā zāo*,
- e. Terdapat tiga 成语 *chéngyǔ* dengan idiom penuh yang berfungsi sebagai pujian yaitu 一鸣惊人 *yī míng jīng rén*, 一箭双雕 *yī jiàn shuāng diāo*, 孟母三迁 *mèng mǔ sān qiān*.

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DIGGING THE YOUTUBE VLOGGING IMPACT ON ENHANCING STUDENTS' SPEAKING PROFICIENCY

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Abstract:

In this study, the authors implemented Classroom Action Research by using Youtube vlogging to improve students' speaking proficiency in two cycles. The primary objectives of this study were to describe the implementation of using this media and to find out how much students' speaking proficiency improved. Observations, interviews, field notes, documentation, and speaking tests were used in collecting the data. The authors evaluated the English test results of each student for data analysis. The samples of this study were twenty students of X-E-1 (tenth grade) of SMAK.ST. Gabriel Maumere. Quantitative data were collected from test scores, while qualitative data were collected from the progress of student activities, pleasant classroom atmosphere and interesting learning environment. The average score in the pre-test was 50.6%, with only 25% success rate in class percentages. During the first cycle, eight students (40%) reached the minimum standard of criteria, resulting in an average class score of 65.1%. In the second cycle, 17 students (85%) exceeded the standard, and the class average increased significantly to 77.4%. Consequently, it can be deduced that creating Youtube vlogs can augment students' spoken proficiency.

Key Terms: *Speaking proficiency, Youtube vlogging, classroom action research*

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INTRODUCTION

Incorporating technology and the internet within education is crucial in order to equip students with the necessary skills for the future. According to Harmer in Kartini et al. (2021), English's role as a lingua franca has made it extensively used by many citizens worldwide. As an international language, English plays a crucial role in global information exchange. Consequently, English learning has been implemented for several decades and is widely practised in almost every country globally. However, according to Nishanthi (2018) every region worldwide has its language, which is regarded as a national language. English can be the first, foreign, or second language in the process of acquiring a language.

Dealing with teaching English language, students are expected to enhance their competencies in listening, reading, writing, and speaking. Susini and Ndruru (2021) argue that to attain proficiency in English, students must acquaint themselves with fundamental English skills, i.e., listening, speaking, reading, and writing. Among these skills, speaking holds the highest significance in learning English. Speaking is an essential skill that students must acquire to effectively communicate in society. Hence, it holds a greater value than other competencies. The act of speaking facilitates the transmission of messages from the speaker to the listener, enabling the latter to comprehend the content (Mustikawati in Afrilliani, 2020). Speaking is an essential skill that students must acquire to effectively communicate in society. Furthermore, speaking enables individuals to express their intentions, making communication

clearer and more comprehensible. Communication involves the delivery of information, either directly or indirectly. One must be able to listen and speak to effectively deliver and receive information. Speaking, however, is not as straightforward as it may seem. Students must master a range of linguistic skills such as pronunciation, vocabulary, grammar, fluency, and comprehension, making learning English for speaking purposes more challenging. In everyday situations, using language through spoken communication is twice as common as using reading and writing. By mastering speaking skill, the students will be able to communicate in English with other people from other countries easily (Liwun & Alinda, 2021).

The significant difficulty encountered in teaching English to students is the insufficient knowledge of students demonstrated by their passive classroom involvement. Sönmez (Misesani, 2020) highlights the objective of the needs analysis as identifying the student's needs and defining the target language teaching to effectively develop a curriculum. Needs analysis has turned out to be one of the fundamental aspects of English language teaching, mainly during the material creation process. In this situation, teachers must analyse the student's condition and the school environment objectively. This demands that educators think critically while formulating a media, strategy, or game that facilitates comprehension and enhances the students' competence in speaking English. Therefore, a concerted effort towards maximising the use of technology to improve students' skills is imperative.

One way to enhance English language proficiency in students is by utilising technology, specifically smartphones. Nowadays, an increasing number of young people are using smartphones to produce content. Popular platforms that reach all demographics include Youtube and Video Blog (Vlog), as Youtube offers a plethora of content, such as music, videos, podcasts, educational materials, and more (Jalaluddin, 2016). By using Youtube, individuals can easily create an account and generate appealing content such as video blogs. Therefore, integrating such content in language lessons can make learning more enjoyable. Video blogs typically provide explanations on various topics (Gunelius, 2021).

On the other hand, according to Jung and Lee in Putri (2019), 90% of 18-24 year olds utilise the platform, with 36% of them watching television programmes, movies, instructional videos and other clips on a daily basis. Youtube offers a range of videos within various categories, such as personal, educational, entertainment, and commercial. Students can access educational video content that matches their preferred learning style and specific skillset requirements. Students can enjoy an entertaining viewing experience while learning English, as every video on Youtube has unique features that capture their interests. Furthermore, Kartini & Jubhari (2021) advocates for the integration of technology as an aid in learning, highlighting the effectiveness of technological media, such as videos, in enhancing speaking proficiency and active engagement among students in the English classroom. It also presents an avenue for teachers to employ mechanics, aesthetics, and game thinking in motivating, engaging, and teaching students to resolve problems.

Vlogs have revolutionised the use of multimedia, making them an interesting and engaging tool for students to learn from. The term "vlog" is an abbreviation of "video blog," describing a video-based platform developed from traditional written blogs. Creating vlogs involves making videos or notes in an event to subsequently post online. During its inception, vlogs were erroneously referred to as podcasts, as it was a term used to describe the merging of audio and video blogs. The term has since evolved and taken on its own unique characteristics, (Combe & Codreanu, 2016). A vlog is a type of video diary that is regularly updated and shared publicly through a private channel on a video-sharing platform, such as *Youtube*. Some vlogs focus on a particular topic, such as travel, beauty or gaming, while others offer a more general commentary on life and current events. Additionally, according to Lestari (2019), video blogging or vlog has advantages over traditional text-based blogging, as it combines video, sound, pictures and text to provide increased content, context and information, evoking greater emotional engagement and facilitating sharing among users.

This kind of topic has been examined in prior studies. Sari et al. (2019) conducted research to establish anxiety levels among non-native English students while completing a Youtube video project. Retrieved from Hamuddin et al. (2020) carried out a study to assess the efficacy of artificial intelligence applications in an English as a Foreign Language (EFL) classroom. Furthermore, Latief and et al. (2020) examined the topic of interest to evaluate the influence of online games on English language acquisition. The article seeks to demonstrate the efficiency of machine translation in processing language supplied by technology. This report analyses the benefits and drawbacks of utilising Google Translate (GT) in the cultural context of Indonesia. Hereinafter, the research executed by Apriyanti et al. (2018) with the goal of improving students' public speaking abilities through Instagram. The Encore, a research applied by Ahmed et al. (2022). The article investigated the efficacy of Duolingo and WhatsApp applications in improving the accuracy and fluency of spoken English among Iranian EFL students.

In light of this research, it is important to note both the similarity and the difference between the previous studies and the present study. Both this research and preceding studies concentrate on students' speaking skills, Nevertheless, the objects of the research are quite different. The initial study investigates students' speaking anxiety regarding the YouTube video project used in EFL education in Indonesia, while the second study explores students' speaking performance with the aid of Lyra Virtual Assistance. Additionally, the third study analyses the utilisation of machine translation systems in cultural contexts, and the final study assesses the influence of Instagram on students' public speaking abilities. Similarly significant, the fifth research analyses the impact of Duolingo and WhatsApp apps on the precision and fluency of spoken language. On the other hand, this research concentrates on the practical incorporation of Youtube vlogging into the English language learning and teaching processes in a secondary school in the eastern Indonesia, where its utilisation as a support system for English language learning is still extremely rare, leaving learners quite behind in exploiting technologies likely to enrich their English language skills.

METHOD

In order to improve the quality of education, this study used the Classroom Action Research (CAR) method. CAR is an action research approach in the education sector that implements particular measures to augment the teaching and learning process, resulting in enhanced learning outcomes. The method initiates with investigations into experiences, challenges, or difficulties faced in the classroom, as per the findings of Yumelking et al. (2020). This study entails a reflective approach that permits educators to appraise different facets of teaching and learning objectively. As well as according to Kemmis in Asiyah (2023), classroom action research is a kind of reflective and communal research executed by researchers in social settings to enhance the rationale of their social practice. Consequently, the approach results in amendments that heighten academic outcomes. Initial usage of technical term abbreviations will be clarified. The customary academic sections will be incorporated and standard author and institutional formatting will be upheld. The study was carried out following Yuniar et al.'s (2021) guidelines, which employed Kemmis and McTaggart's framework featuring four stages: planning, acting, observing, and reflecting. It was retrieved from 27 August to 27 October 2023 with a group of twenty students from Class X-E-1 of SMAK St Gabriel Maumere, a private Catholic Senior high school.

The study used various methods for data gathering such as observations, interviews, field notes, documentation, and speaking tests. The authors evaluated the English test results of each student for data analysis. The authors conducted two cycles of the procedure, each with four stages, within a 90-minute interval. The questionnaire, interview, and tool pre-tests were conducted to ascertain the tool's comprehensibility among respondents, thereby validating it (Sileyew, 2019). An oral presentation served as the speaking assessment, where students were prompted to deliver a concise presentation on a pre-planned or spontaneously assigned topic.

Both quantitative and qualitative data were analyzed for results. Qualitative data were utilised in explaining the teaching process, whereas quantitative data were implemented to analyse the student' performance, incorporating speaking exam results to gather and assess this information.

Students were provided comprehensive information about the aims, methods, potential hazards, and benefits of the study within the informed consent process. It was clearly stated that participants were free to decline participation without any adverse outcomes. Furthermore, each participant was issued a consent form delineating the purpose, data collection, and analysis methods of the study. Upon completing the opt-out form, participants confirmed their intention to participate and their awareness of the complexities of the research (Ginting, 2022). Adequate opportunities were afforded to the participants to comprehend the information presented, and they were prompted to raise queries concerning any ambiguities before consenting to participate.

To assess the speaking ability of students with the use of YouTube Vlogging, the author followed specific steps. Firstly, a clarification of YouTube Vlogging was provided. Next, students were given the freedom to choose their desired topic and elaborate on it using descriptive language. The selection of this topic was based on the Common European Framework of Reference (CEFR). The CEFR offers a comprehensive representation of a student's abilities and serves as a guide for principals, syllabus makers, teachers, and students (Efendi, 2021). It consists of six levels that evaluate the student's proficiency levels. Furthermore, students generate videos that can be effortlessly uploaded to their respective YouTube channels. YouTube vlogging can be conducted through a series of steps, including preparing and rehearsing the transcript, setting up the recording equipment, filming the video, editing the footage, and publishing it on the youtube channel, Tristiana and Swondo (2020). In order to achieve a polished speaking performance, students are required to generate a script that accurately describes a subject and utilizes appropriate language.

FINDINGS

Pre-cycle

During this phase of the orientation to the school environment, the author observed the process of English teaching and learning activities in the classroom, interviewed English teachers and students about their experiences in terms of both challenges and successes, their perspectives on the atmosphere during the English teaching and learning process, their arguments for the use of Youtube Vlogging media in English learning, and administered a simple test. Observation revealed that students in Class X-E-1 at SMAK ST. Gabriel Maumere showed less enthusiasm in learning the English language. The students contended that 1.) the English teaching and learning process was boring and uninspiring. 2.) They are perplexed and prefer to communicate in Indonesian rather than English. 3.) Although smartphones are permitted, students lack expertise about how to use them effectively to enhance their English study. 4.) Because they didn't have an internet subscription, it was tough to learn from them. 5.) The materials' examples were unfamiliar to them. 6.) They are more active and prefer the environment of learning activities outside the school to that of learning activities inside the classroom since the interior environment is less favorable. 7.) Smart students frequently dominate in answering teacher-posed questions.

Conversely, interviews with English teachers discovered that 1.) the majority of students struggle to comprehend the supplied information considering to a lack of enthusiasm in English courses,. 2.) When presenting arguments about the provision of teaching resources, students have difficulty expressing themselves or communicating in English. 3.) English teachers as educators are suboptimal in terms of technology adoption and usage of contextual instructional resources. 4.) Students' perceptions of the difficulty of learning English have been shaped. 5.) Students often lack the confidence required to participate fully in the learning

process. As it turns out, the classroom environment suffers because the teacher is the only source of activity.

To assess the student's English proficiency, the authors constantly conduct English pronunciation practices, listening tests, and writing tests. During the listening and writing tests, students demonstrated enough ability, but in contrast, their speaking ability showed low scores both individually and classically. No one achieved the success criteria for speaking ability. Based on the observations and interviews conducted, it seems that urging students to work harder is not feasible. Instead, they require a more enjoyable learning experience using current technology. Following a pre-test on 23 October 2023, only 25% of the 20 participating students met the minimum completeness criteria, with only 5 achieving scores above the requisite level. The mean score total was 50.6. After examining the test results produced by the students, the author implemented Cycle I. This involved utilising YouTube Vlogging as a means of capturing student attention towards English language learning and enhancing their spoken language proficiency.

Cycle I

At this phase, the authors looked at the enactment of the action and the findings of the observation. Subsequently, the authors considered ways of amending the action to encourage the students to confidently speak in English, notwithstanding their limited mobility, through the medium of YouTube vlogging. The aim is to provide students with new introductions and experiences of technological developments in the world of education. Using this medium, students are given different situations, spaces and times to speak freely outside the classroom without any pressure. Two cycles, each lasting 90 minutes, were conducted as part of this research. The author monitored all activities in the classroom. Some students displayed interest, recording videos of themselves and uploading them onto their individual YouTube accounts. However, others showed less interest.

Furthermore, students exhibit inadequate motivation and self-assurance when vocalising and describing a topic via vlogs. Students also struggled to articulate their thoughts because of their limited vocabulary. The results of the English test indicated that merely 40% or 7 students out of 20 met the criteria for completion, with the mean score of the whole class being only 65.1%. Observing and analysing the results of this phase, the authors contemplated redesigning the strategies employed to foster competence in speaking proficiency for the subsequent cycle. In regards to the reflection stage, there are several areas for improvement identified by the authors. Firstly, it is essential to improve the teaching technique to establish a positive learning environment. Secondly, it is important for the researcher to provide students with the chance to ask questions and clarify their learning objectives. Thirdly, the authors recommended students to utilize a dictionary, online or offline. Lastly, a clear explanation of the process for implementing Youtube vlogging is crucial. While pursuing the independent curriculum's teaching module, the authors did not provide an adequate and intelligible elucidation of the subject matter through their YouTube vlogging medium. Therefore, following an analysis of the students' average scores and the observations, interviews, and questionnaires collected during post-test Cycle I held on 26th October 2023, the researcher identified the need to conduct further action research in Cycle II.

Cycle II

The second phase consisted of two 90-minute sessions during which the author observed all classroom activities. It was concluded that the students were engagingly articulate while discussing and expressing their respective opinions. The author observed every activity in the classroom and concluded that students actively availed themselves to discuss and express their opinions. Consequently, the students demonstrated enhanced enthusiasm for participation.

The author observed every activity in the classroom and concluded that students actively availed themselves to discuss and express their opinions. The meeting in this stage transpired as anticipated, owing to the teacher's unambiguous directives on YouTube vlogging and comprehensive elaboration of descriptive text elements. The students' proficiency in the new topic appears to have significantly improved. This is demonstrated by their use of new vocabulary, accurate pronunciation, and enhanced English speaking abilities, surpassing their previous performance. The authors and English teacher were content with the success of their efforts to increase student's confidence and speaking performance. The increase in the number of students who satisfied the completion criteria of 77.4% and the class percentage score of 85% presents substantiation for this proposition. Additionally, the implementation of the YouTube vlogging process witnessed active engagement, enthusiasm, and cooperation of students, disclosed through observation sheets, interviews, and questionnaires.

The success criteria were met by the second cycle post-test held on 28th October 2023, based on the research instruments provided. Despite this achievement, the authors and English teacher at the school decided to withdraw the classroom action research because they were successful in enhancing students' speaking performance through YouTube vlogging, which was part of the previously discussed plan.

DISCUSSION

Class activities that utilize Youtube vlogging should aim to improve students' ability to engage with the target language for practical purposes. This can be achieved by utilizing technology with a focus on the messages being communicated. In this case, the English performance to be achieved is how students are able to express and describe something as fluently as when speaking Indonesian. There were many shortcomings in confidence, vocabulary selection, pronunciation and speaking performance when recording themselves.

During observation, it was uncovered that all tenth grade classes in this school are utilizing the independent curriculum. This requires educators to optimize the use of technology and adapt teaching materials and techniques to suit the varying learning styles of students, be they visual, auditory, or kinesthetic learners. Each student presents a unique approach to learning based on their individual abilities. According to Niga and Janggo (2022), differentiated learning is an essential component within modern educational practices. It is widely acknowledged among educational professionals that instructional materials should be adapted or 'differentiated' to cater for students with specific learning needs, regardless of their areas of strength or weakness.

Following interviews with 20 students, it was determined that 50% (10 students) possess a visual learning style, 25% (5 students) exhibit an auditory learning style, and another 25% (5 students) demonstrated a kinesthetic learning style. It was found that the use of YouTube was not favoured by 15 students (75%) due to various factors such as lack of internet packages, lack of proficiency in utilizing YouTube to enhance speaking skills and discomfort and lack of confidence in recording and uploading themselves. Additionally, a stigma exists that YouTube only contains negative content. On the other hand, 3 students (15%) enjoyed using YouTube to watch their favourite movies. None of the students had ever used YouTube to upload self-recorded videos. The findings of this interview provide additional incentive for the author to devise a method for pupils to develop their proficiency in English through the use of Youtube vlogging.

As part of the implementation of YouTube vlogging, students are presented with an extensive platform to utilise smartphones in the pursuit of technological advancement. The process is structured in the following manner. Firstly, the authors assess the students' initial comprehension by providing an explanation concerning YouTube vlogging. At this stage, the students are instructed on creating a YouTube channel and uploading their individual videos content. Before using YouTube vlogging, students were tasked with presenting on a different topic in front of the class. At the start of the first cycle, students were introduced to description

text and in the second session, students were required to record themselves explaining a free topic aligned with CEFR (The Common European Framework of Reference). In the light of the first cycle's reflective process, the author determined to proceed with the second cycle. In the light of the first cycle's reflective process, the author determined to proceed with the second cycle. During the first meeting of the latter, the author provided a more profound understanding of the material via improved teaching methods. In the following session, students were tasked with recording a video that explained a new topic. In the light of the first cycle's reflective process, the author determined to proceed with the second cycle. Aspects common to both cycles were that students had to compose a script and deliver a presentation. The students dispersed to locate a comfortable environment to record their personal video. Students are prompted to focus on their individual learning process and develop appropriate techniques for self-directed study. It is crucial to establish an environment that fosters active participation, which can be accomplished by offering structured chances for students to express their viewpoints, concepts, and perceptions. Such measures can aid in fostering self-assurance and equipping learners with vital competencies in critical analysis and effective communication.

The study satisfied the success criteria within two cycles. According to the pre-test results, just 5 students (25%) accomplished the minimum pass criteria, whereas the remaining 15 (75%) failed to do so. The class presentation score was only 25% and the class average score was only 50.6%. Then, the Cycle 1 post-test showed that there was an improvement in the students' speaking skills when using YouTube vlogging, although it was still low. There were 7 students (35%) who met the success criteria. The class presentation was 40% and the average class score was 65.1%. Although the first cycle showed improvement, this cycle cannot be considered successful. To address this issue, the educator- authors initiated the lesson with an engaging introduction to pique students' interest in learning. They also clarified the course content in a clear and efficient manner to cultivate a productive classroom environment and allowed students to ask questions and attain learning goals through the use of various media. This approach motivates students to develop their English communication skills, particularly in expressing their viewpoints and ideas. Offering encouragement and a positive outlook to motivate students is linked with their active involvement in learning (Ginting, 2021). Afterwards, the researcher was satisfied because the efforts to improve the students' speaking skills had been realised. This was shown by the significant results of the second cycle, where the class average increased to 77.4% and the overall class presentation reached a total of 85%.

Throughout the teaching and learning activities, particularly during the cycle implementation, the author, acting as the teacher, consistently provided clear and engaging explanations while delivering feedback on the students' progress and offering in-depth motivation. The style used was interesting and less formal to ensure optimal comprehension. All of this was delivered in English, where in stages the author provided experiences so that students were accustomed to hearing conversations, or expressions of sentences in English. The author also gave the students the opportunity to "guess" and "translate" the meaning based on their ability through the English dictionary. At times, the author often uses body movements to sharpen the student's brains.

In this regard, the results of the interviews, questionnaires and observation sheets also evidenced a high level of involvement, engagement and cohesion of the students in the vlogging learning process. This is demonstrated by the results of the questionnaire, which indicated nearly all the students (90%) seemed interested in gaining the courage to record themselves speaking and learning English through the medium of YouTube vlogging, understood the instructions well, and considered the game successful. The English teacher appreciated the incorporation of Youtube vlogging in teaching and learning activities. They stated that it is an intriguing avenue for students to learn English as it provides the chance to explore quotes beyond the classroom and encourages self-recording. The utilization of this medium as a pedagogical tool promotes creative thinking and communication skills.

The students were motivated to locate a suitable setting, choose a topic, and explore it autonomously. The authors acted solely as facilitators who offered guidance, while the students

undertook all video recording tasks independently. Some initially reserved students found their voice and spoke up, though volume was lacking, and previously reticent students uncovered fresh ideas that enhanced their oral proficiency. Their confidence is slowly increasing towards the abilities that students are expected to achieve. On the author's observation, it was noted that students assisted one another in recording videos of their fellow classmates. This increased the liveliness of the learning environment, albeit noisier. However, this commotion was not disruptive but rather created an environment conducive to producing the best vlog.

Each lesson in the cycle concluded with the students feeling one step closer to their goal. The students' successful demonstration of their English performance skills through Youtube vlogging was aided by the author's strategic adjustments. This necessitates the authors to have a good grip on the study material, be proficient in technology, and accommodate to the learning setting and student needs. The authors provides assessment methods to measure the students' progress via practicing, exercises, and tests. The teacher provides assessment methods to measure the students' progress via practicing, exercises, and tests. The authors provides assessment methods to measure the students' progress via practicing, exercises, and tests. This necessitates the teacher to have a good grip on the study material, be proficient in technology, and accommodate to the learning setting and student needs. This in turn exemplifies an outstanding teacher. The author possesses the ability to adapt and modify their approach when a lesson is ineffective or has not achieved its objective (Davidson & Uran, 2022). Consequently, it can be inferred that incorporating Youtube vlogging has contributed in improving the students' speaking proficiency.

CONCLUSION

The primary aim of technology in education is to develop media that can facilitate teaching and learning activities in the classroom. In this contemporary era, schools are expected to both adapt to and utilise technology to its fullest potential. According to the results and discussion, the use of YouTube vlogging has proved successful in enhancing the speaking performance skills of students in Class X-E-1. The results indicate a noticeable increase in student scores from the pre-test to the first and second cycles. In the pre-test, students achieved an average score of 50.6% and the class presentation success rate was only 25%, with only 4 out of 20 students meeting the minimum completion criteria, indicating that the success criteria were not met. However, in the first cycle, there was an improvement observed through the use of YouTube vlogging. Eight students, comprising 40% of those evaluated, met the minimum standard of completeness, indicating some progress. In the first cycle, the class average was 65.1%. Despite improvements in speaking performance in this cycle, the criteria for student success remained unfulfilled. Regarding their involvement in the teaching and learning process, the majority of students exhibited limited enthusiasm. During the second cycle, there was a rise in students who achieved above the minimum completion standard, with 17 individuals or 85% surpassing the threshold. Furthermore, the average score among the class also increased to 77.4%. The observation sheet revealed that the teacher was able to enhance their teaching ability while the students appeared attentive, at ease, and displayed improved self-confidence by demonstrating their speaking performance skills. This was observed to be more prevalent in classes that incorporated YouTube vlogging in their teaching and learning activities. Beyond that, teacher reflection on each cycle contributes to the development of broad knowledge about effective ways, such as teaching with particular objectives, adjusting to different learning styles, modifying the lesson, and offering assistance.

The author provides valuable insights to students, teachers, and future researchers through the implementation findings of Youtube vlogging in tenth-grade (X-E-1) students at SMAK St. Gabriel Maumere. It is hoped that students become aware of and willing to explore available technology by maximising smartphones and media in nature, particularly in the context of YouTube vlogging, as technology continues to develop within the field of education.

Hopefully, students will be equipped to actively participate in teaching and learning activities in the classroom, thus becoming motivated to speak English. For EFL teachers, this research can aid in their mastery of using various media as support for the teaching process, and creating a comfortable and pleasant classroom atmosphere. These findings can also serve as references for future researchers interested in speaking teaching using the use of youtube vlogging or similar methods.

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A COGNITIVE STYLISTIC ANALYSIS OF LEWIS CAPALDI'S SONG "SOMEONE YOU LOVED"

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Abstract: Cognitive stylistics is a branch of linguistics that focuses on the study of how language and literature interact with human cognition and mental processes. This study presents a cognitive stylistic analysis of Lewis Capaldi's song "Someone You Loved." This study aims to explore the cognitive processes and stylistic features employed in the song's lyrics. This research uses a descriptive qualitative method by focusing on, highlighting, and analyzing each lyric in the song. The results of this study show the coherence among figures of speech used in the song. In conclusion, this study contributes to understanding how cognitive processes and stylistic choices intertwine in constructing emotional narratives within song lyrics.

Key Terms: *cognitive stylistic; song; lewis capaldi; figure of speech*

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INTRODUCTION

Cognitive refers to the mental processes involved in thinking, perceiving, and reasoning. It is concerned with the act of knowing, learning, and comprehending things. Cognitive refers to the mental processes involved in thinking, perceiving, and reasoning, and cognitive psychology is the study of these processes. Attention, perception, memory, language, problem-solving, and reasoning are all cognitive functions. The cognitive approach holds that language is "the product of general cognitive processes that enable the human mind to conceptualize experience called embodied understanding, rather than of a separate structural system within the brain" (Esfehani, 2012). Nonetheless, as she demonstrates, cognitive science and cognitive psychology in particular have grown in prominence, with academics becoming increasingly interested in the human mind, body, and brain. As the description, cognitive, suggests, this sub-branch of stylistics has to do with cognition and the mind (Callejas et al., 2021).

Stylistics is a branch of applied linguistics concerned with the study of style in texts. Stylistics places a major emphasis on studying the aesthetic aspect of language in its two media: written and oral. Stylistics looks into many types of language stretches including literary texts, speeches, legal texts, news reports, advertisements, jokes, and many more (Ghazala, 2018). According to Asad and Batool (2020), "Stylistics is the study of the style which can be applied in both literary and non-literary texts". Before the 20th century, stylistics dealt only with

literary texts, but from the 20th century, it began to also deal with non-literary texts. For example: law, religion, advertising, newspapers, etc.

Cognitive stylistics is a sub-discipline in the field of applied linguistics that provides a new way of thinking about literature involving the application of cognitive linguistics and psychology to the literary texts. Cognitive stylistics is primarily focused on providing a descriptive and thorough description of textual linguistic elements in a mechanical and non-evaluative manner. Cognitive stylistics views humans as cognitive human beings who rely on their prior knowledge and experiences to comprehend literary texts. A similar view on cognitive style is related not only to text but also to the mind's contribution to reading. In other words, cognitive style explores how certain types of metaphorical images can only be understood using the reader's knowledge, beliefs, and inferences (Hussein et al., n.d.).

In this study the researchers use the Lewis Capaldi's song "Someone you loved" as a data in analyzing Cognitive stylistics with Schema Theory. "Someone You Loved" is a song written by Lewis Capaldi, a Scottish singer-songwriter. It was released as a download on November 8, 2018, by Vertigo Records and Universal Music. It was the third single from his second extended play, *Breach* 2018. The lyrics of the song deal with the end of a relationship and family bereavement. Despite being only 22 years old at the time of the song's release, Capaldi demonstrated a unique talent and tenderness that touched the hearts of millions. Based on its objectives, this study is divided into two main parts: The theoretical foundation section covers two main aspects. The first one, this section describes cognitive style as an academic discipline within the field. Linguistics places special emphasis on schema theory and conceptual metaphor theory. The second discusses figures of speech as a creative strategy and novelty in language use. After doing this, in the second part, the search gives an overview of the lyrics to Lewis Capaldi's "Someone You Loved". Then, a detailed cognitive style analysis is proposed to include three models of Creativity and novelty in "Someone You Loved": (1) the coherence between figures of speech; (2) new conceptual mapping and new image schemas; and (3) extensive and complex figurative imagery.

LITERATURE REVIEW

According to Ghazala (2018), cognitive techniques are appealing because they are promising in terms of providing insight into the nature and impacts of difference, both in translation and stylistics, as both are developing new cognitive approaches. In a manner that other components of language do not, they see style as a mirror of the mind and a matter of choice. These style choices are cognitive.

Cognitive stylistics expands the realm of literary study and literary analysis by taking the human mind into account. That is, when undertaking a stylistic examination of cognition, take the mind into account, schema theory, text world theory, conceptual metaphor, and mental space theory are some of the key concepts and tools that are used to transfer, adapt, interpret, and mix mental constructs and play a crucial and significant part in cognitive stylistics (Zeb, 2021).

According to Areef (2016), cognitive stylistics views readers as cognitive creatures who draw on their prior knowledge and experiences to comprehend literary texts. For the reader to have a thorough understanding of the text and context, situations and uses, knowledge and beliefs, cognitive stylistics provides crucial tools. It can therefore be viewed as a place where readers might begin to comprehend and approach how a literary context is constructed.

The first literature review for this analysis is the article (*A Cognitive Stylistic Analysis of Simon's Lyric "The Sound of Silence"*) in (Areef, 2016). This earlier study examined the lyrics to Simon's song "The Sound of Silence" using a cognitive stylistic analysis. It makes an effort to investigate innovative and creative language use patterns. It is primarily interested in

examining how references might be employed in "The Sound of Silence" as a creative and original element.

This analysis looks at the several metaphors that Simon uses and demonstrates how these uses lead to new image schemas and metaphorical mappings. This study also demonstrates how the wide and intricate use of figurative phrases, along with the coherence between allusions, result in the development of new stylistic frameworks and metaphorical formulas that represent concepts of innovation and originality in the lyrics.

With this in mind, the use of figures of speech in literary texts is vital since it allows researchers to employ words to express new meanings. More particularly, as Trim emphasizes, the development of new metaphorical mapping demonstrates the necessity for alternative means of expressing ideas and experiences to traditional language representations. For this paper, special emphasis will be given to schema theory and figure of speech as they are generally used in cognitive stylistic analysis and they offer some important analytical frameworks to apply in the analysis section (Areef, 2016).

A schema is a cognitive structure that incorporates common information that helps readers comprehend reality by extrapolating aspects that are either not discussed at all or are not fully explained in the text. Reading poetical language necessitates certain cognitive processes in readers' minds to absorb the information and make sense of what is being read. Schema is used to describe the nature of a story by demonstrating how an inference may be drawn to link events and provide more information and interpretation of what is conveyed. Mind style is studied in schema theory, which entails investigating the thinking of characters that experience the world differently than adults, such as mad individuals and toddlers. The phrase "mind style" refers to a deviant thinking style rather than a generic thinking (Jaafar, 2020).

The notion of schemas looks to be a "significant landmark" in cognitive stylistic research. It focuses on how individuals' minds cognitively represent knowledge and use it to understand information. Schema theory investigates how humans link their world knowledge with text interpretation through the process of reorganizing existing schemes to produce a new world perspective. As a result, the premise behind using schema theory in the study of literature is that reading any form of literary text is heavily reliant on the reader's existing knowledge and experiences. That is, when people read a text, their interpretation is based on their own understanding of the surrounding world. Conversely, conceptual metaphors theory is regarded as crucial in cognitive stylistics. Early publications described it as "a series of asymmetric mappings stored in long-term memory uniting structure from a more concrete source domain to a more abstract target domain". Acknowledges that metaphors extend or alter schemata by providing new methods of mapping the physical world on to the textual realm.

Conceptual metaphor is distinguished by the fact that it is not restricted to individual words, but rather entails the reconceptualization of an entire idea or experience in terms of another. By constructing new schemata, metaphors in literature create fresh and difficult ways to view the world. The creation of new conceptual metaphors in a text can have a substantial impact on how individuals view the world around them (Areef, 2016).

Figurative language is also known as metaphorical language or simply metaphor because its Greek ancestor "Metaphereien" means to carry meaning beyond its literal meaning (meta = beyond = pherein = to bring - i.e. to bring beyond, it has the basic function to carry meaning from literal meaning to the figurative level). Figurative language allows for so many distinct styles to be expressed. A figure of speech plays an important function in song lyrics or any other literary work. Figurative language also contains terminology such as simile, metaphor, personification, hyperbole, irony, contradiction, and so on. By using figurative language, writers can create emotion and imagination from their writing, so figurative language makes expressing meaning through writing easier and more relatable to the reader. Capaldi has

claimed that the song was inspired by a previous romance. The lyrics discuss the agony of losing someone you care about and being unable to move on even after they are gone; it is about whether or not you have moved on from someone. It's about loving someone and then either breaking up with them or losing them, or something along those lines. You still love them, but you're attempting to let go of that feeling. Listeners have also had significant emotional responses to the song. Many people have shared their personal stories of loss and sadness, as well as how the music has helped them cope (Permana et al., 2018).

METHOD

Qualitative research primarily focuses on exploring how individuals comprehend and interpret their real-life experiences using their language and mental processes. Qualitative researchers gather information to delve into individuals' perceptions of the world through narratives. These narratives serve as a means for individuals to articulate their understanding of the world. While narratives predominantly take the form of spoken or written expressions, they can also manifest in various other communication mediums. This includes diaries, literary or journalistic works, audio or video recordings, artworks, and even meticulous observation of individuals in their behavioral observation (Cropley, 1971).

In qualitative research, narratives often incorporate interviews, although this isn't a universal practice. There are instances where direct interaction between the researcher and the subjects may not occur at all. The diverse array of narrative sources underscores the flexibility and adaptability of qualitative research methods in capturing the nuanced aspects of individuals' perspectives on the world.

The data for this study were taken from the song "Someone You Loved" by Lewis Capaldi. To find the data on cognitive stylistics in this text, the researchers used the following procedure.

1. Pay close attention to the song and read the lyrics several times to get a sense of what the song is about.
2. Highlight the lyrics of each song and analyze the data and draw a conclusion.

FINDINGS AND DISCUSSIONS

General Overview

Lewis Capaldi, a Scottish singer-songwriter, released "Someone You Loved" as his third single on Virgin Records in 2018. Lewis wrote this song, which went on to become his first number one in the UK single charts and the country's best-selling song of the year. The song is ultimately about introspection and loss, although Lewis Capaldi's writing on the loss stems from two distinct, painful events in his life. In what he has called the saddest song he has ever written; Lewis sings a piano-centered ballad about lamenting the end of a relationship and telling his ex-partner how much he misses her affection. In a conversation with *The Courier*, the singer clarified that the song captures "that feeling when you start getting to know someone and things have been going well but you've been reluctant to be as open as you like with stuff in the past and all that." The words, he continued, "explore his fears of being vulnerable with his partners," implying that "as soon as you let them in something goes wrong," as if he expected them to desert him before he had a chance to become accustomed to their affection. "Someone You Loved" was also the result of Lewis's sorrow following a devastating family loss: the death of his grandmother. Many people can identify with this song because, occasionally, we take individuals for granted without realizing it until it's too late to change it. We are left with nothing and start to feel empty when a relationship ends, and that's when we start thinking about all the things we will genuinely miss about that person. This song is about

giving someone your entire attention and energy and how difficult it is when things don't turn out the way you had hoped (Rose, 2019).

Patterns of Creativity

In this section, the researchers focus on the figure of speech contained in the song "Someone You Loved" by Lewis Capaldi which implies a new expression in it and becomes a beautiful and easy-to-understand meaning for listeners.

The Coherence among Figures of Speech

Personification

Personification is a literary strategy that includes connecting non-human or inanimate objects, animals, or abstract concepts with human characteristics. It's used for creating a vivid picture or making a topic accessible. Personification may also refer to the representation of an abstract notion or attribute as a person or fictitious creature. It is a powerful tool that may improve creative writing and other kinds of communication by adding depth and significance (Banhatti, n.d.). The lyrics provided are from the song "Someone You Loved" by Lewis Capaldi. Here identify and explain the personification in the lyrics:

"Now the day bleeds

Into nightfall"

The phrase "the day bleeds" conveys the day, giving an image of the day gradually shifting into the night. Because days do not physically bleed, this is a lyrical description of the transition from day to night.

"And you're not here

To get me through it all"

The lyric attributes the power to help or result in the time itself by suggesting that the absence of the person is hindering the speaker from getting through the day. In actuality, time lacks the human capacity to aid someone, thus this is personification.

"I let my guard down

And then you pulled the rug"

The metaphorical image of "pulled the rug" is used in this sentence to suggest a sudden and unexpected shift in the speaker's conditions. The rug is a dead thing, yet it is given agency as if it tricked or startled the speaker on purpose.

"I was getting kinda used to being someone you loved"

The speaker represents the state of being "used to" something. Getting adapted to a situation is a human experience, however, it is depicted here as if the sensation has consciousness or awareness.

Metaphor

Metaphor, according to Knickerbocker and Reningeer in (Chairunnisa, 2017), is a figure of speech in which an inferred comparison is established between two dissimilar entities that share something in common. Here identify and explain the metaphor in the lyrics:

"I guess I kinda liked the way you numbed all the pain"

The act of numbing pain is symbolically equated to a bodily sense in this sentence. It means that the person addressed in the song gave comfort to the speaker, allowing them to escape emotional pain.

"And then you pulled the rug"

The metaphor of pulling the rug is used in this statement to describe a sudden and unexpected change or disruption in the speaker's life. It means the individual in issue abruptly ended a connection or created a substantial shift in the speaker's feelings.

"And I tend to close my eyes when it hurts sometimes"

A common metaphor for avoiding or fleeing emotional pain is to close one's eyes when it hurts. It shows a wish to avoid immediately addressing the suffering to block out its actuality.

*"I fall into your arms,
I'll be safe in your sound 'til I come back around"*

A metaphor for looking for consolation and comfort in someone else is to fall into their arms. The phrase "safe in your sound" alludes to feeling comfort and security in one's voice or manner of expressing oneself.

Simile

A simile is a figurative speech used to compare two objects. According to Putri (2021) claims that metaphorical language is employed to compare objects that are fundamentally unlike. In a simile, a word or phrase like as, as, than, similar to, resembles, or looks is used to express the similarity. Here the identify and the simile are explained in the lyrics:

"I guess I kinda liked the way you numbed all the pain"

This statement suggests a parallel between the way the individual numbed the pain and a fondness for that sensation, even though it doesn't use "like" or "as" directly. It is implied that the numbing process was enjoyable or consoling in a manner akin to what the speaker finds enjoyable.

Hyperbola

Hyperbole is a type of figurative language that conveys an obvious exaggeration and whose literal interpretation is impossible (Tuzzahrah, 2016). Here identify and explain the hyperbole in the lyrics:

"This all or nothing really got a way of driving me crazy"

This sentence uses hyperbole to highlight how a situation's all-or-nothing nature can drive the speaker insane by emphasizing how much of an emotional impact it has. The effect is overstated to highlight how serious and difficult the situation is.

"I guess I kinda liked the way you numbed all the pain"

The phrase "numbed all the pain" demonstrates the use of hyperbole here. It says how much the person being addressed relieved the speaker's emotional agony. It implies that their presence was extremely strong and comforting, amplifying the impact of their departure.

*"I let my guard down
And then you pulled the rug"*

This sentence employs hyperbole to underline the person's actions' quickly and dramatic impact. It means the speaker's weakness was greeted with a shocking and unexpected betrayal, increasing the emotional effect of the situation.

Alliteration

Alliteration is a figure of speech that can be identified by the repeated sound of the initial letter in a series of numerous words or by the repeating of the same letter sounds in stressed syllables of a phrase. This sound repetition draws attention to the lines where it is employed and generates greater auditory rhythm. In poetry, alliteration may also refer to a repeating consonant sound in a line's emphasized syllables (Hasanah, 2017). Here, the identify and the alliteration are explained in the lyrics:

"I'm going under and this time I fear there's no one to save me"

In this line, the repetition of the "s" sound in "save me" and "this time" creates alliteration. The repetition of the "s" sound adds a sense of emphasis and draws attention to the speaker's fear and vulnerability.

"I guess I kinda liked the way you numbed all the pain"

The repetition of the "k" sound in "kinda liked" and "numbed" creates alliteration. This alliteration adds a rhythmic quality to the line and emphasizes the speaker's fondness for the way the person addressed alleviated their pain.

*"I let my guard down
And then you pulled the rug"*

Here, the repetition of the "p" sound in "pulled" and "pulled the rug" creates alliteration. This alliteration adds a sense of abruptness and emphasizes the suddenness and impact of the person's actions.

Imagery

Imagery is used to generate mental pictures, not just visual ones, but also those of experience and emotion, it is a source of inspiration for reading and interpreting a literary work. While imagery is most commonly associated with figurative language, it is a broad term that refers to all components of a poem that motivate the senses and emotional reaction, whether metaphorical or literal, as well as physical things so portrayed (Hartutik et al., 2022).

Here identify and explain the imagery in the lyrics:

*"Now the day bleeds
Into nightfall"*

The imagery of the change from day to night is used in this line to give an image of the speaker's emotional condition. It creates a sense of sadness and sorrow as the day slips away, symbolizing the loss of the person they loved.

*"I let my guard down
And then you pulled the rug"*

This lyric shows someone pulling a rug out from under the speaker. It brings up a figurative image of unexpected weakness and emotional destabilization. The vivid metaphor helps the listener grasp the emotional impact of the other person's behavior on the speaker.

*"And I tend to close my eyes when it hurts sometimes
I fall into your arms"*

This statement brings up images of seeking comfort and safety. The act of closing one's eyes and falling into someone's arms symbolizes a desire to find comfort and escape from misery. The visual conveys a sense of safety and respite from the speaker's emotional distress.

Repetition

Repetition is a figure of speech that conveys the logical emphasis required to draw a reader's attention to a significant word or phrase in the text. It refers to repeated sounds, words, phrases, and clauses in a certain sequence, or even with no specific placement of the phrase, in order to create emphasis (Kemertelidze & Manjavidze, 2013). Here the identify explains the repetition in the lyrics:

*"I need somebody to heal
Somebody to know
Somebody to have
Somebody to hold"*

This lyric uses the word "somebody" several times to indicate the speaker's need for connection and emotional support. The repetition highlights the necessity of having someone to bring comfort and affection in their lives.

*"It's easy to say
But it's never the same"*

The phrase "it's easy to say" is repeated several times to contrast with the sentence "but it's never the same." This repetition emphasizes the gap between stating something and feeling it. It implies that mere words cannot express the speaker's thoughts and the severity of their loss.

*"Now the day bleeds
Into nightfall
And you're not here
To get me through it all"*

This refrain repeats the idea of the day turning into darkness and the speaker's disappearance. The repetition highlights the constant sorrow and the sense of being alone in the dark.

New Conceptual Mapping and New Stylistic Framework

It is well known that writers constantly strive to create and develop new conceptual images in their works as they consciously strive for novelty and creativity in literary expressions, which undoubtedly necessitates the development of not only new conceptual mappings but also new stylistic frameworks within which these mappings can be presented (Areef, 2016).

The song tells the story of a person who feels like being alone like there is no one to support him anymore. He (and I am saying he because most of the songs are written from the perspective of the singer) was used to the presence of a woman in his life, or at least a person who was there no matter what. He had it all and now he has nothing at all and feels he is going crazy, he feels that he is losing control. He needs someone beside him, someone to whom he can give all his love and affection, someone who can mend his wounds and make him forget about all the problems.

A new conceptual mapping speaks to the chorus and reflects a person sitting in the sun (the day fades into nightfall), thinking he is alone and that the people he loves are no longer present. Furthermore, he sincerely believed that those around him were trustworthy and could not hurt him, but he was mistaken. He was no longer cautious, and he gave his entire heart and soul to individuals who had betrayed him, people who had caused him pain. The grief is heightened since he spent his days believing he was loved, and grew accustomed to the idea, and now the person is no longer present to provide him with the love he was accustomed to. The author's yearning to run into someone's arms when he's having issues is discussed in the

second stanza. He now feels as if he is sinking, drowning, with no way out, but this time there is no one around to whom he can turn. He must deal with the issues on his own. Everyone advises him to forget the individuals who caused him pain, but he knows that the task isn't as simple as it appears, especially when he grows accustomed to the person next to him assisting him in running away from sand and difficulties.

Although the lyrics are not particularly sophisticated, they are profound. The repetition of the chorus throughout the song depicts the intensity of the person's sentiments and his desire to return to his life as it was. The song was created as a result of a recently ended relationship and the deaths of certain members of his family. He needed to craft a song that addressed both of their emotions, therefore "Someone You Loved" was born. Typically, a song is about conveying your emotions to others. If an author can accomplish this, he has reached for the stars. However, Lewis Capaldi went above and beyond. He was able to persuade individuals to share their feelings and tales with him. I forced them to open up and find a cause to continue. He created the song for the people because he wanted them to come to him and find inspiration for their own lives in the song. That's why he left the song with an open ending because he didn't want to push his story on anyone.

Extended and Complex Figurative Expression

Someone You Loved by Lewis Capaldi

I'm going under and this time I fear there's no one to save me	(1)
This all or nothing really got a way of driving me crazy	(2)
I need somebody to heal	(3)
Somebody to know	(4)
Somebody to have	(5)
Somebody to hold	(6)
It's easy to say	(7)
But it's never the same	(8)
I guess I kinda liked the way you numbed all the pain	(9)
<i>Now the day bleeds</i>	(10)
<i>Into nightfall</i>	(11)
And you're not here	(12)
To get me through it all	(13)
(Repetition)	
I let my guard down	(14)
And then you pulled the rug	(15)
<i>I was getting kinda used to being someone you loved</i>	(16)
I'm going under and this time I fear there's no one to turn to	(17)
This all or nothing way of loving got me sleeping without you	(18)
Now, I need somebody to know	(19)
Somebody to heal	(20)
Somebody to have	(21)
Just to know how it feels	(22)
It's easy to say but it's never the same	(23)
I guess I kinda liked the way you helped me escape	(24)
<u>Now the day bleeds</u>	(25)
<u>Into nightfall</u>	(26)
And you're not here	(27)

To get me through it all		(28)
<i>I let my guard down</i>		(29)
<i>And then you pulled the rug</i>		(30)
<u>I was getting kinda used to being someone you loved</u>		(31)
And I tend to close my eyes when it hurts sometimes		(32)
I fall into your arms		(33)
I'll be safe in your sound 'til I come back around		(34)
For <u>now the day bleeds</u>	(Repetition)	(35)
<u>Into nightfall</u>		(36)
And you're not here		(37)
To get me through it all		(38)
<u>I let my guard down</u>	(Repetition)	(39)
<u>And then you pulled the rug</u>		(40)
<u>I was getting kinda used to being someone you loved</u>		(41)
But <u>now the day bleeds</u>		(42)
<u>Into nightfall</u>		(43)
And you're not here	(Repetition)	(44)
To get me through it all		(45)
<u>I let my guard down</u>	(Repetition)	(46)
<u>And then you pulled the rug</u>		(47)
<u>I was getting kinda used to being someone you loved</u>		(48)
<u>I let my guard down</u>	(Repetition)	(49)
<u>And then you pulled the rug</u>		(50)
<u>I was getting kinda used to being someone you loved</u>		(51)

"Someone You Loved" by Lewis Capaldi is a profound song filled with emotional and figurative expressions. The lyrics describe heartbreak and the pain of losing someone you love. Below is an analysis of some extended and complex figurative expressions in the song:

The lyrics "*Now the day bleeds into nightfall*" (Line 10 & 11) is a metaphorical expression for the passage of time, emphasizing how the pain and heartache continue throughout the day and into the night. The lyrics "*I was getting kind of used to being someone you loved*" (Line 16), this line employ iron to emphasize the contradiction between the speaker's growing comfort in the relationship and the eventual heartbreak.

Then, in the lyrics "*I let my guard down and then you pulled the rug*" (Line 29 & 30): This metaphor implies vulnerability and the feeling of betrayal. The rug being pulled out symbolizes a sudden and unexpected emotional blow.

After analyzing the lyrics, we could find some of the repetition that is "*Now the day bleeds into nightfall / I was getting kinda used to being someone you loved / I let my guard down and then you pulled the rug*" (underlined words). The repetition of this stanza emphasizes the pain of loss and the speaker's inability to cope with the absence of their loved one.

There is a sense of irony in the title itself, "Someone You Loved," suggesting an extended and complex figurative expression theory distance and detachment from the person he loves. The irony is in the contradiction between the title and the desperate longing expressed throughout the song. These figurative expressions contribute to the song's emotional depth, allowing listeners to empathize with the pain and heartache the singer is experiencing.

CONCLUSION

Overall, the conclusion of "Someone You Loved" by Lewis Capaldi elicits powerful emotional schema and conceptual metaphors to convey feelings of loss, vulnerability, and the

emotional impact of someone's absence. The song's lyrics may also be a reference to how time seems to drag when you're alone or heartbroken, as each minute seems to last forever. All things considered, the line is powerful and poignant, expressing a profound sense of loss and desire. Because of these strategies, listeners who can identify with the themes of love and heartbreak will find the song to be extremely meaningful.

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ANALISIS KESALAHAN PELAFALAN HURUF VOKAL Ü [y] OLEH MAHASISWA FARMASI UNIVERSITAS MA CHUNG

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Abstrak: Teknik pelafalan huruf vokal dalam bahasa Mandarin dipengaruhi oleh bentuk mulut dan posisi lidah. Hal ini yang menjadi salah satu kesulitan bagi pemelajar terhadap cara melafalkan huruf vokal dalam bahasa Mandarin. Oleh sebab itu, penelitian yang berkaitan dengan teknik pelafalan huruf vokal bahasa Mandarin awalan ü perlu dilakukan. Sumber data penelitian ini adalah mahasiswa program studi Farmasi A yang berjumlah 24 orang. Data dalam penelitian ini adalah hasil bentuk kesalahan pelafalan mahasiswa dalam mengucapkan huruf vokal awalan ü. Teknik pengumpulan data dengan menggunakan tes lisan dan wawancara. Setelah data terkumpul, teknik analisis data dilakukan melalui metode padan fonetis artikulatoris dengan teknik dasar pilah unsur penentu. Berdasarkan penelitian yang sudah dilakukan ditemukan 11 (sebelas) data kesalahan pelafalan yang dikelompokkan menjadi tiga bentuk kesalahan yaitu 72% responden salah melafalkan ke dalam bentuk 合口呼(hékǒuhū), 27% responden salah melafalkan ke dalam bentuk 齐齿呼(qíchǐhū), dan 1% responden salah melafalkan ke dalam bentuk 开口呼(kāikǒuhū). Kesalahan pelafalan tersebut disebabkan oleh dua faktor, yaitu 1) kurangnya latihan pelafalan bahasa Mandarin, hal ini dipengaruhi oleh pengaruh bahasa ibu dan jadwal pertemuan kelas responden yang padat; 2) kurangnya mengenali persamaan dan perbedaan pelafalan bahasa Mandarin.

Kata Kunci: *analisis kesalahan, pelafalan, vokal ü, bahasa mandarin*

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PENDAHULUAN

Bahasa Mandarin merupakan salah satu bahasa asing yang banyak dipelajari oleh masyarakat dan mempunyai peran penting bagi pendidikan Indonesia (Weifen, 2020). Perkembangan bahasa Mandarin di Indonesia dimulai setelah pemerintah Tiongkok dan Indonesia meningkatkan hubungan kedua negara menjadi kemitraan strategis komprehensif pada tahun 2013. Menurut Febiola (2019), pembelajaran bahasa Mandarin di Indonesia telah dimulai sejak masa reformasi, tetapi terputus selama 32 tahun dan kembali pulih pada tahun 1998. Bagi pelajar Indonesia, bahasa Mandarin merupakan salah satu bahasa asing yang pelafalannya sangat tidak familiar. Hal ini dikarenakan bahasa Mandarin memiliki ciri khas dan kekhususan dalam melafalkan vokal dan konsonan serta nada yang tidak dimiliki di dalam bahasa Indonesia (Hermawan & Leonardo, 2017). Ketepatan pelafalan bahasa Mandarin sangat berpengaruh pada bunyi yang diucapkan agar sesuai dengan makna yang dimaksud. Bunyi pelafalan dalam bahasa Mandarin terdiri dari *shēngmǔ*, *yùnmǔ*, dan *shēngdiào*. Ketiga unsur ini merupakan satu kesatuan yang tidak bisa dipisahkan.

Dalam studi fonetik, secara umum bunyi bahasa dikelompokkan menjadi bunyi vokoid dan bunyi kontoid (Achmad & Krisanjaya, 2007). Bunyi vokoid dihasilkan dengan pelonggaran udara yang keluar dari paru-paru, tanpa adanya hambatan atau halangan. Dalam gerakan bibir yang menghasilkan vokal, terdapat dua posisi yaitu bibir berbentuk bulat dan tidak bulat. Huruf vokal bahasa Mandarin yang tergolong posisi bibir bulat yaitu u [u] dan ü

[y], sedangkan yang tergolong posisi bibir tidak bulat yaitu e [ɤ] dan a [A]. Menurut Ting (2011), bunyi kontoid dihasilkan dengan pembentukan aliran udara yang menemui berbagai hambatan atau penyempitan. Berdasarkan cara artikulasi konsonan bahasa Mandarin terbagi ke dalam lima kelompok, yaitu *hambat* b [p], p [pʰ], d [t], t [tʰ], g [k], k [kʰ]; *frikatif* f [f], s [s], sh [ʃ], r [ʒ], x [ç], h [x]; *afrikatif* z [ts], c [tʃ], zh [tʂ], ch [tʂʰ], j [tɕ], q [tɕʰ]; *sengau* m [m], n [n]; *lateral* l [l].

Berdasarkan strukturnya huruf vokal dalam bahasa Mandarin terbagi menjadi tiga kelompok yaitu vokal tunggal, vokal ganda dan vokal diikuti oleh konsonan. Berdasarkan letak artikulasi, bahasa Mandarin terbagi menurut bentuk bibir dan posisi lidah Huang (2007) membagi huruf vokal bahasa Mandarin menjadi empat kelompok. Pertama, 开口呼 (kāikǒuhū), *kāikǒuhū* merupakan huruf vokal bahasa Mandarin yang diawali oleh huruf selain “i”, “u”, dan “ü”. Kedua, 齐齿呼 (qíchǐhū), *qíchǐhū* merupakan huruf vokal bahasa Mandarin yang diawali dengan huruf “i”. Ketiga 合口呼 (hékǒuhū), *hékǒuhū* merupakan huruf vokal bahasa Mandarin yang diawali dengan huruf “u”. Keempat, 撮口呼 (cuōkǒuhū), *cuōkǒuhū* merupakan huruf bahasa Mandarin yang diawali dengan huruf “ü”. Bunyi huruf vokal dan konsonan yang dihasilkan dalam bahasa Mandarin sangat berbeda dengan bahasa Indonesia, salah satunya adalah huruf vokal ü. Dalam melafalkan huruf vokal bahasa Mandarin harus memperhatikan posisi tinggi dan rendah lidah, posisi lidah bagian depan atau lidah bagian belakang, serta bulat atau tidaknya bentuk mulut (Huang, 2007). Huruf vokal ü dapat dilafalkan dengan jelas apabila menggunakan lidah bagian depan, posisi lidah tinggi dan bentuk mulut yang bulat. Seperti pada saat melafalkan huruf [i] tetapi dengan bentuk bibir yang bulat.

Dalam melafalkan vokal ü [y], pemelajar cenderung melakukan kesalahan seperti mengucapkan [y] menjadi [i], [y] menjadi [u]. Selain itu saat melafalkan vokal üe [yɛ] pemelajar kerap menghiraukan huruf “ü” di depan huruf “e”, sehingga dilafalkan menjadi [ue] terdapat pula yang merubah vokal “ü” menjadi “i”, sehingga dilafalkan menjadi [ie]. Saat melafalkan gabungan huruf vokal ün [yn], pemelajar juga cenderung melafalkannya menjadi [un] atau [in].

Berdasarkan permasalahan yang dipaparkan di atas peneliti meyakini bahwa pelajar Indonesia yang mempelajari bahasa Mandarin mengalami kesulitan melafalkan vokal “ü” sehingga berpengaruh terhadap proses belajar. Oleh karena itu penting untuk dilakukan penelitian mengenai bentuk kesalahan awalan huruf vokal ü. Penelitian ini bertujuan untuk mengetahui bentuk kesalahan pelafalan vokal awalan ü serta untuk mengetahui penyebab terjadinya kesalahan.

METODE

Desain Penelitian

Desain penelitian yang digunakan dalam penelitian ini adalah penelitian kualitatif deskriptif yang bertujuan untuk menggambarkan kesalahan pelafalan vokal “ü” yang dipengaruhi oleh organ artikulatoris.

Data dan Sumber Data

Sumber data penelitian ini adalah mahasiswa program studi Farmasi kelas A angkatan 2022 Universitas Ma Chung dengan jumlah 24 responden. Sumber data penelitian ini dipilih berdasarkan beberapa pertimbangan yaitu, tidak berasal dari program studi berbasis bahasa, penggunaan bahasa Indonesia atau bahasa daerah sebagai bahasa sehari-hari, durasi belajar bahasa Mandarin ≤ 1 tahun. Terdapat tiga bentuk data yang digunakan dalam penelitian ini, yaitu 1) bentuk kesalahan pelafalan mahasiswa dalam mengucapkan huruf vokal awalan; 2) hasil wawancara kepada lima responden yang memenuhi syarat; 3) hasil rekaman video yang

diambil pada saat tes lisan berlangsung sebagai bahan pendukung bentuk kesalahan pelafalan yang dilakukan oleh responden.

Instrumen Penelitian

Terdapat dua instrumen yang digunakan dalam penelitian ini yaitu soal tes dan lembar wawancara. Soal tes lisan berisikan masing-masing huruf vokal dengan awalan ü, kosa kata tunggal dan kosa kata ganda yang berhubungan dengan huruf vokal awalan ü. Instrumen soal tes lisan yang digunakan terdiri dari tiga bagian. Soal bagian pertama berjumlah empat soal yang isinya berupa huruf vokal ü, üe, ün dan üan. Soal bagian kedua berjumlah delapan soal berupa satu suku kata, yaitu nǚ, lǜ, jué, xué, quán, xuǎn, qún dan yùn. Soal bagian ketiga berjumlah delapan soal berupa dua suku kata, yaitu nǚ ren, lǜ se, jué de, xué xǐ, ān quán, xuǎn zé, qún zi, yùn dong. masing-masing kosa kata diambil dari buku HSK (*Hanyu Shuiping Kaoshi*) tingkat satu dan dua.

Teknik Pengumpulan Data

Dalam proses penelitian ini, teknik pengumpulan data yang digunakan oleh peneliti adalah teknik tes lisan dan wawancara. Tes lisan dilakukan dengan memberikan kesempatan kepada responden untuk membaca soal-soal yang telah disediakan. Dalam pelaksanaannya, penulis juga merekam video guna mendapatkan bentuk mulut masing-masing subjek dalam melafalkan setiap soal yang telah disediakan. Hal ini dilakukan untuk mendapatkan data yang sesuai dengan apa yang terjadi pada saat proses pengambilan data berlangsung. Langkah-langkah yang dilakukan peneliti adalah meminta izin kepada dosen pengajar kelas Farmasi A, lalu menginfokan kepada ketua kelas untuk memberi tahu kepada teman-teman yang lain bahwa diadakan pengambilan data serta mengkonfirmasi kehadiran responden pada tanggal 31 Mei 2023. Kemudian Penulis meminta bantuan kepada sekretaris fakultas untuk meminjamkan ruangan kelas guna pengambilan data, Penulis meminta masing-masing responden untuk masuk ke dalam ruangan satu-satu dan membaca setiap soal, saat ini juga penulis merekam video guna mendapatkan data secara valid.

Teknik Analisis Data

Teknik analisis data yang digunakan dalam penelitian ini adalah metode padan. Data yang digunakan adalah bentuk kesalahan pelafalan vokal bahasa Mandarin awalan ü yang dipengaruhi oleh organ wicara yaitu bentuk mulut dan posisi lidah, sehingga peneliti menggunakan metode padan fonetis artikulatoris. Teknik dasar yang digunakan adalah teknik pilah unsur penentu (PUP). Sesuai dengan jenis penentu yang akan dipilah-pilahkan maka peneliti menggunakan daya pilah fonetis artikulatoris sebagai alat dalam penelitian ini, dimana alat penentunya adalah organ wicara. Teknik pilah unsur penentu (PUP) bertujuan untuk menentukan fonem-fonem yang mengalami kesalahan pelafalan. Sesuai dengan jenis penentu yang akan dipilah-pilahkan maka peneliti menggunakan daya pilah fonetis artikulatoris sebagai alat dalam penelitian ini, dimana alat penentunya adalah organ wicara. Teknik pilah unsur penentu (PUP) bertujuan untuk menentukan fonem-fonem yang mengalami kesalahan pelafalan.

TEMUAN DAN PEMBAHASAN

Bentuk Kesalahan 开口呼

开口呼 (kāikǒuhū) dalam kelas suku kata bahasa Mandarin merupakan huruf vokal yang diawali oleh huruf selain “i”, “u”, dan “ü”. Dari total persentase responden yang berkontribusi dalam pengambilan data terdapat 0,41% yang melakukan kesalahan membaca

huruf vokal ün [yn] menjadi an [an]. Contoh bentuk kesalahan dapat dilihat pada tabel di bawah ini.

Tabel 1. Bentuk Kesalahan [yn] Menjadi [an]

Soal	Transkripsi Fonem	Realisasi Fonem
ün	[yn]	[an]

Dalam bagian soal ini terdapat responden yang melafalkan [yn] menjadi [an], hal ini menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi开口呼 (kāikǒuhū). Responden melafalkan [yn] dengan membuka derajat mulut lebih besar, posisi lidah berada di bawah kemudian ujung lidah menuju langit-langit lunak bagian atas mulut dan diakhiri dengan meletakkan ujung lidah pada belakang gigi bagian atas sehingga menghasilkan vokal [an].

“Perbedaan pelafalan yang cukup berbeda ini membuat saya bingung bagaimana cara membaca yang benar” (Responden 64)

Menurut Anggreani (2014), vokal [y] pelafalannya tidak sama dengan [a] yaitu dengan cara membentuk mulut menjadi bulat dan posisi lidah berada di depan dan tinggi. Selama pengambilan data terjadi kesalahan yang diulang sebanyak tiga kali dan responden tetap mengucapkan fonem [yn] berubah menjadi [an].

Bentuk Kesalahan 齐齿呼

齐齿呼 (qíchǐhū) dalam kelas suku kata bahasa Mandarin merupakan huruf vokal yang diawali dengan huruf “i”. Dari total persentase responden yang berkontribusi dalam pengambilan data terdapat 27,36% yang melakukan kesalahan membaca huruf vokal ü [y] menjadi vokal ber-awalan huruf vokal i [i].

Bentuk Kesalahan [y] Menjadi [i]

Persentase responden yang melakukan kesalahan pelafalan vokal [y] menjadi [i] terdapat 5,80%, hal ini menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi齐齿呼 (qíchǐhū). Bentuk kesalahan yang dilakukan responden dengan melafalkan [y] menjadi [i] juga mengalami penggantian fonem yang berarti salah melafalkan huruf atau kosakata dengan mengubah bunyi bahasa baik pada huruf vokal maupun konsonan. Contoh bentuk kesalahannya dapat dilihat pada tabel di bawah ini.

Tabel 2. Bentuk Kesalahan [y] Menjadi [i]

Soal	Transkripsi Fonem	Realisasi Fonem
ü	[y]	[i]
lǜ	[ly]	[li]
nǚ ren	[ny zən]	[ni zən]

Tabel di atas menunjukkan bahwa fonem ü dilafalkan menjadi [i]. Responden melafalkannya dengan bentuk mulut datar dan ujung lidah mendekati belakang gigi bagian bawah sehingga menghasilkan vokal [i]. pelafalan vokal [y] seharusnya dimulai dengan membulatkan bentuk mulut serta menggunakan lidah bagian depan dan posisinya berada di langit-langit lunak rongga mulut. Konsonan [l] yang digabung dengan vokal [y] akan dilafalkan menjadi [ly], tetapi sebanyak dua responden melafalkan kata “lǜ” menjadi “li”, responden melafalkan fonem [l] dan [i] secara bersamaan dengan bentuk mulut datar dan meletakkan posisi lidah dari belakang gigi atas ke bawah. Pelafalan [ly] seharusnya dimulai dengan menempatkan ujung lidah pada gusi bagian atas kemudian membulatkan bentuk mulut serta

permukaan lidah bagian depan posisinya berada di langit-langit lunak rongga mulut. Salah satu responden mengatakan fonem “lǜ” dan “nǚ” tidak ada di dalam bahasa Indonesia, sehingga responden merasa kesulitan dalam melafalkannya.

Bentuk Kesalahan [y] Menjadi [iu]

Persentase responden melakukan kesalahan pelafalan vokal [y] menjadi [iu] terdapat 14,52% yang menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi齐齿呼 (qíchǐhū). Selain adanya perubahan suku kata, bentuk kesalahan ini juga terdapat penambahan fonem [i] di depan vokal [y]. Penambahan fonem terjadi akibat memunculkan suara lain sehingga pelafalan menjadi berubah, hal ini terjadi apabila responden dengan tidak sengaja mengucapkan fonem lain setelah fonem yang ada (Maryanti & Wibisono, 2020). Bentuk kesalahan [y] menjadi [iu] dapat dilihat pada tabel di bawah ini.

Tabel 3. Bentuk Kesalahan [y] Menjadi [iu]

Soal	Transkripsi Fonem	Realisasi Fonem
nǚ	[ny]	[niu]
lǚ sè	[ly sɛ]	[liu sɛ]

Konsonan [n] digabung dengan vokal [y] akan dilafalkan menjadi [ny] tetapi responden melafalkan kata “nǚ” menjadi “niu”. Responden melafalkan fonem [n] dan [i] secara bersamaan dengan bentuk mulut datar dan ujung lidah menempel pada gigi bagian bawah kemudian dilanjutkan dengan membulatkan bibir yang menghasilkan bunyi [u]. Fonem [y] dilafalkan dengan bentuk bibir dibulatkan dan menonjol keluar. Selanjutnya, konsonan [l] digabung dengan vokal [y] dilafalkan menjadi [ly], tetapi responden melafalkan kata “lǚsè” menjadi “liuse”. Responden melafalkan fonem [l] dan [iu] secara bertahap dengan bentuk mulut datar dan ujung lidah berada pada langit-langit keras kemudian mulut langsung berbentuk bulat sehingga menghasilkan vokal [u]. Menurut Maryanti dan Wibisono (2020) vokal [y] seharusnya dilafalkan dengan bentuk bibir dibulatkan dan menonjol keluar kemudian posisi lidah berada di langit-langit lunak.

Bentuk Kesalahan [yɛ] Menjadi [iɛ]

Persentase responden melakukan kesalahan pelafalan vokal [yɛ] menjadi [iɛ] terdapat 0,82% yang menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi齐齿呼 (qíchǐhū). Penggantian fonem juga didapati dalam bentuk kesalahan ini, yang berarti responden tidak melafalkan fonem tertentu sesuai dengan kaidah bahasa terkait dan menggantinya dengan fonem lain (Nilamsari & Wibisono, 2020). Bentuk kesalahan [yɛ] menjadi [iɛ] dapat dilihat pada tabel di bawah ini.

Tabel 4. Bentuk Kesalahan [yɛ] Menjadi [iɛ]

Soal	Transkripsi Fonem	Realisasi Fonem
üe	[yɛ]	[iɛ]

Responden melafalkan fonem üe [yɛ] menjadi [i] dan [ɛ] secara bertahap, sehingga masing-masing fonem tersebut dapat terdengar dengan jelas. Pertama responden akan melafalkan [i] dengan bentuk mulut datar dan ujung lidah menempel pada belakang gigi bagian bawah kemudian dilanjutkan membuka derajat kedua mulut lebih besar sedikit dan lidah berada di posisi tengah rongga mulut. Candra dan Sukma (2020) mengungkapkan bahwa [iɛ] termasuk dalam huruf vokal majemuk bersuara belakang sehingga pada saat diucapkan suara kepala depan lebih kecil dan bertahap mengarah ke arah suara kepala belakang dengan membuka derajat rongga mulut lebih besar.

Bentuk Kesalahan [yn] Menjadi [in]

Persentase responden melakukan kesalahan pelafalan vokal [yn] menjadi [in] terdapat 6,22% yang menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi齐齿呼 (qíchǐhū). Penggantian fonem juga terdapat dalam bentuk kesalahan ini karena salah melafalkan huruf atau kosakata dengan mengubah bunyi bahasa baik pada huruf vokal maupun konsonan (Kinanti & Wibisono, 2019). Bentuk kesalahan [yn] menjadi [in] dapat dilihat pada tabel di bawah ini.

Tabel 5. Bentuk Kesalahan [yn] Menjadi [in]

Soal	Transkripsi Fonem	Realisasi Fonem
ün	[yn]	[in]
qún	[te'yn]	[te'in]
yün dong	[yn tunj]	[in tunj]

Tabel di atas menunjukkan vokal [yn] dilafalkan menjadi [in]. Responden melafalkannya dengan bentuk mulut datar dan ujung lidah berada di tengah-tengah rongga mulut kemudian ujung lidah berpindah ke langit-langit lunak. Menurut Wikarti, Renata dan Moira (2019), penguasaan fonetik bagi pemelajar bahasa kedua masih dalam tahap dasar sehingga apabila seorang pemelajar mampu menguasai fonetik dasar tersebut akan lebih efektif untuk belajar bahasa kedua. Hal ini yang menyebabkan responden kurang mampu melafalkan fonem “ün” karena masih tidak mengetahui cara melafalkan yang tepat. Selain itu, konsonan [te'] digabung dengan vokal [yn] dilafalkan menjadi [te'yn], tetapi responden melafalkan kata “qún” menjadi “qin”. Responden melafalkan qún [te'yn] dengan bentuk mulut datar diikuti dengan adanya udara yang keluar dan bentuk mulut datar serta ujung lidah menempel pada belakang gigi bagian bawah, kemudian ujung lidah berpindah pada belakang gigi bagian atas.

Bentuk Kesalahan 合口呼

合口呼 (hékǒuhū) dalam kelas suku kata bahasa Mandarin merupakan huruf vokal yang diawali dengan huruf “u”. Dari total persentase responden yang berkontribusi dalam pengambilan data terdapat 72,17% yang melakukan kesalahan membaca huruf vokal ü [y] menjadi vokal ber-awalan huruf vokal u [u].

Bentuk Kesalahan [y] Menjadi [u]

Persentase responden yang melakukan kesalahan pelafalan vokal [y] menjadi [u] terdapat 9,54% hal ini menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi合口呼 (hékǒuhū), selain perubahan tersebut responden juga melakukan penggantian fonem dari [y] menjadi [u] yang berarti salah melafalkan huruf dengan mengubah bunyi bahasa (Kinanti & Wibisono, 2019). Bentuk kesalahan [y] menjadi [u] dapat dilihat pada tabel di bawah ini.

Tabel 6. Bentuk Kesalahan [y] Menjadi [u]

Soal	Transkripsi Fonem	Realisasi Fonem
ü	[y]	[u]
lǚ	[ly]	[lu]
nü ren	[ny zən]	[nu zən]

Tabel di atas menunjukkan bahwa responden melafalkan fonem ü menjadi [u], dengan membulatkan bibir membentuk lubang kecil kemudian menarik lidah ke bagian belakang mendekati langit-langit atas mulut sehingga menghasilkan vokal [u]. Candra dan Sukma (2020) menjelaskan bahwa huruf vokal dalam bahasa Mandarin diklasifikasikan menurut posisi lidah, vokal [y] dilafalkan dengan posisi lidah di rongga mulut bagian atas dan menggunakan lidah

bagian depan serta bentuk mulut yang bulat, sehingga responden telah melafalkan [y] tidak sesuai dengan standar yang seharusnya. Selanjutnya, konsonan [l] dan vokal [y] dilafalkan menjadi [ly], tetapi responden melafalkan fonem tersebut menjadi [lu]. Melafalkan konsonan “l” dalam bahasa Mandarin sama dengan bahasa Indonesia yaitu dengan bentuk mulut datar dan menempatkan ujung lidah di langit-langit keras, sedangkan vokal “ü” hanya terdapat dalam vokal bahasa Mandarin sehingga responden kurang mampu melafalkan fonem tersebut yang akhirnya berubah pelafalannya menjadi vokal “u” (Anggreani, 2014). Selain itu, konsonan [n] dan vokal [y] dan adanya penggabungan kata [zən] dilafalkan menjadi [ny zən], tetapi responden melafalkan kosa kata “nüren” menjadi “nuren”. Responden melafalkan [ny] dengan meletakkan ujung lidah pada belakang gigi bagian atas kemudian membentuk mulut bulat dan lidah bagian belakang menyentuh langit-langit lunak rongga mulut.

Bentuk Kesalahan [yɛ] Menjadi [uɛ]

Persentase responden yang melakukan kesalahan pelafalan vokal [yɛ] menjadi [uɛ] terdapat 2,90% hal ini menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi合口呼 (hékǒuhū). Responden juga melakukan penggantian fonem dari [y] menjadi [u] yang berarti responden tidak melafalkan fonem sesuai dengan kaidah bahasa Mandarin dan menggantinya dengan fonem lain (Nilamsari & Wibisono, 2020). Bentuk kesalahan [y] menjadi [u] dapat dilihat pada tabel di bawah ini.

Tabel 4. Bentuk Kesalahan [yɛ] Menjadi [uɛ]

Soal	Transkripsi Fonem	Realisasi Fonem
üe	[yɛ]	[uɛ]

Tabel di atas menunjukkan bahwa sebanyak tujuh responden melafalkan fonem [yɛ] menjadi [uɛ], dengan membulatkan bibir sehingga terbentuk lubang kecil dan menarik lidah ke bagian belakang mendekati langit-langit atas mulut kemudian bentuk mulut menjadi sedikit lebih datar. Hal ini tidak sesuai dengan standar pelafalan yang diungkapkan oleh Anggreani (2014) yang menjelaskan bahwa saat melafalkan vokal [y] sama seperti melafalkan huruf “i” tetapi mulut harus berbentuk bulat dan [ɛ] termasuk dalam vokal depan sehingga posisi lidah berada pada dasar rongga mulut dan bentuk bibir datar.

Bentuk Kesalahan [yɛ] Menjadi [ui]

Persentase responden yang melakukan kesalahan pelafalan vokal [yɛ] menjadi [ui] terdapat 1,24 % hal ini menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi合口呼 (hékǒuhū). Kesalahan penggantian fonem juga didapati dalam bentuk kesalahan [yɛ] menjadi [ui] yang berarti kesalahan yang terjadi apabila pengucapan atau pelafalan suatu fonem diubah menjadi fonem lain (Maryanti & Wibisono, 2020). Bentuk kesalahan [yɛ] menjadi [ui] dapat dilihat pada tabel di bawah ini.

Tabel 5. Bentuk Kesalahan [yɛ] Menjadi [ui]

Soal	Transkripsi Fonem	Realisasi Fonem
üe	[yɛ]	[ui]

Tabel di atas menunjukkan bahwa responden melafalkan fonem [yɛ] menjadi [ui], dengan membulatkan bibir sehingga terbentuk lubang kecil dan menarik lidah ke bagian belakang mendekati langit-langit atas mulut kemudian mengubah bentuk mulut menjadi datar dan ujung lidah menempel pada belakang gigi bagian bawah. Huang (2007) berpendapat bahwa melafalkan [yɛ] seharusnya menggunakan lidah bagian depan dan posisinya berada di langit-langit lunak rongga mulut secara ringan dan pendek, kemudian diikuti vokal [ɛ] dengan membuka derajat mulut lebih besar dan tidak membulatkan mulut serta lidah berada di posisi tengah rongga mulut sehingga fonem yang dilafalkan dapat terdengar secara jelas dan nyaring.

Bentuk Kesalahan [yn] Menjadi [un]

Persentase responden yang melakukan kesalahan pelafalan vokal [yn] menjadi [un] terdapat 30,29% hal ini menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi合口呼(hékǒuhū). Kesalahan pelafalan ini juga mengalami penggantian fonem [y] menjadi [u] yang berarti responden mengucapkan kosakata tidak sesuai dengan teknik pelafalan vokal tersebut. Bentuk kesalahan [yn] menjadi [un] dapat dilihat pada tabel di bawah ini.

Tabel 6. Bentuk Kesalahan [yn] Menjadi [un]

Soal	Transkripsi Fonem	Realisasi Fonem
qún zi	[tɕ'yn tsi]	[un tsi]
yùn dong	[yn tun]	[un tun]

Tabel di atas menunjukkan bahwa konsonan [tɕ'] digabung dengan vokal [yn] akan dilafalkan menjadi [tɕ'yn] dan digabung dengan kata [tsi] maka dilafalkan menjadi [tɕ'yn tsi], tetapi responden melafalkan kata “qún zi” [tɕ'yn tsi] menjadi “qun zi” [tɕ'un tsi] dengan bentuk mulut bulat sehingga terbentuk lubang kecil kemudian ujung lidah berpindah ke belakang gigi bagian atas sehingga terbentuk konsonan [n]. Bentuk kesalahan ini dikarenakan penggunaan pinyin yang awalnya untuk mempermudah pelafalan berujung mempresentasikan pelafalan yang berbeda dari semestinya, salah satunya huruf vokal “un”. Dalam penulisan pinyin “un” yang digabung dengan konsonan [l] atau [n] akan tetap dilafalkan [u], namun berbeda apabila fonem tersebut adalah jun, qun, dan xun yang seharusnya huruf vokal [u] dilafalkan menjadi [y] (Bassetti, 2007). Selanjutnya, konsonan “y” digabung dengan vokal [yn] akan dilafalkan menjadi [yn] dan digabung dengan kata [tun] maka dilafalkan menjadi [yn tun], responden melafalkan kata “yùn dong” [yn tun] menjadi “yun dong” [un tun] dengan membulatkan bibir membentuk lubang kecil dan menarik lidah ke bagian belakang mendekati langit-langit atas mulut kemudian ujung lidah berpindah pada belakang gigi bagian atas yang menghasilkan konsonan [n]. Ting (2011) berpendapat bahwa konsonan “y” tidak ada di dalam daftar konsonan bahasa Mandarin tetapi digunakan sebagai huruf pembuka yang diawali bunyi [i] atau [y], sehingga kata “yùn” dilafalkannya sama seperti fonem “ün” [yn].

Bentuk Kesalahan [yan] Menjadi [uan]

Persentase responden yang melakukan kesalahan pelafalan vokal [yan] menjadi [uan] terdapat 25,72% hal ini menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi合口呼(hékǒuhū). Bentuk kesalahan kedua yang dilakukan yaitu penggantian fonem, berarti kesalahan pengucapan suatu fonem yang diubah menjadi fonem lain karena responden mengucapkan kosakata tidak sesuai dengan teknik pelafalan vokal tersebut (Maryanti & Wibisono, 2020). Bentuk kesalahan [yan] menjadi [uan] dapat dilihat pada tabel di bawah ini.

Tabel 7. Bentuk Kesalahan [yan] Menjadi [uan]

Soal	Transkripsi Fonem	Realisasi Fonem
xüan	[ɕ yan]	[ɕ uan]
ān qiān	[an tɕ'yan]	[an tɕ'uan]

Tabel di atas menunjukkan konsonan [ɕ] digabung dengan vokal [yan] dilafalkan menjadi [ɕyan], tetapi responden melafalkan kata “xuán” [ɕyan] menjadi “xuan” [ɕuan]. Responden melafalkan [ɕyan] dengan membulatkan bentuk mulut yang diikuti dengan posisi ujung lidah berada mendekati gusi bagian atas kemudian membuka derajat mulut lebih besar dan posisi lidah berada di dasar rongga mulut dan diakhiri dengan ujung lidah berpindah pada belakang gigi bagian atas yang menghasilkan konsonan [n]. Menurut Yanti dan Subandi (2020) melafalkan [ɕyan] diawali dengan bibir dibuka dan bagian depan lidah diangkat hingga dekat

dengan langit-langit keras, saat itu juga ujung lidah menyentuh gusi bawah dan aliran udara bergesekan dari celah sempit antara lidah dan ketika digabungkan dengan vokal “ü” maka bibir akan menonjol dan bentuk bibir membulat. Selanjutnya, penggabungan vokal [an] di suku kata pertama kemudian konsonan [tɛˈ] dan vokal [yan] akan dilafalkan menjadi [an tɛˈyan], tetapi sebanyak 13 responden melafalkan kata “quán” [tɛˈyan] menjadi “quan” [tɛˈuan]. Responden melafalkan [tɛˈyan] dengan membulatkan bentuk mulut yang diikuti dengan adanya udara keluar dan menarik lidah ke bagian belakang mendekati langit-langit atas mulut kemudian membuka derajat mulut lebih besar dan posisi lidah berada di dasar rongga mulut dan diakhiri dengan ujung lidah berpindah pada belakang gigi bagian atas yang menghasilkan konsonan [n]. Menurut Yanti dan Subandi (2020), ketika melafalkan [tɛˈ] bagian depan lidah menempel pada bagian depan palatum durum dan saat suara ini dibuat, ujung lidah turun menyentuh gusi bawah atau menyentuh bagian belakang gigi bawah. Secara bersamaan, mulut dibulatkan dan posisi lidah menempel pada belakang gusi bagian atas dan perlahan lidah berpindah ke dasar rongga mulut, terakhir lidah akan menempel pada langit-langit keras sehingga terbentuk kata [yan].

Bentuk Kesalahan [yan] Menjadi [uən]

Persentase responden yang melakukan kesalahan pelafalan vokal [yan] menjadi [uən] terdapat 2,48% hal ini menandakan bahwa adanya perubahan kelas suku kata dari 撮口呼 (cuōkǒuhū) menjadi合口呼 (hékǒuhū). Kesalahan yang terjadi apabila pengucapan atau pelafalan suatu fonem diubah menjadi fonem lain merupakan pengertian dari penggantian fonem, hal ini juga terdapat dalam bentuk kesalahan [yan] menjadi [uən]. Bentuk kesalahan [yan] menjadi [uən] dapat dilihat pada tabel di bawah ini.

Tabel 8. Bentuk Kesalahan [yan] Menjadi [uən]

Soal	Transkripsi Fonem	Realisasi Fonem
üan	[yan]	[uən]

Tabel di atas menunjukkan fonem üan seharusnya dilafalkan menjadi [yan], tetapi responden melafalkan [yan] menjadi [uən] dengan membulatkan bentuk mulut sehingga terbentuk lubang kecil dan menarik lidah ke bagian belakang mendekati langit-langit atas mulut kemudian membuka derajat mulut sedikit lebih besar dan posisi lidah berada di tengah-tengah rongga mulut dan diakhiri dengan ujung lidah berpindah pada belakang gigi bagian atas yang menghasilkan konsonan [n]. Pelafalan ini berbeda dengan standar yang diutarakan oleh Yanti dan Subandi (2020), yaitu membulatkan bentuk bibir dan posisi lidah di depan dan tinggi kemudian perlahan mendekati dasar rongga mulut yang diakhiri dengan ujung lidah menempel pada langit-langit keras sehingga terbentuk fonem üan.

Faktor Penyebab Kesalahan Pelafalan Vokal Awalan ü

Bahasa Mandarin memiliki standarisasi bunyi bahasa yang menyatakan bahwa bahasa ini mengambil bahasa Beijing sebagai standar bunyi bahasa, tetapi adanya penyebaran bahasa membawa dampak terhadap perkembangan bunyi bahasa Mandarin yang menyebabkan standarisasi bunyi bahasa sulit dipenuhi (Ting, 2011). Faktor penyebab terjadinya kesalahan pelafalan vokal awalan ü sesuai dengan letak artikulasi adalah sebagai berikut.

Sulitnya Penyesuaian Alat Ucap

Sistem fonetik bahasa Mandarin berbeda dari bahasa Indonesia. Hasil penelitian menunjukkan bahwa pemelajar yang bukan penutur asli bahasa Mandarin sangat sulit untuk menguasai pelafalan yang tepat akibat dari pengaruh bahasa Indonesia. Selain itu, masing-masing responden yang terlibat dalam penelitian ini telah belajar bahasa Mandarin selama kurang lebih satu tahun tetapi bahasa Mandarin yang dilafalkan masih kurang tepat. Hal ini disebabkan karena sebagai mahasiswa farmasi yang mempunyai jadwal pertemuan kelas padat

mengakibatkan responden menjadi kurang berlatih cara melafalkan bahasa Mandarin secara maksimal sehingga pada saat pengambilan data berlangsung masih banyak responden yang kurang fasih. Selain itu, responden juga menyampaikan cara pengajaran dosen terlalu cepat bagi mereka yang belum pernah sama sekali belajar bahasa Mandarin, sehingga kurang bisa mengikuti materi yang disampaikan selama pertemuan kelas berlangsung. Hal ini sesuai dengan teori yang dikemukakan oleh Indah (2017) yang menjelaskan bahwa sebagian penutur bahasa mengalami gangguan berbahasa secara linguistik yang dimaksudkan dengan ketidakmampuan dalam pemerolehan dan pemrosesan informasi linguistik. Salah satunya yaitu masalah kefasihan, ketidakmampuan ini bersifat fisiologis karena menyangkut kesalahan formasi dan pengolahan organ artikulasi.

Kurang Memahami Materi Pelafalan Vokal u dan ü

Dalam berbahasa perlu adanya teknik pelafalan yang tepat agar maksud yang disampaikan benar. Bahasa Mandarin mempunyai kekhasan yang tidak ada dalam bahasa Indonesia. Responden yang terlibat dalam penelitian ini menyampaikan adanya kesulitan dalam melafalkan bahasa Mandarin karena huruf vokal ü tidak ada dalam bahasa sehari-hari mereka yaitu bahasa Indonesia. Seperti pada saat pengambilan data berlangsung, responden masih belum bisa membedakan cara melafalkan fonem “ü” menjadi “u” atau “i”, fonem “üe” menjadi “ue” atau “ie”, fonem “ün” menjadi “un” atau “in”, dan fonem “üan” menjadi “uan” atau “uen”. Hal ini sesuai dengan teori yang dikemukakan oleh Ting (2011), menjelaskan bahwa perbedaan ini membawa dampak bagi orang Indonesia yang mempelajari bahasa Mandarin. Untuk mengarahkan proses penguasaan lafal sesuai dengan standarisasi bunyi bahasa perlu terlebih dahulu mengenali persamaan dan perbedaan yang ada antara bahasa Indonesia dan bahasa Mandarin, sehingga dapat menemukan cara pelafalan yang tepat.

KESIMPULAN

Bahasa Mandarin merupakan salah satu bahasa asing yang banyak dipelajari oleh masyarakat dan mempunyai peran penting bagi pendidikan Indonesia. Berdasarkan penelitian yang sudah dilaksanakan masih ditemukan kesalahan pelafalan vokal ü yang dipengaruhi oleh organ artikulasi. Ketidaktepatan dalam meletakkan posisi lidah dan bentuk mulut akan mempengaruhi pelafalan vokal ü. Hal ini disebabkan responden kurang berlatih pelafalan bahasa Mandarin, serta kurang mengenali persamaan dan perbedaan bahasa Mandarin dengan bahasa Indonesia. Oleh karena itu, pengajar dapat menyesuaikan kecepatan mengajar dengan kemampuan yang dimiliki oleh mahasiswa, khususnya cara pelafalan dengan organ artikulasi yang tepat. Hal ini dapat membantu mahasiswa untuk lebih mengerti pelafalan bahasa Mandarin dengan baik dan benar. Setiap pertemuan kelas dapat diberikan *trigger* berupa pemanasan organ artikulasi yang melibatkan seluruh siswa di kelas untuk melatih organ artikulasi. Saran yang dapat diberikan untuk peneliti selanjutnya adalah dapat melibatkan subjek penelitian yang lebih luas dalam meneliti kesalahan pelafalan vokal ü. Selain itu juga dapat meneliti pelafalan konsonan bahasa Mandarin berdasarkan cara artikulasinya guna memperbanyak bahan literasi mengenai bentuk kesalahan dalam pelafalan bahasa Mandarin.

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EKSPLISITASI PADA TERJEMAHAN MISOGINI DALAM SERIAL NETFLIX *INVENTING ANNA*

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Abstrak: Eksplisitasi secara umum berarti tersurat dan misogini adalah merendahkan perempuan. Misogini telah diteliti beberapa kali tetapi masih jarang diteliti dari sisi penerjemahan terutama dengan menggunakan konteks serial Netflix atau sejenisnya sehingga penelitian ini bertujuan untuk menganalisis 3 hal yaitu misogini, strategi penerjemahan, dan eksplisitasi pada terjemahan dalam serial Netflix *Inventing Anna*. Penelitian ini menggunakan metodologi deskriptif kualitatif dengan teknik simak dan catat. Pengumpulan data dilakukan dengan metode telaah pustaka yang mana adalah tayangan Netflix dalam serial *Inventing Anna*. Hasil penelitian ini menunjukkan bahwa misogini dalam serial *Inventing Anna* didominasi oleh misogini pejoratif (*misogyny pejorative*) dengan total data sebanyak 40% dan disusul dengan data perlakuan misogini (*misogynistic treatment*) 30%, misogini derogasi (*misogynistic derogation*) 20% , dan serangan personal berdasarkan gender (*gendered personal attacks*) 10%. Hasil juga menunjukkan bahwa strategi penerjemahan yang paling banyak dipakai adalah strategi pemindahan (*transfer*) 50% sedangkan data strategi lain seperti strategi penyesuaian/dislokasi (*dislocation*) 30%. Strategi pemecahan (*decimation*) dan strategi penghapusan (*delection*) menjadi strategi penerjemahan yang paling sedikit ditemukan dengan masing-masing data sebanyak 10%. Hasil lain menunjukkan bahwa eksplisitasi wajib (*obligatory*) merupakan eksplisitasi yang paling banyak ditemukan dengan data sebanyak 70% dibandingkan dengan data eksplisitasi lain seperti eksplisitasi opsional (*optional*) 10% dan eksplisitasi pragmatis (*pragmatic*) 20% sehingga dapat disimpulkan bahwa eksplisitasi pada serial *Inventing Anna* tidak banyak menggunakan istilah budaya dan secara keseluruhan terjemahan telah netral sehingga eksplisitasi opsional (*optional*) dan eksplisitasi pragmatis (*pragmatic*) sedikit ditemukan.

Kata Kunci: *misogini, strategi penerjemahan takarir (subtitling strategies), eksplisitasi.*

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PENDAHULUAN

Eksplisitasi sering dikaitkan dengan sesuatu yang tersurat sehingga pembaca tidak menebak-nebak makna didalamnya. Misogini dapat terwujud dalam berbagai cara di masyarakat tak terkecuali dalam film dan perempuan menjadi objek utama dalam misogini. Perempuan dari berbagai kalangan dan latar belakang dapat menjadi sasaran misogini. Bentuk misogini pun bermacam-macam salah satunya dengan menunjukkan sikap terang-terangan atau secara eksplisit. Bahasa menjadi salah satu media untuk menyampaikan misogini secara terang-terangan atau eksplisit yang salah satunya menggunakan bentuk bahasa berupa kata dan kalimat dalam sebuah ujaran sehingga ujaran yang diucapkan oleh laki-laki jika menunjukkan kebencian terhadap perempuan maka ujaran tersebut dapat dikatakan sebagai ujaran misogini. Istilah misogini (*mysogyny*) berasal dari kata *misogynia* (Yunani) yaitu *miso* (benci) dan *gyne* (wanita) yang berarti a hatred of women, yang berkembang menjadi Misoginisme

(*mysogynism*). Penggunaan kata misogini dalam bahasa Inggris berubah-ubah tergantung dari jenis kata. Kamus Merriam Webster menyebutkan bahwa ketika kata misogini berfungsi sebagai kata benda (*noun*) maka diterjemahkan menjadi *misogyny*, sebagai kata sifat (*adjective*) diterjemahkan menjadi *misogynistic* atau *misogynous*. Dalam misogini juga terdapat berbagai macam jenis misogini.

Eksplisitasi adalah salah satu metode atau strategi penerjemahan. Strategi ini pertama kali diperkenalkan oleh Vinay dan Darbelnet untuk memungkinkan pembaca bahasa target memahami dengan jelas arti dari teks aslinya. Strategi eksplisitasi ini ditemukan oleh Vinay & Darbelnet dalam buku "*Stylistique Complete du Francais et de l'anglais*", yang ditulis dalam bahasa Prancis pada tahun 1958 dan diterjemahkan ke dalam bahasa Inggris pada tahun 1995. Ada beberapa bentuk eksplisitasi, antara lain penjumlahan, spesialisasi, tanda kurung suplemen, catatan kaki, catatan akhir bab, glosarium akhir teks, dan glosarium terpisah (terutama dalam publikasi terikat) sedangkan dalam Shuttleworth dan Cowie (1997) eksplisitasi didefinisikan sebagai "fenomena yang sering mengarah pada teks target (TT) yang menyatakan informasi ST dalam bentuk yang lebih eksplisit daripada aslinya", dalam bentuk penambahan frasa penjelasan dan penghubung dan ejaan dari implikatur sehingga secara umum, eksplisitasi merupakan salah satu bentuk transposisi dalam penerjemahan dari makna tersirat menjadi makna tersurat (Murtisari, 2016).

Klaudy (1998) membedakan kategori eksplisitasi menjadi empat bagian yaitu eksplisitasi wajib (*obligatory*), opsional (*optional*), pragmatis (*pragmatic*), dan melekat pada terjemahan (*translation-inherent*).

- a. Eksplisitasi wajib (*obligatory*) disebabkan oleh perbedaan struktural antara ST dan TT, misalnya, dalam tata bahasa atau semantik.
- b. Eksplisitasi opsional (*optional*) disebabkan oleh perbedaan dalam strategi pembuatan teks dan preferensi gaya antara bahasa dan dapat menambahkan elemen penghubung untuk memperkuat tautan kohesif selain untuk memperjelas perspektif kalimat. Penerjemah tidak wajib untuk membuat kalimat yang benar secara tata bahasa di TT. Eksplisitasi ini membuat bentuk bahasa benar secara gramatikal walaupun jika dibaca secara utuh terjemahan menjadi tidak natural dan cenderung aneh.
- c. Eksplisitasi pragmatis (*pragmatic*) disebabkan oleh aspek situasi komunikatif dan kesulitan yang diantisipasi bagi pembaca TT untuk memahami (bagian dari) teks yang dapat diharapkan dipahami oleh pembaca ST, karena perbedaan budaya dan pengetahuan umum yang diasumsikan. Konsep khusus budaya, geografis nama, dll., dapat diklarifikasi oleh penerjemah untuk memfasilitasi pemahaman pembaca TT.
- d. Eksplisitasi yang melekat pada terjemahan (*translation-inherent*) dikaitkan dengan sifat proses penerjemahan itu sendiri, "dijelaskan oleh salah satu yang paling meresap, fitur independen bahasa dari semua kegiatan translasi, yaitu kebutuhan untuk merumuskan ide-ide dalam bahasa target yang awalnya dikandung dalam bahasa sumber" (Klaudy 1998).

Misogini muncul atas pandangan bahwa perempuan tidak sempurna dan laki-laki sempurna. Laki-laki adalah segala-galanya sedangkan perempuan bukan apa-apa. Perempuan dianggap sebagai individu yang lemah, memalukan, dan membutuhkan laki-laki sebagai pelindung. Mereka menyarankan bahwa kejantanan akan terlihat atau akan dianggap sempurna apabila menghina, menyinggung, dan mengendalikan perempuan. Laki-laki dianggap sebagai laki-laki apabila memiliki kekuasaan atas otonom perempuan (Sharawi, 2017). Misogini dilakukan secara terang-terangan dan keras, pelaku bukan hanya pria, tetapi juga dari kalangan perempuan dari semua lapisan misalnya demonstrasi, pekerja juru bicara, ibu, pasien medis, pemimpin perempuan, dan lain sebagainya (Wachtell, 2017).

Guest dkk. (2021) dalam penelitiannya *An Expert Annotated Dataset for the Detection of Online Misogyny* menyebut kategorisasi misogini sebagai konten misogini (*misogynistic content*) yang artinya kekerasan (*abuse*) langsung yang ditunjukkan kepada gender tertentu

contohnya feminis (Guest dkk, 2021) lalu membagi konten misogini (*misogynistic content*) menjadi 4 sub kategori sebagai berikut.

- a. Misogini pejoratif (*misogyny pejorative*) adalah salah satu dari sub kategori tersebut. Misogini pejoratif (*misogynistic pejorative*) yaitu istilah yang merendahkan perempuan. Misogini pejoratif dapat terjadi secara eksplisit seperti contoh dalam bahasa Inggris ada dalam kata “whore” dan secara implisit seperti penggunaan istilah *Stacy* untuk wanita yang menarik tapi sulit didekati dan istilah *Becky* untuk wanita biasa dan mudah didekati dalam komunitas incel (*involuntary celibacy*) (Jennings, 2018).
- b. Perlakuan misogini (*misogynistic treatment*) meliputi hal-hal yang membahas, menganjurkan, menghasut, atau merencanakan hal-hal negatif atau berbahaya terhadap wanita. Ini termasuk mengungkapkan niat untuk mengambil tindakan terhadap wanita, serta mengungkapkan keinginan tentang bagaimana mereka harus diperlakukan. Perlakuan misogini terdiri dari (1) bahasa yang mengancam (*threatening language*) terutama yang merujuk pada kekerasan fisik, kekerasan seksual, dan pelanggaran privasi, dan (2) aksi tidak sopan (*disrespectful actions*) yang meliputi kontroling, manipulasi, rayuan dan lain sebagainya.
- c. Misogini derogasi (*misogynistic derogation*) yaitu konten yang merendahkan atau meremehkan perempuan. Misogini derogasi dapat berupa kekerasan secara eksplisit maupun implisit yang meliputi (1) inferioritas intelektual, (2) inferioritas moral, (3) keterbatasan seksual dan/atau fisik, dan lain sebagainya.
- d. Serangan personal berdasarkan gender (*gendered personal attacks*) yaitu serangan personal yang terkait dengan gender dan hinaan. Kategori ini hanya digunakan bila sifat pelecehannya misoginis seperti contohnya “*Hilary Clinton is such a stupid bitch, someone should give her a good fucking and put her in her place.*” Serangan personal berdasarkan gender tidak eksklusif untuk perempuan tetapi juga laki-laki seperti dalam contoh berikut, “*This dude is a piece of shit*” atau “*You’re an idiot, fuck off*”.

Analisis terjemahan dalam sebuah film dan sejenisnya membutuhkan takarir (subtitle) sehingga dalam terkadang disebut dengan *subtitling strategies* meskipun tidak semua ahli sependapat dengan penggunaan istilah tersebut (Gottlieb, 2005).

Gottlieb (1992) mengatakan bahwa terdapat 10 strategi penerjemahan takarir (*subtitling strategies*) dalam film dan sejenis sebagai berikut.

- (1) Perluasan/pengembangan (*Expansion*) yaitu ungkapan yang dikembangkan seperti pemberian keterangan jika padanan pada ST dalam TT tidak ada, misalnya unsur budaya.
- (2) Parafrasa (*Paraphrase*) yaitu ungkapan yang diubah apabila tidak ada padanan struktur sintaktik frasa pada ST yang sama dalam bahasa target.
- (3) Pemindahan (*Transfer*) yaitu ST diterjemahkan secara menyeluruh dengan ungkapan yang penuh dan wacana yang lebih netral.
- (4) Peniruan/Imitasi (*Imitation*) yaitu ungkapan dan atau bentuk ST diterjemahkan sama ke dalam TT seperti kata nama khas, nama tempat dan nama orang.
- (5) Transkripsi (*Transcript*) yaitu ungkapan yang digunakan pada ST yang mempunyai istilah luar biasa seperti istilah bahasa asing atau ungkapan yang jarang didengar.
- (6) Penyesuaian/Dislokasi (*Dislocation*) yaitu ungkapan diubah dan maknanya disesuaikan.
- (7) Ringkasan (*Condensation*) yaitu teks diringkas dalam cara yang umum, misalnya teks dalam percakapan biasa.
- (8) Pemecahan/Pemotongan (*Decimation*) yaitu sebagian elemen yang mungkin penting dibuang/dihapus untuk menyesuaikan waktu, tempat, atau ujaran yang pantas.
- (9) Penghapusan (*Delection*) yaitu menghapus sebagian teks tertentu, misalnya ujaran pantas dan tidak penting.
- (10) Pelepasan (*Resignation*) yaitu ST tiada padanan terjemahan yang sesuai dalam TT sehingga kehilangan makna.

Penelitian tentang misogini telah dibahas oleh para peneliti sebelumnya dalam berbagai bidang studi seperti bidang gender, psikologi, sosiologi, dan ilmu politik yang salah satunya berada dalam penelitian Blake dkk. (2021), Pope dkk. (2022), dan Bonnette-Bailey dkk. (2019). Dalam bidang sastra penelitian tentang misogini dilakukan oleh Erwany et al. (2022) menggunakan metode kualitatif dengan pendekatan hermeneutik. Analisis semiotika di bidang linguistik terdapat penelitian Eksanti dkk. (2023). Penelitian misogini dengan menggunakan komputasi linguistik telah dilakukan oleh Guest dkk. (2021). Hasil penelitian-penelitian tersebut secara umum menyebutkan bahwa penelitian misogini sudah pernah dilakukan tetapi, penelitian tentang terjemahan misogini dari bahasa Inggris ke bahasa Indonesia belum dilakukan.

Beranjak dari permasalahan di atas topik eksplisitasi pada terjemahan misogini dalam serial Netflix *Inventing Anna* diangkat dengan alasan bahwa penerjemahan misogini belum banyak diteliti dengan analisis terjemahan tetapi banyak diteliti dalam bidang psikologi maupun studi gender. Penelitian ini berbeda dengan penelitian sebelumnya karena difokuskan pada eksplisitasi pada terjemahan misogini dalam serial Netflix *Inventing Anna* yang juga menjadi kebaruan (*novelty*) dalam penelitian ini mengisi kekurangan penelitian sebelumnya dalam serial Netflix *Inventing Anna* yang baru dilakukan oleh 4 peneliti yaitu Yur'evna (2022) dengan menggunakan metode pendekatan induktif untuk analisis bahan empiris untuk meneliti unit fraseologi, Marcus (2022) yang membahas dari segi hukum, Sitohang (2023) yang menganalisis serial *Inventing Anna* dengan pendekatan pragmatik, dan Hidayani (2023) yang menggunakan studi psikologi untuk menganalisis karakter utama dalam serial *Inventing Anna*. Penelitian ini membahas dari segi analisis terjemahan dalam serial *Inventing Anna*. Sedangkan dari sisi objek formal penelitian ini memiliki kebaruan dalam eksplisitasi pada terjemahan misogini. Hal ini membuat peneliti memiliki pertanyaan-pertanyaan sebagai berikut.

1. Bagaimana misogini dalam serial serial Netflix *Inventing Anna*?
2. Bagaimana strategi penerjemahan pada terjemahan misogini serial Netflix *Inventing Anna*?
3. Bagaimana eksplisitasi penerjemahan pada terjemahan misogini dalam serial Netflix *Inventing Anna*?

METODE PENELITIAN

Penelitian ini menggunakan dua jenis data, yaitu data lisan dan tulisan. Data lisan didapat dari serial *Inventing Anna* dalam layanan *streaming* berbasis langganan Netflix sedangkan data tulisan terdapat dalam takarir bahasa Indonesia yang diterjemahkan oleh Ardi Prananta. Data tulisan yang diambil adalah data yang mengandung eksplisitasi pada terjemahan misogini dalam serial Netflix *Inventing Anna*. Serial ini dipilih karena penelitian-penelitian terdahulu yang mengambil konteks *Inventing Anna* belum membahas dari sisi eksplisitasi terjemahan misogini, padahal terdapat isu-isu misogini di dalamnya. Isu-isu misogini sering dikaitkan dengan hal yang merendahkan wanita yang berarti wanita adalah korban sedangkan dalam serial *Inventing Anna* misogini ditunjukkan kepada pelaku penjahat perempuan sehingga konteks serial *Inventing Anna* berbeda dengan konteks dalam penelitian-penelitian terdahulu yang menitikberatkan misogini pada perempuan sebagai korban. Pada setiap episode serial Netflix *Inventing Anna* selalu diselipkan bahwa kisah ini berdasarkan kisah nyata kecuali beberapa hal yang dibuat-buat sehingga penulis memilih untuk menganalisis seluruh episode dalam serial *Inventing Anna*.

Penelitian ini menggunakan jenis analisis terjemahan dengan pendekatan deskriptif kualitatif. Teknik dalam penelitian ini adalah teknik simak dan catat. Pengumpulan data dilakukan dengan metode telaah pustaka yang mana adalah tayangan Netflix dalam serial *Inventing Anna*. Cara pengumpulan data dengan metode pustaka ditempuh dengan langkah-langkah sebagai berikut. 1) Memilih dan menyimak dengan seksama bagian misogini yang

ditunjukkan pada karakter Anna dalam seluruh episode serial Netflix *Inventing Anna*. 2) Mencatat bagian-bagian misogini dengan memilih adegan yang mengandung misogini yang ditunjukkan pada karakter utama yang bernama Anna. 3) Mencatat teks sumber (ST) dan teks target (TT) pada terjemahan misogini yang ditemukan. 4) Mengidentifikasi eksplisitasi pada terjemahan misogini dengan cara meneliti strategi penerjemahan yang digunakan dalam terjemahan misogini. 5) Mengidentifikasi implikasi eksplisitasi pada terjemahan misogini terhadap strategi penerjemahan dalam serial Netflix *Inventing Anna* 6) Membuat klasifikasi berdasarkan catatan yang dibuat sesuai dengan permasalahan dalam penelitian. Analisis data dilakukan dengan metode kerja telaah teks takarir bahasa sumber (ST) dan bahasa target (TT) yaitu bahasa Inggris dan bahasa Indonesia yang mengandung eksplisitasi misoginis oleh Guest et al. (2021) berdasarkan analisis terjemahan dengan strategi penerjemahan takarir (*subtitling strategies*) oleh Goettlib (1992).

TEMUAN DAN PEMBAHASAN

Temuan dan pembahasan dari ekplisitasi pada terjemahan misogini dalam serial *Inventing Anna* adalah sebagai berikut.

A. Misogini dalam serial Netflix *Inventing Anna*

Misogini dalam serial Netflix *Inventing Anna* yang ditunjukkan pada karakter utama, Anna Delvey atau Anna Sorokin ditemukan dalam data sebagai berikut.

1) Misogini pejoratif (*misogyny pejorative*).

Misogini pada data 11 terletak pada, “*You selfish little bitch*” yang diterjemahkan menjadi “dasar egois”. Lou merujuk “you” kepada Vivian Kent.

Tabel 1. Data 11 (episode 7)

Teks Sumber (ST): <i>She hasn't started writing yet.</i> Lou: <i>You selfish little bitch.</i>	Teks Target (TT): Dia bahkan belum menulis. Lou: Dasar egois.
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Penggunaan kata “*bitch*” diiringi *selfish little* dan diterjemahkan menjadi “egois” merupakan istilah untuk merendahkan wanita sehingga misogini ini termasuk dalam misogini pejoratif (*misogyny pejorative*). Misogini yang sama juga ditemukan dalam data 2 (episode 1) menggunakan kata “*bitch*” yang menandakan misogini pejoratif (*misogyny pejorative*).

Tabel 2. Data 2 (episode 1)

Teks Sumber (ST): <i>The bitch is psycho screwing you.</i>	Teks Target (TT): Jalang itu mengacau pikiranmu.
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Data 6 (episode 2) juga menunjukkan misogini pejoratif (*misogini pejorative*) dengan menggunakan istilah *bitch* untuk merendahkan perempuan.

Tabel 3. Data 6 (episode 2)

<p>Teks Sumber (ST): <i>Anna Delvey was a queen bitch. But the way that she did it made you feel like she was Queen Bitch for a reason.</i></p>	<p>Teks Target (TT): Anna Delvey jalang sejati. Tindakannya membuatmu merasa dia layak disebut Ratu Jalang.</p>
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Anna diibaratkan sebagai “*queen bitch*” yang diterjemahkan menjadi “jalang sejati” juga dijuluki sebagai “*Queen Bitch*” atau “Ratu Jalang” dalam bahasa Indonesia. Keduanya merendahkan Anna sebagai jalang sehingga termasuk ke dalam misogini pejoratif (*misogini pejorative*).

2) Perlakuan misogini (*misogynistic treatment*)

Perlakuan misogini (*misogynistic treatment*) ditemukan dalam percakapan antara Vivian dan Todd dalam data 12 (episode 9).

Tabel 4. Data 12 (episode 9)

<p>Teks Sumber (ST): Vivian Kent: <i>Tell her to wear the court clothes.</i> Todd Spodek: <i>I did. She looked at me like I asked to fuck her in the ass.</i></p>	<p>Teks Target (TT): Vivian Kent: Suruh dia memakainya. Todd Spodek: Sudah. Dia menatapku bagai aku akan memerkosanya.</p>
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Misogini pada data 12 (episode 9) merujuk pada bahasa yang mengancam terutama kekerasan seksual pada bagian “...*fuck her in the ass*” sehingga data 12 termasuk dalam perlakuan misogini (*misogynistic treatment*). Misogini dalam “...*fuck her in the ass*” mengandung bahasa yang mengancam (*threatening language*) yang mana dalam terjemahan misogini adalah memerkosanya sehingga misogini ini jatuh dalam kategori perlakuan misogini (*misogynistic treatment*). Data 9 (episode 5) juga menunjukkan perlakuan misogini (*misogynistic treatment*) yang terjadi ketika Graham dan Neff membahas Anna.

Tabel 5. Data 9 (episode 5)

<p>Teks Sumber (ST): <i>She got you so wrapped around her finger, you vouched for this bitch to your boss.</i></p>	<p>Teks Target (TT): Dia mengendalikanmu agar kau melindungi dia dari bosmu.</p>
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Secara keseluruhan data 9 (episode 5) yang diucapkan Graham sedang membicarakan Anna Delvey yang telah berhasil memanipulasi kekasih Graham, Neff sehingga Graham memanggilnya dengan istilah “*bitch*”. Namun, saat diterjemahkan ujaran Graham menjadi, “*Dia mengendalikanmu agar kau melindungi dia dari bosmu.*” Meskipun dalam penerjemahan misogini kata “*bitch*” ujaran menjadi “*dia*” dalam dalam TT, teks ini termasuk perlakuan misogini (*misogynistic treatment*) karena tetap memiliki makna yang sama yaitu merendahkan perempuan dengan objek “*dia*”.

3) Misogini derogasi (*misogynistic derogation*)

Misogini derogasi (*misogynistic derogation*) terdapat pada data 4 (episode 1) dan data 13 (episode 9).

Tabel 6. Data 4 (episode 1)

<p>Teks Sumber (ST): <i>Who on Earth would be interested in lowly Anna Delvey?</i></p>	<p>Teks Target (TT): Siapa yang akan tertarik dengan Anna Delvey rendahan?</p>
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Misogini derogasi (*misogynistic derogation*) pada data 4 (episode 2) terjadi pada saat Val Baron menggunakan kata "lowly" yang diterjemahkan menjadi "rendahan" kepada Anna. Ini berarti Val Baron sebagai laki-laki telah menyebut Anna yang seorang perempuan inferior karena status Anna yang sebenarnya adalah masyarakat bawah bukan seorang sosialita atau orang kaya sehingga misogini ini termasuk dalam misogini derogasi (*misogynistic derogation*). Data yang menunjukkan laki-laki menyebut perempuan itu inferior juga terdapat pada data 13 (episode 9).

Tabel 6. Data 13 (episode 9)

<p>Teks Sumber (ST): <i>Your delusion must be on some epic level to even imagine for one second that he would show up here, let alone pay for a fucking fancy-ass stylist to dress you up like a courthouse Barbie doll!</i></p>	<p>Teks Target (TT): Khayalanmu pasti sangat tinggi untuk bisa membayangkan sesaat bahwa dia akan datang membayar penata gaya mewahmu untuk mendandanimu seperti boneka Barbie pengadilan!</p>
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Data 13 menegaskan bahwa Todd merendahkan Anna dengan menyebutnya berkhayal dan diakhiri dengan penekanan dalam "...dress you up like a courthouse Barbie doll!" yang diterjemahkan menjadi "...mendandanimu seperti boneka Barbie pengadilan! Anna dipercaya mengharapkan laki-laki datang membayar penata gaya mewahnya untuk mendandanimu seperti boneka Barbie di pengadilan sehingga Todd secara langsung menyebut Anna itu inferior dari laki-laki dan dapat dikatakan bahwa misogini ini termasuk dalam misogini derogasi (*misogynistic derogation*).

4) Serangan personal berdasarkan gender (*gendered personal attacks*)

Serangan personal berdasarkan gender (*gendered personal attacks*) terdapat dalam data 14 (episode 9).

Tabel 7. Data 14 (episode 9)

<p>Teks Sumber (ST): <i>I still defend you to anyone who thinks you're an asshole and a dick. Which you are. You're a fucking dick, Anna. A huge dick. But you've also got balls. Big fucking rhino balls. Yeah, I respect the fuck out of those big, swinging...the kind you need to get shit accomplished in this town. But those people, they don't see it. They see a selfish dick who steals from her friends and fucking raids fucking hotel mini-bars like some rabid little Russian racoon all over town.</i></p>	<p>Teks Target (TT): Aku tetap membelamu dari siapa pun yang mengira kau berengsek dan bajingan. Itu benar. Kau bajingan, Anna. Bajingan besar. Kau juga bernyal. Sangat bernyal besar. Ya, kuhargai keberanianmu yang... keberanian untuk membereskan masalah kota ini. Namun, bukan itu yang mereka lihat. Mereka melihat bajingan egois yang mencuri dari temannya dan merampok bar mini di hotel seperti rakun Rusia kecil di penjuru kota.</p>
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Data 14 (episode 9) menggunakan istilah misogini yang merendahkan perempuan dengan menggunakan kelamin laki-laki seperti dalam, “*You're a fucking dick, Anna. A huge dick. But you've also got balls. Big fucking rhino balls*” dan misogini tersebut diterjemahkan menjadi, “Kau bajingan, Anna. Bajingan besar. Kau juga bernyali. Sangat bernyali besar. Ya, kuhargai keberanianmu yang...”. Mengibaratkan perempuan dengan alat kelamin laki-laki merupakan sebuah tindakan misogini meskipun terjemahan misogini tidak menunjukkan alat kelamin tetapi TT tetap merendahkan perempuan dengan menyebut perempuan itu bajingan sehingga misogini ini bisa dikategorikan sebagai serangan personal berdasarkan gender (*gendered personal attacks*) karena menggunakan sesuatu yang melekat pada gender. Secara keseluruhan, data-data misogini dalam serial *Inventing Anna* adalah sebagai berikut.

Tabel 8. Persentase Misogini dalam serial *Inventing Anna*

No	Misogini	Jumlah
1	Misogini pejoratif (<i>misogyny pejorative</i>)	40%
2	Perlakuan misogini (<i>misogynistic treatment</i>)	30%
3	Misogini derogasi (<i>misogynistic derogation</i>)	20%
4	Serangan personal berdasarkan gender (<i>gendered personal attacks</i>)	10%
Total		100 %

Misogini pejoratif (*misogyny pejorative*) menempati posisi teratas yang mana penggunaannya harus menggunakan sebuah istilah khusus yang merendahkan perempuan dan hampir semua misogini menggunakan istilah khusus untuk merendahkan perempuan. Perlakuan misogini (*misogynistic treatment*) menempati posisi kedua terbanyak yang mana misogini ini tidak mengharuskan penggunaan istilah khusus untuk merendahkan perempuan tetapi secara keseluruhan menganjurkan tindakan berbahaya atau tidak sopan terhadap perempuan. Misogini derogasi (*misogynistic derogation*) memiliki data yang lebih sedikit daripada misogini derogasi (*misogynistic derogation*) yang mana poin utama dalam misogini ini adalah menyebut perempuan itu inferior. Tidak semua misogini menyebut perempuan inferior tetapi tetap bersifat merendahkan dan data paling sedikit ada pada serangan personal berdasarkan gender (*gendered personal attacks*) yang mengaitkan misogini dengan gender.

B. Strategi penerjemahan pada terjemahan misogini serial Netflix *Inventing Anna*

Strategi penerjemahan pada terjemahan misogini serial Netflix *Inventing Anna* tidak ditemukan dengan data sebagai berikut.

1) Strategi pemecahan/pemotongan (*decimation*)

Strategi penerjemahan yang digunakan pada terjemahan misogini data 11 (episode 7) adalah strategi pemecahan/pemotongan (*decimation*) yang terlihat saat teks sumber (ST) diterjemahkan ke dalam teks target (TT), 4 suku kata menjadi 2 suku kata.

Data 11 (Episode 7)

Teks Sumber (ST):

You selfish little Bitch

1 2 3 4

Teks Target (TT):

Dasar Egois

1 2

Pengurangan jumlah suku kata ini lebih cenderung untuk menyesuaikan makna ST ke dalam TT dan tidak mengubah makna ST sehingga strategi penerjemahan yang dipakai adalah pemecahan/pemotongan (*decimation*).

2) Strategi pemindahan (*transfer*).

Strategi penerjemahan yang digunakan pada terjemahan misogini data 2 (episode 1) adalah strategi pemindahan (*transfer*) dengan penjelasan sebagai berikut.

Tabel 2. Data 2 (episode 1)

Teks Sumber (ST): <i>The bitch is psycho screwing you.</i>	Teks Target (TT): Jalang itu mengacau pikiranmu.
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ST pada data 2 tidak kehilangan makna setelah diterjemahkan ke dalam TT. Implikasi dari tidak adanya makna yang hilang sekaligus jumlah suku kata yang tidak berkurang drastis dikarenakan perbedaan gramatikal pada ST dan TT mengidentifikasikan bahwa strategi penerjemahan yang dipakai adalah strategi pemindahan (*transfer*).

3) Strategi penyesuaian/dislokasi (*dislocation*).

Strategi penerjemahan yang digunakan pada terjemahan misogini data 12 (episode 9) adalah strategi penyesuaian/dislokasi (*dislocation*) dengan penjelasan sebagai berikut.

Tabel 4. Data 12 (episode 9)

Teks Sumber (ST): Vivian Kent: <i>Tell her to wear the court clothes.</i> Todd Spodek: <i>I did. She looked at me like I asked to fuck her in the ass.</i>	Teks Target (TT): Vivian Kent: Suruh dia memakainya. Todd Spodek: Sudah. Dia menatapku bagai aku akan memerkosanya.
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pengubahan istilah "*fuck her in the ass*" dalam ST ke dalam TT yang diterjemahkan menjadi "memerkosanya." menandakan strategi penerjemahan yang dipakai adalah penyesuaian/dislokasi (*dislocation*) yang mana ungkapan diubah dan maknanya disesuaikan. Istilah "*fuck her in the ass*" secara literal berarti berhubungan badan dengan menggunakan anus tetapi makna literal ini diubah dan disesuaikan dengan konteks sehingga terjemahan lebih tepat menggunakan kata "memerkosanya". Data 6 (episode 2) juga mengandung strategi penerjemahan penyesuaian/dislokasi (*dislocation*).

Tabel 3. Data 6 (episode 2)

Teks Sumber (ST): <i>Anna Delvey was a queen bitch. But the way that she did it made you feel like she was Queen Bitch for a reason.</i>	Teks Target (TT): Anna Delvey jalang sejati . Tindakannya membuatmu merasa dia layak disebut Ratu Jalang .
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Pada data 6 (episode 2) Misogini dalam ST, "*queen bitch*" diterjemahkan menjadi dua kata dalam TT yaitu "jalang sejati" dan "ratu jalang". Hal ini bertujuan untuk menyesuaikan dengan konteks percakapan sehingga strategi penerjemahan yang dipakai adalah strategi penyesuaian/dislokasi (*dislocation*).

4) Strategi penghapusan (*deletion*)

Strategi penghapusan (*deletion*) pada terjemahan misogini ditemukan pada data 9 (episode) dengan penjelasan sebagai berikut.

Tabel 5. Data 9 (episode 5)

Teks Sumber (ST): <i>She got you so wrapped around her finger, you vouched for this bitch to your boss.</i>	Teks Target (TT): Dia mengendalikanmu agar kau melindungi dia dari bosmu.
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Kata “*bitch*” dari ST diterjemahkan ke dalam TT dengan terjemahan “dia” untuk menghindari kata yang tidak pantas. Implikasi dari menghindari kata yang tidak pantas ke dalam TT menandakan bahwa strategi penerjemahan yang dipakai adalah strategi penghapusan (*deletion*). Data 13 (episode 9) juga menggunakan strategi penerjemahan penghapusan (*deletion*).

Tabel 6. Data 13 (episode 9)

Teks Sumber (ST): <i>Your delusion must be on some epic level to even imagine for one second that he would show up here, let alone pay for a fucking fancy-ass stylist to dress you up like a courthouse Barbie doll!</i>	Teks Target (TT): Khayalanmu pasti sangat tinggi untuk bisa membayangkan sesaat bahwa dia akan datang membayar penata gaya mewahmu untuk mendandanimu seperti boneka Barbie pengadilan!
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Penerjemahan yang terjadi dari ST ke TT dilakukan dengan cara memindahkan tanpa mengganti makna dengan tambahan elemen kecil yang dihilangkan yaitu pada bagian, “...*fucking fancy-ass stylist*” yang diterjemahkan menjadi “penata gaya mewahmu”. Tujuan dari penghilangan kata “*fucking*” dan “*-ass*” adalah untuk menyesuaikan dengan konteks sehingga implikasi dari penghilangan beberapa elemen tersebut menandakan bahwa strategi penerjemahan yang dipakai adalah penghapusan (*deletion*).

Strategi-strategi penerjemahan pada terjemahan misogini dalam serial *Inventing Anna* secara keseluruhan dalam persentase sebagai berikut.

Tabel 9. Persentase strategi penerjemahan

No	Strategi Penerjemahan	Jumlah
1	Pemecahan (<i>Decimation</i>)	10%
2	Pemindahan (<i>Transfer</i>)	50%
3	Penyesuaian/Dislokasi (<i>Dislocation</i>)	30%
4	Penghapusan (<i>Delection</i>)	10%
Total		100%

Strategi penerjemahan pemindahan (*transfer*) menjadi strategi yang paling banyak digunakan yang mana strategi ini menerjemahkan secara keseluruhan dengan ungkapan yang penuh dan wacana yang lebih netral. Strategi penerjemahan penyesuaian/dislokasi (*dislocation*) terdapat sebanyak 30% pada serial *Inventing Anna* yang mana mengubah terjemahan secara literal sehingga maknanya dapat disesuaikan. Data paling sedikit ada pada strategi penerjemahan pemecahan (*decimation*) dan penghapusan (*deletion*). Strategi pemecahan (*decimation*) dilakukan untuk memampatkan kata-kata tidak sopan sedangkan strategi penerjemahan penghapusan dilakukan untuk membuat pembaca tidak bingung sehingga dihapus beberapa bagian.

C. Eksplisitasi pada terjemahan misogini dalam serial *Inventing Anna*.

1) Eksplisitasi wajib (*obligatory*)

Eksplisitasi wajib (*obligatory*) yang ditemukan dalam serial *Inventing Anna* terdapat pada data 11 (episode 7).

Tabel 1. Data 11 (episode 7)

<p>Teks Sumber (ST): <i>She hasn't started writing yet.</i> Lou: <i>You selfish little bitch.</i></p>	<p>Teks Target (TT): Dia bahkan belum menulis. Lou: Dasar egois.</p>
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Eksplisitasi pada terjemahan misogini pada data 11 terletak pada, “*You selfish little bitch*” yang diterjemahkan menjadi “dasar egois”. Lou merujuk “you” kepada Vivian Kent. Eksplisitasi pada terjemahan misogini dalam TT tidak hilang meskipun subjek menjadi tidak diketahui dalam ujaran “*dasar egois*” tetapi masih bisa ditelusuri jika melihat konteks dalam serial Netflix *Inventing Anna* sehingga eksplisitasi ini merupakan eksplisitasi wajib (*obligatory*) yang terjadi karena perbedaan struktural ST dan TT yang mana juga terjadi pada data 2 (episode 1).

Tabel 2. Data 2 (episode 1)

<p>Teks Sumber (ST): <i>The bitch is psycho screwing you.</i></p>	<p>Teks Target (TT): Jalang itu mengacau pikiranmu.</p>
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Eksplisitasi pada terjemahan misogini pada TT tetap terlihat dengan adanya kata “*jalang*” yang merujuk pada ST “*bitch*” sehingga eksplisitasi tidak hilang dan termasuk dalam eksplisitasi wajib yang mana terjadi karena perbedaan struktural ST dan TT. ST pada data 2 tidak kehilangan makna setelah diterjemahkan ke dalam TT.

2) Eksplisitasi opsional (*optional*)

Eksplisitasi opsional (*optional*) pada serial *Inventing Anna* terjadi pada data 14 (episode 9) dengan penjelasan sebagai berikut.

Tabel 7. Data 14 (episode 9)

<p>Teks Sumber (ST): <i>I still defend you to anyone who thinks you're an asshole and a dick. Which you are. You're a fucking dick, Anna. A huge dick. But you've also got balls. Big fucking rhino balls. Yeah, I respect the fuck out of those big, swinging...the kind you need to get shit accomplished in this town. But those people, they don't see it. They see a selfish dick who steals from her friends and fucking raids fucking hotel mini-bars like some rabid little Russian racoon all over town.</i></p>	<p>Teks Target (TT): Aku tetap membelamu dari siapa pun yang mengira kau berengsek dan bajingan. Itu benar. Kau bajingan, Anna. Bajingan besar. Kau juga bernyali. Sangat bernyali besar. Ya, kuhargai keberanianmu yang... keberanian untuk membereskan masalah kota ini. Namun, bukan itu yang mereka lihat. Mereka melihat bajingan egois yang mencuri dari temannya dan merampok bar mini di hotel seperti rakun Rusia kecil di penjuru kota.</p>
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Terdapat beberapa kata yang hilang dalam data 14 saat diterjemahkan seperti, “*Big fucking rhino*” menjadi “Sangat bernyali besar.” Kata yang hilang tersebut tidak serta merta hilang tetapi diganti istilahnya untuk menyesuaikan TT sehingga eksplisitasi yang terjadi adalah eksplisitasi opsional yang mana akan terdengar aneh jika tidak mengetahui konteks dalam ST.

3) Eksplisitasi pragmatis (*pragmatic*)

Eksplisitasi pragmatis (*pragmatic*) ditemukan pada data 9 (episode 5) dengan penjelasan sebagai berikut.

Tabel 5. Data 9 (episode 5)

Teks Sumber (ST): <i>She got you so wrapped around her finger, you vouched for this bitch to your boss.</i>	Teks Target (TT): Dia mengendalikanmu agar kau melindungi dia dari bosmu.
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Ekplisitasi ini termasuk eksplisitasi pragmatis dikarenakan perbedaan budaya dari ST dalam kalimat, '*She got you so wrapped around her finger*' yang merupakan sebuah idiom dalam bahasa Inggris dan diterjemahkan menjadi "dia mengendalikanmu" yang merupakan sebuah kalimat dan bukan idiom yang sepadan dengan idiom ST tetapi masih dapat dimengerti.

Tabel 10. Persentase Eksplisitasi

No	Misogini	Jumlah
1	Eksplisitasi wajib (<i>obligatory</i>)	70%
2	Eksplisitasi opsional (<i>optional</i>)	10%
3	Eksplisitasi pragmatis (<i>pragmatic</i>)	20%
Total		100%

Data eksplisitasi paling banyak dalam serial *Inventing Anna* adalah eksplisitasi wajib (*obligatory*) yang mana disebabkan oleh perbedaan struktural antara ST dan TT. Eksplisitasi pragmatis (*pragmatic*) menjadi eksplisitasi kedua yang paling banyak ditemukan di mana eksplisitasi ini terjadi karena perbedaan budaya dan pengetahuan umum yang diasumsikan. Data eksplisitasi paling sedikit ditemukan pada eksplisitasi opsional (*optional*) yang mana eksplisitasi ini membuat bentuk bahasa benar secara gramatikal walaupun jika dibaca secara utuh terjemahan menjadi tidak natural dan cenderung aneh.

KESIMPULAN

Misogini didominasi oleh misogini pejoratif (*misogyny pejorative*) dan disusul dengan perlakuan misogini (*misogynistic treatment*), misogini derogasi (*misogynistic derogation*), dan serangan personal berdasarkan gender (*gendered personal attacks*). Ini berarti misogini pejoratif (*misogyny pejorative*) adalah misogini yang paling mudah digunakan dan ditemukan karena syarat dari misogini adalah penggunaan kata khusus untuk merendahkan perempuan. Misogini ini menjadi misogini yang khas walaupun kategorisasi konten misogini hampir mirip satu dengan yang lainnya. Terjemahan misogini tidak selalu eksplisit seperti misogini dalam ST tetapi masih termasuk dalam misogini karena secara konteks masih merendahkan perempuan dan tidak selalu diterjemahkan menggunakan kata yang merendahkan perempuan seperti dalam teks sumber (ST) tetapi masih termasuk kalimat yang merendahkan wanita jika dilihat dari konteks. Kategori strategi penerjemahan takarir (*subtitling strategies*) tidak semua ditemukan tetapi hanya ditemukan 4 strategi penerjemahan yaitu strategi pemecahan/pemotongan (*decimation*), pemindahan (*transfer*), penyesuaian/dislokasi (*dislocation*), dan penghapusan (*delection*). Pemindahan (*transfer*) merupakan data yang paling banyak karena mudahnya melakukan strategi ini yang mana penerjemah menerjemahkan secara keseluruhan dengan ungkapan yang penuh dan wacana yang lebih netral sehingga dapat disimpulkan dengan konteks film

seperti serial *Inventing Anna*, strategi pemindahan (*transfer*) cenderung dilakukan untuk memudahkan penonton memahami isi film dengan netral. Eksplisitasi wajib (*obligatory*) merupakan data yang paling banyak ditemukan dibandingkan dengan eksplisitasi lain seperti eksplisitasi opsional (*optional*), eksplisitasi pragmatis (*pragmatic*) sehingga dapat disimpulkan bahwa eksplisitasi pada serial *Inventing Anna* tidak banyak menggunakan istilah budaya dan secara keseluruhan terjemahan netral sehingga eksplisitasi opsional (*optional*) dan eksplisitasi pragmatis (*pragmatic*) sedikit ditemukan.

Hasil yang didapat di atas merupakan hasil dengan data yang terbatas dalam serial TV. Penggunaan lebih dari 1 serial TV dapat membantu para peneliti lain untuk mendapatkan variasi data yang lebih banyak. Peneliti berharap hasil dan pembahasan dari eksplisitasi misogini pada ujaran karakter laki-laki dalam serial *Inventing Anna* dapat menambah variasi dalam akademi dan bagi para peneliti lain untuk meneliti dan menganalisis eksplisitasi pada terjemahan misogini dalam film lainnya atau sejenisnya.

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SETTING ANALYSIS IN DEREK KOLSTAD'S *JOHN WICK*

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Abstract:

This paper analyzes the distinctive settings in Derek Kolstad's John Wick movie, emphasizing its unique portrayal of the Continental Hotel in the USA and its reflection of contemporary American society. Using qualitative research methods, the study examines both primary data from the movie script and secondary data from relevant sources. The findings highlight the film's use of physical, time, and social environment settings. The physical setting unfolds in a fictional, gritty version of urban settings, primarily New York City. Time setting is conveyed through markers like continuous action, character development, and visual cues. The social environment setting explores family dynamics, social institutions, and the presence of law enforcement. The analysis concludes by summarizing the film's use of setting to create atmosphere, act as a dominant element, and contribute to the overall narrative, enhancing our understanding of its acclaimed intense action sequences and exploration of a life immersed in violence.

Key Terms: *Settings, atmosphere, character development*

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INTRODUCTION

A literary work is a work that is conveyed through the aesthetic intent of the author. Literary works can be divided into fiction, poetry, film, and drama. There are two aspects that define art: the prose and fiction. They are, intrinsic and extrinsic aspects. Intrinsic is a material or series that is arranged with the aim of building the literary work itself. An element of the intrinsic aspect is: theme, plot, character, setting, point of view, and style. One of the intrinsic elements is setting. Extrinsic is an element that is outside the literary work that is created but influences the structure and content of the literary work system. Setting is everything that happens somewhere or sometimes or social setting. Setting is an element of fiction which reveals to us where and when of an event.

In other words, the term setting refers to the point in time and space at which an event of the plot occurs involving the character (Kenney, 1966:38). In developing the whole story, setting is of primary importance and it makes the story more realistic and alive. Setting is important because when the setting is understood very well, the reader or audience will get the story line more clearly.

One of the literary works that will be analyzed is film, a film known as a motion picture, live picture, theatrical film, or motion picture, which when displayed on a screen creates the illusion of a moving picture due to the effect of the phi phenomenon. Film is a live picture often called a Movie. Films are collectively referred to as cinema. Cinema itself comes from the word

kinematics. Film is also actually a layer of liquid cellulose, commonly known in the world of film maker celluloid. It is a work of art in the form of a series of live images that are rotated to produce an illusion of moving images that are presented as a form of entertainment. The illusion of a series of images produces continuous motion in the form of video.

The film is often referred to as a movie or moving picture. Movie is a modern and popular art form created for business and entertainment purposes. For many people watching a movie can make them laugh, cry, or feel scared. Most movie are made and displayed on the big screen at home and cinema. Filming usually takes a relatively long time. It also requires a job desk each, starting from the director, producer, editor, wardrobe, visual effects and others. To make a quality film, it is necessary to choose the right settings, such as place settings, background stories, actors, time settings, and so on. Films are always built with different settings in each film

The reason why the writer decided to analyze the settings in the Kolstad's *John Wick* movie because it has unique setting. It showed a beautiful panorama of Continental Hotel in USA. It also showed the social environment in America today. Through this film, we can learn a lot of society in America today. Besides the story in the film give as the hide tense atmosphere when the reader breathed the atmosphere of the films. Those are the reasons of why the researcher interested in analyzing this topic.

METHODS

Research method is the tool, procedure and technique chosen in conducting research. Research is defined as human activity based on intellectual application in the investigation of matter. In this study, there are three stages of the research methods which are described as follows: data source, data collection, and data analysis. All of these methods of research are purposed to examine the object of the research and to obtain the exact data in answering the problem in this study.

Data source

In this research, there will be two data sources. Those are: primary data and secondary data. According to Mesly in Ajay, the primary data is one which is collected for the first time by the researcher while secondary data is the data already collected or produced by others. The primary data is factual and original where as secondary data is just the analysis and interpretation of the primary data. While primary data is collected with an aim for getting solution to the problem at hand, secondary data is collected for other purposes. The term primary data refers to the data originated by the researcher for the first time while secondary data is the already existing data collected by the investigator agencies and organizations earlier. Primary data is a real-time data whereas secondary data is one which relates to the past (Mesly in Ajay, 2017: 1). In this research, the primary data is taken from the script of *John Wick* movie and secondary data is taken from some books, theories that supported the analysis of Derek Kolstad's *John Wick*.

Data Collection

The data will be collected by observation method. According to Sugiyono (2018: 404), observation method is data collection technique through observation. Observation method in this study is carried out by going through several processes which are described as follows: first, researcher watch the movie for several times. After that, collecting and note taking the important data. Finally, all of the data are going to be classified according to its type in order to continue to analysis process.

Data Analysis

This study used the qualitative method in analyzing this data. This qualitative method is used to gain an understanding of underlying the reason, opinion, and motivation. Based on theories, the collected data is classified and analyzed based on its type. Here, the writer would like to explain about the steps of data analysis that can be classified into several steps. The first step is the taking the data from the classification of the collected data whether belongs to types of setting or function of setting. The, analyzed the data based on theory of types of setting by Kelly Griffith and function of setting by William Kenney. Those theories are used as guidance analyzing in the setting in Derek Kolstad's *John Wick* Finally presented all of the data in non formal technique.

FINDINGS

Setting is an element of fiction which reveals to us about where and when of an event took place. In other word, the term "setting" refers several closely related aspects of a work of fiction. First, setting is the physical, sensuous world of the work. Second, it is the time in which the action of the work takes place. And third, it is the social environment of the characters: the man-A fourth aspect "atmosphere" is largely, but not entirely, an effect of setting.

Moreover, the discussion here will be focusing on setting found in Kolstad's *John Wick* Movie. Setting as the physical will be stated as setting of physical, setting as the time will be stated as setting of time, setting is social environment will be stated as setting of social environment and setting as atmosphere will be stated as setting of atmosphere. All aspects of setting in Kolstad's *John Wick* Movie will be explained clearly as the following.

Physical Setting

Setting of physical is sensuous world of the work. Kolstad's *John Wick* Movie primarily take place in a fictional version of contemporary urban settings, primarily set in New York City. The portrayal of the city in the movies is gritty, dark, and filled with a criminal underworld that operates in secret alongside the regular society.

These locations often serve as backdrops for intense action sequences and high-stakes confrontations between *John Wick* and various adversaries. In some fiction, geographical location seems to have no effect of characters. Indoors or out, in one locale or another, they behave the same. Moreover, the physical location of Kolstad's *John Wick* Movie in New York City can be proof as the following quotation.

It can be seen that the setting of Kolstad's *John Wick* Movie is taken in New York City. It is the capital city in America. The setting of Kolstad's *John Wick* Movie is also taken in Intercontinental Hotel in New York

"Int. the continental, Manhattan, New York - the lobby – day"

(*John Wick* Movie, 38:17)

Kolstad gave an illustration in this scene that the atmosphere of depression can be seen with the condition of John's house, after John lost his wife and dog. When John is silent in front of the mirror with bloody knuckles is a picture of the situation of John's very heavy feelings of losing his dearest person.

From the analysis, it can be said that Kolstad used the dark background of the residence and the situation of the character who is depressed to produce the meaning that the character in this story is sad. This first scene showed that the next story will begin with the dark story of the main character. What relationship does place have to characterization and to theme. In some fiction, geographical location seems to have no effect on characters. Indoors or out, in

one locale or another, they behave the same" that the setting of a story can influence the reader who reads the story. Specifically, there are some setting of places in Kolstad's *John Wick* Movie. Kolstad took some places in order to arrange his events in the movie.

"Int. gas station, New York - mid day"

Iosef : Nice ride.
John : Mustang. Boss 429.
Iosef : She a '70?
John : '69.
Iosef : Beautiful car.
John : Thanks.

(John Wick Movie 14:05-14:34)

In the *John Wick* movies, after John Wick encounters Iosef Tarasov and his friends, he chooses to spare their lives and walks away. However, Iosef feels offended by this encounter and decides to take action by planning to rob John Wick's car. He stalks John to his residence to carry out this plan. This sequence of events sets the stage for further conflict and drives the plot forward.

John Wick's house is a significant setting in the movie. It is portrayed as a sanctuary and a place of solitude for John Wick, symbolizing his retired life and the memories he shared with his late wife. The house itself is grand and visually striking, filled with personal belongings and mementos that hold emotional value for John Wick.

When John Wick's house is targeted for a robbery, the setting plays a crucial role in heightening the stakes and driving the action. The contrast between the serene, personal space and the intrusion of violent criminals creates a strong sense of violation and conflict. The familiarity of the setting emphasizes the personal nature of the attack, evoking a strong emotional response from the audience.

Time Setting

According to Griffith, read the letters one after the other, we get the illusion that time passes quickly. In fact, gaps of time occur between the letters, so that we must consciously slow down the time of the novel to understand its effect on the characters.

The passage of time in Kolstad's *John Wick* Movie is often depicted through a series of interconnected events that unfold over a relatively short period. While specific timelines are not explicitly mentioned, there are a few key elements that help convey the passage of time within the narrative. Setting of time in a story can be divided into four types. First, time markers: The movies occasionally use time markers such as days of the week or timestamps to indicate the progression of events. For example, there may be captions indicating "One week later" or "Three days earlier" to establish temporal shifts between scenes.

Second, continues action: The intense and fast-paced action sequences throughout the movies create a sense of urgency and a continuous flow of events. *John Wick's* journey is often presented as a relentless pursuit or a race against time, where he must accomplish his objectives before a deadline or imminent threat.

Third, Character development: The growth and development of characters, particularly *John Wick*, serve as indicators of the passage of time. As the movies progress, we witness *John Wick's* emotional and physical transformation, which suggests that a significant amount of time has passed since the events of the previous film.

The last is visual cues: Changes in visual cues, such as shifts in lighting, weather conditions, or the appearance of characters, can also imply the passage of time. For example, a change from daylight to nighttime scenes, or characters donning different outfits across scenes, can hint at the passage of hours or days (2010).

Kolstad's *John Wick* Movie showed all types of the passage of time in the story. All of the passage of time can be explained clearly and can be proofed at the quotation from the movie as the following.

The time makers in Kolstad "*John Wick* Movie can be seen as days of the week or timestamps to indicate the progression of events in the story. The explanation about passages of time in Kolstad "s *John Wick* Movie will be clearly explained from the beginning until the end of the movie. All of the explanation will be explained steps by steps as the following.

Kolstad "s *John Wick* Movie started the setting of time in the hotel Continental. It is in the night, he came for a rest. The events of *John Wick* books a hotel can be seen as the following quotation below:

Charon : *I have you for two nights.*
John : *Depending on business, it may be more.*
Charon : *Of course, sir.*
John : *So when did the old place get a face lift?*
Charon : *Around four years ago.*

(*John Wick* Movie 38:55-39:02)

This scene is passage of time in the film and is depicted on the character *John Wick* and the receptionist. Kolstad "s *John Wick* Movie often use the passage of time as a thematic and structuring device. The mere fact that some specific amount of time has passed help us understand characters. We read the letters one after the other, we get the illusion that time passes quickly as the following quotation.

Addy : *Holy shit. Jonathan.*
John : *My God!*
Addy : *How long has it been? Four years?*
John : *Five and change*

(*John Wick* Movie, 44:05-44:34)

The data above is when John met his old friend at the bar and chats a little because he hasn't seen each other in a long time. quite a long time was also mentioned by John "Five and change "

This scene is passage of time in the film and is depicted on the character *John Wick* and *Addy*. Kolstad's *John Wick* Movie often used the passage of time as a thematic and structuring device. The mere fact that some specific amount of time has passed help us understand characters. We read the letters one after the other, we get the illusion that time passes quickly

Second, continuous action in Kolstad "*John Wick* Movie" can be seen in part where *John Wick* embarks on a mission of revenge after his dog is killed and his car is stolen, setting off a chain of events that puts him in direct conflict with powerful criminal organizations. He must eliminate his targets and navigate the criminal underworld before a deadline imposed by his adversaries. The events of Iosef robs *John Wick*'s house can be seen as the following quotation below

"Int. the wick home - the living room – continuous -and freezes at the sight of two masked men.....a half-second before a third man steps into frame and drives the butt of his shotgun against the side of John's head. He drops to the floor, hard."

(*John Wick* Movie, 16:41)

Character development in *John Wick* movie is the movies progress, we witness *John Wick*'s emotional and physical transformation. The events of *John Wick* books a hotel can be seen as the following quotation below

“The atmosphere immediately grows tense, the air still, as -throughout the building- John’s reach for a hidden weapon: knives, machetes, guns, and the like.”

(John Wick Movie, 16:41)

The tense atmosphere and stillness in the air indicate that something significant is about to happen. It suggests that *John Wick* is about to engage in a dangerous and intense confrontation. This heightened tension reflects the emotional transformation he has undergone throughout the series

The last is visual cues, such as shifts in lighting, weather conditions, or the appearance of characters, can also imply the passage of time. For example, a change from daylight to nighttime scenes. The events of John Wick prepares to shot Iosef can be seen as the following quotation below

“Ext. the wick home - establishing - night - int. the wick home - the kitchen – continuous. John sits at the kitchen table, having cleaned and assembled one pistol, now oiling a second.”

(John Wick Movie, 13:22)

In this case, the transition from an exterior establishing shot at night to an interior shot in the kitchen suggests that some time has elapsed since the previous scene. The change in lighting from the darkness of night to the illumination within the kitchen can indicate a shift from evening to later in the night or the early hours of the morning. This visual cue suggests that the story has progressed, and we are witnessing events that occur at a different point in time within the narrative

Social Environment Setting

The setting of the social environment can vary depending on the specific context or time period being referred to. However, in a general sense, the social environment encompasses the social structures, institutions, norms, values, and interactions that shape and influence human behavior within a particular society or community. The social environment is characterized by various elements, including:

Social Institutions

Institutions such as family, education systems, religious organizations, governmental bodies, and media structures influence social behaviour, values, and norms. These institutions provide frameworks for socialization, relationships, and the transmission of cultural practices. In the "*John Wick*" movie series, the social environment is influenced by various social institutions that shape the behavior, values, and norms of the characters.

Family

The concept of family plays a significant role in the "*John Wick*" series. *John Wick* himself is driven by his deep sense of loyalty and love for his late wife and their dog. The loss of his wife and the threat to his dog serve as catalysts for his actions throughout the movies. The concept of chosen family is also explored, as characters like Winston, the owner of the Continental Hotel, and Charon, the concierge, become important figures in *John Wick's* life. “He pulls over a chair, reaches out, and takes Norma’s hand. She is comatose, her breathing synthetic... so many machines... so many wires, tubes, and monitors. John lowers his head, and

nods. With a bit of effort, he stands, staring down at her for a long moment, never once releasing his grip, and leans over to kiss her on the forehead.”

(John Wick Movie, 03:53)

“A beat... and he looks down to find that he is actually holding a small PET CARRIER. He lifts it to look inside: the face of a young, tri-colored (black, white, and brown), CHORGI (half-Corgi, half-Chihuahua) looks out at him, her tail wagging fiercely. She barks again, and John lowers it, confused”

(John Wick Movie, 08:20)

Law Enforcement: While not as prominent as the criminal underworld, law enforcement institutions have a presence in the movies. IF maintain order and enforce the law, although they often find themselves outmatched by the highly skilled assassins in the criminal underworld.

Atmosphere Setting

Setting includes several closely related aspects of a work of fiction. First, setting is the physical, sensuous world of the work. Second, it is the time in which the action of the work takes place. And third, it is the social environment of the characters: the manners, customs, and moral values that govern the characters’ society. A fourth aspect—“atmosphere”—is largely, but not entirely, an effect of setting.

“It looks like the storm has passed, New Yorkers. A season-high seven inches of rain last night. High winds and flooding in some areas...”

(John Wick Movie, 02:13)

The setting and atmosphere portrayed in the statement create an image of New York City after a significant snowstorm has passed, highlighting both the challenges and the unique charm that winter weather can bring to the bustling urban environment.

Function Setting

Kenny identified several functions of the setting in literature, which can be applied to film as well. The functions of the setting helps establish the overall atmosphere and mood of the story. It can evoke a sense of suspense, fear, romance, or tranquility, influencing the reader's or viewers’ emotional experience.

The function of setting in literature is to create a sense of place, time, and atmosphere for the reader. It can also be used to develop characters, advance the plot, and symbolize themes. Setting is an important literary element that can be used to create a richer and more immersive reading experience for the reader

Setting provided the reader an image and idea of time and place that frames the action of a story and can reveal aspects of its characters. By using the setting as a literary device, the writer can help the reader visualized the action of the work, which adds credibility and authenticity to the story. The function of setting in Kolstad “s John Wick Movie can be explained clearly as the following.

Atmosphere Setting

Kolstad’s John Wick Movie showed setting as atmosphere by talking about condition that create certain ambiances or scenes like happy, sad, romantic, death, horror, and mystery.

The situation that cannot be described explicitly. But, it can be felt by the reader and it can be proved as the following quotation.

“A trio of military-grade sedans -heavily armored, tinted/bulletproof glass, intimidating- pull up to the curb. The first and third empty as the keen eyes of ten gunmen scour the street, buildings, and rooftops. A beat... and one of them slaps a hand on the middle Sedan’s roof. Preceded -and proceeded- by a gunman, Iosef emerges; belligerently naive and yet... scared.”

(John Wick Movie, 12:50)

The atmosphere crackled with tension and danger as the trio of military-grade sedans came to a halt at the curb. The vehicles exuded an intimidating aura, their sleek exteriors concealing the heavily armored bodies within. Tinted windows and bulletproof glass shielded the occupants from prying eyes and potential threats, adding an air of mystery to their presence. With precise synchronization, the doors of the first and third sedans swung open, revealing empty seats.

In literature, the setting plays a crucial role in establishing the atmosphere or mood of a story. The atmosphere refers to the emotional or psychological tone that permeates a literary work and influences the reader's experience.

*“Ext. a cityscape - establishing – day ext. Aurelio automotive - establishing – day
An old, quiet, and clean building lost amongst dozens of others in a dying industrial park.”*

(John Wick Movie, 17:53)

In the John Wick movies, the setting of the neon-lit, underground world of New York City plays a significant role in establishing the film's atmospheric tone. The pulsating cityscape and its hidden criminal underworld create a gritty and stylish atmosphere

The trained eyes of ten hardened gunmen immediately sprang into action, scanning the surroundings with hawk-like focus. Their gazes swept the street, buildings, and rooftops, surveying for any signs of danger or hidden adversaries. The atmosphere was thick with anticipation, as if every heartbeat carried the weight of imminent conflict.

The atmosphere became charged with an indescribable mix of confidence and trepidation. Iosef stepped out of the sedan, his posture revealing a veneer of bravado masking an underlying vulnerability. The collective gaze of the gunmen remained fixated on the surroundings, ready to react at a moment's notice. It was a scene where power and fear intertwined, creating a volatile atmosphere that hung in the air like a tangible force, promising both confrontation and consequences.

Dominant Element Setting

Setting as the Dominant Element refers to a storytelling technique where the physical environment or location plays a central role in the narrative. Kolstad “s John Wick Movie showed the setting as the dominant element

Viggo : It’s not what you did, son that angers me so. It’s who you did it to.

Iosef : Who? That fucking nobody?

Viggo : That “fuckin’ nobody”... is John Wick. He once was an associate of ours. Something you know very little about. I once saw him kill three men in a bar...with a pencil.

(John Wick Movie, 22:50)

In the dialogue you provided from the movie "*John Wick*," Viggo and Iosef are having a conversation about the repercussions of Iosef's actions. Viggo expresses his anger towards Iosef for his actions, but it's not the act itself that bothers him the most, but rather the identity of the person Iosef targeted

John Wick, a legendary hitman known for his lethal skills, attempts to leave his dark past behind. However, as fate would have it, the city itself becomes a catalyst that draws him back into the lethal world he once knew. The setting transforms into a sprawling web of interconnected locations that shape the narrative.

Setting as Whole Story

In storytelling, the setting refers to the time, place, and environment in which a story takes place. It includes the physical location, such as a city, a forest, or a spaceship, as well as the broader context, such as the historical period, social or cultural backdrop, and the overall atmosphere.

Kolstad "s *John Wick* Movie started his setting as the dominant element by the event in the gritty underworld of assassins and crime syndicates, where violence reigns and loyalty is tested, the setting becomes a dominant element in the thrilling saga of *John Wick*.

The story began in the heart of New York City, a concrete jungle teeming with towering skyscrapers that cast long shadows over its inhabitants. The city pulses with life, its streets bustling with people and cars, each person seemingly lost in their own world. Amidst the chaos, hidden within the shadows, lies a hidden society of assassins.

Aurelio: The owner of that car, did you kill him or what?

Iosef : No. We sure as hell fucked up his dog.

Aurelio: You fucked up his dog? That's what you did?

Iosef : yeah

Aurelio: Now, you kill me right now... or you get the fuck out of my shop.

(*John Wick* Movie, 18:40)

In the world of *John Wick*, a former assassin who reluctantly comes out of retirement to seek vengeance for the death of his beloved dog and the theft of his car, there is a thrilling and action-packed narrative that unfolds. This story showcases *John Wick's* indomitable will, remarkable combat skills, and his unwavering determination to bring justice to those who have wronged him.

The film began with *John Wick* mourning the loss of his wife, Helen, who passed away from an illness. As a final gift, Helen arranged for John to receive a puppy named Daisy shortly after her death. John finds solace and companionship in Daisy until a chance encounter with a group of Russian gangsters led by Iosef Tarasov.

Iosef, the son of a powerful Russian mobster named Viggo Tarasov, takes a liking to John's vintage car and decides to steal it. In the process, Iosef and his cronies brutally beat John, killing Daisy in the process. Unbeknownst to Iosef, John is not an ordinary man but a legendary assassin known as "The Boogeyman."

The theft of his car and the killing of Daisy ignite an unstoppable rage within *John Wick*. Determined to avenge Daisy's death, he embarks on a mission to seek retribution against Iosef and his father, Viggo, who happens to be a formidable crime lord.

Throughout the film, John's reputation as an unstoppable force grows, as he leaves a trail of bodies in his wake. Despite numerous attempts on his life, John manages to survive, showing his incredible resilience and resourcefulness. Ultimately, *John Wick's* relentless

pursuit of vengeance leads him to confront Iosef in a climactic battle. In a visceral and intense final showdown, John eliminates Iosef, avenging Daisy's death.

However, the consequences of John's actions are far from over. As he faces the aftermath of his actions, a mysterious figure from his past emerges, setting the stage for further adventures and challenges in the *John Wick* universe.

In summary, the story of *John Wick* showcases an ex-assassin's journey to exact revenge on those who wronged him, while navigating a dangerous world of assassins, codes, and consequences. Filled with heart-pounding action sequences, intriguing characters, and a richly realized universe, the *John Wick* movies have captivated audiences with their high-octane storytelling and the enigmatic presence of their iconic protagonist.

CONCLUSION

After analyzing the movie, it can be concluded that there are four types of setting used in *John Wick* by Derek Kolstad, namely interpretation of place, passage of time, setting as social environment and setting of atmosphere. Moreover, it also can be found that there are three function of setting, namely, setting as atmosphere, setting as dominant element and setting as the whole story. All of the types and function of setting will be summarized as the following.

Kolstad's *John Wick* movie particularly took a place as physical in New York when John had a rest in Continental Hotel. Moreover it also physical in gas station when the first time Iosef met John and had a plan to steal John's car. The setting of time in Kolstad's *John Wick* Movie is often depicted through a series of interconnected events that unfold over a relatively short period. For example, there may be captions indicating "One week later" or "Three days earlier" to establish temporal shifts between scenes. And setting of social environment in this movie intense action and emotional depth of the story. It serves to immerse viewers in a shadowy world of assassins while exploring themes of loyalty, honor, and the consequences of one's past actions.

John Wick movie offered function of setting as atmosphere by showing the tension between characters and the places in this movie dark and gritty urban setting. For example setting as atmosphere when Iosef trying to steal John's car is danger as the trio of military-grade sedans came to a halt at the curb.

Second example of setting as dominant element is when Viggo and Iosef are having a conversation about the repercussions of Iosef's actions. Viggo expresses his anger towards Iosef for his actions, but it's not the act itself that bothers him the most, but rather the identity of the person Iosef targeted. Last setting as whole story, *John Wick's* relentless pursuit of vengeance leads him to confront Iosef in a climactic battle. In a visceral and intense final showdown, John eliminates Iosef, avenging Daisy's death.

Overall, the *John Wick* movies are known for their intense action sequences, stylish visuals, and the iconic portrayal of *John Wick* by Keanu Reeves. The series has gained a significant fan base and has been praised for its choreography, world-building, and its exploration of the consequences of a life of violence

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PLOT IN JUSTIN LIN'S *THE FATE OF THE FURIOUS* MOVIE

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Abstract:

The research, titled "Plot in Justin Lin's The Fate of The Furious," aims to explore how the plot is developed in the movie "The Fate of The Furious" directed by Justin Lin and identify the components of the plot structure present in the film. The study utilizes Freytag's plot methods (1863) as its theoretical framework. The research methodology involves determining the data sources, collecting data, and analyzing the data based on Freytag's methods. The data are classified according to these methods, and calculations are conducted to understand the presence and elements of the plot in "The Fate of The Furious." The theoretical foundation for analyzing the plot methods comprises the five steps outlined by Freytag in his book "An Exposition of Dramatic Composition and Art." This theoretical framework is applied to scrutinize the movie, considering both the dialogue and each scene. The findings reveal five essential steps in the plot structure: exposition, rising action, climax, falling action, and denouement. These plot elements serve as a narrative framework for "The Fate of The Furious," shaping the events, conflicts, and resolutions that unfold throughout the film.

Key Terms: *Plot, movie, the fate of the furious*

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INTRODUCTION

Literary works serve as reflections of life, blending imagination and creativity with the experiences and observations of life. They encompass two key aspects: form and content. The form pertains to literary objects, reflecting human life experiences and societal perspectives (Djojuroto, 2006). People engage with books and literature, finding enjoyment in comedy and tragedy stories, and potentially growing through their literary journeys. Literature, as Teeuw (1988:35) notes, mirrors "life," predominantly social reality, while also incorporating elements of the natural and inner worlds.

The development of literary works takes various forms, such as novels, drama, poetry, and short stories (Waluyo, 2001:15). Genres, categorized by their form, style, or subject matter, include comedy, romance, tragedy, and satire (Abram, 1971:68). Literary works often draw themes from real-life reflections, creating meaning in both form and content. Hudson (1958:10) emphasizes that every literary work, regardless of form, carries a meaningful expression of life, offering readers' pleasure, excitement, understanding, and new perspectives.

Literature is bifurcated into fiction and non-fiction. Fiction, encompassing narratives like novels, short stories, and drama, relies on the author's imagination rather than historical facts (Sumarjo and Saini in Bahun, 2014:1). Non-fiction, as factual reporting, may incorporate elements of fiction for interest but remains rooted in actual or realistic events (Taringan in Bahun, 2014:1). Fiction, often referred to as prose fiction, shares a category with movies, which Taylor (1981:21) describes as extended prose fiction narratives with a central plot.

Movies, considered works of art and culture, function as mass media for auditory and visual communication, employing cinematographic principles (Arsyad, 2003:45). Films, distinct from literary arts, heavily rely on technology for production and exhibition (Baskin, 2003:15). The elements shaping movies, including plot, setting, point of view, style, character, and theme, collectively influence their content. The researcher's interest lies in analyzing English movies, particularly focusing on Justin Lin's "The Fate of The Furious." This movie, recognized as America's best in 2017, presents a unique arrangement of events with a causal relationship of conflicts, providing a captivating exploration of real-life conditions through cinematic storytelling.

METHODS

The methodology serves as a critical phase in the research analysis, contributing to the essence of the study. This paper delineates the research methods into distinct components: identification of the data source, the data collection process, and the subsequent data analysis. Each of these steps is explicated as follows:

Data Source

The determination of the data source hinges on an understanding of the research type. This qualitative study, centering on the violation of conversational maxims, draws its data from the cinematic production "The Fate of The Furious." Employed extensively in the social sciences, qualitative research delves into the exploration of social interactions, systems, and processes. The chosen movie, Justin Lin's "The Fate of The Furious" (2017), serves as a rich substrate for acquiring an in-depth comprehension of how individuals perceive, behave, and navigate their day-to-day circumstances within a specific context.

Data Collection

The observational method constitutes the approach employed for data collection. This involves a systematic process: initially, a comprehensive viewing of the movie, accompanied by the documentation of pertinent statements relevant to the research topic. Subsequently, the aggregation of these statements facilitates the structuring of events within the narrative.

Data Analysis

The qualitative method guides the analysis of the collected data, a pivotal component of the scientific method that imparts significance and utility to address research quandaries. Building on Tukey's (1977) endorsement of graphical techniques like box plots and stem-and-leaf plots for visual data exploration, pattern identification, and hypothesis generation, this study adopts a descriptive qualitative analysis approach. This methodology not only processes and presents the acquired data but also conducts a nuanced qualitative analysis. The integration of obtained data with existing literature and prepared datasets ensures a comprehensive and cohesive analytical framework.

FINDINGS

Gustav Freytag (1863) considered plot as narrative structure that divides a story into five parts, like the five acts of a play. These parts are: exposition (of the situation), rising action (through conflict), climax (or turning point), falling action; and resolution. These are the following definition of plot elements:

Exposition

The first part of a plot is the exposition. Every story must have a beginning. Exposition is where the characters and setting are established. During this part of the movie, the conflict or main problem is also introduced. The exposition is the beginning of the story and it is the place where the characters are introduced to the reader.

Girl: Dom. Dom. It's your cousin. He's in trouble. Come on!

Raldo: You know I can't make a living without my car.

Dom: Not my problem, bro.

Raldo: Dominic Toretto, I heard about you. Welcome to my island.

The Fate of the Furious (00:04:35-00:04:47)

The scene takes place in Havana, Cuba, where Dom and Letty (Dominic's wife) are enjoying their honeymoon. Dom, known for his exceptional driving skills and love for fast cars, comes across Raldo, a talented local street racer. Raldo is a respected figure in the Havana racing scene and is known for his flashy driving style.

Dom's curiosity piqued, he approaches Raldo and engages in a friendly conversation. They discuss their shared passion for cars, showcasing their mutual respect for the art of street racing. During their conversation, Dom learns that Raldo races to support his family, much like Dom's own commitment to his "family" of friends and loved ones. According to Freytag, exposition phase the audience learns about the characters' identities, relationships, motivations, and relevant background information. It often includes the presentation of the central conflict or dilemma that will drive the plot forward. The exposition can take various forms, such as dialogue, narration, or visual cues, depending on the medium of the story.

Chiper: Oh, this is a very different game that I can assure you. This...There's something much greater at work here. This is fate.

Dom: I choose to make my own fate.

Chiper: I put a lot of work into getting you here today.

Dom: Well, now that I'm here, what do you want?

Chiper: I want you to work for me.

Dom: Work for you?

Chiper: Oh, I could've saved you a lot of time, then. See, I don't work for anyone. You can't walk away from this, Dom, you're gonna want to work for me. You're gonna betray your brothers, abandon your code, and shatter your family. You see, your team is about to go up against the only thing they can't handle.

Dom: What's that?

Chiper: You

The Fate of the Furious (00:14:36:35-00:15:29)

Dom glanced at Chiper, a mixture of surprise and skepticism crossing his face. He had grown accustomed to being the one in control, making his own decisions and calling the shots. The idea of working for someone else didn't sit well with him. He couldn't deny the appeal of having more resources at his disposal, but he also didn't want to compromise his principles or become beholden to someone else's agenda.

He was hesitant to relinquish his independence, he also couldn't deny the potential of their partnership, and with that, they continued on their journey, aware that the decision to work together or remain independent rested in Dom's hands. Their paths remained intertwined, their shared experiences forging a connection that would shape the course of their future endeavors.

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Hobbs: Hey, Dom.

Dom: Hey, Hobbs.

Hobbs: I got a job in Berlin and I need a favor, brother.

Dom: No problem. I'll grab the team and meet you in Berlin.

Hobbs: Thanks, man. I'll see you soon.

The Fate of the Furious (00:20:06 – 00:20:15)

Hobbs informs Dom that he has a job in Berlin and asks for a favor, indicating that he needs assistance with the task at hand. Dom agrees to help without any hesitation, assuring Hobbs that he will gather their team and meet him in Berlin.

This exchange showcases the close bond between Hobbs and Dom, who are both central characters in the "Fast & Furious" film series. They are portrayed as being like brothers, willing to support and help each other no matter the circumstances. The "Fast & Furious" franchise is known for its action-packed and adrenaline-fueled sequences involving cars, heists, and high-stakes missions.

This is one of exposition part in this movie. According to Freytag's dramatic structure, the exposition phase is where the audience is introduced to the characters, their relationships, motivations, and relevant background information. It sets the stage for the story and provides the necessary context for the events that will unfold. Additionally, this dialogue sets up the plot by indicating that the story will involve a mission or task in Berlin, creating anticipation for the action and events that will take place. The exchange between Hobbs and Dom serves as an exposition, providing crucial information to the audience about the characters and their current situation.

The movie begins by introducing the audience to the central characters of the franchise, including Dominic Toretto and his team, known as the "Fast Family." It establishes their close-knit bond and their expertise in high-stakes driving and heists. Under Cipher's control, Dom turns against his family and allies, causing tension and confusion among the team. The remaining members, must team up with intelligence operative to stop Cipher and bring Dom back. The exposition further establishes Dom's love for Letty and their relationship, highlighting their strong bond. It also sets the stage for their upcoming wedding and the peaceful life they have built together. However, the exposition takes a turn when Dom unexpectedly turns against his team and partners with a cyber-terrorist named Cipher.

Rising Action

It starts with the death of the characters or a conflict. In this next section, the reader has the opportunity to see where the problem or conflict arises within the story as well as the tension that is a direct result of the conflict, which includes the motivation as well as obstacles of each of the main characters in the story.

*Hobbs: You lost your g*dd*mn mind, Toretto? Toretto, you put hands on that thing, you're gonna have the whole world g*n for you, including me. I don't know what you're doing, but you better think about this, Toretto. It ain't too late to stop this.*

The Fate of the Furious (00:23:17 – 00:23:43)

Dom becomes the central conflict and drives the rising action. His actions confuse and shock his former crew, leading to a sense of mistrust and urgency to understand his motives. Cipher continues to manipulate Dom, exploiting his weaknesses and forcing him to carry out her malicious plans. She holds leverage over him and poses a constant threat to his loved ones, adding to the escalating tension. Dom's crew, along with Hobbs and Deckard Shaw, engage in a series of high-stakes missions to stop Cipher and unravel her grand scheme. These missions involve intense car chases, daring stunts, and explosive action sequences, heightening the excitement and danger.

The dynamics within Dom's crew as they navigate their fractured loyalty and work to understand his actions. Tensions arise between team members, and alliances shift as they grapple with the consequences of Dom's betrayal. Throughout the rising action, the plot becomes increasingly complex, with new revelations, unexpected twists, and escalating challenges for the characters. It builds suspense and anticipation, setting the stage for the climactic moments that will determine the outcome of the story.

Chiper : 'Course I could've taken his car.
Dom : But it's about something bigger. This way... I changed him.
Chiper : That's not your responsibility.
Dom : But it's who I am. Is it?
Chiper : Let me ask you something, Dom. What's the best thing in your life?
Dom : Family.

The Fate of the Furious (00:31:20 – 00:31:39)

After the dialogue you mentioned, the rising action in "The Fate of the Furious" involves the introduction of a new character named Cipher, who becomes a major antagonist in the story. Cipher is a highly skilled cyberterrorist and hacker who manipulates Dom into working for her against his own team.

During their first encounter, Cipher approaches Dom and reveals compromising information about someone dear to him, coercing him into assisting her in her criminal activities. This creates a significant conflict within the story, as Dom is forced to betray his team, including Hobbs, whom he previously pledged to help in Berlin.

As Freytag said, rising action builds tension and increases the stakes as Cipher's plans unfold, leading to further conflicts and challenges for Dom and his team. It sets the stage for the subsequent action sequences, twists, and turns that drive the plot forward.

Hobbs: You okay?
Letty: That wasn't him. I don't know what she's got on him, but that wasn't
Dom
Hobbs: Brian would know what to do.
Letty: No! We can't bring Brian and Mia into this.
Hobbs: We agreed on that.
Letty: I know

The Fate of the Furious (00:31:20 – 00:31:39)

In the dialogue you provided, which appears to be from "The Fate of the Furious," there is a discussion about the character Dom's unusual behavior, the mention of Brian implies that he has a history of handling similar situations or providing guidance. This statement adds to the rising action by hinting at the need for Brian's perspective or involvement in addressing the current predicament.

"No! We can't bring Brian and Mia into this. We agreed on that. "This line further escalates the rising action by revealing that there is an agreement among the characters not to involve Brian and Mia (Dom's sister). The fact that this agreement is being challenged suggests that the situation has become serious or dangerous enough to consider breaking that agreement, adding tension and raising the stakes.

This dialogue contributes to the rising action by introducing a complication regarding Dom's behavior, highlighting the absence of Brian and Mia, and creating a sense of conflict as the characters grapple with the decision of whether to involve them. As Freytag said, rising action builds tension and increases the stakes as Cipher's plans unfold, leading to further conflicts and challenges for Dom and his team. It sets the stage for the subsequent action sequences, twists, and turns that drive the plot forward.

Climax

In the film "The Fate of the Furious," the climax can be considered the most exciting point and the turning point of the story. The climax is the moment of highest tension, where the conflicts and stakes reach their peak and the outcome of the story hangs in the balance. The climax in "The Fate of the Furious" is likely filled with thrilling action, suspenseful moments, and significant revelations that impact the characters and the overall plot. It is the turning point that propels the story towards its resolution and leaves a lasting impact on the audience.

*Chiper: You see these cameras in here? The moment you make a move, highly- paid men with weapon will make their way into this room with one very specific instruction. It's not to save me. It's to k*ll your son. Now, that's a lot of bullets, and it only takes one for you to lose everything. So, I have to ask you, because I know family is so important to you. Is that really a choice you want to make? Because I'm ready if you are. If I pull this trigger, and God knows I want to, if I killed everyone on this plane, I still couldn't get in there.*

The Fate of the Furious (00:52:37-00:54:01)

During this climax, Cipher reveals her leverage over Shaw by threatening the life of Shaw's son. She explains that highly skilled individuals are waiting with weapons to kill Shaw's son if he makes any hostile move. She emphasizes the gravity of the situation and the potential loss Shaw could face by defying her.

Cipher's monologue highlights the intense psychological pressure she places on Shaw, leveraging his love for his son and the importance of family. It creates a moment of extreme tension and conflict, forcing Shaw to confront a seemingly impossible choice. It adds to the high-stakes nature of the final confrontation between the heroes and Cipher.

According to Freytag's statement, climax can be considered the most exciting point and the turning point of the story. The climax is the moment of highest tension, where the conflicts and stakes reach their peak and the outcome of the story hangs in the balance.

Chiper: Look, psychotic, I did exactly what you asked me to do.

Dom: Don't do this.

Chiper: This is your doing.

Dom: My doing?

Son: Da-dada.

Dom: Please don't hurt him, I'm begging you.

Chiper: I don't want you to beg. I want you to learn.

Dom: Learn what?

Chiper: I understand why you did what you did.

Cipher is the main antagonist who orchestrates a series of events to manipulate Dominic Toretto and his crew. As for the specific reason why Cipher shoots Dom's girlfriend, Letty Ortiz, it is revealed as a significant plot twist and a pivotal moment in the storyline.

Dominic isn't able to escape, and Letty steals the briefcase from him: This event indicates a complication in the story. It shows that Dominic, the protagonist, is facing obstacles and is unable to fulfill his mission or objectives. Letty's actions introduce tension and raise questions about her motivations and loyalties. Cipher watches as Dominic hesitates to kill Letty. Dominic's hesitation to harm Letty, his wife, hints at his internal struggle and potential conflict between his loyalty to his team and his personal connections. Dominic rescues Elena, Cipher's prisoner. Dominic's act of saving Elena, who was under Cipher's control, highlights his compassion and willingness to defy Cipher's orders. It establishes a personal connection and potential conflict between Dominic and Cipher.

Cipher taunts Dominic with his child. Cipher's taunting of Dominic with his child amplifies the stakes and forces Dominic to confront the threat to his family. It deepens the conflict between Dominic and Cipher, intensifying the rising action. These events contribute to the rising action by introducing conflicts, deepening character dynamics, and increasing the tension and stakes in the story. They create a sense of anticipation and propel the narrative towards the climax, where the conflicts will be resolved. According to Freytag's theory, climax can be considered the most exciting point and the turning point of the story. The climax is the moment of highest tension, where the conflicts and stakes reach their peak and the outcome of the story hangs in the balance.

Falling Action

The falling action refers to the sequence of events that occur after the climax and lead to the resolution of the story. It is the phase where the tension and conflicts begin to wind down, and loose ends are tied up.

Cipher: I'm gonna be there to hold them responsible. Because the truth is, Dom, to the world out there, I am the crocodile at the watering hole. We've got one last job to do.

Dom: Cipher, if I were you, I'd kiss my son. Because whether you value it or not, all of this, your plane, your security, and you, are still on this earth because of him

The Fate of the Furious (01:26:10-01:27:03)

The falling action happens when Dom's true motivations are revealed, and he reconciles with his team. They realize that he was forced into betraying them by Cipher's manipulation and forgive him, reestablishing their trust and unity. The falling action focuses on the efforts of Dom and his crew to defeat Cipher and put an end to her plans. They work together, utilizing their skills and resources to outsmart her and neutralize the threat she poses.

Deckard Shaw, previously a nemesis, aligns with the team to take down Cipher and seeks redemption for his past actions. The resolution of these personal conflicts contributes to the overall resolution of the story. Mr. Nobody and his team is revealed, and their roles in the larger narrative are clarified. Any remaining mysteries or unanswered questions are resolved during this phase.

The conflicts are resolved, and the characters find a sense of closure and fulfillment. The characters come out stronger, having overcome their challenges, and return to their respective lives with a renewed sense of purpose and unity. They return to their respective lives, having overcome their challenges, and the movie concludes on a note of resolution.

and unity. Furious provides a sense of resolution and closure, allowing the audience to witness the aftermath of the intense conflicts and the characters' journey towards restoration and redemption.

Denouement

The denouement refers to the final resolution of the story and the aftermath of the falling action. It is the phase where the remaining conflicts are fully resolved, loose ends are tied up, and the overall outcome of the narrative is revealed.

And I put two killers on your untraceable plane. You lost the minute you interrupted my honeymoon. Now guess who I'm coming for

The Fate of the Furious (01:57:19 - 01:58:47)

Dom's redemption and his reunification with his family. After the intense events of the movie, Dom is fully exonerated, and his loyalty to his crew is reaffirmed. He is able to reconcile with his wife Letty and their son, and they embrace as a family once again. Here is the part when all character defeat of the main antagonist, Cipher. With the combined efforts of Dom's team and the authorities, Cipher is apprehended and brought to justice for her crimes. This ensures that the threat she posed is neutralized, providing a sense of closure and safety for the characters.

The characters rebuilding their lives and moving forward. They reflect on the events that transpired, learn from their experiences, and seek a new sense of normalcy. The relationships among the characters are strengthened, and they find a renewed purpose in their lives. It may introduce new characters or tease upcoming conflicts, leaving the audience with a sense of anticipation for what may come next in the franchise. The denouement in "The Fate of the Furious" serves as the final resolution of the story, providing closure to the conflicts and character arcs. It offers a glimpse of the characters' lives after the intense events of the movie and sets the stage for potential future developments.

CONCLUSIONS

In the cinematic spectacle that is "The Fate of the Furious," the intricately woven plot revolves around the compelling narrative of Dominic Toretto's unexpected betrayal and the ensuing series of events orchestrated by the cunning cyberterrorist Cipher. The storyline, set against the backdrop of the "Fast & Furious" franchise's signature adrenaline-fueled car chases and heists, unfolds with a perfect blend of high-stakes missions, personal conflicts, and intense action sequences.

The exposition artfully introduces the audience to the familiar dynamics of Dom's loyal team and their unshakeable commitment to one another. Cipher, a formidable antagonist, is seamlessly woven into the narrative, setting the stage for the complexities that lie ahead. As the rising action unfolds, the audience is taken on a journey through a web of missions orchestrated by Cipher, the team's heart-wrenching realization of Dom's betrayal, and their relentless pursuit to bring him back into the fold. The climax, a zenith of intensity, features a gripping confrontation between Cipher and Dom's team as they strive to thwart her plans and resolve internal conflicts. The falling action gracefully guides the narrative into the aftermath of the climax, offering resolution to conflicts, the reconciliation of Dom and his team, and the decisive defeat of Cipher. This segment serves as a poignant reminder of the themes that underpin the "Fast & Furious" universe—family and loyalty. The denouement, the final brushstroke on this cinematic canvas, ties up loose ends, providing

closure for character arcs and subtly hinting at future events. It is a masterful conclusion that resonates with the overarching conflicts presented throughout the film.

In essence, the plot structure elements of "The Fate of the Furious" serve as an indispensable framework, shaping a narrative replete with events, conflicts, and resolutions. The film not only satisfies the craving for heart-pounding action but also reinforces the enduring themes of family and loyalty that define the essence of the "Fast & Furious" franchise.

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A FEMINIST-STYLISTIC ANALYSIS OF THE TAYLOR SWIFT SONG ENTITLED THE MAN

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Abstract: The Man song by Taylor Swift focuses on kinds of feminism and explains about feminism expressed about women's social aspects. This research is intended to find out the message of The Man song based on Mills' perspective on feminist stylistics. The lyrics in this song are the main object of research. The song presents the perspective of a woman reflecting on how her life would be different if she were a man. This research employs a qualitative content analysis by presenting data in the form of descriptions and tables. The objectives of this research include examining how the song expresses writing styles related to gender across three levels: word level, sentence level, and discourse level. It was found that The Man by Taylor Swift conveys a message about gender inequality or feminism, stereotypes, and gender roles in society. The song strongly highlights the observable differences in the lives of women and men and also double standards. The words, phrases and sentences chosen explain the gaps and challenges faced by women in society, thereby encouraging listeners to question and challenge these norms.

Key Terms: *Feminist Stylistic, Taylor Swift, Gender Roles*

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INTRODUCTION

Gender is a popular issue. Gender topics can be found in various aspects, such as in songs, movies, advertisements, and various social media platforms. This makes gender issues an interesting object to research in various fields within the scope of language. The term "gender", encompasses the socially and culturally constructed roles, behaviors, expectations, and attributes assigned to individuals based on their perceived or assigned sex. Gender is a complex concept that extends beyond biological differences, encompassing the societal norms and expectations associated with being male or female. Women often face systemic injustice and discrimination in a variety of areas, including education, employment, health, and political participation. Strong gender stereotypes, expected gender roles, and patriarchal social norms have limited women's freedom and opportunities to develop their full potential. In addition, gender-based violence such as domestic violence and sexual harassment are also serious problems faced by many women around the world. All of this points to the need to continue to push for social change and fight for gender equality in order to create a more inclusive and just society for all individuals, regardless of their gender.

Stylistics is a field of linguistics that discusses in detail the individual language styles of other individuals. Simpson (2004: 2) mentioned that stylistics is a study dealing with technique of creativity and invention in a language. Leech and Short (1981:12) define stylistics as “the linguistic study of style. It is undertaken as an exercise in describing what use is made of language. In another opinion, stylistics refers to the systematic study of language choices, structures, and literary devices used in texts to convey meaning and evoke certain effects. According to Leech (2007), the discipline of stylistics involves the analysis of linguistic style, acting as a bridge between linguistics and literary criticism. Leech argues that style reflects the author's attitude and the communicative purpose of the text, emphasizing how linguistic choices can convey a range of emotions, values, and beliefs. By examining the stylistic choices made by authors, stylistics provides a deeper understanding of the ways in which language shapes thoughts and perceptions, as well as the complexity of human communication. Mills' feminist stylistics extends this by scrutinizing language through a gender lens, revealing how stylistic elements contribute to the representation of women.

Feminism is an adjective meaning “feminine” or just feminine characteristics. Feminism is a movement of women fighting for women's rights. According to Bhasin and Khan (1995, p. 5), feminism is the awareness that women are oppressed in various ways by men and plans of action to combat these oppressions. Meanwhile, according to Gordan (2002, p. 6), feminism is also a study of the subordination of women to find ways to change them. She stated that feminism includes increasing the influence of women in the home, community, and society. On a different occasion, she characterized feminism as an examination of male dominance, implying a change in perspective. The merits and drawbacks of this feminist ideology are a subject of extensive discussion. A common misperception is that feminist theory predominantly centers on women's superiority over men, whereas in truth, it strives to address gender inequality and injustice by dismantling the factors that uphold inequality, oppression, and injustice. Feminism, in brief, is a social and political movement advocating for the equality of the sexes. Regarding Sarah Mills' theory, without specific details, it's challenging to provide a precise connection. Mills is known for her work in cultural geography, often examining how gender shapes people's experiences in different spaces. Her theories may align with feminist perspectives, emphasizing the importance of understanding gender dynamics in various contexts. Mills may argue that traditional gender roles and stereotypes limit individuals based on their assigned gender, reinforcing inequalities. Her work might highlight how spaces and places contribute to the construction of gender identities and influence the experiences of men and women differently. In essence, Mills' feminist lens would encourage an understanding of gender as a social construct, challenging rigid distinctions and advocating for a more equitable and inclusive society that recognizes and addresses these constructed differences.

Feminist Stylistic is a sub-branch of stylistics, where feminist stylistics discusses gender which focuses on language styles according to gender and social gender position. In the context of feminist stylistics, including Sarah Mills, delve into the relationship between language and gender. Mills' theoretical framework becomes instrumental in analyzing how language, through linguistic choices and structures, plays a pivotal role in the construction and perpetuation of gender norms. Linguistic analysis within feminist stylistics, informed by Mills' perspective, unveils the ways in which texts contribute to the reinforcement or subversion of these societal expectations. Feminist stylistics, guided by theorists like Mills, employs linguistic analysis to scrutinize texts from a feminist perspective. It aims to uncover how language choices and patterns reflect and influence gender ideologies, offering insights into the intricate ways in which language contributes to the construction and reproduction of gendered meanings and power dynamics. The combined insights of experts like Montoro, Mills, and others in the field contribute to a richer understanding of gender within the realm of linguistic analysis and feminist studies.

In this case, researchers can analyze how a person is speaking based on gender and social position. Taylor Swift was born on December 13, 1989. She is a ten time Grammy Award

winner, the youngest person to receive the highest honor in the history of the music industry, the Grammy Award for Album of the Year, and she is the only woman in Grammy history to win album of the year twice. One of Taylor Swift's songs titled "The Man" has interesting lyrics because it contains feminism. In this song, it is about the perception of women in society in general, where it is clear that there is a difference in the position between women and men in real life. Every lyric in The Man implies a meaning related to this.

The author uses five previous studies as a reference for conducting the latest research. Rahmadsyah Rangkuti, Siti Hafifah (2022): Conducted a qualitative content analysis on Lady Gaga's "Born This Way", aiming to decipher the lyrics' meanings across different language levels, specifically exploring phonetic devices. Focused on revealing how stylistic devices function within the context of LGBTQA+ representation.

Amsaldi Wahyu Kristian Sinulingga, M. Yurilsya, M. Barru Siddiq (2020): Utilized descriptive qualitative methods to identify gender-specific language aspects in the novel "Woman at Point Zero" at various linguistic levels word, phrase/sentence, and discourse within a feminist-stylistic framework.

Saskia Febiola Siregar, Eddy Setia, Siamir Marulafau (2020): Employed feminist stylistics in analyzing Rupi Kaur's "The Sun and her Flowers" focusing not only on linguistic structures but also on portraying women and men within the texts, considering societal implications and the presentation of ideas or events.

Hussain, Jabeen (2019): Investigated "Broken Verses" by Kamila Shamsie, highlighting dominant linguistic features at word, phrase/sentence levels that consistently foreground female consciousness and experiences while also shedding light on preventing male dominance in the text.

Hutasuhut, Syahkuti (2022): Examined Jessica Knoll's "Luckiest Girl Alive" using a feminist stylistic approach, emphasizing the portrayal of women through linguistic stylistics. Explored how female characters are distinctively depicted in contrast to men, focusing on aspects like body parts, experiences, emotions, vulnerability, and general characteristics.

Motivated by concerns related to gender disparities and social injustice expressed in texts, there is a demand for a stylistic analysis conducted from a feminist perspective (Mills, 1998). While not all feminist analyses of texts explicitly highlight the oppressive nature of texts toward women, feminist stylistics offers valuable insights and raises awareness about underlying messages. Ultimately, it enables a comprehensive examination of texts to unveil how they represent and depict women specifically (Mills, 1998).

METHOD

The research method used in this research is a descriptive qualitative method. Qualitative research was chosen because this research aims to provide insight into the feminist-stylistic analysis of the song "The Man" by Taylor Swift. Qualitative research, as defined by Gay (2006), involves the collection, analysis and interpretation of comprehensive narrative and visual data to gain insight into a particular phenomenon. Qualitative researchers tend to use inductive analysis of data, which means critical themes emerge from the data (Patton, 1990). On the other hand, Bogdan and Biklen (1982) state that qualitative research is research that investigates the quality of relationships, activities, situations, or materials. This technique is designed to describe everything related to the research topic. Where the writers explain the findings on the word level, sentence level, or discourse that shows feminist stylistic analysis.

In this study, the participant involved is the song "The Man" by Taylor Swift. The research design used is feminist stylistic analysis. The data collection process is done through listening and understanding the song lyrics as well as analyzing the text and its social context. The data collected were song lyrics, observations of narrative structure and language style, and

the social context in which the song was made. The data was then analyzed using a feminist stylistic approach to reveal the gender messages contained in the song. In the feminist stylistic analysis, the writers analyze the use of language, style, and narrative structure in the song The Man to identify elements that show gender construction and stereotypes associated with feminist backgrounds.

FINDINGS AND DISCUSSION

Informed largely by Halliday's social-semiotic theory, feminist stylistics illustrate the interconnectedness of language, ideologies, and dominance. It proposes a framework for analyzing texts from three distinct perspectives: 1) word, 2) clause/sentence, and 3) discourse.

TheMan

Taylor Swift

*I would be complex
I would be cool
They'd say I played the field before I found someone to commit to
And that would be ok
For me to do
Every conquest I had made would make me more of a boss to you*

*I'd be a fearless leader
I'd be an alpha type
When everyone believes ya
What's that like?*

*I'm so sick of running as fast as I can
Wondering if I'd get there quicker
If I was a man
And I'm so sick of them coming at me again
'Cause if I was a man
Then I'd be the man
I'd be the man
I'd be the man*

*They'd say I hustled
Put in the work
They wouldn't shake their heads and question how much of this I deserve
What I was wearing
If I was rude
Could all be separated from my good ideas and power moves?*

*And they would toast to me, oh
Let the players play
I'd be just like Leo
In Saint-Tropez.*

*I'm so sick of running as fast as I can
Wondering if I'd get there quicker
If I was a man
And I'm so sick of them coming at me again*

'Cause if I was a man
 Then I'd be the man
 I'd be the man
 I'd be the man

What's it like to brag about
 Raking in dollars
 And getting bitches and models
 And it's all good if you're bad
 And it's okay if you're mad
 If I was out flashing my dollars
 I'd be a bitch, not a baller
 They paint me out to be bad
 So it's okay that I'm mad

I'm so sick of running as fast as I can
 Wondering if I'd get there quicker if I was a man (you know that)
 And I'm so sick of them coming at me again (coming at me again)
 'Cause if I was a man (if I was a man)
 Then I'd be the man (then I'd be the man)
 I'm so sick of running as fast as I can (as fast as I can)
 Wondering if I'd get there quicker if I was a man (hey)
 And I'm so sick of them coming at me again (coming at me again)
 'Cause if I was a man (if I was a man), then I'd be the man

I'd be the man
 I'd be the man (oh)
 I'd be the man (yeah)
 I'd be the man (I'd be the man)

If I was a man
 Then I'd be the man

Gender-Specific at Words Level

According to Mills (2005:84), language shapes our perception of the world. In other words, language plays a significant role in generating a perception for every reader, and, of course, each person can have a different perception. In this section, the researcher focuses on several words found in the lyrics of Taylor Swift's song "The Man" that indicate gender specificity. Mills (1995) uses sexism in language as a foundation for investigating word choice. Finding occurrences of sex-specific pronouns, incorrect use of generics, address phrases, and derogatory depictions of women can be used to investigate word choice (Mills, 1995).

Table 1. Words Level

FEMININE	MASCULINE
Bitches	Man
Bitch	Leo
Models	Models
Leader	Baller
	Dollars
	Barg
	Leader

There are four words found in the song "The man" that represent the feminine. First, the words "bitches" and "bitch". This indicates feminine in gender because this term is often used derogatorily to refer to women, which reflects a gender-specific and disrespectful language commonly aimed at women. In other words, bitch is a derogatory term for a lady who is deemed nasty or unkind.

There are also seven words found in the song "The man" that represent the masculine, such as the word "man". This word is inherently masculine, representing the male gender. In the context of this song, the repeated use of "man" highlights the societal privilege and advantages associated with being male. Use of the word "Leo" (Leonardo DiCaprio), in reference to a male celebrity, in this case, Leonardo DiCaprio, aligns with societal perceptions of successful and admired male figures. "Baller". This word is associated with extravagance, success, and confidence in men, reflecting traditional masculine stereotypes. "Dollars", the mention of "flashing dollars" can be associated with traditional notions of male financial success and wealth, making it a gender-specific term. "Brag", the act of bragging, is often associated with masculine expressions of confidence and dominance, suggesting gender-specific expectations regarding assertiveness.

In addition, the words "models" and "leader" represent both feminine and masculine genders. In the context of the fashion or entertainment industries, the term "model" can refer to both male and female individuals. It is a genderless term. The word "models" is not inherently gender-specific in the lyrics you provided ("getting bitches and models"). It refers to people who work as models, and they can be of any gender. Rather than a specific gender, the line appears to emphasize a lifestyle associated with wealth and success. The word "leader" itself is a gender-neutral term, because "Leader" refers to someone who guides, directs, or takes charge of a group or organization, and it can apply to individuals of any gender. In the context of the song lyrics, the line "I'd be a fearless leader" suggests that the speaker is imagining themselves as a leader, and it doesn't specify the gender of this hypothetical leader. The use of "leader" here is not gender-specific; it simply describes a person in a position of leadership and authority.

Feminist Discourse at the Sentence Level

The level of sentence in the stylistic feminism of Taylor Swift's song "The Man" is empowering and thought-provoking. Through her lyrics, Swift addresses the double standards and gender inequalities that women face in society. She challenges societal norms and expectations placed upon women, highlighting the disparities between how men and women are perceived and treated.

"I'm so sick of running as fast as I can, wondering if I'd get there quicker if I was a man."

The sentence expresses the despair and tiredness that many women feel as they seek to achieve success in their work and personal life. It highlights the unfair advantage that males frequently have in gaining success and asks why women must work twice as hard to earn the same recognition.

“I'd be just like Leo in Saint-Tropez.”

This sentence refers to the freedom and carefree lifestyle that males are frequently permitted to lead without criticism or condemnation. Swift subtly underlines the double standards that exist when males are lauded for their decisions while women are frequently questioned by using the image of Leonardo DiCaprio, who is known for his bachelor lifestyle.

“When everyone believes ya, what's that like?”

Shows the uncertainty and doubt that women frequently confront when standing up or exerting themselves. It reveals the inclination to call women's trustworthiness into question and undermines their experiences and perspectives. This statement expresses the aggravation of not being taken seriously due to one's gender.

Overall, the sentence structure in "The Man" reflects the strong feminist message of the song. Swift uses her lyrics to shed light on the inequalities and challenges faced by women in society, encouraging listeners to question and challenge these norms.

Feminist Discourse at the Discourse Level

Narrative perspective, also known as point of view, is the lens through which a story is told. It determines who is telling the story and how the events and characters are portrayed. Narrative perspective can greatly influence the reader's understanding and interpretation of the story. There are different types of narrative perspectives, such as first-person, second-person, and third-person. In first-person perspective, the story is narrated by a character within the story, using pronouns like "I" and "me." This perspective provides a personal and subjective view of the events, allowing the reader to experience the story through the narrator's thoughts and emotions. The lyric ***"I would be complex, I would be cool"*** shows the perspective of the speaker imagining life as a man, exploring how they would be perceived and treated differently.

Challenging gender stereotypes involves questioning and breaking down the traditional beliefs and expectations surrounding gender roles and characteristics. These stereotypes are deeply ingrained in society and often limit individuals' choices and opportunities based on their gender. Gender stereotypes typically assign certain traits, behaviors, and roles to men and women, reinforcing the idea that they should conform to specific norms. For example, men are often expected to be strong, assertive, and dominant, while women are expected to be nurturing, submissive, and focused on domestic responsibilities. These stereotypes can be harmful as they restrict individuals from expressing their true selves and pursuing their interests and aspirations freely. ***"Every conquest I had made would make me more of a boss to you"***. This lyric shows the challenge of gender stereotypes by suggesting that traditionally masculine qualities, such as being a "boss," would be more readily accepted.

Double standards refer to the application of different sets of rules, expectations, or judgments to different individuals or groups in similar situations. It occurs when different standards are applied based on factors such as gender, race, social status, or other characteristics. One common example of double standards is gender-based double standards. These occur when different expectations or judgments are placed on men and women for the same behavior or action. For instance, a man who is assertive and confident may be seen as a strong leader, while a woman displaying the same traits may be labeled as aggressive or bossy. Similarly, certain behaviors or choices may be praised or accepted for men but criticized or frowned upon for women. ***"I'm so sick of running as fast as I can, Wondering if I'd get there quicker If I was a man"***. This lyric shows critiques of double standards by comparing the speaker's experiences as a woman to how they imagine they'd be treated if they were a man.

Power and privilege are interconnected concepts that play a significant role in shaping social dynamics, opportunities, and experiences within societies. Power refers to the ability to influence or control others, resources, or institutions, while privilege refers to the advantages and benefits that certain individuals or groups enjoy simply because of their social position or characteristics. Power can be both formal and informal. In the context of gender, power and privilege refer to the societal dynamics that confer advantages or disadvantages based on one's gender identity. These concepts are integral to understanding how social structures and norms contribute to the unequal distribution of resources, opportunities, and influence between genders. *"And I'm so sick of them coming at me again 'Cause if I was a man, Then I'd be the man"*. The lyrics highlight the concept of power and privilege, suggesting that being a man would grant the speaker more respect and status.

Social critique involves a critical examination of societal elements, such as institutions, cultural practices, economic systems, or power relations. This examination is driven by a desire to uncover hidden or overlooked issues, challenge established norms, and contribute to a more equitable and inclusive society. Scholars, activists, and individuals engaged in social critique often employ various theoretical frameworks, including those from sociology, cultural studies, and critical theory, to deconstruct and analyze social structures and behaviors. The ultimate goal is to foster positive social change and create a more just and compassionate society. *"If I was out flashing my dollars I'd be a bitch, not a baller"*. This lyric shows critique societal norms that judge women for similar behaviors that are celebrated in men, such as financial success.

Empowerment in the gender context is a dynamic and ongoing process that requires collaboration across various sectors of society. It aims to create a more equitable and just world where individuals can exercise their rights and contribute meaningfully to social, economic, and political life, irrespective of their gender identity. *"So it's okay that I'm mad"*. The lyric empowers women to express their frustrations with gender-related disparities and challenges societal norms.

Repetition is a linguistic and rhetorical device where specific words, phrases, sounds, or structures are intentionally repeated within a piece of communication to create emphasis, reinforce meaning, or evoke a certain effect. It involves the deliberate use of repetition for various purposes, such as emphasizing a point, enhancing rhythm, or making an idea more memorable. In essence, repetition is a conscious and strategic choice by speakers or writers to repeat elements within their expression to achieve specific communicative goals. *"I'd be the man, I'd be the man"*, the repetition of *"I'd be the man"* emphasizes the central theme of the song and the speaker's desire for equality.

Comparison is a communication and cognitive process where similarities and differences between two or more things, ideas, or concepts are identified and highlighted. It involves examining the features, qualities, or characteristics of the items being compared to better understand their relationships or to make a point more vividly. Through comparison, individuals draw parallels or contrasts, aiding in the clarification, illustration, or evaluation of the subjects under consideration. In essence, comparison is a mental or verbal tool that helps convey the relationships between different elements, making information more accessible and facilitating a deeper understanding of the subject matter. *"I'm so sick of running as fast as I can, Wondering if I'd get there quicker if I was a man"*, the artist is using comparison to express frustration and contemplation about the challenges and inequalities they perceive. The comparison is drawn between their own experience, running as fast as they can, and a hypothetical scenario where they wonder if they would achieve their goals more quickly if they were a man. The comparison is used to highlight gender-based disparities and the artist's perception that being a man might offer advantages or expedite success. The act of running symbolizes the artist's efforts and struggles, and by contrasting it with the hypothetical scenario of being a man, they suggest a reflection on societal expectations and biases related to gender.

The tone in song lyrics refers to the overall attitude or character conveyed through the words. It involves the choice of language, style, and perspective that shapes the mood of the lyrics. Tone can be playful, somber, romantic, defiant, or a combination of various emotions. Meanwhile emotion in song lyrics is the expression of feelings and sentiments. It involves the use of words and imagery to convey a specific emotional experience or response. Emotion in lyrics is often connected to the artist's personal experiences, storytelling, or the intended impact on the listener. "*And I'm so sick of them coming at me again*", this line reflects the emotional impact of gender-based disparities on the speaker. The use of the phrase "so sick of them coming at me again" suggests a weariness and annoyance with a recurring or persistent issue. The tone may convey a sense of being fed up or tired of dealing with external pressures or challenges. The emotion conveyed in this lyric is likely one of frustration, irritation, or discontent. The artist expresses a feeling of being overwhelmed or bothered by others who are constantly approaching or confronting them. The emotion is captured through the use of the word "sick," which implies a strong negative reaction to the repeated interactions

CONCLUSION

Based on the analysis, it can be concluded that "The Man" by Taylor Swift reveals a strong critique of gender-related issues and societal norms. The song highlights the concept of power and privilege, highlighting how being a man often commands more respect and status. Through its lyrics, the song serves as a social critique, against society's norms that unfairly judge women for behaviors that are celebrated in men. By empowering women to express their frustration with the gender gap, "The Man" calls for greater gender equality. This study contributes to our understanding of the role of music in addressing social issues and promoting inclusivity.

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