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Javanese Culture Maintenance through the Tradition of Cutting Natural Dreadlock Hair of Dieng's Children
(Wiwiek Sundari)

Idiomatic Expression Used in Jason Mraz's Song in the Album Know and Its Possibility to be Used in ELT
(Muhammad Rizal Hidayat, Baharuddin, Muh Isnaeni)

Adaptation of Novel The Witches by Roald Dahl to Graphic Novel by Penelope Bagieu
(Muhammad Jati Kuncoro, Hawasi)

Transitivity Analysis Annotation Scheme and Its Application to CQPweb: A Study on Stephen King's Carrie
(Amanda Hanna Astriyanti, Prihantoro)

The Absence of Mother's Love Experienced by the Main Female Character in Jacqueline Wilson's The Story of Tracy Beaker
(Bernadia Puspa Damayanti, Ratna Asmarani)

Idiomatic Expression in The American Sitcom Series "Fresh Off The Boat" Directed By Nahmatchka Khan
(Ayunda Permatasari, Yesika Maya Ocktarani, Yulia Mutmainnah)

Radical Act and Political Withdrawal in Han Kang's The Vegetarian
(Sulistya Ningtyas)

The Analysis of Social Deixis Used in the Downton Abbey and Made in Dagenham Movies
Ghina Salsabila, Oktiva Herry Chandra
(Lody Kristiyawan Mustofa, Jumino)

Research Article

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**Javanese Culture Maintenance through the Tradition of Cutting
Natural Dreadlock Hair of Dieng's Children**

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Abstract

Javanese culture is one of many great cultures in the world possessing seven universal elements of culture covering the complex systems of belief, social organization, knowledge, language, art, livelihood, and living tools. The language itself has been used for ages and taught in some countries for quite some time as it has its own orthography, grammar, politeness levels, and dictionary. To preserve the culture, the Javanese people supported by the government put in various efforts such as teaching the culture, practicing the culture, and documenting parts of the culture that has no longer being used. This research applied Dundees's folklore research method and Sania's research on culture maintenance to show how the Dieng people and local government, Banjarnegara, preserve culture through the tradition of cutting the natural dreadlock hair of particular Dieng children. The result shows that this sacred ceremony utilizes the seven universal elements of Javanese culture. It means that tradition can be one of the ways to preserve culture so that it does not have to be threatened, replaced, or even extinct.

Keywords: Javanese culture; culture maintenance; tradition; cutting children's dreadlock hair; Dieng.

1. Introduction

Culture can be defined as a complex system of ideas or acts, as a result of human creation in their social life [1]. In this way, humans create culture from their social interaction in the form of an idea or an act that, afterward, can be inherited, re-created, or learned. Therefore, human being can inherit a culture from their ancestor, re-create or create their own culture, or else, learn culture from other. A culture can be endangered, substituted, or gone, due to many factors such as the declining number of people possessing the culture, no longer existing, or the choice of not maintaining for different reasons. It is likely considered no longer suit the new era, less beneficial, or less preferred than others. As a result, only limited people or none of them think and live the way their ancestors did. These threats happen when the culture is only preserved by the minorities, both in number and area. It is getting worse when political, economical, and social changes change the people's attitude toward the culture, reducing its value, usage, and dignity, and leaving a more limited number of people admitting it as their cultural identity [2].

A culture can be preserved by supporting its maintenance, promoting its use in society, and passing it to the next generation. It can be done also by -both formally and informally-exposed, introducing, and teaching it to the youth, practicing it in daily life, and documenting part of it that has no longer been used. Since culture is not easy to develop as it might take ages to create one, its loss

means a lot for civilization. Therefore, culture maintenance should be seriously done by preserving “the values, the way of thinking, the behavior, the perception, and the underlying assumptions of any person, group, or society that considers the culture important” [3].

As culture consists of the systems of belief, social organization, knowledge, language, art, livelihood, and living tools [1], comprehensive culture maintenance should also cover those elements. Therefore, human being as social creatures can understand their environment and life experience serving as the guidance of their behavior and actions [4]. It means that people should live in their environment and utilize their ancestors’ life experiences as their life guidance by believing what their ancestors believed, living under their ancestors’ social organization in society, inheriting their ancestors’ knowledge, speaking their ancestors’ language, performing their ancestors’ art, earning a living like their ancestor, and utilizing their ancestors’ living tools. However, those elements must be suited to what people need in a new era. Thus, culture maintenance also means developing what is best for the people based of what is best for their ancestors.

This research shows how Dieng local and Banjarnegara local government maintain their culture through a tradition that serves as an annual tourism event improving the local people’s economy and adding income for the local government. In the tradition, particularly Dieng children possessing natural dreadlock hair were specially treated for their willingness to cut their hair to throw bad luck away from themselves and the whole society. In this event, the seven elements of culture were kept for the sake of Dieng local people who live in their homeland as Javanese and utilize their ancestor’s life experiences as their life guidance by believing that the tradition will bear good luck when they keep living under their ancestors’ social system and use their ancestor’s knowledge to solve their life problem, spoke their ancestors’ language, perform their ancestors’ art to express gratitude to God, as well as live as famer and utilize farming tools like their ancestors. It shows that maintaining a culture can also be beneficial for the people’s modern civilization to live harmoniously like their ancestors.

2. Methods

This is descriptive and qualitative research describing Japanese Culture maintenance through tradition. The data were selected using Dundee’s Folklore Research Method [5] and analyzed using Sania’s Culture Maintenance research [3], as well as Holmes [2], Fasold [6], and Wardhaugh [7] Sociolinguistics research on Language Maintenance. In the Identification step [5], the data were chosen using the Purposive Sampling Technique [8] to select comprehensive Japanese Culture maintenance, by applying Documentation and Interview Methods [9] which is done virtually due to the pandemic Covid-19 situation. To dig for more information, a Questionnaire is given and an Interview is held virtually, using Participatory Method [9] to add more value on the final conclusion of this research. The results were seven elements of culture that were preserved in the tradition of cutting the natural dreadlock hair of particular Dieng’s children along with what the tradition’s participants, Dieng local people, Banjarnegara local government, and the visitors think about the culture maintenance.

In the Interpretation step [5], the data obtained from library research and field virtual observation as well as the information gotten from the result of giving questionnaires and holding virtual interviews with the informants were analyzed using 7 (seven) universal elements of culture [1], Culture Maintenance research [3], as well as the three Sociolinguistics types of research on Language Maintenance [2, 6, 7] to know (1) what Javanese Culture elements were maintained through the tradition, (2) how they maintain it, and (3) why they keep maintaining it. The results were the description of the seven elements of culture that were maintained by Dieng local people and supported

by the Banjarnegara local government through the tradition, how those elements were embedded in the tradition and the reason why the tradition must be continuously held reflecting complete Javanese culture maintenance in Dieng.

During this pandemic Covid-19 era, the researcher is utilizing social media and internet-based platforms to collect data as our mobility is limited due to the health protocol that must be obeyed. Thus, doing library research, sharing questionnaires via the internet, and holding virtual interviews using WhatsApp was done as we were not allowed to visit the tourism site and the tourism event is also done virtually, followed only by participants who are closely related to the tradition.

3. Results

In this event, the researcher found seven findings that are obtained through field research in the identification step. It covers Dieng local people's belief of Sunan Kalijaga and Kyai Kolodete, social status, knowledge of farming, old and modern Javanese language, art, livelihood as a farmer, and living tools in farming and selling their crops that were divided into the following sub-chapters.

3.1. *Dieng local people belief system of Sunan Kalijaga and Kyai Kolodete*

Sunan Kalijaga has been believed by many Javanese people for a long time ago until now as an Islamic holy figure as he was the famous figure who spread Islam religion during the Hinduism era in Java Island, including Dieng. In this event, his legacy is found in the use of his religious song entitled "Kidung Rumeksaing Wengi" which is used by an old and respected Javanese religious leader who led the ritual. Meanwhile, Kyai Kolodete has been believed by Dieng local people as their ancestors particularly inherited by special Dieng children who naturally grow dreadlock hair like the hair of Kyai Kolodete. This children's hair, which must be cut in a ritual, led to the tradition of cutting the hair called *ngruwat* or *ruwatan*.

3.2. *Dieng local people's social system of three different social statuses or background*

Considering on the use of Modern Javanese Language with three different politeness levels in subchapter 3.4., the researcher found three different social statuses or backgrounds of Dieng local people in their society. They are farmers, officers, and highly respected people. Like their ancestors, most of Dieng local people are farmers, farming highland crops, who are mostly using *Ngoko* as the lowest Javanese politeness level. Some of them are officers, working for the local government institution, or traders, selling particular goods and services, who use *Madya*. A limited number of them are noble and respected people, like teachers or religious leaders, who use *Krama* and *Krama Inggil*.

3.3. *Dieng local people knowledge system of farming in highlands with cold temperature*

As it is said in subchapter 3.2., most of Dieng local people are farmers like their ancestors. Thus, their ancestors' knowledge system of farming is still maintained to solve any problems related to the difficulties in planting, harvesting, storing, and handling highland crops in a cold temperature that sometimes made the leaves frosty like in the four seasons countries. One of the most famous crops that is used in this event's offering is Dieng potato which was highly demanded by the Javanese people.

3.4. *Dieng local people language system of Old and Modern Javanese Languages*

- Old Javanese Language

As it is stated in sub-chapter 3.1., the Old Javanese Language is found in the *mantra* in the form of a song used by the old and respected Javanese religious leader who led the ritual. The following table shows the song that was already translated into English [10].

Old Javanese Language	English Translation
<p style="text-align: center;"><i>Kidung Rumeksa ing Wengi</i></p> <p style="text-align: center;"><i>Ana kidung rumeksa ing wengi, teguh hayu luputa ing lara, luputa bilahi kabeh, jim setan datan purun, paneluhan tan ana wani, mivah panggawe ala, gunaning wong luput, geni atemahan tirta, maling adoh tan ana ngarah ing mami, guna duduk pan sirna. Sakehing lara pan samya balli, sakeh ngama pan sami miruda welas asih pandulane, sakehing braja luput kadi kapuk ritaning wesi, sakehing wisa tawa sato galak tutut, kaya aeng, lemah sangar, songing landhak guwaning wong lemah miring, myang pakiponing merak, gugupakaning warak sakalir. Nadyan arca myang segara asat, temahan rahayu kabeh, apan sarira ayuningideran kang widadari, rineksa mалаekat sakathahing Rasul, pan dadi sarira. Tunggal ati Adam, uteku Baginda Esis, pangucapku ya Musa, napasku Nabi Ngisa linuwih, Nabi Yakup pamiyur saningwang, Dawud suwaraku mangke, Nabi Ibrahim nyawaku, Nabi Sleman kasekten mami, Nabi Yusuf rupeping wang, Edris ing rambutku. Baginda Ngali kuliting wang, getih daging Abubakar singgih, balung Baginda Ngusman, sungsuming sun Patimah linuwih, Siti Aminah bayuning angga, Ayup ing ususku mangke, Nabi Nuh ing jejantung, Nabi Yunus ing otot mami. Netraku ya Muhammad, pamuluku Rasul, Pinayungan Adam Sarak, sampung pepak sakatahe para Nabi, dadvasarirantunggal.</i></p>	<p style="text-align: center;">A Song of A Night Prayer</p> <p>This is a song of the night guardian, that make people strong and save, saved from any danger, avoided by genie or devil, no black magic attack, no evil deeds, no sorcery, fire turns into water, no thief, all danger is gone. All disease is gone, all pest is disappeared, everybody shows affection, all weapon is weakening, like cotton falls on metal, all poison turns into antidote, wild animal is tame, magic tree, haunted land, hedgehog feathers, dangerous cave in steep cliff, tiger hunting area¹ and dirty place full of diseases are not dangerous for me. Even when the sun makes the ocean dry, I will be saved, since I am surrounded by fairy, guarded by angel, and all prophets, in God's protection. Adam is in my heart, Sis is in my brain, Musa is in my utterance, Isa the Great is in my breath, Yakup is in my hearing, Dawud is in my voice, Ibrahim is in my life breath, Sulaiman is in my power Yusuf is in my look, Edris is in my hair. Ali is in my skin, Abubakar is in my blood, Usman is in my bone, Fatimah is in my marrow, Siti Aminah is in my body strength, Ayub is in my bowel, Nuh is in my heart, Yunus is in my muscle. Muhammad is in my sight, my dignity² is in Adam and Hawa's protection, It is all complete prophets in one body.</p>

Figure 1. Kidung Rumeksa ing Wengi [11]

- Modern Javanese Language

Meanwhile, the use of Modern Javanese Language in 3 (three) different politeness levels of *Ngoko*, *Madya*, and *Krama* or *Krama Inggil*, is found on the announcement of the master of ceremony to the guests, the old and respected Javanese religious leader wordings to initiate the ritual, as well as the conversation of the children and their parents and the head of Dieng District. The following table shows the example of Dieng local people language system.

Modern Javanese Language	English Translation
<i>A dialogue between a little girl and her father in Ngoko</i>	
<p>Father : Rambutmu dicukur ya? A child : Aku njaluk hadiah. Father : Hadiah apa? A child : Kalung emas.</p>	<p>Father : Will you cut your hair? A child : I want a gift. Father : What gift? A child : Gold necklace.</p>
<i>A dialogue between a little boy and the head of Dieng District in Madya and Krama.</i>	
<p>Head of Dieng District : Arep hadiah apa rambutmu dicukur? A child : Tivi. Head of Dieng District : Tivi gedhe apa cilik? A child : Gede. Head of Dieng District : Ya mengkon yuwun bapakmu, yo?</p>	<p>Head of Dieng District : What do you want for cutting your hair? A child : A television. Head of Dieng District : Big or small? A child : Big. Head of Dieng District : Okay then, ask your father, okay?</p>
<i>The old and respected Javanese spiritual leader wordings to start cutting a little girl's natural dreadlock hair using Madya and Krama.</i>	
<p>Sederek sedaya, kula atas naminipun ingkang gadhah hajad, dala punika sederek sedaya dipun aturilenggahan wonten ngriki, dhaharacamboten, sarehne Naja badhae natakaken gembelipun. Para sederek sedaya kula aturimaring pangestu lan wilujeng.</p>	<p>The honourable guests, on behalf of the (Naja) family whose natural dreadlock hair will be cut, I welcome you tonight to this event, to enjoy the offerings, as Naja (the child's name) will cut her hair. I would like you to bless them and this ritual.</p>
<i>The announcement for the audiences by the master of the ceremony using Krama Inggil.</i>	
<p>Para rawuh sekedhap malih jaman bade kalaksanan. Mugi putro ingkang badhe kaparas utawi sampun kaparas keparingan sehat jasmni rohani, wilujeng, tansah manggih karahayon. Pramilo saking mekaten, acara saklajengipun, injih menika wilujengan.</p>	<p>The honourable guests, soon this ritual will begin. Let us hope that the children who will cut their hair or whose hair had been cut were healthy, safe, and blessed. Therefore, the next agenda will be celebrating the tradition.</p>

Figure 2. The use of Modern Javanese Language with Three Politeness Level [12]

3.5. Dieng local people's art system of song, ornaments, clothing, accessories, and ritual steps

As it is mentioned in sub-chapter 3.4., Dieng local people still perform their ancestors' songs in this event. They also put particular Javanese traditional ornaments on the offerings and decoration, dress in Javanese traditional clothing, wear Javanese traditional accessories, and obey particular steps of the ritual containing Javanese art system so that the ritual will always be done correctly and properly to get the blessing.

3.6. *Dieng local people's livelihood system as a farmer*

As it is shown in sub-chapters 3.2. and 3.3., Dieng local people still do what their ancestors do as farmers to earn their living. Their ancestors' knowledge system of seeding, planting, weeding, fertilizing, harvesting, storing, and processing their highland crops made them good farmers providing what their people and people surround Dieng food to consume and sell. Their harvested product is shown in this event as part of the offerings and decoration stated in sub-chapter 3.5.

3.7. *Dieng local people living tools system used in farming*

As exposed in sub-chapters 3.2., 3.3., and 3.6., Dieng local people's ancestors' legacy as farmers was not only the knowledge of farming highland crops in cold temperatures but also the tools to take good care of the plant at any season. One of the tools used by the farmer to keep them protected from the sun heat in the dry season which is exposed in this event is a particular farmer hat called *caping*. The following chapter will discuss those seven findings through an Interpretation step.

4. Discussion

Dieng is a plateau occupying 2 (two) administrative areas of West Dieng in Banjarnegara District and East Dieng in Wonosobo District, Central Java. The cold temperature never stops its people to live as farmer planting highland crops as they had already understood how to deal with the difficulties from their ancestors. A folklore of Kyai Kolodete is found in Dieng as the main reason why the tradition of cutting the natural dreadlock hair of particular Dieng's children must be continuously held. Dieng local people believed that Kyai Kolodete is their ancestor of who was living during the glory of Islamic Mataram Kingdom [13]. He occupied the plateau and made it into a proper place to live. The plateau was eventually developed into an official administrative area of Central Java.

Dieng local people also believe that some Dieng's children who naturally grow dreadlock hair were the descendants of Kyai Kolodete who has natural dreadlock hair called *gembel* in Javanese or *gimbal* in Indonesian. The dreadlock hair is not naturally growing on every Dieng child. Only some of 5 (five) years old Dieng's children have it after suffering a high fever with delirious that no doctor or medication can cure. This unusual illness will gradually be cured as the children will be recovered by themselves, leaving tangled hair as a result of their heavy sweat during the high fever that made it sticky and difficult to comb. Sadly, the dreadlock hair cannot be unravelled although it has been washed with different kinds of shampoo or treated with various kinds of hair treatment. When the hair was cut, without any ceremony, the same dreadlock hair will naturally grow and it becomes denser or tangler.

That natural dreadlock hair can only be completely removed by holding a traditional ceremony called *ngruwat*. In this ritual, the children who were specially dressed in white clothing reflecting holiness can ask anything as a reward for their willingness to cut their dreadlock hair since it is not easy to persuade them to do that. If their requests were not granted, their dreadlock hair will grow back and bad luck will happen to the children and their society. This tradition was then developed by Banjarnegara local government as a cultural tourism event that is annually held in Arjuna Temple areas called Dieng Culture Festival [13]. This event also serves as the Javanese Culture maintenance covering the following seven elements of culture.

4.1. *The Belief*

The tradition of cutting particular Dieng's children's natural dreadlock hair is performed based on Dieng local people's belief in Kyai Kolodete folklore that has been practiced for a long time ago. As they believe that the children were Kyai Kolodete's descendants for having the same dreadlock hair, the similar feature of the great figure must be removed in a holy ritual called *ngruwat* to protect them from bad luck as they were not possessing the same power as Kyai Kolodete. This belief is maintained by Dieng local people and supported by Banjarnegara local government as a traditional event.

4.2. *The Social Organization*

Dieng social organization can be seen from the different politeness level usage in talking to people with different social statuses or backgrounds which will be explained in detail in subchapter 4.4. related to the language. The lowest class of Dieng local people is farmers who inherit the livelihood from their ancestors who were farming various highland crops including Dieng potato which is now becoming the most demanded commodity increasing the farmer's and the local government's income. As a lower-class society, they commonly use the lower Javanese politeness level called *Ngoko*.

The middle class of Dieng local people was officers working for the local government institution and traders. In the past, they were presented by people who work for the Dutch colonials possessing more education than farmers or traders having more wealth than farmers. As a middle-class society, they commonly use the middle Javanese politeness level called *Madya*.

The higher class of Dieng local people were the noble, the old and respected spiritual leader, or people with the highest status in the governmental institution such as the head of the district. In the past, they were presented by the noble descending from Mataram Kingdom who were sent to live in the area, holy people possessing spiritual power, the knight, or the head of a region. As a higher-class society, they commonly use the higher Javanese politeness level called *Krama* and *Krama Inggil*.

4.3. *The Knowledge*

Being a farmer in a highland with cold temperatures that sometimes made the plant frosty is not easy. Nevertheless, Dieng local people obtain their ancestors' knowledge system of farming that enable them to deal with climate and weather problems. The most famous crops of Dieng farmers were the Dieng potato which was presented as one of the offering elements to express gratitude to God that has given them protection, blessing, and prosperity. By keep including Dieng's crops in the offerings, the local people had already maintained one of their precious assets of natural resources which were obtained by utilizing their ancestors' knowledge system of farming.

4.4. *The Language*

Language is the most complicated system owned by Dieng's local people. In this event, there are two kinds of Javanese Language that were used, the old and archaic Javanese Language that has no longer being used to speak or write in the local people's daily life and the modern Javanese Language in 3 (three) politeness levels that is still used until now. The following sub-sub chapters will show the language and how it is used in the tradition.

4.4.1 Old Javanese Language

Before cutting the natural dreadlock hair of Dieng children, an old and respected Javanese religious leader starts the ceremony with a particular prayer called mantra in the Old Javanese language which was once used by Dieng's ancestors. Thus, it is no longer being used by Dieng's local

people nowadays. The *mantra* is spelled by the old and respected Javanese religious reader in a song entitled “KidungRumeksaingWengi” that is also sung by a particular Javanese traditional singer appointed by him by considering two important aspects, the ability to pronounce the Old Javanese language well and sing the song correctly. It is purposively done to prevent the *mantra* is spelled improperly which fails to remove the bad luck of children who are being protected from any danger using the *mantra*.

According to the old and respected Javanese spiritual leader who led the ceremony, this *mantra* was created by Sunan Kalijaga, an Islamic holy figure who was spreading Islam on Java Island in the Islamic Mataram Kingdom era by utilizing traditional Javanese arts/performances, such as *wayang kulit* (Javanese traditional puppet show made of leather), *karawitan* and *gamelan* (Javanese traditional music and music tools), as well as *tembangdolan* and *macapat* (Javanese traditional songs for kids and adults). This legacy of SunanKalijaga is called Mantrawedha. The full version consists of 10 (ten) *pupuh* (Javanese traditional poet), inspired by the holy Qur’an verses, and sang in the Dhandanggula song (one of the eleven *macapat* songs). According to the master of the ceremony of the event, in the past and up to now, people who would like to spell this *mantra* must perform two holy rituals, *mutih* (only consuming food in white color) in forty days and *ngebleng* (fasting) in a day and a night before finally singing the holy song eleven times to get the blessing they wish to be granted by God. Otherwise, the song will be merely a song possessing no spiritual power.

4.4.2 Modern Javanese Language

This event also utilizes the Modern Javanese Language that has been developed through time and still spoken by Dieng local people. There are 3 (three) kinds of politeness level used by the people according to the different social status, *Ngoko*, *Madya*, and *Krama* or *Krama Inggil*. This means that people from the lower social class use *Ngoko* to talk to each other, people from the middle social class use *Madya*, and people from the higher social class use *Krama* to talk to each other. Nevertheless, *Ngoko* and *Madya* can also be used by people from the middle and higher social classes only to talk to each other or to people from a lower social class than both of them to show that they have higher social status than the lower ones. On the other hand, *Krama* is used by people from the lower and middle social classes to talk to people from the higher social class than both of them to show respect to people with higher social status. Those politeness levels can also be applied based on age. It means that people who are older use *Ngoko* or *Madya* to talk to people who are younger to show that they are older and should be respected, while people who are younger should use *Krama* to talk to people who are older to show respect. Meanwhile, *Krama Inggil* is commonly used for the noble or highly respected person like the king or a holy figure.

In this event, *Ngoko* words ‘rambutmu’ and ‘dicukur’ were used by a father asking his daughter to cut her hair, while *Ngoko* word ‘njaluk’ is used by his daughter to respond to the father’s question about cutting her hair. The little girl used *Ngoko* to her father as she does not understand how to use *Madya* or *Krama* as she was accustomed to using *Ngoko* to talk to everybody including her parents. Moreover, not all parents teach their children to use *Madya* or *Krama* as it has a more complex pattern than *Ngoko* which is considered difficult to learn and use by children.

A *Madya* word ‘arep’ is used by the head of Banjarnegara District who was invited as an honourable guest and given chance to ask a child about a gift he wanted for cutting his hair. The use of *Madya* word ‘mengko’ and *Krama* word ‘nyuwun’ is used to show his higher social status as the leader of the area and reflects his effort to sound more polite than *Ngoko* which might stimulate the children to use a higher level to sound more polite than using *Ngokoto* talk to him.

Another *Madya* words ‘kula’, ‘naminipun’, ‘gadhad’, ‘lenggahan’, ‘ngriki’, ‘sarehne’, and ‘maringi’ were used by the old and respected Javanese religious leader to represent the child’s family by putting himself (as a host) in a lower level than the guests. Meanwhile, the *Krama* words ‘wonten’, ‘daluh’, ‘punika’, ‘badhe’, ‘dipunaturi’, ‘dhahar’, ‘eca’, ‘mboten’, ‘badhe’, ‘anetakaken’, ‘pangestu’, and ‘wilujeng’ is used to show his position as old and respected Javanese religious leader who are also respecting the guests.

Krama Inggil is used by the master of ceremony to show respect to the audience as guests since Javanese basic principles of life based on their social system honor guests without considering their different ages or social status. In the *mantra*, old and archaic *Krama Inggil* words were also used to refer to God and Islamic prophets. In Dieng local people daily life, it is also used to refer to Islamic holy figures like Sunan Kalijaga, the noble like Kyai Kolodete, and the highly respected person like Sultan Agung, the King of Mataram Kingdom in the Islamic era. This is done to show their high respect to the most respected persons who were being adorned by Dieng local people as holy and honored figures.

4.5. *The Art*

This event exposes Dieng local people’s art system inherited from their ancestors as the old and respected Javanese religious leader is singing Javanese traditional song, the offerings and decorations are utilizing Javanese traditional ornaments in particular rules/regulations, the participants of the event are wearing Javanese traditional clothing and accessories, and the ritual is done with the same steps their ancestors did. Those art system-based elements full of Javanese philosophy must be properly done to get the best and expected result of God’s and the ancestors’ blessing for the children’s good luck.

4.6. *The Livelihood System*

The use of Dieng crops on the offerings, the setting’s decoration, and the guests’ food and beverages reflects Dieng local people’s way of living as farmers inherited from their ancestors. The harvested crops were offered to God, exhibited at the event, and presented to the guests to express Dieng local people’s gratitude toward God’s blessing for successfully being farmers, to expose what they are fully capable doing farming, and to let the guests have experienced their way of addressing honor. It is also done to make the guests share the good story with others so that the event will be developed into a cultural tourism event as it has more visitors to bear more positive results for Dieng local people.

4.7. *The Living Tools*

Related to subchapter 4.6., the use of some of Dieng local people living tools as farmers like the Javanese traditional farmer hat named *caping* and the Javanese traditional offerings bamboo plate to put the harvested and processed crops called *tampah* reflects one of their living tools as farmer inherited from their ancestors. Unfortunately, not many farming living-tools systems were shown in this event since there is no particular space to display the tools. If the local government is able to develop this event more into a cultural event, they can put it on a display to show Dieng local people’s history as a farmer which will be more interesting for foreign tourists.

5. Conclusions

From the results and discussion in the previous chapters, the researcher understands that maintaining a culture is important to do to keep a society’s cultural identity as one of its valuable

assets. It can be done by preserving a tradition containing cultural elements full of life philosophy to honor the ancestors inheriting great life value and to express gratitude for being blessed by God with a harmonious life.

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Research Article

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Idiomatic Expression Used in Jason Mraz's Song in the Album *Know* and Its Possibility to be Used in ELT

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Abstract

This study aims to find the types of idiomatic expression and elaborate the meaning of idiomatic expression used in Jason Mraz's song in the album 'Know' and its possibility to be used in ELT. Each song generally has idiomatic expression delivered to the listeners. This study focused to analyze phrases of idiom in Jason Mraz's song lyrics. This study used theory of Makkai about Idiom Structure in English and applied descriptive qualitative method which concern in understanding the result of the data found. The data acquired from 10 songs in the album 'Know' in 2018. After analyzing, this study found 39 of idiomatic expressions, but only found 3 types of idiomatic expressions in the album such as Phrasal Verb Idiom, Tournure Idiom, and Irreversible Binomial Idiom from 6 types of idiom. Nine phrasal verb idiom, twenty three tournure idiom, and seven irreversible binomial idiom. Tournure Idiom is the majority used in the song lyrics of Jason Mraz 'Know'. The researcher found the meaning of song lyrics generally describe about love. The existence of idiomatic expression is used to beautify and to clarify the contextual meaning of the song lyrics.

Keywords: idiomatic expression; songs; lyric; english language teaching.

1. Introduction

Language is an instrument that can be used as a mean to communicate or convey idea, information, message, etc among human. People are social beings, wherever they are living, they use a language or an instrument to communicate to one another. Therefore, learning and mastering language is needed since it becomes very important for people to live their life both in small and big community.

Language becomes social need inside of a community. It has an important role in building people relationship and connection either orally or written. Tan and Rubdy stated that "*Languages can be modes of entry into coveted social hierarchies or strongholds of religious, historical, technological and political power bases. Languages are seen now as*

commodities that carry different values in an era of globalization" [1]. Without the existence of language itself, people will not be able to express their feelings, ideas, opinions, critics, even intention.

English has been transforming, developing, even spreading fast then used by millions of people around the world. Whether, the character of language has shifted, some people sometimes prefer using some idiomatic expressions in their daily activities in order to create deeper meaning on their words or sentences. According to Hornby, idiom is defined as that "*It is a phrase of sentence that the meaning is not obvious through knowledge of the individual meanings of the constituent words but must be learnt as a whole*" [2]. Furthermore, idiomatic expressions can be just a group of words, and it has different meaning from the meaning of the words in the expressions.

Song is such a familiar but a rarely used media for students to learn English. Some students may get some difficulties in learning vocabulary by using books, or another conventional media. According to Thyab, the usage of idiomatic expressions by those speakers is considered as an important issue and is regarded as an essential part of the English Language competence [3]. The usage of English idioms can illustrate emotion more quickly than a phrase that has a literal meaning, even when the etymology or origin of the idiomatic expression is lost. Therefore, song can be used as a media of vocabulary building as well.

Nowadays, there are many English songs from song writers that we can access on YouTube. One of most popular singer is Jason Mraz. The process of songwriting, Mraz often uses lyrics taken from real moment around him. Jason Mraz's intelligence in processing lyrics can be seen in MR's second album. A-Z. Single Wordplay is one of Jason's stories about his habit of using many lyrics in one song, such as rapping. In addition, the songs in this album look more fresh and colorful. He is a song writer having many meaningful lyrics on his songs which is covered within idiomatic lyrics. Especially, from his latest album called '*Know*' that covers ten songs there.

Hopefully, by using songs, students will have a good understanding and interest to learn English without feeling anxious and bored so that they are able to understand idiomatic expressions better as their capability in their communicative language skill. In terms of this, to identify what is necessary in the analyses is that the theory related to idiom. According to Makkai, there are five types of idioms; phrasal verbs, tournure, irreversible binomial, phrasal compound, and incorporating verbs [4][5]. There is one more type added to this [6]. Pseudo-idiom is the last type that might be necessary to consider to probably see whether this type of idiom is available or not.

2. Research Methods

To describe the idiomatic terms utilized in the songs, this study used a descriptive qualitative research design. Moelong stated that "qualitative method is used as research procedures that result descriptive data containing of spoken and written words from the people and behavior of people which can be observed" [7]. Therefore, this will disclose

the idiom used in Jason Mraz song lyrics. By using this method, the researcher will analyze the use of idiomatic expression along with their meaning.

There are two types of data sources: primary data and secondary data. The primary data are the song lyrics which are taken from the album of Jason Mraz 'know' which are available on the internet websites. Meanwhile, the secondary data will be taken from sources such as articles and reviews of related research that support primary data which are related to idiomatic expression.

This study is using documentation method in collecting data. stated that this method is also capable of gathering information such as notes, transcripts, newspapers, magazines, ancient inscriptions, meeting notes, and so on [8]. The following strategies are used to describe how data collecting is done:

1. Browsing and Downloading

Browsing is the first step in finding the data that will be researched.

2. Reading

The lyrics must be read in order to understand the whole content particularly about idioms.

3. Note-Taking

There are two steps based on the kinds of idiomatic expression. The steps are:

- a. Underlining

The data that already collected are supposed to be underlined first based on the kinds of idiom in order to make them easier to be classified.

- b. Analyzing

In analyzing the whole data, the writer will use content analysis technique. There are some steps taken as below:

1. Identifying

From the data collected, there will be an identification of idiomatic expression itself, identification of the meaning and finding out the contribution of the data toward English teaching and learning.

2. Classifying

The same idioms found in one song will be eliminated in this scenario. After that, after classifying the idioms into their kinds, the meanings of the idioms should be discovered.

3. Explaining

The idiomatic language used in Jason Mraz's album "Know" will be discussed and explained in terms of: a) Idiom types, b) Idiomatic meaning, and c) Idiom in English teaching and learning

4. Inferring

The final phase is to draw a conclusion based on the findings of the previous investigation.

3. Findings and Discussion

This chapter presents the findings and discussion of the research that refers to the proposed research problem. In this chapter the researcher will describe the findings based on the research questions that researcher used, such as the types of idiomatic expression, the meaning of every idiomatic expression found, and the possibility of idiomatic expression found to be used in English language teaching

3.1 Findings

In data collection, the research found and came into some findings related to types of idioms expressed in the lyrics of songs available in the album 'Know' from Jason Mraz. The following categorization of idiom as described in the theory of Makkai

3.1.1 Phrasal Verb Idiom

The researcher found 9 phrasal verbs idiom in the album 'Know' from Jason Mraz. There are 7 songs that contain the lyrics which belong to phrasal verb idiom.

Table 1: Phrasal Verb Idiom in Jason Mraz songs in the album 'Know'

No	Song Title	Lyric	Line
1	Let's See What the Night Can Do	And hide out , out under the light of the moon	8
2	More Than Friend ft. Meghan Trainor	I don't wanna fool around no more	13
3	Unlonely	Digging into life, cause at times it can be saddening	14
4	Better With You	Love's the only thing it all comes down to	25
5	Sleeping to Dream	Each one that passes is another dream to ashes and they all fall down But I woke up in the ditches	4 14
6	Might As Well Dance	I can't stop reading into ya Love, oh yeah, you're the best book I've read in a while	3 4
7	Love is Still the Answer	And the question that sits on everyone's lips	14

3.1.2 Tournure Idiom

The researcher discovered 23 lyrics that belong to Tournure Idiom. It is found that all songs of the album 'Know' from Jason Mraz contain the tournure idiom lyrics.

Table 2: Tournure Idiom in Jason Mraz songs in the album ‘Know’

No	Song Title	Lyric	Line
1	Let’s See What the Night Can Do	We can <u>head North over</u> the oceans of turquoise	13
		Let’s <u>see what the night can do</u>	28
2	Have it All	May you get to rest, may you <u>catch your breath</u>	8
		May you <u>be as fascinating as a slap bracelet</u>	22
3	More Than Friend ft. Meghan Trainor	<u>Take it easy</u>	5
		And <u>take your heart until the end</u>	10
		You can <u>fix my broken heart</u> it it’s all yours	15
4	Unlonely	Oh, we could <u>take it slowly</u>	6
		And we could <u>keep it low key</u>	7
		<u>Following the good vibes</u>	12
		I give you my word although I’m <u>making words up</u>	35
		Unlonely ain’t a word, but I <u>don’t give a fuck</u>	36
5	Better With You	I <u>take you with</u> me in my heart	13
6	No Plans	Could we <u>put time in a bottle</u>	2
		I’m <u>giving good vibes to</u> you	17
7	Sleeping to Dream	I <u>found myself in the riches</u> your eyes	12
		I <u>hit the light</u> and thought you might be here	15
8	Making It Up	They were <u>making it up</u> , we’re <u>making it all up</u>	6
		Some people like to <u>pile things up</u> around them	15
		And <u>surround themselves with</u> a beautiful lie	16
		<u>Row your boat gently</u>	28
9	Might As Well Dance	I don’t just <u>read you for the articles</u>	5
10	Love Is Still The Answer	Is why should we <u>pick ourselves up</u> and start over again	15

3.1.3 Irreversible Binomical Idiom

The researcher found 7 irreversible binomial idioms in the album ‘Know’ from Jason Mraz. There are 5 songs that contain the lyrics which belong to irreversible binomial idiom.

Table 3: Irreversible Binomial Idiom in Jason Mraz songs in the album ‘Know’

No	Song Title	Lyric	Line
1	Have It All	May you <u>keep the chaos and the clutter off</u> your desk	23
2	More Than Friend ft. Meghan Trainor	<u>I’m crushing and I’m going crazy</u>	25
3	Unlonely	I could be your <u>one and only</u> <u>A little rain suddenly turns heavily</u>	4 16
		I think we could be bigger than <u>cheese and macaroni</u>	45
4	Making It Up	Cause <u>life’s so hard but life’s alright</u>	10
5	Love is Still the Answer	To learn how to <u>master peace or master war</u>	4

3.2 Discussion

Based on what were found in the above findings, the types and the meaning of idiomatic expression in Jason Mraz’s songs in the album ‘Know’ are discussed in the following. This discussion later will be followed by the contribution of the song in language teaching. The discussion is divided based on the song in order to be easy to categorized and easy to follow.

3.2.1 The Types and the Meaning of Idiomatic Expression

3.2.1.1 *Let’s See What Night Can Do*

In this song, Jason Mraz tries to talk about his desire to ask the woman he loves to spend a night together. His will to drive by a car to a secret place in the middle of the desert. Telling stories and singing until the sun rise. This means that this song implied the reflective meaning in describing the song. As stated by Manar that reflective meaning is the product of people recognition and imagination [9]. Therefore, this song is a product of song writer imagination or desire.

The researcher found two types of idiom, such as phrasal verb idiom and tournure idiom. Here are the types of idiomatic expression in *Let’s See What The Night Can Do* lyric and their meaning:

In this song, Jason Mraz tries to talk about his desire to ask the woman he loves to spend a night together. His will to drive by a car to a secret place in the middle of the

desert. Telling stories and singing until the sun rise. This means that this song implied the reflective meaning in describing the song. As stated by Manar (2016: 49) that reflective meaning is the product of people recognition and imagination. Therefore, this song is a product of song writer imagination or desire.

The researcher found two types of idiom, such as phrasal verb idiom and tournure idiom. Here are the types of idiomatic expression in *Let's See What The Night Can Do* lyric and their meaning:

Phrasal Verb Idiom

The researcher found one line containing phrasal verb idiom in this song:

And hide out, out under the light of the moon (8)

The phrase *hide out* is phrasal verb that formed with the formula “verb + adverb”. This lyric means that ‘they do not want other people see, know, and bother their intimacy’. The verb phrase *hide out* refers to a tent or shelter to hide from people who might bother them. In addition, the singer tried to tell us about how lovers spend the time, especially spending the whole night together. That means that this idiomatic expression implied an reflective meaning.

Tournure Idiom

The researcher found two lines related to tournure idiom in this song:

We can head North over the oceans of turquoise (13)

This phrase *head North over* is formed with “verb + direct object + preposition”. The lyric defines that Jason tries to ask the woman spending time and having fun together. The meaning of this phrase is that ‘we could go somewhere and get lost together to a secret place to do whatever we want like singing our favorite songs’. It could be known from the word “turquoise” means blue mineral or stone. So, the phrase “oceans of turquoise” implies a deep ocean (secret place) to go to.

Let's see what the night can do (28)

The phrase *see what the night can do* is tournure idiom because it is formed with ordinary verb and followed by the compulsory indefinite or definite article “the”. Since Jason Mraz in the song wants to spend the night time together with his woman, so this phrase is a request from Jason to the woman. Hence, this lyric means that ‘they genuinely want to enjoy the moment while nobody will stop them but the time’.

3.2.1.2 Have It All

This song has a connotative meaning inside. Anyone who listens to this music receives a form of blessing. It's a lighthearted and upbeat song about the joys of life and the great experiences you will have. Jason Mraz reflected on a trip to Myanmar in 2012, where he met a Buddhist monk and had a meaningful conversation with him. Jason Mraz received a blessing from the monk, which culminated in the song "Have It All," which he was inspired to release during these trying circumstances". ‘Have It All’ stuck out as a song with an optimistic message to help Jason Mraz recover and move forward; a song with a message of generosity – the polar opposite of hopelessness. The researcher found two types of idiomatic expression in this song that is tournure idiom and irreversible binomial idiom:

Tournure Idiom

It is found that there are two lines of tournure idiom in Have It All song lyrics:

May you get to rest, may you catch your breath (8)

The phrase *catch your breath* is tournure idiom because it is formed by direct object (*your breath*) that follow the primary verb (*catch*). The meaning from the phrase is that it is a hope that ‘we need to take some rest from our routine or our job while having busy days’.

May you be as fascinating as a slap bracelet (22)

The phrase *be as fascinating as a slap bracelet* divided into 2 structures here: Firstly, it is formed with verb that followed by further possible modifiers and direct object. Secondly, the phrase is led by “BE” that in line with the structure of tournure idiom. The phrase has a figurative meaning that means ‘as human, we deserve to be the best version of us’. The word ‘bracelet’ assumed by Jason Mraz is as a metaphorical word that defines human character.

Irreversible Binomial Idiom

The researcher found one line of irreversible binomial idiom in the song:

*May you **keep the chaos and the clutter off** your desk (23)*

The phrase *keep the chaos and the clutter off* classified into irreversible binomial idiom because it is formed by A and B are near-synonyms. A stands for *keep the chaos* and B stands for (*keep*) *the clutter*. It has meaning as ‘a hope to be free from every problem in life such as (in relationship or finance) or mess in job’. It is known from the last phrase of the line *your desk* that describes work place.

3.2.1.3 *More Than Friend* ft. Meghan Trainor

This song is an expression of hope for someone to express their desire to become a partner of their own best friend. The point of view of this song is that two people have been friends for a long time but end up having feelings of love for each other. There is no time to play with their feelings because they are falling in love each other. From this, it is known that Jason Mraz uses affective meaning because the whole song describes someone’s feeling.

The researcher found three types of idiomatic expression in this song such as phrasal verb idiom, tournure idiom, and irreversible binomial idiom.

Tournure Idiom

The researcher found three lines in this song lyric:

***Take it easy** (5)*

The phrase *take it easy* is tournure idiom because verbs followed by direct object and further possible modifiers. That phrase means that ‘he/she does not need to think about the feeling or confession too much. Just be relaxed’.

*And **take your heart until the end** (10)*

The phrase *take your heart until the end* is tournure idiom because verbs followed by direct object, further possible modifiers, and article “the”. This expression means that ‘he/she wants to keep one another until the rest of their life’. This shows the seriousness of someone feeling to make a relationship.

*You can **fix my broken heart** it it’s all yours (15)*

The phrase *fix my broken heart* is tournure idiom because verbs followed by further possible modifiers and direct object. This expression means that ‘you are the one who can make me happy but as long as when we are together’.

Phrasal Verb Idiom

The researcher discovered one line that includes into phrasal verb idiom:

*I don't wanna **fool around** no more* (13)

The phrase *fool around* is phrasal verb idiom because a primary verb followed by a preposition. This phrase means that ‘I promise that I will stop make a single lie in my life’. It proves a promise to be more mature as a man.

Irreversible Binomial Idiom

The researcher found one line that includes into irreversible binomial idiom:

I'm crushing and I'm going crazy (25)

The phrase *I'm crushing and I'm going crazy* is irreversible binomial idiom because it is form of B functions as consequence of A. The phrase ‘*I'm going crazy*’ is the form B, while the phrase ‘*I'm crushing*’ is the form A. This expression has meaning that ‘I am falling in love and cannot control my feeling toward his close friend’. That is why he/she wants to be more than friend.

3.2.1.4 *Unlonely*

Unlonely is a song about falling in love and gradually being "unlonely." It emphasizes the transition from being friends to "homies" to falling in love with each other. The meaning of this song is gradually falling in love, and becoming happy and unlonely. That means this song uses affective meaning to elaborate each lyric. In this song, the researcher discovered three types of idiomatic expressions that are irreversible binomial idiom, tournure idiom, and phrasal verb idiom:

Irreversible Binomial Idiom

The researcher found three lines of irreversible binomial idiom in this song lyric.

*I could be your **one and only*** (4)

The phrase *one and only* in this lyric is irreversible binomial idiom because it is formed by A and B as near synonym. A belongs to ‘*one*’ and B belongs to ‘*only*’. This expression means ‘I can be someone that you can trust to and rely on’.

A little rain suddenly turns heavily (16)

The phrase *little rain suddenly turns heavily* is irreversible binomial idiom because it is formed by A as a sub-division of B or vice versa. A stand for ‘*little rain*’ and B stand for ‘*(rain) turns heavily*’. This phrase means ‘If she is feeling lonely and crying, it would be gloomy without love inside.

*I think we could be bigger than **cheese and macaroni*** (45)

The phrase *cheese and macaroni* is formed by A and B that are mutually complementary. This expression means ‘if they are together, they could be harmonious couple more than just having sex’. ‘*cheese and macaroni*’ is term used by close friends when in a group to indicate they would like some privacy for about five minutes while they masturbate or having sex. People used to call this term with ‘*mac and cheese*’. But Jason Mraz changes it into *cheese and macaroni*.

Tournure Idiom

The researcher found five lines of tournure idiom in this song lyric.

*Oh, we could **take it slowly** (6)*

The phrase *take it slowly* is tournure idiom because it formed with primary verb that followed by direct object and further possible modifier. This phrase means 'she just needs to enjoy the moment and take some time to think it before accepting the proposal of the man'.

*And we could **keep it low key** (7)*

The phrase *keep it low key* is tournure idiom because it formed with primary verb that followed by direct object and further possible modifier. This has meaning that 'simple life can make them happy if they live together'.

Following the good vibes (12)

The phrase *following the good vibes* is tournure idiom because it is formed with primary verb that is followed by definite/indefinite articles "the", further possible modifier, and direct object. This phrase means 'good time will lead to good a good decision'.

*I give you my word although I'm **making words up** (35)*

The phrase *making words up* is tournure idiom that is arranged by verb, direct object, and preposition. The whole expression means 'I just want to talk to you now, no matter what I am thinking about and I am planning to say in my mind'.

*Unlonely ain't a word, but I **don't give a fuck** (36)*

The phrase *don't give a fuck* is tournure idiom because formed with primary verb that is followed by /indefinite articles "a" and further possible modifier. This expression means 'he does not care if he is unlonely or not'. It is emphasized with the taboo word, *fuck*. This word is a replacement of the word 'attention'.

Phrasal Verb Idiom

The researcher found one line of phrasal verb idiom in this song lyric.

***Digging into life**, cause at times it can be saddening (14)*

The phrase *digging into life* is phrasal verb idiom because it is arranged by verb and preposition then direct object. This means that 'to go deeper in understanding what life is because it can be sad sometime'.

3.2.1.5 *Better With You*

Jason Mraz wrote this song to express that he feels better when he is with the woman he loves. The woman gives meaning to Jason's life as written in line 24 stated *life is about people who surround you*. That is why, having some time and moment together with his lover is much better to go through the journey of daily life. This song has affective meaning inside because it conveys singer feelings toward his beloved one. In addition, the researcher found two types of idiomatic expression in the song lyric that is tournure idiom and phrasal verb idiom.

Tournure Idiom

The researcher discovered one line of tournure idiom in this song:

I take you with me in my heart (13)

The phrase *take you with me in my heart* is tournure idiom because main verb is followed by direct object and preposition. This expression means ‘I fall in love with you from the bottom of my heart’. Literally, the word ‘heart’ defines an organ that represents someone pure love. The reason why Jason Mraz wants to take the woman into his heart is because that is feeling of pure love of him and that is why he is feeling much better every time he is having moment together with her.

Phrasal Verb Idiom

It is discovered that there is one line of phrasal verb idiom in the song:

*Love’s the only thing it all **comes down** to (25)*

This phrase is phrasal verb idiom because main verb is followed by preposition. The meaning is ‘when you are surrounded by people you love, they will share you the affection’. The phrase *comes down* reflects the effect of love itself.

3.2.1.6 *No Plans*

In this song, Jason expresses his desire to be able to spend time alone with the woman he loves because at the time he had no plans to do. Even in lyric (4) he imagines as if he wanted to be together in a palace (chateau). Jason seemed to want to make out just the two of them together on that day. This song uses reflective meaning because it is a product of Jason Mraz’s imagination. Here, the researcher found one type of idiomatic expression in the song lyric. They are tournure idiom.

Tournure Idiom

The researcher found two lines of tournure idiom in *No Plans*:

Could we put time in a bottle (2)

This line is tournure idiom because main verb is followed by direct object, preposition, and article “a”. This expression describes about ‘since he has no plan to do, he wants to have quality time with her lover just in that day without tomorrow. The word “bottle” implies that they expect to keep the day for themselves’.

I’m giving good vibes to you (17)

This expression is tournure idiom because verb is followed by further possible modifier and preposition. While it has meaning about ‘I am making you happy with the way I am’. The phrase *giving good vibes* is Jason desire to create happiness if he could spend time together with his woman.

3.2.1.7 *Sleeping To Dream*

In this song, Jason tries to tell his experience when dreaming while sleeping. There are several moments experienced by Jason Mraz when dreaming. Firstly, dreaming of being a child lost in a city. Secondly, dreaming of seeing sheep and counting them. Then thirdly, dreaming of the woman he loves. Also, Jason Mraz’s dream is so strange, because he saw himself suddenly in a ditch. However, these can imply true story in his life. Therefore, from the story behind, this song implies connotative meaning and reflective meaning at the same time because it may vary according to the experience of the individual and individual imagination. The researcher discovered two types of idiomatic expression in this song lyric such as phrasal verb idiom and tournure idiom.

Phrasal Verb Idiom

Here, the researcher found two lines of phrasal verb idiom:

*Each one that passes is another dream to ashes and they all **fall down** (4)*

This phrase is phrasal verb idiom because main verb is followed by adverb 'down'. It means 'when I was sleeping to dream next to you, I was a boy and saw our sheep (children) that come and play around. The word sheep can has two meaning. It might be his livestock or his imagination having children.

*But I **woke up** in the ditches (14)*

This expression is phrasal verb idiom because main verb is followed by preposition 'up'. This lyric means that 'I woke up from my dream and I don't know where I was in'. Jason gets lost in his imagination and dream. The word *ditches* can refer to unknown place.

Tournure Idiom

The researcher discovered two lines of tournure idiom in this song:

*I **found myself in the riches** your eyes, your lips, your hair (12)*

This expression belongs into tournure idiom because main verb is followed by direct object then preposition and article "the". It means 'every time I see your eyes, your lips, and your hair, I see my reflection. There is a similarity of personality between them.

*I **hit the light** and thought you might be here (15)*

This is included into tournure idiom because main verb is followed by article 'the' and direct object. This expression means 'when I am dreaming about you, I try to find you in the place where we used to be in but cannot see you there'. The phrase *hit the light* mean to stop doing what you are up to. But in this song, it can imply that Jason tried so hard to find the woman he loves.

3.2.1.8 Making It Up

This song is a reflection and question of a Jason Mraz about his existence living in the world. He wonders why he got to be where he is now. Besides that, in this song, Jason gives advice to people about their wealth and a life that full of lies. Yet, the main advises of this song is to ask people to reflect and then realize their mistakes in life. This song implies using reflective meaning since this song is a reflection or imagination of individual. Meanwhile, the researcher discovered two types of idiomatic expression here such as tournure idiom and irreversible binomial idiom.

Tournure Idiom

The researcher discovered four lines of tournure idiom in this song:

They were making it up, we're making it all up (6)

This expression is tournure idiom because it is formed by verb + direct object + preposition. This line means that 'when we are failed to do and achieve something, we can fix our dream. If people can fix their dream, so do we'. The phrase making it up is about to ask people rewrite or restart their journey of life if there is much mistake they made.

*Some people like to **pile things up** around them (15)*

The lyric here includes tournure idiom because it is arranged by verb + direct object + preposition. The meaning of this expression is 'sometime people like to procrastinate to do something'. It is a reminder to people who are not on time with their commitment.

*And **surround themselves with** a beautiful lie (16)*

This line belongs to tournure idiom because it is formed by primary verb then followed by direct object + preposition. It has meaning that 'life is full of uncertainty. People are surrounded with that but they do not think about it seriously'. That is why they let themselves in the uncertainty whereas life is unpredictable and full of mystery.

***Row your boat gently* (28)**

This expression is tournure idiom because main verb is followed by direct object and further possible modifiers. This lyric describes about 'live your life as it is without a rush. You just have to enjoy every moment of your life'. The word 'boat' refers to life.

Irreversible Binomial Idiom

The researcher found one line of irreversible binomial idiom in the song:

***Cause life's so hard but life's alright* (10)**

This expression is irreversible binomial idiom because it is form of B as the opposite of A. The phrase *life's alright* as B and the phrase *life's so hard* as A. This lyric means that 'even though we struggle with many problems but we have to face it as it is. As long as we deal with them and do not give up, life is still alright'.

3.2.1.9 *Might As Well Dance*

This song describes the confession of Jason Mraz who is thinking about his beloved woman. According to the lyrics, the woman was the best person he knew. This song may have two meanings. Either it is literal meaning or implied meaning. But in this song, Jason seems to describe his life like a song that must be enjoyed before the song ends and he wants to enjoy his life with that woman. This song looks using reflective meaning as way to covers the story. Meanwhile, the researcher discovered two types of idiomatic expressions in this song such as phrasal verb idiom and tournure idiom.

Phrasal Verb Idiom

The researcher got two lines of phrasal verb idiom in this song:

***I can't stop reading into ya* (3)**

This lyric is phrasal verb idiom because is made of verb that followed by preposition. This expression means 'I have a crush on you. Never stop thinking about you. You are always in my mind'. The woman is imagined as if was a book that can be red.

***Love, oh yeah, you're the best book I've read in a while* (4)**

This lyric is included into phrasal verb idiom because there is a verb that is followed by preposition. In this whole line, the word 'book' stands for a woman. So this expression means, you are the best woman that comes in my life.

Tournure Idiom

The researcher got one line of tournure idiom in this song:

***I don't just read you for the articles* (5)**

This lyric is a negative expression where *read you for the article* is tournure idiom because it is made of primary verb then followed by direct object + article. This lyric means 'I do not think about you just in a half but in a full version. That is why I cannot get you out of mind'.

3.2.1.10 *Love Is Still The Answer*

This song defines that love is the answer to all problems and questions in life. The reason that makes people have to live their life is love. If all things are done with love and sincerity, everything will be fine. Even in this song, the word 'love' is repeated several times to emphasize how important love is as the main message in this song. So this song uses reflective meaning over all. Meanwhile, the researcher discovered three types of idiomatic expressions in this song such as irreversible binomial idiom, phrasal verb idiom, and tournure idiom.

Irreversible Binomial Idiom

The researcher found one line of irreversible binomial idiom in the song:

To learn how to master peace or master war (4)

This lyric is irreversible binomial idiom because it is formed by form of B as the opposite of A. The phrase *master peace* is as A, and *master war* is as B. The meaning of this phrase is 'love is the answer to make peace/happiness and control war/chaos/problem'.

Phrasal Verb Idiom

The researcher found one line of phrasal verb idiom in the song *Love is Still the Answer*:

And the question that sits on everyone's lips (14)

This phrase is phrasal verb idiom because the primary verb is followed by preposition. This expression means 'the question from people why they have to rise up instead of giving up'. Since the answer of that question is love.

Tournure Idiom

The researcher found one line of tournure idiom in the song:

Is why should we pick ourselves up and start over again (15)

This expression is phrasal verb idiom because the primary verb is followed by direct object and preposition. This means 'that is why we should fix all mistakes we have made accidentally, and restart the new story of us'.

3.2.2 The Contribution of Jason Mraz's Song lyrics in English Language Teaching

Based on the finding above, each song from the album contains idiomatic expression. In general, all songs in that album such as *Let's See What The Night Can Do*, *Have It All*, *More Than Friends*, *Un lonely*, *Better With You*, *No Plans*, *Sleeping To Dream*, *Making It Up*, *Might As Well Dance*, and *Love Is Still The Answer* can be used as learning material when teaching and learning activity in the class room either for junior high school or senior higher school. In addition, from 39 idiomatic expressions found in which are dominantly tournure idiom, every song uses such easy word choice used by Jason Mraz for high school students, those can also be a media to teach four major skills in English gradually which are listening, speaking, reading, and writing, so that as a result, song can increase students vocabulary as well indirectly.

Jason Mraz's song lyrics used some idioms that can be employed in English language instruction, as evidenced by the research findings. With little planning and tactics, Jason Mraz's song lyrics can be used in English language teaching. The researcher proposes some ways to create a possible teaching model. An English teacher can create sample

instruction in a lesson plan where Jason Mraz songs can be taken as instrument when English teachers apply the song's lyric into the class. As a start, English teachers have to design a lesson plan first. Then in the lesson plan, the teachers have to make learning aim. As an example, the researcher gives the learning aim below:

- a. Students are able to identify the meaning of idiom found in the song lyrics correctly and be able to apply it in recount text.
- b. Students are able to create a new sentence in a context using some idiomatic expression they found in the song lyrics and be able to apply it in recount text.

Furthermore, the teaching material can be taken from one of the songs from Jason Mraz in the album 'Know'. Here, the researcher put the song *No Plans* as the example.

NO PLANS

If I stayed here, would you follow?

Could we -----

And forget all our to-do's?

Pretend we -----

In a world with no tomorrows

Just time for me and you

Do you wanna go

Anywhere, baby?

I've got no plans for us today

Got no plans to -----

I've got no plans, except for loving you

I've got no plans for us tonight

So baby, hold me tight

I've got no plans, except for loving you

After that, the teacher needs to arrange the learning activities from the opening, main activities, until the closing of learning activity. For the techniques, Firstly, teacher gives blank lyrics to students. Secondly, teacher plays the song and students fill in the blanks lyrics. Thirdly, teacher gives them meaning of the idiom in the blanks lyrics, and lastly, teacher asks students to compose recount text using idiom in the song lyrics with their own words.

Based on the findings above, every song in Jason Mraz album 'Know' contains idiomatic expression. The researcher discovered 39 idiomatic expressions found in the album. There are 9 lyrics that belong to phrasal verbs idiom, 7 lyrics that belong to irreversible binomial idiom, and 23 lyrics that belong to tournure idiom. After that, the researcher will discuss the meaning of every idiomatic expression above according to the theory used in this study and the possibility of the finding to be used in ELT. In addition, to find and conclude the meaning of each expression, the researcher tried to search it from another credible websites such as www.genius.com, and www.lirikterjemahan.id. These two websites are helpful to know the meaning of song lyrics in literal meanings so that derived the researcher to conclude the implied meanings.

According to the discussion above, the meaning of the all songs represented the songwriters and Jason Mraz's feeling. The song lyrics are intended to deliver songwriter's perspective in term of love stories, hopes, and life advices. Jason Mraz tried to imply that love can change the darkness or the anxiety of someone feeling by turning it to the happiness as told in *Let's See What The Night Can Do, More Than Friends, Un lonely, Better With You, No Plans, Might As Well Dance, and Love Is Still The Answer*. In addition, Jason Mraz tried to deliver message about hopes in *Have it All* and deliver life advices in *Have it All*. This whole album used affective meaning and connotative meaning style to cover the meaning of each expression. As stated in chapter two that, affective meaning is the level of meaning that conveys the language user's feelings, including their attitude or evaluation in shaping their use of language while connotative meaning may vary according to the experience of the individual.

Based on the findings above, all songs on Jason Mraz's album 'Know' used words and phrases which are quite easy to find the meaning. The theory of idiom from Makkai is very easy to understand for the researcher such as Phrasal Verb Idiom, Tournure Idiom, and Irreversible Binomial Idiom. Therefore, the use of findings in research can be used in teaching English in schools. The four major skills in English can be trained with material from idiomatic expressions. The researcher found that idiomatic expressions in the album 'Know' of Jason Mraz could be implemented by particular techniques as proposed above.

According to such technique above, it simply can be assumed that the result of this research is possible to be used in English language teaching material. In addition, the objective of using Jason Mraz's song lyrics to teach English language is to inspire students, to awaken them to see, hear, and think in new ways. The researcher employs music as a tool to help them better comprehend idiom. As a result, students can readily master specific idioms by identifying songs.

4. Conclusion

As found in Jason Mraz album that most of the idiomatic expressions have implied meaning that cover various message and story about loves, hopes, and advices of life or life lesson. Meanwhile, related to this research, the researcher found 9 Phrasal Verbs, 23 Tournure Idiom and 7 Irreversible Binomial Idiom. However in all songs in the album, the researcher only found 3 kinds of idioms. Other idioms such as Pseudo Idiom, Phrasal Compound Idiom, Incorporating Verb Idiom, could not be found by the researcher. Therefore, the numbers of idiomatic expressions found in Jason Mraz's in the album 'Know' are 39 idioms.

The researcher found that Mraz tried to counterattack the darkness that appears to be love, with love as his powerful weapon of choice. Mraz's songs reveal an internal struggle to remain the course, despite his avoidance of directly addressing the cultural and political fights that have erupted in recent years. In his songs, he looks for solutions to everyday challenge and problem to keep his heads held high. Jason Mraz has created a global anchor of light for all forms of darkness in his quest to cope with life's curveballs and find balance amid chaos.

To further extent, those songs containing the idiomatic expressions can be used as material in improving student vocabulary mastery by using little planning and tactics made by an English teacher. Firstly, making a lesson plan and learning aim in which students are able to create new sentences by using idiomatic expressions found in the song lyrics. Secondly, students are able to identify the meaning that will be applied in recount text. Then, taking one of Jason Mraz songs in the album 'Know' as the teaching material, and arranging the learning activities from the beginning, main activities, until the end of learning activities. Lastly, conducting the learning activities gradually based on those steps.

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Research Article

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Adaptation of Novel *The Witches* by Roald Dahl to Graphic Novel by Penelope Bagieu

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Abstract

Penelope Bagieu adapted the children's novel *The Witches* by Roald Dahl into a graphic novel. This novel tells of the struggle of a little boy who has been transformed into a mouse with his grandmother against a group of evil witches. Adapting a literary work into a literary work is a creative process consisting of adding, subtracting, removing, and developing so that it becomes a new work. This study aims to reveal the similarities and differences and the changes that occur. The method used is to analyze the storytelling elements between the two works by comparing the two.

Keywords: comparison; adaptation process; graphic novel; novel

1. Introduction

Hutcheon [1] stated that literary adaptation is explained that the adaptation of literary works from one form to another is commonly made. Among others, from novels to films, or graphic novels to films. The graphic novel itself is categorized as a literary work. A graphic novel is a form of literary work consisting of text and images. Not a few literary works from classic novels were adapted into graphic novels, such as the works of Shakespeare, including *Macbeth*, *Romeo and Juliet*, *Merchant of Venice*, and Roald Dahl's *The Witches*. In general, works that are adapted are works that are already known. The adaptation objectives include encouraging the desire to read among the wider community and increasing reader appreciation. From the aspect of the work itself, a good adaptation process is not just changing the form and content but also becoming a new work.

The problem of adapting the novel is not just transferring the text into images and reprocessing the existing text according to the graphic novel format. Instead, critics and readers hope to find a previously known work that can be enjoyed in a new form. The form of the novel with its characteristics is adapted in graphic novel storytelling. In the

adaptation process, there is a process of adding, removing, or developing to build a work different from the same story. *The Witches*, written by Roald Dahl and published in 1983, is a children's novel that is very well-known worldwide. Moreover, this work was adapted into films twice in 1990, starring Anjelica Huston, and in 2020, starring Anne Hathaway. This shows that this work is considered relevant for adaptation. The adaptation process for the novel *The Witches* was carried out by Penelope Bagieu, a leading graphic novel illustrator from France. Bagieu's admiration led him to be strongly motivated to adapt it to a graphic novel published in 2020. Both novels and graphic novels are forms of Pop Culture literature studied in Cultural Studies. Storey (2010) argues that there are ideological and power interests in Pop Culture. Therefore, the issue of adaptation becomes complex and exciting to study.

In adapting literary works, there is a potential for changing forms and techniques of storytelling. Hall (1973) suggests an encoding-decoding process described in Reception Theory. There are 3 (three) processes, namely Domination Hegemony Position namely acceptance of existing values. The negotiation Position is the process of negotiating ideas, and the Opposition Position is resistance to pre-existing values. All three are in line with the adaptation theory itself because the second author who adapts interprets the work of the first author.

2. Methods

The research method used in this research is descriptive qualitative. Bodgan and Bikken (1998, 28) describe the character of qualitative research as follows: (1) Research that emphasizes natural settings and researchers as research instruments; (2) is descriptive; (3) Emphasis on the process, not product-oriented; (4) Inductive data analysis; (5) Meaning as the primary essence in research.

Therefore, the research design can be stated as follows: (1) The research focuses on texts that are qualitative, not limited to textual understanding but their meaning, (2) Based on theory as the basis for an objective approach to explore the intrinsic elements of the novel in conducting research; (3) The researcher as a research instrument, (4) The process of interpreting the data to then describe it, (5) The research process is carried out by collecting, categorizing, describing and analyzing the existing text and then interpreting it in the form of a description.

2.1 Source of the Data

The data in this study are divided into two, namely: Primary Data and Secondary Data. The main primary data is the data that will be the material for analysis. The data comes from text in words, sentences, and paragraphs in the novel and graphic novel *The Witches*. The secondary data is data that is supportive in this study and does not come from the primary source.

1. The data source is the text of *The Witches* Novel, the author of this novel is Roald Dahl, and the edition of this novel is the Reprint edition on August 16, 2007, by a

publisher from London, namely Penguin Young Readers Group, in this edition of the novel consists of 236 pages.

2. The data is in the form of text in the form of Speech balloons as well as information contained in the Graphic Novel *The Witches*, which is Illustrated by P  n  lope Bagieu and published by a publisher from New York, Scholastic Inc. as of September 1, 2020, and the graphic novel consists of 304 pages.

2.2 Data Collection Procedure

In this study, a documentation technique was used that relied on the researcher as a research instrument to read and categorize the data as can be developed as data that is ready to be analyzed at the next stage. The steps taken are as follows:

1. Doing a careful reading of the existing text and then collect and categorize;
2. Reading the texts outside the two primary sources (Novel and Novel Graphic) to get data that can be used in research;

To maintain the validity of the data, the researcher also needs to explain the validity of the data obtained by triangulating the data in terms of reliability and validity. The process of achieving data reliability is carried out by reading and reviewing the text as a data source to obtain a consistent description of the data.

2.3 Data Analysis Procedure

Miles & Huberman (1992, p. 16) suggests that there are 3 analyzes, including data reduction, data presentation, and conclusion drawing/verification. The main activity in data analysis is the data collection stage which is then integrated with the three activities mentioned above. The three flows of activities above can be explained as follows:

2.3.1 Data Reduction

Data reduction is the first component in the analysis: selecting, focusing, simplifying, and abstracting data from field notes. The process of data reduction takes place continuously throughout the implementation of the research. Even the process begins before the implementation of data collection, meaning that data reduction has taken place since the researcher decided (although perhaps not fully realized) about the conceptual framework, conducted case selection, compiled research questions, and determined the method of data collection used. Based on the explanation above, it can be stated that reduction is part of a process that emphasizes, shortens, focuses, discards things that are not important, and organizes data to make it easier to conclude.

2.3.2 Data Serving

The data presentation is an assembly of information organizations, descriptions in the form of narratives that allow conclusions and actions to be taken and arranged logically and systematically so that when read, things can be more easily understood and allow researchers to do something about the analysis or other actions based on his understanding. The completeness of the data presentation largely determines the depth and stability of the research results.

2.3.3 Drawing conclusions and Verification

From the beginning of data collection, researchers have to understand the various things encountered by recording rules, patterns, questions, possible configurations, causal directions, and various propositions. Preliminary conclusions can be drawn from the data collection. Conclusions may not emerge until data collection is over. This largely depends on the size of the coding field notes, their storage, the retrieval method used, and the researcher's skill. Conclusions must be verified. So, it does not mean that after the conclusion is drawn, it is the final analysis because basically, the meanings that emerge from the data must be tested for truth, which is their validity. So, in this case, the researcher is ready and able to move between these activities. So, it can be said that qualitative data analysis is a continuous, repeated effort, one after another between one process and another. In qualitative research, data analysis is carried out with the following steps:

1. Carry out further categorization in sectors according to the studied group (intrinsic elements).
2. Interpret existing data and compare them to understand how to analyze this research problem. The writer used two methods, including:

- a. Structural analysis

The transformations that occur in the novel and graphic novel under study can only be identified by examining the structural elements of each of these works first, before being compared. The structural elements in question are the supporting elements of fiction that exist in a literary work in general, in this case, the intrinsic elements.

- b. Comparison method

The comparative method in comparative literary studies is the main one. Comparison is actually one of the methods that are always carried out in research as well as examining and describing, but in comparative literature, this method is the main step. Thus, the description carried out in comparative literature is based on the comparison-comparing principle. By comparing the intrinsic elements of *The Witches* novel and *The Witches* comics, it will be known what similarities and differences occur.

Thus, the data analysis process will present Data reduction, data presentation, and conclusion drawing/verification as something that is intertwined at the time before, during, and after data collection, in parallel form, to build general insight called the analysis. In addition, the verification process often goes back to the data reduction stage so data triangulation is always related to the research process

3. Findings and Discussion

In this section, the research findings are presented by topic based on research questions and the results of data analysis.

3.1 Comparison of Intrinsic Structure

3.1.1 Theme

The graphic novel works still refer to their original works, particularly works for children's readers. Penelope Bagieu is very concerned about this by placing an illustration on the first page of the imagination about the existence of magicians. He added a scenario depicting the pursuit of a magician. This illustration replaces the textual narrative in the novel about Norway as the land of origin of witches. This imagination is illustrated as authentic, making the reader think that this work is entirely new. The graphic novel illustrations (p.1-4) are mostly pictures, and the text is minimal.

The essence of the Novel and Graphic Novel tells of the battle between a child aged approximately seven years as the Main Character with his grandmother against *The Witches* led by The Grand Witch. They are a group of wizards who are members of the worldwide wizarding union. The magicians, especially The Grand Witch, are described as very cunning, cruel, and have extraordinary powers. This group hates children and tries to destroy them by turning them into animals or other objects. Novels and graphic novels reinforce the fact of the existence of witches in the first part of their work. When Dahl told the origin of the legend of the witch from Norway, Bagieu, on the other hand, did not explain. Moreover, Bagieu did not state the actual location of this story. Bagieu gives a more significant portion to the Companion Figure in contrast to Dahl. Both novels and graphic novels convey messages about idealism, persistence, creativity, courage, and cooperation.

Table 1: Comparison between the novel and graphic novel for each theme

THEME	NOVEL	GRAPHIC NOVEL
Children	A child's behavior or thoughts show stories for children.	Stories for children that show the behavior and thoughts of children.
	The main character is still being bathed.	
	The next evening, after my Grand Mother had given my bath, she took me once again into the living room for another story (p.24)	This scene does not exist. Another scene depicts the Main Character as a child. (p.-11-12)
	The Grandmother's scene tells of a witch in the main room.	This scene is replaced in the garden (P.32). Replaced with the scene of the grandmother throwing out a couple dating in the park.

	<p>It is written that the role of the family is essential for the Main Character.</p>	
Family Role	<p>This old lady, as far as I could gather, was just about the only surviving relative we had on either side of our family (p.12)</p>	<p>It is illustrated that the role of the family is essential for the Main Character.</p> <p>Grandma said, “You are my family, everything. (p-12)</p>
	<p>You will stay here with me, “she said, “and I will look after you “ (p.14)</p>	
Women's Role	<p>It is written that the role of women is decisively seen from the presence of the grandmother, and the witch is a woman. These magicians have potent relationships and are in an international network.</p>	<p>This section maintains women's dominant role and adds additional roles to the supporting characters.</p>
Intelligence and Courage and Sacrifice.	<p>In the novel, it is described that the main character has a powerful spirit and never gives up on dealing with witches.</p>	

In the table above, the storyline of this novel starts with the author's explanation to convince the reader that witches are real (Chapter-A Note about Witches). The events in the Graphic Novel also begin with the introduction of the presence of a wizard character. However, the difference is illustrated by a scene that depicts that the main character is already familiar with the story of a witch. In the scene, the main character shows this play with a witch doll. Then, the event continues in a scene that shows the closeness of the main character to the child

3.1.2 Plot

This Graphic Novel can be divided into several plots: Beginning, Rising Action, Climax, Falling Action, and End

- a. **Beginning:** This story begins with the main character's interest in the existence of witches who threaten the safety of children.
- b. **The Raising Action:** Then an accidental encounter with *The Witches* who happen to be staying at the same hotel. Then the Main Character was turned into a mouse by *The Witches* caught red-handed while witnessing the secret meeting.
- c. **The Climax:** The Main Character is assisted by his grandmother to plan a fight starting from the theft of the magic potion Formula 86 Delayed Action Mouse-Maker to the attempt to put the magic potion Formula 86 Delayed Action Mouse-Maker on the food that will be served to *The Witches* at the closing ceremony of their meeting.
- d. **The Falling Action:** story's climax is the conflict resolution in the form of a heroic action to infiltrate a kitchen full of cooks.
- e. **The Ending:** story closes with the statement of the determination of character "I" with his grandmother to continue the action against *The Witches*.

The author points out that the end of the story is not a celebration of victory but a statement of determination to continue the struggle against *The Witches* worldwide.

Table 2: Comparison between the novel and graphic novel for each plot

PLOT	NOVEL	GRAPHIC NOVEL
Beginning		
Beginning 1 Author's Introduction to the Witch's Existence.	The author expresses the view of witches in these words: In fairy-tales..... But this is not a fairy-tale. This a about real witches. (p.7) A real witch spends all her time plotting to get rid of the children in her territory. The witch has a plan to get rid of the children. (p.7-11). A witch is always a	The main character's imagination is about the pursuit of a magician. (p.1-4)

	woman. Witches are women (p.9-11).	
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Beginning 2		
Description of the Proximity of the Main Character with the Grandmother.	Describes the main character living at home with his grandmother (p12-23).	Describes the main character living at home with his grandmother (p 4-62).

Beginning 3		
Characteristics of Witches	Describe the characteristics of a witch (p15-23).	Describes the characteristics of witches (14-41).

Beginning 4		
The first meeting with a witch.	The first meeting with a witch (34-44).	The first meeting with a witch (p43-49).

Beginning 5		
	The grandmother is sick (p34-44).	The grandmother is sick (p58-63).

Rising Action 1		
Hotel Magnificent	Magnificent Hotel in Bournemouth, England. (p51-60)	Hotel Magnificent (location not stated). (p64-82)

Rising Action 2		
The Hotel Meeting Room is a meeting place for <i>The Witches</i>.	Witches meeting (p61-96)	Witches meeting. (p83-137)

Rising Action 3		
The supporting character turns into a mouse.	Bruno Jenkins turns into a mouse. (p97-105)	Miss Bruno Jenkins turns into a mouse. (p138-146)
In the novel, the		

supporting character is a boy named Bruno Jenkins. While in the graphic novel is a woman named Miss Jenkins.

Climax 1

THE MAIN CHARACTERS TURN INTO MICE.

The main character turns into a mouse. (p106-117)

Figure P.114 shows the Main Character carried by five witches covering their noses.

The main character turns into a mouse. (p147-165)

Figure P.155 shows the Main Character carried by five witches covering their noses.

Climax 2

WHAT TO DO AFTER TURNING INTO THE MOUSE.

What an annoying Bruno. (p118-123)

Convinced Miss Jenkins that the women were witches and their enemies. (p.168-169)

Delightful, Miss Jenkins. (p166-168)

Climax 2

HOW TO ENTER THE GRANDMA ROOM.

Reunited with grandmother. (p124-131)

Enter Grandma's room by hiding in her shoes in front of the door.

Then biting the finger of the maidservant so she screamed.

Reunited with grandmothers. (p169-193). The Mouse realized that his voice was too small to make Grandma open the door for him. (p.178)

Enter the room by hiding in the dirty cup placed in front of the door (177-179)

The male servant shouted so that the Grandmother came out. (180-181)

In this graphic novel, it is described that a waiter is a man, and the

		mouse character does not bite him.
Falling Action 1	Stealing potions. (p132-146)	Stealing potions. (p194-217)
Falling Action 2	Mixing herbs into food. (p147-168)	Mixing herbs into food. (p228-237)
Falling Action 3	Escape from the kitchen. (p169-179)	Escape from the kitchen. (p238-245)
Falling Action 4	Mr. Jenkins' anger. (p179-183)	Mr. Sadness Jenkins. (p249-256)
Falling Action 5	A commotion in the hotel marks the celebration of victory, and <i>The Witches</i> turn into mice. (p184-190)	A commotion in the hotel marks the celebration of victory, and <i>The Witches</i> turn into mice. (p257-280)
End 1	Heart of a mouse and reuniting with Miss Jenkins. (p191-197)	Heart of a mouse and reuniting with Miss Jenkins. (p281-291)
End 2	Plan the next adventure against witches. (p198-208)	Plan the next adventure against witches. (p292-296)

There is a change in the story of Bruno Jenkins' character to Miss Jenkins. Miss Jenkins joins the main character. Thus, the main male character has a female partner of the same age. There is no anger from the Jenkins family toward graphic novels. On the other hand, there is sadness. In general, there is no change in the storyline of the graphic novel, meaning that it follows the storyline of the first source in the novel.

3.2 Negotiation Position

Bagieu's adaptation takes on new things even though it still follows the main theme, plot, characters, and setting. This shows Dahl's creativity in processing his own work.

3.2.1 Main Theme

Even though it is a children's theme, Bagieu still provides a choice that places the theme of books that can be read as works for adults.

3.2.2 Plot

The author gives new ideas about plot changes such as the scene showing the Jenkins family reuniting. Then make the Jenkins family partners. This is in contrast to novels.

3.2.3 Character

Even though Bagieu remained loyal to maintaining the main characters in the previous story, there were some changes such as in the female servant while in the novel it was male.

3.2.4 Settings

There are no new ideas about the setting either from location or time.

This shows the concept of negotiation in carrying out Adaptation even though the second author maintains the theme of the story.

3.3 Story Development

The work of Graphic Novels, it is described the existence of new ideas and the principle of strengthening ideas. However, the work of Graphic Novels brings new ideas about strengthening the role of women, which is marked by the addition of strategic female characters and the role of the family

3.4 Conversion

Conversion is the changing of events in the transformation work. The events in the original work change the transformational work. These changes impact the information contained in the events of the transformation work. So, it is not the same as the original work. The following table shows the conversions or changes in the novel and graphic novel *The Witches*.

Table 3. Conversion of *The Witches* Novel to Graphic Novel

Event	Before	After
	Novel	Graphic Novel
There is an imagination regarding the quest of the Witch.	This section does not exist.	Is an opening story that describes the imagination of the

		Main Character in the graphic novel (p.1-3). This picture is very strong and makes the reader think it is an event that happened.
The Supporting Character in the novel is named Bruno Jenkins and in the graphic novel named Miss Jenkins.	The character named Bruno Jenkins has a lazy nature and eats a lot.	She is described as a gentle and loyal character.
Mr. and Mrs. Jenkins respond.	They are described as grumpy and like to belittle others. (p....)	They are described as meek. (p.....)
Arrival by Mr. and Mrs. Jenkins at the Main Character's house.	This section does not exist.	In this section, it is described that they escorted Mrs. Jenkins back to Grandma's house.

The change in the graphic novel does not affect the story's substance too much. Changes like this are made to make it more effective and attractive by maintaining the content of the story because it is impossible to include all the stories in the graphic novel.

3.5 Substitution

Illustrator carries out a replacement process on the Graphic Novel, but it does not cause significant changes to the information.

Table 04. Substitution of Novel to Graphic Novel.

Event	Novel	Graphic Novel
How to get into grandma's room.	The Main Character and Supporting Character enter the grandmother's shoes which are placed in front of the door. The waitress got bitten on	The Main Character and Supporting Character enter the dirty cup placed in front of the door. The male servant screams in

	a finger (P.125)	surprise. (p.180)
Meeting with Mr & Mrs. Jenkins.	Before the events of the action, the grandmother brought Bruno to his parents. (p.151) When the grandmother told them that her son had turned into a mouse. They were not only shocked but angry. (p.152-153)	At the same time, they act. The grandmother brings Miss Jenkins to her parents. Mr & Mrs. Jenkins were shocked, sad but not angry. (p.257)
The novel in this section illustrates that the main character is realistic in dealing with life. He accepts the situation as a mouse as long as it is loved by someone who loves him.	“I don’t mind at all. It doesn’t matter who you are or what you look like so long as somebody loves you “. (p.197)	The main character stated, “I don’t want anyone but you taking care of me” (p.288)
Mr & Mrs. Jenkins are brought back to meet the Main Character.	In the novel, the passage after the events of <i>The Witches</i> being defeated is not found again.	There is joy in the main character's reunion with Miss Jenkins (p. 289) and being able to embark on a new adventure again. (294)

In the table above, it can be seen that the events that have been replaced are changes in:

1. The male servant replaced the female servant.
2. Mr. and Mrs. Jenkins’s characters accept the existence of their daughter, who has turned into mice.

3.6 Eliminating

The events in the novel are not all described in the graphic novel but are considered not to change the storyline.

Table 05. The Process of Eliminating Novel Scenes on Graphic Novels.

Event	Before	After
	Novel	Graphic Novel
The Hotel Manager reprimands a grandmother for letting the main character bring a mouse.	Mr. Stringer rebukes the Grandmother (p.51). The Grandmother states there is a rat in her hotel with the words, “How dare you say that when your rotten hotel is full rats anyway “ She said “rat “instead of words “mice”. Rat connotes a larger and more disturbing animal.	This section is not told.
The Witch Queen's style of speech.	Described as slurred or unable to pronounce the letter W. We -----vee (p.76) Wipe----vipe (p.77) Away--- away (p.77) Witch ---- vitch (p.75) With ----vith (P.77) Worm ---- vurm (p.113) Will---- vill (p.76) World ---vurld (P.173) Remove---remoof (p.69) Pig----vig (p.69)	It is normal, and nothing is missing.

The loss of speech style of the Grand High Witch character is described as a lisp in the novel, but in the graphic novel, it is described as usual.

Delisions in graphic novels are not widely applied to several characters in the novel, and even then, it does not affect the substance of the graphic novel so that it deviates from the original story.

3.7 Enrichment

The illustrator strengthens the story with more illustrations so that it is visually easier to follow.

4. Conclusion

From the analysis and discussion in the context of reception theory, it can be concluded as follows:

1. There are 3 (three) positions in the adaptation process, namely; (a) The Graphic Novel follows the novel by illustrating the text with slight adjustments that hint at the fidelity of the original work, (b) Offering changes and replacements but remaining faithful to the concept of the story that changes can see in the location and time of the story. Graphic Novel writers and illustrators are more about visualizing by making visuals more detailed. Furthermore, the illustrator developed his illustrations that were not tied to those already presented in the novel. (c) Proposing new views that are improvised, such as strengthening the role of “youth” and the idea of feminism in the class struggle.

In the Graphic Novel, following the opposition position concept, there is an enrichment process by developing ideas from previous ideas even though they still maintain the story idea as a children's story. Graphic novels develop ideas or ideas about the characters in the novel. The change in the character of Bruno Jenkins to Miss Jenkins as a companion shows the strengthening of the role of youth and the strengthening of the idea of feminism. The author of this graphic novel offers the concept of resistance to capitalist domination represented by magicians. Feminism works with youth groups and families to fight back. The illustrator retains the story's basic idea for children and the message of life conveyed in the novel. Even though there are changes in the characters, the idea of the story is still maintained, which shows the illustrator still appreciates the work before it.

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Research Article

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Transitivity Analysis Annotation Scheme and Its Application to CQPweb: A Study on Stephen King's *Carrie*

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Abstract

In this study, I aim to create a Transitivity Analysis Annotation Scheme (TAAS) within which, process types and clause patterns are taken into account. Once created, TAAS is applied to corpus data, obtained from a novel entitled *Carrie* [1]. The scheme is manually implemented using XML format. The XML formatted corpus is converted to a format accepted in CQPweb [2], a corpus query tool. The corpus is tokenised using the Perl tokenizer, in TreeTagger [3]. Once tokenised, the corpus is tagged using English TreeTagger [3], which supplies two grammatical annotations (Part of Speech and Lemma). The annotated corpus is then indexed to CQP web. Once indexed, users are able to search the annotated corpus using transitivity analytic labels, POS tags and lemma, in CQP web.

Keywords: transitivity analysis; annotation; corpus linguistics; CQPweb.

1. Introduction

The general English clause describes a particular process (what kind of activity is involved or what is going on) and a particular participant (who is involved in the process) [4]. This is similar to Halliday's Systemic Functional Linguistics (SFL), whose analyses are centralised on clauses. SFL provides a reference for linguists to understand language as involving acts of meaning [5]. One of the SFL analytic systems is *transitivity*. The transitivity system constructs any participant roles depending on its process verb(s) in a clause. Process type is a verbal group in the transitivity system [6]. Subsequently, the participant is a nominal group in the transitivity system, also functionally labelled as an entity [6]. In the arrangement of experience patterns, participant elements also determine the process of happening and doing (material process), sensing (mental process), saying (verbal process), behaving (behavioural process), being (relational process), and existing (existential process), by analysing its clauses. As one of the widely used analytic systems

in SFL, transitivity analysis may be used to examine how certain intrinsic elements (character, plot, theme, and setting) are presented in the literary works [7], [8] or to analyse the figure's speech using discourse analysis approach [9].

However, none of these studies focuses on the technical aspect of annotation (adding analytic labels to analytic linguistic units) i.e., how to make the annotated text becomes easily accessed. In this study, I will apply transitivity analysis using XML format [10] to be indexed in CQPweb [2] a user-friendly corpus tool. The aim of this study is to propose an annotation scheme of transitivity analysis (TAAS), which may be used as a reference for researchers to carry out SFL studies, using corpus annotation techniques. In line with the results of this study, it also aims to demonstrate how a corpus is annotated and indexed using XML format in CQPweb.

2. Research Methods

2.1 Create and Annotation Scheme

To classify the data using the transitivity features, I created an annotation scheme of transitivity analysis by encoding every feature in each process type to form clause patterns. The scheme is drawn using a chart editor from UAM Corpus Tool version 3.3 developed by O'Donnell (2008).

2.2 Collect Clauses to be Analysed using the Scheme

The unit of analysis in this study is a clause, which Wiranto [11] believes as the actualization of experience patterns by the participants of a particular process type. To understand the experiential meaning embedded in these clauses, I took sample texts from a novel entitled *Carrie* (1974) written by Stephen King.

2.3 Apply the Scheme to the Data Clauses using XML Format

The eXtensible Markup Language (XML) is a system of markup to corpus texts using <angle brackets> [2]. In this study, I will use XML annotation to encode SFL analyses. In the application of XML, there is a basic rule that tags must appear as boundaries to achieve a well-formed XML file. XML tags are composed of two angle brackets that surround a label, for instance, <sample>. XML can be used to indicate certain features of a text, such as paragraph boundaries, clause boundaries, sentence boundaries, etc. For instance, the <C> tag indicates clause boundaries from its actual text as follows:

<C>The student council committee held a football match at my school</C> <C>My friend, Sarah, competes against underclassmen.</C> </C> She accepted a defeat</C> that was only 1 point apart.

XML tags consist of start-tag and end-tag, which serves as boundaries in the region of text [2]. Inside the start-tag, we can include information about the *region features* after the tag label, for instance, the transitivity analysis. To incorporate the feature, we use attribute-value pairs. Hardie [2] stated that “each attribute has one single value (enclosed in straight quotation), attribute and value are delineated using an equal sign.” In this study, I have done manual annotations on the data using a transitivity analysis scheme. Next, I encoded the analysis in an XML document format. A sample of XML annotated clauses as follows

Table 1. XML annotated clause

<i>My friend</i>	<i>competes against</i>	<i>underclassmen</i>
Actor	Material Process	Goal
<pre><SFLC analysis="TS" ProcessType="MA" pattern="APG">my team competes against underclassmen</SFLC></pre>		

2.4 Convert the Texts to CQPweb Readable Format

Using the Perl tokenizer, in Tree Tagger [3], a corpus text can be indexed to CQPweb if the format complies with the CQPweb-readable format. It is very similar to the XML format in terms of the tags. The main difference is that each token must be presented vertically, as shown in *Table 2* below.

Table 2. XML and CQPweb format comparison

XML format	CQPweb format
<pre><text id="A1">Sarah is the best football player.</text></pre>	<pre><text id="A1"> Sarah is the best football player . </text></pre>

Once tokenised, the corpus is tagged using English TreeTagger [3], which supplies two grammatical annotations (Part of Speech and Lemma). Annotations for each token can

be added in the subsequent column. For instance, in the italicised section as shown by *Text 1* below, the first column is the word form (e.g., ‘player’), the second column consists of the POS tag (e.g., NN), and the third column consists of the lemma (e.g., ‘play’).

word level/ token	POS tags	lemma
<text id="A1 " >		
Sarah	NP1	unknown
is	VBZ	be
the	AT	the
best	RGT	best
<i>Player</i>	<i>NN</i>	<i>play</i>
.		
</text>		

Text 1. Sample text in verticalized format

2.5 Index the Texts as Corpus in CQPweb

The Corpus Query Processor (CQP), a web-based tool for indexing corpora, was created by a lecturer at Lancaster University [2]. In this study, I apply CQPweb to index a text, into which SFL analyses are encoded in XML format. Once a corpus is indexed, CQPweb allows users to analyse it using a variety of analytical tools, such as *collocation*, *distribution*, *categorising*, *sorting*, *frequency breakdown*, *thinning*, etc (see *Figure 1*).



Figure 1. Analytical tools of CQPweb

3. Results and Discussion

3.1 Transitivity Analysis Annotation Scheme (TAAS)

The annotation scheme that I propose is called Transitivity Analysis Annotation Scheme - SFL, abbreviated as TAAS (see *Figure 2*). It is visualised using the tree structure below and composed of categories and their corresponding category labels (grey segment). Users will later be able to search the annotated corpus using the labels. For instance, by supplying TS into the query box, users will be able to search all linguistics units, annotated using the transitivity analysis labels.

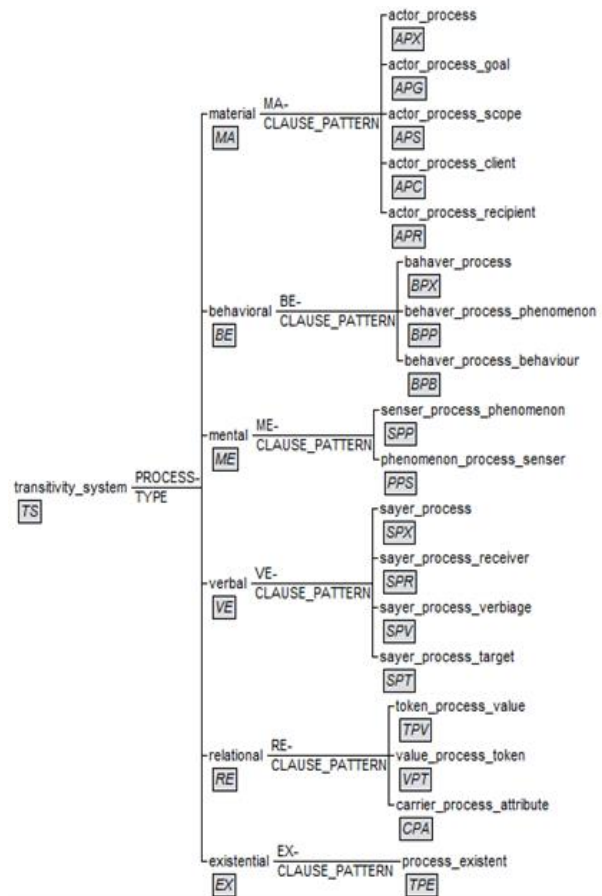


Figure 3. Transitivity Analysis tagset

Transitivity System can further be subcategorized into 6 categories based on the process type at the clause level, namely material (MA), behavioural (BE), mental (ME), verbal (VE), relational (RE), and existential (EX). Further subcategorization of the patterns for each clause may vary according to the participant functions, present in each process type. The table below consists of process type categories (see Description) with their corresponding labels (see `ProcessType`) and example clauses.

Table 3. Description of process types

ProcessType	Description	Example Clauses
MA	Material Process	<ol style="list-style-type: none"> 1. Desjardin placed the napkin, cleaned the girl up with wet paper towels and got her back into her plain cotton underpants 2. she slapped Carrie
BE	Behavioural Process	<ol style="list-style-type: none"> 1. Miss Desjardin made an irritated cranking gesture 2. She frowned
ME	Mental Process	<ol style="list-style-type: none"> 1. Desjardin could only look at her helplessly 2. She still believed that she thought all children were good.
VE	Verbal Process	<ol style="list-style-type: none"> 1. I'll talk to them tomorrow 2. She tried twice to explain the commonplace reality of menstruation
RE	Relational Process	<ol style="list-style-type: none"> 1. her shorts were blinding white 2. A terrible and black foreknowledge grew in Rita Desjardin's mind.
EX	Existential Process	<ol style="list-style-type: none"> 1. There was a bright flash overhead 2. there was silence

Each category can further be detailed using its corresponding Clause Pattern, encoded as pattern. For instance, I took one of *ProcessType* as a sample, i.e., MA (material process). The *Table 5* below shows examples of clause pattern from MA. Unique labels for each pattern are present, namely APX, APG, APS, APC, and APR.

All clause patterns begin with actor (A) and process (P). Thus, each label begins with AP. They can be followed by other functions such as goal (G), scope (S), Client (C), and Recipient (R). If the additional participant is absent, then X is appended. See full descriptions of the labels from the pattern of other *ProcessType* in the appendix.

Table 4. Material clause patterns

pattern	Description	Example clauses		
APX	actor + process	The thought	trailed off	-
APG	actor + process + goal	She	took	one of the sanitary napkins
APS	actor + process + scope	Miss Desjardin	employed	the standard tactic
APC	actor + process + client	Miss Desjardin	led	Carrie
APR	Actor + process + recipient	She	handed	him

3.2 XML Annotation Format

Presently, the only tag for further XML analysis is *SFLC* (SFL analysis at clause level). For the attributes and values, the following labels are used (see *Table 5*). The headings are used as attributes, while the labels are used as values. As a reference for readers to understand TAAS easily, I compiled the tagset above into a table below.

Table 5. Tagset of Transitivity Analysis

Attributes	analysis	ProcessType	patterns				
Values	TS (Transitivity System)	MA (Material Process)	APX	APG	APS	APC	APR
		BE (Behavioural Process)	BPX	BPP	BPB		
		ME (Mental Process)	SPP	PPS			
		VE (Verbal Process)	SPX	SPV	SPT	SPR	
		RE (Relational Process)	TPV	VPT	CPA		
		EX	TPE				

		(Existential Process)					
--	--	--------------------------	--	--	--	--	--

Based on the table of the transitivity tagset above, the main attribute of the SFLC tag is *analysis*, which is equipped with a value called TS. Consider an example clause: *Desjardin said*. From its verb, the clause can be categorised as a verbal process (VE). According to the type of clause, it can further be categorised into SPX as it is composed of a sayer and a process, without any additional participant. The labels in the XML annotation sample can be described as follows.

1. First of all, we will carry out an SFL analysis at clause level. For instance, *Desjardin said* is a clause that will be analysed using the SFL analysis system. For this reason, we supply the following XML tag <SFLC>. We are required to make sure the proper XML tag is supplied with both the start and end tag.

<SFLC>Desjardin said</SFLC>

2. Then, we need to incorporate the type of SFL analysis that we are going to apply to this clause, which is the transitivity system (TS). For this reason, we need to add the attribute *analysis* that informs the type of analysis as TS. It must be supplied as an attribute-value pair inside the start tag.

<SFLC analysis="TS">Desjardin said</SFLC>

3. Once, we decided that this clause is going to be analysed by the transitivity analysis system. We will need to determine the *ProcessType* of the clause, which in this example is a verbal process on the basis of its verb. Therefore, we need to supply the following attribute-value pair *ProcessType="VE"* to indicate that this clause belongs to the verbal clause.

<SFLC analysis="TS" ProcessType="VE">Desjardin said</SFLC>

4. The final step is annotating the pattern of this clause. As you can see, the clause consists of only a sayer and its process without any additional participant. For this reason, the proper label for the clause pattern is SPX. It is a value of *pattern*, which refers to the category of verbal clause pattern. See full descriptions of the labels from the *pattern* of other *ProcessType* in the appendix.

**<SFLC analysis="TS" ProcessType="VE"
pattern="SPX">Desjardin said</SFLC>**

5. Note that the relational clause patterns can be categorised into identifying and attributive, whose values are TPV, VPT, and CPA (see *Table 5*). Earlier TPV

(token + process + value) and VPT (value + process + token) fall into identifying categories, while CPA (carrier + process + attribute) falls into attributive categories.

An example of the application of TAAS, can be observed in *Text 2* as a part of the selected data from the novel *Carrie* in Part I BLOOD SPORT. Overall, the sample text contains several clauses marked with clause-level analytic tags, as shown in `<SFLC> . . . </SFLC>`. *Pity and self-shame met in her* is a sample clause in *Text 2*. The clause contains attribute-value pairs inside the start tag showing that this clause has been analysed using different categories or processes. TS (transitivity system) refers to the type of analysis. It shows that this clause is analysed using transitivity analysis. Subsequently, according to the `ProcessType`, this clause belongs to ME (mental process). The category clause pattern of this mental process is PPS (phenomenon + process + sener): *Pity and self-shame* is the phenomenon, *met* is the process, and *her* is the sener.

```
<SFLC      analysis="TS"      ProcessType="ME"
pattern="PPS">Pity and self-shame met in her</SFLC> and
mixed      uneasily.      <SFLC      analysis="TS"
ProcessType="EX" pattern="TPE">There was a bright
flash</SFLC> overhead,
```

Text 2. Part I BLOOD SPORT

This XML Annotation Scheme may not necessarily be accepted by all corpus tools. Commonly, an annotated text is modified following a format, acceptable in a tool used to index the corpus. In this project, I will show how to convert the document format from native XML into the CQPweb readable format, as shown in the subsequent section.

3.3 Adaptation to CQPweb

The CQPweb program requires that a text is presented vertically. This stands in contrast to the previous text format, in which the XML annotations are presented in a horizontal form (see *Text 3*). As shown below, we can see that each line consists of a token (word or punctuation or symbol) or a tag (start or end).

```
<SFLC analysis="TS" ProcessType="ME" pattern="PPS">
Pity
and
self
shame
met
in
her
</SFLC>
and
mixed
uneasily
.
<SFLC analysis="TS" ProcessType="EX" pattern="TPE">
There
was
a
bright
flash
</SFLC>
overhead
,
```

Text 3. Verticalized text of BLOOD SPORT.vrt

The clause inside the XML tags is considered as a group of tokens, which must appear in the first column. In the columns separated by tab characters, each token can be supplemented by optional annotations [6]. They can be POS (part of speech) tags, lemmas, semantic tags, as well as additional SFL analysis annotations. Consider a sample clause, *There was a bright flash*, from the *Text 3*.

word level/ token	POS tags	lemma
<text id="CR01">		
<SFLC analysis="TS" ProcessType="EX" pattern="TPE">		
<i>There</i>	<i>EX</i>	<i>there</i>
<i>was</i>	<i>VBD</i>	<i>be</i>
<i>a</i>	<i>DT</i>	<i>a</i>
<i>bright</i>	<i>JJ</i>	<i>bright</i>
<i>flash</i>	<i>NN</i>	<i>flash</i>
</SFLC>		
</text>		

Text 4. Sample clause with POS and Lemma annotation

Following the Part-of-Speech tags in the Penn Treebank Project [9], the token *was* is encoded as *VBD*, which refers to copula verbs (e.g. *is, am, are, was, were*). Under the lemma, there exists *be* as the lemma form of *was*.

3.4 POS Tags Based Search

After converting the document format from native XML into the CQPweb readable format, the text containing the transitivity analysis annotations is ready to index on CQPweb. The indexed corpus appears as Transitivity Corpus SFL: powered by CQPweb, available from <https://cqpweb.lancs.ac.uk/transitivity/>. In this section, I will show how to search the corpus data from the CQPweb query box.

To search the corpus using POS (Part of Speech) tags, users have to add an underscore before the POS tag, here Penn Treebank POS tags [9]. For instance, a user wants to search for a group of verbs, specifically past tense. Then, *_VBD* needs to be supplied into the query box.

The screenshot shows the search interface for the Transitivity Corpus SFL. The search box contains the query `_VBD`. Below the search box are several configuration options: Query mode (Simple query (ignore case)), Number of hits per page (50), Match strategy (Standard), and Restriction (None (search whole corpus)). The 'Start query' button is highlighted with a red circle.

Figure 3. POS tags based search

3.5 TAAS Tags Based Search

To search the annotated corpus using TAAS (Transitivity Analysis Annotation Scheme) tags, users have to supply a CQP syntax query into the query box. On the query mode options, users need to select *CQP Syntax*. To search using CQP Syntax, a user must understand three labels: tag, attribute, and value. For instance, if we want to find all clauses annotated using TS, we also need to understand its attribute on the tag (see *Table 5. Tagset of Transitivity Analysis*). The CQP syntax query is shown as follows.



The screenshot shows the TAAS search interface. At the top, a text input field contains the query: `<SFLC> a:[] []* </SFLC> :: a.SFLC_analysis = "TS"`. Below the input field are several search options: "Query mode" set to "CQP syntax", "Number of hits per page" set to "50", "Match strategy" set to "Standard", and "Restriction" set to "None (search whole corpus)". There are "Start query" and "Reset query" buttons. Below these are three sections of corpus attributes: "P-attributes in this corpus" (word, pos, lemma), "S-attributes in this corpus" (<SFLC>, <SFLC_ProcessType>, <SFLC_analysis>, <SFLC_pattern>, <text>, <text_id>), and "A-attributes in this corpus" (None).

Figure 4. TAAS based search

```
<SFLC> a:[] []* </SFLC> :: a.SFLC_analysis = "TS"
```

The above query can be used as a template. The users just need to change the attribute and value. The tag for SFL search is always SFLC. Thus, it does not require any modification. Below is the corpus data concordance of annotated corpus within TAAS.

Your query "<SFLC> a:[]* </SFLC> :: a.SFLC_analysis = "IS"" returned 67 matches in 1 text (in 1,475 words [1 text]; frequency: 45,423 instances per million words), ordered randomly 0.029 seconds (retrieved from cache)

No	Text	Solution 1 to 67	Page 1 / 1
1	CR01 ears and continued to cry. "Carrie," Desjardin supplied.	Her eyes flashed a signal	which Morton can
2	CR01 to their Period Two classes and the bell had been silenced.	Miss Desjardin employed the standard tactic for hysterics:	She slapped Carrie
3	CR01 could not interpret. "I'm sure she'll be all right."	she said.	"Carrie only has to
4	CR01 been silenced, Miss Desjardin employed the standard tactic for hysterics.	She slapped Carrie	smartly across the
5	CR01 A really shitty thing." None of them had ever heard	a teacher call anything shitty before.	Chris Hargensen v
6	CR01 Although I can't understand why her mother . . .	The thought trailed off.	forgotten for the r
7	CR01	Miss Desjardin craned her neck	around briefly, an
8	CR01 Her silver whistle dangled between her small breasts, and if	her shorts were the ones she had been wearing on Friday,	no trace of Carrie's
9	CR01 your prom tickets would have hit you where you live."	Desjardin continued.	"Unfortunately, E
10	CR01 Miss Desjardin craned her neck around briefly, and	(she) slapped her hands	together once. He
11	CR01 hardly would have admitted the pleasure the act gave her, and	she certainly would have denied that she regarded Carrie as a fat.	whiny bag of hard
12	CR01 admitted, she hardly had to ask. "That passes."	Miss Desjardin said.	Pity and self-sham
13	CR01 briefly, and (she) slapped her hands together once.	Her shorts were blinding white.	her legs not too cu
14	CR01 slapped her hands together once. Her shorts were blinding white.	her legs not too curved but striking in their unobtrusive muscularity.	Miss Desjardin mo
15	CR01 in her face. "One more remark out of you."	Desjardin said	softly, "and I'll th
16	CR01 Desjardin could only look at her helplessly. For a moment	there was silence:	Morton and Desja

Figure 5. The concordance of annotated corpus within TAAS

4. Conclusion

This study aims to demonstrate the creation of the Transitivity Analysis Annotation Scheme (TAAS), how a corpus is annotated in XML format using TAAS and indexed into CQPweb. The results of this study show that users are able to search the annotated corpus using the TAAS tags in CQPweb. The quantity of this corpus is indeed small, as it is considered a new project in the Linguistics Department FIB UNDIP. Subsequent studies can be geared towards improving the quantity, by accumulating TAAS annotated corpus into CQPweb. In line with the aim of TAAS, this annotation scheme can also be combined with other analytical systems, such as Mood, appraisal, theme, etc. Thus, this research is sustainable for further research that discusses system analysis in SFL

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Research Article

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The Absence of Mother's Love Experienced by the Main Female Character in Jacqueline Wilson's *The Story of Tracy Beaker*

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Abstract

This thesis article discusses Jacqueline Wilson's *The Story of Tracy Beaker* about Tracy Beaker, a ten years old girl living in a children's home waiting for her mother to pick her up. The purpose of this study is to discover the causes and impacts of the absence of the mother's love for the main character, Tracy Beaker. The writer uses psychological methods and close reading methods with characters, conflict, and setting theories for the intrinsic elements and John Bowlby's attachment theory for the extrinsic elements. The result of the research indicates that the main character, Tracy Beaker, has increased aggression, delinquency, and affectionless psychopathy because she is abandoned by her biological mother.

Keywords: Jacqueline Wilson; love; attachment.

1. Introduction

In everyone's life, a mother is a figure who has the greatest influence on their children. The only person who can provide their children with every comfort is a mother. It has become a mother's duty to develop and uphold her child's character. A mother's love represents the strength that enables a child to get through any challenges. A mother protects their kids from all misfortune and provides them with all the comfort they can. In addition to spoiling them, mothers' love for their children also involves teaching them moral and cultural values. A child character reveals his level of upbringing, which is entirely dependent on the lessons his mother has taught him. A child's personality and behavior can be influenced by his attachment to his/her mother, which can also define how he presents in relationships. To feel secure, safe, and loved and to be able to form positive personalities and behaviors, a child needs attachment from his/her mother.

The absence of mother's love can be seen in Jacqueline Wilson's *The Story of Tracy Beaker* [1]. Tracy Beaker is a ten years old girl living in a children's home away from her biological mother. She has trouble with anyone so she moves swiftly between two foster families and the children's home. She becomes naughty and has behavior issues due to abandonment from her mother. In this thesis article, the author is particularly interested in examining the underlying causes of the absence of mother's love and how it impacts the novel's main female character by using the theory of attachment from John Bowlby. Bowlby believed that the earliest bonds formed by children with their caregivers have a tremendous impact that continues throughout life [2, p.232]. He suggested that attachment also serves to keep the infant close to the mother, thus improving the child's chances of survival. Bowlby argued that the relationship between kids and their mothers is somehow different altogether from other relationships [3]. Essentially, Bowlby suggested that the nature of "monotropy" (attachment conceptualized as being a vital and close bond with just one attachment figure, usually with the mother) meant that a failure to initiate, or a breakdown of, the maternal attachment would lead to serious negative consequences, possibly including affectionless psychopathy. Affectionless psychopathy is an inability to show affection or concern for others. Such individuals act on impulse with little regard for the consequences of their actions, for example, showing no guilt for antisocial behaviour. Bowlby originally believed the effects to be permanent and irreversible, which are in the form of delinquency, reduced intelligence, increased aggression, depression, and affectionless psychopathy (1951: 47-62) [4]. The author mainly focuses on examining the negative effects that are experienced by the main female character, which are increased aggression, delinquency, and affectionless psychopathy

2. Research Methods

In order to try and do the analysis, a technique of analysis is required to develop, find, and check the correctness of the analysis. To collect the data, the writer uses library research by collecting and sorting the data sources from the library and the internet from websites related to this thesis. George stated that library research is used to find factual information and/or the opinions of specialists on necessary elements like ways and theories (2008: 6) [5].

To analyze the causes and impacts of the novel, the writer uses a psychological approach. From a psychological perspective, psychological approaches try to elaborate on the actions and ideas of characters in literary works. This approach analyzes the motives behind human behavior that can be seen through the character. The writer tries to recognize the character's ideas and emotions through the lines from the novel (Guerin *et al.*, 1979: 122) [6].

3. Results

In the novel entitled *The Story of Tracy Beaker*, the focus of analysis is on the psychological condition of the main female character relating to the impacts of the absence of mother's love during her growing-up years.

3.1. Tracy Beaker's Character and Characterization

Due to her specific situation, Tracy Beaker, the main female character, has unique characteristics as can be seen in the analysis below.

3.1.1. Tracy Beaker as a naughty girl

Tracy is described as a naughty ten-year-old girl. It can be seen in Elaine's (one of the social workers) description in the newspaper stating that: "Tracy is a lively, healthy, and chatty ten-year-old who has been in foster care for a number of years, consequently she has a few behavior problems and needs firm, loving handling in a long term foster home" [1, p. 51]. Her behavior problems are known by her surroundings, so that it makes her image unfriendly. She moves from one foster family to another one because of her behavior issues. She always waits for her mother, which makes her unable to get along well with her foster family. Due to this, it can be concluded that it is hard for Tracy to find the perfect family due to her stubbornness to wait for her mother.

3.1.2 Tracy Beaker as a temperamental girl

Tracy is implicitly described as a temperamental girl based on her actions toward her mom's boyfriend. She has no control over her emotions, so she hits and hates her mom's boyfriend until she ends up in a children's home. It can be seen from her emotional words, "she got this Monster Gorilla boyfriend and I hated him and he hated me back and beat me up and so I had to be taken away to a children's home" [1, p. 8]. Tracy's nickname for her mother's cruel boyfriend is "Monster Gorilla Boyfriend". Tracy's separation from her mother due to her bad relationship with her mom's boyfriend makes her angry and it develops into her personality which becomes temperamental.

3.2 Conflicts

The conflicts experienced by Tracy cover internal conflict and external conflict as will be discussed below.

3.2.1 Tracy Beaker's Internal Conflict with her belief

The conflict is in the form of a battle between her beliefs and reality. Tracy strongly believes in her mom's love and care, and someday she will pick her up to live together. She focuses on her mother's presence since she does not have a father figure in her life before. It can be seen that in the novel there is no story about her biological father at all from the beginning to the end of the story. She often mentions missing her mom so much and wanting her mom so badly. However, Tracy's mother never comes or visits Tracy in the children's home at all. It is reflected in Tracy's mind that "She hasn't ever come before" [1, p. 114]. It is strengthened by Justine's (one of the children in the foster home) mocking statement "she's never coming for you. She hasn't been near you since you were little" [1, p. 116]. It can be concluded that Tracy's mom abandoned her; she does not love her even

though Tracy loves her so much. However, Tracy's mom leaves good memories to her that make Tracy want her mom's presence even more.

3.2.2 Tracy Beaker's External Conflict with Her Mother's Boyfriend

At first, Tracy and her biological mother have a normal life full of love and care. After years of being a single parent, her mother starts to date another man, and her mother's boyfriend moves into Tracy's house. The conflict appears when she gets jealous of her mother's boyfriend and hates him. Tracy expresses her feelings and gets beaten by her mother's boyfriend, and her mom decides to move Tracy to a children's home [1, p. 8]. Tracy, who thinks that she is the only one that her mother loves, cannot accept the other person in her life because it could affect her mother's love towards her. Tracy hates her mother's boyfriend since she assumes that her mother will love him more than her.

3.2.3 Tracy Beaker's External Conflict with Aunty Peggy's Family

Aunty Peggy's family is Tracy's first foster family. Tracy often mentions her biological mother to Aunty Peggy. Tracy confesses that she misses her biological mother and imagines that her mom will come for her someday, but Aunty Peggy does not like that and gives violent correction to Tracy. It can be seen when Tracy tells the social worker about Auntie Peggy's coarse words to her, "Oh, Tracy, you naughty girl, you're telling fairy tales again." Then she'd give me a smack [1, p.18]. Besides that, Tracy also shows to the social workers the bruises on her body while saying, "And her smacks really hurt too, right on the back of your leg where it stings the most" [1, p.18]. Tracy's report to the social worker breaks the connection between Tracy and Auntie Peggy, and then Tracy moves into the children's home again.

3.3 *Setting*

The settings that will be discussed are the setting of place, setting of time, and setting of the social environment.

3.3.1 Setting of Place

The setting of place that will be discussed is the children's home where Tracy is abandoned by her mother.

3.3.1.1 Children's Home

In the story, the writer finds the essential place that affects Tracy's personality development; that is, the children's home. This is an important place where Tracy Beaker spends her days. The children's home is also representative of her psychological state, which is developed in that place. The children's home symbolizes Tracy Beaker's loveless condition, in which she does not get her mother's love because her mother leaves her there and never picks her up. It can be seen when Tracy says, "I was in a children's home for a while" [1, p.3]. In that children's home, she feels an absence of motherly love because she is separated from her biological mother and has to live with people that do not care about

her very much. The children's home contributes to her improper development in emotions, behavior, and social skills.

3.3.2 Setting of Time

The focus of the setting of time is on the crucial years in Tracy's life that she has to spend at the children's home.

3.3.2.1 Tracy at the Age of Five

The time when Tracy is abandoned by her mother is very crucial to her psychological development. Abandoned at the age of five, Tracy is desperate to meet her mother again. She often has a delusion about contacting her mother. It can be seen from Tracy's behavior at kindergarten school while staying at a children's home: "I always used to take this toy telephone in the playhouse at school and pretend I was phoning my mom ... but I was only about five then and sometimes they got to be quite real" [1, p.9]. Tracy always misses her mother. Tracy believes that her mother will someday come for her, so she always searches for her mother and wonders when she will visit her. She does not play with other kids while in the playhouse; otherwise, she just does activities that will satisfy her feelings by living in her delusion about her lovely mother.

3.3.2.2 Tracy at the Age of Ten

Tracy's age can be seen in her diary book, stating that "I am 10 years and 2 months old" [1, p.1]. It describes how much time she is separated from her biological mother and how much she misses her mother. She cannot deal with the reality that her mom never looks after her and she must face her life without the mother figure that she wants the most.

3.3.3 Setting of Social Environment

3.3.3.1 The Foster Family

Tracy moves from one foster family to another in a short time. The first foster family is Auntie Peggy and Uncle Sid. Tracy often gets bad treatment from Auntie Peggy, and even forces Tracy to do things rudely. It can be seen through Tracy's saying that "She used to make this slimy stew that looked like throw-up and we were supposed to eat it all up, every single bit. Yuck" [1, p.7]. Auntie Peggy cannot provide Tracy with the warm touch and love that Tracy needs the most. Instead of forcing Tracy to eat what she does not like, Auntie Peggy should hear Tracy's opinion first, then talk nicely to Tracy and persuade Tracy with nice words to eat the food that she cooks.

The second foster family is Julie and Ted. At first, Tracy can get along with her second foster family because Julie and Ted do not have any children except her, so she gets full love and attention from them. After a while, Julie is pregnant, and they are waiting for the new member of the family. After some consideration, Julie and Ted decide to move Tracy into the children's home again because they get some information that Tracy cannot get along with other kids, especially younger ones, while in her former foster family. It can be seen in Elaine's words: "You shut the baby up in the cupboard—" [1, p.39]. Tracy is violent toward Steve (Auntie Peggy's kid) while she is in Auntie Peggy's house. She does not know

how to calm Steve when he is crying, so she puts the baby in the cupboard and closes the door instead of calming him in a loving way. Julie and Ted are afraid that Tracy will act the same way when they have their own child in the future.

3.3.3.2 Children's Home and the Social Worker

Tracy has lived in a children's home for years. All of the kids in the children's home, including Tracy, depend on the social worker there because the social worker has the responsibility of taking care of all of the kids in the children's home. Because of that, the social worker cannot give full love and attention to Tracy since they have many kids to take care of. Tracy once asks Elaine to foster her, but Elaine says, "I'm sure it would be a lot of fun, Tracy, but I'm sorry it's just not going to happen" [1, p.20]. Social workers do not give her all the emotional security she needs to feel comfortable so that she can stop searching for her biological mother. That is why Tracy is always looking for her mother's presence so that she can leave an environment that is not welcoming and loving to her.

4. Discussion

The authors analyzed the causes of the absence of mother's love as well as the impact of the absence of love experienced by the main female character in Jacqueline Wilson's novel entitled *The Story of Tracy Beaker* based on the findings that are written in the results above.

4.1 Causes of Absence of Love Experienced by Tracy Beaker

The focus of the analysis is on the main triggers that cause Tracy's absence of love.

4.1.1 Tracy Beaker's Mother Leaving her in Children's Home

In *The Story of Tracy Beaker* by Jacqueline Wilson, Tracy Beaker does not get the chance to be with her biological mother and feel the warmth of her mother's love. Starting from her early years, her mother leaves her in a children's home because Tracy's mother at that time meets a new boyfriend and her boyfriend does not get along with Tracy. He becomes violent towards Tracy, so Tracy's mother has to send Tracy to a children's home at the age of five. Since then, the mother has not visited her even once [1, p. 14-15]. Tracy has a strong desire that her mother will come for her someday and they will live together happily. It can be seen when Tracy says, "Mom always tell me to give her a big smile even when she's saying goodbye to me" [1, p. 56]. She has a positive thought that her mom still loves her very much, so she is always waiting for her to come to the children's home.

4.1.2 Aunty Peggy's Violent Treatment of Tracy Beaker

Tracy does not experience her mother's love and attachment, even though those are the things that she needs the most. When she needs her mother's love, she gets a foster mother named Aunty Peggy, who cannot give her the love that she needs. Moreover, Auntie Peggy treats her violently by smacking her [1, p. 26]. In other words, Auntie Peggy cannot serve as a loving substitute mother for Tracy. As mentioned above, it can be

concluded that she does not have mother's love and security since her early years. Moreover, she gets bad treatment from her foster mother, which makes her miss and wants her mother more and more.

4.2 The Impacts of the Absence of Love Experienced by Tracy Beaker

The absence of mother's love in Tracy's life inevitably leads to certain impacts that affect Tracy's socialization ability.

4.2.1 Increased Aggression

In the story, Tracy has increased aggression. She cannot control her emotions and anger, and it makes her have trouble with people in children's homes, not only with the other kids there, but also with the social worker and her ex-foster family. When she misses her biological mom, she often bickers or fights with anyone, so she ends up getting punishment from Auntie Peggy. It can be seen in her confession: "I've been locked up heaps of times. Once they locked me up all day long. That was at the first home, when I wouldn't settle down because I wanted my mom so much" [1, p. 17]. Tracy feels frustrated due to missing her mother so much, she cannot express her emotions well, so other people will assume that she is a difficult kid. She does not feel secure and gets warm love from her foster mother, which should be a replacement for her mother's figure. It makes her emotions unstable, which results in increased aggression in Tracy's behavior.

Tracy's aggression can also be seen in her relationship with Justine. She often has trouble with Justine because she cannot hold her anger towards Justine who always has words about Tracy's mother. It can be seen in Tracy's diary book, "I'll think long and carefully for a suitably horrible revenge. I really hate that Justine" [1, p. 25]. The social workers in the children's home cannot control Tracy's aggressive behaviour. They cannot give full attention to her as there are many kids who are also as difficult as her. She needs extra love and affirmation in order to develop her personality to be a good one, but she does not get those support. A mother's love is so important for the emotional development of a kid, especially younger kids. Love and attachment can shape a kid to become a person with stable emotions that will be accepted by society. It can be concluded that a kid extremely needs a mother's love and attachment in order to teach the kid how to follow the rules of society, correct him/her if something is wrong in a loving way, and give her/him the security feeling needed to become confident and respect each other.

4.2.2 Delinquency

Tracy has some behavior problems, including delinquency. She often commits delinquency toward other kids, not only in the foster home but also in the children's home. Initially, she does not get along with a younger foster child named Steve in the first foster family [1, p. 39]. Tracy exhibits this behavior because she has no mother figure that gives her a good example of how to deal with others properly. Even her foster mother, named Auntie Peggy, gives an example of violence by smacking her instead of telling her to stop her delusion about her biological mother.

Tracy's conflicting relationship with Justine also shows her delinquency. Although the social worker tries to separate them, they continue to fight. This leads them to be locked in the quiet room as a punishment for what they have done. Justine always brings up the issue of Tracy's biological mother, who abandoned her in the children's home without even once visiting her. Triggered by Justine's provocation, Tracy cannot control her anger, so she commits delinquency toward Justine. "So I hit her." And I kept on hitting her. And I don't care. I've made her nose bleed again. She's hurt me a bit too, but I don't care" [1, p. 117]. Tracy dislikes it when others disparage her biological mother because, in her opinion, her mother is a lovely woman who adores her. Even when her mother says goodbye to her, Tracy still loves and adores her very much. The separation cannot change Tracy's attitude toward her mother or her desire to be attached to her mother. That is why whenever someone says bad words towards her mother, Tracy cannot control her delinquent behavior. It can be concluded that missing a loving mother figure in someone's life, especially a kid, could affect their development. It can lead to serious negative consequences in the form of delinquency.

4.2.3 Affectionless Psychopathy

Tracy does not have any friends and does not try to make friends in children's homes since she thinks that her mom will come and pick her up, so she believes that it is not necessary to make relationships with anybody. It can be seen in her confession that "there's not much point, because my mom is probably coming to get me soon and then I'll be living with her, so I won't need any friends here" [1, p. 45]. She also pushes away other kids who want to be friends with her. She cannot accept Peter Ingham as her friend by saying "it does not make us friend, dumbo" [1, p. 24]. A child who does not get love and attachment from his or her mother, like Tracy, can suffer from affectionless psychopathy. They have trouble making friends because they cannot show affection or care for others. A child who has no mother figure or mother's love cannot show affection or care to others because no one has taught her. She also cannot feel affection from her surroundings so she cannot give back that kind of feeling to others. Because Tracy often gets bad treatment from Auntie Peggy, she becomes affectionless and keeps away from people. She thinks that no one will like her and she will get a bad response instead of a warm response whenever she approaches others. Thus, Tracy tends to avoid having close relationships with other people because she does not want to feel thrown away. Tracy's affectionless psychopathy is getting worse and worse.

Tracy is also unable to find happiness with other people. She does not care about her surroundings since she still believes that her biological mother will pick her up soon. She does not even try to play around with other kids in the children's home. It can be seen that whenever other kids play together, she does not want to join them. "Except me." I mean, I didn't want to join in a dopey game like that" [1, p. 63]. It can be concluded that kids raised without loving mother figures to develop their good personalities can have a barrier in their social relationships with others. Tracy, who always searches for her mother's warm love and care, ignores everybody except her mother. She shows affectionless psychopathy

because she does not get "monotropy", a loving bond with a mother figure, as mentioned in John Bowlby's theory of attachment [2, p.137-157]. It is proof of how important motherly love is for a kid to develop good social skills.

5. Conclusions

From the analysis based on the research problems, there are causes and impacts of the absence of mother's love shown by Tracy Beaker. The causes of absence of mother's love performed by the main female character are caused by abandonment by Tracy's biological mother and she often gets violent treatment from her former foster mother and her surroundings. Tracy is separated from her biological mother because she has a bad relationship with her mother's boyfriend so she has to live in a children's home and she gets violent treatment from her substitute mother named Auntie Peggy. As a result, Tracy Beaker has increased aggression, delinquency, and affectionless psychopathy due to missing her mother figure in her life and her belief in her biological mother's love and care for her. In this article, it is clear that the main female character that are Tracy Beaker show behavior and personality problems because she has no mother figure in her life that is loving and welcoming her. Meanwhile, she gets violence and bad treatment from her foster mother and her surroundings. They cannot give the support that Tracy is supposed to get in order to change Tracy's problematic behavior and personality into a good one

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Research Article

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Idiomatic Expression in The American Sitcom Series *Fresh Off The Boat* Directed By Nahnatchka Khan

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Abstract

This research aims to classify the form and meaning of idiomatic expressions in the American Sitcom entitled *Fresh Off the Boat*. This research focuses on seasons 5 and 6 that were released on 2019 and 2020. The data of this research is in the form of utterances which contains idiomatic expressions uttered by three main characters, Eddie Huang, Louis Huang, and Jessica Huang. The researcher uses a descriptive qualitative method to analyze the research finding. From those series, there are 93 idiomatic expressions based on the theory proposed by Adam Makkai, they are 21 Phrasal Verb Idioms, 50 Tournure Idioms, 1 Irreversible Binomial Idiom, 18 Phrasal Compound Idioms, and 3 Incorporating Verb Idioms. From those data, the researcher compares the lexical and contextual meanings of idiomatic expressions in the utterances. Based on the research's finding, several idiomatic expressions have the same lexical and contextual meaning. However, the contextual meaning dominated the meaning of idiomatic expressions in this series because an idiomatic expression cannot be seen lexically or based on the dictionary meaning. It should be seen based on the context of the idiomatic expression is used because sometimes, it carried figurative meaning.

Keywords: idiom; form of idiomatic expressions; meaning of idiomatic expression.

1. Introduction

American English speakers attach idioms to basic conversation in daily life. Not only uses in conversation or spoken form but idiomatic expressions are also used in written form, either formal or informal situations [1]. Idioms are used by native speakers to make their speech lively and colorful. The use of Idiomatic expressions contributes significantly to the enrichment of the English language. Idioms convey distinct cultural and historical

information while also broadening people's comprehension and use of the English language.

An idiom is a word or phrase with a figurative meaning that differs from its literal meaning. It uses to enhance the speaker's or writer's message to gain the hearer's or reader's attention [2]. An idiom is a phrase that cannot break down by analyzing the meaning of the words that make up the phrase because the meaning is different from the single word that built it.

Idiomatic expressions can be found in the daily communication of native speakers. Besides, idiomatic expressions are also found in literary works such as novels, poetry, movie, and short story. For native speakers, it is easy to understand the meaning of idiomatic expressions, but for non-English speakers, it is a different thing. For example, the expression "Once in a blue moon", if this phrase divines from the literal meaning, it means that someone has to wait for something to happen when the blue moon shows up. Therefore, this expression is used to describe something that happens rarely.

An idiom is assumed as a figure of speech that negates the principle of a word's structure [3]. An idiom defines as a term or a group of words that the meaning cannot be deduced from its literal definition [4]. Either can be a phrase or sentence, an idiom which meaning is not clear through knowledge of individual words meaning that construct a phrase or sentence. Thus, it must be learned as a whole component. For non-English speakers, idiomatic expression is difficult to understand and sometimes leads to misunderstanding or misinterpretation. Thus, it must be learned as a whole component. Therefore it is needed to understand the form of idiomatic expression. By knowing the form of idiomatic expressions, people can distinguish the existence of an idiom in a sentence or utterance. Another important thing is to know the context or situation occurred when the idiomatic expression is uttered to understand the meaning or message stated by the speaker or writer.

An idiomatic expression is not only used by American people, moreover non-native speakers such as immigrants can also use idiomatic expressions. It occurs because they lived and arose there. An immigrant who already stayed in America will assimilate to the culture, language, and behavior. Therefore, they can speak English very well and can use idiomatic expressions fluently as a native. Because of this, the researcher chose the American Sitcom series entitled *Fresh Off The Boat* as the object of this research. Besides the title of this series is grabbing attention, because the title *Fresh Off The Boat* belongs to an idiomatic expression that refers to a newly immigrated person, especially without having yet assimilated the host country's language, culture, or behavior [5].

Agree with the title, the series represents the life of a Taiwanese American family in the 1990s who migrated from Taiwan to Chinatown of Washington, DC and moved again to Orlando, Florida to open their own business which is a steakhouse to be an independent family out of their big Chinese family in Washington. Even though the background of the family is a Chinese family, they lived in America for around 20 years and arose their family there. Their children were born and growth in America. Therefore, they speak English fluently as well as they use English idiomatic expressions in a conversation.

In this research, the researcher analyzes idiomatic expressions found in television series because there are plenty of idiomatic expressions used by the series' characters in the conversation. Other than that, television series is a depiction of social life and it displays a visual illustration. Therefore, the audience can understand the context of the idiomatic expressions by paying attention to the situation.

The researcher uses an American situational comedy or sitcom television series created by Nahnatchka Khan entitled *Fresh Off The Boat* as the object of the research. This series was released on February 4, 2015 and finished on February 21, 2020. This series has six seasons and 116 episodes. In this research, the researcher only focused on seasons 5 and 6 because both seasons are the latest season of the series. Furthermore, the latest seasons showed language novelty instead of the previous seasons.

This American series is the first series featuring of Asian cast as the main character in 100 episodes. This series was also nominated for major awards, such as NAACP Image Award, Critics' Choice Television Award and some of the casts won the award. Besides, there are plenty of idiomatic expressions used in the utterance.

Based on the phenomena stated above and the popularity of the series, the researcher is interested to examine the idiomatic expressions uttered by the main character in the *Fresh Off The Boat* series, Eddie Huang, Louis Huang, and Jessica Huang state the main characters. These three main characters showed three different roles in the family and the language style that they used to communicate with each other.

2. Methods

This research uses descriptive qualitative method. This method deals with the aims of the study which is to identify the forms of idiomatic expression based on their structure. Other than that, it is used to analyze the lexical and contextual meaning of idiomatic expressions uttered by the three main characters in the *Fresh Off The Boat* series in seasons 5 and 6. Since the research data is from a series entitled *Fresh Off The Boat*, the researcher elaborated note-taking technique to obtain the data of idiomatic expressions used by the main characters.

3. Results

In this American Sitcom series, there are five forms of idiomatic expressions based on Makkai's theory. The researcher collected 93 data of idiomatic expressions in the series. The researcher examined the form of decoding idioms called lexemic idioms proposed by Adam Makkai as shown in the table below.

Table 1. Form of Idiomatic Expression in the *Fresh Off The Boat* series

No.	Form of Idiomatic Expression	Total
1.	Phrasal Verb	
	Verb + Adverb	18
	Verb + Preposition	3

	Total	21
2.	Tournure	
	Type 1	4
	Type 2	18
	Type 3	1
	Type 4	13
	Type 5	14
	Total	50
3.	Irreversible Binomial	1
4.	Phrasal Compound	
	Adjective + Noun	8
	Noun + Noun	6
	Verb + Noun	4
	Total	18
5.	Incorporating Verb	
	Adjective + Verb	2
	Noun + Verb	1
	Total	3

The table above shows five forms of idiomatic expressions based on Makkai's classifications in the series. Those are 21 Phrasal Verb Idioms, 50 Tournure Idioms, 1 Irreversible Binomial Idiom, 18 Phrasal Compound Idioms, and 3 Incorporating Verb Idioms

4. Discussion

The authors analyzed the causes of the absence of mother's love as well as the impact of the absence of love experienced by the main female character in Jacqueline Wilson's novel entitled *The Story of Tracy Beaker* based on the findings that are written in the results above.

4.1 Form of Idiomatic Expressions

From the table above, the forms of idiomatic expression are analysed below, which are presented in quotation as follows:

4.1.1 Phrasal Verb Idiom

Phrasal verbs are verbs that include two or three words. Based on Adam Makkai's theory of phrasal verb idiom, the researcher found two categories of the phrasal verbs used by the main characters in the Sitcom *Fresh Off The Boat* series. They are phrasal verbs

consisting of Verb + Adverb and Verb + Preposition. Those classifications of phrasal verb idiom are examined below:

a. Verb + Adverb

In the Sitcom *Fresh Off The Boat* series, the researcher found 18 forms of Phrasal Verb idiom in the form of Verb + Adverb, for example:

(1) Louis: 'I guess I can **squeeze you in.**'

(S05, E14, 00:05:50)

From the datum (1), this utterance contains an idiomatic expression **squeeze in**. From its language structure, the word **squeeze** is a verb, and the word **in** is an adverb. In this expression, the **squeeze** is a transitive phrasal verb because it is followed by an object **you**.

(3) Louis: 'Then we **buckle down.**'

(S06, E1, 00:11:26)

From the datum (3), this utterance contains an idiomatic expression **buckle down**. The word **buckle** is a verb from its language structure, and the word **down** is an adverb. In this expression, **buckle down** is an intransitive phrasal verb idiom because an object does not follow it.

b. Verb + Preposition

In addition to what has been mentioned in the explanation above, the structure of phrasal verb idiom can also be in the form of Verb + Preposition, for example:

(4) Jessica: 'My Christmas card **kick off** holiday season, and everyone expects perfection from me.'

(S06, 00:07:46)

From the datum (4), this utterance contains the idiomatic expression **kick-off**. The word **kick** is a verb from its language structure, and the word **off** in this sentence is a preposition. **Kick-off** is a transitive phrasal verb idiom in this expression because an object follows it.

4.1.2 Tournure Idiom

A tournure idiom is a verb phrase idiom which consists of at least three lexicons or words. In this research, the researcher found 49 tournure idioms. Those idioms are classified into five types of tournure idioms, which are discussed below.

a. Type 1: Require compulsory "it"

This form of tournure idiom requires the word "it" on the form. There are two types of it. The first is "it," which appears in the middle of a phrase, and the second is "it," which appears at the end, for example:

(6) Louis: 'But what if we **spice it up** this year?'

(S05, E14, 00:02:14)

From the datum (6), the idiomatic expression in this utterance is to **spice it up**. From its structure form, the phrase belongs to the tournure idiom. This form of tournure

idiom is categorised as type 1 because in the expression *spice it up, there* is the word *it* in the middle of the phrase.

b. Type 2: Require Definite and Indefinite Article

This form requires a definite and indefinite article in the expression. There are 18 idiomatic expressions of this form found in the series. Those forms are examined below:

(8) Louis: 'Just *around the corner*.'

(S06, E4, 00:16:23)

From the datum (8), the idiomatic expression in this utterance is *around the corner*. From its structure, it belongs to the tournure idiom. This form of tournure idiom is categorized as type 2 because, in the expression *around the corner*, there is a definite article in the phrase.

(10) Jessica: 'You should *keep an eye*.'

(S06, E6, 00:11:15)

From the datum (10), this utterance contains idiomatic meanings. The idiomatic expression in this utterance is to *keep an eye*. From its structure from the phrase, it belongs to the tournure idiom. This form of tournure idiom is categorised as type 2 because in the expression *keep an eye; there* is an indefinite article *an* in the phrase.

c. Type 3: Contain Irreversible Binomial

This form of tournure idiom contains irreversible binomial. There is only one idiomatic expression of this form found in this Sitcom series, as shown below:

(11) Louis: 'You're stuck *between a rock and a hard face*.'

(S06, E11, 00:15:20)

From the datum (11), this utterance contains an idiomatic expression *between a rock and a hard face*. From its structure formed, the phrase belongs to the tournure idiom. This form of tournure idiom is categorised as type 3 because there is an irreversible binomial in the expression between a rock and a hard face. This kind of tournure idiom contains conjunction *and connects* two words.

d. Type 4 : The primary verb directly followed by an object

This form of tournure idiom can be indicated by the existence of an object and other potential modifiers which directly follow the primary verb. The researcher found 13 tournure idioms in this form, one of which is examined below:

(12) Jessica: 'I knew *to draw the line*.'

(S06, E2, 00:15:26)

From the datum (12), this utterance contains an idiomatic expression *to draw the line*. From the structure that formed the phrase, it belongs to the tournure idiom. This form of tournure idiom is categorized as type 4 because in the expression *to draw the line, there* is an object which is *the line* which directly follows the primary verb, *draw*.

e. Type 5 : Consist of Verb + Preposition + Noun

The form of this tournure idiom is the primary verb directly followed by preposition + noun or nothing. The researcher found 14 tournure idioms in this form, one of which is examined below:

(15) Jessica : 'It's a *waste of time*.'

(S06, E9, 00:13:14)

From the datum (15), the idiomatic expression in this utterance is a waste of time. This expression belongs to the tournure idiom and is categorized as type 5 because it consists of the word waste as a verb, and the word of as a preposition, followed by the word *time* as a noun.

4.1.3 Irreversible Binomial Idiom

Irreversible binomial idiom requires conjunction such as "and" and "or". In this Sitcom series only found one irreversible binomial expression as examined below:

(16) Louis: 'You earned this *fair and square*.'

(S05, E19, 00:04:55)

From the datum (16), this utterance contains idiomatic expression *fair and square*. *This expression belongs to the irreversible binomial idiom from the structure that formed the phrase* because the conjunction connects it. Moreover, from its language structure, this expression consists of two same levels of the part of speech which is an adjective. Those adjectives are *fair*, and the other one is *square*.

4.1.4 Phrasal Compound idiom

Phrasal compound idiom consists of some words which blend into one, although their parts do not determine their meaning. This category includes the main nominal with patterns such as adjective + noun, noun + noun, verb + noun, and noun + preposition. In this Sitcom series found 18 phrasal compound idioms, as in the following examples:

a. Adjective + Noun

This phrasal compound idiom consists of an adjective followed by a noun. In this Sitcom series, the researcher found eight phrasal compound idioms in this type, as in the following example:

(17) Jessica: '*Fat chance*.'

(S05, E14, 00:02:28)

From the datum (17), this utterance contains the idiomatic expression *fat chance*. From the structure that formed the phrase, in this expression, the word *fat* is an adjective, and the word *chance* is a noun.

b. Noun + Noun

This phrasal compound idiom consists of a noun followed by a noun. In this Sitcom series, the researcher found six phrasal compound idioms in this type, as in the following example:

(20) Jessica : 'Yes, Evan. See, this is why you are my *star child*.'

(S05, E10, 00:00:43)

From the datum (20), this utterance contains the idiomatic expression *star child*. Based on its structure, the word *star* is a noun, and the word *child* is a noun.

c. Verb + Noun

This phrasal compound idiom consists of a verb followed by a noun. In this Sitcom series, the researcher found four phrasal compound idioms in this type, as in the following example:

(21) Eddie : 'We're literally *cutting corners*.'

(S06, E9, 00:11:32)

From the datum (21), this utterance contains an idiomatic expression of *cutting corners*. Based on its structure, the word *cutting* is a Verb, and the word *corners* is a Noun.

4.1.5 Incorporating Verb Idiom

Incorporating verb idiom can consist of Noun + Verb, Adjective + Verb, or Noun + Adjective. In this Sitcom series, found idioms, as in the following examples:

a. Adjective + Verb

This type of incorporating verb idiom consists of an adjective followed by a verb. In this Sitcom series, the researcher found 2 containing verb idioms in this type, as in the following example:

(23) Jessica: 'You always make me do the *dirty work*.'

(S05, E9, 00:14:49)

From the datum (23), this utterance contains the idiomatic expression *dirty work*. From the structure that formed the phrase, this expression consists of the word *dirty*, which is an Adjective and the word *work* which is a verb.

b. Noun + Verb

This type of incorporating verb idiom consists of a noun followed by a verb. In this Sitcom series, the researcher found 1 containing verb idiom in this type, as in the following example:

(24) Eddie: 'No, I mean, yes, that is also mind-blowing.'

(S06, E2, 00:17:08)

From the datum (24), the idiomatic expression in this utterance is mind-blowing. From the structure that formed the phrase, this expression consists of the word *mind*, a noun, and the word *blowing*, a Verb.

4.2 The Difference between Lexical and Contextual Meaning of Idiomatic Expressions.

In this subchapter, the researcher examines the meaning of Idiomatic Expressions based on the theory proposed by Lyons. Those meanings are lexical and contextual

meaning. The researcher presents the data in quotations of the idiomatic expressions followed by the importance analysis.

Datum 25

Eddie : ‘Okay, okay, okay. You win. I *sweet-talked* Harv, moved some shifts around, and bada bing, bada boom, I can help you out again. Let’s talk numbers. I’m sure you’ll find this more than fair.’

Eddie : ‘Oh, hmmm. So kind of you to offer, Eddie, but I already found a replacement.’

Trent : ‘Howdy-doo, Eddie. Table for one?’

(S05, E7, 00:07:07)

This utterance occurred when Eddie encountered his father, who owns Cattleman’s Ranch Steakhouse. He offered to return as an employee at his father’s restaurant. He said that he had already dealt with his colleague at the mattress store to change the work shift with him. Thus, he can work at his father’s restaurant.

Datum (25), uttered by Eddie, contains an idiomatic expression. The idiomatic expression is written in bold, which is *sweet-talked*. This expression belongs to incorporating verb idiom. Lexically, the meaning of *sweet* is being, causing, or characterizing by one of the five basic taste sensations. At the same time, the word *talked* means exchanging thoughts or negotiating with someone. The meaning of the idiomatic expression *sweet-talked* is to speak in a meant to impress or persuade someone. Thus, contextually the character Eddie convinced his co-worker named Harv subtly to switch shifts with him at work. Therefore, in this utterance, the meaning of idiomatic expressions sought to be seen contextually.

Datum 26

Jessica : ‘Well, we took a couple runs at my photo I.D., but we finally got there. The only problem is, my educational administration classes are so expensive, I could only afford to take one a semester.’

Louis : ‘Well, I know which class you should take next, Retirement 101. Now, I know you said you never want to retire, but you haven’t seen Rancho Contento. They’re accepting *early-bird* deposit. It’s a planned community in Santa Barbara and the perfect place for us to sunset.’

(S05, E18, 00:02:38)

This utterance occurred in Jessica’s and Louis’ living room; Jessica told her husband and her mother-in-law that she was accepted at Orlando State University as a magister of educational administration. Then Louis offered a retirement activity as an exciting activity that He and Jessica had to participate in while showing a retirement program brochure from Rancho Contento.

From datum (26), the utterance spoken by Louis contains an idiomatic expression. The idiomatic expression is written in italic, which is *early-bird*, which belongs to the phrasal compound idiom. Lexically, the meaning of *early* is happening or done before an expected time. Meanwhile, the word *bird* refers to an animal that has wings. The meaning of the idiomatic expression *early-bird* is an early person, therefore contextually, the

character Louis asked his wife to join the retirement program and register for the program early, so they can get the discount program.

Datum 27

Louis : ‘Amazing duet yesterday. I would’ve joined in, but Chestnut threw a piping-hot potato wedgat Trent.’

Jessica : ‘Good. You do that thing where you cup your ear, but it’s still pitchy.’

Louis : ‘Uh, it’s called harmonizing? Look about Eddie. I knew we always wanted him to go to college, but he has his own dreams.’

Jessica : ‘Louis, we worked so hard to get him here. He has a *golden opportunity*. I don’t want him to throw it all away.’

(S06, E15, 00:20:03)

Jessica was conversing with his husband, Louis, about his son’s preference to join culinary school instead of college as they dream of. However, after a long thought, Jessica fully supports her son’s decision, Eddie.

From datum (27), the utterance spoken by Jessica contains an idiomatic expression, a golden opportunity, and belongs to the phrasal compound idiom. Lexically the meaning of *golden* is colored or shining like gold, and the word *opportunity* refers to a chance. The meaning of the idiomatic expression *golden opportunity* is an excellent opportunity that does not occur often. Therefore contextually, the character Jessica believes in her son's decision to continue his education in cooking and supports his son's dream because she believes that it is a rare opportunity and can make him successful in the future. As a result, in this utterance, the lexical meaning of the idiomatic expression is related to the contextual meaning.

Datum 29

Louis : ‘And, uh, coming up on your right, you’ll see Carrot Top’s childhood home!’

Emery : ‘This is much more you, Dad.’

Louis : ‘I know! Being a tour guide combines my people skills, my passion for Orlando, and my secret desire to wear a little headset. Thanks for being my *guinea pig*.’

Honey : ‘I thought you were just giving us a ride to Mommy and Me.’

Marvin : ‘Uh, you don’t want to take Colonial at this hour, Lou.’

(S06, E4, 00:10:45)

This utterance occurred in Louis’ car; Louis, who was helped by his son Emery was trying to find his new passion besides being a manager in his restaurant. He drove Marvin and Honey while pretending to be tour guides.

From datum (29), the utterance uttered by Louis contains an idiomatic expression which is *guinea pig*, and it belongs to the phrasal compound idiom. Lexically, the word *guinea pig* is categorized as one lexeme which refers to a tailless South American rodent of a cavy family. The meaning of the idiomatic expression *guinea pig* relates to someone or something used as an experiment’s subject. Therefore, dealing with the context of the situation, this expression is used to state that the character Louis used Marvin and Honey as an object for his experiment of being a tour guide. Thus, it can be concluded that the

meaning of *guinea pig* differs between lexical and contextual meanings. For that reason, this idiomatic expression should be seen contextually.

Datum 30

Eddie: ‘Hey, Evan. Can’t sleep? Me neither. I’m not scared, but I thought you might be. Your big bro Eddie is a *night owl*. Man, you won’t believe what went down on “Thirtysomething” tonight. The Steadmans have asbestos.’

(S05, E3, 00:21:15)

In the scene, Little Eddie comes to his brother’s room. He accompanied baby Evan who was still awake at midnight.

From datum (30), the utterance uttered by Eddie contains an idiomatic expression, night *owl*, and it belongs to the phrasal compound idiom. Lexically, the meaning of *night owl* is the period from sunset to sunrise, which refers to hours of darkness. Meanwhile, the word *owl* refers to a nocturnal bird. The meaning of idiomatic expression *night owl* refers to a person who often stays awake or is active at night. Therefore, based on the context of the utterances, this expression is used to state that Eddie is someone who usually stays up late at night. As a result, in this utterance, the contextual meaning of idiomatic expression dominated the meaning.

5. Conclusions

Based on the analysis in chapter four about the form of idiomatic expressions and the lexical and contextual meaning used in the American Sitcom Series *Fresh Off The Boat*, the researcher summarizes the points of the problems as follows.

Based on the previous data analysis, the form of utterance contains an idiomatic expression in the American Sitcom series entitled *Fresh Off The Boat* seasons 5 and 6, released in 2019 and 2020. From those seasons, the researcher collected 93 data on idiomatic expressions. Based on the form of idiomatic expressions stated by Makkai, five records are found in this Sitcom series. 21 Phrasal Verb Idioms, 50 Tournure Idioms, 1 Irreversible Binomial Idioms, 18 Phrasal Compound Idioms, and 3 Incorporating Verb Idioms

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Research Article

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Radical Act and Political Withdrawal in Han Kang's *The Vegetarian*

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Abstract

The multi-interpreted narrative of Han Kang's novel *The Vegetarian* is developed on an allegory. In this study, the allegory is seen as the meaning of freedom where the subject chooses to resist social intervention through the radical Act and political withdrawal — two main practices of action in the Žižek study. This study aims to examine the practices of action demonstrated by the protagonist that resulted from her childhood trauma. By applying Žižek's theory of radical politics, the results of the study revealed the radical Act of being a vegetarian taken by the main character as her criticism of the violent environment. Further, the subject's political withdrawal from living as a normal human indicates that she has gone beyond the radical Act. Even though the subject collapses in her effort to transform to become a tree, her courage to start taking this action in the first place confirms that she has value as an authentic subject.

Keywords: vegetarian; trauma; Žižek study; radical Act; political withdrawal; *The Vegetarian*

1. Introduction

Issues of environmental degradation remain the world's most critical problem. Cases on this topic are indeed considered a global crisis that has entered a state of emergency [1]. This all happens in the Anthropocene, an era in which human activities are increasingly having a significant impact on organic communities on Earth [2], [3]. Climate change [4], [5], pollution [6], [7], deforestation [8], [9], erosion [10], [11], and contamination [12], [13] are all examples of major environmental damage due to anthropogenic practices. The problems that affect water, air, and soil resources are still a challenging task, not only for environmentalists but all residents of the globe. Moreover, the development of industrialization and urbanization in a relatively fast period also leaves various kinds of problems that require sustainable solutions [14]. Apart from the international community's concern about these deteriorations, the protracted disastrous effects are still closely interconnected to the lives of the community.

A number of schemes and movements for preserving nature in a sustainable manner without over-exploitation were then put forward as a response to the impacts on the environment [15], [16]. One form of criticism on the issue of environmental degradation is widely raised in literary works, one of which is in the novel *The Vegetarian* by Han Kang [17]. More than a story about a woman who chooses to be vegetarian, later also vegan, many literary critics find this work multi-interpreted because the narrative is built from an allegory. The main character — with her recurring nightmares of human cruelty, whose life principles make her labelled as insane, and who has a strange desire to transform into a tree — indicates various psychological aspects that can be examined more deeply.

The lead character of this novel, Yeong-hye, has the potential to carry out a radical action (the radical Act, to use Žižek's term) which is a revolutionary act that is contrary to the requirement of social order in society [18]. Furthermore, when she refuses to do anything and only wants water, sunlight, and wind, like plants to survive, she also has the potential to carry out the political withdrawal. In Žižek's study, this form of refusal to take action is considered an action that is free from the dominant ideology controlling the subject [19].

Fundamentally, Žižek introduces three alternative practices of action that the subject most likely takes: (1) "the Bartleby politics," also commonly known as political withdrawal, where the subject prefers not to take any particular action at all; (2) "radical violent Act", where the subject performs a radical action; and (3) coexistence with "local pragmatic interventions" [18, p. 398]. While the third one keeps the subject to be restricted under symbolic control, the other two practices of action make the subject go beyond their symbolic order, achieving absolute freedom as an authentic subject. Based on this framework, Han Kang's novel *The Vegetarian* can be interpreted as an allegory about the meaning of freedom in which the subject prefers to resist social intervention through the radical Act and political withdrawal.

The two practices of action mentioned above have never received special attention from previous researchers of this particular literary work. Based on a thorough investigation of studies on *The Vegetarian* that have been conducted by earlier researchers, the scope of research is limited to ecocriticism [20], [21], ecofeminism [22], feminism [23], [24], translation study [25], [26], and specifically, feminist translation study [27], [28]. Some scholars who assessed the work from the psychoanalysis framework did not specifically assess the radical Act and political withdrawal. A study by George & Sunitha [29] examined ecopsychology in this novel by drawing on the relationship between the language of the soul and the natural environment. The results of the study indicated that the relationship appears in the narrative of the main character who decides to become a vegetarian as the influence of the people around her. Still from psychoanalytical thinking, Marchalik & Jurecic [30] view the work by underlining the mental illness suffered by the main character. The researchers focus on how emotions and anxieties are expressed by the male and female characters in the novel. Further, they question us as the readers to critically think about who is mentally ill in the novel — whether the answer is really the main character or the others around the main characters who are, in some ways, inhuman.

Another way to describe Han's main character is stated by Arostegui [31] where he sees posthumanism in the main character's self-consciousness and -unconsciousness.

Despite the abundance of research on Han's *The Vegetarian*, there is a paucity of research on the psychoanalytic approach, particularly to see the work from Žižekian theory. Therefore, a study of the radical Act and political withdrawal on *The Vegetarian* is considered a research opportunity that presents novelty. The present study also examines the background of the protagonist's trauma by linking the analysis to an eco-critical framework of thinking. Environmental criticism delivered by the author of the novel is a considerable input in the midst of the worsening environmental degradation crisis in our era which is crucial for in-depth research.

2. Radical Act: The Protagonist's Radical Confrontation to Become a Vegetarian

The Vegetarian is a narrative of protagonist Yeong-hye Kim, a young married woman living her plain life in contemporary South Korea, whose traumatic incident that happened in her childhood drive her to withdraw from her social environment. It is started with a dream — a traumatic childhood memory to be exact — which is strongly related to the cruelty of her father murdering their family dog in an extremely inhuman way. Back then in her early years, the nine-year-old Yeong-hye was bitten by the dog, leading her father to chain it in his motorcycle to death. Ironically, they have a feast of the same dog later that evening. Even though what they did sounds heartless and disgusting to some people, they believe in a saying that reads that “for a wound caused by a dog-bite to heal you have to eat that same dog” [17, p. 49]. Practically, Yeong-hye ate an entire bowlful despite her remembrance of the dog's two sad eyes watching her hours earlier. This trauma haunts her in her recurrent dreams, which apparently leads her to make a radical decision to stop consuming meat, which is one of the most important foodstuffs in Korean dishes. On top of that, the protagonist's vegetarianism has altered her entire life, keeping her away from her relationship with her husband, her family, and even society.

Fundamentally, Žižek (who also agrees with Butler) believes that the subject is unknowingly enslaved to the symbolic and social order into which they were born [32]. The subject is given an identity by the order that distinguishes them from other subjects. In this case, Yeong-hye has also labelled a South Korean woman, living her regular life in a controlled social order that requires her to perform family chores. There is, however, a disruptive tendency where the subject can withdraw from their natural circle. The attempt places the subject in a position of radical potential, allowing for new possibilities to emerge. The subject's drive is stronger than their biological life and it is stronger than the pleasure principle. By the impulse that Lacan drew from Freud's concept of the death drive, the subject is then created. As revealed by Yeong-hye, the death drive within herself also leads her to another course of action.

The main character's extreme step to submit to *The Vegetarianism* notion clearly indicates the radical Act in Žižekian's view. As the contemporary Slovenian philosopher

Žižek argued, the subject is always in a position where reality is inconsistent at both the individual and societal levels [32], [33]. At the individual level, the subject is always in the realm of their subconscious fantasy. Meanwhile, at the societal level, the subject is always in the realm of ideological fantasy which makes reality always distorted by a certain way of thinking. To use Lacan's term, the barred Other, this inconsistency also generates the barred subject. The subject is constantly in a state of lack so they will continue to try to fill the void by seeking the Real, which is anti-symbolic. Against the backdrop of the inconsistent reality, Žižek suggested that the ruling symbolic order will not be able to continuously shackle the subject through ideological interpellation. However, there are negative dimensions that provide a way for the subject to withdraw themselves because the subject is "1) a dynamic gesture, 2) a contractive force, and 3) a kind of madness" [34]. The nature of the subject can lead them to the freedom of subjectivity [35], where the subject has the potential to release the shackles of their social environment [36], as demonstrated by Yeong-hye.

Through her writing, Han illustrates how Yeong-hye's nightmarish dreams deeply influence her approach to life. A horrible collection of images of dark woods, a gloomy barn, a family picnic in the strangest way, especially a lump of meat, and a mess of blood — blood in her mouth, hands, and clothes — all troubles the ordinary life of Yeong-hye. Described as dull and ordinary, even her husband, Mr Cheong, initially considers Yeong-hye an "unremarkable" woman [17, p. 11]. However, things changed completely when the dreams appear; so real and familiar for as long as she could remember:

Dreams of murder.

"Murderer or murdered... hazy distinctions, boundaries wearing thin. Familiarity bleeds into strangeness, certainty becomes impossible. Only violence is vivid enough to stick. A sound, the elasticity of the instant when the metal struck the victim's head... the shadow that crumpled and fell gleams cold in the darkness." [17, p. 35].

Yeong-hye's occurring dreams of animal torture trigger her sensitivity so that she is truly concerned with the natural world where she lives. It eventually brings her to a decision to non-consumption of meat, which eventually leads her to a higher level by giving up milk, egg, and any other animal by-products. In fact, her adherence to vegetarianism idea does not only influence herself but also her husband, the only person she lives with in the apartment. With the change in the food items on the menu, Mr Cheong is impacted as he is forced indirectly to follow the new dietary plan. Firstly, Yeong-hye throws away all products of animal origin out of her refrigerator — there shouldn't even be any more animal-based stuff in the entire house. She does not actually care that she wasted away the money from her husband to buy all the food ingredients. Later, she even complains about "the meat smell" of her husband's body [17, p. 24].

"This is unbelievable. You're telling me not to eat meat?"

"I couldn't let those things stay in the fridge. It wouldn't be right."

How on earth could she be so self-centered? I stared at her lowered eyes, her expression of cool self-possession. The very idea that there should be this other side to her, one where she selfishly did as she pleased, was astonishing. Who would have thought she could be so unreasonable?

[...]

As far as I was concerned, the only reasonable grounds for altering one's eating habits were the desire to lose weight, an attempt to alleviate certain physical ailments, being possessed by an evil spirit, or having your sleep disturbed by indigestion. In any other case, it was nothing but sheer obstinacy for a wife to go against her husband's wishes as mine had done. [17, p. 21-22]

Not only is Yeong-hye becoming increasingly strange to her husband, but her vegetarianism has also become a rebellion against her husband's pre-established masculine dominance in the household. In a marriage institution that is based on patriarchal values, this is a violation of the prevailing norms. Traditionally, gender hierarchy has become more obvious in the life of contemporary Koreans, especially due to the impact of official nationalism [37]. Korean history and tradition have even constructed the androcentric system that supports economic development through their military regimes. The ideology has far-reaching implications for community life, particularly on family law and factory labour exploitation. The former indicates that men subordinate women in the institutions of marriage and patrilineal kinship, whereas the latter harms women in terms of low wages, long working hours, and stereotypes of feminine passivity. In this regard, official nationalism (also known as state nationalism), against the backdrop of industrialization, subtly establishes a male-dominated society that puts women as a marginalized group. Although women's movements challenged gender issues in the 1970s and 1980s, the patrilineal culture remains persistent [38].

Historically, Korean values are deeply rooted in Confucianism [37]. According to this philosophy, ideal women should behave by following particular rules. They are not supposed to break those standards; otherwise, they will decrease the value within themselves and the entity as a whole. Referring to Confucian social relations, South Korean culture considers that it is normal for men to play a more important role in the household. The societal structure follows the patriarchal tradition which subordinates the female group in quality of learning, career, and parent responsibilities. With the role of men who are designated as the founders of the nation in nationalist discourse, women are mandated to remain in domestic responsibilities. Even more, it is considered a vice for women to construct their own identities. As a form of resistance to this culture, Yeong-hye uses her body as a means of symbolic representation of defiance to the typical South Korean pressures. From this moment forward, the average woman Yeong-hye has demonstrated a radical confrontation towards her surrounding with something non-ideological.

In Confucian approaches, there are several norms to follow for becoming a decent woman that greatly influence the woman's relationship with the men around her. Before marriage, a woman is expected to obey her father. Then, her spouse takes a larger role after marriage. When she becomes widowed, however, she must follow her sons [39]. This also

largely happens to Yeong-hye. Living in a gendered world controlled by her father, husband, and brother-in-law, Yeong-hye has to face the double burden to be her own being. There's an obvious attempt from these particular three subjects that tend to discipline her body. The ultimate goal is to construct an image of an ideal woman within herself. This is reflected in her husband's attitude, who insists on her wearing makeup and behaving normally in front of his boss. His father, a Vietnam veteran, is known for his harsh personality. He does not even hesitate to commit acts of violence to make her daughter do what he wants. Meanwhile, his brother-in-law, in a more subtle way, who actually does a more heinous crime, makes her the object of his desire. However, within the control of the domination, Yeong-hye fights them all with her vegetarianism ideology.

“Enough!” my father-in-law yelled. “You, Yeong-hye! After all I told you, your own father!”

This outburst was followed by In-hye's roundly rebuking my wife. “Do you truly intend to go on like this? Human beings need certain nutrients...if you intend to follow a vegetarian diet you should sit down and draw up a proper, well-balanced meal plan. Just look at your face!”

[...]

“Father, I don't eat meat.”

In an instant, his flat palm cleaved the empty space. My wife cupped her cheek in her hand.

“Father!” In-hye cried out, grabbing his arm. His lips twitched as though his agitation had not yet passed off. I'd known of his incredibly violent temperament for some time, but it was the first time I'd directly witnessed him striking someone. [17, p. 43-46]

Yeong-hye's refusal breaks her relationship with the social order and enters the abyss of subjectivity where all the realities faced by the subject can be radically questioned. From this point, all the possibilities that arise will form the revolutionary Act. Yeong-hye's form of resistance to her father forcing her to eat meat is by carrying out a suicide attempt. When she does the radical Act, she also disassociates herself from every symbolic identification attached to her. Since social rules and ethics are considered the symbolic Other and the subject's involvement with social recognition is considered the imaginary Other, the subject who performs the radical Act can be called the real Other. Yeong-hye, as the real Other, has successfully performed the second phase in the Žižekian practice of action regarding the subject's relationship with their symbolic order. With the success of Yeong-hye in defying the local pragmatic interventions and even taking the radical Act to determine her own identity, it is considered that she has reached the subject's final purpose in Žižekian thinking.

3. Political Withdrawal: The Protagonist's Obsession with Becoming a Tree

The concept of the body has been widely explored by Western philosophers prior to the Žižekian era, including Marx, Heidegger, Foucault, and Deleuze. Fundamentally, the human body is a complex system of structures that continues to produce substances in a systematic manner for the survival of an individual, that is, the owner of the physical body. Despite their respective role, each organ serves a significant purpose by working together inside the body to have coordination. When one gives up to make each of the vital organs work, they will definitely lose their ability to function as human beings — a scenario that happened to, or intentionally performed by, the protagonist of *The Vegetarian*.

After taking the step to become a vegetarian — further also a vegan — which is radical enough in her typical environment, Yeong-hye goes beyond the radical Act by wishing to become a tree. Her passion to become a part of the vegetation is initially seen in her agreement when her brother-in-law wants to paint flowers across her body for aesthetic purposes. What her brother-in-law is doing appears to be unfair to her as he is sexually attracted to her and uses her only to fulfil his desires. However, Yeong-hye seems to be unaware of the hidden purpose. What becomes her focus is how her body will be decorated by the flowers, which brings her to experience something new in her physical body.

“Have you washed the flowers off?”

“No.”

He exhaled in a long sigh. “In that case, can you keep it on for now? Just until tomorrow. It won’t have faded by then. I, uh, I have to film you one more time.”

Was she laughing? He wished he could see her expression. Was she smiling?

“I didn’t want it to come off,” she said calmly, “so I haven’t washed my body. It’s stopping the dreams from coming. If it comes off later I hope you’ll paint it on again for me.” [17, p. 104]

When Yeong-hye’s brother-in-law paints the flowers across her body for his own interests, she agrees without any hesitation. Even when her brother-in-law records her naked for his art project, she feels fine to model for him. She has her own reason for fulfilling his request: the horrific dreams do not come to her sleep anymore. She believes that the flowers on her skin have stopped the dreams that traumatize her from coming. The parallel dreams are somehow disturbing as they portray images she does not understand. Sometimes, the dreams are about a very familiar face, also “the face of a rotting corpse” [17, p. 122], and blood once in a while. For her, uniting herself with the painting of flowers seems to be a good decision. If it is possible, she even wants the flowers to become a part of her body. This indicates the initial phase where she feels closely interconnected with nature.

The idea to transform into a tree does not appear suddenly in the protagonist’s mind but is gradually constructed from her life experiences. Almost occurs at the same time with her obsession to unite with the painting of flowers in her body, she shows the sign of becoming a plant when she tends to take off her clothes on a daily basis. At the start, the idea of nudity has entered her mind as she does not like to wear a bra — or “no-bra look” in his husband’s term [17, p. 13]. While still recovering in the psychiatric hospital, she also

gets undressed once in public without worrying about what people think of her. In fact, she prefers to be casually naked around her house, exposing her body to the sunlight. This unusual habit left her brother-in-law clueless, leading him to wonder: “[...] why did you use to bare your breasts to the sunlight, like some kind of mutant animal that had evolved to be able to photosynthesize? Was that because of a dream too?” [17, p. 98].

Eventually, her brother-in-law never asked her such questions. Yeong-hye keeps doing that peculiar habit and the reason she does it remains a mystery to him. What Yeong-hye does is indeed only a basic level of photosynthesis. In the beginning, it is only the light that pours out from the sun that she needs. At a later stage, she needs to water her body. Though it is not prominently shown, her need for the wind is also visible in a scene where she sunbathes naked on her veranda: “[...] she wanted to make love to the sunlight, to the wind” [17, p. 125]. Illogically, she really thinks that her body demands sunlight and water and wind to survive.

“[...] Well, I was in a dream, and I was standing on my head...leaves were growing from my body, and roots were sprouting from my hands...so I dug down into the earth. On and on...I wanted flowers to bloom from my crotch, so I spread my legs; I spread them wide...”

Bewildered, In-hye looked across at Yeong-hye’s feverish eyes.

“I need to water my body. I don’t need this kind of food, sister. I need water.” [17, p. 154]

Ultimately, Yeong-hye’s attempt to do photosynthesis is unsuccessful as the elements do not work for the chemical reaction in her body. Even though she can obtain those materials freely around her, she does not have the chloroplast inside her body like other plants have that can facilitate them to produce the food themselves [40]. The absence of this specialized organelle within the human body unable it to process photosynthesis and manufacture food. This is what the protagonist missed about her obsession with becoming a tree.

“They say my insides have all atrophied, you know.” In-hye was lost for words. Yeong-hye moved her emaciated face closer to her sister. “I’m not an animal anymore, sister,” she said, first scanning the empty ward as if about to disclose a momentous secret. “I don’t need to eat, not now. I can live without it. All I need is sunlight.”

“What are you talking about? Do you really think you’ve turned into a tree? How could a plant talk? How can you think these things?”

Yeong-hye’s eyes shone. A mysterious smile played on her face.

“You’re right. Soon now, words and thoughts will all disappear. Soon.” Yeong-hye burst into laughter, then sighed. “Very soon. Just a bit longer to wait, sister.” [17, p. 159]

Yeong-hye's compulsion with becoming a tree shows that she has given up anything as a human being. Seeing through the lens of Žižekian analysis, her obsession is a form of political withdrawal. Žižek explained the political withdrawal using an analogy he adapted from Herman Melville's short fiction, *Bartleby, the Scrivener* [41]. The primary character in this story is Bartleby, a scrivener who initially shows a remarkable level of commitment at his workplace. Interestingly, the tedious routine drained his passion for work, and one day he hit a breaking point, refusing to perform what his supervisor demanded. "I would prefer not to" is Bartleby's most famous statement that indicates a refusal to take any action. The reluctance to take any particular action is reformulated by Žižek as the political withdrawal or also known as Bartleby politics.

This withdrawal is a type of modern friction in which the subject is placed beyond the hegemonic symbolic order. Even though it may appear to be a conscious decision at first, Žižek claimed that this withdrawal is a subconscious embodiment of the death drive [34]. In Yeong-hye's case, her obsession to transform into a tree is also established from the death drive — a desire for death and destruction from the Freudian psychoanalytic perspective. Freud's idea of the death drive is evidently the source of Žižekian thinking. Moreover, Žižek's formulation of the theory of ideology and enjoyment is largely based on this concept. Besides Žižek, classical psychoanalytic thinkers often associated death drive with "human civilization, subjective suffering, collective aggressivity, and self-destructiveness" [42]. In this sense, the unconscious ego is directed to the fulfilment of a desire that leads to destruction, thus the force is called death drive. For Yeong-hye, her obsession with becoming a tree is embedded in the unconscious ego as well.

"Are you trying to die?" she asks. "You're not, are you? If all you want to do is become a tree, you still have to eat. You have to live."

[...]

"Yeong-hye. Answer me. All you need to do is promise."

Yeong-hye twisted away from her sister. "You're just the same," she whispered, her voice barely "audible."

"What are you talking about? I..."

"No one can understand me...the doctors, the nurses, they're all the same...they don't even try to understand..." [17, p. 161-162]

At first, readers might think that Yeong-hye desires death. Near the ending of the story, she also asks a rhetorical question to her sister, "Why, is it such a bad thing to die?" [17, p. 162], as if mortality is only another phase in the afterlife that she is more than ready to face. By neglecting the nutrients that are actually required by a human being to survive, she seems to give up her life completely. At the mental hospital, the doctor diagnosed her with anorexia nervosa and schizophrenia, claiming that Yeong-hye's case is a particular case among other patients. The doctor is not sure of the exact reason for Yeong-hye refusing to eat. All she does is simply stop nourishing her physical body. Even the medicine provided by the hospital does not show efficacy for her. When traced further, however, Yeong-hye's defiance does not bring her to the end of her life. More specifically, she

wishes to live her life differently, to stop being a common human being with all the common demands, and start another life that is considered illogical by people's healthy minds. When on one occasion she made an attempt to escape the hospital, her sister and the hospital staff were left confused finding Yeong-hye joining the trees around her as if claiming that she is a part of those vegetations.

The protagonist's political withdrawal eventually leads her to a posthuman level. Posthumanism — roughly understood as beyond humanism — is a concept that reflects a shift in thinking beyond current social boundaries [43], [44]. In this philosophical strand, an individual is considered to exist in a state exceeding being a normal human [45]. Yeong-hye's metamorphosis of becoming a tree leads her to enter this phase of the posthuman world as she neglects all responsibilities expected by her social order. She indeed made many attempts to disconnect totally from reality to become a posthuman species. Her sister, the doctor, and the nurse in the mental hospital seem to fail to understand her anymore when she finally stops eating anything and really acts like a tree.

“Had Yeong-hye mistaken the hospital's concrete floor for the soft earth of the woods? Had her body metamorphosed into a sturdy trunk, with white roots sprouting from her hands and clutching the black soil? Had her legs stretched up high into the air while her arms extended all the way down to the earth's very core, her back stretched taut to support this two-pronged spurt of growth? As the sun rays soaked down through Yeong-hye's body, had the water that was saturating the soil been drawn up through her cells, eventually to bloom from her crotch as flowers? When Yeong-hye had balanced upside down and stretched out every fibre in her body, had these things been awakened in her soul?” [17, p. 175]

One of the streams of ecocriticism, eco-ability, is a philosophy that respects differences in capabilities by prioritizing values that are compatible with ecosystem management. In an anthropocentric sense, the environment is not seen as a marginalized group. However, given the current ecological crisis, it is evident that the living world we call “nature” is clearly a victim of human domination and unbridled technological progress [46]. Inspired by eco-feminism, eco-racism, and eco-colonialism, eco-ability questions the cultural conception of “normalcy” formed by dominant social groups. Contrary to the tradition of normalcy, eco-ability puts forward the concept of respecting differences and diversity by deconstructing social views of what is considered normal and equal. Eco-ability also challenges labelling and categorization that creates gaps between ecological elements. In this case, eco-ability actually upholds imperfections and “lack” values. In fact, the real differences between creatures are considered an essential factor for survival, both individually and globally [47].

On the other side, normality has become a social construction inherent in society. Normality is on a positive point, as opposed to disability which is on a negative point. As a consequence, all aspects that in society's perspective indicate a disability are automatically considered wrong, imperfect, or flawed. Based on these problems, Nocella II [47] underlines the role of each organic community that inhabits the earth. For them,

each element has a unique role, function and ability to survive, which cannot be generalized to achieve equality. As once thought by Yeong-hye's sister, "[i]t's your body, you can treat it however you please. The only area where you're free to do just as you like. And even that doesn't turn out how you wanted" [17, p. 182], the human's body can actually be treated as the owner wants to do. However, the outcomes might be different when it is not handled according to the needs.

Deriving from the eco-ability concept, it is obvious that there exist real differences between humans and plants that make the two cannot be generalized [48], [49]. In terms of structure, both clearly show distinguishing features in their appearance. Although both are multicellular living organisms, the smallest parts that make up the two are different. While plants are limited in a single habitat due to their lack to move from one place and another, humans are equipped with certain nerves and muscles that allow them for mobility. This makes their natural habitats different. Although both share similar characteristics as eukaryotic organisms, the relationship between the two is fundamentally complex. Plants are used by people to fulfil their needs for food to maintain their well-being. On the other hand, plants do not use humans for their needs. This also makes the world living by humans to be greedy for anything — one of many reasons that make the protagonist sick to be a part of her community. To Yeong-hye, the world is violent, and humanity makes it even worse with its carnivorous, damaging, envious, brutal nature. That is the main reason why Yeong-hye wants to live life in a different way than normal people do.

As Yeong-hye could not fulfil the nutrients needed by her body, her efforts to become a tree make her no longer able to live her life, both physically and psychologically. Moreover, the doctor in the rehabilitation centre who had given up on her condition finally threatened her to use sedation. As the eco-ability critique suggested, real differences between living things are considered an important element of life support. This concept of thinking assumes that every creature has different abilities and needs, so uniformity or normalcy cannot be justified. Thus, Yeong-hye's failure to transform into a tree is natural. Since the physical body does not obtain the nutrients that it needs to survive, it does not function as it should any longer. However, her failure to transform into a complete tree does not necessarily cancel out her accomplishment to achieve authenticity. Even though she cannot leave her role as a human being, she has demonstrated her courage to break social norms. In the end, it can be seen that Yeong-hye has succeeded in carrying out the political withdrawal through her desire to become a tree. This obviously proves her value as an authentic subject, which is the ultimate purpose of freedom of subjectivity in Žižekian's concept.

4. Conclusions

Han Kang's novel *The Vegetarian* is a representation of the subject's resistance to her symbolic order. Through a broader framework of thinking, this literary work can be seen as an allegory about the meaning of freedom to live a life differently without fulfilling the

expectations of society — or, in Žižek study, to be an authentic subject. Because of her childhood trauma, the protagonist took a radical Act by being a vegetarian. Moreover, the subject also acts beyond hegemony by making political withdrawal through her transformation into a tree. This withdrawal is intended to disconnect herself from the world she thought violent, murderous, and greedy. Despite the fact that she collapses on her way to transforming into a tree, she has, at any rate, taken subversive steps that eventually prove her existence beyond a marginal presence in society. The revolutionary changes she has made in her life indicate that she is qualified of becoming an authentic subject that can break the control of the symbolic order

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Research Article

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The Analysis of Social Deixis Used in the *Downton Abbey* and *Made in Dagenham* Movies Set in the Twentieth Century

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Abstract

Communication plays an essential role for humans in making great conversations where some address forms are used by the speakers to give respect to others. The use of these address forms represents the social structure of the speakers got involved in a conversation. The study aims to demonstrate the social deixis types used, their reference meaning, and factors that influence social deixis forms in *Downton Abbey* and *Made in Dagenham* movies set in the 20th century. This study focuses on the pragmatic approach conveying the use of linguistic choices by all movie characters. The research design includes the descriptive qualitative type. In collecting the data, the researcher uses non-participatory observation in which the researcher gathered the data by selecting address forms contained in the novels. This research shows that the relational and absolute social deixis type existed in the movie characters' utterances in 20th-century society. However, the *Authorized Speaker* type of absolute social deixis is not found in both movies. Besides that, this study discovers all components of social dimensions that could figure out the social factors which influenced the characters' address forms: solidarity, relative status, formality, and two functional scales.

Keywords: social deixis; pragmatics; movie; social dimension; social factor.

1. Introduction

In communication, language is the most critical factor that gives impacts the success of a conversation in every situation. Every individual can convey their ideas, opinions, or feelings using language. The language used must be understood by the interlocutor to build successful communication. Several variables affect the form in which language was conveyed: the speaker, the addressee, the topic, and the situation or context. A student when talking to his teacher will use more polite words than talking to his close friend. It only describes the differences in language use when the same speaker communicates with a different addressee, not involving other variables that have been previously mentioned.

Therefore, the researcher is interested in discussing language choices using a pragmatic approach to analyze all aspects in which language is conveyed. One of the pragmatics branches that has attracted the researcher's attention is social deixis. It is because social deixis relates to the aspect of utterances reflecting the social situation when the conversation occurs [1].

Social deixis can be analyzed through many media such as books, music, and movies. Compared to other literary works [2], the movie has attracted the researcher as an object of analyzing social deixis because the depiction of the characters and the storyline is shown with the help of audio-visual so that the audience or researchers can clearly understand the storyline. According to [3], the use of light and color, as well as the stage set-up, music, and natural beauty, make the movie a work of art that has been incorporated into literary and theatrical productions all over the world.

The researcher chose *Downton Abbey* and *Made in Dagenham* with a twentieth-century social background. By the difference in social conditions depicted in the two films, this study can explore the character's linguistic choices in the movies with the 20th-century background. The point of view of a royal family set in 1927 is shown in *Downton Abbey* movie while the middle-class set in 1968 is portrayed in *Made in Dagenham* movie. Regarding the social condition in the 20th century, each character uses some expressions to address others which refer to implicit meanings. Not knowing about social deixis, the audiences must figure out what the characters are trying to refer to with those expressions. Aside from that, the researcher wanted to find out the kinds of social deixis used and its factor.

2. Methods

The descriptive qualitative method is applied to analyze this paper, which points out the linguistic phenomena in both movies set in the twentieth century [4]. This method is applicable for this study considering the unit of analysis, the characters' utterances consisting of social deixis. In obtaining the sample of the data, the researcher used the purposive sampling technique.

There are several steps to collect the data using non-participatory observation: watch the movies closely, read the movie script, and outline and group the character's utterances based on the social deixis type. Meanwhile, this thesis uses an inferential method in analyzing the data with the help of the social deixis theory by Levinson and the social dimensions theory by [5].

3. Discussion

3.1 Relational Social Deixis

In the movie entitled *Downton Abbey* and *Made in Dagenham*, the writer has found all types of relational social 21 deixis, namely *Speaker and Addressee*, *Speaker and Referent*, *Speaker and Bystander*, and *Speaker and Setting*.

In the form of *speaker and addressee*, the writer has collected five pieces of data which are categorized as First Name (FN) and Pet Name (PN). The First Name (FN) category addresses someone familiar with the speaker, like the word *Eddie*, and *Albert*. Meanwhile, The Pet Name (PN) category is used for people with high solidarity or only to show affection, such as *my darling*, *dear*, *lover boy*, *you cheeky cow*, *darling*, *love*.

In the form of *speaker and referent*, the researcher has obtained three deictic social forms showing the category of Title plus Last Name (TLN). The data are *Mr. Carson* and *Monsieur Courbet*.

Next, the third type of relational social deixis, is *speaker and bystander*. The researcher has taken two data categorized as addressee terms of Title (T) type, indicating the least intimacy. The terms are *gentlemen*, and *The King and Queen*.

And the last form of relational social deixis is *speaker and setting* type. The researcher has found a datum consisting of a deictic form, *A Royal Luncheon*. It appeared in the 20th Century of aristocratic society in the *Downton Abbey* film.

Datum 4

Violet and Mary seriously discuss the continuation of Downton Abbey's estate. Violet believes that Mary can replace her position to run the estate wonderfully.

VIOLET : "Of course, it will. You'll take over from where I left off. You'll be the frightening old

lady keeping everyone up to the mark".

MARY : "Thank you very much".

VIOLET : "You will, *my darling*. And you'll do it wonderfully. You're the best of me that will live on. Hurrah".

One type of social deixis, the relational social deixis, appears in the conversation above. The underlined word *my darling* is a form of relational social deixis in the *Speaker and Addressee* type. It is uttered by Violet Crawley to Mary Talbot when Violet asks Mary to run the Downton Abbey estate. Other than that, several factors influence the speaker to use the term *my darling* based on social dimensions by Holmes. In the social distance scale, this term shows the high solidarity between Mary and Violet because of the situation that illustrated Violet's trust in Mary to continue the existence of the Downton Abbey estate as her first-born granddaughter.

The participants of this dialogue are born in a different era because Violet is older than Mary. It describes that Violet has a high social status than Mary so the term *my darling* is a suitable word to call Mary. Violet tends to use a pet name rather than the actual name to call Mary, indicating that the conversation happens in an informal situation that discusses family matters. In Holmes' referential and affective functions scales, the utterance spoken by Violet means low information content and high effective content. The term *my darling* shows Violet's feelings for the addressee, Mary. The scene is very emotional as seen by how Mary responds to Violet's utterance which looks sad because Violet gives her last message considering her age no longer anymore. In conclusion, the

dominant factor caused by Violet's addressee form of social deixis is a social distance scale and an affective functional scale.

Datum 71

Carson is hesitant to enter one of the rooms in the Downton Abbey palace. Meanwhile, Mrs. Hughes tries to give Carson confidence.

MRS HUGHES : "Well, you've got your breeches on".
CARSON : "I have, but—"
MRS HUGHES : "**Mr. Carson**, this is your destiny. You know as much, and so do I. Now accept it proudly. And walk into that room with your head held high.

In datum 71, the dialogue between Mrs. Hughes and Carson, the marked word belongs to the type of relational social deixis: *Speaker and Referent*. Mrs. Hughes, Carson's wife, addresses Carson by adding a respectful title. Even though they have a special relationship as a married couple, Carson is not called by only his name or any casual term that his wife usually uses in their daily conversation. It proves that a social distance scale of Holmes' social dimension does not contribute to how Mrs. Hughes chooses the word **Mr. Carson** to call her husband. Besides that, the reason why Carson gets the title *Mr.* before his name from his wife is also not affected by their social status. She still calls him respectfully whereas they are on the same level which is the higher level of a servant. Carson rehires as a butler while his wife works as head of the kitchen in Downton Abbey's kingdom.

Moving to other components of Holmes' social dimension, the dialogue between Mrs. Hughes and Carson above can be analyzed by a formality scale and the two functional scales. First, the formality scale shows that an informal situation caused the address forms, **Mrs. Carson**. The conversation occurs in Downton Abbey's kitchen when Carson has no confidence in preparing the dinner for Crawley and the Royal family because it must be the royal servant who has to serve the dinner. Second, on the two functional scales, the utterance expressed by Mrs. Hughes contains high referential content and low effective content. Carson gets support from his wife to be more confident to enter the dining table even though the servants from the royal kingdom have taken over his job during the royal visit by the King and Queen of England. The context does not show any emotional feelings by the speaker but demonstrates the objective information to her husband by calling him, **Mr. Carson**.

3.2 Absolute Social Deixis

The result of the analysis figures out only one type of absolute social deixis named the *Authorized Recipient*. The researcher has examined five data showing the category of Title (T) type. The addressee forms founded in 20th-century society are *M' lord*, *Your Majesties*, *Sergeant* [5], and *Prime Minister*.

Datum 135

The King and Queen of England have arrived at Downton Abbey Palace. Cora Crawley is the first person who greets them with the greetings, *Your Majesties*. Cora plunges into a deep court curtsy before the King and Queen.

CORA : “*Your Majesties*, welcome to Downton Abbey”.

KING GEORGE : “We're glad to be here, Lady Grantham. Grantham”.

As shown in the utterance conveyed by Cora Crawley, there is a term, *Your Majesties*, categorized as the *Authorized Recipient* form in the absolute social deixis type. It is because the term is an honorary title that can only be referred to people with a high position in a kingdom. Regarding the context, the person being addressed by Cora is the King and Queen of England. Therefore, the use of the suffix 's' in *Majesties* shows the plurality of the noun phrase that indicates the referred target consists of more than one person. On the other hand, if the target is one person with a high position in the kingdom, it is called *Your Majesty*.

A social factor that influences Cora in addressing King George and Queen Mary is the relationship between the participants. The addressees are the King and Queen of England, while the speaker is Cora, the Countess of Grantham. Based on how Cora greets the King honorably using the term *Your Majesties*, the dialogue shows a distant connection between them. Besides Holmes' social distance scale, another scale that affects Cora's language choice is social status. The use of *Your Majesties* by Cora represents her ways of greeting the higher status of King George and Queen Mary. Moreover, the setting also supports the use of that honorary term where the Grantham family has a guest from the royal family at Downton Abbey. And then, the greeting used by Cora also indicates low affective content since the utterance more functioned to provide information that Cora greets guests upon their arrival at Downton Abbey. Therefore, the most influential factors are the social status scale and the formality scale.

Datum 143

The conversation occurs at the police station. Ellis tries to persuade the Sergeant to let off Mr. Barrow. He explains that Mr. Barrow has no relationship with the people in that community. He just plays a trick on the queers.

ELLIS : “We had a few drinks and Mr. Barrow thought it'd be fun to play a trick on the queers, all. He was only in there for five minutes”.

SERGEANT : “Dancing the tango with another man”.

ELLIS : “Come on, *Sergeant*. It was a joke”.

The utterance conveyed by Ellis consists of absolute social deixis form in the *Authorized Recipient* type, which is *Sergeant*. It was addressed to the man who works in the police station. Quoting from the Cambridge dictionary, a sergeant is a police officer with a level higher than the constable but lower than the inspector. According to the context, the man who talks with the speaker is the man who takes Mr. Barrow to the police station because he knows what Mr. Barrow did with the community. As a sign of respect

for the interlocutor, he uses the reference *Sergeant* when the man is on duty at the police station even though Ellis works as a servant in the Downton Abbey palace.

Based on Holmes' status dimensions, the reason Ellis uses that term in addressing the police officer can be analyzed by a social distance, a status scale, a formality scale, and the two functional scales. First, the meeting between Ellis and the Sergeant is an accident because Ellis is about to pick up his friend who the police have caught at the gay club so they have no intimate relationship. Second, based on the addressee's profession, Ellis as a speaker respects the addressee by calling him *Sergeant*, instead of using the title *Mr.* which is a general term to call a person who is respected without any intimacy between them. In addition, they are faced with a formal situation because the conversation occurs at the addressee's workplace, namely the police station.

The last factor causing the term sergeant uttered by Ellis is its language's function. According to Ellis' utterance, he tries to persuade the police, "*Come on, Sergeant!*" so that his friend can be free from arrest for associations that are considered dishonorable in 20th-century society. That persuasive sentence includes high affective content and low objective information. Even though Ellis gives information about Mr. Barrow's unintentional actions, it is only a personal opinion of the speaker. The researcher can conclude that the formality scale and the affective content of the two functional scales are the leading benchmarks in the choice of words by the speakers in the dialogue above.

4. Conclusions

The two types of social deixis based on Levinson's theory are found in the utterances of several film characters in 20th-century society, namely relational and absolute social deixis. In the form of speaker and addressee, the researcher has found the addressee forms that can be categorized as First Name (FN) and Pet Name (PN). Then, there is the category of Title plus Last Name (TLN) which appear in the deictic social forms of speaker and referent. Next, the speaker and bystander data are categorized as addressee terms of Title (T). Meanwhile, in the form of speaker and setting, the researcher has taken a datum consisting of one deictic social form, A Royal Luncheon. And the last, the researcher has discovered some data categorized as addressee terms of Title (T) for the authorized recipient. There are the deictic forms for people who have power in their region or a position like a minister.

From the four existing factors in Holmes' social dimension, the addressee forms used by the movie characters are influenced by all factors or only by several factors and even dominate only one aspect. In the film *Downton Abbey* which almost all conversations take place in the kingdom, the formality scale becomes the most significant benchmark in the choice of language by the film's characters. Therefore, the characters use more formal words or terms when talking to their interlocutors. However, their social status can also play an important role compared to the situation during the conversation. Meanwhile, in *Made in Dagenham* movie, the characters tend to use more colloquial language because they are faced with informal situations and there is no significant difference in status between dialogue participants.

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