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The Equivalence Problems Produced by Machine Translation on A Literary Text: A Study on The Indonesian Translation of *Harry Potter: The Order of Phoenix*

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Abstract

Google Translate (GT) is a machine translator (MT) this is powered by neural machine technology (NMT) which can produce generally fluent textual translation in more than 100 languages with 60% accuracy. Studies have been done to measure GT ability in translating texts and the quality of its translation products. The results showed that GT's products are generally satisfying but they have inadequacies at some level of translation aspects. This study aims at finding the problems of equivalence that resulted from the process translating a *Harry Potter* novel, a literary work that is rich with cultural words and complex sentences, using GT from the English language into the Indonesian language. Using a descriptive qualitative method, the current study examines the problem of equivalence based on Mona Baker's theory to categorize the translation errors found in the GT output text. This study showed that literary texts are still problematic for GT in terms of words that two languages do not share and sentences that contain several points of view. This paper suggest that GT has to update its database of Indonesian lexicons and any MT output has to go post-editing process in order to ensure its readability and naturalness to its target readers. The implication of this study emphasizes the need to concentrate on translation training programs in the post-editing work.

Keywords: machine translation, Google Translate, Harry Potter, translation, literary translation

1. Introduction

Hutchins defines machine translation (MT) as the process of applying computers to translate text from one language to another by a computer without human involvement [1]. The objective of MT is to produce a meaningful and fluent translated text in a target language (TL) by maintaining the ideas or meaning in the source text (ST), similar to human translation. At the same time, Papachimonas and Yvon conclude that MT is the result of long collaborative and interdisciplinary works of computer scientists, linguists, and professional translators who toil to design and develop computer software that can automatically translate a text from a source language (SL) into an equivalent text in TL [2], [3], [4]. For the most part, MT works by parsing all the elements—syntax, morphology, semantics—of a text in the SL, and, in order to translate the text satisfactorily, it will refer to a different set of grammatical,

semantic and vocabulary rules from TL. Pioneered in the 1950s, MT is recognized by the general public as automated translation, automatic, or instant translation [5], [2]. Initially, MT technology was built as rule-based language software and it gradually evolved into statistical machine translation (SMT) [6], [7], [8]. In 2000, deep learning technology changed MT into neural machine translation (NMT) and this increases MT's efficiency and reduces machine translation errors to 60% as reported by Quoc and Schuster [9], [10]. Currently, NMT has been utilized in various commercial MT systems such as Google Translate, Microsoft Translate, and DeepL. Though MT works toward producing meaningful and fluent text in TL, MT's products are not free from inaccuracies at the word, textual, semantic, pragmatic, and many other levels regardless of the types of text in the SL. It has granted that the neural technology has improved the quality of MT, but that artificial technology has not helped MT to fully comprehend the meaning or the context of what it is translating [11].

Numerous studies have investigated the quality of MT in translating a text from Indonesian to English and vice versa in academic, literary, and religious texts. A diachronic study was done by Tirtayasa and Setiajid to compare the quality of GT in translating a literary text by comparing a text that was translated in 2017 and in 2019 [12]. Their study showed evidence that the translation errors that appeared in 2017 were not found in 2019. Another finding from that study also showed that the performance of Google's MT in 2019 was steadier when it dealt with Indonesian texts of various structures. The study concluded that GT has made progress in refining its translation technology. In 2020, a study was conducted to analyze the types of errors that MT produced when translating a literary short story [13]. Based on Mossop's revision parameters, Amilia and Yuwono found that MT has an inherent problem in producing a high-accuracy translation. The other error types were smoothness, mechanics, completeness, idioms, and sub-languages. The errors were caused by diction when MT transferred a text from SL into TL. When tested in translating Indonesian children's story into the French language, Sajarwa, Rohmah, and Bellat discovered that GT has yet to be successful in translating Indonesian cultural words into French [14]. Similar findings were discovered by Putra in his study about the output product of GT in translating seven Balinese folktales from Indonesia into English [15].

Regarding translating academic text, a survey with a group of university academics—students and teachers—revealed that the academics perceived the output product of GT at an acceptable level [16]. This qualitative descriptive research investigated the users' perception of the acceptability and readability of MT translation of twenty sentences taken randomly from articles written by Indonesian scholars. Regarding text readability, Winniharty, Syihabuddin, and Sudana reported that both the students and the teachers agreed that the text produced by MT was understandable.

The current study aims to evaluate the output of Google Translate (based on NMT) in translating seven chapters, selected randomly, of *Harry Potter: The Order of Phoenix* by J. K. Rowling [17] from English into Indonesian. Using Mona Baker's equivalence problems in translation [18], this study investigated the equivalence problems produced by GNMT as a result of translation errors. To limit the scope of data analysis, this study examines the types of equivalence problems found in the output text of GNMT and does not discuss the number of errors produced by the MT. After that, this study will discuss the pedagogical implications of this study in the training program for a professional translator concerning how to harness MT in a translation task.

Harry Potter novel was chosen as the subject of this research because the literary text, as suggested by Toral and Way, is thought to be challenging for MT [19], and literary texts often contain rare words, unique proper nouns, and sophisticated technical language [20]. *Harry Potter* series have been particularly difficult to be translated because the novels contain English words and British cultural references that do not have equivalence in non-English languages. Consequently, Budi recommends the translators to make their own assumptions in translating Rowing's intentions into the target languages and their corresponding cultures [21], [22].

2. Methods

This research used a descriptive qualitative method to analyze the problems of equivalence found in the translation of *Harry Potter: The Order of Phoenix* [17] using a machine translation called Google Translate. The MT of choice for this research was Google Translate (GT) because GT has millions of daily active users and supports 103 languages, based on Turovsky data [23]. The *Harry Potter* novel has ten chapters but the data for this study were taken randomly from the seven chapters of the Harry Potter novel. The findings were categorized into the seven problems of translation equivalence defined by Mona Baker [18].

For data collection, the seven chapters selected randomly from the English edition of the *Harry Potter* novel were put into seven separate Google Doc files. After that, the documents were translated into Indonesian using the built-in Google Translate feature inside Google Doc. From seven chapters in the English language, Google Translate produced seven chapters in the Indonesian language. In total, fourteen chapters of were used as the source of data analysis in this research. To make the process of data analysis efficient, the Indonesian and English texts were processed, chapter by chapter, using LF Aligner, an app created by Farkas [24], to make translation memories and spreadsheet tables from the source text (English) and their translations (Indonesian). LF Aligner works by pairing sentences taken from two different text documents. The purpose of making translation memories in this research was to assist in the search for the translation of words, phrases, clauses, terms, or sentences, making the data finding efficient. Moreover, this software is commonly used in the study of textual translation as have been done by Štromajerová, Baisa, and Blahuš [25], Doval [26], and Barkarson and Steingrímsson [27]. By analysing the paired sentences in the source text (English) and the target text (Indonesian), it was expected to find the translation errors and equivalence problems in MT's translation product in the Harry Potter novel translation.
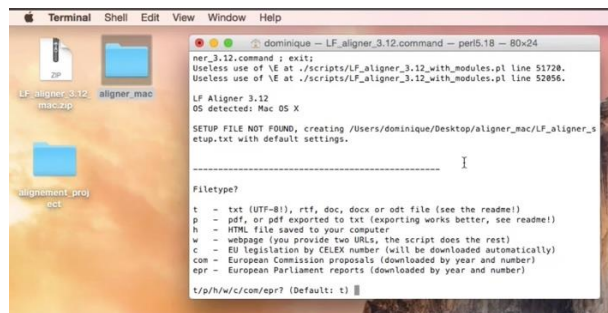

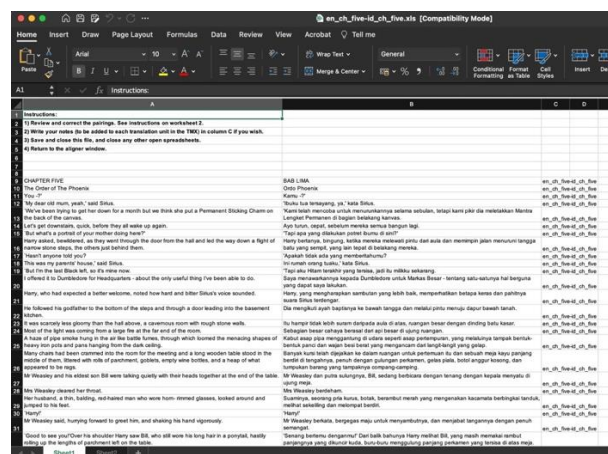Photo 1. LF Aligner at work (Mac version)

Photo 2. Output text alignment in spreadsheet format (Ms Excel) produced by LF Aligner

The translated chapters were analysed using Mona Baker's theory of translation equivalence problems [18]. The theory of translation equivalence comprises of seven levels and they are:

1. word level equivalence
2. above word level equivalence
3. grammatical equivalence
4. textual equivalence
5. pragmatic equivalence
6. semiotic equivalence
7. beyond equivalence

Using the translation memories produced by LF Aligner, each chapter' segment was analysed to find translation errors produced by GT. Later, the errors were categorized into the seven equivalence problems that Baker has defined. After that, translation strategies were suggested in post-editing the GT output for the purpose of increasing the readability and the naturalness of the translated text.

3. Findings & Discussion

The comparison of the Indonesian translation of the selected chapters which GT has translated displayed many problems of equivalence when compared to the original chapters in the English language. Further analysis of the translation errors indicated that the errors resulted from GT's inability to find the appropriate Indonesian equivalent words, structure, or form for the English texts in the *Harry Potter* novel. Using Baker's theory of translation problems of equivalence, the problems of equivalence produced by GT belong to five categories: word level, above word level, grammatical, textual, and pragmatic equivalence.

3.1 Equivalence problems in translation
3.1.1 Word level problem of equivalence

The first case of the problem of this level occurs to the word *wand*. MT always translated *wand* as *tongkat* in Indonesia. For example, this is a segment taken from the chapter eight:

SL:	`Excellent,' said Dumbledore briskly, springing to his feet, pulling out his *wand* and causing the two chintz armchairs to vanish
TL:	'Bagus,' kata Dumbledore cepat, melompat berdiri, mencabut *tongkatnya* dan menyebabkan kedua kursi berlengan chintz menghilang.

Although the English dictionary defines *wand* generally as a long, thin stick or rod, *wand* also has a second definition which is, "a stick or rod thought to have magic properties, held by a magician and used in casting spells or performing tricks". Besides *wand*, the word *stick* also means *tongkat* in the Indonesian language. GT probably just used the general definition of *wand* when MT translated in their act of casting spells or performing tricks, *wand* should be translated as *tongkat sihir*. To retain the original meaning in the novel, post-editing should be applied to this case of translation error. Mona Baker suggests the strategy of translation by paraphrasing using an unrelated word. Adding the word *sihir* to *tongkat* creates a compound noun that has similar defintion to the word in the SL.

The next equivalence case appears in chapter nine of the Harry Potter novel. This time the word *phoenix*. Phoenix is a mythical bird that lived for five or six centuries in the Arabian desert and it is defined, "after this time burning itself on a funeral pyre and rising from the ashes with renewed youth to live through another cycle" [28]. The translation problem for the word *phoenix* appeared in this sample.

SL:	`It's Headquarters to the Order of the *Phoenix*, isn't it?

TL:	'Itu Markas Besar Orde *Phoenix*, bukan?

MT did not translate the word *phoenix* into Indonesian because of the vocabulary deficiency in Google's database of the current Indonesian's lexicons. Although phoenix is a mythical bird, in other words a cultural word, from outside Indonesia, the word *phoenix* itself has been adopted into Indonesian lexicons as *burung foniks* by Kamus Besar Bahasa Indonesia [29]. So, to help keep the translation inline with the current situation in the Indonesian lexicons, post-editing is needed for this translation case. The best strategy is applying paraphrasing technique using a related word. The segment of TL can be improved into this version, 'Itu Markas Besar Ordo *Burung Foniks*, bukan?'

The next case of equivalence at word level appears in all chapters that MT translated. The word *said* is always translated as *kata*. Though the translation is often appropriate in many contexts, the word *kata* can be contextually inappropriate at some of the readers. An example of that inappropriateness can be seen in this data.

SL:	`Fred, what are you doing?' said Mrs Weasley sharply.
TL:	'Fred, apa yang kamu lakukan?' kata Mrs Weasley tajam.

In that segment, the utterance takes the form of a question and the context of the utterance is that Mrs. Weasley is questioning Fred. However, Indonesian readers will find the word *kata* strange because Mrs. Weasley utterance is not a statement but it is a question. To increase the naturalness of the translation and to make the utterance contextual to the situation, a post-editing is needed by applying the translation strategy of a related word. Using KBBI Daring, the word *tanya* is more appropriate as an equivalence of the word *said*. Besides, the word *tanya* is contextual too with the situation in which the utterance appear.

Another equivalence problem that MT encountered in this translation project is translating specific words that are related to colour. A good example of this problem is evident in the segment taken from chapter eight.

SL:	Fudge turned a slightly deeper shade of *puce*.
TL:	Fudge *mengubah warna puce* yang sedikit lebih dalam.

The word *puce* is not translated from SL into TL because that word has no equivalence in the Indonesian lexical collection. Oxford dictionary defines *puce* as dark red or purple-brown color. The word *puce* in the context refers to the color of Fudge's face who is having an argument in a court hearing. To make this segment readable and comprehensible to Indonesian readers, it is suggested to improve the translation of *puce* by using the strategy of paraphrasing by omission. Using the definition of an English dictionary, it is better to omit the word *puce* and translate its definition into Indonesian phrases. The recommended revision is available as follows, "Wajah Fudge menjadi *memerah*".

3.1.2 Above word level problem of equivalence

Idioms are always problematic whenever MT tries to translate it into a target language because not every language has idioms in its lexicons [18]. In chapter eight of the Harry Potter novel, MT often produced a literal translation of English phrasal verbs whose equivalence are not available in the Indonesian language. This segment is an example of such case.

SL:	'Are you ready?' he *called down* the row.
TL:	'Apakah kamu siap?' dia *memanggil* barisan.

Although the phrasal verb *call down* means 'cause someone to appear.' [30] the word *memanggil*, GT's suggestion for the Indonesian translation, is not contextual in this segment because the utterance takes the form of a question and *memanggil* does not contain the act of asking a question. The definition

of *memanggil* or *panggil* (KBBI Daring) is requesting someone to come close, invite, or mention. None of these definitions are appropriate to justify the choice of *memanggil* in the above segment. To make the translated text become natural and more readable in the target language, the phrase *called down* should be paraphrased with an unrelated word that can keep the utterance contextual in the post-editing session. The best word for this case is *bertanya kepada*.

TL:	"Apakah kamu siap?' dia *bertanya kepada* barisan.

Besides idioms, MT has a problem with translating English collocations into Indonesian. One collocation which was not appropriately translated in a segment is taken from the chapter nine.

SL:	'Well, of course, they couldn't have *found you guilty*, not on the evidence, but even so, I can't pretend I wasn't -'But Mr Weasley broke off, because the courtroom door had just opened again.
TL:	Yah, tentu saja, mereka tidak bisa *menemukanmu bersalah*, tidak berdasarkan bukti, tapi meski begitu, aku tidak bisa berpura-pura tidak --'Tapi Mr Weasley berhenti, karena pintu ruang sidang baru saja dibuka lagi.

The phrase *found someone guilty* means that a person is guilty as determined by the court of law [31]. This collocation is a common register in the court room, but MT did not have the Indonesian equivalence for that word in its corpus. So, in the translation process, MT focused its translation effort on the word *found*. Looking at the context of the conversation, the appropriate Indonesian translation for *found you guilty* should be *menyatakannmu bersalah* because this phrase has similar meaning to the phrase in the SL. The strategy for this post-editing translation is paraphrase using unrelated words.

The segment below was one last finding of the equivalence problem at above word level.

SL:	Harry said nothing. The *hearing's* on my floor, in Amelia Bones's office.
TL:	Harry tidak berkata apa-apa. *Sidangnya* ada di lantaiku, di kantor Amelia Bones.

The word *sidang* is the translation made by MT for the word *hearing*. The problem with this Indonesian word is that *sidang* has a general meaning, a meeting to discuss something, according to KBBI Daring [29]. In contrast, the word *hearing* carries a more specific meaning, an act of listening to evidence in a court of law or before an official (Oxford Dictionary). A post-editing was applied to achieve accuracy in translation and used the translation strategy of paraphrasing using unrelated words. It is suggested to translate *hearing* into *sidang dengar pendapat*.

3.1.3 Grammatical problem of equivalence

In chapter eight of the Harry Potter novel, the word *wizard* and *witch* appeared multiple times, but MT always translate both words as *penyihir* in Indonesia. For example:

SL:	Some of the *wizards* and *witches* around her were muttering again; a few nodded, but others were frowning and shaking their heads.
TL:	Beberapa *penyihir* dan *penyihir* di sekitarnya bergumam lagi; beberapa mengangguk, tetapi yang lain mengerutkan kening dan menggelengkan kepala.

The word *wizard* and *witch* appeared side by side because each word semantically carries gender meaning. New Oxford American Dictionary [30] defines *witch* as 'a person thought to have magic powers, especially evil ones, popularly depicted as a woman wearing a black cloak and pointed hat and flying on a broomstick'. On the other side, the word *wizard* is defined as 'a man who has magical powers, especially in legends and fairy tales'. In the TL, there is no gender distinction for the word *penyihir*. Kamus Besar Bahasa Indonesia (KBBI) defines *penyihir* as ' a person who bewitch'. So, in Indonesian

language, a *penyihir* can be a man or a woman. If the TL text produced by MT is kept, the readers will ask why the word *penyihir* appears twice without apparent reason.

Since the author of Harry Potter uses *witch* and *wizard* to refer to two gender group of people with magical powers, there is a need in post-editing to improve the Indonesian translation of MT. The best strategy for this case is translation by paraphrasing using unrelated words. The word *witch* should be translated into *wanita penyihir* and the word *wizard* should be translated into *pria penyihir*. Adding the word *pria* or *wanita* to the word *penyihir* will create a compound noun and provide clarity on gender reference as reflected by the word *witch* and *wizard*. This post-editing strategy will maintain the gender information from SL into TL and this strategy will avoid creating uncertainty in the readers' minds.

Another equivalence problem at grammatical level is found in chapter six when the word *you* is translated as *anda* by MT. The sample text is available here.

SL: Trust me, *you* don't want to wake up and find him prowling around your room.

TL: Percayalah, *Anda* tidak ingin bangun dan menemukannya berkeliaran di sekitar kamar Anda.

The word *anda* is too formal in this context because that pronoun appears in a conversation between close friends. This flaw of comprehending the context of Indonesian pronouns appeared too when GT translated "kau" into French and it resulted in the word "vous" [14]. Sajarwa et al infered that GT failed to see the context of "kau" which is an informal pronoun to refer to someone who has close relationship to the speaker. To make the translation sounds more natural, it is suggested to replace the word *anda* with *kamu* by applying the translation strategy of paraphrase using a related word. The revision will go like this, 'Percayalah, *kamu* tidak ingin bangun dan menemukannya berkeliaran di sekitar kamarmu.' This is a case of making the translated text culturally appropriate because the word *anda* is a formal pronoun which is used in a conversation between a person from a low position and a person from a high position.

One problem often found in MT's translation product on the selected chapters of Harry Potter novel is the problem of translating plural nouns. A good example of that is found in this translated segment.

SL: `Have either of you been attacked by *Dementors* this summer?'

TL: 'Apakah salah satu dari kalian pernah diserang oleh *Dementor* musim panas ini?'

In the source language, the word *dementors* take the form of a plural noun, meaning there are more than one dementor. In the TL, the translation of *dementors* is just *dementor*. This case confirms the finding from Pratiwi's study that MT has problems in translating plural forms into appropriate equivalence in the Indonesian language [32]. To retain similar meaning from SL, it is suggested to apply the translation strategy of paraphrase using a related word. *Dementors* can be translated as *dementor-dementor*. So, the final result will be like this.

TL: Apakah salah satu dari kalian pernah diserang oleh *dementor-dementor* di musim panas ini?'

3.1.4 Textual problem of equivalence

Many sentences in the Harry Potter novel takes the form of a compound-complex sentence and this becomes a problem for MT in translating the text from the SL and retains the cohesion of information in the TL. The following segment is a good example of the case being discussed here.

SL: `I had gone out to buy cat food from *the corner shop at the end* of Wisteria Walk, around about nine o'clock, on the evening of the second of August,' gabbled Mrs Figg at once, as though she had *learned what she was saying by heart*, `when I heard a disturbance down the alleyway between Magnolia Crescent and Wisteria Walk.'

TL: 'Saya pergi keluar untuk membeli makanan kucing dari *toko pojok di ujung* Wisteria Walk, sekitar pukul sembilan malam, tanggal dua Agustus,'

celoteh Mrs Figg segera, seolah-olah dia *telah mempelajari apa yang dia pelajari. berkata dalam hati*, 'ketika aku mendengar gangguan di gang antara Magnolia Crescent dan Wisteria Walk.'

The original sentence in the SL is a combination of complex sentenced with a dangling modifier in the middle of it. The problem with MT translation is that it cannot not maintain sentence cohesion in the TL and that is evident in the unnaturalness of the phrase *toko pojok di ujung jalan* and *telah mempelajari apa yang dia pelajar. berkata dalam hati*. The phrase *toko pojok di ujung jalan* is a direct translation of *the corner shop at the end*. The word *pelajari* appeared after the phrase *dia mempelajari* which will create confusion in the readers' minds. This evidence corroborates Sutrisno's finding that GT grappled with translating English sentences with multiple points of view into the Indonesian language [33]. If a human translator translates the segment in case, the focus of the translation process would be in maintaining the essential information found in the sentence and the translation product does not have to take the same sentence structure. For this case, it is suggested to use the translation strategy of paraphrasing and omission. The result is as follows.

TL: 'Saya pergi keluar untuk membeli makanan kucing dari *toko di ujung* Wisteria Walk, sekitar pukul sembilan malam, tanggal dua Agustus,' celoteh Ibu Figg cepat, seolah-olah *dia telah hafal apa yang ia katakan*, 'ketika aku mendengar keributan di gang antara Magnolia Crescent dan Wisteria Walk.

The next equivalence problem at textual level was found in this following segment.

SL: Mum says get up, *your breakfast is in the kitchen and then she needs you in the drawing room, there are loads more Doxys than she thought and she's found a nest of dead Puffskeins under the sofa*

TL: Mum bilang bangun, *sarapanmu ada di dapur dan kemudian dia membutuhkanmu di ruang tamu, ada lebih banyak Doxy daripada yang dia kira dan dia menemukan sarang Puffskein mati di bawah sofa*.

The sentence from SL takes the form of a complex sentence with dangling construction and appositive. This created a problem for MT in guessing the right translation of that text because the machine must decide the core the information in the sentence and the additional information. The translation product in the TL is difficult to comprehend because there is no clear subject reference and there is no clear indication of the main clause and the sub-clause. The text in the TL indicated that MT is probably programmed to translate a text from SL and into TL using the same syntactic format without considering a text's readability and naturalness. To improve the translation, it is suggested to apply the strategy of omission and paraphrase using unrelated words. The post-editing yields the following result.

TL: Ibu *memintamu untuk segera bangun dan sarapan di dapur*. Setelah makan, *dia memintamu untuk ke ruang tamu karena dia menemukan Doxy yang jumlahnya lebih banyak daripada yang dia kira. Dia* juga *menemukan sarang bangkai Puffskein* di bawah sofa.

3.1.5 Pragmatic problem of equivalence

One case of pragmatic problem of word equivalence was found in the following segment.

SL: How she got to be a prefect when she's thicker than a *concussed troll*...

TL: Bagaimana dia bisa menjadi prefek ketika dia lebih tebal dari *troll yang gegar otak*...

The phrase *concussed troll* in the SL was translated into *troll yang geger otak* by MT because the machine used literal translation and it did not catch the true meaning behind that phrase in the SL. The phrase *concussed troll* is a mocking term for one of Ron's school mates. Therefore, that phrase should not be translated as it is because there is no equivalence for it at word level. The translation should

target the implied meaning of concussed troll. For this case, the right translation strategy is paraphrase using unrelated word. The end result will be, 'Bagaimana dia bisa menjadi ketua kelas *padahal dia tidak lebih pintar dari yang lain.*'

The next case of equivalence problem at pragmatic level is when a word that is supposed to appear in the sentence does not appear and it forces the MT to produce it in the TL. This segment is an example of that.

SL:	`There are no Dementors outside Ministry control!' snapped Fudge, *who had turned brick red.*
TL:	'Tidak ada Dementor di luar kendali Kementerian!' bentak Fudge, *yang telah berubah menjadi merah bata.*

To a common person, the phrase *yang telah berubah menjadi merah bata* will look strange because it does not clearly reference what turns into brick red. The question will be whether Fudge's face or Fudge's body that turn into brick red. To improve clarity of reference, the text in TL needed post-editing using the strategy of paraphrasing an unrelated word. The context showed that Fudge is angry. When a person is angry, his or her face will become red.

TL:	: 'Tidak ada Dementor di luar kendali Kementerian!' bentak Fudge, yang *wajahnya* telah menjadi merah bata

In chapter six, a case of figurative speech is also a problem for MT in finding words equivalence because a figurative speech always contains implicit message that lies between the lines. This case is apparent in the following segment.

SL:	It's unplottable, so Muggles could never come and call - as if they'd ever have wanted to - and now Dumbledore's added his protection, *you'd be hard put to find a safer house anywhere*.
TL:	Itu tidak dapat diplot, jadi Muggle tidak akan pernah bisa datang dan menelepon - seolah-olah mereka pernah menginginkannya - dan sekarang Dumbledore menambahkan perlindungannya, *Anda akan sulit menemukan rumah yang lebih aman di mana pun.*

MT had difficulty to catch the implicit message in *hard put to find a safer house anywhere* and its difficulty is evident the TL text. The clause *Anda akan sulit menemukan rumah yang lebih aman di mana pun* sounds unnatural in the part *yang lebih aman di manapun*. To make the TL text sounds natural, a post-editing is needed and the strategy is paraphrasing by omission and using unrelated words. The end result is as follows.

TL:	Hal itu tidak termasuk dalam pembagian jadi Muggle tidak akan pernah bisa berkunjung dan menelepon - seolah-olah mereka pernah menginginkannya - dan sekarang Dumbledore menambahkan perlindungannya, Kamu akan sulit menemukan *tempat yang lebih aman daripada rumah ini*.

5. Conclusions

Based on the findings discussed above, the current study concluded that GT is generally capable of producing meaningful texts from one language to another regardless of the complexity of the text in the source language and this affirms previous studies about the overall quality of GT after the implementation of neural technology in its software [9], [32], [34]. On the whole, the product of GT is meaningful and relatively acceptable. However, the text is not accurate enough to catch the surface or the underlying message in the source language as found in the *Harry Potter* novel. In addition, it has problem in finding the equivalence of a cultural word from the source language into the target language [11]. Moreover, GT struggles when it encounters complex sentence that contains multiple point of views

[33]. As long as GT has not improved its inherent deficits, we should treat any product of machine translation with a critical mind unless the product has received post-editing treatment by a translator.

It is important to remember that translating a literary work requires a translator to possess the linguistic knowledge and cultural understanding of both the source and the target language [22], [34] because a machine translator lacks that knowledge since the machine is not designed to learn about cultural norms. A review of equivalence problems in the translation errors found in the *Harry Potter* novel using MT reveals that it still produces translation errors at the word level, above word level, grammatical level, textual level, and pragmatic level. For equivalence problems at word and above word level, GT should improve by continuously synchronizing its Indonesian lexicon database to KBBI Daring's database. To address those equivalence problems, the texts of the TL had to undergo a post-editing process that targets the inappropriateness of word choice or sentence construction.

Another insight from the current study supports the notion that MT technology has not been able to replace human translator. Nonetheless, it is impossible to deny the benefits of using MT technology in assisting professional translators in making their jobs efficient [7], [36], [37], [38], [39]. With reference to the findings of this study, four issues arise in relation to how MT should be perceived in the context of professional translation training program in the digital age.

1. MT has to be positioned as a tool for accelerating the translation process, but MT is not yet a tool that can produce an accurate translation product. A lesson about harnessing MT in a translation process should be a part of a translator training course because MT has a proven and developing technology to improve a translator's working efficiency.
2. Since accuracy is not the focus of MT at the moment, a translator needs training in post-editing the translation product of MT [36]. The training focuses on learning the applications that assist the post-editing process, such as utilizing post-editing applications, online dictionaries, and AI-assisted writing applications.
3. Literary texts such as *Harry Potter* novel series often contain made-up words that do not have equivalence in any human language. So, it is suggested that translators be trained to use Wiki Fandom available on internet to find the best equivalence for fictional words. Also, Pym proposes a translator training program should encourage the trainees to build the habit of consulting their peers and collaborating with area experts in the case of dealing with cultural words or compound complex sentences [36].
4. The post-editing on MT products showed that revising translation errors requires a translator to do many paraphrasing works from word to sentence levels. So, a training program for a translator needs more time allocation in doing paraphrasing exercises toward equivalence problems at the word, grammar, textual, and pragmatic levels. The end goal of such training is, the words of Harto, Hamied, Musthafa, and Setyarini, to build students' sensitivity on the structure and the communicative function of a language [40].

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Research Article

Analysis of Word Formation Process in Register Used by English and Indonesian Football Commentary

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Abstract

This study examines the use of register and word-formation in football commentary, focusing on Indonesian and English commentators. With European countries being the center of the football industry, studying the commentary from these languages can provide insights for other countries, including Indonesia. The aim of this research is to identify the application of register and classify word-formation patterns in Indonesian and English football commentary. Linguistic theories from experts such as George Yule, Katamba, O'Grady and Guzman, and Stockwell and Minkova are utilized. A descriptive qualitative research method is employed, analyzing video documentation of matches using Simak Bebas Libat Cakap (SLBC) to collect data. The findings reveal 78 word formations in both Indonesian and English commentary with compounding and coinage being the most frequent processes. The word-formation analysis found compounding, coinage, borrowing, derivation, reduplication, and abbreviation processes. Differences and similarities are observed in terms of word usage, word-formation patterns, and the background factors influencing them.

1. Introduction

According to Yule [1], a register is a way to use the language in a specific term, context, topic, or situation. Then, jargon is the defining feature of using the register associated with unique technical vocabulary. Register or 'colloquial speech' is using standard terms among the people and groups with specific interests [2] [3]. Register has several characteristics; it is unique, easier to use, and simple word. Register is unique because the new words are found or conducted from many forms of language.

Football as a sport usually contains unique words through the commentators. We typically watch the conversation between the host and commentators before the match starts and during the match. They speak some football language regularly in every game. The discussion may include register, poetic words, and football techniques. Because of football commentary is not as formal as other commentaries, it can consist of some languages, or they have marked expression by using poetic word or register to describe how the player plays football, or the match is in progress. Even, some commentators are having their language characteristics for commenting. Some commentators are using poetic words or unique words that are unknown before. Sometimes the audience who is called not football lovers may be

confused about the unknown saying words by the commentators. The increasing development of football language is in a wide variety of words and phrases. They will be acquiring those unique words by hearing, searching, and talking to other football lovers.

Fans or football lovers may hear register words as enjoyable to listen to the commentary in the football match. The famous commentators of football are mostly from England. One of the well-known commentators from England is Peter Drury. He is a poetic person as a commentator. England, as the role model of football, can influence many football commentators from other countries for example Indonesia. Indonesian commentators also have common words and unique to report the match interestingly. Valentino Simanjuntak is one of the Indonesian commentators that is very famous for his way of communicating or reporting the game.

The authors reviewed several previous studies related to the topic of register and jargon. While these studies do not primarily focus on register or jargon, they provide theories, reviews, and descriptions of historical views, classifications, and characteristics. The first study is by [4] which examines register in "The Use of Register among Hooligans in The Football Factory Film," incorporating Yule's word-formation theory, Partridge's types, and Mattioli's contextual approach. The second study by [5] analyzes the register of football commentary using systemic functional linguistics, focusing on experiential, interpersonal, and textual meaning. Another study by [6] explores borrowing in sports terms and investigates the semantics of lacunae in the Italian football terminological system. A study by [7] characterizes and analyzes the features of sports commentary as a specific register, considering subtypes such as radio, television, and computer game broadcasts. Lastly, a study by [8] on word-formation focuses on the photography terminologies using Stockwell and Minkova's theory.

Based on the previous studies mentioned, none of them have combined a comprehensive theory of word formation and register theory from two languages, nor compared the styles of two commentators with diverse backgrounds. This research aims to fill that gap by investigating both the register in different languages and the word-formation process. Additionally, the study will provide a comparison of styles and speakers involved.

2. Method

This research employs a descriptive qualitative approach, focusing on the analysis of utterances, words, and phrases used by English and Indonesian football commentators [9] [10]. To analyze the data, the theories used are the theories about word formation proposed by [11], [12], and [13]. The study specifically examined the word-formation process within the register of these commentators. The data for this research was derived from live English and Indonesian commentary videos by Peter Druryand Valentino Simanjuntak football matches obtained from television or YouTube channels. The videos were transcribed to create written data for analysis. The authors adopted a purposive sampling technique to select qualified commentators based on specific criteria, including the use of unique expressions (register) in their commentaries. The research utilized the Simak Bebas Libat Cakap (SBLC) method, which is a listening and note-taking technique, to collect data from the live videos of the commentators [14]. The qualitative data were analyzed using the Agih method (Bagi Unsur Langsung) to identify and categorize various elements of the research object, such as words, syntactic functions, clauses, word syllables, and pitches, particularly focusing on aspects related to word-formation.

3. Results and Discussion

3.1. Analysis of Word Formation Process

The analysis of the word-formation process is taken from the commentary video by Peter Drury as the expert commentator of football in Europe and Valentino Simanjuntak from Indonesia. The English

commentary video comes from the many matches in English Premier League, World Cup 2018, and UEFA Champions League in 2018, 2019, and 2020. The authors analyzed the elements of word-formation according to the conversation in the commentary. It will include elements and categories. Data were taken from the YouTube channel compilation of Peter Drury commentaries. Based on the analysis, the authors found several types that can be analyzed in the English and Indonesian commentary, such as coinage, compounding, abbreviation/acronyms, derivation, borrowing, and reduplication.

Table 1. Type of word formation in English and Indonesian Commentaries

	Indonesian Commentary		English Commentary	
No	Type of word formation	Findings	Type of word formation	Findings
1	Coinage	23	Coinage	9
2	Compounding	31	Compounding	67
3	Abbreviation	2	Abbreviation	2
4	Borrowing	13		
5	Derivation	7		
6	Reduplication	5		
	Total	78	Total	78

In the table above, it can be shown that the compounding process in English commentary happens more than word formation in Indonesian commentary, with a total of 67 and 31 processes. It is followed by the coinage process with 21 in Indonesian and 9 processes in English. Both English and Indonesian have 2 processes of the abbreviation. In Indonesian commentary, it can be found the borrowing 13 processes, derivation 7 processes, and reduplication 5 processes.

It is better to explain the finding from the general into the specific one. General such as the general trends of finding; which processes are prevalent and which are less common? The specific trends should be the comparison between processes in English and Indonesian and what makes it interesting? You can also compared your result with the previous studies you have mentioned previously. Thus, it will create a variation of argument and wide perspectives regarding your finding.

3.1.1. Coinage

English
- Jeopardy (television quiz program), Tenterhooks Sabers,10 Hogan, Superman

Indonesian
- Jebret, Bouu, Kute Run, Asatu, R1, Gaya Mc Gregernya, Peluang 24 Karat, Gacor, Baby Shark syalala, 362 curi bola, 378 yang baik.

Jeopardy is a television quiz program from the United States created by Merv Griffin. The event feature is a competition where contestants are presented in a unique format; contestants will be given instructions in the form of general knowledge in the form of 'answers.' *Jeopardy* used by Peter to describe the great match will be held this evening. Peter often uses this word at the beginning of the game. Then, Valentino used *Jebret* his trademark word, which means shooting the ball hard. *Jeopardy* is inspired by the games shows because of the hype of the show. *Jebret* is usually used by an Indonesian football player when someone kicks the ball on to the goal. Other examples of coinage formation found in Indonesian are *Bouu* as interjection word when the commentator is surprised about the situation, *Kute Run* is as phrase to describe the player from Bali when running in the field, *Asatu* as local language from Indonesian represented as excellent, ethical, or high, and *R1* as a name of button in playsation joystick is usually used to running.

3.1.2. Compounding

Noun Compound
English
a) Noun - Noun
- Shot pirouettes > [N] (shoot) + [N] (pirouettes) = the way to shooting the ball   - Center hawks > [N] (center) + [N] (hawks) = Center back position for football,   - Planet football > [N] (planet) + [N] (football) = all about football things,   - Rent desire > [N] (rent) + [N] (desire) = a willingness to rent the players.
b) Verb - Noun
Tiring cup is > [V] (tiring) - [N] (cup). It means an uneven wear pattern
c) Adjective - Noun
- Mercurial talent > [Adj] (mercurial) + [N] (talent) = having qualities of eloquence, or thievishness   - Golden boots > [Adj] (golden) + [N] (boot) = achievements for top scorer,   - Terrific save > [Adj] (terrific) + [N] (save) = goal keeper's skills on stopping the ball,   - Elastic saves > [Adj] (elastic) + [N] (save) = goal keeper's skills on stopping the ball,
Indonesian
a) Noun - Noun
- Gol Sarung is > [N] (gol) - [N] (sarung)= the process of dribbling ball passes through the opponent through the gap between the opponent's two legs,   - Peluang Rendan, Peluang > [N] (peluang) - [N] rendang = an excellent chance to score,   - Bola Colongan > [N] (bola) - [N] (colongan) = stealing the ball,   - Gratifikasi umpan > [N] (gratifikasi) - [N] (umpan)= free pass.
b) Verb - Noun
- Merobek Gawang > [V] (merobek) – [N] (gawang) = the ball goes into the net,   - Kapitalisasi skor > [V] (kapitalisasi) – [N] (skor) = gaining the goal/score.

Carstairs-McCarty [15] divided the compounding form into five types of compounding. In this study, both commentators applied noun compounds. *Nineteen paradise > [N] (2019) + [N] (paradise)* which means beautiful games on the 2019. Then from Indonesian commentators, *gol sarung > [N] (gol) + [N] (sarung)*, are also known as nutmeg, which means the process of dribbling ball passes through the opponent through the gap between the opponent's two legs. Noun compound can be constructed by Noun – Noun, Verb – Noun, Adjective – Noun, and Preposition – Noun.

Verb Compound
English
- smash – grab > [V] (Smash) + [V] (Grab) = the way of kicking the ball thoroughly.   - cutback [V] (cut) + [Adv] (back), = suddenly change the direction of passing. Noun - Verb: - One Shoot is constructed from [N] (one) – [V] (shoot) = one-time shooting,
Indonesian
In Indonesian commentary, there is none type of compound verb which is constructed from noun-verb, adjective – verb, verb – verb, and prepositional – verb.

The tables above show that both commentators use the verb compound process. English commentary said *smash – grab > [V] (Smash) + [V] (Grab),* which means the way of kicking the ball thoroughly. Indonesian commentator said *cutback [V] (cut) + [Adv] (back),* which means suddenly change the

direction of passing. This verb compound can be constructed into four different types, noun - verb, adjective – verb, verb – verb, and prepositional – verb.

Adjective Compound

English

a) Noun - Adjective

- Flying phenomenal > [N] (flying) + [Adjective] (phenomenal) = the football player scores a massive goal in the league,
- English joy > [N] (English) + [Adjective] (joy) =the joy of England's goal on the semifinal World Cup 2018 Russia.

b) Adjective - Adjective

- Menacing black > [Adj] (menacing) + [Adj] (black) = threatening
- Eternally classy > [Adj] (eternally) + [Adj] (classy) = something high-class modern game and everlasting,
- Inaudible robustness > [Adj] (inaudible) + [Adj] (robustness) =strong and firm, and
- Direct deafness > [Adj] (direct) + [Adj] (deafness) = silent the fans with the goal.

c) Verb - Adjective

- Pinch perfect > [V] (pinch) – [Adj] (perfect)= Touch the ball ideally.

Indonesian

a) Adjective - Adjective

- Kosong Melompong > [Adj] (kosong) + [Adj] (melompong) = empty space or chance to score,
- Cantik Mempesona > [Adj] (cantik) + [Adj] (mempesona) = a wonderful moment.

b) Noun - Adjective

- Pelayanan Purbaya is > [N] (pelayanan) – [Adj] (purbaya that) = wisely serviced,
- Passing Imajiner > [N] (passing) - [Adj] (imajiner)= means high pass, through pass,
- Umpan Gratis > from [N] (umpan) - [Adj] (gratis) = uncontrolled passing,
- Aksi Patriotisme > [N] (aksi) – [Adj] (Patriotisme) = patriotic as a hero for saving the ball.

Peter Drury said Flying phenomenal is constructed from *[N] (flying) + [Adjective] (phenomenal),* which means the football player scores a massive goal in the league. The player is separated by the other players. Valentino said *cantik mempesona > [Adj] (cantik) + [Adj] (mempesona)* which means a lovely moment. There are several types of construction of compound adjectives found in English and Indonesian commentary.

Phrasal Word

English

- bully (adjective) > of (preposition) > Adjective phrase = [Adjective](big) – [N](boys).
- the light lime shines (Noun Phrase) = [N](light) – [Adjective] (lime) >[Verb] (shines)
- Scratchy old goal [Adjective] (scratchy) > Noun Phrase = [Adjective] (old) – [N] (goal)

Indonesian

- dua tembok emas (Adverb of amount) (Dua) > Noun Phrase = [N] (Tembok) – [N] (Emas).
- Tendangan sepeda kebalik [N] (tendangan) > Noun Phrase=[N] (sepeda) – [Adverbial] (kebalik)
- Umpan antar Selat Sunda [N] (umpan) > Adverbial (antar) > Noun Phrase [N] (Selat) – [N](Sunda).

The fourth type of compounding process is phrasal words. The English commentator used the phrasal word bully of big boys which is constructed from *bully (adjective) > of (preposition) > Adjective phrase = [Adjective](big) – [N](boys).* The word bully of big boys means the big player who scores the big or great goal for his club. Several findings of phrasal words in English commentary such as, the light lime shines constructed from *Noun Phrase = [N](light) – [Adjective] (lime) >[Verb] (shines)* means stage lighting, Scratchy old goal constructed from *[Adjective] (scratchy) > Noun Phrase = [Adjective] (old) – [N] (goal)* means the usual way of scoring a goal, World-class crash constructed from *Noun phrase = [N] (world) – [N] (class) > [N] (clash)* means Great club or rival match, Burned at the bridge constructed from *[Verb] (burn) > Prepositional Phrase = [Preposition] (at) [N] (the bridge)* means having burned spirit on the title race to score more goals, Rocket of a hit constructed from *[N] (rocket) > Adverbial Phrase = [Adverbial] (of) – [Verb]* (a hit means the ball shooting like a rocket into the net).

3.1.3. Borrowing

Indonesian
Binder Singh   : *Yak ini untuk kedua kalinya secara berturut turut umpan dari Febri*
Valentino   : *Tak sempat diduga, aaiiih **cacaaaa pacak nian** tadi sebenarnya bagus sekali kita **saksikan onde mande, rancak bana,** tapi masihh saketik lae sedikit lagi sebenarnya tadi.*
ASIAN Games 2018 Indonesia vs. Laos on Friday 17 of August at Patriot Candrabhaga Stadium, Bekasi

Valentino used some different languages from different races or ethnic group in Indonesian. The borrowing terms from other ethnical languages are such as *Cakcak Pacak Nian* from Palembang terms mean pretentious, *Onde Mande* from Minang terms means cannot believe it, *Rancak Bana* from Minang terms means very nice, *Alon-alon* from Javenesse means slowly.

3.1.4. Derivation

Indonesian
Valentino   : Yak, Bruno Matos kali ini diberikan kepada Greg, Jebb jeeb jebreet .
Valentino   : Berbahaya kosong melompong, Oh, Bali run, Nekute run, lagi – lagi kita lihat **mencungkil** bola, yaa ampuun, Gianyar run, dan gagaaal. Platje sudah begitu pede, untuk menchip bola, Bung Binder asatu, R1 ini.
Liga Shopee 2020 Bali United vs Madura United, 15 march 2020, I Wayan Dipta, Gianyar, Bali

Only the Indonesian commentator use the derivation form. The derivation found in the commentary are *[V] mencungkil > me- cungkil [N]* means chipping the ball, *[V] nyiksa > ny- siksa [N]* means torture, *[V] dibleskan > di- bles [N] -an* means get into the net, and *[V] nyangsang > ny-sangsang [N]* means stuck on. The derivation forms categorized as derivational by affixation. The type of affixation found as Indonesian affix. The suffix *-an,* and prefixes ¬*di -, me -,* and *ny -.*

3.1.5. Reduplication

Indonesian

> Valentino   : *Nah, Febri RX Febri RX* **kotak - katik kotak - katik** *iyakk iyak ampuun, kunaon eta sukuna, kenapa itu kakinya kita lihat tadi. Memberikan umpan membelah lautan kepada Ezechiel N'douassel, King Ezee eleh eleh eleh eleh, saeutik deui saeutik deui saeutik deui, kali ini tiang gawang, yang menyelamatkan gawang daripada Persipura Jayapura*
>
> Liga Shope 2019 Persib Bandung vs Persipura Jayapura on 18/5/2019 at Si Jalak Harupat Stadium, Bandung

There is only an Indonesian commentator that using reduplication formation. Valentino said *kotak-katik* as the implementation of step over maneuver while dribbling the ball. *Kotak-katik* is distinguished from *otak-atik* in Indonesian means dribbling technique or doing some action for something. Indonesian commentators also use another form of reduplication, such as *Bola ding-dong* means uncontrolled ball, *blak-bluk* means got in the net, *tipis-tipis sedap* means slightly, and *alon-alon* means slowly from Javanese languages.

3.1.6. Acronyms

> **English**
>
> Peter Drury   : Ronaldo, he's just astonishing, **UCL** goal number one two five, twelve years old from his very first, he is a flying phenomenal, it is so hard on 10 Hogan on Ajax to have been splendid, but the moment came, and the man came flying in and scored for Juventus
>
> 2nd Leg of Quarter Final UEFA Champions League Ajax v Juventus on 16/4/19 at Amsterdam, Netherland
>
> **Indonesian**
>
> Valentino   : *Bergerak melewati satu pemain, Hargi Hargi Hargi jebreet jebreeet Hargi Hargianto. Siapa kita? Indonesia, Siapa kita? Indonesia, Hargianto anak Cengkareng yang dari kecil saya dahtau ini anak punya potensi yang luar biasa dan sekarang jadi pemimpin juga a di Bhayangkara sekarang di Indonesia juga* **tendangan LDR nya jebreeeeet SLJJ.**
>
> ASIAN Games, 2018, Indonesia vs. China Taipei on (12/8/2018) Stadion Patriot Candrabhaga, Bekasi

There are several formations of Acronyms found in Indonesian and English commentary, such as, UCL (UEFA Champions League) as initialism form and EPL (English Premier League). Then in Indonesian, LDR, that stands for Long Distance Relation to describe the shooting and SLJJ, is created by himself to distinguish from *Shooting Langusng Jarak Jauh.*

3.2. Register Differences and Similarities

From the above explanation, it can be found the variations, structure, and meaning of register in Indonesian and English commentaries. It can be seen the numbers and variety or type of word-formation. Then, this section will explain the differences and similarities between English and Indonesian commentators based on the theories explained by [16].

The use of common type using register categories by two commentators is having their own choice of word. Those are affected by the background of the commentators through education, society, class, and others. Valentino Simanjuntak was using law terms register because he graduated as a lawyer, and it could influence the choice of word to comment. Then, Peter Drury graduated as an accountant but only a month before he went to tv station as a sports commentator. Peter's commentary is more poetic than Valentino. His commentary is not influenced by his education but from his personality. He is not only a poetic person but also mysterious.

The Indonesian commentator is influenced by the English commentator in the term of using the same word, meaning, and kind of register. Peter Drury, as a famous commentator from England becomes the role model of football commentators in the world. Both English and Indonesian commentators use the name of dancing as kind of a movement from the football player on the pitch. Then, mostly of their commentary is using compounding and coinage form. It is very familiar and shared in every part of word-formation.

4. Conclusions

The writer can conclude several points. There are six types in Indonesian commentary and three types in English commentary of the word-formation process. There are coinage, compounding, abbreviation, borrowing, derivation, and reduplication in Indonesian commentary. On the other hand, there are coinage, compounding, and abbreviation in English commentary. Based on the findings, Indonesian commentary contains a total of the 78-word formation process, and English commentary contains a total of the 78-word formation process. In Indonesian commentary, the writer found 31 processes that exist as the process of compounding, 23 processes of coinage, 2 processes of abbreviation, 13 processes of borrowing, 7 processes of derivation, and 5 processes of reduplication. In English commentary, the writer found 67 processes of compounding, 9 processes of coinage, and 2 processes of the abbreviation. Compounding and coinage are the most frequent word-formation process in Indonesian and English commentary.

Between Indonesian and English commentators, they have their differences and similarities. The English commentator tends to be more poetic than Indonesian commentators with his trademark words. The English commentator uses more standard language without any borrowing or unique words. On the contrary, Indonesian commentator often uses unique words, interjection words, and reduplication process. It can be shown by the variety of the word-formation process on the findings. They also have similarities such as the majority of their commentary uses compounding and coinage process, the name of dances is used by both of them, and most of the compounding process is categorized as noun compounding and adjective compounding.

The similarities and differences have shown that they might be very close in commentating on the match. The Indonesian commentary looks more attractive with the interjection and trademark words than English commentators with his standard, elegant, and poetic way in his commentary.

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Research Article

New Trend in Education after COVID-19 Attack: EFL Higher Students' Experiences in Hybrid Environment in a Private University

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Abstract

After being attacked by COVID-19 a few years ago, Indonesia's education system has embraced a new trend which is the hybrid learning environment. It happens since traditional face-to-face teaching and learning were forbidden by the Indonesian government during COVID-19 pandemic. Alternatively, virtual teaching and learning were implemented. Interestingly, the habit of integrating technology in education continues after the pandemic by the implementation of hybrid learning and teaching environments. This qualitative research with a case study approach is aiming at exploring EFL higher students' experiences in a hybrid environment. Six students were taken by the researchers by applying purposive sampling to participate in this research. The main method of data collection is through open-ended interviews. This approach aims to provide a thorough understanding of the experience of EFL higher students in a hybrid environment following the pandemic. The interview data were recorded, transcribed, analyzed, and divided into several themes. Furthermore, a member checking was done by the researchers to enhance the trustworthiness of the research. This research reveals two main themes that highlight the benefits and drawbacks of a hybrid environment. Furthermore, suggestions and recommendations were offered to all related parties.

1. Introduction

The emergence of the 2019 novel coronavirus (2019-nCoV) infection in Wuhan, China, in December 2019 has rapidly spread around China and many other countries in the world [1], [2], [3]. This situation has driven the world into new ways of living. The rapid spread of the coronavirus has prompted governments around the world to enforce city-wide quarantines to protect the lives of their citizens.

Amidst the COVID-19 outbreak in Indonesia, the government has prompted all its ministries to engage in work and educational activities remotely from home. In the context of education, the Indonesian Ministry of Education requested all their teachers and lecturers to teach from their own houses since teaching and learning processes in public spaces (schools and universities) were not yet allowed. Thus, all educators should therefore integrate their teaching and learning process with modern technology through online or e-learning by using either applications or websites.

Interestingly, even after the pandemic has ended, many educators continue to adopt the practice of incorporating technology in the classroom, particularly in a hybrid learning environment. The purpose of integration of technology in the process of teaching and learning was mainly because technology gives the accessibility of learning for everyone almost anywhere in the world in a more independent

way [4]. The integration of technology in online learning, basically, was not a new thing in the 21st era. Therefore, many studies have been conducted in order to know the effectiveness; advantages and disadvantages of them when taking into account in teaching and learning process [5], [6], [7], [8], [9], [10], [11], [12], [13], [14]. To mention a few, a mixed-method study conducted by Hembrough, & Jordan [5] was trying to create the atmosphere of a digital writing classroom through portable computing devices and tablets to engage their coursework found positive findings. The study revealed tablet initiative generated a writing-intensive, student-centered, and giving new classroom experience.

Another study in the context of online learning has also been conducted by Ma'ruf, Fadilah, Basofi, & Akmal [6] who investigated English students' perceptions of using WhatsApp in paragraph writing class in a public university within qualitative inquiry. The study revealed positive perceptions among the students as there were many beneficial things in integrating WhatsApp in paragraph writing class such as the independence from time and location, perceived progress of vocabulary, and grammatical improvement. Furthermore, Ansari, & Tripathi [14] also conducted a study in the context of online learning to investigate the effectiveness of mobile learning apps in higher education in India. They revealed that mobile learning apps can be very useful in the higher education environment since the students had adequate knowledge and awareness to use mobile technology and the Internet in their educational environment.

Despite numerous studies on hybrid learning conducted by researchers in recent years, there is a lack of published research specifically focusing on Indonesian EFL higher students and their experiences in a hybrid learning environment. Analyzing EFL higher students' experiences in a hybrid environment is undauntedly important because technology has given more access for everyone to learn with its opportunities and challenges for future teaching and learning methodology [15]. Therefore, the main objective of this study is to investigate the experiences of Indonesian EFL higher education students in a hybrid learning setting. The purpose is to expand and enhance the research perspectives in the field of English teaching and learning in Indonesia.

2. Review of Related Literature

Hybrid Learning

Pesen [16] stated that to have an ideal approach as well as the strongest aspect of the classroom, out of the classroom, developing communication skills and knowledge in the teaching and learning process, hybrid learning must be implemented. Therefore, hybrid learning is where the lessons are taught in and out of the classroom. In other words, hybrid learning can be defined as teachers and students coming together virtually through digital platforms. To apply hybrid learning, one must begin with preparation. This involves analysing the competencies of the learners, as well as the learning context and content. Participants themselves ought to oversee the outcomes of the analysis by means of self-directed or autonomous web-based education.

To support the practices of hybrid learning, there is a need for using mobile applications to manage the distance teaching and learning process. These tools include Moodle, Google Docs, Zoom, Learning Management Systems, Youtube etc. As Juma'at and Tafsir [17] claim, mobile applications that promote learning are highly advantageous for students. This encourages a self-paced learning environment in which students can learn where they want and at any time. There are without doubt many applications built to support today's learning as a technology resource, such as the Zoom app, Google Classroom, Google Docs, etc. Therefore, in this field, researchers prioritize the integration of technology in classrooms through the utilization of the Zoom application for virtual presentations.

Advantages and Disadvantages of Technology in English Classroom

One of the crucial factors to improve educational quality in the learning process is the integration of technology [18]. This integration can be recognized by the improvement of the instructors' capabilities, educational structure, educational quality as well as teaching skills [19]. Further, the study conducted by Sung & Liu [20] interestingly reported that the use of mobile devices in education is more

likely preferred by students due to their accessible and portable use. The use of mobile devices has transformed the way people communicate, access, and give information [21]. Further, the growing accessibility and sophistication of educational technologies open up increasing possibilities for students to explore, share, and create content [22]. In addition, Balci [23] Stevenson & Liu [24] and Mills [25] stated some advantages of the integration of technology such as independence from time and location, vocabulary acquisition, offering the possibility to evaluate students' performance, improving the grammar, quality improvement and educational efficiency, and creating an interactive community for discussion.

However, there are still some disadvantages of the integration of technology in teaching and learning activities such as: 1. The issue of time management, 2. Lack of Students' ICT skills, 3. Institutional limitation in technical infrastructure, 4). Lack of interaction as well as the feeling of remoteness. 5). Less effective rather than traditional methodology with respect to giving clearer explanations. 6). Give a negative impact on the communication skills of the students. 7). Probability of plagiarism is higher. [6], [26].

3. Methods

Sample and Data Collection

The researchers employed the qualitative method to collect the data from multiple sources to gain precise information about EFL higher students' experiences in hybrid learning after the pandemic COVID-19. Furthermore, an individual semi-structured interview was the main data collection instrument to gather the data. As this was an exploratory study, an individual semi-structured interview was used as a prominent instrument. Through those techniques, the information on students' experiences in a hybrid environment was more precise. The participants were six (6) students selected as the sample of the study. They came from the English department, faculty of teacher training and education, in a private university in academic year 2021/2022. The samples were selected by a purposive sampling (non-random sampling) as a mandate that the samples' selection refers to a specific time, place, group, community, and person. As Cresswell [27] said that the researchers should avoid the sample selection by using a random sampling. In this study, apps-based learning was experienced by students in some courses after of COVID-19 pandemic. Thus, the precise information could be gained in this case study. Furthermore, in order to enhance the credibility of the research, the researchers conducted member checking to validate the accuracy of the participants' statements.

The initial phase of the research involved conducting individual interviews with the students to delve into their experiences and gather data. The student's interviews were recorded with their consent. Later, the recordings were transcribed for analysis and categorized into various themes and sub-themes.

Data Analysis

Given that the key aim of the study was to reveal the EFL students' experiences in hybrid learning after COVID-19, it was deemed that the technique of thematic analysis was the best to run the study. Afterward, the codes of thematic were decided for the replies given to each question, with sometimes multiple codes being given to replies. Furthermore, the replies were arranged and inspected for fixes or overlap before the interviews were reviewed with these codes in mind to see if any further data revealed themselves. Then, any new codes that appeared were noted and reviewed in the same treatment, and these made up the themes. Thus, this technique was correlated with the concept of Braun and Clarke [28].

4. Findings and Discussion

To maintain the participants' privacy, six participants in this study have been designated as OS1, OS2, OS3, OS4, OS5, and OS6. Based on the interview section focuses on one major question: What

are Indonesian EFL higher students' Experiences in Hybrid Environment after the COVID-19 attacks? The researchers got two major themes from that question as followed:

Table 1:
Themes and Subthemes

No	Themes	Subthemes
1	Advantages	Independent from space and time
		Increasing speaking ability
2	Disadvantages	Costly
		Bad internet connection

Advantages: Free from space-time and increasing speaking ability

In this theme, our participants explored their perceptions of their experiences in a hybrid environment. One of the main things that the participants mentioned is that they have been using Zoom as an app for virtual presentations in their hybrid learning environment. As per the interview findings, a prevailing number of participants shared their contentment with app-based learning through Zoom for virtual presentations. They found this method enjoyable because it gave them the freedom and flexibility to learn at their own pace and in their own space, relieving them from the stress of traditional classes.

> *...In the beginning it was not easy to make me accustomed to new ways of learning through Zoom, but later I found it easy since I could manage my time more freely. (OS 1)*

> *... because of it (covid-19) I can do my study everywhere for some meetings which is nice. (OS 2)*

The data above shows that the participants considered the virtual presentation as a new experience, as they admitted that they were not yet accustomed to it. However, the participants found it interesting to do the teaching and learning process by virtual presentation. With the integration of technology, the participants could manage their time freely and even they can go back to their hometown as technology could be accessed everywhere (accessible and portable). These data were congruent with the previous research [6], [20], [21], [29], [30], [31] which revealed that the integration of technology makes the students can manage their own time and space. Furthermore, the majority of the participants shared an intriguing insight, expressing that engaging in virtual presentations as a means of learning post-pandemic has notably enhanced their speaking abilities.

> *As we need to do a lot of presentations through Zoom, we need to do a lot of preparation, so that the virtual presentation could be understood by all the participants. (OS 4)*
> *...I do agree that my speaking skill increased significantly among the other skills since through Zoom we only speak and speak. (OS 6)*

The data presented in this research indicated that the participants have acknowledged that out of the four major English skills (listening, speaking, reading, and writing), speaking has shown the most significant growth and improvement. This fact is primarily attributed to their role in virtual presentations, where they mostly engage in speaking to explain their material to the entire class. The participants expect the lecturer to leverage virtual learning to enhance not only speaking skills, but also other key English skills. They believe that the lecturer's creativity in combining various teaching methods would be crucial in achieving this goal.

> *... It will be better if our lecturer could mix the tasks which involve other English skills. (OS 3)*

Disadvantages: Costly and Bad Connection.

One could hardly deny that advantages and disadvantages will always come in pairs. Although all the participants acknowledged certain advantages of hybrid learning, there were also several disadvantages. Through this research, a significant finding arises from the participants who highlighted the financial burden and connectivity issues associated with virtual presentations. This data was also congruent with previous studies which revealed that the integration of technology cost the students and having limited infrastructure [23], [24], [25], [6], [32].

> *...but this kind of activity takes my internet quota to run out in a very short time, and you know I need to buy more and more, otherwise I will be counted as absent from the class. (OS 5)*

> *I need to buy the internet quota more than before. (OS 2)*

It comes as no surprise that the hybrid environment requires a significant amount of internet data. This is due to the fact that it involves online meetings, video calls, and various other activities that heavily rely on internet connectivity. In response to this situation, some participants are compelled to seek out additional funds to meet their everyday expenses and also purchase premium, high-quality quotas.

> *... therefore I need to have more money to fulfill all my stuff and of course the internet quota. (OS 4)*

In addition to financial difficulties, the participants faced occasional issues with unstable or poor internet connections despite having purchased a high-quality provider. According to their experience, adverse weather conditions like lightning, heavy rain, etc. are the main culprits behind such occurrences.

> *Sometimes I still do not understand why my internet was not stable on a friendly afternoon, but sometimes it is because of bad weather. (OS 1)*

Finally the findings of this research indicate that the integration of technology in EFL classrooms have its own advantages and disadvantages. Advantages revealed from previous research [6], [20], [21], [23], [24], [25] were congruent with this research. That benefit is free from space-time. It is because the modern technology such as smartphones and laptops are portable and could be brought everywhere and could be used at any time. However, this research has uncovered an intriguing discovery in the hybrid environment: it enhances speaking skills. Our EFL higher students, who are primarily experienced in virtual presentations for their hybrid activity, require significant preparation in order to effectively deliver their materials and articulate their ideas to the entire class in English. As a result, their speaking skills improve considerably compared to other English skills.

Nevertheless, our participants expressed their desire for the lecturer to exhibit more creativity in designing tasks that incorporate various English skills. This would result in an overall improvement in all four English skills. Further, most of the participants cannot deny that having a hybrid environment and virtual presentation was an amazing experience due to its advantages. Therefore, the findings of the present study provide compelling evidence that the incorporation of technology in EFL classrooms can offer significant educational benefits, particularly in a higher education setting.

For the disadvantages, there were at least two disadvantages relevant to the previous research [6], [26] which are technical infrastructure (bad internet connection), and cost to use. In regard to face these issues, our participants have already arranged for a premium and costly service provider for a superior problem mitigation experience. Another drawback is the cost. Our participants have acknowledged that

their university provided some financial support to help them purchase a high-quality provider, by reducing their tuition fees. The university committee has put in place a smart policy aimed at providing support to students facing financial disadvantages, especially those from low-income families. This service is accessible to all individuals who meet the university's specified criteria. Therefore, it can be inferred that our participants are very adept at handling the challenges they encounter.

5. Conclusions

This research has given a detailed explanation of EFL higher students' experiences of their hybrid environment. Even though the implementation of a hybrid environment in this study is still limited to only having virtual presentation as their hybrid activity, data of this research could be concluded that the integration of technology potentially provides EFL higher students significant advantages. Based on the findings, the popularity of modern technology should be well utilized by the lecturers because it is close to the students these days. Indeed, technology could be used positively in the educational field. The results of this research can serve as valuable guidance for educators in deciding whether to implement a hybrid learning approach to teaching and learning English as a foreign language. It is important to note that educators must be well-prepared when designing their hybrid learning environments in order to maximize the success of the participants and minimize the disadvantages, as revealed by this research. Therefore, it is advisable for educators to enhance their creativity when creating and delivering assignments in the hybrid environment. Instead of relying solely on online presentations, educators have the opportunity to incorporate different applications such as Kahoot, Quizizz, and WordWall. By doing so, they can provide a wider range of activities and assignments to enhance hybrid learning. This approach has the potential to not only enhance students' speaking skills but also foster the development of other English language skills.

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Research Article

An Analysis of Direct and Indirect Apology in *The Daredevil* First Season (2015) Series

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Abstract

This research is about the analysis of the speech act of apology strategy. The researcher analyzes the apology strategies phenomenon in the Daredevil First Season (2015) series. The study aims to reveal the direct and indirect apologies and the social functions of the apologies produced by the characters in the series. The research method of this study adheres to descriptive qualitative, with non-participatory observation as the method of collecting data. Then, the collected data is analyzed using [1] and [2]. The researcher discovers that both direct and indirect apologies are used by the characters in this series with direct apologies as the most frequently used apologies strategy. There are also 5 social functions of the apology expressed by the characters in the series, namely showing good manners, showing contrition, asking to be forgiven, getting off the hook, and assuaging the addressee's wrath.

1. Introduction

Communication is one of the important parts of a human as a living being [3]. It keeps people connected and understood each other. Human is a naturally social being, so socializing is absolutely a need. There are plenty of ways for humans to communicate, one of which is speaking. By speaking, human produces what is called speech. It is a series of sounds produced by humans that construct words and sentences. Speech consists of not just sounds, but also ideas, expressions, or thoughts put by a human who produces the speech that can be understood by the other human. For that reason, it is natural that the speaker expects that his or her communicative intention will be understood by the hearer [3-5].

(1) I'm sorry

(1) is an example of an expression that humans can produce. It is called an apology. It is an expression to show regret or remorse. Naturally, the process of expressing an apology involves 2 sides, the addresser/speaker and the addressee/hearer [2].

Apology expression is available in every single language in the world. Humans will never escape from mistakes. This is why an apology exists, not to undo the mistakes that have been done, but rather to repair the "damage" for the mistakes people have made. The word damage refers to many things, including the feelings of a person who may be damaged by the offender. Apology also helps to repair the relationship between the speaker and the hearer. That is why, apologies usually come after the offends are done to maintain harmony between the speaker and hearer [1].

Daredevil series (2015) takes place mainly in an area called Hell's Kitchen, also known as Clinton, Manhattan, America. Surely, the apology expressions in this show are the representation of the American apology custom that uses English as the language, because every country has its way to deliver an apology. Even though the British and America use the same language, they have differences in terms of apology customs. British people are famous for their habit to apologize so much even though they don't do something wrong.

2. Methods

To conduct this research, the researcher used a descriptive qualitative as his method of the research. According to [6], descriptive research is concerned with examining phenomena in more detail or distinguishing them from other phenomena. It consists of data classification, data analysis, and conclusion drawing as the final step.

The sampling technique of this research adheres to purposive sampling. [6] states that purposive sampling is a sampling technique with certain considerations or special selection. The data in this study were selected based on the characteristics of the apology strategy and its social function according to [1] and [2]. Since the researcher gets the data from watching the series and reading the transcript of the series, the observation is done by the non-participatory method. [7-8] state that non-participatory observation does not require the observer to participate, they only observe the activity. The collected data are analyzed using the apology strategy proposed by [1] and the social function of apology by [2].

3. Results and Discussion

3.1. Direct Apology

3.1.1. Expression of Regret

MATT : "Bless me, Father, for I have sinned. It's been, It's been too long since mylast confession. My dad, he used to come to this church back when I was akid. He was a fighter. Old school. Boxer. Lost more than he won. Had a 24-31 record before he, uh But he could take a punch. Jesus, he could take a punch."

FATHER LANTOM : "Language."

MATT : "**Sorry, Father.** […]"

According to [1], the expression of regret is marked with those expressions that include the word "sorry," such as "I'm sorry", "sorry", "I'm sorry for …". It can be seen that after Father Lantom reproves Matt, he expresses his regret by saying *Sorry, Father* for using a curse word with the nameof Jesus as he swears, which is considered a bad behavior. Using a low pitch and tone as Matt says *Sorry, the father* also shows his sincerity and the power and solidarity between Matt and the Father of the church. Since the father is known for his religious trait and is older than Matt, Matt lowers histone as he expresses his apology.

3.1.2. Offer of Apology

OWLSEY : "Look at my face. I can't go into the office like this. I'm afraid to go anywhere with that masked psychopath running around. My son was coming to visit. I had totell him, "Nope, stay out of New York, Lee. Shit's goin' on." I'm 73 years old. Youknow how many times I have left to see him."

FISK : "**I apologize for the inconvenience**, Leland."

[1] stated that expression using the word "apologize" such as "I apologize for" or "I hereby apologize" is an offer of apology. Therefore, the apology expressed by Fisk is an offer of apology, because Fisk uses "I apologize" to admit his failure to finish the job and apologize to Owlsey.

3.1.3. Request for Forgiveness

JUDGE : "Mr. Murdock, we're waiting."

MATT : "Sorry, Your Honour. Ladies and gentlemen of the jury, **forgive me if I seem distracted**. I've been preoccupied of late with, uh, questions of the morality of right and wrong, good and evil. Sometimes the delineation between the two is a sharp line. Sometimes it's a blur and often it's like pornography. You just know when yousee it."

According to [1], [9], expressions such as "forgive me", "excuse me", and "pardon me" are the expression of request for forgiveness. Matt admits that he makes the judge and the jury waiting then he asks for forgiveness for it, which can be seen in the sentence "Forgive me if I seem distracted**".** The situation is pretty formal and Matt's social position is lower than the judge and the jury at the court, he explicitly asks to be forgiven by expressing "forgive me" instead of just expressing regret.

3.2. Indirect Apology
3.2.1. Implicit Acknowledgement

BEN : "You know who needs me, Karen? My wife... she needs me."

KAREN : "It was important."

BEN : "You could've just told me... but no, instead you gotta spin some story about thisgreat place upstate... could be good for Doris. Like you give a damn."

KAREN : "Hey, that's not fair."

BEN : "Welcome to my

life."

KAREN : "**Wait, you're right. You're right. I should've told you**."

BEN : "Then why didn't you?"

KAREN : "I... was afraid you'd say no."

Karen's realization of her mistake makes her acknowledge that she is wrong and shouldn't havelied to Ben as she says "You're right. You're right. I should've told you". This line indicates that Karen implicitly acknowledges that she does something wrong to Ben. Karen emphasizes the word *right* twice which indicates the seriousness of her acknowledgment of her lie that makes Ben upset.

Karen's realization of her mistake for lying to Ben is also represented in her word stress choice in the word "told*"* as says "I should've told you".

3.2.2. Expression of Lack of Intent

SUSAN HARRIS	: "(Sighs deeply) You've got a reception area, a conference room, and two offices. Corner suite has a view of the Hudson. You can flip a coin with your partner for it."
MATT	: "Uh, he can have the view."
SUSAN HARRIS	: "**I'm so sorry. I didn't mean to**"
MATT	: "Of course not."

Her line "I didn't mean to" indicates that she certainly doesn't mean or even intend to upset Matt because of her joke. There is also a slight pause and shocked mimic from Susan after Matt appears and says "Uh, he can have the view" before she expresses his apology which shows her lack of knowledge of Matt's condition. Even though she may just say "I didn't mean to", "I'm so sorry" in the front emphasizes her lack of intent to upset Matt for throwing the joke. Additionally,she even uses an intensifier "so*"* to emphasize her lack of intent. This may be affected by the solidarity between her and Matt. The fact that Susan Harris does not know about Matt's condition indicates that this is her first time meeting him. Thus, a very polite apology is chosen byher because Matt is a stranger to her before.

3.2.3. Expression of Self-deficiency

FOGGY	: "Yeah, but this can't become what we do."
MATT	: "Yeah, I know."
FOGGY	: "And we have to be on the same team, making decisions together."
MATT	: "**I got carried away. I'm sorry,** Foggy."
FOGGY	: "It's okay."

Foggy seems disappointed with Matt about what Matt has done. Matt realizes that what he has done is wrong because he suddenly accepts the case without talking to Foggy first. Matt finds outthat Healy has a connection to Fisk whom Matt has been looking for. After that, he rushes to the interrogation room and accepts Healy's case hoping that his case will eventually lead him to Fisk.For that reason, Matt apologizes to Foggy for what he has done in his utterance "I got carried away.I'm sorry"**.** He expresses his apology and accepts his deficiency to being carried away about his pursuitof Fisk by accepting the case unilaterally.

3.2.4. Explicit Acceptance of the Blame

DORIS : "He thought you were something else. The way you wouldn't let go until you gotto the truth. He admired that. We never got around to having kids, too busy with this or that, but ifwe had, I think he would have wanted one like you."

KAREN : "Mrs. Urich, [crying] **I-I think it's my fault what happened to Ben. I pushedhim into a story that he didn't want...**"

DORIS : "Ben Urich never got pushed into doing anything he didn't want to do. He was a reporter. That's what he lived for. [sobbing] And he passed doing what he loved what he had to do."

Karen realizes what happens to Ben and blames herself by saying "I-I think it's my fault what happened to Ben". The self-blame she states serves as an indirect apology that she expresses to apologize to his wife. Karen's self-blame comes from the fact that Ben's death happens after Benand Karen visit the nursing home where Fisk's mother is taken care of. She kind of knows that Ben's death is related to their find about Fisk's mother. In her apology, she takes on the responsibility for Ben's death by admitting it in her dialogue "I-I think it's my fault what happenedto Ben", then she adds the reason in her dialogue "I pushed him into a story that he didn't want". The following reason aims to make her mistake more visible so she can put the blame on her.

3.2.5. Explicit Explanation

FOGGY : "**Hey, sorry. Couldn't flag a cab.**"

MARCI : "You know that buffalo wouldn't make me a vodka martini? I had to settle for justvodka."

FOGGY : "Hmm. Oh, yeah, she can be, um You gotta ask nice."

Foggy comes late to his rendezvous with Marci. Realizing his mistake, Foggy, then, apologizes toMarci by saying "Hey, sorry. Couldn't flag a cab". Instead of just expressing his regret to come late by saying sorry, he also states his situation andwhy he comes late, which he can't flag or get a taxior cab on his way to Josie's Bar. The reason why he uses an explanation to apologize is to mitigate or minimalize his mistake so Marci will not be so disappointed about that and to keep maintainingher mood so that he will not be mad. This is because Foggy and Marci are friends and ex-lovers, and also Foggy wants to ask Marci's help regarding Fisk's case. Hence, he has to make Marci in the mood so she wants to help him. Also, how Foggy performs his apology in an informal way which is indicated by the reduced sentence and word choice.

3.3. The Social Functions of Apology
3.3.1. Showing Contrition

DORIS : "He thought you were something else. The way you wouldn't let go until you gotto the truth. He admired that. We never got around to having kids, too busy with this or that, but if we had, I think he would have wanted one like you."

KAREN : "Mrs. Urich, [crying] **I-I think it's my fault what happened to Ben. I pushed him into a story that he didn't want...**"

DORIS : "Ben Urich never got pushed into doing anything he didn't want to do. He was a reporter. That's what he lived for. [sobbing] And he passed doing what he loved what he had to do."

At Ben's funeral, Karen meets Ben's wife and claims that Ben's death is caused by her in her utterance "I-I think it's my fault what happened to Ben. I pushed him into a story that he didn't want" because she realizes that Ben is killed by Fisk because they know about Fisk's mother. Sheconsciously regrets lying to Ben when she persuades Ben to see a nursing house that may be goodfor Doris, Ben's wife, who suffers from an unidentified illness which turns out that the nursing

The home they go to is the nursing home where Fisk's mother is taken care of. Thus, Karen's apology isto show her contrition for what she has done which pushes and lies to Ben that she says in her dialogue "I pushed him into a story that he didn't want" to indicate that she takes on the responsibility.

3.3.2. Asking to be Forgiven

JUDGE   : "Mr. Murdock, we're waiting."

MATT   : "Sorry, Your Honour. Ladies and gentlemen of the jury, **forgive me if I seem distracted**. I've been preoccupied of late with, uh, questions of the morality of right and wrong, good and evil. Sometimes the delineation between the two is a sharp line. Sometimes it's a blur and often it's like pornography. You just know when yousee it."

Matt apologizes to the judge by saying *sorry* followed by his apology to the jury and request for forgiveness to be spaced out and take everyone's time in the trial in his dialogue "*Forgive me if I seem distracted*". Hence, the social function of Matt's apology is asking to be forgiven, because Matt explicitly asks the judge to forgive him which is shown by the verb *forgive* in his dialogue.

3.3.3. Showing Good Manners

FOSTER   : "**Sorry to bother you so late, ma'am.** My name is Detective Foster, with the 65th Precinct. We had a bit of a disturbance a few blocks from here. We're asking everyone if they've seen or heard anything unusual in the past few hours."

CLAIRE   : "What kind of disturbance?"

Before Foster asks, he starts with an apology *Sorry*, even though he does not do something wrongto Claire. This kind of apology serves as a politeness when starting a conversation. Even though the idea of apology may exist as showing regret to interrupt at a late time, the main purpose ofthe apology is to start a conversation in order to show a good manner from someone who starts theconversation.

3.3.4. Assuaging the Addressee's Wrath

FOGGY   : "(Turns around). Oh, hi, Fran."

KAREN   : "Oh…"

FOGGY   : "**Sorry**."

KAREN   : "**We're really sorry**."

FOGGY   : "**Sorry**."

KAREN   : "**We're sorry**. We'll be quiet."

Fran, Matt's neighbor is disturbed by Foggy and Karen. As she comes out of her apartment room, she does not have any dialogue but her face looks pissed and angry. Foggy and Karen realize her angry face and apologize quickly to her in their dialogue, *Sorry* for Foggy and *We're really sorry*for Karen. Their apologies indicate their success to take on responsibility for their actions that makes someone unhappy and they apologize to assuage Fran's unhappiness. Thus, their apology is classified as assuaging the addressee's wrath.

3.3.5. Getting off the Hook

MATT   : "You could talk to Hoffman."

BEN   : "Tried. He's in the wind. Or the bottom of the river. Either way...

[SHRUGGING]"FOGGY   : "He just shrugged."

BEN   : "**Sorry**."

    Hoffman is a police detective who is bribed by Fisk to be his pawn. Ben has no idea where he is because he is gone mentioned in Ben's dialogue "Tried. He's in the wind. Or bottom of the river. Either way". Ben's uncertainty about Hoffman's presence does not only occur in his line, he alsouses body gestures to deliver his uncertainty which cannot be seen by blind people like Matt. Afterrealizing it, Ben apologizes to Matt using the word *sorry*. Ben's apology serves as his responsibilityas well as his way to get away from any social punishment that he may get for doing inappropriate ways to communicate with blind people by performing visual communication, which is the body gesture. Thus, Ben's apology social function is to get off the hook.

5. Conclusions

    Power, social distance, and range of imposition give a contribution to the selection of linguistic codes and strategies used during the conversation. From the data analysis, it seems social distance or the degree of intimacy among interlocutors holds the most functional aspect to the selection of strategies applied. Mostly, speakers apply direct speech acts as if they are asking for an apology. Even, when speakers are speaking with the more powerful hearer, the conversation sometimes is done direct way. This indicates that intimacy plays an important role in selecting the strategy of apology. Besides, the factor of range of imposition also gives contribution to the strategy applied. The low risk of the possibility of refusal to the utterances containing the proposition of attacking the face of speakers makes the speakers take this direct speech act. Moreover, the potential of threatening the face of the hearer is reduced by giving additional speeches functioning to save others' faces.

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Problematics of Unrequited Love in the Modern Javanese Song "Klebus" by Ngatmombilung: A Critical Discourse Analysis

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Abstract

Love can be interpreted as a process that occurs in society, and begins with a feeling of happiness, romance, and harmony. However, love can also end in heartbreak, disappointment, unrequited love, suffering, and so on. One of the sad endings to love experienced by many people, especially young people, is unrequited love. This study aims to analyze the problematic nature of unrequited love in the modern Javanese song titled "Klebus", which was popularized by Ngatmombilung. The research method is descriptive-qualitative with the critical discourse analysis approach of Norman Fairclough to explore the meaning of songs critically and in-depth. Data collection techniques include document studies, content analysis, and interviews. Data analysis techniques are carried out in three dimensions, namely textual dimensions, discursive practice dimensions, and sociocultural practical dimensions, to get appropriate conclusions. This study shows that in the song "Klebus", there is a representation of the problems of the love story of someone who is not avenged even though they struggled and gave their best. Young people who have an attitude of being too hopeful about the feelings of others can actually cause pain, disappointment, sadness, and suffering. In the end, letting go and accepting reality becomes the right choice.

Keywords: critical discourse analysis; heartbreak; love; modern Javanese song; unrequited love.

1. Introduction

Currently, music and songs are a unit that is always new and popular in various circles, especially among the younger generation [1]. Songs can also be interpreted as a communication tool that can be enjoyed and understood by various ages [2]. This also occurs in Javanese culture and society. As part of a culture, songs that develop describe the social identity of today's society [3]. There are lots of popular Javanese songs that have changed from time to time. This happens because the songs use Javanese, which is easily understood by listeners, both orally and in writing [4]. Song creators can express their feelings of love through the medium of song lyrics, such as when a songwriter feels love failure, betrayal, disappointment, or unrequited love [5]. Of course, romance is one of the themes that people like. One of the modern Javanese songs that contain the meaning of failure in love is the song "Klebus", popularized by Ngatmombilung in 2022. The word "Klebus", when interpreted from the title, is a Javanese vocabulary word that means "drenched". The choice of this song's title represents the expression of the Javanese people [3]. In general, the meaning of the song "Klebus" tells about the problems of unrequited love.

The problem of unrequited love has actually been studied by several researchers before. Clark et al. [6] conducted research on the effect of commitment, motivation for interpersonal relationships, and motivation for maintaining friendships in cases of unrequited love. The results of this study indicate that these three things can be used as mediation for the mental health of someone who experiences heartache due to unrequited love. Gheaus' research [7] regarding unrequited love shows that the tragedy of unrequited love felt by someone who has sincerely struggled can actually have an impact in the form of hatred. Meanwhile, Namira and Setiasari [5] conducted research on five Billie Eilish songs that contain unrequited love in terms of the imagery aspect of Perrine's theory and Kennedy and Giola's biographical. This research shows that Billie Eilish's background can influewnce the theme and meaning of the songs she creates.

Some of these studies show that anyone can experience the phenomenon of unrequited love. In addition, the phenomenon of unrequited love can also have an impact on one's mental health. However, no one has examined the problem of unrequited love contained in the Javanese song "Klebus" in previous studies. A song as a literary work is often used to express the author's ideology. Therefore, the researcher is interested in critically and deeply exploring the song's meaning to find the author's ideology through a study, namely critical discourse analysis. Critical discourse analysis seeks to describe and explain a social reality orally or in writing that contains many deep meanings, such as ideology, power, and domination [8]. It is important to conduct this research to find out the creator's ideology behind the phenomenon of unrequited love, which is packaged in the modern Javanese song "Klebus".

2. Methods

This study uses a qualitative descriptive method with the critical discourse analysis approach of Norman Fairclough. The critical discourse analysis approach was chosen because the researcher wanted to critically and in-depth explore the contents of the song discourse to be studied. The research data is in the form of a Javanese song discourse entitled "Klebus", which was popularized for the first time by Ngatmombilung in 2022, interview results, and documents in the form of comments from song lovers on Youtube. Sources of data in this study were the transcription of the lyrics of the song "Klebus", song connoisseur informants, and the Youtube comments column, which contains comments or responses related to understanding the meaning of the song. Data collection techniques in this study were carried out through content analysis, interviews, and document review. Content analysis is used to explore the content of the song "Klebus" discourse in-depth and critically. Meanwhile, interviews and document reviews were used to support and strengthen the analysis of song discourse from the dimensions of discursive practice. The data were analyzed using a three-dimensional model developed by Norman Fairclough, including textual, discursive, and social practice dimensions descriptively, interpretatively, and explanatorily.

3. Results and Discussion

3.1 Analysis of Textual Dimensions

The lyrics of the song "Klebus" popularized by Ngatmombilung do not have a specific rhyme. This is because the lyrics of the song "Klebus" prioritize the unity of content that the songwriter wants to convey to the public as listeners of the song. The choice of words in the song represents a relationship of contradiction or mutual support between the lines. Meanwhile, the researcher uses semantic and pragmatic perspectives to understand the meaning of each song's lyrics that are created.

Dalane rame, atiku sepi **'the road is busy, (but) my heart is lonely'**

The song begins with a description of contradictory or opposite conditions. This contradiction is shown by the choice of the words "crowded" and "quiet". The character "I" feels that the street conditions that are seen or passed are very crowded, whereas this is contrary to the feelings of the heart that feel lonely. This feeling of loneliness can occur because there are no real friends, do not have closeness to someone, or the heart does not feel that it gets love and affection from someone.

Angen-angen tresna dibales tresna **'hope love is reciprocated with love'**

The character "I" is actually in love with someone. The character "I" also hopes to get the same response from loved ones for the feelings of love that are being felt at this time. This feeling is of course a feeling that must be felt by everyone. When someone loves someone who is admired, surely that person will hope to be loved too. Even without realizing it, the feeling of hope that is so strong can lead to the desire to have a loved one.

Nyatane tresna dibales matur nuwun **'in fact love is only reciprocated by saying "thank you"'**

This lyric is an answer or fact that contradicts the previous lyrics. In the previous lyrics, the character "I" really hoped to get the same love from the person he loves. However, this lyric shows the fact that it turns out that the love that is felt is only reciprocated by saying thank you. This "thank you" has a negative connotation in the form of polite rejection. Even so, this, of course, still hurts feelings and makes someone desperate because of rejected love.

Uwis nyaman, sempet sayang, kok malah ngilang **'it's comfortable, I loved her, but instead she disappeared'**

These lyrics are a complement to the previous lyrics. Without realizing it, being close to someone can create a comfortable feeling when meeting or communicating together. Not only that, but the feeling of comfort that is felt can also cause feelings of affection. Comfort and affection are two things that are manifestations of feelings of love for someone. However, the character "I" must feel disappointed because it turns out that feelings that are already comfortable and affectionate have to end in a painful situation, namely being abandoned by a loved one.

Meh lunga angel, bertahan lara **'It's hard to leave, but it hurts to hold on'**

The character "I" feels confused and anxious after learning that his love is not reciprocated. This happens because the character "I" is confused in making a decision between two contradictory things, namely, going to let it go or choosing to stay because of the feeling of love that is felt. Every choice that will be made certainly has consequences. If you choose to leave and let it go, there will be feelings that are very difficult to leave because of a greater sense of love and because we are already comfortable. On the other hand, if we choose to endure and continue to be close to the person we admire, we will actually feel more and more heartache that lasts longer.

Nyoba selalu ana meski kowe ra ana rasa **'try to always be there even though you have no feelings towards me'**

So far, the character "I" has tried to always be there even though he already knows that the person he loves doesn't have the same feelings (unrequited love). The desire to act is always there is one of the manifestations of feelings of love for others. This attitude is also a sincere sacrifice for the sake of accompanying and making loved ones happy.

Rasa sing jebul tak rasakne dewe **'a feeling that I actually felt myself'**

These lyrics are a continuation or complement of the previous lyrics. The character "I" realizes that in fact the feeling of love is only felt by himself. The character "I" experiences romance problems, namely unrequited love.

Kebacut sayang, ngeki harapan, kowe milih liyane **'I already love you, you give hope, but you choose someone else'**
It becomes difficult for the character "I" to accept the reality of unrequited love. Moreover, the character "I" already loves and gives hope to be able to have a beautiful relationship with the person you love. But in reality, the person you love prefers someone else. This incident created a feeling of disappointment and heartbreak. The facts obtained turned out to be contrary to the expected circumstances.

Langite peteng, udane saya deres klebus tekan atiku **'the sky was dark, the rain was getting heavier drenched to my heart'**
This heartache and feeling of being broken abysmally is described by the atmosphere, namely when it rains. The sky was dark because of the overcast sky and the rain that was getting heavier was drenching the earth. This lyric contains a figure of speech hyperbole which likens the rain getting heavier until it wets the heart of the character "I". This clearly shows that the problems of romance in the form of unrequited love really give grief and pain in the heart that is extraordinary.

Cedhake karo aku, nanging atimu dinggo wong liya **'you are close to me but your heart is for someone else'**
The problems of romance encountered include not only unrequited love, but also betrayal by loved ones. This betrayal is shown by the attitude of loved ones who actually prefer other people to people who try to always be there. The character "I" feels very disappointed because the closeness that is shared with the person he loves doesn't mean anything.

Wis dalane dadi pelarian dinggo sliramu sing lagi butuh hiburan **'the fate said that I'm just an escape for yourself who is in need of entertainment'**
One of the things that the character "I" chooses is to accept the reality that is happening and assume that this sadness has become fate if the closeness that is established is only for an outlet. Unfortunately, the character "I" already involves feelings of comfort and affection easily and doesn't consider the bad possibilities that will happen. The character "I" tries to sincerely accept the sadness that has been experienced at this time. Thus, one last resort when unrequited love persists is to choose to accept reality.

Aku sing sayang, aku sing berjuang **'I love you, I fight for you'**
The character "I" just realized that all this time it was only the character "I" who had feelings of affection and had to fight alone. The form of his struggle has been explained in the previous lyrics, such as trying to always be there, creating a comfortable atmosphere, and being willing to do anything to make the people he loves happy. Unfortunately, this will lead to disappointment and heartache.

Bagianmu kaya biasane, bagian sing nglarani aku wae **'your duty as usual, which is only to hurt me'**
This lyric is the last lyric of the song which emphasizes that the person you love always hurts the feelings of the "me" character. This section seems to describe the person who is loved by the character "I" is a bad person because it often hurts the feelings of the character "I" supported by the choice of the word "usually". This is also reinforced and shown by the use of the word "your duty" which means that it has been done frequently or has become a habit. Besides that, these lyrics also describe the attitude of the character "I" who no longer cares about the pain he is experiencing.

3.2 Analysis of Discursive Practice Dimensions

The dimension of discursive practice in this study focuses on aspects of text consumption. This aspect examines listeners' understanding and response to the popular Javanese song discourse with the title "Klebus", which was first popularized by Ngatmombilung via the YouTube channel on June 27,

2022. The song "Klebus" has become popular because the community, as connoisseurs of the song, connects the meaning of the song "Klebus" with their romantic experiences, namely the unrequited love they have experienced.

The most unique thing about the Youtube comments column is that the comments conveyed by the heart are dominated by men. This dominance shows that the problem of unrequited love is more often experienced by men than women. In addition, the unrequited love problem tends to be experienced by the younger generation who are not yet married. The song's ideology portrays men as characters who are sincere in love, while women only use the man's sincerity as a source of relief from loneliness. Like Hariyana et al's research [9], men are portrayed with a good image as characters who always fight, love sincerely, and are patient. On the other hand, women are portrayed with a bad image as characters who always hurt men and are selfish.

Comments from connoisseurs of songs with the initials RZ reveal that all this time they have dared to love someone they admire but finally realized that RZ is only a way to relieve loneliness. Of course, this hurts. The feeling of hopelessness is also experienced by connoisseurs of the song with the initials KE. KE expressed his annoyance because he couldn't stand having his feelings toyed with by the woman he loved. This feeling of disappointment causes a person to have no enthusiasm to fight anymore, choose to give up, and try to find someone who can love and accept them sincerely. Connoisseurs of songs with the initials AS also realize that currently his position is only that of a clown who can entertain the woman he loves. AS believes he has never felt happiness until he wonders how long this heartbreak will last.

Nonetheless, AS advised other music fans to remain cheerful despite their feelings of pain and heartbreak. Meanwhile, connoisseurs of the song with the initials SN stated that it turned out that fighting was hard and not easy. Therefore, when there is someone who is struggling, it should be appreciated by giving the same reply, namely, loving each other. If you don't get a reply, the struggle will feel half-hearted. Some of these views are different from those of connoisseurs of songs with the initials AM. Even though AM has currently let go of the woman he loves, he will still remain faithful and wait for and accept the presence of the woman he loves again. This shows that AM still has a strong sense of hope, even though it has been disappointed.

The same thing was conveyed by a male informant with the initials AN: that the song "Klebus" implies a deep meaning about love failure due to unrequited love. This problem is a common one that must be felt by most of the younger generation. AN's informants often experience failure in love because, when they are in an intense relationship with a woman, it turns out that the woman's heart is not for him. This is not only something I've experienced once. Therefore, AN feels tired if it has to experience the same incident again. The existence of the song "Klebus" can really describe the experience of love without thickness. This is in contrast to the opinion of the MR informant, who has an opinion contrary to the ideology conveyed by the creator through the song. The MR informant did not agree that a man must accept and surrender if he is only used as an outlet for women. According to him, if a man has realized that the woman he loves does not give the same return, the man must be firm in leaving the woman. The MR informant also highlighted the position of women who like to give false hopes to men by establishing artificial closeness. Of course, this action means that men are only used as entertainment. The MR informant emphasized that if a woman is not serious about having a relationship with a man, it is better not to give hope from the start. Thus, several expressions of the heart based on the meaning of the song "Klebus" show the ideology that men can be weak humans because of romantic problems in the form of unrequited love. The attitude of expecting too much to get the same love from the women we admire can actually cause disappointment, suffering, and heartache that we can feel for ourselves.

3.3 Analysis of Social Practice Dimensions

The third stage of analysis is the dimension of social practice. This dimension seeks to find a relationship between the creation of songs and the context outside the discourse related to the problem of unrequited love. This modern Javanese song with the title "Klebus", since its first broadcast, has

received an extraordinary response from the public. The problem of romance failure due to unrequited love is actually not a new thing in society. However, this phenomenon is embodied in modern Javanese songs by Andry Priyanta and Ngatmombilung.

The phenomenon of unrequited love can indeed be experienced by both men and women. Songs about the failure of this romance have also become popular in the music world, particularly those written in Indonesian and Javanese. Songs with the theme of romance, both positive and negative, are easier to popularize in society. This is because the subject of love must be experienced by every human being. Previously, several modern Javanese songs with the theme of romance that were popular in the community were titled "*Satru*", "*Mendung Tanpa Udan", "Pingal", "Kok Iso Yo",* and *"Teteg Ati*". Meanwhile, the song that is currently popular is "Klebus".

Almost all young people must have experienced falling in love with the opposite sex. This is a natural thing because it is related to biological and psychological hormone maturity. Young people who fall in love will definitely experience a significant change in attitude. They will express these feelings of love through mutual understanding, caring, mutual respect, responsibility, shared desires, and trying to comply with the wishes of loved ones [10]. However, in reality, falling in love is not only about happiness. When someone dares to fall in love, then that person must also have the courage to accept the consequences of falling in love, both positively and negatively, such as a breakup [11].

The experience of unrequited love is not the image of a good love experience. This is the condition of someone who has a gap between available opportunities and desired ideals and expectations [12]. The phenomenon of unrequited love often occurs because of feelings of love that are felt unilaterally. One will feel a sense of comfort, interest, and intimacy when two people spend time together for a long duration. One party may believe that other people who are considered partners also feel the same way. In fact, this is not necessarily the case. This imbalance of feelings causes rejection, so that one party feels hurt [6]. It really hurts when the desires and needs to be loved cannot be fulfilled or even get rejected by others. This unrequited love can be categorized as a form of social rejection that can be experienced by humans in a narrower scope, because it relates from one person to another. Of course, this rejection can have a negative impact on a person's mental and psychological health [13].

The response to dealing with the experience of unrequited love is determined by one's emotional maturity. If a person does not have good emotional intelligence, the phenomenon of unrequited love can cause other problems, namely hatred [7]. Usually, people who are still in the zone of denial about rejection, especially the rejection of love, will act very hatefully towards those who have rejected them. In addition, this attitude of denial can also cause a person to be unable to think logically and thus choose to commit suicide. Young people who have experienced a breakup or unrequited love certainly feel such deep sadness that they choose to commit suicide. This choice is also based on an attitude that makes it difficult to accept reality—the feeling that you are the one who suffers the most, is unhappy, depressed, and so on [11]. Therefore, every individual must have a standard of happiness that can support them in living life with optimism and more positive thoughts in order to make the right decisions about the rejection they experience.

Indeed, it is natural for someone to feel sad when an intimate relationship that has been lived must end in rejection. However, excessive sadness, showing denial of reality, or blaming circumstances or other people can certainly have a bad impact on oneself. Therefore, it is necessary to have proper emotional management so that someone can create happiness and a good mood [14]. One attitude that can be adopted is one of acceptance and forgiveness. This is an effort to save oneself from the nature of hatred or wrongness in taking action. Young people who have a higher attitude toward forgiveness can certainly support the healing process of heart wounds more quickly [15]. In addition, an attitude of acceptance of the existing reality (even though the reality is bitter) can make one happier and more peaceful. This acceptance also encourages an understanding that self-peace is the most important thing, so it becomes wiser not to demand that other people do the same thing or to repay something that has been given [16]. Thus, accepting reality and letting go of someone you love is the right choice in dealing with the phenomenon of unrequited love.

4. Conclusions

The Javanese song "Klebus" uses contradictory and mutually supportive word choices to describe the suffering experienced. This song represents that sincerity in loving someone does not always get beautiful and appropriate results. The existence of overconfidence and too much hope in someone's love, which young people practice, actually cause feelings of hurt, disappointment, rejection, sadness, and suffering because of experiencing unrequited love. This phenomenon can have a negative impact on the mental and emotional aspects of someone who experiences rejection. Therefore, the attitude of accepting reality and letting go of the decisions of loved ones is the right choice so that we can still feel happy and be at peace with ourselves. In addition, this research has the limitation that it only examines the phenomenon of unrequited love in a modern Javanese song. Future research is expected to be able to examine other romantic phenomena found in modern Javanese songs. In addition, future research can also compare the same theme in several songs by different composers to find out the ideology, power, and dominance carried out by each of the modern Javanese songwriters.

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Research Article

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Taboo Words Spoken by The Main Characters of Louis Leterrier's *The Brothers Grimsby* Movie

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Abstract

This study concerns the classification of the taboo words uttered by the main characters of *The Brothers Grimsby* movie, Nobby Butcher and Sebastian Graves. The taboo words are classified in accordance with Battistella's groupings of taboo words. Non-participant observation method and note-taking technique were applied to collect the data.The result shows that there are a total of 36 taboo words spoken by Nobby and Sebastian, which consist of 13 vulgarity (36,1%), 11 obscenity (30,5%), 9 profanity (25%), and 3 epithet (8,3%). From the 36 taboo words discovered, 26 are uttered by Nobby, while the rest of which are said by Sebastian. The finding implies that an individual with less education and from a lower-class society tends to speak taboo words more frequently than that growing up with education within an upper-class circle.

Keywords: Taboo words; Batistella; movie; *The Brothers Grimsby*

1. Introduction

The Brothers Grimsby is an action-comedy movie produced by Louis Leterrier in 2016. The movie tells a story of a football hooligan named Nobby Butcher, who reunites with his brother after they were separated and adopted by two different families as children. The brother, Sebastian Graves, currently works as an MI6 top agent, while Nobby only works at a small factory in his hometown. The story starts with a scene when Nobby finds a hint which leads to Sebastian's location while Sebastian is in the middle of a secret mission. Unaware of that situation, Nobby rushes to Sebastian and accidentally blows Sebastian's mission. In the end, Sebastian realizes that he needs his clumsy brother's help to correct the mess that they create.

In this movie, the director has made Nobby a person who often slips various taboo words when communicating with other movie characters. His brother, Sebastian, also uses taboo words although he does not say them as frequent as Nobby does. Interestingly, there is no opposition from other characters when Nobby and Sebastian speak taboo words toward them; this may be because most of the characters in the movie are from a lower-class society, and they may not find the uttering of taboo words offensive, while in real life, the use of taboo words potentially hurt others.

Interestingly, thus far, there has not been any linguistic research on the movie, let alone that which investigates the uses of taboo words. Research on taboo and swear words in movies that has been carried out is that of Lestari, Magria, and Asridayani [1], Anggita [2], Sugiarti [3], Auliani [4], Sari [5],

Rahmayani and Fitrawati [6], Kusumaningsih [7], and Nikmah [8]. These eight studies are similar in that they aim to classify the types of taboo words and analyze the reasons the speakers say the words. All these researchers use Battistella's classification of taboo words [9], consisting of epithets, profanity, obscenity, and vulgarity, to group the taboo words they discover in the movies. None of them, however, concerns Leterrier's *The Brothers Grimsby* movie. This is why I am interested in conducting research on the uses of taboo words in *The Brothers Grimsby* with the aims of finding the types of taboo words uttered by the main characters of the movie and the reasons they speak the words.

1.1. Taboo Words

The term 'taboo words' or 'taboo languages' is defined as 'words and phrases which are considered improper in certain situation or condition'. Taboo words are prohibited and limited on both institutional and individual levels because some harm will occur following the usage of the words. It can be harmful for the speaker of taboo word itself and it can be harmful to others who hear it. In addition, the use of taboo words can make its user viewed negatively by the hearers. Therefore, taboo words are not used as freely as any other words while communicating with other people.

Although taboo words cannot be uttered while communicating with others, there are some words which become not taboo if they are used at certain times or certain contexts. For example, the word 'penis' is considered taboo because it is a private organ of human body. Thus, saying it inappropriately may offend the hearers. Yet, when the word is said in a proper place, time, or situation, it may not be considered indecent, inappropriate, or rude. Taboo words can also be spoken using deliberate circumlocutions, such as by applying euphemism.

Battistella [9] classifies taboo words into four categories, which are **epithet**, **vulgarity**, **profanity**, and **obscenity**. Each of which is clarifies as follows:

1.1. Epithet

Battistella [9] explains that epithets are various kinds of name-calling and slurs. This type of taboo is used when dealing with sexuality, race, or gender. Epithets can also be used in relation to physical appearance or disabilities. The examples of epithet are *bitch, bastard, nigger, faggot*, etc.

1.2. Vulgarity

Vulgarity is a type of taboo word which uses of words or expressions that contain excretory systems in a rude way. In addition, words that contain private parts of human body can also be categorized as vulgarity. In society, this type of taboo word can be called as the language of street people since it does not serve another a particular function beyond a normal communication. Hence, vulgarity is not always obscene or prurient, it only portrays the rawness of street language. The examples of vulgarity are *dick, cunt, ass, cock,* etc.

1.3. Profanity

According to Battistella [9], profanity is the use of religion-related term that is used outside the religious context. The purpose of the speaker using profanity is not to disfigure God or anything related to religion. The word *God* itself is considered taboo since it is a greatly holy being in every religion. This type of taboo words often uses the religious term of Christianity such as *goddamn*, *Jesus Christ*, *holy shit*, etc. These are categorized as profanity because it involves the rude use of something which is sacred.

1.4. Obscenity

Battistella [9] explains that obscenity has a similar definition as vulgarity, which is words that contain sexual differentiating anatomy and excretory or sexual function in a coarse manner. He states that the difference between vulgarity and obscenity lies on the level of prurience. Obscenity is considered rougher than vulgarity because obscenity contains sexual activity or bodily system that can create disgusting feelings and disrespecting morality. The two words belong to this type of taboo word are *fuck* and *shit*.

2. Methods

In conducting this study, I used descriptive-qualitative method. It is descriptive-qualitative because this study presents the result by describing and elaborating the phenomenon in its own environment without applying any statistical procedures. According to Raco [10], this type of method has an advantage in presenting its study. It can provide a deeper understanding to the reader because it presents the result by analyzing the data comprehensively. This study classifies the type of taboo words uttered by the main characters of *The Brothers Grimsby* movie.

To collect the data, non-participant observation method was used. Non-participant observation is a method where I, as the writer, served as an observer to collect the subjects of the study in their actual environment before analyzing the data. I was not involved in the action of the subject of the study, instead, I only observed the utterances spoken by two main characters of *The Brothers Grimsby* movie by watching the movie and reading the movie script. In addition, note taking technique was also used to collect and classify the data, and to transcribe the context of the dialogue.

3. Result

After obtaining the data by watching *The Brothers Grimsby* movie, reading the movie script, making notes to classify data, and transcribing the dialogue context showing the use of taboo word uttered by the main characters, Nobby Butcher and Sebastian Graves, I found four types of taboo words produced by each and all of them. The finding is exposed in Table 1 and the discussion of the finding is provided in the next chapter.

Table 1. Taboo Words in *The Brothers* Grimsby Movie

Characters	Epithet	Vulgarity	Profanity	Obscenity	Σ
Nobby	3	13	2	8	26
Sebastian	0	0	7	3	10
Σ Nobby and Sebastian	3	13	9	11	36

Table 1 above shows the quantity of taboo words and swear words uttered by the main characters of *The Brothers Grimsby* movie, Nobby and Sebastian. The taboo words are enumerated as 3 epithet, 13 vulgarity, 9 profanity, and 11 obscenity. The table also suggests that Nobby is the one who utters taboo words the most. This is happening because Nobby lives in a slum area since his childhood where taboo words are uttered freely, while Sebastian grows in a rich and well-mannered family.

4. Discussion

4.1. Epithet

Datum 1

Nobby   : It's alright to be sad. But, it's not alright to stand there and whinge like a low mopey *Bastard*. Who are we?

Sebastian : We're the Butcher boys of Grimsby!

The dialogue above occurs in the past after Nobby and Sebastian's parents passed away. They lived in an orphanage since then because they did not have anybody else to take care of them. The flashback scene starts with a view where Sebastian cried in their room as he missed their parents. He was also

worried if the orphanage would separate them one day. As the elder brother, Nobby tried to be strong and convinced Sebastian that nobody could split them apart, including the orphanage.

The word *bastard* uttered by Nobby can be classified as epithet as it is a slur which relates to sexuality. *Bastard,* in Cambridge University (n.d.) [11] dictionary, is defined as someone who is very unpleasant or someone who is born outside a marriage. In some cultures, illegitimate child is often considered as a disgrace as it shows that their parents have a sexual intercourse outside of a marriage. Nobby said that due to his high solidarity is with his younger brother, Sebastian, and he did not want his brother to mourn all day.

Datum 2

Sebastian : Nobby, they're beating up Zeke Stanton.
Nobby   : Nazi *Bastard*!

Sebastian and Nobby were watching a football game between the Grimsby against the away team. When they were watching the game and singing some chants to support the Grimsby Team, Sebastian saw that their friend, Zeke Stanton, was beaten by two of the supporters of the away team. He immediately told his brother of what he saw. Nobby felt angry when he knew that. He shouted "Nazi *Bastard*" toward those two bullies, and then he and Sebastian breached the pitch and headed toward the opposite stand to save Zeke Stanton. Therefore, the word *bastard* in that phrase is classified as epithet, for it is a slur referring to sexuality.

4.2.   Vulgarity

Datum 3

Nobby : Isn't life strange? I mean, yesterday I'm having a normal day down the pub with me mates with a firework up me, *ass*. And here we are now, with me brother doing some running and swimming, different types of cardio.

Nobby and Sebastian manage to get out from their drown car after being chased by the police. They hide inside an abandoned warehouse to avoid the police officers who are still looking for them. They have a little chat there while Sebastian treats his injury. After Sebastian finishes to treat it, Sebastian bids farewell to Nobby as he wants to hide somewhere safe. But, Nobby has an idea to bring his brother to hide in their hometown, Grimsby, because Sebastian has left Grimsby for twenty years. Sebastian accepts that idea as he does not find a good place to hide yet. When they are walking towards Grimsby, Nobby tells Sebastian how different these past two days for him. The previous day, he was in a pub in Grimsby to watch a football match with his friends, while today, his day is filled with a lot of adrenaline with his long-lost brother. Nobby can freely utters the word *ass* when communicating with Sebastian as they both are very intimate. The word *ass* in that utterance can be classified as vulgarity because Nobby uses it to refer to his bottom.

Datum 4

Sharon : Boys!
Nobby : Oh, *bollocks*.

The dialogue occurs when Nobby and Sebastian are chasing Sharon Osbourne, who is trying to escape from the world cup stadium. She wants to escape since they have uncovered her plan. Sharon plans to release the virus in the stadium because she wants to reduce the population on Earth.   By

releasing the virus, she hopes that the virus will kill a lot of hooligans who are dominated by   poor people. When Nobby and Sebastian almost catch Sharon in a tunnel, she immediately calls her army to surround them. Nobby, who feels panicked instantly mutters "oh, *bollocks*" as the situation reverses for them.

According to Merriam-Webster (n.d.) [12], bollocks can be interpreted as testicles or nonsense. Therefore, the word *bollocks* uttered by Nobby is categorized as vulgarity since bollocks is a term to refer to a man's sexual organs.

4.3.   Profanity

Datum 5

Jodie   : Ledford activated someone called Chil-something. That's all I know.
Sebastian   : Chilcott? Oh, *Jesus*, he's a psychopath. That's a kill order.

The conversation happens in an abandoned warehouse where Sebastian hides with Nobby from the police. Sebastian is calling his colleague in MI6, Jodie, to ask for help. Sebastian explains that he is not a traitor and needs her help to clear this mess and clean his name. Jodie, who is initially reluctant to help Sebastian, is finally willing to help him. She tells Sebastian that their boss, Ledford, has activated an agent named Chilcott to hunt him. Sebastian is surprised and says "oh*, Jesus*" because Chilcott is the usual agent assigned by MI6 to eliminate their target. Sebastian says the word Jesus because he is close with Jodie. The phone call ends when their boss, Ledford, starts glancing suspiciously at Jodie when she is on the phone. The word *Jesus* used by Sebastian in that utterance is categorized as profanity because *Jesus* is a sacred name in Christianity.

Datum 6

Nobby   : What the *hell* are you doing?
Lina   : I'm getting myself ready.

This occurrence occurs when Nobby is collecting the information about the villain of this movie in a hotel located in South Africa. He collects it by seducing Lina Smit, the villain's wife. At first, Nobby feels confident that he will complete the mission. However, there is a big misunderstanding in the end. Nobby mistakenly seduce the wrong woman and leaves the real Lina Smit in his room's bathroom.

In that dialogue, Nobby uses the word *hell* in the phrase "what the *hell* are you doing". The word *hell* in that phrase is categorized as profanity because hell is a place deeply related to religion and saying it freely is considered taboo. It is a place to condemn every person who did bad things in their previous life

4.4.   Obscenity

Datum 7

Nobby   : Leg it!
Old Lady : You little bastards. Give me back me ball!
Nobby   : *Fuck off!*

This dialogue happened in the past when Nobby and Sebastian were children. At that time, they saw a ball in an old woman's backyard and decided to steal it. Sebastian entered the backyard silently through an unlocked door and kicked the ball to Nobby who waited outside. The old woman suddenly

got out of her house because of the noise. She shouted to Nobby and Sebastian to return her ball. Nobby replied by shouting "*fuck off!*" to the old lady as he and Sebastian ran away from that place.

The phrase *fuck off* uttered by Nobby in that scene is categorized as obscenity because it is a term relates to sexuality. Fuck off means to leave or go away (Cambridge Dictionary, n.d.) [13]. It is used as a harsh way of telling someone to go away.

Datum 8

Nobby   : Who are we?
Sebastian : We're the Butcher boys of Grimsby
Nobby   : I didn't hear you. Say it again.
Sebastian : We're the *fucking* Butcher boys of Grimsby. They'll never split us up. Forever!

After the death of their parents, Nobby and Sebastian lived in an orphanage as a child. One day, Sebastian cried because he missed his life when Nobby and Sebastian's parents were still alive. He also worried that his only family left, Nobby, would be taken away as well from his life. Nobby, who did not want Sebastian drowned in sorrow, tried to calm Sebastian.

The word *fucking* uttered by Sebastian in that dialogue is classified as an obscenity because it is a word that means sexual intercourse. The word fucking is a very rough word that is strongly prohibited to use in public as well. Nobby said it to Sebastian as they are very close to each other.

5. Conclusion

The Brothers Grimsby is an action-comedy movie directed by Louis Leterrier in 2016 that tells a story about an adventure of a pair of brothers, Nobby Butcher and Sebastian Graves. The main characters of this movie frequently utter taboo words when they communicate with others since it is a comedy movie that tells a story of lower-class people. There are a total of 36 taboo words in this movie. Vulgarity appears most with 13 words (36,1%) because the main characters often say words related to human's sexual organ or sexual function. Obscenity appears next with 11 words (30,5%) followed by profanity with 9 words (25%). Epithet appears the least which is only uttered 3 times (8,3%) throughout the movie.

Furthermore, from the 36 taboo words in this movie, 26 of them are uttered by Nobby Butcher while Sebastian Graves speaks the rest. It suggests that someone from lower-class tends to use the taboo words more often rather than someone from the upper class. Nobby, who has lived in a slum of Grimsby since childhood, utters taboo words more freely when communicating with other people. Nobby does not know that taboo words may be harmful to other people. He even says it when he speaks to his children and his family. On the other hand, Sebastian who was adopted by a decent and rich family as a child, rarely speaks the rude taboo words when he is communicating with other people. Most of the taboo words uttered by Sebastian in this movie are profanity which is less rude than the other type of taboo words.

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Research Article

Manuscripts and Philological Studies in Indonesia

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Abstract

This essay is based on the fact that Indonesia is a country with an abundant presence of ancient manuscripts. The manuscript is an ancient cultural heritage that contains various things about life in the past. Research on a manuscript aims to determine the history and culture of a nation and then to find the relevance of it with the present life. Furthermore, it can also be used in the future. Nowadays, the manuscript is one of the ten objects of Indonesian cultural advancement that has been set in the constitution, Article 5 Law Number 5 of 2017 concerning the Advancement of Culture. Therefore, it deserves to get more attention from many parties.

Keywords: Culture; manuscripts; philology; the law of advancement of culture

1. Introduction

Ancient manuscripts are invaluable cultural products of a nation. In it, there are noble values that our ancestors wanted to convey from generation to generation, so that, in the end, these values will continue to be eternal.

Manuscripts as cultural heritage can also be stated as past documents, a type of document that contains various kinds of information about life in the past [1]. Even in Indonesia, the existence of these manuscripts is a source of reference for the history of the development of kingdoms in the archipelago. For example, the Nagarakretagama book which tells about the Majapahit kingdom and the Carita Parahiyangan text which tells about the Sunda kingdom [2].

Indonesia is a country with an abundance of ancient manuscripts. Soebadio in Djamaris [3] states that Indonesia is a giant treasure for ancient manuscripts, most of tells are written in local letters and languages. The manuscripts are very diverse in terms of material, form, content, language, and script used. In terms of the material used as a base for writing manuscripts, several types can be found, including those made of palm leaves, animal skins, bark, reeds, ivory, wood, paper, and cloth [4].

The study of manuscripts has the aim of knowing the text as perfectly as possible to then place it in the historical context of a nation [1]. So, by doing research on a manuscript, we can find out the history and culture of a nation and then look for its relevance to the life we live now, and furthermore we can utilize it for life in the future.

The science that studies manuscripts and the intricacies of manuscripts is philology. Philology is a discipline that studies manuscripts based on the physical aspects and the content of the manuscript. The study of the content of a manuscript is called textual criticism or textology, while the study based on the material in the manuscript is called codicology.

Philological research cannot be carried out if it has not obtained a real object in the form of a manuscript. In terms of ownership, there are manuscripts that are still private collections (passed down from generation to generation) that are scattered in the community and some that have been managed and become collections in museums and libraries.

In West Java, the existence of ancient manuscripts is scattered in various regions, both individually owned and those that have become museum collections. Ancient manuscripts that have become museum collections include the West Java State Museum (Sri Baduga Museum) in Bandung, Wisma Karya Museum in Subang, Cigugur Museum in Kuningan, and the last one in the Sumedang area, precisely at the Prabu Geusan Ulun Museum [5].

2. Methods

This research is document research (content analysis). The author tries to analyze documents in the form of textbooks to find out the content and meaning contained in these documents. The method used is descriptive analysis, namely by describing the facts which are then followed by analysis [6].

3. Discussion

3.1. *The Manuscript as an Object of Philological Study*

In studying a manuscript, a systematic and in-depth study is needed, and the science that studies the past through manuscripts is philology. As stated by Baried [1], philology is a discipline that bases its work on written material and aims to reveal the meaning of the text in terms of culture. So, when researching a manuscript, we will know and understand as far as possible the culture of a nation; understand the meaning and function of the text for the user community in the past; and reveal old cultural values as an alternative to cultural development to be applied in everyday life and the future.

The object of philological research itself is divided into two concentrations, namely those that focus on the study of manuscripts (manuscript materials, characters, writing tools, writing ink, etc.) studied in codicology [4], then those that focus on the study of texts (something abstract, can only be imagined, contains ideas or mandates, etc.) studied in textology [1]. However, research on both is unity and interrelated because understanding of classical texts can only be done through manuscripts which are the means of storing them.

The manuscripts found in the archipelago are very diverse in terms of material, form, content, language and script used. In terms of materials, the manuscripts were written using various tools and materials that varied according to the spirit of the times. Initially, the manuscripts and writing tools were made by utilizing materials available in the surrounding nature. The materials used as writing mats for manuscripts include; paper, bark, palm leaves, reeds, ivory, wood, and cloth [4].

Each material used in making manuscripts greatly affects the character and identity of the manuscript. That is because manuscript materials and tools continue to develop and each material is a symbol of the spirit of its era. Similarly, the stationery used to write manuscripts continues to evolve, from using goose feathers to the most recent use of pens. Each region usually has its own characteristics.

The content of manuscript texts in the archipelago also varies. In general, the contents of the manuscripts have covered various aspects of life such as social, political, economic, religious, cultural, language and literary issues. This is influenced by various things such as the socio-cultural context of each region, the purpose of making the manuscript itself, and the spirit of the times. More specifically, the content of a manuscript can be in the form of saga, history, teachings of a science, medical literature, culinary literature, valuable letters, etc.

In terms of form, manuscripts in Indonesia are divided into several forms such as prose, rhythmic prose, poetry and drama [3]. In Sundanese society, manuscripts in the form of poetry are known as *wawacan*. *Wawacan* according to Sundanese terminology is a form of bound poetry that contains verses to be chanted. This form of bound poetry is also known as Pupuh. Then in terms of the language used,

a manuscript is written in various regional languages such as Javanese, Sundanese, Malay, Aceh, Batak, Minangkabau, Bugis, Makasar, Banjar, and Wolio, usually depending on the area where the manuscript was found.

Similarly, the scripts used are Balinese, Javanese, Sundanese, Jawi (Arabic-Malay), Pegon, Bugis, Makasar, Karo, Mandailing, Rejang, Toba, Lampung, and Kerinci. Of the various script forms mentioned, there are script forms that are the result of assimilation with external script forms, namely Jawi or Pegon script. The manuscripts that use Pegon letters themselves are many in Indonesia, their existence cannot be separated from the entry of Islam into the archipelago, especially Java, De Graaf calls it the term Islamic-Javanese civilization [7]. Texts with Islamic nuances were usually born in Islamic boarding schools, which Poerbatjaraka called "pesantren literature" [7]. The spread of Sundanese manuscripts in the form of *wawacan* and using pegon script is also inseparable from the influence of Javanese literature that entered the Sundanese land through the noble society in the 17th century and the development of Islam in the archipelago.

The function of the script is not limited to conveying messages. In Nusantara manuscripts, various types of characters are used as a means of recording culture through historical records or cultural documents. In the life of the Sundanese community in West Java, the script has been used since the middle of the 5th century AD. Throughout its history, various types of letters such as; Palawa, Old Sundanese, Javanese Sundanese, Arabic, and Latin have been used in making a document regarding cultural development in Sundanese society. Thus, the use of these letters played an important role in the birth of Sundanese manuscripts in the archipelago [5].

Furthermore, manuscripts are seen as the result of literary creative culture, because the texts contained in the manuscript are a wholeness in the disclosure of the message of a manuscript. In this sense, the text is a layer in the manuscript that can be studied based on the message contained in the text content of a manuscript. The message contained in the text is functionally related to the philosophy of life and to other art forms. Judging from the content of its meaning, the discourse in the form of texts in the manuscript carries out certain functions in its society. By imagining the mind and the form of norms that apply, the text in a manuscript can itself be perceived as a message or content as its content, [1, pp. 4-5].

Thus, the text can be said to be the content or content in a manuscript that is abstract, so that it can only be imagined. In this case, the text consists of the content and pattern structure applied to a literary work. Content is the ideas or messages that the author wants to convey to the reading public. The structure is a series of stories in the text that can be read and understood from various approaches to plot, character, language style, and so on. Broadly speaking, texts are divided into three groups, namely

1. oral (unwritten) text;
2. handwritten manuscript text; and
3. printed texts.

Texts are specifically studied by the discipline of textology. Textology is a discipline that studies the intricacies of texts. Research in textology, among others, examines the incarnation and decline of the text of a literary work, its interpretation and understanding [1].

A manuscript is also seen as a literary work because the text contained in it is a whole that expresses a message, which can be a philosophy of life or other forms of art [1].

The study of manuscripts has the aim of knowing the text as perfectly as possible and then placing it in the historical context of a nation [1]. So by researching a manuscript we can find out the history and culture of a nation and then look for its relevance to the life we live now, and furthermore we can utilize it for life in the future.

However, research on manuscripts is not easy. A manuscript in the tradition of copying in the community is done by handwriting so it is very possible if there is text diversity in several manuscripts with the same title (variant). Many factors cause this to happen, both intentional and unintentional

factors. Intentional factors are usually related to the insight of the copyist himself. While unintentional factors occur due to carelessness or the background and peculiarities of each copyist. So it is certain that a text in general does not escape the process of change, destruction, adjustment, development, and renewal. Therefore, it is necessary to trace a text so that the manuscript has a unified text that is free from writing errors (in single manuscripts), or restores and tries to approach the text into its original form (in plural manuscripts).

This activity in philology is known as text criticism. The text is seen as an authentic text to be studied more deeply from various aspects and perspectives, as long as the study still heeds the norms as a literary work. Therefore, text criticism can be interpreted as an effort to consider various issues both in terms of advantages or weaknesses, it can also be seen in terms of the peculiarities possessed by a text itself.

3.2. Textual criticism

In studying a manuscript there are several methods used. Plural manuscripts can be studied through intuitive methods, objective methods, combined methods, and grounding methods, while in analyzing a single manuscript there are two methods that can be used, including:

1. Diplomatic edition, which is publishing one manuscript without changes.
2. Standard edition, which corrects minor errors adjusted to the existing provisions so as to obtain a manuscript that is easy to read and free from errors.

So, it can be concluded that the diplomatic method is used to produce identical copies of a manuscript in order to maintain the purity of the text. Errors and other things contained in the text do not need to be corrected, just given suggestions and comments on the improvement of the text. For example, the holy book.

Standard editions are used for manuscripts that are not considered to have a special position in the community of its users. The text of the manuscript can be an ordinary story, not a sacred story so it does not need to be treated specially [3]. Djamaris also explained that the things that need to be done in a standard edition are as follows.

1. Transliterating the text.
2. Correcting text errors.
3. Making correction notes.
4. Making comments and interpretations.
5. Dividing the text into sections
6. Compiling a glossary.

Based on this explanation, it can be concluded that the standard edition single manuscript method is a method of editing texts on manuscripts with ordinary text positions (not considered sacred and special) by making various improvements in accordance with the rules used, based on adequate and accountable reference sources, so as to obtain an edition of the text that is free from errors and can be understood by the general public.

3.3. Transliteration

Then, the important thing when already having data or research objects in the form of manuscripts, after carrying out the identification stage is to transliterate them, because ancient manuscripts generally use a distinctive type of script in accordance with the spirit of the era. Manuscripts scattered in the Sundanese region generally use the Sundanese Kuna script (*kaganga*), Sundanese Javanese (*cacarakan*), Javanese priangan (*hanacaraka*), and Arabic-Sunda/Arabic-Malay (pegon).

The term transliteration itself in philology means the replacement of writing from letter by letter from one alphabet to another [1]. Transliteration is very important because at this stage there are many things that must be considered as Djamaris [3] said that the things that need to be considered in doing

transliteration are spelling and the special characteristics of the manuscript language. When doing transliteration, as much as possible is required to maintain the purity of the old language in the manuscript, especially word writing. This is in accordance with the opinion of [1] that transliteration guidelines are required to maintain the characteristics of the original text as long as it can be done, because the responsible interpretation of the text is very helpful for readers in understanding the content of the text. So it can be concluded that the transliteration process is the foundation or initial foothold that is the key to the success of manuscript research as a whole.

3.4. The Development of Manuscripts in Indonesia

Manuscripts in Indonesia are scattered in various regions. On Sumatra island, manuscripts are found in Aceh, Batak, Minangkabau, Kerinci, Riau (including Lingga and Singkep Islands), Siak, Palembang, Bengkulu, and Lampung. In Bengkulu Province, ancient manuscripts are called Ulu manuscripts. This name refers to the script used in these manuscripts, namely the Ulu script. Ulu manuscripts found in the Bengkulu region are written in various mediums such as bark, bamboo (both logs and pieces or slats of bamboo called (*gelumpai*), buffalo horns, paper, and animal skins [8]. In Kalimantan, manuscripts are found in Sambas, Pontianak, Banjarmasin, and Kutai. In Java, manuscripts are found in Banten, Jakarta, Pasundan, Cirebon, Yogyakarta, Surakarta, along the Pantura coast (Brebes to Gresik), Madura, and the mountainous areas of central Java and East Java. In Sulawesi, manuscripts are found in Bugis, Makassar, Buton, and Kendari. Whereas in Bali, manuscripts are still being made (especially those made of lontar material), in West Nusa Tenggara, manuscripts are found in Lombok and Sumbawa Besar (Sumbawa, Dompo, and Bima) and in the Eastern Indonesian archipelago, manuscripts are found in the Ternate and Maluku areas [4]. Besides being privately owned, many of these manuscripts have also become museum collections. According to the head of the National Library (Perpusnas), Muhammad Syarif Bando, when opening the Nusantara Manuscript Festival IV, said that the number of ancient manuscript collections at the National Library has reached 11 thousand written in various regional languages.

Currently, manuscripts are one of the ten objects of Indonesia's cultural promotion that have been stipulated in the Cultural Promotion Law No. 5 Article 5 of 2017. Therefore, it is fitting to get more attention from various parties. A small thing that can be done by the general public is to conduct an inventory. The easiest way can be by reporting the existence of the manuscript to related parties such as the regional cultural office, museum, or the nearest Cultural Heritage Preservation Center.

4. Conclusion

Manuscripts as a legacy of the past and one of the invaluable cultural products, have an important role in efforts to find the character and identity of the nation. The manuscripts contain noble values that our ancestors wanted to convey from generation to generation so that in the end the value will remain eternal. So by researching a manuscript, we can find out the history and culture of a nation and then look for its relevance to the life we live now, and furthermore, we can utilize it for life in the future.

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R.A. Kartini's Letters: The Emergence of the Subaltern?

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Abstract

This study investigates R.A. Kartini's letters to find out how her published letters represent the emerging of the subaltern voice. Using postcolonial criticism, this study scrutinizes ways in which Kartini's letters show traces of the Dutch colonialism's ideology and interprets the letters as challenging the Dutch's purposes and hegemony. Focusing on Kartini's concerns regarding colonized women's position in society and their education, Kartini's letters show her mimicry and ambivalence of her identity as a colonized subject. The publication of her letters enable her subaltern voice to be heard.

Keywords: Kartini's letters; subaltern; mimicry; ambivalence

1. Introduction

R.A. Kartini (1879-1901), an Indonesian national heroine whose birthday is annually celebrated as Kartini Day, exemplifies a woman whose thoughts are ahead of her time. A nineteenth-century Javanese woman, Kartini's situation was unique. A Dutch colonized subject, her father shared his father's progressive vision in giving all of his children a European education. While all of her older brothers finished Hoogere Burger School, the highest institution in central Java, and one of them spent three years studying in the Netherlands, Kartini and her sisters, unfortunately, could only attend elementary school. Once they reached puberty, around the age of twelve, they were required to remain at home until they were married, a tradition for Javanese noble girls called *pingitan*. Their parents would arrange marriages to the men of their choice, and the marriage would come as a surprise to the bride who would meet the groom for the first time on their wedding day. Fortunately, while in seclusion, Kartini and her sisters could still continue their education. The wife of the Dutch Assistant Resident, who was impressed by their intelligence, offered to be their private tutor in feminine handicrafts. Mevrouw Ovink-Soer, a socialist and feminist, might also have shared her political opinions and attitudes during those five years of tutoring [1]. Their father was also generously providing them with books and contemporary journals. The exposure to European education, thought and attitudes may have changed Kartini.

Kartini attracted great interest in the Netherlands when a collection of her letters was published in the Hague in 1911 under the title *Door Duisternis tot Licht* ("From Darkness into Light"). The correspondence between a native Javanese woman to her European friends not only exemplifies a relationship between the East and the West but also sheds a light on the way the Dutch viewed Javanese women. A number of questions arise regarding Kartini's position and voice. What does it mean to be a colonized woman in the late-nineteenth and early-twentieth centuries colonized space? To what extent did Kartini show traces of Bhabha's concept of colonial mimicry and ambivalence in her letters? How

did Kartini, doubly colonized, negotiate her aristocratic status while challenging colonialism and patriarchy? As part of the elite group, how did Kartini represent the subaltern voice? How do the letters still show the unruly traces of her authorial imprint in spite of the editorializing? In answering the questions, I argue that Kartini's letters to numerous European recipients represent her subaltern voices while also record her mimicry and ambivalence as she returns the gaze and speak back to the colonizer.

2. Method

The questions posed above show that this research on Kartini's letters employs postcolonial criticism. Kartini's letters are the right object for postcolonial studies because, as Bressler explains, postcolonial studies "concentrate on writings from colonized or formerly colonized culture in Australia, New Zealand, Africa, South America, and other places that were once dominated by, but remained outside, the white, male, European cultural, political, and philosophical tradition" [2, p. 200]. Less than fifty years after Kartini died, Indonesia whose territory includes the island where Kartini lived gained its independence, no longer being dominated by the Dutch. Postcolonial criticism, according to Bressler, "investigates ways in which texts bear the traces of colonialism's ideology and interpret such texts as challenging or promoting the colonizer's purposes and hegemony [2, p. 207]". In this study, the texts that are investigated and interpreted are Kartini's letters. Three postcolonial theories are used to apply postcolonial criticism to Kartini's letters: Edward Said's Orientalism, Homi Bhabha's mimicry and ambivalence, and Gayatri Spivak's subaltern.

3. R.A. Kartini's Letters: The Emergence of the Subaltern?

Although Edward Said is often accused of defining a homogenous subject of the so-called Orient, he provides a basis to understand the relations between the West and the East. Said's Orientalism is basically the body of fact, opinion and prejudice by western European scholars in their encounter with the Orient. He says, "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experience" [3, p. 7]. The reception of Kartini's letters by European people may exemplify Said's notion of the Orient. In the English version published in the USA in 1922, a Dutch novelist and poet, Louis Coperus writes in the foreword, "It was gentle, like the melodious song of a little bird in a cage … It was the voice of Raden Adjeng Kartini. … like the cry of a little bird that wanted to spread its wings free in the air, and fly towards life. … It penetrated to the distant Netherlands, and was heard there with wonder and with delight" [4, p. viii-ix]. On the one hand, Coperus exoticizes Kartini and the reception of her voice by the Dutch. The little bird suggests a cute object of endearment, especially with its gentle and melodious song. Such song is pleasant to the ears. On the other hand, he also points to up her oppression, imprisonment, and her struggles for freedom. The same little bird can also suggest vulnerability and inferiority, which would be the antithesis opposite of the stereotypes of the strong and superior West. Her cage may represent the oppression by native men upon their women. Her penetrating the Netherlands suggests the difficulties and efforts to be get heard, yet once it is heard, it may also serve as a plea for help from the West.

The Dutch represented Kartini in Orientalist terms but she resisted that typecasting. In a letter dated January 9, 1901, Kartini writes about a professor from Jena who came to his father's house to conduct some research. She points out the flaw of the European's perception of the Javanese: "The professor expected us to be half savage, and found us quite like ordinary people. Is it not pleasant to find one's own thoughts reflected in another?" [5, p. 97]. In writing about the incident, Kartini shows that she understands European stereotypes and prejudices against the Javanese, that the Javanese are seen as either savage or exotic. She argues that if the Javanese people wore the same types of clothes as the Dutch, had the same mannerisms and had Dutch blood flowing in their veins, the Javanese would not be treated differently.

As a colonizing other, Kartini's perception of her identity can be said as a hybrid of her Javanese cultural identity and the Dutch's cultural identity. Homi Bhaba describes the relations between the colonizer and colonized in terms of mimicry and ambivalence. He says, "colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. which is to say, that the discourse of mimicry is constructed around an ambivalence: in order to be effective, mimicry must continually produce its slippage, its excess, its difference" [6, p. 266]. In her early correspondence, Kartini associates herself with European women, "I glow with enthusiasm toward the new time which has come, and can truly say that in my thoughts and sympathies I do not belong to the Indian world, but to that of my pale sisters who are struggling forward in the distant West" [5, p. 31]. Kartini emphasizes temporal perception and historical habitation: she may not be geographically present in the West to experience new women movement, yet she shares the moment and align herself with the cause. Her assertion may also be read as a desire to be recognized as the reformed other. She is not white, yet she shares the same aspirations with her white sisters.

While sharing her aspirations with the European new women who struggled for equal treatment with men, she realizes her vulnerability as a Javanese woman bound by ancient traditions oppressing women. In her very first letter to her pen-friend Stella Zeehandelaar dated May 25, 1899, Kartini immediately associates herself with women's movement in the West. She writes, "If the laws of my land permitted it, there is nothing that I had rather do than give myself wholly to the working and striving of the new woman in Europe; but age-long traditions that cannot be broken hold us fast cloistered in their unyielding arms" [5, p. 31]. Kartini speaks from her experience as a noble woman. Her father, Raden Mas Adipati Sosroningrat was a Javanese nobleman part of the indigenous colonial bureaucratic elite. The elite shared power with the colonial Dutch, but the power was largely in the hands of men. The only career for a noble woman was to become a wife to a noble man. As a girl, Kartini asked her father what she was going to be when she grew up. Her father did not answer, but her older brother who overheard the question immediately answered, "What should a girl become? Why a Raden-Ajoe, [a Javanese married woman of high rank], naturally" [5, p. 71]. Kartini was not interested in being just the property of men, especially because there was a custom for a nobleman to have more than one wife. She poses a rhetorical question, "And can you imagine what hell-pain a woman must suffer when her husband comes home with another—a rival—whom she must recognize as his legal wife?" [5, p. 42]. Her aversion towards marriage, particularly polygamous marriage, compels her to be an independent woman. Kartini sees the European new women, a feminist ideal that emerged in the late nineteenth century, as the answer for the unequal treatment of Javanese women.

While criticizing her Javanese culture of polygamy, she does not forget to mention, in a letter dated September 30, 1901, that the Dutch government is partly responsible for the polygamy among noblemen. For example, the colonial government stipulates that a Regent must have an aristocrat woman as his principal wife. Kartini hears a story from a Dutch Comptroller about a Regent whose legal status is unmarried because his wife is not of aristocratic origin. This Regent does not intend to marry a Raden Ajoe because it would make his wife miserable either by sending her away or relegating her to second place. Upon listening to the story, Kartini remarks to herself, "My heart leapt when I heard that. Then there is indeed such an one! Splendid!" [5, p. 119]. While she may not have the power to break traditions, especially those supported by the colonial government, there is indeed a chance to subvert the tradition. Kartini ends this letter with a call for men and women to work hand in hand, "The young guard, regardless of sex, should band themselves together" [5, p. 119]. Kartini is clever in using the story of the "unmarried" Regent to showcase her rejection of polygamy while at the same time promoting cooperation across gender.

Kartini reveals her ambivalence towards her colonizer in her opinion on Javanese people receiving European education. She is aware that her European education has turned her to be the so-called "unruly daughter." However, she rejects the opinions of those who blame her father for giving his daughters

such an education and make them unruly girls. In her letter dated November 6, 1899, she says "Many other regents had given to their families the same advantages that we have had, and it has never resulted in anything but in native young ladies with European manners, who speak Dutch" [5, p. 41]. While criticizing other girls who just mimic European people, Kartini asserts her agency here. She does not simply imitate European manners and speak its language, but she has her own aspirations for what she wants to achieve for herself and her people. She also argues that her mastering the Dutch language would put her in a better position than the Dutch people.

> For, you see I, as a born Javanese, know all about the Indian world. A European, no matter how long he may have lived in Java and studied existing conditions, can still know nothing of the inner native life. Much that is obscure now and a riddle to Europeans, I could make clear with a few words [5, p. 42].

Refusing the stereotype applied to native people as stupid, Kartini claims her superiority in understanding Javanese people because she is one of them: she knows better about herself and her people. She has the inside knowledge Europeans would never been able to acquire. Consequently, the European should learn from her. Therefore, her mastery of the Dutch language in this perspective would serve more to the colonizer's advantage than hers.

While Kartini's assertion of the superiority of educated Javanese women represents her ambivalence towards the Dutch, as a colonized woman, Kartini's voice is hardly heard. Gayatri Spivak in her concluding sentences of "Can the Subaltern Speaks?" says: "both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" [7, p. 28]. Kartini may be part of the elite, yet her gender confines her to some extent to the subaltern status. Kartini understands the binary opposition made by the colonizer in their relations with the colonized: the European versus the Javanese; the master versus s. the governed. In a letter dated January 12, 1900, she writes about an incident related to the use of language as means of communication:

> Not long ago, a Raden Ajoe was talking to a gentleman, and impulsively she said, "Sir, excuse me, but may I make a friendly request, please, speak to me in your own language. I understand and speak Malay very well, but alas, only high Malay. I do not understand this passer-Malay." How our gentleman hung his head! [5, p. 61]

The story is interesting as the incident involves a Dutch gentleman and a native noble woman. Although some Javanese noblemen and common men were fluent in the Dutch language, the Dutch people often refused to talk to them in the Dutch to show their superiority. By requesting to be spoken to in the Dutch, this Raden Ajoe gives double-blows to the gentleman: she is fluent in the Dutch language (which may not be a common skill trait in women), and she claims that she can only speak high Malay, which means she is more refined in position and knowledge of language than the gentleman. In presenting such a story, Kartini challenges perspectives that see women as inferior others.

Kartini uses her fascination with European women as a source of emancipation but also ambivalence towards Europe. As stipulated by tradition, Kartini was released from her confinement when she was sixteen. Her parents took her to Semarang, the capital city of Central Java, for the festivities held in honor of the coronation of Queen Wilhelmina. Although Kartini marks that trip as the beginning of her "official" freedom, she yearns for more: "I long to be free, to be able to stand alone, to study, not to be subject to any one, and, above all, never, never to be obliged to marry" [5, p. 33]. Kartini seeks freedom and independence, she craves intellectual development, she wants to be her own

master, and she defines marriage as a form of oppression. When she puts "never to be obligated to marry" in the position of "above all" other things that she wants to accomplish for herself, Kartini suggests a single entity that prevents her from achieving her desires: her relation with men. As a girl, Kartini needs her father's consent to do anything, and she believes that once she is married, the rights will be transferred to her husband. Kartini believes her father loves her, and whenever her cannot grant her wish, it is because of the constraint of the traditions. Kartini, however, does not believe that her future husband would do the same for her. Therefore, she does not see a marriage as an option. This sentence explains Kartini's fascination with European modern women. They had already walked the path to freedom which Kartini was about to start. However, while looking at Europe as a standard, Kartini is also able to criticize it. A well-read Kartini uses her knowledge of history to support her claim of the similarity between the West and the East in terms of women's struggle for emancipation.

> How can anything else be expected, when in Europe, the centre of civilization, and of enlightenment, the strife should have been so long and so bitter for the good right of the woman? Could one in earnest expect that India, uncivilized, unenlightened, slumbering India, should take it well that her daughters, women who through centuries had been looked upon as beings of a lower order—yes, why should I not say it—as soulless creatures, should suddenly be regarded as human beings, who have a right to independent ideas, to freedom of thought, of feeling and of conduct? [5, p. 107]

Kartini's reference to Europe as "the centre of civilization and of enlightenment" places the European on a high pedestal, but she immediately mentions that even there, it took so long for women to get their rights. Thus, if the Netherland India is deemed "uncivilized, unenlightened, slumbering," Europe shared the same qualities. She also emphasizes that women everywhere share the same fate as the oppressed. If it takes "so long and so bitter" in Europe, Kartini realizes that her effort will not reap immediate result, yet it should not be disheartening because there is already an example of successful attempts in the West.

In terms of women movement, Kartini's ambivalence manifests in her criticism of many Western women who do not seem to care about woman progress. In her earlier letters, Kartini associates herself with white women, but in later letters she expresses her camaraderie with her fellow non-white brown women. In a letter dated May 25, 1899, she complains about the white women in the Indies whom in her opinion do not set good examples, "The greater number of European women in India care little or nothing for the work of their sisters in the Fatherland" [5, p. 35]. In a her letter dated July 21, 1902, she recalls reading the life and writings of "this courageous Indian woman" Pudita Ramaba. She writes, "I trembled with excitement; not alone for the white woman is it possible to attain an independent position, the brown Indian too can make herself free. For days I thought of her, and I have never been able to forget her. See what one good brave example can do!" [5, p. 177]. Kartini learns to see that "brown women" are as capable as their "white sisters" in initiating change. In several different letters she mentions women in the Indies who have set an example: "some Chinese girls had asked permission to stand the teachers' examinations" [5, p. 172]; the daughter of Regent of Kutoardjo who speaks fluent Dutch and full of enthusiasm for freedom [5, p. 137]; a Sundanese daughter of Regent who was brought up with the Europeans [5, p. 137]. Although all the empowerment of the girls that Kartini mentions is the result of Western education, Kartini sees in them example and proof of possible progress for women coming from non-European women.

Kartini's shift of perception regarding the importance of going to the Netherland to further her education exemplifies her mimicry and ambivalence. In a letter dated January 12, 1900, Kartini writes "To go to Europe! Till my last breath that shall always be my ideal" [5, p. 49]. She believes that to be able to educate her people, she needs to go to the Netherlands to study and be qualified to teach. Almost

three years later, in her letter dated October 27, 1902, she writes: "We do not expect the European world to make us happier. The time has long gone by when we seriously believed that the European is the only true civilization, supreme and unsurpassed" [5, p. 201]. The shift of conviction not only exemplifies mimicry and ambivalence but also reveals Kartini's growing understanding of the virtues of her own civilization. She initially sets Europe as the center of civilization that she needs to go there to become more civilized. However, her encounters with European people in the Indies show the many flaws in Western civilization. At the same time Kartini learns the virtue of her Javanese civilization. She calls for equality in a letter dated August 17, 1902: "Could not that bit of our life history, become the life history of two peoples, of the Hollanders and of the Javanese? Would it not be possible for nothing but mutual love and respect to bind the Netherlands and Java together?" [5, p. 188]. Not only does she assert her agency here, but she also demands agency for her people. In her support for education, not only for herself but also for her people, Kartini challenges the colonial government, "The Europeans are troubled by many traits in the Javanese, by their indifference and lack of initiative. Very well, Netherlander, if you are troubled so much by these things why do you not do something to remedy the cause?" [5, p. 58]. This is a smart way to show that the colonial government is responsible for educating Javanese people; that they cannot just lay the blame on the native people as if they inherently possess only bad qualities.

Acknowledging the importance of European education, Kartini refuses to be seen as fully embodying European ideals. Kartini's ambivalence regarding her identity is shown earlier in her letter dated August 1, 1901: "It is so often said that we are more European than Javanese in our hearts. Sad thought! We know that we are impregnated with European ideas and feelings—but the blood, the Javanese blood that flows live and warm through our veins, can never die" [5, p. 111]. Kartini wants to emphasize that she is still a Javanese person even though her European education marks her as different from her common Javanese people. She asserts that she is not going to teach her students to forget their Javanese identity. In a letter June 10, 1902, Kartini starts by showing her willingness to learn not only language and math but also the history of ancient people, yet she ends with a paragraph that starts with, "We do not wish to make of our pupils half Europeans or European Javanese" [5, p. 172]. She is willing to make the Javanese a strong Javanese who are proud with their own land and people.

Kartini's decision to decline the offer to study to the Netherland and to accept a marriage proposal from the Regent of Rembang marks her mimicry and ambivalence in her final years. Her decision to get married instead of pursuing the education that she had been working on for years can be seen as her giving up her progressive ideals. Kartini is aware of such possible accusation. There are a number of factors that lead to Kartini's decision. On the one hand, it took too long for the Dutch government to decide whether they would give the grant for Kartini and her sister to study in the Netherlands or to study in Batavia, the capital city of the Dutch East Indies. The government offer came right after Kartini's father accepted the marriage proposal. On the other hand, Kartini learns to rely on her own resources to educate her people. While waiting for the decision from the colonial government, Kartini had started her school at her father's house. Kartini could still have chosen to pursue her study, but circumstances forced her to focus a bigger picture for the realization of her dreams. When the Dutch government announced that they will build a school for the daughters of the Regent and other native officials, the Regents refused to send their daughter to be educated by European people. In a letter dated April 25, 1903, Kartini writes, "If the people do not like to trust their daughters to European women, how much less would they be willing to trust them to those who were worse in their eyes, Javanese turned European" [5, p. 220]. Kartini realizes then that of she goes to the Netherlands, people will accuse her of being European Javanese, and no parents will allow their daughter to study with her. While her reasoning stems from her understanding of practical reality, it also shows her ambivalence about her identity as a colonized subject.

Kartini, who strongly opposes polygamy, ends up consenting to marry the Regent of Rembang, a widow of three wives (his principal wife just died) who was thirty years older than her. Kartini defends her choice: "With someone of the same age, I would constantly be arguing, I could not bear to be censored and a simpleton would be an abomination. I cannot be treated as an inferior and find it disgusting if someone looks up to me [5, p. 473]. Kartini's reasoning explains the difficult position of a woman who is ahead of her time in finding an equal partner. With him, Kartini can claim that they both "the bearers of new ideas". On the other hand, her decision is also based on altruistic reason that her future husband will support her and provide her not only with a status of a Regent wife but also with the infrastructure that she needs to build her school for girls. In a letter sent after her marriage, Kartini writes in her letter dated April 10, 1904: "Everything that was noble and beautiful in my eyes I find here realized before me. Some of the dreams that I still dream he has carried out years ago, or he dreams them now with me. We are so entirely one in thought and ideas that often I am frightened" [5, p. 238]. Kartini's choice may be seen as a sign of feminist failure, but it can also be seen from a more optimistic point of view that she makes the meeting of minds to still realize her dreams for educating girls while still conforming to the Javanese tradition that she has learned to appreciate more.

4. Conclusions

Kartini's position as a female colonized subject puts her in a subaltern status. Her voice was not generally heard while she was alive. Her letters were directed to very few selected people, mostly European recipients. Yet, with the publications of her letters, Kartini's subaltern voice emerges and reaches wider audience. The letters record her mimicry and ambivalence as she returns the gaze and speak back to the colonizer in terms of what matters most for her: woman's position in society and woman's education.

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Research Article

Media Transformation on *Malaikat Juga Tahu* Short Story by Dewi Lestari into Short Movie

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Abstract

Novels and short stories have been transformed into film. This results in a dualism between enthusiasts of both types of works. A collection of short stories titled *Rectoverso* by Dee Lestari which was transferred into a film received many awards. Thus, this makes the researchers interested in studying one of the short stories in *Rectverso* titled *Malaikat Juga Tahu* and a short film version. This research aims to find out the differences in the elements of the work of *Malaikat Juga Tahu* in the form of a short story and short film and to find out how the short story of *Malaikat Juga Tahu* is narrowed, elaborated and varied in the short film. This research used a qualitative method with the use of Pamusuk Eneste's ecranization theory as an analytical tool. The results of this research indicate changes in aspects of expansion, narrowing and variations of stories from short stories to short films. It makes the audience more immersed in the story by adding dramatic elements. Besides, the visualization element that is prioritized in the film version demands changes in the story version to make it more acceptable to the audience.

Keywords: Media transformation, *Malaikat Juga Tahu,* short stories, films, Ecranization

1. Introduction

The countless number of literary works in the form of texts (novels) have been converted into audiovisual works or films. Transfer of media from text to audio-visual is able to visualize the imagination of the readers. This media transfer finally generates their respective enthusiast. Some are more infatuated with the original work, but some people are more inclined toward movies. It is common for enthusiasts of both works to argue on social media. Not only fans, the problem of transfer of media also arises from writers of the novel and producers or film directors. They have different opinions about which stories should be deleted and which stories should be developed.

However, media transfer from text to film does not only generate debate and controversy. Many works transferred have been well received by the public, especially literature and film enthusiast. One of them is a collection of short stories *Rectoverso* by Dee Lestari which was transformed into several short movies with the same title. Like the collection of short stories, the film version of *Rectoverso* has also received many national and international awards such as the image award for the Best Image Editor category, the 2013 Indonesian Movie Awards for the best couple actor category that went to Dewi Irawan and Lukman Sardi. Both actresses had the role in *Malaikat Juga Tahu* short film. Meanwhile,

in international awards, they achieved the Asean International Film Festival & Awards 2013 for the Jury Special Award category, as well as at the 2013 De Cannes Festival, European Premiere, received Market Prestige Screening for screening film selection [1]. *Rectoverso* has 11 short stories, but only 5 short stories were filmed and combined into a film with the same theme. The five short stories include: *Malaikat Juga Tahu, Curhat Buat Sahabat, Hanya Isyarat, Cicak-cicak di Dinding,* and *Firasat.*

From the five short films above, this article focuses on the short film and the short film *Malaikat Juga Tahu*. It is the second short story in the *Rectoverso* short story collection. The six-page short story tells of a man with autism who falls in love with a woman who lives in his boarding house. Yet, his love is one-sided because his younger brother has a special relationship with the girl he loves.

If the short story is read once and the short film version of *Malaikat Juga Tahu* is watched once, it seems that there are several different things even though the theme and core of the story are the same. This is common in the transfer of text to audiovisual media or vice versa. According to [2], in media transformation, there must be a narrowing, expansion, and variation of the story. It can be considered that there are various reasons why filmmakers narrow, expand and change the variety of stories from text to film. This attracted the attention of the author to conduct an analysis of the differences between short stories and short films of *Malaikat Juga Tahu*. The purpose of writing this article is to find out the differences in the elements of the work of *Malaikat Juga Tahu* in the form of short stories and short films and to understand how the short story of *Malaikat Juga Tahu* is narrowed, expanded, and varied to be presented in a short film.

[2] explained that the transformation of media from novels to films is called ecranization, otherwise, it is called de-ecranization. Ecranization is derived from the French, ecran which means screen. Ecranization can also be made for the process of screening or filming short stories and poetry. The changes consist of narrowing, expanding, and varying the story. Narrowing the story from text to film is conducted by the director or screenwriter so that all the information in the literary work that is important or adequate can be displayed in the film. Some stories, plots, characters, settings, or atmospheres in a literary work, whether short stories or novels, will not be found in films. The director or filmmaker certainly has certain reasons for expanding. For example, the extension is important from a filmic point of view. In addition, the additions made are still relevant to the story as a whole. Meanwhile, changes in the form of story variations is still related to the interests of the screenwriter or director to present the film with the same theme but still have a variety of stories or a different atmosphere from the original work [2].

Enerste's ecranization is often used as a tool to analyze media transformation objects. The research conducted by [3] described the difference between movie and novel version of *99 Cahaya di Langit Eropa.* The focus of research is the process of ecranization of plot, characters, and setting. The process of changing plot, character and setting is to make those who watch the movie will obtain good visualization and understand the story faster than reading the novel. It is in line with the research conducted by Armiati [4]. She analyzed movie and novel version of *Assalamualaikum Beijing.* This research that also used ecranization method showed that there were differences in plot, characters, and setting for the better visualization in movie version. From the previous studies above, it is known that there are no story variations that is mention in ecranization theory. It is because many movie directors often transform popular novel that is well-known as explicit work. Hence, the author is interested to analyze media transformation of *Malaikat Juga Tahu* from short story to short movie. It is implicit work original from Dee Lestari, the readers have different perception understanding the story. As it is transformed to movie version, the author challenged to analyze both works. Thus, this current research aims to find out the difference between both version (short movie and short story) of *Malaikat Juga Tahu* because it has story variations.

2. Methods

This research was descriptive. The data source of this research was one of the short stories from *Rectoverso* short story collection entitled *Malaiakat Juga Tahu* (2008) by Dewi Lestari. The second data source was a short movie named *Malaikat Juga Tahu*. The short movie is one of the films in the compilation films titled *Rectoverso* directed by Marcella Zalianti. Data collection was conducted by reading *Malaikat Juga Tahu* short story many times and watching the short film in depth. Furthermore, the author observed and noted the differences and similarities between the short story and the short film. This article would try to explain the intrinsic elements in the form of plot, characterizations, and settings contained in the *Rectoverso* short story and *Rectoverso* film. To see the changes from short stories to films, this research used the concept of ecranization presented by Pamusuk Eneste in terms of expansion, story variation, and narrowing.

3. Discussion

3.1. Analysis of the Differences in Elements of Short Stories and Films Malaikat Juga Tahu

In analyzing the differences between the short story and film version of *Malaikat Juga Tahu,* the author focuses on the intrinsic elements. These elements are characters, characterizations, plot, and setting.

3.1.1. Character differences

In both versions, there are differences in terms of characters. From the results of the analysis, the differences in the characters in the short story and film versions can be seen in Table 1.

Table 1. Differences between short story and short film *Malaikat Juga Tahu*

Title 1	Title 2
Abang	Abang
Bunda	Bunda
Perempuan	Leia
Adik	Hans
Dobi (Anjing Abang)	-
-	Tenants 1 & 2 of the boarding house

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

Based on Table 1, it can be seen that the differences and similarities in characters can be seen in the naming of characters in the short story version and the short film version of *Malaikat Juga Tahu.* The difference is naming the main character called "Perempuan (woman)" and in the film, the character is named Leia, played by actress Prisia Nasution. Then the character "Adik" in the short story is named "Hans" in the short film version.

Besides naming, there are additions and deletions of characters from *Malaikat Juga Tahu* short story and short film versions. In the short story, it is told that there is a character named Dobi, a dog belonging to Abang's character. However, in the short film version, there is absolutely no discussion or even the appearance of a dog. Thus, there is a deletion of characters from the short story version of the film. In addition, there are additional characters from short stories and short films. In the movie version, there are figures of two boarding children. The characters are told that one of them bullied the brother and the character of the boarding house child, and the other advised his friend not to be ignorant. However, in the short story, these two characters do not exist. Therefore, there are additional characters created in the short film version of *Malaikat Juga Tahu.*

3.1.2 Caracterization Differences

In *Malaikat Juga Tahu* short story and short film versions, there are differences in the way the short story writers and filmmakers bring up the characters in *Malaikat Juga Tahu*. To see these differences, the author presents the results of the differences in the characterizations of the two versions of *Malaikat Juga Tahu* in the form of the tables below:

Table 2. Differences in the characterization of Abang in *Malaikat Juga Tahu* short story and short film versions

Short Story	Short Film
"*Laki-laki di sebelahnya memangkas rambut tiap hari Selasa, Kamis dan Sabtu*" "The man cuts his hair every Tuesday, Thursday, and Saturday"	Showing the character of Abang with a short haircut
"*Mencuci baju putih setiap Senin, baju berwarna gelap hari Rabu, baju berwarna sedang hari Jumat.*" "Washing white clothes every Monday, dark clothes on Wednesday, medium-colored clothes on Friday."	Abang always repeats "Light Monday, dark Wednesday" when asking the tenants for dirty clothes
"*Setiap pagi dia membangunkan seisi rumah itu dengan ketukan di pintu dan secerek air panas. Air panas dan mencuci baju sewarna adalah masalah esensi bagi Abang.*" "Every morning he woke the whole house with a knock on the door and a kettle of hot water. Hot water and washing clothes of the same color are matters of the essence for Abang."	-
"*Abang gemar mempreteli TV, Radio bahkan mobil lalu merakitnya lebih baik dan sempurna.*" "Abang likes to take down TV, radio, and even cars and then assemble them better and more perfectly."	Showing assembled toys
"*Dalam tubuh pria itu bersemayam mental anak 4 tahun.*" "That man's body resides the mentality of a 4-year-old child."	The 30-year-old man shows the behavior of a child.
"*Dia menangkap nada dan memainkannya persis sama di atas piano, bahkan lebih sempurna.*" "He caught the notes and played them the same on the piano, even more perfect."	Good at playing the violin.
"*Abang menimpali keluh kesahnya dengan menyebut daftar album Genesis.*" "Abang responded to his complaints by mentioning the Genesis album list."	Abang counted the stars in response to Leia's sentence.
"*Barangkali segalanya tetap sama jika Bunda tida menemukan surat-surat yang ditulis Abang. untuk pertama kalinya, anak itu menuliskan sesuatu di luar grup music art rock atau sejarah musik klasik.*" "Perhaps everything would remain the same if Bunda didn't find the letters written by Abang.	Writing a letter.

for the first time, the boy wrote something outside of an art rock band or the history of classical music.”	

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

Table 3. Differences in the characterization of the "Perempuan (Woman)" character in the short story and the "Leia" character in the short film of *Malaikat Juga Tahu*

Short Story	Short Film
Perempuan (Woman)	Leia
"Perempuan itu bisa bebas bercerita masalah percintaannya yang berjubel dan selalu gagal." "That woman can freely tell her love problems which are complicated and always fail."	Leila's character tells a philosophical story, such as a lost star that still needs to be counted.
"Perempuan itu terenyak. Apa-aaan ini? Pikirnya gurar. Jangan pernah bermimi dia akan memilih manusia satu itu untuk dijadikan pacar. Jelas tidak mungkin." "The woman was stunned. What's this? She thought grumpily. Never pretend she will choose that one human to be a boyfriend. Obviously not possible."	*Leia menangis saat membaca surat abang. Dia juga sedih saat harus meninggalkan Abang.* Leia cried while reading her Abang's letter. He was also sad when he had to leave Abang.

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from Rectoverso and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

Table 4. Differences in the characterization of the "Bunda" character in the short story and short film of *Malaikat Juga Tahu*

Short Story	Short Story
"Bunda sangat pandai memasak. Bahkan ada ikatan alumni tak resmi dengan anggota ratusan, dipersatukan oleh kegilaan mereka pada masakan Bunda." "Bunda is very good at cooking. There are even unofficial alumni ties with hundreds of members, united by their infatuation with Bunda's cooking."	-
"Sang adik, kata orang-orang, adalah hadiah dari Tuhan untuk ketabahan Bunda yang cepat menjanda, disusul musibah yang menimpa anak pertamanya, seorang gadis yang bahkan tak sempat lulus SD, yang meninggal karena penyakit langka dan taka da obatnya. Lalu anak kedua, Abang mengidap autis pada saat dunia kedokteran masih awam soal autisme sehingga tak tertangani dengan baik. Anak bungsunya, yang juga laki-laki, menurut orang-orang adalah figur sempurna."	Bunda only has two children, Abang and Hans.

"Adik, people say, is a gift from God for the courage of Mother who quickly became a widow, followed by the tragedy that befell her first child, a girl who didn't even have time to graduate from elementary school, who died of a rare disease and there was no cure. Then the second child, Abang suffered from autism at a time when the medical world was still unfamiliar with autism so it was not handled properly. His youngest son, who is also a boy, according to people is the perfect figure."

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

3.1.3. Plot Difference

The short film *Malaikat Juga Tahu* directed by Marchela Zalianti has many similarities with the original work, namely a short story with the same title. It was previously written by Dee Lestarari. However, this work's media transfer also has differences in the plot. The results of the author's analysis of the differences in the plot of *Malaikat Juga Tahu* in both versions can be observed in Table 5 below.

Table 5. The Difference Between Short Story and Short Film of *Malaikat Juga Tahu*

Short Story	Short Film
"The woman and Adik are on the grassy lawn. Women complain about their failed love relationships."	Brother plays the violin and counts soapboxes.
Bunda found letters written by Abang for the women. She was sure that the letters were love letters.	Abang was looking for one of his lost soaps on the highway. He arrived at the store and took a box of soap. Leila met Abang and paid for the soap.
Adik, Bunda's youngest child, returned home after completing her education abroad	Leia met Hans in front of the house. Then as a routine Leia with Abang was in the Courtyard.
Bunda had three children. Her first child, a girl, died of a rare disease. Then Abang, her second child suffers from autism which since childhood has not been handled properly. Then Adik was born as a child with perfect growth and development.	Bunda found a letter from my brother for Leia.
Women and Adek had a special relationship	Leia and Hans had a special relationship
Bunda talks with Women and Adek about their relationship and Abang's feelings towards women.	Bunda talked with Leia and Hans about their relationship and Abang's feelings for Leia
Abang was looking for one of his lost soaps on the highway. Bunda looks for Abang with the help of three police cars. Abang was found in the afternoon because a shopkeeper called the police because someone had invaded his shop wanting to take a box of soap in the window and the shopkeeper did not dare to drive him away.	Leia and Hans left the house. Adek knew Leia's room was empty, he cried and destroyed things in the house. Bunda was crying.
The woman and Adek left the house. Ade cried and destroyed things in the house. Not long ago,	In her new residence, Leia reads a letter from Abang. And she cried.

Dobi, Abang's pet dog, died. Abang severe depression and had to take medicine regularly.	

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

From Table 4, it is known that there are differences in the plots of the short story version and the short film, *Malaikat Juga Tahu*. In the short story version, the plot presented is mixed. A mixed plot is a combination of forward and backward plot. The author showed the story chronologically and then at a certain time, he retells the past story [5]. In the beginning, it was told that the character of Abang and Woman often chatted in the grassy yard of the house. Then it started to shift to the initial problem when the Bunda character found out that Abang has more feelings for the female character. Furthermore, the conflicts in the story are presented in a back-and-forth manner.

The difference is, in the short film version. The plot is progressive. The progressive plot is advanced and sequential storytelling [6]. At the beginning, it is told about the figure of Abang who counted the boxes. It can be seen that the film version introduces the brother character well. Next, the conflict begins with the story of Abang who loses his soap box and is assisted by Leia's character. After that, the conflicts are narrated in sequence until the story ended.

3.1.4. Differences in Places
Besides the characters, characterizations, and plots, the author also found differences in the setting of the place in *Malalaikat Juga Tahu* version of the short story and short film. The findings of these differences are presented in Table 6 below.

Table 6. Differences in the setting in the short story and short film of *Malaikat Juga Tahu*

Short Story	Short Film
Mother's house is big and has many rooms.	Only 3 rooms for rent
Grocery store	Grocery store
-	Jalan Raya
-	Leia's office
-	In the car
-	House Terrace

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

4. Ecranization Process of *Malaikat Juga Tahu* from Short Stories to Short Film
The media transfer from the short story *Malaikat Juga Tahu* to a short film with the same title changed various aspects such as narrowing, elaborating, and varying the story. This is in line with [2] who revealed that the change of work from a novel or text to a film called ecranization, must have narrowed, expanded, and varied the story.

4.1. Narrowing Aspect
There is a narrowing from the initial work of *Malaikat Juga Tahu*, namely the short story version to a short film. It can be seen in Table 1, that there has been the omission of the Dobi character from the short story to the film. In the short story version, Dobi is told as Abang's pet dog. Dobi's character is one of the important characters in the short story. Because when he died, the main character, namely Abang experienced more severe depression. The film version was not shown or discussed Dobi. The audiovisual version of this work emphasizes the main characters, especially describing the character Abang and his characteristics as a person with autism and the problems faced by the character Abang.

This is in line with previous research, in which characterization details will be deleted if they are not too important and have no effect on the whole story.

The next narrowing occurs in the characterizations of the characters Abang, Bunda, and Perempuan (film version, Leia). These differences can be seen in tables 2, 3, and 4. In the character of Abang, the film version does not show the characteristics of the brother who in detail helps his mother take care of the boarding house, such as carrying hot water for the boarding house residents. It can be considered that this explanation is important for Abang's characterization as an autistic person who is able to help his mother. While in the film version, the characterization of Abang is only told about him helping to collect dirty clothes for boarding children and the rest is concerned with Abang's problems. Disa concluded that the film version wants the audience to focus and feel Abang's problems. This also happened to the female character in the short story version of *Malaikat Also Tahu*. In the short story, the woman character was presented with her who liked to confide in Abang about her love problems. However, in the short film version, the character named Leia is shown with philosophical dialogues followed by poetic diction so that the audience is able to get lost in the story. The way of depiction in the film version makes the audience know the intimate relationship between the Abang and Perempuan figures (short story version) or Leia (film version). This also happened in the characterization of Bunda character. In the short story, it was shown that Bunda, a mother who was good at cooking. Because it is considered less important, the film version does not show this. The film version focuses more on depicting the character of Mother as a mother and boarding house mother who is patient and loves her children very much.

Figure 1. The characters named Abang and Leia are having deep conversation in the backyard.

The next narrowing aspect is in terms of the story. This narrowing of the story can be seen in Table 5. In the last part of the short story, it is considered that the character Abang suffered from severe depression because the broken heart of the woman he loved went with his little brother. He had to take anti-depressants every day. Abang was also told that he always cried hysterically every Saturday in his mother's lap. While in the film version, the camera shooted Abang throwing a soapbox against the window pane and then screaming in the grassy lawn where he usually hangs out with Leia. This scene was enough to build a sad atmosphere. Moreover, the short films in the *Rectoverso* film are presented in a combined manner. One film scene is followed by another short film scene. At the end of the film, short films are combined with the same background song to build a slick sad ending. The occurrence of variations in the transfer process is influenced by various factors, such as the media used, audience problems, and the duration of the screening time. Moreover, the type of film *Malaikat Juga Tahy* is a short film. Thus, it is hindered by the limited duration if there is no cutting from the original work. [2] also stated that when conducting ecranisation, the director of the film needs to make variations in the film, so that it seems that the film based on the novel is not as original as the novel. This is for the sake of filmic interests.

4.2. Aspects of Elaboration

The change in the short story of *Malaikat Juga Tahu* to the film version also experienced an element of ecranisation in the aspect of expansion or development. In terms of characters, there are additional characters that appear in the film version. As can be seen in Table 1, there are two additional characters, namely the residents of boarding houses 1 & 2. In the short film, one of them hides Abang's soap box. They have a dialogue because the residents of boarding house 2 remind the residents of boarding house 1 not to tease Abang.

Figure 2. Elaboration characters of boarding house residents 1 & 2

Elaboration also occurred in place settings. This can be seen in Table 6. There are elaborations or additions set on the front porch of the house, restaurant, highway, Leia's office, and in the car. While in the short story version, the setting is only in the house and the grassy backyard. The additions in the film version make the audience better understand the storyline. Since movies also require good visualization, it's not surprising that additional space is added. The addition of characters and places is also able to shape the audience's point of view. Thus, the audience gets involved in the story presented [7].

In terms of the story, there is development in the transfer media of the *Malaikat Juga Tahu*. This can be seen in Table 5. In the film version, the relationship between Leia and Hans was described in detail. They met at the fence of the house when Hans returned from overseas. Then they got closer to being shown how often they hang out. Hans tried to approach Leia by offering a ride, then they went out to eat. Then they finally became a couple. In the short story version, the beginning of their relationship is not described. Their relationship is immediately described as one of the initial problems in the short story. Expansion can be in the form of story ideas or storytelling styles. This expansion is needed if the novel is not very able to explain the story if it is adapted into a film [8].

Figure 3. Characters of Hans and Leia

4.3. Aspects of Variations

The process of transferring media to the *Malaikat Juga Tahu* version from short stories to short films can't be separated from changes in the aspect of variation. This occurred in the naming of characters as can be seen in Table 1. In the film version, the characters have names. This was raised so that film viewers understand who the female and sister characters who do not have names in the short story version are. Since the film must have dialogue, it would be strange if the female character was not named. Likewise, with Adik's character in the short story. The female character (in the short story) or Leia (in the film) will feel confused if there is interaction or dialogue. So, there is a need for variations in terms of naming characters.

Some of the differences in the story were also found in the short story and the short film of *Malaikat Juga Tahu*. This can be seen in Tables 2, 3, and 5. The film version emphasizes the love triangle between Abang, Leia, and very dramatic Hans. Problems arise with the support of dialogue from the three of them. For example, it is told in the film, that when Abang loses his soap, Abang leaves the house, walks down the highway, and arrives at a grocery store. Then the shop became crowded because Abang suddenly took a box of soap from the window which made him fight with the shopkeeper. Then Leia appeared to solve the problem by paying for the soap that my brother took and she managed to calm my brother down. From that incident, the seeds of Abang's love for Leia emerged. Moreover, they often hang out in the backyard. In the novel version, when Abang lost his soapbox, it was Bunda who tried to find his brother with the help of three police cars. From this comparison, it can be seen that there is no involvement of Leia.

Figure 4. Leia calms Abang as he snatches the soap box at the grocery store

Then, there is also a variation in the depiction of Women/Leia's feelings towards Abang. In the short story version, where the character Bunda expresses Abang's love for Leia and emphasizes that it is the older brother who is more sincere than the younger brother. The woman in the short story is said to feel a bit confused and angry with the emphasis on the sentence "What the hell is this ...". Even though the woman loves and respects my brother as a friend. He felt it was impossible to have more relationships with Abang. The woman and Adek go to escape from my brother. It made my brother depressed and had to depend on drugs. The woman also never read the letter her brother wrote to her. While in the film version, when Leia talks with Bunda, Leia looks sad without showing that she is a little angry or feeling unreasonable. Leia also looked sad when she had to leave her brother. He watched his brother many times before he left. When he was forged, he cried when he read his brother's letter which was "One hundred perfect, you one... one more perfect".

5. Conclusion

The media transfer of the short story *Malaikat Juga Tahu* to a short film with the same title experienced all the elements of ecranization, namely narrowing, expansion and variation. From the characterization changes, the films have differences in terms of naming and character. These different characters are the result of the transformation of the story that undergoes expansion and story variations. The results of the analysis, the background in the transformed film also changes following the plot in the short film.

Stories in short stories and films have different amounts. Thus, there are expansions and variations of the story carried out in the process of making the film. This is done to include a dramatic element so that the audience is more immersed in the story. In addition, the ecranization process is important for aesthetic elements if the text is transformed into a film form. From the changes made, in fact, the short film *Malaikat Juga Tahu* still manages to convey the essence and message contained in the short story. This is also evidenced by the enthusiasm of the people who are so great with this short film. Moreover, the many awards achieved by the film *Rectoverso* are evidence of the success of the transfer of the vehicle by the filmmaker.

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Research Article

Loneliness as Depicted in James Arthur's "Empty Space"

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Abstract

This article discusses loneliness. Loneliness is an unpleasant condition, and the writers are interested in the condition expressed in James Arthur's "Empty Space". The aim of the writing of this article is to describe the loneliness as depicted in the song lyric. The writers limit their study to the kinds, causes, and effects of loneliness experienced by the lyricist. The writers use library research to collect data, and they apply a psychological approach to figure out the loneliness. The writers adopt the concept of loneliness by Daniel Perlman and Letitia Anne Peplau. The discussion indicates that loneliness can be emotional and social, and it also indicates that the cause of the lyricist's loneliness if the emptiness after a relationship's end. Last but least, the discussion indicates that his loneliness leads to his drinking and overthinking habit. In all, the writers find the lyric not only musical, but also emotive.

Keywords: Loneliness; diction; symbol; imagery; literature and psychology

1. Introduction

Literature is an art and the author's creative process [1]. Because it is an art the language used in a literary work is different from that in scientific language. In addition to being written in denotative language, the literary work is also written with connotative language. That statement is supported by another statement which also states that literary work uses connotative language [2]. The literary language has an expression of tone, and it represents the character of the author. Furthermore, the literary language emphasizes signs, symbols, and words [1]. The language is commonly named as figurative language.

Literature has various kinds of forms, such as prose, poetry, drama, film, and essay. Among the kinds of the literary works, in this study the writers would like to read a song lyric by James Arthur which is entitled "Empty Space". The writers classify their study as that of poetry because they consider a lyric as one kind of poetry. The lyric is naturally emotive, and the lyric of "Empty Space" is about feelings. It is about coming to terms with the fact that only the special person can truly fill the empty space [3]. In other words, the lyric is about loneliness. The writers will analyze the "Empty Space" lyric using loneliness theory by Daniel Perlman and Letitia Anne Peplau.

The lyric is one of the most important elements of a song. The lyric conveys the loneliness through the singing of the song to the listeners, so through this lyric the listeners can imagine the meaning in which the lyricist wants to convey. "Empty Space" is easy to listen to, and the lyric is very emotional. It makes the writer interested in analyzing this lyric, and the writer would like to

inquire about the loneliness as depicted in the lyric, incorporating its intrinsic aspects--they are elements of figurative language, such as imagery and symbol, and its extrinsic aspects, namely the kinds, causes, and effects of loneliness.

The purpose of this paper is to describe the loneliness as depicted in James Arthur's "Empty Space". Loneliness is an unpleasant condition in which a person's social relationships have drastic decrease in quantity and quality [4: p. 4]. In their journal Perlman and Peplau mention the kinds of loneliness: there are emotional loneliness and social loneliness. Emotional loneliness occurs when there is no intimate emotional connection, while social loneliness comes from the absence of close social relationships [5-6]. Adopting this theory, the writers will figure out the kinds and causes of loneliness in the lyric. Besides the kinds and causes of loneliness, the writers will figure out the effects of loneliness in the lyric.

Reading the lyric, the writers perform library research and apply a psychological approach. For their library research, the writers chose references from books, journals, or internet sources which are related to the topic. For their psychological approach, the writers adopted Pearlman and Peplau's concept of loneliness. Based on the description, this paper will be titled "Loneliness as Depicted in James Arthur's "Empty Space"". It is expected that this study of the song lyric not only can be enjoyed by listeners, but it can also be analyzed in further study.

2. Methods

The research is conducted as library research. The writers select data to be related to the research topic. The primary data comes from the lyric of James Arthur's "Empty Space", and the secondary data from other references, such as books, journal articles, and web pages. The writers adopt Wellek and Warren's concept of literature and psychology and Perlman and Peplau's that of loneliness. Wellek and Warren mention that there are psychological aspects which reside in a literary work, and the writers agree that loneliness becomes one of the psychological aspects. Inferring from the concept of literature and psychology, the writers learn that the condition of a character in a literary work is considered to be psychologically true [7]. That makes the writers believe that the lyricist's condition in the lyric can be considered to be psychologically true as well. Besides that, Perlman and Peplau postulate that loneliness comes as emotional and social, and they postulate that loneliness may come from the absence of somebody precious. Perlman and Peplau exemplify that emotional loneliness may be caused by a breakup; that is, a situation in which somebody is no longer in a personal relationship with her/his dear one [8]. The writers found out that the situation in the example is like that in the lyric. They also exemplify that social loneliness may be caused by inability to adjust to different surroundings. Likewise, the writers also found out that the situation in the example and that in the lyric are alike. Consequently, the writers also agree their postulates, and the writers adopt their concept of loneliness to describe the song lyric in this study.

3. Previous Studies

The writers found the following references relevant as their previous studies on the song lyric. First, Emina Lukarcanin writes "James Arthur Debuts Video for Nostalgic Single 'Empty Space': Watch", in which she cites James Arthur's interview, saying that the song is for anyone who has ever been deeply loved and lost someone dear to them and is then faced with the struggle of trying to fill that void. Second, Linna Amanda, Nia Nafisah, and Nita Novianti write "Loneliness in Haruki Murakami's *After Dark* (2017): A Focalization Analysis", in which they analyze the forms of loneliness in the novel through the main character, Mari Asai, using the focalization technique. Third, Syafira Noviyantia

writes "Loneliness as The Path to Happiness in Alice Munro's *Four Selected Short Stories in Hateship, Friendship, Courtship, Loveship, Marriage*: A Structural Analysis", in which she explains the loneliness experienced by the main character in the short stories in the shed of Tzevtan Todorov theory of narratology, focusing on propositions and sequences.

Fourth, Elysa Noy writes "Characters' Loneliness Depicted in *The Boy in The Striped Pajamas* Novel", in which she explains the causes of loneliness experienced by the characters in the novel and the way they deal with loneliness using a psychological approach and the theory of loneliness. Fifth, Raudhatul Jannah Su'ud writes "An Analysis on Isabella Swan's Loneliness in *New Moon* Novel By Stephenie Meyer", in which she explains Isabella Swan's loneliness, her reason for feeling lonely, and the way she resolves her loneliness. Sixth, Elfath A,K writes "Loneliness in John Steinbeck's *Of Mice and Man*", in which he explains kinds, reasons, and ways the characters in the novel overcoming their loneliness. Seventh, Ananda Praswanta writes "Loneliness of Mari Asai Reflected At Haruki Murakami's *After Dark* (2004): A Psychoanalytic Approach", in which he explains the causes of loneliness in the character of Mari Asai using a psychological approach.

Eighth, Christiana Anindya Putri writes "The Causes of Loneliness as Experienced By Toru Watanabe In Haruki Murakami's *Norwegian Wood*", in which he explains the causes of Toru Watanabe's loneliness. Ninth, Muhammad Aziz Prastyo writes "A Portrayal of Loneliness As Seen In Simple Plan's "Astronaut"", in which he explains how loneliness is depicted in the lyric, using New Critics theory to interpret the meaning of the lyric. Tenth, Mariana Sargsyan and Gohar Madoyan write "Representation of The Concept of Loneliness in Katherine Mansfield's *Authorial World Picture*" in which they explain the concept of loneliness in the author's world using linguistic theory: phonetic, lexical, and syntactic. The ten previous studies mentioned have not analyzed the song lyric "Empty Space" using loneliness theory, and nine of the ten previous studies analyzed novels using the theory of loneliness. Therefore, the writers will take liberty of this situation to analyze the lyric using the theory of loneliness postulated by Daniel Perlman dan Letitia Anne Peplau.

Amidst the relevance in the topic of discussion which the aforementioned studies contain, the writers consider Lucarcanin's article to be the closest to that of loneliness in the lyric. Quoting the lyricist's statement about the lyric, she does not literally say that it is about loneliness. The writers, however, could read between the lines that "the struggle of trying to fill that void" denotes loneliness. The writers could infer that the lyricist feels lonely although he does not say it overtly. How lonely he feels will be described in the following section. The writers will describe his loneliness intrinsically and extrinsically. Intrinsically the loneliness will be described through the use of figurative language in the lyric. Extrinsically the loneliness will be described through Pearlmen and Preplau's concept of loneliness, comprising the kinds and causes of loneliness.

4. Result and Discussion

In this section the writers would like to describe how loneliness is described intrinsically through imagery, diction, and symbol in James Arthur's "Empty Space". The writers found the two kinds of imagery, namely visual and auditory imagery. In the first stanza there is a line saying "I don't see you" which represents a visual imagery. In the sentence, the writers are deemed to be in the position of the lyricist who can no longer see his lover wherever he is. The lyricist reads as though he did not know her whereabouts. Then, in the second stanza there is an auditory imagery which is contained in the line "I won't hear it". The words sound to invite the writers to pretend not to listen to people when they mention the name of the lyricist's lover. The lyricist reads as though he did not seem to care about her.

The visual and auditory imagery, the writers think, could say that the lyricist is currently not with his beloved one. The lyricist is alone without her by his side [9].

With regard to diction in the song lyric, the writers found denotation and connotation. The sentence "I wanna tell all my friends" has denotative meaning. The sentence shows that the speaker wants to tell something anybody who befriends with him. The lyricist reads as though he was not alone; he was by himself when he uttered the line. Besides that, the sentence "Cause only you could fill this empty space" has connotative meaning. The writers believe that the words "empty space" in the sentence designate an indefinite dimension, so it will be impossible to fill up. Yet, there is somebody whom the lyricist believes able to do so. The lyricist reads as though he knew her more than anybody else. The writers think that the denotation and connotation suggest the importance of being together. He feels lonely unless she stays with him.

The symbol in the lyric is described through words chosen to contain more than what they are written, such as window, flames, and bed. In the first verse, the word "window" may designate a part of a building: "You're not in every window I look through". The sentence may say that the lyricist cannot see his beloved one anywhere he looks around, or he does not know his lover's whereabouts. That is what makes the lyricist feel lonely. So, the window may represent the sadness felt by the lyricist when he lost somebody dear to him. In addition, the word "flames" in the line "Even when I'm burstin' into flames" may represent anger which the lyricist wants to show to his lover. The clause reads as though he did not seem to care about her although he felt angry because everybody kept asking him about her. He does not seem to feel sorry about walking away from her, either. Also, the word "bed" in the line "Looking for love in a stranger's bed" may represent another love. The line may say that when he feels lonely; he then tries to fill the void by looking for love from somebody else, but he finds out that he cannot find the love in the other person. The clause reads as though he could replace her for somebody else. Yet, he failed to do so. The writers think that the symbolic words represent the lyricist's unhappiness when the two of them are literarily apart.

Furthermore, the writers would like to describe how loneliness is described extrinsically through the kinds of loneliness, the cause of loneliness, the effects of loneliness, and how the speaker overcomes his loneliness. In James Arthur's "Empty Space" the writers found two kinds of loneliness, namely emotional and social loneliness. The writers believe that the emotional loneliness occurs because the relationship between the lyricist and his beloved one ends. The line "I don't believe that I was blessed" may say that the lyricist felt exalted when he and his beloved one were still in relationship; however, he disbelieves his own feeling. Later, the writers believe that the social loneliness occurs when the lyricist got left by his beloved. He needs to re-adapt to new circumstances without the presence of his lover. The clause "But I don't think I'll find it" may say that he found it difficult to substitute for his beloved. Accordingly, the writers believe that the lyricist feels lonely emotionally and socially because of an end to his heartfelt relationship to her: he feels lonely because he cannot deny that he felt blessed whenever he was with her, and he is ascertained that she is irreplaceable to him.

The writers would, moreover, like to tell that the loneliness experienced by the lyricist is caused by the end of his relationship with his lover. At first the lyricist seems alright after their relationship ends. The following verses may say that situation:

> And I don't miss you
> You're not in every single thing I do
> I don't think we're meant to be
> And you are

Not the missing piece

I won't hear it
Whenever anybody says your name
And I won't feel it
Even when I'm burstin' into flames
I don't regret the day I left

It can be seen that the lyricist does not seem to miss his lover. He does not seem to regret living his days without his lover's presence, either.

Reading the following verse, the writers could infer that during that time the lyricist just lied to himself; in fact, he still loves his beloved one. It can be inferred from the verse below:

I'm probably lyin' to myself, again
I'm alone in my head
Looking for love in a stranger's bed
But I don't think I'll find it
'Cause only you could fill this empty space

The lyricist might have denied his real feeling, but then he confesses that all he has done is a lie. He feels lonely when his beloved is not around. To conceal his feeling of loneliness, the lyricist tries to find another person. Yet, he cannot feel the same love he had. This is because only his previous lover could fill the loneliness he is feeling then.

Although the lyricist is pretending, the writers could read between the following line that he feels lonely after he left his lover: "I don't regret the day I left". Let alone the lyricist left his previous one because he chose to be with someone else. This can be seen in the lines below:

I'm a liar and a cheat
And that's why I might never see you again

The lines may tell that the lyricist confesses how he lied and cheated on her. Because of that, their relationship ends, and he may no longer be able to see her anymore.

With regard to the relationship's end, the writers think that at the beginning the lyricist intends to look alright after he broke up with his beloved. Then, he shares his feeling that he still misses her no matter how he is pretending and attempting to find somebody else. After that, he confesses that he became untrue to her and himself, and he realizes that he might lose her because of what he did. Thus, what the lyricist did wrong causes the break up, and that render his loneliness.

The loneliness which the speaker renders due to the break up with his lover certainly has a big effect on him. This can be seen in the lines below:

I've been drinking
I've been doing things I shouldn't do
Overthinking

The writers think that the word "drinking" signifies the lyricist's first encounter to the impact of detachment as a way of escape a way out to his sorrow. Drinking is the only solution he could find as he immensely tries to forget the presence of his lover in the past. The lyricist seems to expect it as a

way to escape unhappiness, or as a reason to detach from his inevitable feeling of loneliness which brings him the despair. The writers also think that the word "overthinking" signifies an understatement. The lyricist might have gone into a place where he cannot expect to go to: he keeps thinking of a situation which is too difficult for him to understand. In this situation, the writers think that drinking and overthinking become the bad effects of the break up, and the activities do not stop him from being lonely.

Referring to the aforementioned verses, the writers would describe that the lyricist attempts to overcome his loneliness by finding somebody new. Yet, his attempts were unsuccessful. First, the lyricist cannot find a replacement of his previous lover because only she was able to fill the void he felt. Even when he pretends to be alright, he will still find himself alone unhappily. Later, the lyricist cannot cure the break up by drinking and overthinking, either. He confesses that he did wrong with his steps, and that ended his relationship to her. Despite the attempts, however, he is still feeling lonely.

5. Conclusions

After discussing the song lyric of James Arthur's "Empty Space", the writers came to the conclusion that the lyric describes loneliness which the lyricist renders because the relationship with her lover ends. The loneliness is described through both intrinsic and extrinsic aspects of the lyric. Through the intrinsic aspects, the loneliness is designated as imagery, diction, and symbol. The imagery comes into the visual and auditory imagery. Both kinds of imagery designate his lonesome condition at present. The diction comes into the denotative and connotative meaning of the lyric's lines. The denotation and connotation signify the lyricist's need of togetherness with his beloved. The symbol comes as the words of resemblance, such as "window", "flames", and "bed". The symbolic words decipher unhappy life he lives after she is no longer with him.

Through the extrinsic aspects, moreover, the loneliness is designated into the kinds, the cause, the effects, and the cure of loneliness. The kinds of loneliness fall into the emotional and social loneliness. The cause of the loneliness points out into the end of the lyricist's relationship with her lover. The effects which fall upon the lyricist is that he always found himself drinking and overthinking, neither of which should he have done. Meanwhile, to overcome this loneliness he tries to find a substitute for his past lover although he finally realizes that it is impossible for him to do so.

In all, the writers found the lyric of James Arthur's "Empty Space" special. On the one hand, it reads direct. The writers think that each line in the lyric is a straightforward expression of the lyricist longing for his beloved one. The writers consider the expression as an honest one, and that what makes the lyric feel real to the writers' feeling. On the other hand, the lyric reads ample. Both the intrinsic and extrinsic aspects of the lyric constitute its fine quality. The writers could assess that the lyric was meticulously written. The imagery, diction, and symbol are figuratively structured in accordance to the cause and effects of the loneliness as well as the lyricist's efforts to overcome. Thus, the writers believe that the lyric deserves general studying and public listening.

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Appendix A
The song lyric of James Arthur's "Empty Space"

I don't see you
You're not in every window I look through
And I don't miss you
You're not in every single thing I do
I don't think we're meant to be   5
And you are not the missing piece
I won't hear it
Whenever anybody says your name
And I won't feel it
Even when I'm burstin' into flames   10

I don't regret the day I left
I don't believe that I was blessed
I'm probably lyin' to myself, again

I'm alone in my head
Looking for love in a stranger's bed   15
But I don't think I'll find it
'Cause only you could fill this empty space

I wanna tell all my friends
But I don't think they would understand
It's something l've decided   20
'Cause only you could fill this empty space

Space, space
This empty space
Space, space
This   25
'Cause only you could fill this empty space

I've been drinking
I've been doing things I shouldn't do
Overthinking
I don't know who I am without you   30
I'm a liar and a cheat
I let my ego swallow me
And that's why I might never see you again

I'm alone in my head
Looking for love in a stranger's bed   35
But I don't think I'll find it
'Cause only you could fill this empty space

I wanna tell all my friends
But I don't think they would understand
It;s something l've decided   40
'Cause only you could fill this empty space

Space, space
This empty space
Space, space
This   45
'Cause only you could fill this empty space

I couldn't make you love me?
I couldn't make you love me?
I couldn't make you love me?
I couldn't make you love me?   50
Couldn't make you love me?
I couldn't make you love me?

I couldn't make you love me? (space, space)
I couldn't make you love me?
I couldn't make you love me? (space, space) 55
I couldn't make you love me?
Couldn't make you love me?
Couldn't make you love me?