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## Article

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# A conversational analysis of racial humors targeting Chinese characters in “Family Guy”

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## Abstract

This research article examines the use of racial humor targeting Chinese characters in the television series "Family Guy" through conversational analysis. Contextualization cues, linguistic features, paralinguistic signals, non-verbal communication, and visual elements are analyzed across five selected clips. The study contextualizes each scene within broader cultural and societal contexts, exploring the portrayal of stereotypes and their implications. Findings reveal how humor is derived from exaggeration, absurdity, and reinforcement of stereotypes, particularly regarding Chinese culture, labor practices, and family dynamics. Through structured analysis, the article highlights the nuanced interplay between humor, stereotype, and cultural representation in the context of comedic television. The conclusion underscores the need for critical examination of media portrayals and the importance of understanding the impact of humor on perpetuating or challenging stereotypes. Overall, this study contributes to discourse on racial humor, cultural representation, and media analysis, offering insights into the complexities of comedic storytelling in popular culture.

**Keywords:** Racial humor; Family Guy; Conversational analysis; Stereotypes; Cultural representation; Media analysis; Television series; Humor in media.

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## 1. Introduction

In the animated world of 'Family Guy,' humor is everywhere, with jokes popping left and right. But amidst the laughter lies a troubling trend, which is the use of racial humor, especially targeting Chinese characters. These humors may seem harmless, just part of the show's irreverent style, but they actually perpetuate harmful stereotypes and make discrimination seem normal. What's behind these humors? How do they affect the way viewers see Chinese people? Using a method called conversational analysis which studies interactions within specific contexts, considering how these contexts influence the conversations (Remilda, 2015), this study aims to dig deep into the dialogue of 'Family Guy' episodes.

Humor is a central element of 'Family Guy's' charm, blending satire, irony, and pop culture references to craft a distinctive comedic style. The prevalence of discrimination against Chinese people, as evidenced by physical attacks, verbal harassment, and vandalism (Takasaki, 2020), highlights the sensitivity surrounding racial humor, particularly in popular media. Even governmental agencies like the FBI have elevated "hate-fueled violence" to a top national security priority, equating racist violence with threats posed by terrorist groups like ISIS (Bailey, 2023). While 'Family Guy' may

provoke laughter, its use of racial humor, particularly targeting Chinese characters, straddles a precarious line between social commentary and offensive stereotyping (Bicknell, 2007).

This delicate balance underscores the need to critically examine humor through conversational analysis, as humor in media serves as more than just entertainment—it reflects and influences broader societal attitudes towards race and identity. Utilizing the framework proposed by Sacks, H., Schegloff, E. A., & Jefferson, G. (1974), with an emphasis on Contextualization Cues, allows for a deeper understanding of the stages through which humor operates in conversations. These cues help in identifying how participants signal and interpret the boundaries of humorous discourse, as well as how they navigate shifts between serious and playful modes of communication. As argued by Tsami and Skoura (2021), racial humor is a complex and controversial topic, with differing perspectives on its impact and implications. While some view it as a tool for challenging racism, others caution against its potential to reinforce harmful stereotypes and perpetuate discrimination (Cundall, 2012).

Since its debut in 1999, "Family Guy" has become a cultural phenomenon, firmly establishing itself as a staple of American television (Land, 2024). With its own blend of irreverent humor, sharp sarcasm, and brilliant cultural references, the show has captivated audiences around the world. Created by Seth MacFarlane, a visionary in the field of adult animation, "Family Guy" introduces viewers to the zany antics of the Griffin family. Led by the lovably inept Peter Griffin, the family includes his wife Lois, their eldest daughter Meg, the dim-witted yet good-natured Chris, and the diabolically witty Stewie, a toddler with a penchant for world domination, accompanied by their anthropomorphic dog, Brian. Despite facing initial cancellations on Fox, "Family Guy" experienced a resurgence in popularity through DVD sales and subsequent revivals on different networks, solidifying its status as a cultural touchstone and cult classic. However, "Family Guy" has not been without its controversies, with its bold and often pushing limits humor raising conversations about its cultural impact and occasional criticisms, particularly regarding its treatment of sensitive topics such as race (Rappoport, 2005).

Research into the portrayal of racism in popular media, such as animated series like "Family Guy," has been multifaceted. According to Christina (2019), the investigation delved into this complex terrain, employing qualitative descriptive analysis to dissect the layers of racism depicted within the episodes of "Family Guy." Christina's study highlighted the prevalence of denotations portraying discriminatory behaviors perpetuated by the racial majority against minorities, revealing the normalization of prejudiced actions and the perpetuation of societal norms regarding racial superiority and inferiority. Building upon this foundational research, Additionally, according to Rafi'i (2022) his research focused on humor in sitcoms, including Family Guy, employing Manser's humor theory and Grice's cooperative principle theory. Rafi'i's investigation illuminated the comedic strategies utilized in Family Guy, particularly the prevalence of superiority humor and the role of maxim violations in generating comedic effects. While Rafi'i's study provided a broader understanding of humor within the show, it set a foundational framework for exploring the specific nuances of racial humor and its intersection with societal norms and power structures depicted in Family Guy, as uncovered in Said's (2023) examination. Through linguistic cues and physical interactions, the connotations of racism in "Family Guy" were further elucidated, revealing its intricate portrayal within the broader landscape of humor and social commentary in the series (Martin, 2001).

Through a critical examination of the racial humor in "Family Guy," this study aims to challenge the notion that racial jokes are harmless and instead highlight the potential harm they can cause. By examining the ways in which racial stereotypes are perpetuated and reinforced through humor, this research will contribute to a deeper understanding of the complex interplay between humor, identity, and social norms.

The findings of this study will provide valuable insights into the mechanisms by which racial humor can shape audience perceptions and attitudes, ultimately shedding light on the broader cultural

implications of these portrayals. Ultimately, this study hopes to encourage viewers to engage with media more critically and conscientiously, recognizing the potential impact that racial humor can have on our perceptions and attitudes towards different racial and ethnic groups. By promoting a more nuanced understanding of the cultural significance of racial humor, this research aims to contribute to a more inclusive and empathetic cultural landscape.

## **2. Methods**

In this study, conversational analysis is employed as the primary methodological approach to examine the portrayal of racial humor targeting Chinese characters in select episodes of the "Family Guy" TV show. Conversational analysis is a qualitative research method that focuses on the systematic analysis of talk and interaction in naturalistic settings. The analysis primarily centers on the dialogue and interactions involving Chinese characters within the chosen clips. The aim is to understand how jokes about racism in "Family Guy" contribute to larger issues of stereotyping and discrimination.

Sampling for this study involves selecting specific clips from 'Family Guy' episodes that contain notable examples of racial humor targeting Chinese characters. The selection criteria prioritize the presence of clear instances of racial humor and the relevance of these instances to the research objectives, which include analyzing the portrayal of Chinese characters and understanding the impact of racial humor on audience perceptions. The decision to choose only five clips for analysis is based on their severity and frequency in portraying racial stereotypes targeting Chinese characters. These five clips are observed to represent the most egregious instances of racial humor within the show and are among the most frequently shared and discussed on social media platforms such as TikTok.

In this study, we take a conversational analysis approach to examine racial humor within specific episodes of "Family Guy," particularly focusing on its portrayal of Chinese culture. Drawing from the framework proposed by Sacks, H., Schegloff, E. A., & Jefferson, G. (1974) with an emphasis on the stages utilizing only Contextualization Cues, our analysis aims to uncover the subtleties of humor conveyed through various mediums such as intonation, facial expressions, gestures, and visual elements. By delving into these contextual cues, we seek to illuminate the underlying messages embedded in the humor and their impact on audience perceptions (Kuipers, 2009). This paper will center on five selected clips from "Family Guy" episodes, each containing instances of racially charged jokes targeting Chinese characters. Through this focused examination, we aim to provide a nuanced understanding of the humor employed in "Family Guy" and its role in perpetuating stereotypes while shaping audience perceptions.

This research began by obtaining these five clips, we searched on TikTok using the keywords "Family guy chinese jokes" and compared them with other clips containing racist jokes, then selected five clips with the clearest racial humor. To get the original clip we used the Disney Hotstar platform and determined the season and episode of the 5 clips, after that we started to screenshot the 5 clips from each season and episode. We watched these clips multiple times for analysis, and if there were jokes that were not fully understood, we referred on Google by searching the topic talked on the video and also referred to TikTok user comments who explained the jokes. The Transcriptions of these clips were obtained directly from the subtitles provided by Disney Hotstar.

By focusing on these five clips, this study aims to provide a concentrated analysis of the most potent examples of racial humor within "Family Guy," shedding light on their implications for broader societal attitudes towards race and ethnicity within the context of contemporary social media discourse.

## **3. Results**

In analyzing various scenes from the TV series 'Family Guy,' it becomes evident that the show frequently incorporates references and jokes about China. These references often rely on stereotypes, clichés, and societal themes associated with Chinese culture, government policies, and social issues specific to China. The series also makes jokes about physical appearances, such as small eyes and short stature, and frequently portrays Chinese characters speaking English in a manner that the show's creators, particularly Seth MacFarlane, depict as 'weird'.

To analyze the contextualization cues in the described "Family Guy" clip using a Conversational Analysis approach, we'll focus on the various elements that help convey the humor and meaning of the scene. Contextualization cues include linguistic features, paralinguistic signals (like tone and intonation), non-verbal communication (like facial expressions and gestures), and visual elements (like the setting and characters' appearances).

### 3.1. Season 10 Episode 9, Grumpy Old Man



**Figure 1.** The spirit got car accident and died



**Figure 2.** The spirit reincarnated as Chinese baby girl



**Figure 3.** The spirit died again immediately

In this scene, there's a spirit who experiences a car accident and dies again. Then, the Grim Reaper approaches him, saying he's dead. The spirit responds that he already died, so what now? The Grim Reaper replies, "Well, now you're super dead." Confused, the spirit asks what happens next. Will he go to heaven? The Grim Reaper explains that since he became a spirit and died again, he'll be reincarnated. In an instant, he's reincarnated as a Chinese baby. But a moment later, he dies again and becomes a spirit once more, meeting the same Grim Reaper again. Turns out, he's reincarnated as a Chinese baby girl. The excerpt from the clip touches on China's decision regarding the One Child Policy, where the high birth rate in China prompted the government to implement a program to reduce birth rates, namely the One Child Policy.

#### Linguistic Features

The dialogue between characters in the scene is pivotal in conveying humor. For example, the Grim Reaper's remark, "Well, now you're super dead," humorously exaggerates the concept of death with its absurd language, contrasting the seriousness of death with casual expression.

The spirit's confusion and subsequent questions set up the comedic twist about reincarnation. The humor peaks when the Grim Reaper asks, "girl?" upon the spirit's immediate return to death after being reincarnated as a Chinese baby girl. This moment plays on cultural norms surrounding gender preferences. The deliberate word choice, such as "super dead" and "reincarnated," amplifies the fantastical elements of the narrative, contributing to the overall humor of the scene.

#### Paralinguistic Signals

Paralinguistic signals play a crucial role in enhancing the humor within the scene. The Grim Reaper's likely calm and matter-of-fact tone contrasts with the spirit's confused and anxious tone,

contributing to the comedic effect. This tonal disparity juxtaposes a serious figure like the Grim Reaper with a mundane, almost bureaucratic approach to death.

Emphasis on words like "super" and "reincarnated" highlights the absurdity and comedic timing of the dialogue. Pauses before punchlines build suspense and enhance the humor, adding to the overall comedic effect of the scene.

### **Non-Verbal Communication**

Non-verbal communication adds depth to the humor in the scene. The Grim Reaper's expression might be deadpan and emotionless, contributing to the dark humor. This contrast between the serious nature of the Grim Reaper and the absurdity of the situation enhances the comedic effect. The spirit's expressions, on the other hand, might show confusion, shock, and frustration, emphasizing his plight and adding to the overall humor of the scene.

The Grim Reaper might use minimal gestures, adding to his enigmatic and ominous presence. His restrained movements further accentuate the seriousness of his character, contrasting with the chaotic events unfolding around him. In contrast, the spirit's frantic or bewildered gestures can visually convey his confusion and distress, serving as a visual complement to the comedic dialogue and enhancing the humorous tone of the scene.

### **Visual Elements**

The setting likely takes place in a highway setting, providing visual cues such as car crashes to support the narrative of death and reincarnation. This setting not only contextualizes the discussion but also adds to the absurdity of the situation.

Character design is instrumental in conveying the roles of the Grim Reaper and the spirit. Both characters may be depicted wearing dark gray robes, with the Grim Reaper typically holding a scythe, instantly signaling his role as the personification of death. However, the absence of the scythe distinguishes the spirit from the Grim Reaper. This similarity in appearance adds to the surreal nature of the scene, enhancing the comedic effect. The reincarnation sequence likely utilizes visual effects to depict the spirit transforming into a Chinese baby and then quickly dying again. These visual transitions can be exaggerated for comedic effect, emphasizing the rapid and absurd nature of the cycle of reincarnation.

### **Integration into the Scene**

The excerpt from the clip touches on China's decision regarding the One Child Policy, a population control measure implemented between 1979 and 2015. This policy aimed to curb population growth by limiting many families to only one child. However, the One Child Policy had far-reaching and complex impacts, one of which was the increased tendency to favor male children as the sole offspring due to cultural preferences for sons in Chinese society. This patriarchal culture led many parents to desire sons as family heirs and guardians of family traditions.

In this clip, we see a tragic reflection of the One Child Policy, where a spirit reincarnates as a baby girl in China only to die again. This portrayal highlights the potential consequences of gender-selective abortions driven by preferences for male offspring, as explained earlier. By incorporating this social commentary into the scene, "Family Guy" uses humor to shed light on serious issues and spark reflection on the complexities of government policies and their societal impacts.

3.2. Season 4 Episode 10, *Breaking Out Is Hard to Do*



**Figure 4.** Stewie started working at a very young age



**Figure 5.** She promptly gave a birth at a workplace



**Figure 6.** The boss immediately put the newborn to work

In this scene, there is a character named Stewie from the Griffin family who has just moved to Chinatown. Despite being a toddler, Stewie started working at a very young age. While working, he accidentally sewed his hands with shoes. Stewie then requested permission to visit the nurse, and he was promptly assisted by two workers. However, what followed was the arrival of the company boss accompanied by two additional workers, who brought along a pregnant Chinese woman. She promptly gave birth at the workplace, and the boss immediately put the newborn to work.

### Linguistic Features

The dialogue reflects an exaggerated and absurd situation where a toddler, Stewie, is working in a workplace environment. The juxtaposition of Stewie's childlikeness with the adult-like language and responsibilities contributes to the humor. For example, Stewie's request to visit the nurse highlights the absurdity of a child needing medical attention in a workplace setting. This absurdity is further emphasized by the simplistic and direct language used in the dialogue, which adds to the comedic effect. It emphasizes the incongruity between the serious environment of the workplace and the childlike innocence of Stewie. The contrast between the seriousness of the workplace and the absurdity of Stewie's predicament creates humor.

The word choice, such as "boss" and the instructions given to the newborn, reinforces stereotypes about harsh labor conditions. These stereotypes are exaggerated for comedic effect, contributing to the overall humor of the scene. The use of such language serves to highlight the absurdity of the situation and reinforces the comedic tone. By exaggerating stereotypes and situational elements, the scene creates a sense of absurdity that resonates with the audience and enhances the comedic effect. Overall, the combination of exaggerated situation, simplistic language, and reinforcement of stereotypes adds layers of humor to the scene, making it an effective comedic moment within the context of the episode.

### Paralinguistic Signals

Stewie's tone when requesting to see the nurse might be innocent and childlike, contrasting with the severity of the situation. This tonal disparity adds to the comedic effect by highlighting the incongruity between Stewie's innocence and the seriousness of his predicament. Similarly, the boss's tone is likely authoritative and dismissive, emphasizing the power dynamic within the workplace. This contrast in tone between Stewie and the boss further enhances the humor by highlighting the absurdity of the situation.

Pauses in Stewie's dialogue when he realizes he's sewn his hands to the shoes can add to the comedic timing. These pauses build suspense and anticipation, heightening the comedic effect when the realization dawns on Stewie. In contrast, the boss's commands are likely delivered without hesitation, emphasizing the harshness and lack of empathy within the workplace environment. The

absence of pauses in the boss's dialogue reinforces the oppressive atmosphere, adding to the overall humor of the scene.

### **Non-Verbal Communication**

Stewie's facial expressions may shift from pain to confusion, capturing his predicament humorously. These expressions highlight the absurdity of the situation, adding to the physical comedy of the scene. In contrast, the boss might have a stern, indifferent expression, underscoring the character's callousness. This contrast in facial expressions between Stewie and the boss further emphasizes the humor by highlighting the disparity in their perspectives.

Stewie's gestures, such as looking at his sewn hands or trying to get help, contribute to the physical comedy of the scene. These gestures visually convey Stewie's distress and add to the overall humor of the situation. Similarly, the boss's gestures when ordering the newborn to work demonstrate authority and absurdity, further adding to the comedic tone of the scene. The exaggerated gestures of both Stewie and the boss contribute to the visual comedy and enhance the comedic effect of the scene.

### **Visual Elements**

The setting of "Chinatown" or "China City" is visually stereotypical, likely featuring traditional Chinese architecture or symbols to immediately establish the location. This stereotypical portrayal sets the stage for the comedic exploration of cultural themes. Additionally, the workplace setting further emphasizes the labor theme, highlighting the absurdity of a toddler being involved in such an environment.

Character design also contributes to the humor within the scene. Stewie, as a toddler, highlighting the absurdity of the situation. This contrast serves to emphasize the comedic premise of a child being thrust into an adult world. However, it's important to note that the depiction of Chinese characters with stereotypical features is problematic and can perpetuate harmful stereotypes. The sequence of events within the scene, including Stewie working, the pregnant woman giving birth at the workplace, and the newborn being put to work immediately, is visually exaggerated to amplify the absurdity and satire. These exaggerated actions contribute to the overall humor of the scene by emphasizing the ridiculousness of the situation and adding to the comedic tone of the episode.

### **Integration into the Scene**

The scenario presented is inherently absurd, leveraging exaggerated stereotypes to create humor. The idea of a toddler working and immediately being put to work upon birth defies logic and societal norms, resulting in dark humor that highlights the absurdity of the situation. This absurdity contributes to the comedic tone of the scene and serves as a source of amusement for the audience.

It's essential to consider the cultural context and implications of the humor presented. The portrayal of Chinese culture through the lens of harsh labor practices and rapid workforce induction is a satirical exaggeration aimed at eliciting laughter. While intended for comedic effect, this portrayal can also perpetuate negative stereotypes and contribute to racial insensitivity. The reliance on exaggerated stereotypes about Chinese labor practices and family roles reduces characters to caricatures, potentially reinforcing harmful perceptions and attitudes. As such, while the scene may be humorous on the surface, it's crucial to critically examine its underlying messages and implications.

### 3.3. Season 5 Episode 3, Hell comes to Quahog



**Figure 7.** Peter promises to do his job even better than he did SAT



**Figure 8.** SAT test



**Figure 9.** Peter asked a Chinese boy to help him doing the math test

In this scene, there is a Peter who promises to do his job even better than he did in the SAT. During the SAT, this guy basically didn't take the test and instead asked a Chinese boy to do the math, because Chinese people are usually smarter at it.

#### Linguistic Features

The dialogue where Peter delegates his SAT math to a Chinese boy relies on the stereotype that Chinese people are inherently better at math. This reliance on stereotypes adds a layer of humor to the interaction, as it plays into societal assumptions and expectations. The way this request is framed can be key to understanding the humor and underlying assumptions. By specifically singling out the Chinese boy and attributing mathematical prowess to him based on his ethnicity, the scene highlights the absurdity of such stereotypes.

The word choice plays a significant role in reinforcing the stereotype. The specific mention of "Chinese boy" and "math" directly ties into the stereotype and sets the stage for the humor to unfold. Phrases like "smarter at math" further reinforce the stereotype and reveal how it's casually accepted within the narrative. By using language that aligns with common stereotypes, the scene not only generates humor but also sheds light on broader societal perceptions and biases.

#### Paralinguistic Signals

Peter's tone might be casual or nonchalant, indicating he sees nothing wrong with asking someone else to do his math for him. This casual tone adds to the humor by highlighting Peter's lack of concern or awareness regarding the ethical implications of his request. In contrast, the Chinese boy's response, if any, could vary from compliant to surprised, further adding to the comedic effect. The contrast between Peter's casual demeanor and the potential reactions of the Chinese boy adds depth to the humor within the interaction.

Any pauses or emphatic delivery of the request might heighten the absurdity or highlight the stereotype further. For instance, emphasizing "Chinese" when Peter asks for help might underscore the reliance on stereotypes for comedic effect. By drawing attention to the ethnicity of the person being asked for help, these paralinguistic cues serve to reinforce the stereotype and amplify the humor within the scene. The use of pauses and emphasis enhances the comedic timing and adds nuance to the portrayal of the interaction, making it more impactful for the audience.

#### Non-Verbal Communication

Peter's facial expression might convey ease or confidence as he passes off the task of SAT math, reflecting his nonchalant attitude towards academic integrity. This expression adds to the humor by

highlighting Peter's lack of concern for the consequences of his actions. In contrast, the Chinese boy's expression might range from confusion to compliance, reflecting the absurdity of the situation. This contrast in facial expressions further emphasizes the humor by highlighting the disparity in perspectives between the two characters.

Gestures contribute to the portrayal of the characters and the humor within the scene. Peter's gesture of poking the Chinese boy with a pencil and saying "c'mon, do math" reinforces his lack of effort and reliance on the stereotype. This action visually conveys Peter's dismissive attitude towards academic responsibilities, adding depth to his character portrayal and enhancing the comedic effect. The contrast between Peter's casual demeanor and the Chinese boy's subdued reaction adds to the humor by highlighting the disparity in perspectives between the characters and the absurdity of the situation.

### **Visual Elements**

The setting of the SAT exam room is typically portrayed as a high-pressure environment, contrasting with Peter's laid-back attitude. The visual depiction of the exam room may emphasize the seriousness of the test, with rows of students diligently working, while Peter stands out with his casual demeanor. This visual contrast between the seriousness of the setting and Peter's flippant approach adds to the humor by highlighting the absurdity of the situation.

Character design also contributes to the humor within the scene. The Chinese boy might be depicted with stereotypical features or attire, reinforcing the racial stereotype visually. However, it's important to note that this portrayal can be problematic as it reduces the character to a stereotype rather than presenting them as an individual with depth and complexity. The actions depicted within the scene can be exaggerated for comedic effect. The act of Peter handing over his test to the Chinese boy and the latter completing it can be visually exaggerated, emphasizing the stereotype that Chinese people are naturally better at math. This exaggeration adds to the humor by highlighting the absurdity of the stereotype and the ridiculousness of the situation. However, it's crucial to approach this portrayal with sensitivity and awareness of the potential implications of perpetuating racial stereotypes through visual representation

### **Integration into the Scene**

The humor in this scene relies heavily on the stereotype that Chinese people are inherently better at math. Peter's casual request for the Chinese boy to complete his SAT math plays into this stereotype, emphasizing Peter's laziness and the exaggerated intelligence attributed to the Chinese boy. The reliance on such a racial stereotype is intended to be absurd, highlighting the ridiculousness of Peter's behavior and societal assumptions about academic prowess based on ethnicity.

However, it's crucial to consider the broader cultural context surrounding this stereotype. The perception of Chinese people excelling in mathematics is deeply rooted in cultural, social, and historical contexts. Chinese culture places a strong emphasis on education and hard work, which has contributed to the stereotype. Nevertheless, this scene oversimplifies and perpetuates the stereotype without acknowledging the broader context, reducing the Chinese boy to a caricature and reinforcing a simplistic view of a complex cultural trait. The stereotypical representation of the Chinese boy as inherently better at math contributes to the dehumanization and marginalization of Asian individuals. By reducing him to a stereotype, the scene fails to recognize the individuality and diversity within the Asian community, perpetuating harmful biases and reinforcing harmful perceptions. As such, while the scene may elicit laughter, it's essential to critically examine its underlying messages and implications within the broader societal context.

### 3.4. Season 8 Episode 14, Peter-Assment



**Figure 10.** Peter states that flirting with girls is easier than Americans finding his brothers in China



**Figure 11.** An American man looking for his brother in a crowd in China



**Figure 12.** His brother immediately discovered because he was the tallest

In this scene there is a man who uses a metaphor to explain how easy something he does is with the sentence "This is easier than an American finding his brother in China" then there is a scene that represents an American man who is looking for his brother in a crowd. Chinese people are generally shorter than Americans.

#### Linguistic Features

The metaphor "easier than an American finding his brother in China" relies on stereotypes about the average height of Chinese people. By comparing the challenge of finding one's brother in a crowd to the presumed height difference between Americans and Chinese people, the metaphor sets up the subsequent scene and establishes the comedic premise. This reliance on stereotypes adds a layer of absurdity to the situation, highlighting the exaggerated nature of the humor.

The dialogue within the scene may further reinforce stereotypes, depending on how characters react to the situation. For example, if the American characters express frustration or disbelief at being unable to find each other due to the height disparity, it reinforces the stereotype of Americans being taller than average. Alternatively, if the Chinese characters react with bemusement or amusement at the Americans' predicament, it may perpetuate stereotypes about Chinese people's attitudes towards Westerners. In either case, the dialogue serves to amplify the comedic effect by playing into established stereotypes and societal perceptions.

#### Paralinguistic Signals

The tone used to deliver the metaphor and subsequent dialogue can indicate whether it's meant to be taken seriously or humorously. A lighthearted tone suggests the scene is intended for comedic effect, allowing the audience to recognize the absurdity of the situation. By adopting a playful or exaggerated tone, the delivery of the lines enhances the comedic premise and sets the stage for humorous interactions between characters.

Pauses and emphasis play a crucial role in highlighting the absurdity of the situation and reinforcing stereotypes. Emphasizing certain words or phrases, such as "China" in the metaphor, draws attention to the unfamiliarity of the setting for the American character. This emphasis serves to underscore the cultural contrast and heighten the comedic effect by exaggerating the perceived difference between Americans and Chinese people. Additionally, strategic pauses can add to the timing and rhythm of the dialogue, allowing for comedic beats that enhance the overall humor of the scene. Through these paralinguistic signals, the scene effectively engages the audience and delivers its humor in a manner that is both entertaining and memorable.

### **Non-Verbal Communication**

Characters' facial expressions can convey their emotions and reactions to the situation. If the American character appears confused or lost while searching for his brother in China, it reinforces the stereotype of Americans being unfamiliar with foreign cultures. This expression of confusion adds to the humor by highlighting the absurdity of the situation and amplifying the contrast between the American character and the unfamiliar environment of China.

The gestures used by the American character while searching for his brother can further emphasize his confusion or frustration, contributing to the comedic effect. These gestures may include exaggerated movements or expressions of bewilderment, emphasizing the character's struggle to navigate the unfamiliar surroundings. By visually depicting the character's struggle through gestures, the scene effectively communicates the absurdity of the situation and enhances the humor for the audience.

### **Visual Elements**

The setting is likely a crowded area in China, such as a marketplace or street, to further highlight the difficulty of finding someone in a foreign and unfamiliar environment. The bustling atmosphere and crowded surroundings add to the chaos and confusion experienced by the American character, enhancing the comedic effect. By placing the characters in a visually dynamic and chaotic setting, the scene effectively communicates the challenges of navigating unfamiliar territory.

The character design contributes to the portrayal of stereotypes within the scene. The American character may be depicted as tall and conspicuous compared to the shorter Chinese characters, reinforcing the stereotype of Americans being taller than Chinese people. This visual contrast accentuates the cultural differences between the characters and adds to the humor by exaggerating their physical characteristics. Through character design, the scene visually reinforces the stereotypes being depicted and enhances the comedic premise for the audience.

### **Integration into the Scene**

The humor in this scene relies on stereotypes about Americans' unfamiliarity with China and Chinese people's presumed short stature. By juxtaposing these stereotypes, the scene creates a comedic premise based on cultural misunderstandings. The absurdity of the situation arises from the exaggerated cultural differences between the American character and the environment of China, leading to comedic moments driven by these stereotypes.

It's important to consider the broader cultural context surrounding these stereotypes. The scene oversimplifies complex cultural dynamics and reduces them to simplistic stereotypes for comedic effect. This lack of nuance can perpetuate harmful biases and reinforce negative perceptions of different cultures. By presenting Americans as uniformly unfamiliar with China and Chinese people as uniformly short, the scene fails to acknowledge the diversity within both cultures and contributes to the perpetuation of stereotypes.

The stereotypical representation of Americans and Chinese people within the scene reinforces stereotypes without acknowledging the complexity and nuance of cultural identities. By portraying cultural differences in such a simplistic manner, the scene misses an opportunity to explore and celebrate the diversity within each culture. As such, while the scene may elicit laughter, it's important to critically examine its underlying messages and implications within the broader societal context.

### 3.5. Season 7 Episode 8, Family Gay



**Figure 13.** Lois and her family appear saddened because Peter is no longer spending time with them



**Figure 14.** A Chinese boy is studying and his father comes to ask if he is a doctor yet



**Figure 15.** The father will only talk to him when he becomes a doctor

In this scene, Lois and her family appear saddened because Peter is no longer spending time with them, as he has become involved in inappropriate relationships. Lois expresses that she misses Peter and doesn't mind if he is now gay, as long as they can still be together as a family. Responding to his mother, Meg also says that they can get through this because they are still a family. Then, Chris adds that at least the bond of their family is stronger than a Chinese family's fence. The scene then shifts to show a Chinese boy studying when his father suddenly enters his room and asks, "You doctor, yet?" even though the boy is only 12 years old, which is impossible. The father then says he'll only talk to him when he becomes a doctor.

#### Linguistic Features

The exchange between the Chinese father and his son serves as the focal point for illustrating the stereotype. The father's inquiry, "You doctor yet?" followed by his declaration that he will only engage in conversation once his son achieves this status, directly mirrors the stereotype of Chinese parents placing paramount importance on academic and career achievements. This dialogue encapsulates the pressure exerted on children to excel academically and pursue prestigious professions, reflecting entrenched cultural norms and societal expectations within Chinese communities.

The deliberate choice of words amplifies the portrayal of the stereotype. The father's unwavering emphasis on his son becoming a doctor reinforces the prevailing perception of the Chinese obsession with high-status careers. This fixation on achieving success in fields such as medicine underscores cultural values associated with social status and accomplishment. By accentuating this fixation on career attainment, the scene humorously magnifies the societal pressure individuals face to conform to established norms, offering a satirical commentary on cultural expectations and the pursuit of success within Chinese society. Through skillful manipulation of dialogue and word choice, the scene adeptly captures and exaggerates the stereotype, imparting a humorous insight into the complexities of cultural identity and societal pressures.

#### Paralinguistic Signals

The father's tone is likely to be stern and serious, reflecting the gravity he attaches to his son's future career. This serious tone adds to the absurdity of the situation, highlighting the exaggerated nature of the stereotype being depicted. By delivering his lines with a tone of utmost importance, the father's seriousness amplifies the comedic effect of his unrealistic expectations.

The strategic pauses and emphasis play a crucial role in emphasizing the father's fixation on his son's career aspirations. By placing emphasis on words like "doctor" or "talk to him," the scene accentuates the father's singular focus on his son's professional trajectory and the extreme nature of his expectations. These pauses and emphasis serve to heighten the absurdity of the situation, further underscoring the exaggeration inherent in the stereotype being portrayed. Through the strategic use of tone, intonation, pauses, and emphasis, the scene effectively communicates the humor and reinforces the stereotype of parental pressure for academic and career success within Chinese culture.

### **Non-Verbal Communication**

The father's facial expression is likely to be stern or unyielding, mirroring his seriousness regarding his son's future career. This expression of seriousness adds depth to the portrayal of the stereotype, emphasizing the father's unwavering commitment to his son's professional success. Conversely, the son's facial expression may convey a sense of resignation or pressure, reflecting the weight of his father's expectations and the daunting prospect of meeting them.

In addition to facial expressions, gestures further reinforce the dynamics of the scene. The father's gestures, such as pointing or gesturing towards his son, may serve to underscore his authority and the significance he attributes to the conversation. These gestures emphasize the paternal role in shaping the son's future and accentuate the theme of parental pressure within the cultural context. By incorporating nuanced facial expressions and gestures, the scene effectively communicates the complexities of familial relationships and societal expectations, contributing to the humorous portrayal of the stereotype.

### **Visual Elements**

The setting of the scene, likely depicting a Chinese boy's bedroom, serves to reinforce the cultural context of the stereotype being portrayed. The familiar surroundings of a Chinese household add authenticity to the scene and enhance the audience's understanding of the familial dynamics at play. Furthermore, the father's entrance into his son's room adds to the immediacy and intensity of the interaction, highlighting the significance of the conversation about the son's future.

Character design also contributes to the portrayal of the stereotype. The characters may be visually depicted in a stereotypical manner, with the father possibly portrayed as authoritative and stern, reflecting his role as the enforcer of familial expectations. Conversely, the son may be depicted as obedient or overwhelmed, visually conveying the pressure he faces under his father's scrutiny. These visual cues help to reinforce the dynamics of the relationship between parent and child within the cultural context, adding depth to the portrayal of the stereotype and enhancing the comedic effect of the scene. Through strategic use of setting and character design, the scene effectively immerses viewers in the cultural milieu while reinforcing the humorous depiction of parental pressure and academic expectations within Chinese society.

### **Integration into the Scene**

The scene seamlessly blends humor with the portrayal of a common stereotype deeply ingrained within Chinese culture. The comedic premise derives its foundation from the exaggerated stereotype of Chinese parents exerting excessive pressure on their children to excel academically and pursue prestigious careers. Through the absurdity of the father's singular focus on his son's career aspirations, the scene generates laughter, highlighting the stark contrast between societal expectations and individual experiences.

Embedded within the humor lies a reflection of broader cultural perceptions regarding Chinese parents' emphasis on academic and career success for their children. While presented in a lighthearted

manner, the stereotype depicted resonates with real cultural norms and expectations prevalent within Chinese society. By drawing on these cultural nuances, the scene prompts viewers to contemplate the intricate dynamics of familial relationships and societal pressures, offering insights into the complexities of navigating academic achievement within the context of familial expectations.

#### 4. Discussion

The results from the analysis of the "Family Guy" clips underscore the pervasive use of racial stereotypes for comedic effect in popular media (Caron, 2016). Through conversational analysis, the contextualization cues within each scene revealed how linguistic features, paralinguistic signals, non-verbal communication, and visual elements contribute to the construction and reinforcement of racial stereotypes about Chinese culture and people.

These results align with previous studies on racial humor in media, which have highlighted the prevalence of stereotypes and their impact on shaping societal perceptions and attitudes by Christina (2019). The portrayal of Chinese characters as academically successful yet overly strict in parenting reflects broader cultural narratives about the "model minority" stereotype, which often places unrealistic expectations on individuals of Asian descent.

The reliance on exaggerated stereotypes in comedic media like "Family Guy" perpetuates harmful biases and contributes to the marginalization and misrepresentation of Asian communities (Stoffels, 2023). While humor can serve as a vehicle for social commentary, the uncritical reinforcement of stereotypes can reinforce discriminatory attitudes and hinder efforts toward cultural understanding and inclusivity. Stereotypes can be harmful as they often contain negative connotations, leading to discrimination and prejudice against targeted groups. Ethnic humor perpetuates these stereotypes and reinforces negative attitudes towards certain groups, often leading to further marginalization and stereotyping (Taufiq, 2023).

The broader implications of racial humor in media are significant because it not only perpetuates bias and misunderstanding but also reflects broader power dynamics and societal inequalities. Racial humor in media can contribute to the normalization of racial stereotyping, which can lead to the marginalization and misrepresentation of certain groups. This perpetuation of harmful stereotypes can reinforce existing biases and hinder efforts towards cultural understanding and inclusivity (Matamoros-Fernández, A., Rodriguez, A., & Wikström, P., 2022). The normalization of stereotypes about Chinese culture and people in popular media not only perpetuates bias and misunderstanding but also reflects broader power dynamics and societal inequalities. By portraying Chinese characters through a narrow lens of stereotype, media creators reinforce hegemonic narratives that prioritize certain cultural identities while marginalizing others.

Furthermore, the use of racial humor in media like "Family Guy" reflects a broader cultural trend of commodifying and sensationalizing differences for entertainment purposes. While creators may argue that such portrayals are meant to be satirical or tongue-in-cheek, the impact on perpetuating harmful stereotypes cannot be ignored. As audiences consume and internalize these representations, they may unwittingly reinforce existing biases and contribute to the perpetuation of systemic discrimination.

Moving forward, future research in this area could explore the efficacy of interventions aimed at mitigating the impact of racial humor in media. By engaging with creators, producers, and audiences, researchers can develop strategies for promoting cultural sensitivity and critical media literacy. Additionally, Longitudinal studies could investigate the long-term effects of exposure to racial humor on attitudes and behaviors, particularly among younger audiences who are more susceptible to media influence. If ethnic jokes create or support existing stereotypes and cultivate perceptions among their audience, this can lead to future longitudinal studies on the effects of ethnic humor (Smith, 2023).

Moreover, future research could examine alternative forms of comedic representation that challenge stereotypes and promote cultural diversity and inclusion. By amplifying marginalized voices and narratives, media creators can foster a more nuanced understanding of cultural identity and dismantle harmful stereotypes.

## 5. Conclusions

In this study, an analysis of racial humor targeting Chinese characters in the TV series "Family Guy" was conducted using conversational analysis techniques. The results revealed the pervasive use of stereotypes about Chinese culture and people for comedic effect, evident in the linguistic features, paralinguistic signals, non-verbal communication, and visual elements within the selected clips.

Through the lens of conversational analysis, it became evident that the portrayal of Chinese characters in "Family Guy" relies heavily on exaggerated stereotypes, such as the emphasis on academic achievement, strict parenting, and perceived cultural norms. While humor can serve as a tool for social commentary, the uncritical reinforcement of stereotypes in media perpetuates harmful biases and contributes to the marginalization and misrepresentation of Asian communities.

This study contributes to the broader conversation on media representation and cultural sensitivity by highlighting the impact of racial humor on shaping societal perceptions and attitudes. By critically engaging with media representations and advocating for cultural inclusivity, we can work towards creating a more equitable and understanding society.

Moving forward, it is imperative for creators, producers, and audiences to recognize the implications of racial humor in media and strive for greater cultural sensitivity in storytelling. Future research in this area could explore interventions aimed at mitigating the impact of racial humor, as well as alternative forms of comedic representation that challenge stereotypes and promote cultural diversity and inclusion.

Ultimately, by fostering dialogue and promoting critical media literacy, we can cultivate a media landscape that celebrates diversity, fosters understanding, and dismantles harmful stereotypes.

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**Article**

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**Identity crisis in adolescents experienced by  
the main female character in *Moxie* movie**

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**Abstract**

*Moxie* is a movie directed by Amy Poehler based on the novel of the same name, written by Jennifer Mathieu. This movie is about the main female character, a young girl called Vivian, who is in the process of finding her identity. This paper aims to analyze the identity crisis experienced by Vivian and shows the reader that an identity crisis is common in adolescence. This thesis uses Erik Erikson's concepts on identity crisis. The focus is on the symptoms, causes, effects, and solution of identity crisis. The writer uses library research to collect relevant data and qualitative research to analyze the data. After conducting the analysis, the results show that Vivian faces various events at school and home. She experiences role confusion, discomfort, and emotional uncertainty, meaning that she experiences an identity crisis that usually occurs in adolescents as a transition process from childhood to adulthood. However, she finally can overcome her identity crisis.

**Keywords:** identity crisis; adolescence; Erik Erikson, *Moxie* movie

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**1. Introduction**

Every human being is created to have an identity. Identity is a self-structure characteristic or mindset inherent in each individual and makes individuals distinguishable from others (Marcia, 1980: 153). However, in some cases, individuals experience problems with their identity, like identity crisis. Identity crisis is more often experienced by adolescents, because this is the stage where adolescents make decisions about issues related to their identity (Erikson, 1968: 128). Furthermore, identity is an important aspect that distinguishes every individual, but adolescence is often a time of identity crisis due to the ongoing process of self-discovery and self-determination. When specific issues cause an identity crisis, it will produce symptoms in adolescents.

Symptoms in adolescents are seen when they are faced with the social environment. Erik Erikson stated that adolescents grow and develop, they face psychological changes within themselves and experience a crisis characterized by general symptoms, such as questions about their role as adults, discomfort in dealing with social life in transition, stereotyping, and testing the loyalty of others. On the other hand, this identity crisis can be severe if it does not get early diagnosis and appropriate treatment since the adolescents can become delinquent and experience long term psychological problems (1993: 261-262). Adolescents experience inner turmoil at this stage, which causes them to

question their role and identity as future adults. This uncertainty often leads to confusion, social discomfort, and, ultimately, an identity crisis.

An identity crisis occurs when adolescents are curious about existence and life. They are seeking different social roles that match their self-image to build their final identity in adulthood. During this period, adolescents are required to explore their choices and commit to them (Erikson, 1968: 129-130). Meanwhile, Baumeister, Shapiro & Tice stated that identity crisis occurs from individual internal factors due to changes in situation, such as retirement, death of a close person, divorce and other significant life changes experienced by the individual (1985: 409). Therefore, if a person in their teens experiences a divorce of their parents, they will face increased problems in adjusting to circumstances in their life (D'Onofrio & Emery, 2019: 100).

Effects are the result of environmental interaction relationships that influence emotions and cognitive processing. Good mental health will increase positive effects and minimize negative effects on oneself (Tomkins, 2008: 3-4). The effects of the identity crisis can influence oneself and society. If the environment supports someone who is experiencing an identity crisis, then they have the opportunity to be able to rebuild the lost identity and develop self-conception, values, beliefs, and goal determination (Erikson, 1968: 16). The effect of a crisis can also affect the development of their personality, because personality is a dynamic organization in an individual that comes from a psychological system that determines a person's personality behavior and thoughts to change through strong motivation (Hurlock, 1976: 124). Environmental interactions that affect emotions and cognitive processes influence the effects of an identity crisis. Good mental health can enhance positive effects and reduce adverse effects. A supportive environment allows individuals to rebuild their identity and develop self-concepts, values, beliefs, and life goals. This process greatly influences personality development, as personality is a dynamic psychological system influenced by motivation.

After experiencing an identity crisis, adolescents will find a solution or success in getting through the crisis. Adolescents who successfully overcome the identity crisis can make commitments and form a healthy identity, they clearly understand who they are and their goals in the future (Erikson, 1968: 158). Meanwhile, according to James Marcia, identity achievement is when an individual manages to find purpose, trust, and commitment. Individuals are already able to make decisions in life, accept themselves, and feel a stable identity (1980: 161-162). Adolescents who successfully pass the identity crisis can make commitments, understand themselves, and form a healthy identity.

This article will focus on a film entitled *Moxie* directed by Amy Poehler. The aim is on the main female character, Vivian, who experiences an identity crisis. The analysis will be about the symptoms of Vivian's identity crisis, the cause of Vivian's identity crisis, the effects of Vivian's identity crisis, and the solution of Vivian's identity crisis.

## **2. Methods**

Method of collecting data used in this article is the library research method. In library research, data can be accessed via the internet or can directly find the sources in the library (Owens & Elliot, 1998: 34). This article also uses qualitative methods in which qualitative data presents complex data in specific cases and focuses on real-life phenomena (Miles, Huberman & Saldana, 2014: 11). Data refers to collecting and combining information from various sources such as numbers, words, pictures, videos, audio, and concepts (Given, 2008: 185). In this article, some digital data are used to support the analysis, such as the *Moxie* movie from Netflix with a long duration of 1:51:42 directed by Amy Poehler. Besides, other data is from books, articles, eBooks, journals, etc.

## **3. Results and Discussion**

The focus of this section is to analyze the identity crisis experienced by Vivian, the female main character in *Moxie* movie. In order for the analysis to be coherent, after a short description on Vivian,

the discussion is about the symptoms of Vivian's identity crisis, the causes of Vivian's identity crisis, the effects of Vivian's identity crisis, and the solution of Vivian's identity crisis.

### 3.1. *Vivian Carter*

Vivian, the female main character, is an ordinary teenage girl, quiet, and has only one friend named Claudia. Vivian has long blonde hair and pale white skin. She grows up as the only child in an incomplete family. Her parents' divorce a long time ago and now she lives with her mother, named Lisa. Vivian is also an introverted person. It can be seen from her dialogue with Lisa:

Vivian : Hey, you are home late.  
Lisa : I had dinner after work. That is cute, what is that?  
Vivian : This? It's nothing (Moxie, 2020: 18:26-18:41).

From the dialogue above, it can be seen that Vivian avoids answering the question. She is not honest when Lisa asks her about the drawing of stars and hearts on her hand. Vivian thinks that if she tells that it is part of Moxie (the feminist movement she creates), Lisa may not be pleased and tell her not to do anything weird.

Vivian also prefers to avoid conflict. If she faces a problem, she would rather ignore it than give a response. This happens when she and Lisa are talking about the bad behavior of Mitchell Wilson (the bully and the golden boy at school). Vivian says, "You are so dramatic, Mom. Mitchell is fine, all right. It's all good" (Moxie, 2020: 10:42-10:45). It continues when Lisa argues about how to arrange shopping items with the cashier at the supermarket, Vivian prefers to leave rather than interfere. "I'm gonna wait in the car" (Moxie, 2020: 11:01-11:02). This shows that Vivian wants to make her life peaceful and considers small problems as unimportant things.

Her quiet and introverted personality also makes her a low-profile student at school. The students call her "The most obedient girl" (Moxie, 2020: 24:34). They think Vivian is a student who does not have any problems, even though she is never active in school activities like joining a club or organization. However, her personality and school life changes after she starts an anonymous feminist club named Moxie. Vivian becomes a teenager who often takes issues because she cannot stand seeing her friends suffer from bullying and injustice, especially girls (Moxie, 2020: 25:55).

### 3.2. *The Symptoms of Vivian's Identity Crisis*

Vivian's identity crisis has several symptoms. Each symptom will be discussed briefly supported by relevant quotations and pictures from the film.

#### 3.2.1 Question about Future

In facing a crisis, teenagers will often question everything in their lives and their roles as adults in the future, even some of them will also be stuck on these questions. Vivian is experiencing this symptom since she has to face her essay on an interesting topic. Vivian feels that question is very difficult to answer and makes her confused so that she does not know what to fill in. It can be known when she talks about that question with Claudia, her friend. "Hey, what you gonna choose for the essay? Because that's a very stressful question" (Moxie, 2020: 05:09). Vivian always repeatedly writes and deletes her answer, then keeps getting stuck in her essay questions. In that case, she also subconsciously questions her values and goals of life in the future, so that even a simple question has influenced her mind and life, leading Vivian to find out more about the meaning and aspects of life around her.

### 3.2.2 Vivian's discomfort with herself

The identity crisis makes Vivian uncomfortable with herself. It is because she has to adapt to her new environment as a leader of the feminist movement, which requires her to face even more people than before. Not to mention that she is required to listen to the problems of female students and participate in solving them, so this gives Vivian a hard time. This impacted on her emotions and personality. She becomes more sensitive when dealing with problems and easily frustrated when everything never goes well (Moxie, 2020: 01:20:56). Vivian has not been able to adapt to the changes in her life after creating a feminist movement called Moxie. She is unable to handle and respond properly to every problem that occurs, so in the end Vivian can only make conflict to vent her frustration to the people around her. Vivian does not realize that her attitude is negatively impacting the relationships with those around her and damages the trust she has in people who have supported her like Seth Acosta, her boyfriend. It can be seen in their dialogue,

Vivian : I'm sorry I've been under a lot of pressure lately.  
Seth : Have you? Really? Seems like you've just been doing reckless shit and letting other people take the blame for you... I've done nothing but support you. I don't deserve to be your punching bag. Maybe you're not who I thought you were (Moxie, 2020: 01:33:24-01:33:50).

The dialogue above shows Seth's disappointment to Vivian. He thinks that Vivian's behavior goes too far and hurts the people around her. Seth wants Vivian to know that the pressure she is experiencing is not an excuse to hurt others because the people who have supported her do not deserve to be her vent.

### 3.2.3 Stereotyping her Ideals

The next symptom occurs when Vivian stereotypes her mother, Lisa, as her role model for running Moxie. She thought that Lisa is a strong and cool woman. Vivian considered that she is capable of being a feminist activist like her mother and created a stereotype that all women are strong, free, and no less than men. She wants all women to be like her mother, who is able to fight patriarchal culture and bullying after reading a book that said, "Because I believe with my whole heart, mind, and body. The girls constitute a revolutionary soul force that can and will change the world for real" (Moxie, 2020: 21:24). Vivian thought that being a feminist leader is easy and all the girls in her school would follow her. Unfortunately, after running Moxie, Vivian realizes that the stereotype she has made is wrong and Moxie does not run as it has been imagined. Vivian gets irritated because she is different from Lisa and cannot be a good leader. Vivian blames Lisa for everything that happens because she is the one who is considered to be the beginning of Moxie's existence, as seen in the dialogue:

Lisa : What is Moxie?  
Vivian : It's a feminist club I start  
Lisa : You start the feminist club?  
Vivian : Yeah, and it's all your fault. I mean, I only started Moxie because you made me believe I was like strong or something but I'm not that kind of person (Moxie, 2020: 01:31:18-01:31:30).

The dialogue above shows that Vivian is frustrated and blames other people for running away from her problems. This also shows a lack of direction and role from Lisa as a parent in building a responsible attitude to Vivian who is still looking for an identity.

### 3.2.4 Seeking for Loyalty

In the *Moxie* movie, there are several times when Vivian seems to seek the loyalty from those around her. During her identity crisis, Vivian needs someone to support her psychologically and also believe in her, but she cannot get that from Lisa and Claudia as the people closest to her. Vivian actually gets this trust from her boyfriend, Seth. Vivian feels confident in Seth because he is the only person who knows her secret identity, as shown in picture 5.1 using two shot shows when Seth accidentally finds out Vivian sneaking into school in the morning to distribute Moxie's flyers in the bathroom.



Picture 5.1 [46:39]  
Seth meets Vivian in the school



Picture 5.2 [01:21:23]  
Seth helps Vivian run Moxie



Picture 5.3 [01:30:00]  
Vivian says bad things to Seth and John

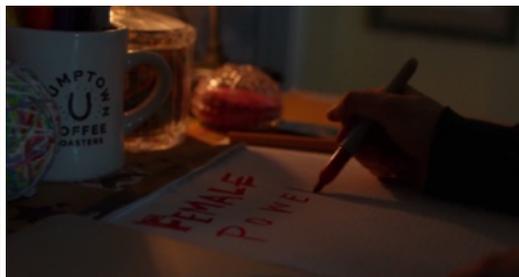
Over time, they become close and form a relationship. Seth also helps Vivian run Moxie, as can be seen in picture 5.2 using a medium shot showing when Seth accompanies Vivian to make Moxie flyers. Unfortunately, Vivian's trust does not last long when Seth is seen getting along with John, Lisa's co-worker. Vivian feels hurt because Seth becomes close to someone she does not like. Vivian immediately expresses her frustration by saying bad things to Seth and John in the middle of dinner, as shown in the picture 5.3 using medium close-up shot. This shows how Vivian is afraid to be alone, she feels anxious when people stay away and no one supports her.

### 3.3. The Causes of Vivian's Identity Crisis

The identity crisis that occurs to Vivian arises after she imitates her mother who used to be a feminist activist. This is a form of Vivian's search for identity which leads to confusion about the role she takes. It starts when she has to fill out an essay form for college on a topic of interest. The problems arise when she does not have any special talents or things she likes, and this makes Vivian confused about what topics suit her personality. In the midst of this search, Vivian accidentally finds Lisa's feminist rebel items that are neatly stored in a room. It can be seen in picture 6.1 which uses a medium close-up shot that shows Vivian takes out Lisa's feminist belongings in a suitcase, and then she reads the books from the suitcase.



Picture 6.1 [20:33]  
Vivian finds Lisa's suitcase



Picture 6.2 [26:24]  
Vivian makes Moxie flyers

Vivian is curious and interested with Lisa's feminist movement. She feels inspired to do the same thing after seeing that no one dares to face the bullying experienced by Lucy and the other students. Vivian finally imitates Lisa as a feminist rebel to fight the bullying and the patriarchal culture at her school, which can be seen in picture 6.2 uses a close-up shot to show Vivian creating flyers filled with anti-patriarchal speech and uplifting slogans that copy from Lisa's books. She named the movement Moxie.

This imitation influences Vivian to face her identity crisis because she has to adapt different life that is opposite to her personality. Vivian experiences two different identities, as a cowardly girl who is afraid of getting into trouble and as a feminist leader who must dare to voice anti-patriarchy. Vivian also defrauds her friends by pretending to be Moxie's supporter to cover up her true identity rather than reveal who she is. This makes Vivian exhausted because she has to play two different roles at the same time. Therefore, Vivian begins to think of her life as a coward which is a far contrast to Lisa who is brave and firm (Moxie, 2020: 43:48). On the other hand, this anonymous identity makes Vivian feel alone and find it difficult to endure the problems she has to face because no one knows her existence to help her psychologically (Moxie, 2020: 01:20:06).

Another factor of Vivian's identity crisis occurs due to the pressure after her parent's divorce. She lost a support figure to help build her personality. Every day, Vivian feels lonely because there are no ones who could rely on and respond her feelings.



Picture 6.3 [19:51]

Vivian looks at her childhood photos

In this movie, Vivian looks close to her father. She misses her father who is always there for her, this is shown in picture 6.3 using close-up shot to show that Vivian looks at her childhood photos with her father. She also misses having an intact family as before.

The divorce has an impact on Vivian's life which is still going through a transition period. Her life turns out to be directionless and she experiences an identity crisis. Vivian does not get guidance from her parents in her growth and development process. She is through all of these alone. The feeling of loneliness is reflected when she argues with Lisa, "... and none of it is working, and no one is helping me, and I'm all alone in this...Why isn't dad spending Christmas with me, mom?" (Moxie, 2020: 01:31:32-01:31:45). This sentence shows how Vivian feels frustrated by her loneliness all this time when she should still have got attention and love from her parents. Vivian also still needs the role of her parents who direct her to plan a future in order to avoid confusion over her own role and identity. Lisa's figure as a mother and role model cannot give what Vivian needs. The poor quality of communication between the two of them and the busy schedule does not give Lisa time to be closer to Vivian.

### *3.4. The Effect of Vivian's Identity Crisis to her Personality*

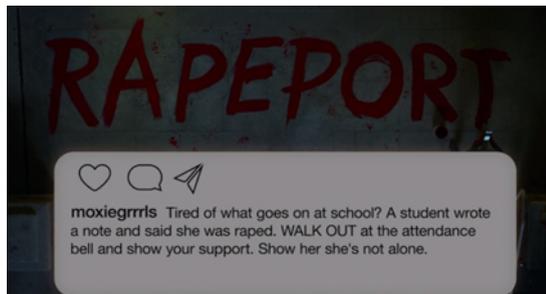
The identity crisis experienced by Vivian affects her personality. Previously she was an introverted girl who was always hiding herself in anonymous identity to become someone who is brave and not afraid to uphold justice. Previously, Vivian is afraid of doing something that gets her into trouble. She is not confident in herself and could not make good decisions because of the lack of support. It is proven when she tries to put flyers in the girl's lavatory, "Oh, my god! This is stupid, what am I doing?" (Moxie, 2020: 28:20). This indicates that Vivian has difficulty letting go of her cowardly personality.

After Vivian faces several obstacles when running Moxie, she finally finds a way out of her identity crisis. She wants to accept herself and to change to be a better person. It starts when Vivian finds the letter in the girl's lavatory. An anonymous person wrote a letter confessing that she had been a victim of Mitchell Wilson's rape as shown in picture 7.1 using medium shot. The victim is a female student at Rockport. After reading the anonymous letter, Vivian helps her by spreading the rape case on the internet and destroying Shelly's best headmaster's trophy as a form of rebellion against injustice at school. It is proven in picture 7.2 using close-up shot to show large 'Rapeport' letters written by Vivian using red paint.



*Picture 7.1 [01:34:15]*

*Vivian found anonymous letter in girl's lavatory*



*Picture 7.2 [01:35:34]*

*Vivian uploads the rape cases to the internet*

This shows that the identity crisis experienced by Vivian has developed into positive effects. Vivian has a strong motivation and makes herself develop, that motivation is obtained by Vivian from her friends who are always there without her realizing it. Vivian's great desire to uphold justice in her school also makes Vivian discover values, beliefs, and goals that used to be absent in her.

### *3.5. Solution of Vivian's Identity Crisis*

After experiencing an identity crisis that makes Vivian have to face many problems in herself and from the environment around her, Vivian finally finds out who she is. She makes a commitment to the decisions she chooses. Vivian has a goal to become someone who is useful to the people around her without being afraid of uncertainties. This happens after Vivian bravely gives herself up to be expelled from school because she is the founder of Moxie. Picture 8.1 using a medium shot shows when Vivian stands up in the middle of a crowd of students saying that she is the founder of Moxie and asks students to speak out against injustice at school.



Picture 8.1 [1:37:30]

Vivian stands among the crowd

This also shows that Vivian manages to get out of the crisis that she is experiencing by choosing her new identity as a leader of the feminist movement and leaving her exploration period of her identity. Vivian is committed to determining which identity will be her final identity in adulthood. She will live as a girl with a strong and courageous personality owing to her friends who have supported her and her mother, Lisa, who has accepted her choice (Moxie, 2020: 01:41:45-01:41:05).

## 5. Conclusions

Moxie is a movie directed by Amy Poehler based on the novel of the same title written by Jennifer Mathieu. It tells about the problems of Vivian Carter in high school after she imitates her mother's identity, the opposite of her quiet personality. Vivian, who is unable to adjust to two different identities, experiences role confusion, which can be seen in how she covers her true identity by being anonymous. After analyzing the *Moxie* movie using Erik Erikson's theory, the writer finds that the main female character, Vivian Carter, is experiencing an identity crisis in adolescence.

Vivian has to face an identity crisis in a modern society that shows ignorance towards each other and a lack of awareness of mental health. This makes Vivian have to go through a period of identity crisis with much pressure and discomfort. She cannot develop herself in an environment that does not understand the difficulties she is experiencing. Furthermore, the role of parents and friends cannot positively support the search for identity. This impacts Vivian in which she becomes directionless in her actions, gets emotional quickly and often conflicts with people around her to overcome her loneliness. Eventually, Vivian can finally get out of her identity crisis which is characterized by accepting a new identity adapted from her mother's identity.

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**Research Article**

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**The use of national and regional languages in  
the EFL teaching at SMPN 1 Salem, Brebes District**

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**Abstract**

EFL Teaching is performed by applying various teaching methodologies to suit the characteristics and needs of the students. For the EFL students at public junior high schools who did not experience English learning in public elementary schools and have limited or no prior English language experience, the EFL teacher may incorporate the students' acquired languages to help them understand the materials. The research exposes why an EFL teacher at SMPN 1 Salem, integrates national and regional languages in her EFL classroom. The data were collected by giving questionnaires to 27 students and 1 teacher. The results show that the teacher mostly incorporates Indonesian and Sundanese with English in her classroom. Javanese is not used, as all students speak it as their mother tongue, even though they belong to Salem Sub-District, Brebes District, Central Java Province, whose regional language is Javanese. The three languages are used in the classroom to enable students to master English, as it is quite difficult to acquire when it is fully taught in English. The research reveals how teacher adapts to the classroom conditions.

**Keywords:** EFL classroom; EFL students; EFL teaching; national language; regional language

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**1. Introduction**

English is usually taught, learnt, and spoken as a foreign language in Indonesia. Indonesians do not use English as a first or a second language (Lauder, 2008). Most Indonesians speak a regional language as their mother tongue, Indonesian as their national language, and English as an international language. English is a foreign language spoken in an 'international setting'.

English has been taught to Indonesian junior high school students since 1914 and senior high school students since 1918, when the two levels of education were established in the country (Darmowidjono in Soekamto, 2003). English began to be taught as an optional school subject or local content in public elementary schools in the 2004 KBK (*Kurikulum Berbasis Kompetensi*) or Competency-Based Curriculum and the 2006 KTSP (*Kurikulum Tingkat Satuan Pendidikan*) or School-Based Curriculum, to enable students to master English as an international language from an early age (Sujana, et.al., 2010).

English was eliminated as a school subject from public elementary schools in the 2013 curriculum based on the Regulation of the Ministry of Education, Culture, Research, and Technology, Number 67, Year 2013, to enable students to master their national language before learning an international

language (Nisa, 2020). The 2023 Merdeka curriculum puts English to public elementary schools as an optional subject, taught in two sessions, or 70 minutes a week (Kemdikbud, 2023).

The Ministry of Education, Culture, Research, and Technology Regulation, Number 12, Year 2024, related to the curriculum of the Early-Age Education, Elementary Education, and Middle Education, stated that in the 2027/2028 academic year English will be taught as an obligatory school subject for public elementary school students from the third grade (Yulianti, 2024).

The temporary absence of English as a subject in public elementary schools creates a problem for EFL learners and teachers in public junior high schools. Public junior high school students, who did not experience English learning in public elementary schools and have limited or no prior English language experience, face difficulties in learning EFL delivered in English. EFL teaching is challenging for teachers at public junior high schools, as they must help their students understand the materials and master English, despite it being the students' first experience with the language.

Most EFL teachers teach English using English to provide a monolingual environment, scaffolding the students' English competence. Some of them teach the language using the students' first language to create a bilingual environment, supporting their bilingual learning. In a certain area where students have specific characteristics, EFL can be taught using the students' acquired language. This research reveals the reasons for integrating the students' regional and national languages in their EFL classroom.

## **2. Methods**

This qualitative and quantitative research employs a mixed-methods procedure to collect data (Cresswell and Cresswell, 2017). The data were gained through questionnaires to show why the teacher incorporates the students' regional and national languages into her EFL teaching. It also exposes the students' opinions toward the teacher's teaching. It serves as a case study of the EFL teaching of an EFL classroom, where some students experience English for the first time and learn it using their acquired languages.

The participants are one English teacher and twenty-seven students of Grade 8 Class A from a public junior high school in Salem Sub-District, Brebes District, Central Java Province. They were purposely selected (Sugiyono, 2010) to expose why the teacher put aside the regional language, taught at school as a local content, as part of the students' acquired languages. The teacher purposefully uses another regional language, as their mother tongue, to provide a similar language and cultural context.

To gain information from the respondents, open-ended and closed-ended questions (Ahmad, 2011) were given to the students and their teacher. From 35 questions for the students, the closed-ended questions reveal their language backgrounds, and the open-ended questions expose their opinions on their teacher's use of their mother tongue and the national languages in the EFL classroom. Meanwhile, 17 questions for the teacher reveal their consideration of integrating the students' acquired language in the EFL teaching. The research results were presented as the interpretation of the questionnaire's results.

## **3. Results**

The answers to the students' closed-ended questions on their questionnaires showed that 26 students came from Salem Sub-District, Brebes District, Central Java Province (questions 1-7). Only one student (R) came from Cilacap District. Questions 8-16 revealed Sundanese with Brebes Dialect (SBD) as their mother tongue and Indonesian as their national language. In addition to the two languages, they learn Javanese as a local content subject and English as a foreign language subject at school.

SBD is mostly used at home to talk to their family, around the house to communicate with neighbors, and at school to chat with schoolmates. Indonesian is sometimes used at home and in the neighborhood when talking to people who cannot speak Sundanese. Indonesian is often used as an

official language in a formal situation at school. Javanese is barely used in their daily activities, while English is used in the EFL classroom.

The answers to the students' closed-ended questions on their questionnaires revealed why they use English, Indonesian, and Sundanese, as well as their opinions towards their teacher's use of those three languages. The answers to questions 17-30 shows that: (1) they use Indonesian and Sundanese along with English in their EFL classroom, (2) they do not fully understand English, so that they need to use the two languages to learn English, and (3) they are glad their teacher allows them to use the three languages to learn English because it is difficult for them to learn English if they are not allowed to use the three languages simultaneously.

On the other hand, the teacher's questionnaire results show that although she came from Tegal City (questions 1-5), her 19 years of experience as an EFL teacher at SMPN 1 Salem (questions 6-7) enabled her to speak SBD in addition to Javanese, Indonesian, and English. Related to the teacher's language usage in the EFL classroom, the reasons why she selects certain languages in teaching EFL, and her opinions toward the students' usage of their acquired languages in learning EFL; the answer to questions 8-17 shows almost similar answers with that of the students', that are: (1) she uses English, Indonesian, and Sundanese, (2) she wants to help the students who do not fully understand English to learn EFL using the languages they understand, and (3) she fully supports the students' effort to learn English using the languages they understand, hoping that it bears positive result for their English comprehension and competence. The discussion of the questionnaire results is presented below.

#### **4. Discussion**

EFL teaching refers to educating non-native speakers in a non-English-speaking environment (Sulistyo, 2016). Since English is used as an additional language to the existing languages, the exposure of EFL students to the language is limited. English might be used in the EFL classroom or when students encounter foreigners who speak the language. The first English learning experience in public junior high schools, due to the absence of English in public elementary schools, causes students difficulties in understanding materials and mastering the language.

For students with the above characteristics and needs, the teacher helps them by explaining materials using their acquired languages without completely removing English from the EFL classroom, as they must be exposed to English. This can be performed by (1) translating the difficult part of English into the language they understand, vice versa, (2) mixing English with part of the language they understand, (3) switching from English to the language they understand, vice versa, or (4) translanguaging using the languages they understand along with English.

The translation can be done fully or partially (Verme, 2010) when the students do not understand difficult words or terms in English. Code mixing is performed by incorporating words or phrases from one language into another (Ansar, 2017) to introduce English within the students' acquired language and insert their acquired language into English. Meanwhile, the code switching is executed by alternating between different languages (Ansar, 2017) to explain a whole concept in various languages that the students understand. Finally, translanguaging is practiced when students improve their English by fluidly using the language they acquired in a classroom (Liando, 2023).

The location of Salem Sub-District on the western border of Central Java Province allows its residents to have close contact with those in West Java Province. The daily contact with Sundanese and the remote location from the center of Central Java Province make the residents speak Sundanese instead of Javanese, even though Salem Sub-District belongs to Brebes District, Central Java Province, whose residents speak Javanese as their mother tongue. The situation causes Salem-born students to use Sundanese as their mother tongue. Javanese is not spoken, although it is the official regional language of Central Java Province, which is taught as a local content subject at school. The zero usage of Javanese leads to the school's request for a Sundanese teacher as a substitute for a Javanese teacher at the local educational institution.

The students' language background prevents the teacher from integrating Javanese into her teaching, as most of the students do not speak or master the language that was taught at school. Thus, she utilizes English, Indonesian, and Sundanese in her teaching to enable her students to comprehend the materials and to speak English. It is mostly done by explaining the materials delivered in English using Indonesian or Sundanese. It can also be executed by translating the students' Indonesian or Sundanese into English. To expose students to English, the teacher uses English, mixed with Indonesian or Sundanese. Sometimes, the teacher switched from English to Indonesian or Sundanese to explain difficult notions. When the languages are used simultaneously, the teacher shows a translanguaging practice.

Questions 17 to 20 indicate that students do not always use English to communicate with the teacher during the lesson, as they also use Indonesian and sometimes Sundanese. They said that it happens because: (1) they automatically use the languages when they face difficulties in speaking English since they are not fully master the language and (2) it is easier for them to mix English with the two languages or switch from English to those languages when they cannot express their ideas solely in English. Moreover, they do not always use English to talk to their English teacher outside the classroom because there is no obligation to speak English to an English teacher outside the EFL classroom.

In the classroom, they used English to complete tasks or finish assignments given by their teacher, such as performing play roles, presenting topics, or discussing issues. According to them, it happens because of their limited experience with English before junior high school and their low exposure to the language outside the EFL classroom. It is supported as their teacher allows them to use the languages whenever they need to help them learn English. Question 21 shows that the students consider the use of the two languages is beneficial since: (1) it makes their communication with their teacher and among their classmates runs well, (2) it is helpful to learn English using the languages, (3) it is easier to discuss the materials or the assigned task using the languages, and (4) one of the student (ZA) said that the use of Sundanese help him maintain her mother tongue.

The difficulties in understanding and using English suit the answers from Question 22 related to their English learning backgrounds, as 5 students learn it from kindergarten, 12 from elementary school, and 10 from junior high school. However, Questions 23-25 show that only two students learn English outside school. BANH has a private lesson, while SW joins an English course to improve their English. Other students rely on the school's effort to enable them to acquire the language due to various reasons, such as: (1) the limited number of English lesson or course in the sub district, (2) the less affordable fee, and (3) the lack of parental support to have them. Having extra lessons outside school does not mean that BANH and SW expect their English tutor to use full English to tutor them. BANH and SW prefer the utilization of Indonesian or even Sundanese to make the tutor's explanation of the material more serious, specific, and detailed.

Related to the languages the teacher integrates in the EFL classroom, Questions 26 to 29 indicate that the teacher does not always use English to teach and talk to them. The teacher's use of Indonesian mixed with English does not bother them as it eases their understanding of the materials if it is explained using English, Indonesian, or even Sundanese. They understand that the teacher only tries to make them comprehend the materials and to train them to speak the language well.

Related to the languages the students use in their EFL classroom, Questions 30 to 32 indicate that the students do not always use English to learn the language or to talk to the teacher and classmates. They mix English with Indonesian and Sundanese. The two languages are simultaneously used to: (1) discuss the materials and assignments, (2) ask questions to their teacher, and (3) talk to their classmates. The two languages are used when: (1) they got confused on how to express their ideas in English, (2) they need to talk about things related to Indonesian or Sundanese culture that is difficult to be expressed using English, or (3) they automatically refer to things they do not know in English.

Although their classmates' responses towards their use of Indonesian and Sundanese are considered negative, when they laugh and make them ashamed, they do not feel that it demotivates them from learning English. They realize that errors and failures were part of their learning process.

The use of Indonesian and/or Sundanese by the students and their teacher makes them comfortable in learning English (Questions 33 to 34) because: (1) it is easier for them to use the original language to say things that are not related to English, (2) it is easier to find out what they want to say in English after it is translated from the two languages, and (3) it can be automatically used when they need to talk about something from their cultures. The students' positive attitudes toward the languages involved in the EFL classroom reflect their support for their teacher's integration of their language repertoire in an EFL multilingual classroom.

Although the teacher came from Tegal City and used Javanese as her mother tongue, her 19 years of experience at SMPN 1 Salem enabled her to speak Sundanese (Questions 1 to 9). When she aims to integrate Indonesian into English, her students' language background as Javanese, whose mother tongue is Sundanese, leads her to use Sundanese to help them understand the lesson.

Questions 10 to 14 reflect her concerns about her students' difficulties in: (1) understanding English, (2) expressing their ideas in English, or (3) pronouncing English words properly. The teacher's purpose in incorporating Indonesian and sometimes Sundanese into English is to help students with limited English knowledge and vocabulary due to their limited acquaintance of English to: (1) deliver materials in languages they understand, (2) communicate using the languages they understand, (3) express things which is properly delivered using their languages (Question 15 to 17). This research provides the benefit of integrating students' mother tongue in EFL learning. It should continue to gain more insight into how it is useful for students and teachers.

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## Review

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# Integrating project-based learning into outcome-based education in polytechnic English classrooms: Literature review

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## Abstract

This literature review discusses how integrating Project-Based Learning (PjBL) within the Outcome-Based Education (OBE) framework can enhance English teaching in polytechnic education. The review highlights that this approach increases student engagement, improves their ability to use English in real life situations, and supports the development of 21st-century skills such as teamwork and critical thinking. PjBL aligns with OBE's focus on clear and measurable learning outcomes that meet vocational and industry needs through authentic tasks like presentations and reports. However, successful implementation requires overcoming challenges such as limited resources, insufficient teacher training, and complex assessment procedures. The paper offers suggestions including improved curriculum design, professional development for educators, enhanced learning tools, and supportive policies. With these supports, integrating PjBL into OBE can make English learning more relevant and effective for vocational students.

**Keywords:** Project-Based Learning; Outcome-Based Education; Polytechnic education; english teaching; Vocational students; 21<sup>st</sup>-Century Skills

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## 1. Introduction

### 1.1. Background of the Study

Preparing learners for the complexities and real-world challenges of the 21st century has led to changes in global education paradigms, from traditional education to innovative approaches such as Outcome-Based Education (OBE) and Project-Based Learning (PjBL). OBE, as introduced by Spady (1994), focuses on defining clear, measurable competencies or outcomes that learners must demonstrate upon completing a course or program. This approach starts by identifying what the students should be able to perform, and then developing the curriculum, instruction, and assessment to ensure the targeted outcomes are achieved. Concurrently, PjBL is a teaching strategy in which the learners are actively engaged in solving real-world problems, fostering critical thinking, collaboration, and communication skills (Thomas, 2000).

In polytechnic education, English plays a crucial role as a supporting subject across disciplines like engineering, tourism, and others. However, conventional English teaching methods often fail to connect with students' vocational realities and practical needs, which often leads to limited development of their communicative competence. Therefore, integrating pedagogies that blend the outcome-focus of OBE with the active, contextual learning of PjBL offers a promising solution.

## 1.2. Problems and Aims

The challenge is how to effectively integrate PjBL within the OBE framework to maintain alignment between language instruction and vocational learning outcomes, while keeping students engaged and ensuring real-world relevance. This literature review aims to integrate both theory and research to explore how PjBL can be effectively integrated within OBE polytechnic English classrooms. It highlights the reasons behind this approach, its advantages, challenges, and practical strategies—offering useful insights for educators and policymakers.

## 1.3. Review of Literature

### 1.3.1. Outcome-Based Education (OBE)

OBE focuses on defining clear learning outcomes that reflect the competencies students must achieve and demonstrate (Spady, 1994). All educational elements—curriculum, teaching, and assessment—are intentionally designed to align with these outcomes to meet stakeholder and industry needs (Bahri et al., 2025). Research by Jaya et al. (2025) highlights that OBE promotes student-centered learning and outcome-driven curriculum planning, enhancing vocational relevance and preparing students for professional success. Key principles of OBE include setting clear measurable outcomes, aligning teaching and assessment with those outcomes, and allowing learner-centered flexibility.

### 1.3.2. Project-Based Learning (PjBL)

PjBL is a method that offers students learning experiences to engage with authentic, real-world problems over an extended period, ending with a product or presentation demonstrating what the students have learned (Thomas, 2000). PjBL emphasizes active learner engagement, teamwork, cross-disciplinary knowledge integration, and higher-order thinking (Bell, 2010). Studies indicate that PjBL increases motivation, learner autonomy, and practical application of skills, particularly in language education where it enhances communicative competence (Gunawan et al., 2024; Lam, 2022).

### 1.3.3. Integration of PjBL within OBE

Both PjBL and OBE share a learner-centered philosophy focused on demonstrable competencies. According to Kurniawan et al. (2023), PjBL projects can be carefully designed to fulfill specific OBE outcomes, making learning more meaningful and assessments more authentic. The real-world tasks in PjBL align seamlessly with OBE's emphasis on relevant and observable competencies.

### 1.3.4. English Language Education in Polytechnic Contexts

English for Specific Purposes (ESP) in vocational settings demands instruction tailored to discipline-specific communication. Integrating PjBL in ESP fosters contextualized practice, motivation, and pragmatic language skills essential for technical professions (Beckett & Slater, 2020).

## 1.4. Theoretical Framework

Constructivist learning theory supports both OBE and PjBL by emphasizing active knowledge construction through meaningful experiences (Piaget, 1970; Vygotsky, 1978). PjBL carries out constructivism by involving learners in authentic tasks requiring social interaction and critical thinking, while OBE provides a structured framework ensuring these tasks align with clear learning outcomes to guide instruction and assessment.

## 2. Results and Discussion

### 2.1. Pedagogical Benefits of Integrating PjBL and OBE

The integration of PjBL within the OBE framework addresses the need for more contextualized and competency-based English teaching in polytechnic environments. This approach bridges the gap between classroom learning and workplace relevance by offering meaningful benefits:

- **Increased Student Engagement and Motivation**  
PjBL makes language learning more meaningful by connecting it to real-world problems. This significantly enhances students' motivation and encourages them to stay engaged during the learning process. Puspitasari and Setiawan (2022) reported that English diploma students were more engaged when working on practical tasks like business planning and project documentation.
- **Improved Communicative Competence**  
Unlike traditional grammar-focused methods, PjBL allows students to use English authentically across various contexts. Lam (2022) demonstrated that projects involving creative writing, dialogue simulations, and presentations enhanced authentic communication skills.
- **Alignment with 21st-Century and Vocational Skills**  
PjBL cultivates critical thinking, creativity, teamwork, and digital literacy, all key competencies prioritized in OBE and demanded by industry. Kovalyova et al. (2016) found that engineering students developed better communication and soft skills through structured English projects. Similarly, Fadhilah et al. (2023) showed that PjBL improved creativity and problem-solving abilities, preparing students to thrive in the era of Society 5.0.
- **Outcome-Driven and Authentic Assessment**  
PjBL's focus on projects such as reports and portfolios supports holistic assessment aligned with OBE's measurable outcomes. Md Sin and Hussin (2021) advocate rubric-based and reflective assessments to evaluate both language proficiency and competency achievement. Ali (2021) further argues that outcome-oriented evaluations promote student ownership of learning in technical education.

### 2.2. Implementation Challenges and Strategic Responses

Despite these benefits, challenges arise in applying PjBL within OBE-aligned English instruction:

- **Limited Resources and Infrastructure**  
Institutions may lack necessary technology or materials. Puspitasari and Setiawan (2022) recommend utilizing affordable resources and community partnerships to implement projects effectively despite budget constraints.
- **Instructor Preparedness and Resistance**

Many teachers accustomed to traditional methods need ongoing professional development to adapt to PjBL-OBE instruction (Kurniawan et al., 2023).

- **Complexity of Assessment**  
Evaluating complex projects requires clear rubrics and incorporation of peer/self-assessment to ensure reliability and validity (Ali, 2021; Kovalyova et al., 2016; Md Sin & Hussin, 2021).
- **Student Readiness and Language Proficiency**  
Lower proficiency students may struggle with open-ended projects. Lam (2022) suggests scaffolding strategies such as bilingual resources and formative feedback to provide fair support.

### *2.3. Institutional Support and Policy Recommendations*

For optimal implementation, institutional and policy support is essential:

- **Curriculum Coherence**  
PjBL must be embedded centrally in OBE curricula, requiring collaboration between language and vocational instructors to align projects with learning outcomes.
- **Professional Development**  
Training on project design, digital tools, and assessment methods should be ongoing, supported by communities of practice (Kurniawan et al., 2023).
- **Resource Provision**  
Investment in materials and digital infrastructure, as well as industry collaboration, enhances project authenticity and feasibility.
- **Policy Incentives:**  
Education policies should reward innovation in project-based, outcome-aligned teaching, incorporating these metrics into accreditation and performance evaluations.

### **3. Conclusion**

Integrating Project-Based Learning within an Outcome-Based Education framework offers solution for advancing English language education in polytechnic and vocational contexts. This integration helps students become more engaged, learn more deeply, and develop important skills needed for their careers. However, achieving these benefits would depend on overcoming insufficient resources, educational challenges, and institutional barriers through comprehensive support and well-designed policies. Future research should investigate long-term impacts and contextual adaptations of PjBL-OBE in vocational settings.

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### Article

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## Analyzing code-switching and code-mixing used by Jerry Baynard and Diana Barry in the TV series *Anne with An E*

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### Abstract

This article focuses on analyzing code-switching and code-mixing in English-French-speaking characters utilized by Jerry Baynard and Diana Barry. Jerry and Diana acquired different second languages and they have different backgrounds. Jerry's second language is English and he comes from a lower-class family. Meanwhile, Diana's second language is French and she comes from a wealthy and well-mannered family. A descriptive qualitative method is used to explain the phenomenon of code-switching and code-mixing used by Jerry Baynard and Diana Barry in the TV series *Anne with an E*. The researcher used theory from Wardhaugh (1986), Muysken (2000), and Holmes (2001: 41). According to the findings there are two types of code-switching found and one type of code-mixing found. Most of the data was influenced by function factor.

**Keywords:** code-switching; code-mixing; factors; English-French speaking; Jerry Baynard; Diana Barry

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### 1. Introduction

Language is a communication instrument that allows speakers to share information. The language phenomenon is complex. Finegan and Besnier (1989) define language as a finite set of elements and principles that allow speakers to compose sentences to perform specific communication tasks. The study of the interaction between language and society is known as sociolinguistics. Sociolinguistics, according to Trudgill, is the study of human language characteristics within social contexts as well as the nature of the relationships and exchanges that exist between language and society (2003: 123). The employment of two or more languages in social interactions causes language phenomena known as code-mixing and code-switching.

According to Wardhaugh (1986), code-mixing occurs when dialogues use both languages extensively, transitioning between them in a single phrase. The other phenomenon related to bilingualism is called code-switching. The combining of words, phrases, and sentences from two distinct grammatical (sub) systems across sentence boundaries within a single speech is known as code-switching (Bokamba, 1989).

The Canadian TV series *Anne with an E*, which is based on Lucy Montgomery's 1908 novel *Anne of Green Gables*, is where the researcher discovered the phenomenon of code-switching and code-mixing. Three languages are used, namely English, French, and Mi'kmaq.

The researcher examined the English-French-speaking characters used by Jerry Baynard and Diana Barry in this television series. Diana's first language is English and she is learning French as a second language. Meanwhile, Jerry's first language is French and he is learning English as a second language. Their methods for learning the language and the type of language they are learning are different when it comes to acquiring second languages. Diana and Jerry also have different backgrounds. Diana came from a rich and well-mannered family and went to school. Therefore, she could easily learn French as her second language. On the other hand, Jerry comes from a lower-class family and does not attend school. Thus, Jerry had to adapt to his environment because he lived in an English-speaking environment so he was forced to learn English as his second language.

The examination of the character's use of code-mixing and code-switching in this research is supported by various theories and hypotheses proposed by experts in this chapter. According to Wardhaugh (1986), there are two types of code-switching, that is, situational code-switching and metaphorical code-switching.

1. Situational Code-switching

Situational code-switching refers to the usage of speakers using a different language in different contexts depending on the situation they find themselves in. There is no need to change the topic being involved.

2. Metaphorical Code-switching

Metaphorical code-switching occurs when speakers change their language to adjust settings, shifting from formal to informal, official to personal, serious to humorous, or politeness to solidarity.

When two proficient bilingual speakers switch languages without altering the context, it is known as "code mixing." As described by Muysken (2000), code-mixing occurs when vocabulary and grammatical features from two languages are used within the same sentence.

1. Insertion

Muysken (2000) categorizes insertion as the main form of code-mixing, describing it as the incorporation of vocabulary or entire elements from one language into the structure of another. The concept of insertion (discussed by Scotton in Muysken, 2000) examines constraints based on the structural features of a base or matrix structure.

2. Alternation

Alternation, as proposed by Muysken (2000), involves shifting between structures of another language. Muysken (2000) states that restrictions on language mixing are contingent upon the linguistic equivalence or compatibility of the languages involved in the transition.

3. Congruent Lexicalization

Muysken (2000) introduces the third and final type of code-mixing as congruent lexicalization. According to Muysken (2000), this occurs when two languages possess grammatical structures that can be lexically filled with material from either language.

There are several factors that influence a bilingual in using code switching and code mixing. According to Holmes (2001), four factors influence a person to use code-switching in a conversation:

1. Participants

Holmes (2001) suggests that code-switching may include a psychological encouragement, such as the speaker's desire to alter the circumstances despite lacking knowledge of the time or place. A particular participant or addressee may be linked to code-switching. Participants will employ code-switching with their new partners since they share a common will and aim. If a group of

individuals are conversing in one language and a non- speaker enters, they will switch code, topic, or both.

## 2. Setting

The physical or social settings can influence language choice. Formal setting might require a more prestigious language, while informal settings might allow for more casual language use (Holmes, 2013).

## 3. Topic

According to Holmes (2001), persons can change codes during a speech event to address a specific topic. It is relevant to the function of the topic under discussion. People who are bilingual frequently like speaking about a certain topic in one language over another. Many bilinguals find that certain types of referential information are better expressed in one language than the other.

## 4. Function

Code-switching can serve various communicative functions, such as emphasizing a point, quoting someone, adding a nuance that is better expressed in another language, or interjecting humor (Holmes, 2001).

## 2. Methods

The researcher employed a descriptive method in this research. A qualitative method is used in the research. Qualitative research is defined by Denzin and Lincoln (2005) as non-numerical data collection or explanation based on graphs or data source attributes. The conversation in the television series *Anne with an E* is described using this qualitative method in terms of code- switching and code-mixing.

The data for this research was taken from subtitles on the Netflix platform (<https://www.netflix.com>) and scripts ([https://anneofgreengables.fandom.com/wiki/Read:Your\\_Will\\_Shall\\_Decide\\_Your\\_Destiny](https://anneofgreengables.fandom.com/wiki/Read:Your_Will_Shall_Decide_Your_Destiny)). The information presented is in the form of English- French utterances used by Jerry Baynard and Diana Barry in the television series. There are a total of three seasons of this series. The researcher employed several episodes from each season. The researcher analyzed the supporting characters, Jerry Baynard and Diana Barry because both produced code-switching and code-mixing.

## 3. Results

In order to answer the research questions, the writer analyzed three seasons of the TV series *Anne with an E*. Based on data gathering and data analysis, the writer identified two types of code-switching, one type out of three types of code- mixing, and three types out of four factors that influenced the use of code- switching and code-mixing. The difference between my research and previous research is in the data found. In this research, the researcher found more data on types of code-switching compared to the data found by Fauzana (2022) using the same theory in different films. In this research, the researcher only found data on the insertion code-mixing type in contrast to the research conducted by Adrean et al. (2019). Another distinction between my research and prior research such as Wulandari (2019) is that not as many researchers linked it to factors that influence the use of code- switching and code-mixing.

Table 1. Types of code-switching

Characters	Types of Code-switching	
	Situational Code-switching	Metaphorical

		<b>Code-switching</b>
Jerry Baynard	8	12
Diana Barry	3	5

Table 1 shows the distribution of the types of code-switching based on theory from Wardhaugh (1986) in the TV series *Anne with an E* used by Jerry Baynard and Diana Barry. The researcher discovered 28 code-switching data employed by Jerry Baynard and Diana Barry. Jerry Baynard engaged in 8 instances of situational code-switching, where he alternated between languages depending on the situation without changing the topic of conversation (Wardhaugh, 2005). There are 12 metaphorical code-switching data used by Jerry Baynard. The researcher found 3 situational code-switching data in Diana Barry's utterances. Meanwhile, in the metaphorical code-switching data, the researcher found 5 data.

Table 2. Types of Code-mixing

<b>Characters</b>	<b>Types of Code-mixing</b>		
	<b>Insertion</b>	<b>Alternation</b>	<b>Congruent Lexicalization</b>
Jerry Baynard	6	-	-
Diana Barry	1	-	-

Table 2 presents the distribution of the types of code-mixing based on theory from Muysken (2000) in the TV series *Anne with an E* used by Jerry Baynard and Diana Barry. The table showed there were 7 insertions used by both of the characters and there is no datum for alternation and congruent lexicalization. Muysken (2000) explained that insertion involves integrating lexical elements from one language into the framework of another language. The table shows that there are 6 insertion data from Jerry Baynard and only one datum from Diana Barry.

According to the research questions, the researcher will examine the information in the above table in this chapter. The study will classify the many forms of code-switching and code-mixing, as well as factors affecting Jerry Baynard and Diana Barry's usage of code-switching and code-mixing in the TV series *Anne with an E*.

### *3.1 Factors that Influence the Use of Code-switching and Code-mixing*

This section examines the possible factors that influence the use of code-switching and code-mixing used by Jerry Baynard and Diana Barry in English-French-speaking in the TV series *Anne with an E*.

Table 3. Types of Code-switching and the Factors that Influence the Use of Code-switching

Character	Type of Code-switching	Factors			
		Participants	Setting	Topic	Function
Jerry	Situational Code-switching	2	-	-	6
	Metaphorical Code-switching	2	-	-	10
	Situational Code-switching	-	1	-	2
Diana	Code-switching				

Metaphorical Code-switching	-	1	-	4
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Table 3 shows the distribution of code-switching types based on Wardhaugh's (1986) theory and factors influencing code-switching based on Holmes (2001) in the TV series *Anne with an E* used by Jerry Baynard and Diana Barry. Jerry Baynard was involved in 8 data of situational code-switching and 12 data of metaphorical code-switching. The researcher found 3 data on situational code-switching in Diana Barry's utterances and the researcher found 5 data on metaphorical code-switching data. Most of the code-switching data was influenced by function factors. Holmes (2001) defines the functional aspects that impact code-switching as the precise goals and communicative function it serves.

Table 4. Types of Code-mixing and the Factors that Influence the Use of Code-mixing

Character	Type of Code-mixing	Factors			
		Participants	Setting	Topic	Function
Jerry	Insertion	1	-	-	5
	Alternation	-	-	-	-
	Congruent	-	-	-	-
	Lexicalization	-	-	-	-
Diana	Insertion	-	-	-	1
	Alternation	-	-	-	-
	Congruent	-	-	-	-
	Lexicalization	-	-	-	-

Table 4 shows the distribution of code-mixing types based on Muysken's (2000) theory and factors influencing code-mixing based on Holmes (2001) in the TV series *Anne with an E* used by Jerry Baynard and Diana Barry. Jerry Baynard conducted 6 data of insertion and Diana uttered only one datum of insertion. Most of the code-mixing data was influenced by function factors.

## 4. Discussion

### 4.1 Code-switching

Jerry Baynard and Diana Barry exhibit code-switching involving two distinct languages, English and French. Wardhaugh (1986) distinguishes two types of code-switching: situational and metaphorical. The subsequent analysis includes the type of code-switching observed and the factors influencing its use.

#### 4.1.1 Situational Code-switching

Wardhaugh (2005) asserts that situational code-switching can happen without modifying the topic. The researcher found 12 situational code-switching that occurs in the TV series *Anne with an E* from Jerry's utterances. The factors that influence the use of code-switching in the data found are participants and function. There are 3 data regarding situational code-switching used by Diana Barry. Setting and function are factors that influence Diana Barry's use of code-switching. The explanations of some data are below.

- (1) Context: Jerry is ruled by Mr. Cuthbert to pick up Anne's dress at a boutique in town. After arriving at the boutique, Jerry is talking to Jeannie, the owner of a fancy boutique in town.

- 
- Jeannie : I hope Mr. Cuthbert's well.  
Jerry : Yes, madam. He's quite well.  
Jeannie : I'm glad. Well, please tell him I'm sorry not to have seen him today.  
Jerry : Yes, madam.  
Jerry : **Oh. I almost forgot. Mr. Cuthbert said I'm to give you this.**  
**Au revoir. 'Good bye'** (Data 19/CS/SP)

Jerry's use of "*Au revoir*" in conversation is an example of situational code-switching because it is directly related to the context of saying goodbye formally and politely because Jerry is meeting Jeannie for the first time, and she is older than him. In the conversation above, the main factor influencing Jerry's use of code-switching was the participants. Similarly, a study by Gumperz (1982) demonstrated that speakers may switch languages to convey social distance or solidarity. Jerry's use of "*Au revoir*" at the end of his utterances considers Jeannie's potential understanding of the French language. If Jeannie understands French or appreciates cultural nuances, using "*Au revoir*" can create a more meaningful and respectful exchange since this is their first time meeting.

#### 4.1.2 Metaphorical Code-switching

Bloom & Gumperz (1971), cited in Hudson (1980), describe metaphorical code-switching as using a language variety typically used in one situation in another because the conversation's topic changes the context. In the TV series *Anne with an E*, the researcher identified 17 instances of metaphorical code-switching in the utterances of Jerry Baynard and Diana Barry.

(2) Context: Jerry and Anne take a trip into town. Arriving in town they rested for a while at Josephine's house. This situation occurred when they wanted to say goodbye to Josephine.

- Anne : Thank you for providing us with such a lovely port in the storm.  
Jerry : **Merci beaucoup. 'Thank you so much.' The food was amazing.**  
Josephine : Glad to hear it. Books also provide ports in the storm.  
Anne : George Eliot. I don't know him. (Data 12/CS/MP)

In the provided conversation, Jerry's use of "*Merci beaucoup*" can be classified as metaphorical code-switching. His switch to French allows him to express his appreciation more formally and respectfully, which may carry a different nuance than simply saying "Thank you so much" in English. In the data above, participant is the primary factor influencing the use of code-switching by Jerry. Jerry's use of "*Merci beaucoup*" is a way to express his cultural identity. This adds a layer of authenticity and personal touch to his expression of gratitude, which might not be as impactful in English. Burdelski and Mitsuhashi (2022) confirm that metaphorical code-switching is often used to express nuances that may not be fully captured in another language. Jerry's use of "*Merci beaucoup*" adds a layer of formality and cultural identity to his expression of gratitude.

#### 4.2 Code-mixing

According to Muysken (2000, p. 1), insertion, alternation, and congruent lexicalization are the three main forms of code-mixing in multilingual speech communities. In the TV series *Anne with an E*, the researcher observed that only the insertion type of code-mixing was present. No data were found for alternation or congruent lexicalization.

Inserting lexical words or complete constituents from one language into the structure of another is known as insertion (Muysken, 2000). The distinction lies in the size and nature of the elements

inserted, such as nouns, adjectives, verbs, and so forth. The following is an analysis of insertion code-mixing in the TV series *Anne with an E* that was used by Jerry Baynard and Diana Barry.

- (3) Context: At that time, Jerry accompanied Diana to go home. Then Jerry talked about his meeting with Diana's mother and talked about Jerry's mother's opinion when Diana accidentally happened to be at Jerry's house.

Jerry: **I've only met your mother once. Um... but my mother says you're très charmante. 'very charming.' In which case, I agree.** (Data 31/CM/IF)

Jerry mixes a French phrase "*très charmante*" into his otherwise English sentence. Jerry inserts the French phrase "*très charmante*" into his English sentence, making it an example of insertion in code-mixing. Jerry's use of "*très charmante*" serves a particular purpose in the conversation. By using French to praise Diana, Jerry adds a layer of politeness, charm, or cultural nuance that may be more impactful than using the English equivalent. The function of this code-mixing is to deliver a compliment in a potentially more flattering and sophisticated

## 5. Conclusions

In this chapter, the researcher reaches at a definitive conclusion, aiming for a comprehensive understanding of code-switching, code-mixing, and the factors influencing their use as observed in Jerry Baynard and Diana Barry's language use in the TV series *Anne with an E*. Researchers found 11 cases of situational code-switching which were used by Jerry Baynard and Diana Barry. Most of the data was influenced by function. In the TV series, researchers found 17 cases of metaphorical code-switching used by Jerry Baynard and Diana Barry. There are 12 cases uttered by Jerry Baynard and most of the data is influenced by function. Diana Barry produces 5 data and function is the most influencing factor. Congruent lexicalization, alternation, and insertion are the three forms of code-mixing that Muysken's theory describes. In the TV series *Anne with an E*, the researcher discovered only one type of code-mixing which was insertion. The code-mixing consists of 7 data for insertion and no data for alternation and congruent lexicalization. The function is the most influential factor in the insertion used by Jerry Baynard and Diana Barry.

In the TV series *Anne with an E*, Jerry Baynard and Diana Barry were the supporting characters. However, the background of the two supporting characters is not explained in detail. Jerry has a French background as the plot shows him and his family speaking French among themselves in the third season. From season one to season two there are significant changes where Jerry has to adapt to using English as a second language. Jerry succeeded in reducing the use of code-switching or code-mixing to French among his interlocutors. However, in the third season, Jerry again uses code-switching and code-mixing because in season three Jerry's family background is depicted.

Diana, on the other hand, had no French background and had to learn it on her own. Diana's mother told her to continue her studies in France, thus she had to learn French. In the TV series *Anne with an E*, the researcher could not see any significant changes showing that Diana was particularly fluent in French as a second language because only a few code-switching and code-mixing data were identified.

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## Article

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# Local Culture Influence in Javanese Advertising: A Cultural Linguistic Study

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## Abstract

As a medium of communication, language plays a significant role in translating two individuals' thoughts and feelings. People feel comfortable sharing their interests when they use a common medium of language as a communication tool. Language and culture are inextricably linked, and they have correlatively integrated each other in certain aspects, such as the interaction between the cultures using the speaker's language as a main means of communication. This study aims to investigate the correlation between culture and language in Javanese advertising viewing from the perspective of ethnolinguistic study. The descriptive qualitative is employed in this study using three phases of techniques: data collection, data analysis, and result presentation of data analysis. The result shows that local language influences the phrasings used in Javanese advertising creating an emotional bond between the product and consumers for several reasons: it helps them understand the message better, second, it increases their interest in the product, and third, it popularizes their local language.

**Keywords:** advertising; cultural linguistics; ethnolinguistic; local language; native language

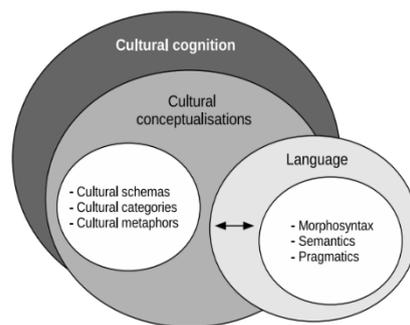
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## 1. Introduction

Language and culture intertwine, serving as mutually reinforcing elements in communication. As individuals assimilate into local cultures, they naturally adopt the native language for interaction within their community. Despite Indonesia's diverse ethnic groups, residing in shared regions, they exhibit distinct native languages. Indonesia holds the distinction of being the world's second most multilingual country, according to Ethnologue 2022 report, boasting a total of 720 spoken languages (Eberhard, 2023). This phenomenon underscores the symbiotic relationship between language and culture, showcasing how language evolves within cultural contexts. Ethnic groups utilize language and gestures as lenses through which they perceive their surroundings. According to Sharifian (2015) cultural linguistics, also known as ethnolinguistics, explores this intricate connection between language and cultural conceptualizations, emerging as a multidisciplinary field in recent years. He added that cultural linguistics delves into the complicated interplay among language, culture, and conceptualization, representing an interdisciplinary realm of inquiry (Sharifian, 2016). It delves into how aspects of human languages and language variations are deeply rooted in cultural interpretations, such as cultural schemas, cultural categories, and cultural-conceptual metaphors. Cultural Linguistics also offers a strong foundation for recognizing different forms of English, grounded in the analysis of the fundamental level of cultural conceptualizations. Cultural Linguistics originated from an interest

in the overarching principle shared by cognitive linguistics, which posits that meaning arises from the interplay between human perceptual and conceptual abilities.

While cognitive linguistics tends to take on a universalistic approach, Cultural Linguistics highlights the significance of culture in shaping how humans conceptualize diverse experiences and underscores the interconnectedness of language, culture, and conceptualization. In Cultural Linguistics, the connection between language thought and culture is seen as intricate, fluid, and multidirectional. Here, the human conceptual capacity serves as an active mediator between cultural experiences and language, reciprocally influencing both. Language plays a central role in cultural cognition, and functioning, as wa Thiong'o (1986) aptly describes, as a "collective memory bank" that encapsulates the cultural cognition of a group. Language is both a cultural practice and a tool for structuring other cultural realms. Speakers consider the cultural context when engaging in discourse, which is inherently influenced by culture. Paul Friedrich (1989) termed this connection between language and culture as "linguaculture," while Michael Agar (1994) referred to it as "languaculture." Language development is shaped not only by inherent capabilities but also by physical and socio-cultural encounters. The intersection of language as a cultural entity and language governed by culture leads to an approach known as cultural linguistics (Palmer 1996). Cultural conceptualizations and their integration into language are fundamental to cultural cognition (Frank and Gontier 2011). This model, depicting the interplay of cultural cognition, cultural conceptualizations, and language, is outlined diagrammatically in Figure 1.



**Figure 1.** Model of cultural cognition, cultural conceptualizations, and language

The diagram illustrates the intimate connection among language, cultural conceptualizations, and cultural cognition. It shows how different aspects and levels of language, ranging from morpho-syntactic structures to pragmatic and semantic nuances, can be ingrained within cultural conceptualizations in the guise of cultural schemas, categories, and metaphors. The subsequent section provides a detailed exploration of how language intersects with each of these forms of cultural conceptualizations (Sharifian, 2011, 2017). In many aspects of life, language plays a crucial role in translating one's mind to another, it also acts as the main tool to inspire, inform, and even persuade people to do something, such as in advertisements as the result of advertising. Virtually everyone is raised in a society saturated with mass media, encompassing television, advertising, films, videos, billboards, magazines, newspapers, and the internet (Z,U,Abideen & Latif, 2011). Among all marketing tools, advertising stands out for its enduring influence on the minds of viewers, given its extensive reach (Katke, 2007).

Advertising is a strategy within marketing that seeks to sway customers' purchasing decisions. Conversely, consumer behavior refers to individuals' actions and decisions when selecting, buying, assessing, and using a product or service to fulfill a need or desire. Advertising seeks to influence the purchasing decisions of customers or clients by delivering compelling sales messages about products or services. In the palm of business, the primary objective of advertising is to attract new customers by identifying the market and engaging them through effective ad campaigns. Consumer centrality underscores all marketing efforts, as consumers play a pivotal role in determining what, why, whom, where, and how much to purchase. Preference is a fundamental concept that denotes the perceived or

actual choice between alternatives, including the potential ranking of those alternatives based on happiness, satisfaction, enjoyment, and utility they offer. In a broader sense, preference can be interpreted as a driving force behind motivation.

Advertising is a cornerstone of marketing strategy, aiming to shape customer purchasing habits, conversely, consumer behavior encompasses the actions individuals undertake to choose, buy, assess, and use a product or service to fulfill a need or desire (E. Belch, George, Belch, Michael A., Guolla, 2011). In the past years, marketers relied on various symbols and signage to promote products and raise customer awareness. However, with technological advancements, organizations increasingly harness print and electronic media for advertising aims. Employing diverse promotional strategies has proven effective in cultivating consumer awareness, including leveraging celebrity endorsements to enhance brand recognition. Incorporating celebrities into advertising effectively boosts product visibility and recognition among potential consumers and significantly positively impacts purchasing decisions positively (Hassan, 2015). Marketers have long been intrigued by consumer purchasing behavior. Understanding this behavior gives marketers insights into consumers' thoughts, emotions, and decision-making processes when choosing options (Wetherbe, 2004). Both the quantity of endorsements and the level of celebrity association impact consumer purchasing behavior. If consumers feel a strong connection with a celebrity and observe that the celebrity endorses multiple brands, it diminishes their intent to purchase. Conversely, when consumers have a weaker connection, their purchasing intentions are heightened by diverse endorsements (Webster, C.M., Ilicic, 2011; Pabba, et.al., 2018). The primary objective of advertising is to influence purchasing behavior, yet this influence on brand perception is subject to frequent changes or reinforcement in people's memories. These brand-related memories encompass associations linked to the brand name in consumers' minds. Such brand cognitions significantly shape consideration, evaluation, and purchasing decisions (Romaniuk & Sharp, 2004). Advertising falls within the promotion mix, which constitutes one of the fundamental elements of the marketing mix, alongside product, price, and place. As a component of promotional strategy, advertising plays a significant role in generating product awareness among potential consumers, ultimately influencing their purchasing decisions. Marketers have their disposal of various mass-communication tools, including advertising, sales promotion, and public relations (Abideen, Zain-Ul, Saleem, 2011). A company's aspiration to become a recognized brand cannot be realized without dedicating resources to promotional efforts, a realm largely controlled by the consumer market through advertisements (Hussain et al., 2008). The fundamental objective of advertising is to connect with potential customers and shape their awareness, perceptions, and purchasing habits. Substantial investments are made to sustain individuals' interest in their offerings. Understanding the factors that drive prospective customers' behaviors is crucial. Moreover, advertising seems to play a significant role in influencing consumers' brand preferences (Latif et al., 2011). Marketers introduce the notion of brand image. For instance, by crafting the persona of a nurturing mother figure, marketers infuse emotion into consumers' comprehension and engagement with advertisements (Jalees, 2014). Since the aim of successful advertising is to cultivate a favorable attitude towards both the advertisement and the brand, ultimately boosting purchase frequency, a favorable emotional reaction to an advertisement could serve as the most reliable gauge of its effectiveness (Goldsmith, R.E, Lafferty, 2002). This underscores the fundamental purpose of advertising: to stimulate consumer purchasing and raise awareness (Bijmolt et al., 1998). As stated by Subramanian, (2017) advertising serves as the means through which brand identity is conveyed to the public. Over time, consumers develop emotional connections with specific brands as they become more acquainted with them. Hence, as part of marketing strategy many advertising industries offer certain kinds of advertisements using local wisdom styles to attract consumers, thus, the local language is applied to help them understand the message better. The media advertising here is limited to billboards, as the delimitation of the study, that located in Malang, East Java, Indonesia. Malang

was selected due to several considerations; first, it is the second biggest city in East Java, second, it is popular with its educational institutions, and third it has certain popular street protocols. As the second largest city in East Java, Malang offers many tourist attractions and spots that mostly attract new visitors. Originally, the natives of Malang used Javanese as their mother tongue which became the local language mostly spoken by adults. Malang people created their native language which is called *Boso Walikan*. *Bahasa Walikan* is a dialect used by the people of Malang. This language can also be understood by using slang language by reversing the letters in words and mixing sentences using the *Walikan* words mentioned earlier, but not all words can be reversed (Fiaji, 2021). Malang is known as an educational city because it provides many educational institutions, especially for higher education. Most students come from the cities around Malang such as Kediri, Surabaya, Blitar, and so on and though they are not originally from Malang, they understand *Boso Walikan* as well (Fiaji, 2021). Previously, several research on language and culture correlation were conducted by some researchers: Jiang (2000), Ulfa (2022), Lopulalan et al. (2020), and Sagatova (2022), nevertheless, none of them were related to the advertisements. Therefore, this research aims to investigate the correlation between local culture and the language used in the advertising media viewed from the ethnolinguistic study in Malang, East Java, Indonesia.

## 2. Methods

This research used a descriptive qualitative method using three phases of technique: first, data collection, which consists of notes taken, interviews, and observations, second, data analysis through direct interviews and billboard wording analysis, and third, presentation of results based on the previous phase as the main data. The method was selected since it is suitable to the research objectives. Qualitative descriptive studies referred to as exploratory studies and qualitative description approaches, are a recent addition to the qualitative research domain (Bradshaw et al., 2017). Qualitative descriptive study designs have emerged as a method to delineate aspects of qualitative research that diverge from existing qualitative research designs, despite incorporating elements from those designs (V.A. Lambert, 2012). Qualitative descriptive studies focus on describing phenomena rather than delving into explanations while phenomenological, ethnographic, and grounded theory studies aim to explain phenomena, qualitative descriptive studies aim to offer a thorough overview of events. This study design follows a journalistic approach, aiming to address questions surrounding who, what, where, and how (Ayton, 2023).

According to Sugiyono (2016), as cited in Utami et al. (2021), qualitative research methods involve studying natural objects in their real-world settings, with the researcher serving as the primary tool of investigation. Nazir (2014), also referenced in Utami et al. (2021), states that descriptive research focuses on analyzing the current status of human groups, objects, conditions, systems of thought, or events. The goal is to provide a systematic, factual, and precise depiction of the facts being studied. As the qualitative descriptive study design aims to depict rather than elucidate, there is no necessity for explanatory frameworks or theories to underpin a study and its findings. While a researcher may opt to incorporate a framework or theory if it enhances their interpretations, it is not obligatory. The essence of authentic curiosity, often inherent in naturalistic inquiry, lies in the researcher's openness to unforeseen observations or descriptions. Given the focus on describing phenomena, qualitative descriptive analysis tends to be more categorical and less conceptual compared to other methodologies. Typically, qualitative content analysis serves as the primary method for data analysis in qualitative descriptive studies (Kim H, Sefcik JS, 2017).

Based on the explanation above, data collection was gained based on the selected research location in particular areas in Malang, East Java, Indonesia. Malang is a developing city, thus, the local government provides several protocol streets in strategic locations to support advertising needs, such as Billboards. Concerning the research objectives, the three-technique methods are described as follows.

### *2.1. Data collection technique*

In this phase, the researcher prepared the data to support the hypothesis by analyzing some relevant e-books, journals, and other online sources related to the purpose of the study. Then the researcher made a list to map the location where the billboards were placed based on certain criteria, such as the location must be strategic, the location must be noticeable to people, and the location must be counted as a rush hour traffic area. To get valid information, the researcher lists the locations based on the data taken from the website of Malang City (<https://malangkota.go.id/>) to fulfill the needs of the study. The main criteria for billboards for this research refer to the effectiveness of the local language, Javanese, in attracting consumers' attention to the products. The more systematic the advertising statement, the more appealing it will be to consumers. As stated by Nelson (2023) there are several guidelines for successful advertising campaigns: first, a good advertisement should be "on strategy" with the business positioning, second, research the best advertising platforms to reach the target customers, third, it should be communicated in a simple and single message, that means the simpler the headline, the better, fourth, it should stick with a likable style based on its personality, sixth, it should be credible, seventh, it provides easily visible information in the ad for potential customers to buy including website URL, location, telephone number, store hours, charge cards accepted, and the last, it should be looked competitive, professional, and truthful. To make the list of advertisements structurally described, the researcher uses a questionnaire as the checklist in the format of Y/N (Yes/No). It is known as the forced-choice method used to emphasize the respondent's choice. These formats have been utilized to explore various topics, such as consumer preferences (Ares, G., et al., 2010; Lado, J., et al., 2010; Parente et al., 2011), employment status (Thomas, R.K., 2009), and types of healthcare coverage (Ericson & Nelson, 2008), among other examples. Check-all or forced-choice responses are also employed as screening tools to identify eligible participants for a full study or specific sections of a questionnaire (Thomas, R.K., et al., 2011). As mentioned by Smyth et al. (2006) and Stern, (2007; 2012), the forced-choice response format is typically easy for participants to respond to and simple for researchers to analyze. If a respondent marks "yes," it is recorded as a "yes"; if they mark "no," it is recorded as a "no." If nothing is selected, that response is treated as missing data. In this research, the researcher used the questionnaire to input the information as the data collection related to the locations of billboards in several protocol streets in Malang. In this research, the respondents refer to the researchers to complete this question, "Do you see the targeted billboard?" for nineteen selected locations. The response to this questionnaire is used as the primary data for the continuation of the research. Besides, the researcher also interviewed some members of the Arema community to explore their perspectives related to the advertising wording in Javanese culture. Arema, the contraction of *Arek Malang*, is defined as the football fans community in Malang. They are also recognized as the largest users of Boso Walikan, which symbolizes Arema. Due to the limited time, the researcher held the open interview session directly with the ten participants simultaneously. After getting all the data from observation, self-questionnaire, and open interview, the researcher conducted the next step of data analysis.

### *2.2. Data analysis*

In this phase, the researcher gathered data through observation, self-questionnaire, and open interviews to have valid information for the needs of the study. During the observation, the researcher applied two methods, first, note-taking, and second, documentation. Note-taking is employed to document and assess the situation on-site to ensure that it aligns with established criteria, while documentation serves to provide a comprehensive and accurate representation of each billboard. Next, the self-administered questionnaire is completed on-site to obtain accurate data regarding the presence or absence of billboards at the location. Subsequently, the researcher conducted open interviews with members of the Arema community, comprising ten participants. These participants were chosen based on their age range of 20 to 25 years, as they were considered sufficiently mature to provide insightful opinions and offer specific recommendations for the wording used in advertisements.

### 2.3. Data result

In this study phase, the researcher systematically collected and consolidated data through multiple methods, including detailed observations, self-administered questionnaires, and in-depth open-ended interviews. The comprehensive analysis of these data sources culminated in the final dataset, which serves as the conclusive evidence for the research findings. This dataset represents the integrated outcomes derived from the various methodologies employed during the research process.

### 3. Results and discussion

Based on comprehensive research on field study, the researcher underlined certain aspects of analysis as the result of three phases of techniques. The research was conducted from 2023 to 2024 considering the duration of billboard publication took around six months. The researcher made the list of observation schedules described in Table 1, thus, based on the list below, the researchers have observed twenty locations. Those locations were selected due to their strategic spots on the protocol streets in Malang. Mostly those locations were highly demanded for advertising positions, therefore the cost always be more expensive compared to other locations. During those periods, the researcher visited the same location twice, namely, Kayutangan Heritage Area, which is located on Basuki Rahmad Street. This area has become the heart of Malang since it is surrounded by some historical buildings that were famous in their era. The atmosphere at Kayutangan Heritage is like Malioboro in Jogja, therefore, the location is highly demanding in terms of advertising publication. The researcher observed this location in 2023 and then revisited it in 2024 to check whether there is any new billboard publication using Javanese or the local language called Boso Walikan. The complete report of observation is described in the following Table 1.

Table 1. List of locations

No	Date/Month/Year	Location
1	20 January 2023	Soekarno Hatta Street
2	14 February 2023	Ijen Boulevard
3	12 March 2023	Kayutangan heritage
4	15 April 2023	Letjend Soetoyo street
5	28 May 2023	Merdeka Utara street
6	18 June 2023	M.T. Haryono street
7	16 July 2023	Tugu street
8	19 August 2023	Basuki Rahmad street
9	20 September 2023	Panglima Sudirman street
10	26 Oktober 2023	Letjend S. Parman street
11	17 November 2023	Jaksa Agung Soeprapto street
12	20 December 2023	Borobudur street
13	18 January 2024	Majapahit street
14	27 February 2024	Kawi street
15	18 March 2024	Veteran street
16	26 April 2024	Bendungan sigura-gura street
17	29 April 2024	Raya langsep street
18	30 April 2024	Ahmad Yani street
19	9 August 2024	Kauman street
20	15 August 2024	Kayu tangan heritage

The observation was conducted from 2023 to 2024 with a total of twenty-one months for visiting twenty locations. During that period, the researcher took note of the types of advertising and the number of billboards in each venue. The researcher observed that seven billboard locations were

unoccupied, while the remaining locations were in use. The locations that presented billboards were Kayutangan Heritage, Letjend Soetoyo Street, Merdeka Utara Street, Tugu Street, Basuki Rahmad Street, Letjend S. Parman Street, Jaksa Agung Soeprapto Street, Borobudur Street, Majapahit street, Bendungan Sigura-gura street, and Kauman Street. Thus, seven locations that lacked billboards were Soekarno Hatta Street, Ijen Boulevard, M.T. Haryono Street, Panglima Sudirman Street, Veteran Street, Raya Langsep Street, and Ahmad Yani Street. During this observation, the researcher used a self-questionnaire to link the data, and the result is described in the following Table 2 completed with the documentation displayed in the figures below.

Table 2. self-questionnaire result

No	Locations	Do you see any billboards?	
		Yes	No
1	Soekarno Hatta Street		√
2	Ijen Boulevard		√
3	Kayutangan heritage	√	
4	Letjend Soetoyo street	√	
5	Merdeka Utara street	√	
6	M.T. Haryono street		√
7	Tugu street	√	
8	Basuki Rahmad street	√	
9	Panglima Sudirman street		√
10	Letjend S. Parman street	√	
11	J.A. Soeprapto street	√	
12	Borobudur Street	√	
13	Majapahit street	√	
14	Kawi street	√	
15	Veteran street		√
16	Bendungan sigura-gura street	√	
17	Raya langsep street		√
18	Ahmad Yani street		√
19	Kauman street	√	

Based on the list above, the researchers also took some documentation for each billboard on a certain venue as described in Figure 2. The first picture was taken around Kayutangan Heritage, this advertisement informed about the traditional medicine called “Bejo”, the second picture was taken on Jaksa Agung Suprapto Street which informed about mineral water called “AQUA”, the third picture was taken on Borobudur Street that also informed about mineral water called “CLEO” and the fourth picture was taken on Letjen Sutoyo Street which also displayed about “AQUA”.

**Figure 2.** Billboards documentation 1

In the next observation session, the researchers continued to document another billboard at specific locations, as illustrated in Figure 3. The first photograph was captured near Tugu Street, featuring an advertisement for a traditional medicine called "Bejo." The second photo, taken on Kawi Street, showcased an advertisement for an accommodation platform called "TIKET.COM". The third image, taken on Basuki Rahmad Street, displayed an ad for the mineral water brand, "AQUA," while the fourth photograph, taken on Bendungan Sigura-gura Street, featured an advertisement for the cigarette product brand "Class Mild Silver."



**Figure 3.** Billboards documentation 2

During the subsequent observation session, the researchers documented another set of billboards at specific locations, as depicted in Figure 4. The first photograph, taken on Kauman Street, advertised the e-commerce platform "Tokopedia." The second image, captured on Majapahit Street, featured a promotional ad for the mineral water brand "AQUA." The third photo, taken around Kayutangan Heritage, showcased an advertisement in the form of a congratulatory billboard for the city mayor's achievement while the fourth, taken on Merdeka Utara Street, highlighted an outfit product advertisement for the brand "Gabrielle."

**Figure 4.** Billboards documentation 3

In this phase, the researcher collected, observed, and evaluated the data collection for the final analysis. The researcher mapped the location of the advertisement and took the documentation using a Samsung A52 cellphone camera. Due to the effectiveness of time, and documentation supporting aspects such as light, crowd, and angle, most of the pictures were taken in the afternoon. The documentation includes the street condition, location, types of products, advertising statements, and the number of billboards. The list form of documentation is described in Table 3.

Table 3. Documentation report

No	Location	Types of Products	Advertising Statement	Total
1	Soekarno Hatta Street	Unavailable	Unavailable	none
2	Ijen Boulevard	Unavailable	Unavailable	none
3	Kayutangan heritage	Traditional medicine	<i>Ojo asal jahe-jahean Ojo kalah sama angin BEJO jahe merah Ambyar Angine</i>	2
		Tribute billboard	<i>Mbois Ilakes</i>	
4	Letjend Soetoyo street	Mineral water	<i>Arep plesiran utowo mlaku mlaku ojo lali AQUA dulu</i>	1
5	Merdeka Utara street	Jeans	<i>Murah, Ker! Harga pabrik Gabrielle Jeans</i>	1
6	M.T. Haryono street	Unavailable	Unavailable	none
7	Tugu street	Traditional medicine	<i>BEJO jahe merah ambyar anginnya</i>	1
8	Basuki Rahmad street	Mineral water	<i>Arep plesiran utowo mlaku mlaku ojo lali AQUA dulu</i>	1
9	Panglima Sudirman street	Unavailable	Unavailable	none
10	Letjend S. Parman street	Mineral water	<i>Wayah ngasoh teko gawean ojo lali AQUA dulu</i>	1
11	J.A. Soeprapto street	Mineral water	<i>Ga kabeh banyu iku AQUA</i>	1
12	Borobudur Street	Mineral water	<i>Jare poso tapi keno macet kok ngamok? CLEO murni lebih baik</i>	1
13	Majapahit street	Mineral water	<i>Ngombe sing cukup gawe njogo daya tahan awak AQUA dulu</i>	1
14	Kawi street	accommodation	<i>Ilangono pegelmu! Staycation sing paling cocok diskon nganti 500ewu nang ticket.com, iki kode promone, lur! MENGINAPMALANG pesen saiki!</i>	1
15	Veteran street	Unavailable	Unavailable	none
16	Bendungan sigura-gura street	Cigarettes product	<i>Enteng tapi paten. Class Mild Silver.</i>	1
17	Raya langsep steet	Unavailable	Unavailable	none

18	Ahmad Yani street	Unavailable	Unavailable	none
19	Kauman Street	Market place	<p><i>Mohon maaf rek ngalam! Sing blonjo nang Apk. Tokopedia &amp; ShopTokopedia mhon stenbei nang HPne. Aku ate nganter lagi, lagi 8.000 barang sing diskon s/d 50% ndek promo GUNCANG 8.8 Sing pake COD gratis, ojo lali siapin duite, sing bebas ongkir yo santai ae, rek ...</i></p>	1

Based on the result of the observation and documentation report in Table 3. It was found that most of the advertisements products were about mineral water. There were six mineral water advertisements found by the researchers, they were located on Majapahit Street, Borobudur Street, J.A. Soeprapto Street, Letjend S. Parman Street, Basuki Rahmad Street, and Letjend Soetoyo Street. Other kinds of products on the billboards were cigarettes located on Sigura-gura Street, accommodation products on Kawi Street, traditional medicine products on Tugu Street and Kayutangan Heritage, and also jeans products on Merdeka Utara Street. Around Kayutangan Heritage, with different spots, the researcher found one billboard that is used to share a formal congratulation for the representative of the mayor of Malang. Another site observed by the researcher was Kauman Street, where a billboard displaying a marketplace product was noted.

The language used in those billboards was Javanese with some modification of *Boso Walikan*, such as in the statement “*Ilangono pegelmu! Staycation sing paling cocok diskon nganti 500ewu nang ticket.com, iki kode promone, lur!*” from the billboard on Kawi Street. The word “*lur!*” refers to the contraction of “*dulur*” which means brother or sister. Another example of *boso Walikan* is used in the advertisement from the billboard in Merdeka Utara Street which is used as the statement of jeans product “*Murah, Ker! Harga pabrik Gabrielle Jeans*” the word “*ker*” refers to the contraction of “*ker*” as the reverse word of “*arek*” or a singular word of young boy or girl. And both “*lur*” and “*ker*” were applied to address people of the same ages in non-formal language. Another mixed Javanese language and *Boso Walikan* were found on the billboard on Kayutangan Heritage and Kauman Street. On Kayutangan Heritage, the billboard used to publish a formal congratulations which emphasized *Boso Walikan* “*Mbois Ilakes*”, the word “*mbois*” means cool and is used to show admiration to someone while the word “*ilakes*” is the reverse of “*sekali*” used to emphasise the respect feeling. Another billboard advertisement that mixed the Javanese language and *Boso Walikan* was found on Kauman Street which was published about a marketplace product. It was written “*Mohon maaf rek ngalam!*”, the words “*rek ngalam*” is a part of *Boso Walikan*. The word “*rek*” is the contraction of “*arek*” that has the researcher described above, and the word “*ngalam*” is the reverse of “*Malang*”.

To complete the data, besides doing the observation, the researcher also interviewed ten participants from the Arema community. The participants consist of several criteria, such as they must be originally from Malang, they stayed for more than 20 years in Malang, and they must be familiar with *Boso Walikan*. The criteria are utilized to aid the researcher in comprehending the participants' perspectives on the study. Here, the researcher applied an open-interview technique to make the participants feel comfortable and gave them more opportunities to share their thoughts. The questions consist of six items in the form of open-ended questions; thus, the questionnaire contains six open-ended items, allowing participants to respond freely and directly to each question. During the

interview, the researcher used *Boso Walikan* as the medium language to engage the participants' interest. The result of the interview is explained in the following Table 4.

Table 4. Interview result

No	Questions (translated into English)	Response
1	What makes you interested in buying a product? ( <i>Opo sing nggarai umak tuku barang utowo panganan?</i> )	Because of the needs, the taste, and the price. ( <i>Mergo kebutuhan, rasane karo regone</i> )
2	Where do you usually buy that product? ( <i>Biasae tuku ndek endi, sam/ ning?</i> )	At the market or grocery store ( <i>Ndek toko modern utowo kelontong</i> )
3	How do you know that product? ( <i>Ngerti barang utowo panganan iku teko endi, sam/ning?</i> )	From the community, friends or advertisments. ( <i>teko bolo-bolo, konco, utowo iklan</i> )
4	How do you feel seeing an advertisement written in your local language? ( <i>yo opo perasaanne sampeyan lek onok iklan nggawe boso jowo utowo boso walikan?</i> )	I feel proud because my local language is finally becoming popular here. ( <i>Lek aku yo seneng bangga pisan mergo akhire boso walikan iso dadi rojo ndek omah e dewe</i> )
5	If you found the Javanese advertisement using <i>Boso Walikan</i> , would you buy the product? ( <i>Lek sampeyan nemu iklan nggawe boso walikan kiro-kiro sampeyan gelem tuku po ga?</i> )	I think yes if the product is suitable for me and not too pricey. ( <i>Lek barang e cocok karo ga larang yo ga popo,ning, ta tukune</i> )
6	Do you think that the advertising agency would be better using the local language instead of a foreign language like English in all advertising products? ( <i>Lek jare sampeyan, kudune iklan iku genahe nggawe boso lokal utowo boso Inggris?</i> )	I think a local language like <i>Boso Walikan</i> would be better to help me understand the advertisement message. ( <i>Lek jareku yo boso jowo utowo walikan ae, soale ga kabeh uwong ngerti boso Inggris</i> )

Based on the response above, it is found that mostly, the participants felt proud while seeing the advertisement written in their local language; *Boso Walikan*. The participants agreed that those advertisements helped them to understand the message or the product better compared to using a foreign language such as English. The advertisement that used *boso Walikan* increased their emotional feeling rather than Bahasa Indonesia. It is evidence that the local culture has a significant effect on the success of advertising among the Malangnese.

#### 4. Conclusions

There were several strategies for the advertising agents and industries to help their clients reach their best advertisement to give significant results to their products. One of the strategies was placing their product on the media of advertising such as billboards. Billboard is known as effective advertising due to its durability, and well-known by customers. To make the billboards attractive, the advertising industries created advertising statements to attract customers, such as using well-known language in certain areas. Cultural linguistics is a study that combines the function of language to include in the culture since understanding the culture of a place helps boost

a business immensely. A comprehensive understanding of language and culture helps build trust between others, be it with peers, colleagues, or associates. In conclusion, culture linguistics, also known as ethnolinguistics, was evident to support the advertising industries, thus, it was not only on billboards but also on other advertising media, such as television, the internet, radio, and social media. Based on this research, local language influences the phrasings used in Javanese advertising for several reasons; first; to help the consumers understand the message better, second; to increase the consumers' interest in the product, and third; to help boost the business immensely by building an emotional approach. Future research could explore the impact of cultural linguistics on advertising across diverse regions, media platforms, and consumer demographics, including the role of local languages in digital and AI-driven marketing. Additionally, studies could focus on the long-term effects of using local language on brand loyalty, business outcomes, and strategies for engaging multilingual audiences.

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**Article**

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## A Moral Perspective on Mental Health in Jessie Burton's *Medusa*

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### Abstract

Mental health is a state of well-being that enables individuals to cope with stress, realize potential, learn, work well, and contribute to the community. Jessie Burton's novel "Medusa" depicts Medusa's struggle against trauma and anxiety triggered by a toxic environment, showing the impact of interpersonal relationships on mental health. This research will explore the moral perspectives on mental health issues depicted in "Medusa" and criticize the morality of society through literary representations. The method used in this research is a qualitative method by analyzing data from the novel "Medusa" by Jessie Burton. The theory used is moral criticism. The results of this study show that the novel represented the toxic environment as a critique to society with even showed the effect of it. This study indicates that Medusa's lack of confidence in social interaction and self-acceptance, triggered by fear and isolation, is a major factor in her mental disorder. Toxic environments, such as social pressure and unfair judgment, worsen one's mental health. Medusa's story reveals her trauma, loneliness, and struggle for self-acceptance, as well as the social and moral injustices that exacerbated her suffering. This novel also represented the ideal of the environment as a recommendation and example of the good morality of society should be. Family support and healthy relationships are essential for recovery from trauma and fear. The moral values of the novel include respect for one's personality rather than outward appearance, and the need for empathy and protection regardless of physicality.

**Keywords:** literary representation; society; mental health; moral criticism; moral value

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### 1. Introduction

Mental health is a state of mental health well-being that enables people to cope with the stresses of life, realize their abilities, learn well and work well, and contribute to their community. It is an integral component of health and well-being that underpins our individual and collective abilities to make decisions, build relationships, and shape the world we live in. It is a complex continuum, varying in severity and social outcomes. Mental health conditions include mental disorders, psychosocial disabilities, and other mental states associated with distress or self-harm risk (World Health Organization). People with mental health conditions may experience lower levels of mental well-being. Nevertheless, in relation to reality today, mental health is often threatened by toxic environments such as the pressure we get in society, stigma, and discrimination. This negative environment can trigger or exacerbate mental conditions such as depression, anxiety, and other disorders. An increasingly visible phenomenon in society is an increased awareness about how importance of mental health, despite the strong stigma attached. A lot of people are starting to openly talk about their mental health conditions and looking for professional help, indicating a positive

change in the understanding and treatment of this issue. The relationship between mental health and morality also becomes a concern, because a toxic environment makes the morality of the people in that environment becomes questionable. Besides, the impact of a toxic environment itself, which is having a bad mental health condition can influence how we make a decision and behavior of a person, In order that influences their morality and ethics.

“Medusa”, one of the works that is written by Jessie Burton also talks about this issue. Jessie Burton, a famous actress and writer in London. She was born on August 17, 1982. She is known to the public because of her profound works, and full imagination, she often combines historical research and emotional narratives. Her works can be known from her attraction to mythology to give different views on classical stories. Besides that, Burton was inspired by feminist movements and different opinions about women’s representation in literature and pop culture. She tried to oppose views by giving other perspectives on women’s empowerment, especially in a mythology context that is often dominated by men’s perspectives. She represents how women are being treated and how unfair the societies are to women. This representation also shows the complexity of how the environment can affect women’s mental health.

“Medusa” released in 2021 a young adult fiction, this novel is a retelling of the classical Greek myth Medusa. In this book, the author gives a different view of the Medusa character itself. As we know, medusa is a character who is often considered a monster because of her frightening appearance. the most famous features of Medusa are her hair composed of snakes and her capacity to petrify anyone by turning them into stone (Glennon, 2017). But in this book, the author describes a complex and human figure. This novel tells the story of a main character named Medusa, she was exiled to a far-flung by the whims of the gods, she actually has no friends except the snakes that adorn her head instead hair. But her life changes when a charmed boy named Perseus arrives on the island. He is different, unlike others who see Medusa as a monster, Perseus is curious and empathetic. As time goes on, both of them have an unexpected bond, that makes Medusa anxious and the pain that she faces from her past.

The book “Medusa” explores the complexity of anxiety in revealing the facts of what happened to her full of fear and self-doubt. Its main conflict is Medusa’s journey to break free from the traumas or experiences that have shaped her current state. “Medusa” portrays the nature of anxiety and self-doubt. In the first chapter, she is depicted as a woman who is isolated and full of fear hiding in caves and shadows with her sisters Euryale and Stheno also her dog named Argentus after getting cursed by Athena who made her hair into snakes. Feeling lonely and powerlessness dominated her mind. Shutting herself away with fear of the outside world. Anxiety plays an important role in Medusa's life, influencing acts and her mind significantly. Fear of meeting other people and hurting them with her gaze makes Medusa aware and isolates herself. Past trauma she gets especially cursed by Athena shaping her mindset and behavior.

The interpersonal relationships of the main character in this story have a big impact on her mental health. This research will explore the moral perspective of mental issues as depicted in “Medusa” by Jessie Burton, by exploring Medusa’s struggle to survive the fears she faces. This research will show how morality in society can affect the mental health of someone, in this case, Medusa. Rather than focus on the feminist issue, which has been the big issue of Burton’s work, this research will focus on the moral value of the story and the representation of the character in literature can criticize the moral of the society.

There have been much research about moral criticism, one of them is the article entitled Analysis of the Moral Value in the Novel “Imperfect” Written by Meira Anastasia (Inayyah&Simanjuntak, 2022), while the research with the object “medusa” usually only talks about the representation of women such as Medusa: How the Mythological Monster became a Feminist Icon (Grill, 2019). The topic of the mental health also has been discussed in many research, such as Mental health condition

of the main character in every day Novel By David Le vithan” by (Tato, 2023), but this research only discussed the psychological elements that are related to the mental health. There is one article that talks about the character of a literary work that represents mental illness entitled “Mental illness representation in young adult literature” (Aberle, 2021), but this paper do not talk about the relation between mental health and morality.

## **2. Methods**

In this research, the writer uses a qualitative method with the purpose of knowing the problems that happen in the mental health of the Medusa character. For this study, the text takes the form of a book, the novel “Medusa” by Jessie Burton itself. There are two data used in this study: primary data and secondary data. The primary data source of the data in this study is Medusa novel written by Jessie Burton. The primary data in this study are narrations related to moral values contained in Medusa by Jessie Burton. The secondary source of data in this study will be collected from literary works, journal articles, and information from websites to support the primary data. The steps of this research are conducted as follows: (1) reading the novel entitled “Medusa” (Burton, 2021) several times. (2) collecting the data from both primary and supporting sources (3) analyzing the data using moral criticism (4) serving the data into an article

In analyzing the data, the theory of moral criticism takes an important role in this research. Moral approach criticism sees a literary work chiefly, as reflected as critics who concentrate on the moral dimensions of the works by judging their works based on their ethical teaching and by their effects on readers (Guerin, 1992). Moral criticism approach is needed to completely explore the mental issue theme, as it reflects how society at Medusa treated her. Moreover, this approach will provide an overview of how Medusa's life reflects how a bad environment can affect a person mentally which encourages a shift from judgment and fear to empathy and support. Throughout this theory this research will show the representation of society's morality can be criticized through literary work.

## **3. Results and Discussion**

### *3.1. Representation of a Toxic Environment as a Critique of Society's Morality*

A mental disorder is a medical condition that impacts moods, thoughts, feelings, and behavior. In this study, the writer identifies the causes of mental health disorders such as loss of confidence to meet people or interact with society and self-acceptance due to her frightening in the novel “Medusa” by Jessie Burton. The researcher explores the mental health of the main character in this novel which is Medusa through moral criticism. By way of a detailed analysis, this study identifies critical factors contributing to Medusa’s mental health disorders, such as her deep loss of confidence in social interactions and her struggles with self-acceptance. These issues are provoked by her experiences of fear and isolation. This approach evaluates based on its moral and ethical implications, analyzing the psychological challenges of the main character in the context of a larger society. Medusa's story is not merely a retelling of myth it is a profound examination of trauma, loneliness, and the path to self-acceptance. This study explores Medusa’s inner life, showing her as a victim of circumstances that lead to her monstrous transformation. This perspective emphasizes the moral dimensions of her suffering, highlighting the societal judgments and injustices that exacerbate her mental issues.

This issue was developed not only from the inner side of the individual, in this case Medusa, but also from external influences. A toxic environment can significantly contribute to the emergence and inflaming of mental health issues. In this work, this toxic environment is vividly illustrated through Medusa’s reflections on how society treated her when she was still beautiful. The societal pressure and harsh judgments she faced created a hostile atmosphere that deeply affected her mental well-being. The analysis of moral values in this category as found in the novel Medusa, as follows:

Four years previously, everything had been different, and the very least of it was that I'd had lovely hair. But seeing as I've been accused of vanity enough times by people who nevertheless thought it their right to ogle me. (Burton, 2021)

Based on Guerin's theory of Moral values, the above quotation points to up deceptive hypocritical nature of societal judgments and the moral dilemmas faced by a person who is subjected to superficial evaluations. Medusa's reflection on her past beauty and the accusations of vanity she endured reveal a societal tendency to objectify the victims based on appearance, while together condemning them for their perceived flaws. This exposes a profound inconsistency to certain beauty ideals yet are harshly criticized when they do so.

The moral value of the text is that as a human must learn to appreciate and respect people and their personalities, such as their character, intellect, and kindness, rather than merely their outward appearance. This change is essential to a more inclusive and compassionate society where respective are not reduced by their looks but are celebrated for their integrated being. This moral value can help to shoot out the harmful effects of societal judgments and support a culture that values and respects all of what they look, regardless of their physical appearance. The Suffering of being beautiful can exist in this world. Bullying does not only happen to people who have disadvantages, even people who have privileges also being victims, such as physical beauty can become victims of bullying. There are so many factors why it can happen, such as envy and hatred. Moreover, beauty can pose significant dangers, such as an increased risk of sexual harassment. It can lead to be sexual harassment. In this novel, Medusa illustrates got raped by Poseidon because of beauty. This tragic event underscores the vulnerabilities and injustices that can accompany physical attractiveness, highlighting the complex and often dangerous dynamics that beautiful respective may face in society. The moral value of being someone who has beauty privilege does not always bring happiness, it can even be the beginning of suffering. The analysis of moral values in this category as found in the novel Medusa as follows:

Poseidon didn't care whose temple he was entering. I said, my voice shaking.' He just pulled the pillars down. I screamed for him to leave me alone, I called out to Athena. I said, 'No, no, no!' But in the rubble of that night, Poseidon took what I had never wanted to give him. (Burton, 2021)

The action did by Poseidon in this story portrayed in the quotation is included as the moral value that power and privilege can be abused, causing misfortune to the innocent. Incidents like this are still related today, and many beautiful people still face bullying and harassment due to the jealousy and hatred that exists in society. It shows that beauty can be decisions that will help someone but also harm them. Then the importance of building empathy and protection for everyone, regardless of their physical appearance.

Blaming a victim refers to the tendency to hold the victim obliged for negative events, this is often happen in cases of sexual harassment. In this novel, Athena's reaction is related to today's society, where victims of sexual harassment are often blamed for what happened to them. In this story, Athena was angry with Medusa because she thought that Medusa had mesmerized Poseidon. Athena's anger caused Medusa and her sister to be cursed because her sister defended Medusa. This situation reflects society's tendency to blame the victim and ignore the real executioner, thus adding to the victim's suffering. In this case, society must learn not to rush to blame the victim without understanding the real situation, it is supposed to direct attention and action to the real executioner. Furthermore, this accident teaches us that unfair reactions to victims can provoke the trauma and suffering they experience, so a more fair and empathetic approach to handling sexual harassment cases is needed. The analysis of moral values in this category as found in the novel Medusa as follows:

But Athena had turned up, of course, ‘where is she?’ I remember her saying. ‘Where is the little slut? Where is Medusa? ‘How dare you!’ the goddess said ‘You desecrated my sanctuary. Carrying on like that in my sacred place.’ (Burton, 2021)

The moral value contained in the quotation above is the feeling caring for the victim should have been carried out. This novel illustrates how Athena, instead of providing support, blamed and insulted Medusa with demeaning names, and accused her of defiling the sanctuary. This reaction reflects society’s impulse to rush to blame the victim without understanding the real situation.

### *3.2 Representation of the Ideal Environment as a Recommendation for Society’s Morality*

A toxic environment is a place or group that spreads bad influence to each individual (Goehner, 2024). One of the adverse effects of a toxic environment is stunted personal development. In this research toxic environment affects a person’s mental health. For instance, in Medusa’s case, the toxic environment she experienced had an impact on her mental health. Medusa became scared to meet people and isolated herself, negativity exposure made her fearful of social interactions, leading her to withdraw and isolate herself from others. This representation of a toxic environment in this novel can be a critique to the society that there will be always an effect of what people do to someone, and the effect can be mental health issues. In this novel, the researcher finds out how negative social interactions and environmental pressures can damage Medusa’s mental health by making a shut-in and fearful of meeting people. The constant humiliation and pressure she received created an unhealthy environment for Medusa, which eventually led to social isolation and anxiety. The analysis of moral values in this category as found in the novel Medusa as follows:

I sighed.’ some people thought so. Other not. When I was about eight, one day, Alekto, a woman in our village, said to my sister Stheno, right in front of me, “That one’s a beauty. She’s going to be a heartbreaker.” Her husband agreed. But another woman, passing by, turned to look. “Oh no,’ she said. “She’s nothing special.” “What are you talking about?” said Alekto. ‘She’s bewitching! Look at that lovely long hair. (Burton, 2021).

The quotation above represents how the comments of people around Medusa about her appearance, both positive and negative, contributed to the formation of damaging self-perceptions and severe psychological distress. Since childhood, Medusa has been the subject of diverse judgments from those around her, highlighting how the words and actions of others can have a huge impact on one’s mental and emotional development.

The moral value of this event is the importance of empathy and caution in interacting with others. The society must be more aware that comments and treatment of people especially negative ones, can have serious consequences on their mental health. Furthermore, society should compete to create a supportive and positive environment, where each individual feels valued and accepted for who they are. By doing so, society can help prevent the adverse effects of toxic environments and negative social interactions, and support the mental well-being of all members of society. Seeing Medusa suffering from constant humiliation and social pressure, her sister felt moved to protect and support her. Medusa’s psychological mental state is characterized by fear of meeting others and a tendency to isolate herself, which made her brother more aware of the serious impact of the unhealthy environment. By seeing Medusa’s condition, her sister realized that the actions and attitudes of the people around them have a great influence on one’s emotional and mental health. According to van der Wal, et al. (2021), the environmental factors were strongly associated with each other and had a similar profile of influence across all networks. They also stated that environmental factors are related to population mental health through different and specific pathways.

This encourages her sisters to be more sensitive to Medusa’s condition and try to create a safer and more supportive environment for Medusa. This incident emphasizes the importance of family support in the face of social pressure and shows that awareness and empathy can help satisfy the burden

experienced by people suffering from toxic environments. The analysis of moral values in this category as found in the novel *Medusa* as follows:

‘Be reasonable, Athena,’ said Euryale with a grimace. Be wise. You of all immortals should understand that Medusa had nothing to do with what happened in your temple. We could have put her on a desert island and he’d still have come to find her.’ (Burton, 2021).

The moral values from the quotation above are that blaming the victim only adds to the suffering and people need to understand the true context to provide appropriate support. By understanding the true situation of their experiences, people can offer the applicable assistance and ensure that justice and healing are prioritized for the victim. This approach is not only for the recovery of victims but also contributes to a more compassionate and just society as a whole.

In the beginning, her interaction with her sisters was limited. Despite being full of affection, on the other side, she was trapped in fear and overprotective of herself. Yet, Perseus' arrival changes this dynamic, he gives space for Medusa to express her feelings without being afraid of rejected. The emotional support that Perseus shows helps Medusa to accept who herself. The positive interaction enables Medusa to lessen her fear, as well as see herself more positively. This analysis of moral values in this category as found in the novel *Medusa* as follows:

‘It’s a great honour that you told me this, said Perseus. ‘I won’t forget it. No one’s ever trusted me like you trust me. I wouldn’t even have mentioned his name if I’d known” (Burton, 2021).

The moral value from the quotation above is that trust, acceptance, and emotional support are essential in building healthy relationships and helping others overcome their trauma and fears. This shows how much of an impact trusting someone can have. Perseus was honored and appreciated Medusa’s trust, and helped Medusa feel more accepted and supported. By sharing the same struggle and hardship, Perseus and Medusa became close throughout the story. He gained Medusa’s trust by giving her support that helped her to open up about her past and her struggles. This can be seen through Perseus’ line when he says to her, “I understand that you and me are alike. We’re survivors” (Burton, 2021). Highlighting the notion that the action offered by Perseus gave Medusa comfort and made her open up with him which led to the process of healing her trauma.

## **5. Conclusions**

Based on the analysis of the current study of the moral value in *Medusa's* novel, this novel criticizes society for representing a bad example of morality, this bad example is shown by the representation of a toxic environment. This novel teaches us that a healthy society must be built on a foundation of support, empathy, and acceptance. By giving a positive example through the characters of the sisters Medusa and Perseus, this novel highlights the importance of a supportive environment in helping someone overcome trauma and develop into the best version of themselves. The novel’s critique of toxic environments serves as a reminder for people to create a better environment for the emotional and mental health of every representative of society.

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**Worldwide cultural impact on World Cup:  
Changing cultural dynamics in Indonesia**

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**Abstract**

World Cup 2022, just like any other World Cup parties, are changing the cultural dynamics in Indonesia. That World Cup event is not only changing cultural dynamics in football, but also in music, festival, fashion, cuisine, and lifestyle. During the World Cup event which had been held from November 20<sup>th</sup> to December 18<sup>th</sup> 2022, it can be clearly found in the mass media that every single media had discussed a lot about Qatar World Cup 2022. And everyone, including K-Pop fans were talking about the World Cup event since the opening ceremony. This research explored more about worldwide cultural impact on World Cup 2022 in changing cultural dynamics in Indonesia and how it is related to the fans' cultural conceptualizations. Qualitative content analysis method had been used to explain more about the details on cultural dynamic changing and its relation to the fans' cultural conceptualizations. Kashima's theory about the mechanism of cultural dynamics and Sharifian's theory about cultural conceptualizations used in this research. The result showed that World Cup can be such a great media for uniting people from various different cultural backgrounds to gather around and minimize their cultural differences. For more, media has played such a great role to fully support those dynamic cultural changing in Indonesia. Also, in international context, those football fans may not share the same system of cultural conceptualizations. And, Korean wave has great influence in changing cultural dynamic as well as adding more cultural information.

**Keywords:** cultural dynamics; cultural conceptualizations; Indonesian Football Fans; K-Pop Fans; Qatar World Cup 2022

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**1. Introduction**

In the early of 21<sup>st</sup> century world, the term globalization has spread out all over the world as it drives to the culture change in the changing world. As the world has changed drastically in the past several years, the dynamic movement of culture is also changing (Dey, B. L., Yen, D., & Samuel, 2020). Everything in the technological era will always facing such dynamic movement which leads to the changing world. The new insights had then been appeared as stated by (Kashima, 2014) that there are four basic phenomena of cultural dynamics: importation, invention, selection, and drift. Meanwhile, the concept of cultural change in which regards cultural information as non-genetic information that is transmissible from one person to another and it is potentially affect the person's behavior, as concluded by Kashima (2014). In short, cultural dynamics can be called as an investigation of how culture thus defined is formed, maintained, as well as transformed over time.

When it comes to the phenomena of World Cup event today, it can be said that cultural dynamics do change people's behavior due to the changing in the way people think and behave (Yang, 2019). This World Cup event can gather people from myriad different backgrounds to pay more attention to the greatest competition for all football team around the world. It is widely known worldwide that football has become such phenomenon all over the world. And the fact said that football is regarded to be the most popular sport and event throughout the world as the fans are coming from all countries worldwide. Europe is generally known as a continent in which football is being played by the society from low to middle society as well as from middle to high class society. Furthermore, football is also being played by people at all ages, from children, teenagers, parents, to oldsters. From time to time, football has gotten the increasing numbers of fans. Even now, football has become the second most popular sport in the United States of America after basketball, a situation which never happened before (Rossing, N. N. & Skrubbeltrang, 2018).

The 2022 FIFA World Cup has become 22<sup>nd</sup> tournament of FIFA World Cup and it has become the first World Cup tournament to be held in the Middle East and during the winter season. This year, World Cup has been held in Qatar with 32 national football team, 50 matches, and more than two millions people are watching live from the stadium. World Cup 2022 in Qatar has been held from November 20<sup>th</sup> to December 18<sup>th</sup> 2022. The estimated cost of \$ 200 billion seems to make this World Cup 2022 has become the most expensive World Cup ever. And this is also the second World Cup where video assistant referees (VARs) have been utilised after the first utilized in Russian World Cup 2018 (Ozomina, N. & Mannin, 2020).

Actually, World Cup has always been presented the blend of cultures around the world. World Cup will always become the target for every host country to introduce their own cultures and traditions to other people throughout the world (Al Fahadi, 2020). It can also be said that it is the best chance for the host country to promote their cultures so that the whole world will know better about the country and its society through the culture (Hae-joang, 2014). The same thing also happened in Qatar where there are a wide array of festivals which had been held in order to promote their readiness as the host country as well as to promote their own cultures. Those festivals are including fans festival, culinary festival, souvenir festival, fashion festival, music and arts festival.

The celebration for the World Cup 2022 can be felt by people around the world, including people in Indonesia. Even there is a fact that said about World Cup can magically transform a new way on seeing football competition, those who are not really into football seem to be interested in watching the competition due to the resonance of this World Cup party. Some of them are started to take interest in the players, and some of them are interested in the booming atmosphere of the match.

The new phenomenon happened today in Qatar World Cup 2022 as the official theme song sung by Jeon Jungkook, the youngest member of the world's biggest South Korean group, BTS. In the opening ceremony which was held on November 20<sup>th</sup>, 2022, the live performance of Jungkook featuring Fahad Al Kubaisi has become a signifier of cultural dynamic changes in the world. As it has already known that South Korea had successfully brought new cultural wave through its Korean wave (*Hallyu*). And the appearance of Jungkook BTS as the main singer in Qatar World Cup 2022 has successfully attracted a lot of K-Pop fans to pay more attention to the grand event of this World Cup. It is found that not only ARMY (fans of BTS) that is attracted to watch Qatar World Cup 2022, but also other K-Pop group fans like NCT, Treasure, Super Junior, Astro, Monsta X, and Black Pink.

In relation to English education, culture has become one of the most important parts because it is almost impossible to teach language without teaching its culture. It is very interesting to observe this cultural dynamic and cultural conceptualizations because culture can be the basic foundation of

everything. In the World Cup event, we can see there are many people who tend to gather around without any differences in order to support their favorite team. Another reason is because they have the same mission and goal to watch the total ambience in every single football match (Wolfe, 2020). This kind of phenomenon happened worldwide and it can be used as the media to teach culture to the university students. Also, this Qatar World Cup 2022 is quite different from any other World Cup because this is the first time when the audiences can see the soft power of South Korea by having Jungkook of BTS to sing the official theme song.

The present research seeks to describe and analyze how the World Cup 2022 event has influenced and changed cultural dynamics in Indonesia. Also, the second purpose is to explore more about the relation of cultural dynamic to the fans' cultural conceptualizations. This research question aims to capture the cultural dynamic change in Indonesia as the impact of worldwide culture on World Cup 2022. This research is expected as a new reference in the field of cultural studies, both for the researchers and for the lecturers. Also, it can be used to give more insights to the lecturers in relation to their perspectives of worldwide cultural phenomena.

### *1.1 Cultural Dynamics*

“There are two general classes of questions about cultural dynamics. The first is about *what*, that is, descriptive cultural dynamics – what cultural information exists, how prevalent it is, and how its existence and prevalence has changed and will change over time. The second class of question is about *how*, namely, the mechanisms of cultural dynamics – how a change occurs by what mechanisms” (Kashima, 2014).

Talking about cultural dynamics means that we are discussing more about four basic sources of cultural dynamics as stated by Mahoney and Rueschemeyer (2003), which include:

1. **Importation:** it is a typical of new cultural information which does not exist in the given culture, but it does exist in different cultures. Then, this cultural information is added to the former culture by transmission process from the latter culture.
2. **Invention:** it is known as new cultural information which existed in the culture of a certain group and was added to the culture without importation.
3. **Selection:** it is a kind of new cultural information which is selected in for further reproduction or selected out to be removed from certain culture.
4. **Drift:** this is a random process which produces a change of the cultural information over time.

Importation and invention are generally concerned with the addition of cultural information, whereas selection and drift can change the prevalence (or frequency of occurrence) of the cultural information upwards or downwards, and in some cases will potentially cause a loss (subtraction or removal) of the cultural information as well. For more, there are what are called as macro-level cultural dynamics and micro-level cultural dynamics which concern more on descriptive cultural dynamics. Macro-level cultural dynamics are typically concerned with a longer-term time scale, whereas the micro-level cultural dynamics are not so concerned about long-term, but can often be answered in short-term.

### *1.2 Macro-Level Cultural Dynamics*

Inglehart and Baker (2000) stated about materialism and post-materialism as a degree of discontinuity in the direction of cultural dynamics. According to Inglehart and Baker (2000),

materialist values emphasize on hard work, money, and economic security; whereas post-materialist values may include self-expression, generalized trust, as well as environmental protection.

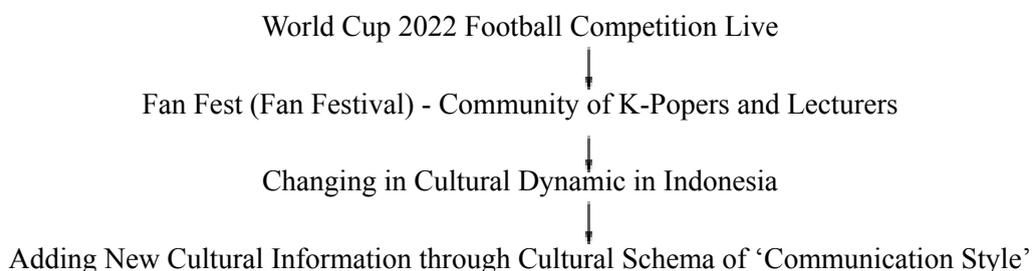
Moreover, these macro-level cultural changes differ in trajectory. One trajectory is called gradualism, which refers to a culture changing gradually over time; and the other is *punctuated equilibrium*. This equilibrium says that a culture changes in fits and starts, so that there are periods of stability over time, which are punctuated by rapid changes. Back to the past, macro-level cultural dynamics can also be analogized to Darwinian evolution which stated that a small amount of change can be accumulated one at a time and the cumulative effects amount to great change over a long period of time. And punctuated equilibrium is regarded to be a pattern of biological evolution which was then adopted by social scientists (Baumgartner and Jones, 1993; Dixon, 1997).

### 1.3 Micro-Level Cultural Dynamics

Micro-level cultural dynamics are often discussed in terms of contributions to *cultural change* (Kashima, 2008). In short, it can be concluded that if information consistent with prevalent or new cultural information is added to the culture of a group, it will maintain the culture. In contrast, if information inconsistent with the prevalent or new cultural information that has not existed in a culture, it can change the culture. Considered this way, many research questions about micro-level cultural dynamics would be concerned with the mechanisms, including about cultural importation, invention, selection, and drift. This can be explanations about why and how cultures can remain stable or change over time.

A cultural learner is more likely to imitate a person who is more successful and more prestigious (Henrich and Gil-White, 2001). Also, there is a tendency for a cultural learner to acquire new cultural information from a similar other, especially in his or her group. So, in other words, a cultural learner tends to acquire and use information when it is used by a majority of people in the group (Kashima, 2014). For example, a cultural learner tries out a certain way of making a blade and he or she finds it beneficial for protecting themselves, then he or she is likely to adopt it and use it as it changes the given culture.

In short, there is a analytical thinking framework to ensure the readers' understanding:



### 1.4 Cultural Conceptualizations

The term cultural conceptualizations first mentioned by Sharifian (2017) in which explains about the concept of culture that everyone has and there are numerous systems of cultural

conceptualizations since different people may have different perspectives on cultural conceptualizations. Those systems of cultural conceptualizations can give practice in adopting effective communicative strategies when it comes to communicating with people from different cultural backgrounds. Sharifian also stated that those ‘more proficient speakers’ are those who have been exposed to and show familiarity with, various systems of cultural conceptualizations, and effectively articulating their cultural conceptualizations.

Furthermore, Sharifian (2017) also maintained that World Englishes should be explored and differentiated in terms of not just their phonological and syntactic dimensions, but also in terms of cultural conceptualizations which underlie their pragmatic and semantic levels. Still, based on the Sharifian statement, there is a fact stated more than eighty percent of communication in English is now taking place by non-native English speakers. Those non-native speakers usually do not explore more about the phonological or morphological or even syntactic aspects of different varieties of English they use, but these speakers may just focus on negotiating cultural meanings of English.

### *1.5 Previous Studies*

Yoshihisa Kashima had once studied ‘*How can you capture cultural dynamics?*’ with the main focus on culture, cultural change, as well as the phenomena of cultural dynamics. He stated about the big influence of the globalization era to the cultural change and dynamic movement of culture in changing the world. For more, he observed more about the social science related to the culture in the 19th century and in the early 20th century as the industrialization era by using comparative historical analysis. He then used comparative historical analysis to postulate and substantiate the theories of cultural change. The purpose of his study is to take stock of the comparative methods that have recently emerged. In this study, Kashima had found that there is principled examination of cultural dynamics along with the phenomena happening in the society in relation to the cultural dynamics.

The similarity with this research is that Kashima was also looking for the phenomena of cultural dynamics happened in the social context. Meanwhile, the difference is that Kashima uses comparative historical analysis which will observe the phenomena in several periods of time, while in this research, the researcher uses receptive approach along with synchronic method to look at the phenomena which happened at certain period of time. For more, this research not only see the cultural dynamic changing phenomena during the World Cup event, but also explore more about the changing perceptions of lecturers about this phenomenon in relation to their cultural conceptualizations.

There are also researches conducted by De Waele & Adam (2022) entitled “The Glocalization of World Cup” which explore about how football events gain transnational significance across different types of community and Al Thani (2022) entitled “Channeling Soft Power: The Qatar World Cup 2022, Migrant Workers, and International Image” which explore about how Qatar has dealt with human rights scrutiny to protect its international image. Based on those three previous studies, there’s still no research focused on how World Cup event changes cultural dynamic and how it is related to the fans’ cultural conceptualizations.

## **2. Methods**

Qualitative content analysis method used as the research design since there is new cultural information in a wide variety of forms (including from the television, mass media, radio, fan festival, as well as fans in some public places). This cultural information will then be used as a stimulus in the design. One person receives it, then transmits it from memory to a second person, who in turn transmits it to a third person, and so on (Kashima, 2014). Kashima also stated about cultural

information that is consistent and inconsistent with gender stereotypes. He showed that, although people reproduced gender stereotypes as the inconsistent information in the first and second generations of reproduction, stereotype consistent information was more likely to be passed on in communication chains.

This qualitative method is quite suitable with the visibility purpose, cultural change, as well as social determination as stated by Gamson (2000: 348). Thus, qualitative method will be really suitable to be used as a method to observe about cultural change and cultural dynamics of the Indonesian football fans in relation to the worldwide cultural impact on World Cup 2022. More specifically, this research used receptive approach along with synchronic method. It means that the writer will only observe about the phenomena which happened in certain period of time (Uwe, 2014).

The data collected from the media (including television, radio, social media, conversations in the fans festivals (fan-fest), as well as conversations of the Indonesian football fans in some public places). The population of this research is focused on the lecturers who teach cultural studies in two state universities in Surabaya and they are also K-Poppers. These lecturers were being chosen because it is in line with the main purpose of this research to capture cultural dynamic changing in Indonesia in relation to Indonesian football fans. So, the target respondents are 4 lecturers who know exactly about this cultural dynamic phenomenon related to cultural studies.

### **3. Results and Discussions**

#### *3.1. The Worldwide Cultural Impact on Qatar World Cup 2022 in Changing Cultural Dynamics in Indonesia*

Indonesian football fans here include those football fans and those K-Pop fans. Football fans are those who are really interested in football, not just because this grand event of World Cup 2022. And K-Pop fans are those who are interested in watching football match because of the involvement of K-Pop idol as the main singer in singing the official theme song.

As already stated above, cultural dynamics will always exist in every society in the whole world. Cultural dynamics can be said to be strictly similar to the social dynamics which always influencing the whole community and society in the world. In any aspects, culture can give the power to the individual to be able to communicate with the whole world as well as to create such conditions for new adaptation (Duggan, 2014). The more someone is incused by those multicultural backgrounds and environment, the more they can easily adapt with new cultures.

That's considered to be the normal condition in our society these days. Moreover, what's happening in the society now during the World Cup event in Qatar; can be quite contrast. In case of World Cup event from time to time, World Cup can be said to be categorized as macro-level cultural dynamics because the society was changed gradually over time everytime the World Cup happened (Kashima, 2014). In the case in Indonesia, it might be a little bit hard to be able to unite people from various different background including different race, different ethnicity, and different religion when it comes to the normal situation. But surprisingly, during every World Cup event especially in the World Cup 2022 celebration, those people can easily gather around by the name of one goal: watching football match.

For the example, it can be easily seen from the television that during the World Cup event, those who are not interested in football before, tend to be more likely to give comments about this spectacular football party. As Bowlby & Ainsworth (2004) stated about the audience can see it clearly in some television programs like in the entertainment news program or in the news program where the reporters or the presenters tend to talk and discuss more about football, about the players, about the

family of the players, about the lifestyle of the football players, as well as about the opening and closing ceremony. Some football players who strictly go into the spotlight and had become hot topic in the entertainment news are including the superstar Cristiano Ronaldo, Lionel Messi, Harry Kane, Antoine Griezmann, Neymar, Luis Suarez, and Gerard Pique. In short, everything related to football arena seems to be a lot more interesting than before.

Based on the opinion from Mahoney and Rueschemeyer (2003), the World Cup event tends to be in the stage of 'importation'. Importation means about new cultural information which is existed in the culture of certain group and being added to the culture without importation. It means that the World Cup event does change the culture of the Indonesian football fans without causing a loss (whether it is subtraction or removal) of the cultural information from the given culture. For instance, it is found from the respondents that there are some K-Pop lovers (or usually called as K-Popers) who tend to watch the opening ceremony of World Cup 2022 just because they want to see their favorite idol, Jungkook BTS sang the official theme song live. There is a new phenomenon in which those K-Popers have also interested in football due to the performance of their idol in World Cup opening ceremony. From this case, it is categorized as importation stage in cultural dynamics because this cultural information (K-Pop idol performed in World Cup) is added to the former culture (Indonesian K-Popers) by transmission process from the latter culture (Indonesian football fans).

Live reports from Qatar had also become the most favorite reports for most of those Indonesian football fans. Those fans seem to be thirst for any information related to the World Cup event in Qatar. And suddenly, Qatar had become the center of attention. A lot of Indonesian football fans look for every single thing related to Qatar, such as the country itself, the culinary aspect, about its culture, some holiday spots in Qatar, ancient buildings in Qatar, the traditions in Qatar, also the habits of the Qatar people when it comes to watch football. And of course, those fans are hunting for souvenirs from the World Cup 2022. Those who are having a lot of money even decided to leave Indonesia and go to Qatar to watch World Cup live, as well as buying some official World Cup 2022 souvenirs and accessories (Pietro & Luo, 2017).

In entertainment news program by NET in November 30<sup>th</sup> 2022, there was a fanatic fan from Indonesia who decided to come to Qatar just to watch her favorite team, England to fight a duel. Beside that, she, along with her boyfriend, tends to buy the official souvenir from Chanel brand which was released the exclusive bag collection with World Cup theme. Football has changed her lifestyle to become more consumptive as long as she can get what she wants and what other people are seldom having it.

In case of four basic sources on cultural dynamics, it can be clearly said that her choice to change her lifestyle can be referred to 'selection' stage as it is kind of new cultural information which is selected in for further reproduction or selected out to be removed from certain culture (Kagan, 1990). She chooses to change her lifestyle by leaving out her old style to change it with the new style which is still related to the World Cup theme. In other words, it means that she chooses to select one style in, while select the other style out at the same time. In short, her choice can be really affected by her enthusiasm as Indonesian football fans.

Also, based on what Inglehart and Baker (2000) stated before that materialists value something like hard work as well as money to make everything is possible for the fans to do whatever they want to achieve their dream or goal. This fanatic fan really thought that it doesn't really matter to spent such big amount of money when it comes to fulfill her dream and happiness related to football. Also, there is the fact that there are some K-Pop communities whose buying South Korean jerseys just because they see that Jungkook of BTS wore it after the opening ceremony. Still, based on Mahoney

and Rueschemeyer (2003) explained about sources of cultural dynamics, what those K-Pop communities done is considered to be included in 'drift' since it produces a change of the cultural information. Before the opening ceremony of Qatar World Cup 2022, football jerseys are bought by those football fans, but after the opening ceremony, those jerseys looked like interesting for those K-Pop communities in order to show their identity of being K-Pop fans who were supporting their idol. For more, these K-Pop communities are also known as very supportive fans and it is proved that South Korean jerseys sold out only an hour after Jungkook of BTS wore that jersey when he was coming back to Seoul from Qatar (accessed on November 21<sup>st</sup> 2022 from Coppa Magazine).

And now let's talk about the celebration of the World Cup 2022 in three biggest social media: Facebook, Twitter, and Instagram. For about a month before the World Cup event, the enthusiasm on welcoming the biggest football event looks pretty big. In Facebook, there were myriad status and comments which discussing about the future Qatar World Cup 2022. All of those comments and status had positive impact on welcoming the World Cup. In Instagram, the researcher found that there were so many footballers' official accounts who updating about their preparation with their team to go to the World Cup event. Each team will come to Qatar with only one goal: go straight to the final and win the precious golden trophy. It can be seen from the official account of England football team in Instagram that they are posting status about "Football is coming home" or it means that England is really optimist to be able to win the golden trophy on this Qatar World Cup 2022 in order to bring the trophy back home.

In Twitter, the discussion about Qatar World Cup 2022 series is no less crowded than in other social media like Facebook and Instagram. The writer found and followed so many official accounts from international footballers such as Cristiano Ronaldo, Harry Kane, Iker Casillas, Lionel Messi, Gerard Pique, Sergio Ramos, Antoine Griezmann, Kyllian Mbappe, Hugo Lloris, John Stones, Manuel Neuer, Jesse Lingard, and many more. Each of those international footballers often tweet something related to their enthusiasm in having a chance to participate in an event as massive as the World Cup series. One of France football players, Antoine Griezmann also tweet on May 18th 2022 in his official account @antogriezmann: "*Un immense honneur de représenter notre pays en Qatar #FiersdetreBleus*" along with the picture La Liste. It means that he was announced about the official France football team who will be participated in the Qatar World Cup 2022 series. And he also tweet on November 11<sup>th</sup> 2022 about "*Encore une victoire*", which means that he had already had such depiction about the success of his team to win the golden trophy on World Cup 2022.

When it comes to discuss about the statement from Kashima (2014) about micro-level cultural dynamics which can affect to the cultural change, this kind of cultural dynamics are not so concerned about long-term, but can often be answered in short-term. Kashima (2014) said that if the information or culture in the given culture inconsistent with the new cultural information which has not existed in the former culture, it can change the culture.

During the World Cup event, it can be seen that there are a group of people everywhere tend to gather around and standing shoulder to shoulder because they have similar goal. Eventhough those people have different perspective on supporting certain football team, they still can stand to each other in which it is categorized as the 'invention' source of cultural dynamics. The researcher had observed about what those Indonesian football fans doing while they are watching World Cup 2022 together in the fan festival. The observation had been done three times during the celebration of the World Cup 2022.

First of all, the researcher did the observation in the fan festival in front of Trans Studio Mini Rungkut Surabaya while there were the big match between England and Wales. During the

observation, the researcher found out that there are a lot of football fans who are coming from several regions such as from Pasuruan, Kediri, Malang, Sidoarjo, Gresik, and Surabaya. They tend to gather around because they have the same hobby: watching football and supporting their own favorite team. There are some people who are coming with their family (wife and children), those who are coming with their friends, who who are coming with girlfriend or fiancée, and those who are coming alone. It seems like they blend together in one group.

Based on what's been said by Inglehart and Baker (2000), it can be clearly stated that these fans are considered to develop a degree of discontinuity in the direction of cultural dynamics which later called "post-materialism". Post-materialists value something like self-expression to strengthen their adoration of football. Those fans agreed that watching football match along with some colleagues or families or friends are regarded to be something good to express themselves as loyal fans. By doing that, they consider themselves as loyal fans as well as to be seen as great fans to certain team.

The second observation had done during the big match between Spain and Germany This observation had been held in Luminor Hotel Jemursari Surabaya. This time, the event of watching football match together was quite exclusive because those who are gathering around come from the upper middle class. From the observation, the researcher found the fact that there are several reasons which are stated by the fans. Some fans said that they want to see the World Cup match together because they want something different. When they decided watching together in a hotel, they enable to watch their favorite team while enjoying some drinks and good food served by the hotel staffs. Some other people stated that their main reason to watch World Cup in a hotel is because they want to be able to communicate well with other Indonesian football fans. They want to feel the atmosphere like they are watching live in the stadium. And some of them are decided to watch together because they are fanatic football fans who tend to hunt some good locations to quench their desire in football.

Moreover, there are also some fans who were gathering in the hotel tend to be K-Pop fans and also lecturers. They decide to watch football match there because the hotel gave the facility of 'combo watching'. This 'combo watching' allowed the fans to watch football and listen to K-Pop songs. Of course, this kind of 'combo watching' is really interesting for them and become their motivation to watch football match together with other K-Pop fans, especially watching all South Korean matches.

According to Henrich & Gil-White (2001), it is stated there is a tendency for a cultural learner to acquire new cultural information from a similar other, especially in his or her group. Based on the result of the research above, it is very clear that someone tends to imitate other person's attitude or habit which looks more successful. Some fans looked at the lively atmosphere of watching football live with other fans, thus they want to feel that kind of atmosphere to imitate the track of what other fans did before.

### *3.2. The Relation of Cultural Dynamic Changed to the Fans' Cultural Conceptualizations*

In international contexts, of course those international football fans who tend to gather around to watch numerous World Cup matches may not share the same system of cultural conceptualizations since they come from myriad different cultural backgrounds. This system of cultural conceptualization will be different even though those international fans use English to communicate to each other during the event. According to what Sharifian (2017) stated that there are a wide variety of cultural schemas of cultural conceptualizations which can be included in certain event. In case of this World Cup 2022, there is one cultural schema namely communication style. This communication style was chosen because the second purpose of this research is to observe more about cultural conceptualizations that

the football fans have related to their communication to other fans whether it is in the form of online communication (through social media) or offline communication (in the fan-fest).

During the third observation, it is found an interesting fact that the community of K-Popers and lecturers was also discussing the phenomenon of the World Cup and its relation to culture around the world. This discussion has then led to the same goal of bringing this cultural phenomenon into the class when they teach cultural studies. The discussion gave new cultural information and new perspectives that the phenomenon of world culture during Qatar World Cup 2022 can be an idea to put these cultural conceptualizations as an important part of teaching cultural studies subject. Both in online and offline communication with other fans, it is found that even though they all use the same language, they are still having different cultural conceptualizations of communication style.

For instance, when Indonesians meet other Indonesian football fans, they tend to gather around and they even make new friends since their first meeting because the way most Indonesian people communicate to each other often uses direct communication. But there is still a difference in the way they keep their communication lasting. Women tend to be able to keep their communication longer by communicating more intimately than men. Women seem to have more ways in communicating with other fans by not just talking about football, but talking about several other things like idols, families, and talking about educational perspectives.

As it has been mentioned before that the population of this research consists of 4 lecturers who are also K-Popers. The discussion of these lecturers had been observed and from the discussion, it is found three facts related to their changing perspectives on cultural conceptualizations. First, they have new ideas in bringing new cultural concepts to teach cultural studies subject. This World Cup phenomenon can be one of the best examples of teaching these new cultural concepts to the university students. Secondly, there are new perspectives learned from this Qatar World Cup 2022 cultural phenomenon. One new perspective is about the big impact of Korean wave in changing cultural dynamics in Indonesia through World Cup event. And the last, it is found that cultural studies can actually be taught through any world culture events. By doing this, the students will be able to know and understand well about culture around them and how it affects people including how people behave, how people communicate, how people express their thoughts and feelings, how people influence other people, and etc.

At last, it can be inferred from the Indonesian football fans as non-native English speakers, they are just like many other non-native English speakers are likely to rely on the first language systems of the Indonesian cultural conceptualizations when they interact with other fans from different cultural backgrounds. Instead of exploring their ability of mastering syntactic and phonological dimensions of language varieties, these speakers may just focus on negotiating cultural meanings of language they use. In other words, even though these speakers use the same language to communicate with each other, but they still always have different cultural conceptualizations due to the differences in cultural understanding.

In the future, research like focusing on students' cultural conceptualizations in teaching EFL students can be a great idea to develop the teaching and learning activities in the class. Knowing and understanding students' cultural backgrounds and their conceptualizations can help them to learn EFL effectively.

## **5. Conclusions**

This is actually really interesting to see how cultural dynamics can change drastically in just a few moments to celebrate such worldwide event. According to Mahoney and Rueschemeyer in their

theory about cultural dynamics, it can be clearly stated that those four basic sources of cultural dynamics truly happen in Indonesia during 2022 World Cup.

In the first stage called 'importation', the culture which does not exist before, can really exist in different culture. In the second stage called 'invention', where that kind of culture being added to new culture without importation. In the third stage called 'selection', the new culture is selected in or selected out. It means that if that new culture can be received well by the society, it would be selected in for the reproduction process. On the other hand, if it is not received by the society, it would be selected out so that it will be removed from certain culture. And the last is about the fourth stage called 'drift'. Once the new culture has received well, the society will do such random process to make sure that the new culture can adapt well into the society's standard of life, values, and norms.

Related to Korean wave, K-Pop community that was involved as the respondents of this research, tends to be interested in watching football match in the World Cup because of two reasons: the presence of Jungkook of BTS as the official theme song singer, and their support for South Korean team. This support has become wider worldwide including K-Pop fans in Indonesia ever since South Korea team had managed to break through to the round of 16.

From the observation did during Qatar World Cup 2022, it can be concluded that there are two facts found. The World Cup event does not only give cultural dynamic changing through some aspects of 'importation', 'invention', 'selection', and 'drift'; but it also gives the impact into adding new cultural information through cultural schema of 'communication style'. Through cultural dynamic process and the changing of cultural conceptualizations, cultural studies' lecturers will be able to bring new ideas about world culture learned from the World Cup event to the class and the students will be able to know and understand well about culture around them and how it affects people.

The limitation of this research is only focused on observing how Qatar World Cup 2022 event changes cultural dynamic and how it is related to the fans' cultural conceptualizations in Indonesia. It portrays cultural dynamic changing affected by the World Cup event as well as about how the World Cup event influences the lecturers' cultural conceptualizations through cultural schema of communication style. However, this research has not been reached the implementation of applying these new cultural concepts and information to the class.

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**Research Article**

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## Speech Acts in Indonesian Online Newspaper: A Case Study of *Tribunnews*

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### Abstract

This study aims to analyze the types of speech acts and their pragmatic functions found in news headlines published by *Tribunnews* during March 2025. The research focuses on how language is strategically used in mass media not only to deliver information but also to influence the readers' attitudes, emotions, and behavior. This research employs a qualitative descriptive approach, using documentation techniques for data collection. A total of 500 news headlines were analyzed based on the speech act theory of Austin (1962) and Searle (1979), which categorize speech acts into three main types: locutionary, illocutionary, and perlocutionary. The data analysis followed the interactive model by Miles, Huberman, and Saldana (2014), which includes data reduction, data display, and conclusion drawing. These results indicate that although online news mainly serves as a factual information medium, headlines are also used to express emotions, guide public behavior, and convey institutional intentions or decisions. This research highlights that speech acts in online media are not merely descriptive but actively shape public perception and opinion, affirming the significance of discourse strategies in digital journalism.

**Keywords:** speech acts, pragmatics, *Tribunnews*, discourse analysis

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### 1. Introduction

Language is an essential tool for human communication in daily life, especially in conveying thoughts, feelings, and intentions. One of the important aspects of language use is speech acts. Speech acts are considered as a form of action carried out by speakers through utterances in certain contexts. According to Austin (1962), every utterance produced by speakers contains actions, not just words, but also meaning and purpose behind them. Furthermore, Searle (1979) explained that speech acts are divided into several types, namely locutionary acts, illocutionary acts, and perlocutionary acts.

In line with the development of technology and information, online news media have become one of the most accessed sources of information by the public. The language used in online news is often constructed not only to inform but also to influence readers' opinions, attitudes, and emotions. Speech acts play an important role in this process because every news article certainly contains certain intentions and goals from the writer. Therefore, the analysis of speech acts in online news becomes relevant to understand how language is used strategically in shaping public perception of an event or issue.

In the era of digital technology, the use of language in online mass media has become increasingly interesting to be studied, especially in the context of speech acts. Online news portals are not only a means of conveying information but also play a role in influencing the readers' thoughts and emotions through the selection of words and utterances used. As stated by Yule (1996), speech acts are very closely related to the context of communication, including in mass media which often uses language to achieve certain purposes.

Tribunnews is one of the most popular online news portals in Indonesia. The use of speech acts in news articles on Tribunnews, especially in the period of March 2025, provides a variety of linguistic phenomena that can be analyzed pragmatically. The language style used by the journalist or news writer is very influential in constructing reality and forming the reader's perception of the event being reported.

Several previous studies have examined speech acts in different media. Desri Wiana and Ade Irma Khairani (2020) in their research entitled "An Analysis of Speech Acts on Headlines Medan Newspaper" found that locutionary acts were the most dominant type in the headlines of Waspada Newspaper from May to July 2020, with representative functions mostly used to convey facts. Julisah Izar et al. (2021) in their study "Expressive Speech Act in Comic Bintang Emon's Speech in Social Media About Social Distancing" found that Bintang Emon used literal and non-literal direct speech acts to express anger. Another study by Akhmad Sofyan et al. (2022) entitled "Types and Functions of Illocutionary Speech Acts on Inter Character Dialogue in Tilik Short Films" identified five types of illocutionary speech acts and four speech act functions in character dialogues. Based on the explanation above, this study aims to analyze the types and functions of speech acts found in Tribunnews online newspaper articles published between March 2025. The focus of this research is to identify the types of speech acts used and analyze their functions.

### *1.1. Speech Act Theory*

This study applies Searle's speech act theory (1979). This theory examines how speech is related to the actions or attitudes of the interlocutor in communication. This theory is based on the idea that language is used to carry out action; hence, speech act refers to action that is carried out in a speech manner. This is the best writing or speaking they can do in their communication. Because of this, this study aims to analyze the headlines from the Nipashe newspaper by providing a taxonomy by focusing on the taxonomy of illocutionary acts. According to Searle, a speech act is an attempt to carry out certain tasks using language that requires convention and social organizations. There are many specific speech acts related to religion, and in the given situation, speech acts related to religion might be carried out in a different way. Based on this fact, the speech act that is presented in the Swahili newspaper may differ from the English newspaper due to the culture-specific nature. Given the reality of this cross-cultural nature, the purpose of this study is to describe the occurrence of this type of speech act by classifying the types of speech act that are carried out in the Nipashe Swahili newspaper. It was created by the script editor using their own headline. According to the main idea of the speech act theory, which is based on the illocutionary force, an editor of script performs the act using a headline that introduces the story that they represent.

Linguistic analysis of the way these news stories are delivered can reveal a lot about opinions and attitudes. In this way, pragmatic analysis of headlines can be an active means of seeing the character of headlines in initiating and maintaining their intended meaning. According to Chiluba (2007), pragmatic analysis plays an important role in headlines because pragmatic meaning is based on the author's intention. Since language is a means of communication and trust, it is important to know how it is used to form ideas (Beard, 2000). As it is known that the use of speech acts is part of human communication activities, identifying the types of speech acts used in newspaper headlines can help readers infer something that is not expressed by the editor of the manuscript.

### 1.2. *Types of speech acts*

Searle in Damayanti divides speech acts into three types, including:

- a. Locutionary Speech Act (the act of saying something) is a speech act that states something. In a locutionary speech act, speech is done only to state something without any other tendency or purpose, by itself to influence others. Locutionary acts are relatively easy to identify in speech because identification tends to be done without including the context of speech included in the speech situation.
- b. Illocutionary Speech Act (the act of doing something) is a speech act that not only functions to inform something, but also to do something. Example: the sentence "I can't come" when spoken to a friend who has just celebrated his wedding, not only functions to state that he cannot attend the party, but also functions to do something as an apology. Illocutionary speech acts are very difficult to recognize if you do not pay attention to who the speaker and the interlocutor are, when and where the speech act occurs, and so on. Perlocutionary speech act (the act of influencing something) is doing something by saying something.
- c. Perlocutionary speech acts refer to the person being addressed and can be described with words such as encouraging the listener, learning something, convincing, deceiving, lying, interesting, disturbing, frightening, captivating, entertaining, inspiring, and confusing. The utterances uttered by someone often have an appeal (perlocutionary act) or effect on the listener. Perlocutionary acts force the interlocutor to do certain things related to the speaker's statement, which makes others angry or entertained, or makes others react psychologically.

### 1.3. *Classification of speech acts*

According to Searle in Levinson (1983: 240), speech acts can be divided into five categories: representative, directive, commissive, expressive, and declarative.

- a. Representative:

The speaker binds himself to the truth of the proposition. The utterance begins with the speaker's observation of certain things, and is then followed by a statement of fact or opinion based on that observation. When someone says that someone "she is beautiful", the speaker can make a statement based on fact or simply give his own opinion about someone's physical appearance.

In addition, it determines whether the speaker is right about the case or not. Speakers can represent the world as they believe it through statements of fact, assertions, conclusions, and descriptions. For example, when someone says, "The Earth is flat," it indicates a statement that the speaker is making about the Earth, namely their opinion that the Earth is flat. Some speech act verbs, such as remind, inform, affirm, deny, remember, state, guess, predict, report, describe, inform, swear, assure, agree, claim, convince, and conclude, are examples of representative speech acts.

- b. Directives

Speakers use directive speech acts to ask others to do something. These acts include requesting, asking, commanding, giving orders, and suggesting. The directive function, according to Rustono, is intended to force the speech partner to act in accordance with the utterance. This pragmatic function asks the speech partner to follow what the speaker says. This type of pragmatic function includes sub-functions such as ordering, requesting, demanding, suggesting, and challenging. Directive speech acts, for example, have the pragmatic functions of ordering, requesting, demanding, suggesting, and challenging. For example, the utterance, "Please, may I lend you a pencil?" indicates that the speaker is asking the listener to lend him a pencil.

c. Commissive

Types of utterances that bind the speaker to a future action including promising, threatening, offering, refusing, and promising. For example, saying "I will be back" is a promise that the speaker will return.

d. Expressive

An utterance that describes a person's psychological state. Saying thank you, apologizing, welcoming, and congratulating are some examples of this speech act. The expressive pragmatic function is the function intended by the utterance's intention when using it to express an assessment. This pragmatic function shows that the speaker is trying to evaluate what he or she says. Praising, criticizing, complaining, blaming, congratulating, and flattering are all examples of this pragmatic function.

- 1) Praise Function: Praise is a sub-function of an utterance that forces the speaker to express the desired psychological attitude, so that the utterance is considered as an assessment of the utterance of praise. This is the practical function of praise. Your answer is very good. This utterance is an expressive speech act of praise to praise the answer given. Therefore, the utterance shows an opinion about the speech partner who is spoken to.
- 2) Purpose of giving Subfunction of giving thanks is an utterance that binds the speaker to express a psychological attitude that is intended to be interpreted as an assessment by expressing gratitude. This utterance is shown here. I would like to thank you for your kindness, Sir. The expressive speech act to express gratitude for the kindness that has been given is this utterance. Therefore, the utterance shows the opinion about the speech partner that is spoken by the speaker.
- 3) Criticism function. The sub-function of criticizing is an utterance that binds the speaker to express a psychological attitude that is intended so that the utterance is interpreted as an assessment by means of criticism. The following is an example of such an utterance. Your idea is good if it is conveyed in a language that is easy to understand. This utterance is an expressive speech act of criticizing. This happens because the utterance is in the form of subtle criticism of the interlocutor, namely the speaker intends to assess the opinion expressed so that it is easy to understand.
- 4) Complaint function The complaining subfunction is an utterance that forces the speaker to express their psychological attitude. The purpose of the complaining subfunction is to interpret the utterance as an evaluation. The complaining subfunction is revealed in this statement. I have tried hard, but the results are still bad, right, Ma'am. The utterance above is an expressive speech act that complains because the content of the utterance is a complaint. This means that the speaker complains about his bad grades even though he has tried hard to study.
- 5) Responsibility function. Speech that binds the speaker to express a psychological attitude that is intended to be considered as an evaluation is called the subfunction of blaming. This speech is shown here. Actually, he is the suspect who masterminded all of that. Because the content of the speech is blaming about things that happened as a result of someone's actions, the speech is an expressive speech act with the subfunction of blaming.
- 6) Function of greetings The sub-function of congratulations is an utterance that forces the speaker to express a psychological attitude with the aim that the utterance is considered as an assessment. This utterance is shown here. Congratulations on your victory in the election of the new village head. The response above is an expressive speech act that has

a pragmatic sub-function of congratulations. This occurs because the content of the utterance consists of.

- 7) Awesome functionality. Speech that commits the speaker to express a psychological attitude that is intended to be regarded as a judgment with flattery is known as the subfunction of flattery. This is an example of his speech. You have very satisfying leadership. The expressive speech act of the flattering subfunction is this utterance. This is due to the fact that the content of the speech is flattering, where the speaker praises leadership that is deemed to meet standards. For example, saying, "Don't be shy, my house is your house" is the speaker's way of welcoming someone.

e. Declarations

Utterances that have a direct impact on institutional circumstances and usually rely on complex extralinguistic structures. Excommunication, declaration of war, baptism, and dismissal from employment are some examples of these speech acts. "You are dead to me," for example.

## 2. Methods

This research employed a qualitative descriptive method because it aims to describe and analyze the types and functions of speech acts found in Tribunews online newspaper articles. According to Creswell (2014), qualitative research is used to explore and understand phenomena in depth, especially related to language use in social contexts. The data in this research were taken from news articles published on the official website of Tribunews <https://www.tribunnews.com/> within the period of March to 2025. The researcher specifically chose articles that contained utterances or sentences indicating the use of speech acts, especially those showing various language functions.

The data collection technique used was documentation (Sugiyono, 2017), where the researcher collected online news articles by browsing, selecting, and recording the relevant data from the Tribunews website. The collected data were then analyzed using the speech act theory proposed by Austin (1962) and Searle (1979), which classify speech acts into locutionary, illocutionary, and perlocutionary acts. The data analysis technique followed the model of Miles, Huberman, and Saldana (2014), which consists of data reduction, data display, and conclusion drawing. This method helped the researcher to identify the types of speech acts and their functions in conveying messages within the online news articles.

## 3. Results

Table 1. Types of Speech Acts in 500 News Headlines

Speech Acts Forms	Headline Samples	Percentage %
Locution	301	60.2
Illocution	141	28.2
Perelocution	58	11.6

*Examples:*

- **Locution:** “Harga Cabai di Medan Naik Tajam”
- **Illocution:** “Polisi Imbau Warga Tidak Mudik Lebaran”
- **Perlocution:** “Ngeri! Penemuan Mayat Gegerkan Warga”

**Table 2. Pragmatic Functions of Speech Acts in 500 News Headlines**

Pragmatic Functions of Speech Acts	Headline Samples	Percentage %
Representative	228	45.6
Directive	122	24.4
Expressive	122	24.4
Commissive	38	7.6
Isbati	25	5.0
<b>Total</b>	<b>500</b>	<b>100</b>

*Examples:*

- **Representative:** “Gubernur Sumut Resmikan Jalan Baru”
- **Directive:** “Pemko Medan Minta Warga Hemat Air”
- **Expressive:** “Bangga! Atlet Sumut Raih Emas”
- **Commissive:** “DPRD Akan Bahas Kenaikan UMP”
- **Isbati:** “Presiden Tetapkan Status Darurat Nasional”

#### 4. Discussion

This section presents the findings and interpretation of the speech acts and their pragmatic functions found in 500 headlines from a Medan-based news publisher. The data are categorized into speech act types and pragmatic functions based on Searle's and Rustono's classifications.

The majority of the headlines (301 out of 500 or 60.2%) fall into the locutionary act category. These headlines present information or statements in a literal and factual way, such as “Jumlah Penumpang Kereta Api Naik 35 Persen” (“Number of Train Passengers Increased by 35 Percent”). These headlines reflect the primary journalistic function of delivering news without implying further action or emotional effect.

Illocutionary acts constitute 28.2% of the headlines (141 out of 500). This type of act involves an intention behind the utterance, such as advising, requesting, warning, or urging. For instance, “Polisi Imbau Warga Tidak Mudik” (“Police Urge Citizens Not to Travel for Eid”) shows an implicit directive from the authority to the public, attempting to shape behavior.

Perlocutionary acts represent the smallest portion at 11.6% (58 out of 500). These headlines are crafted to provoke a response or emotional effect on the reader. Examples include sensational or tragic news like “Balita Dianiaya Pacar Ibunya hingga Tewas” (“Toddler Abused by Mother’s Boyfriend Until Death”), which elicits shock or sympathy.

Representative functions dominate the pragmatic function analysis with 228 headlines (45.6%). These headlines typically report facts, events, or conditions without suggesting or demanding anything, exemplifying the role of news to represent reality, such as “RS Adam Malik Catat Kenaikan Kunjungan Pasien” (“Adam Malik Hospital Records Increase in Patients”).

Directive functions were found in 122 headlines (24.4%), demonstrating the media's role in guiding or influencing public action or perception. Headlines such as "Pemko Medan Minta Dinas Percepat Perbaikan Jalan" ("Medan Government Requests Road Repairs to be Accelerated") illustrate this type.

Expressive functions appeared in 87 headlines (17.4%). These reflect the speaker's psychological state or emotion, often found in headlines involving celebration, tragedy, or criticism. For example, "Bangga! Atlet Sumut Raih Emas" ("Proud! North Sumatran Athlete Wins Gold").

Commissive functions accounted for 38 headlines (7.6%). These often involve promises or declarations of intention, such as in "Gubsu Akan Bangun Jembatan Baru" ("North Sumatra Governor to Build a New Bridge").

Lastly, Isbati (declarative) functions were identified in 25 headlines (5%). These declare official changes or legal standing, e.g., "Pemkab Putuskan Lakukan PHK" ("Regency Government Decides on Mass Layoffs"), making something the case by the act of saying it.

The prevalence of locutionary and representative forms underlines the expected function of headlines to inform readers objectively. However, the notable proportion of illocutionary and directive forms suggests that news headlines are also used persuasively, subtly encouraging public response or compliance.

The presence of expressive and perlocutionary functions shows how headlines can be emotionally charged, adding narrative appeal and engaging readers more deeply. This dual function of news headlines—as informative and persuasive/emotive texts—reflects the dynamic nature of media language.

These findings affirm the theoretical perspectives on how language functions contextually and strategically in media, reinforcing the relevance of speech act and pragmatics frameworks in discourse analysis.

## 5. Conclusions

This research confirms that online news headlines are a type of discourse with significant pragmatic power. Based on the analysis of 500 *Tribunnews* headlines, it was found that the majority of the headlines employ locutionary acts. This reflects the media's primary function of transmitting straightforward factual information to the public. However, the substantial presence of illocutionary and perlocutionary acts reveals that headlines also function as subtle tools of persuasion—either to influence readers' behavior (through appeals or directives) or to elicit emotional reactions (through sensational, tragic, or dramatic content).

In terms of pragmatic functions, representative acts dominate, reinforcing the media's role in representing social reality. However, the nearly equal proportion of directive and expressive functions demonstrates that media also communicates values, opinions, and emotional attitudes. This indicates that headlines are not neutral linguistic units but rather purposeful constructions designed to influence how readers interpret and respond to an issue.

Additionally, the presence of commissive and declarative functions, though smaller in number, is still significant as they show the media's involvement in conveying promises or official decisions from institutions or authorities. Thus, this study supports the view that speech act and pragmatics theories are valuable approaches for analyzing media discourse. Such analysis is essential for promoting critical media literacy among the public so they can better understand the intent behind the language used in news reporting.

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### Article

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## Art for art's sake: Oscar Wilde's trajectory in Victorian literature

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### Abstract

The production of a literary work is influenced by the elements present in its literary field. Oscar Wilde, one of the classic authors of English literature, was significantly shaped by the literary field of the Victorian Era throughout his career. This study aims to explain the reconversion strategies Wilde employed to attain legitimacy as an English literary figure. Using Pierre Bourdieu's theoretical framework and sociological approach to literature, the research traces Wilde's accumulation of capital, strategies, and trajectory. From his background, Wilde possessed economic, cultural, social, and symbolic capital—assets that empowered him to hold a significant role within the literary field. However, the scandal surrounding his homosexuality severely damaged his reputation at the time. Ironically, this downfall led Wilde to publish a phenomenal work that explored the concept of duality. With the widespread influence of the principle of “art for art's sake” through the aestheticism movement, the public began to view art as something that should be appreciated purely for its beauty. This reconversion of capital ultimately enabled Wilde to gain legitimacy within the English literary field of the Victorian Era.

**Keywords:** literary field; capital; strategy; trajectory; Oscar Wilde; Pierre Bourdieu

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### 1. Introduction

In the history of English literature, works published during the Victorian Era were heavily influenced by the social conditions of the time, which were shaped by the conflict between science and religion (Turner, 1978). The transition from a life governed by religious doctrines to one driven by science and technology led many authors to represent these shifts in their writings. Moreover, both the achievements and decadence resulting from British imperialism in the early 19<sup>th</sup> century had a significant impact on the production of literary works (Chrisp, 2005).

Oscar Wilde, an Irish-born writer of the Victorian Era, was one such author whose personal and literary life drew both criticism and praise (Roden, 2004). With an educational background from top universities in Dublin and Oxford, Wilde made notable contributions to the literary development of the period. At Oxford, critic Walter Pater introduced Wilde to the aestheticism movement, which was closely related to the art for art's sake principle first introduced by Immanuel Kant and Johann Goethe in Germany (Kingston, 2007). This principle emphasized that art should be created for the sake of beauty alone, without serving purposes such as politics, history, or religion.

Wilde's literary journey experienced a drastic shift in 1895 when a scandal regarding his sexual orientation came to light. Homosexuality was taboo under Queen Victoria's rule at the time. Legally, Wilde was already married with two children. His imprisonment for two years marked the collapse of his literary career (Evangelista, 2010). The media coverage in Europe and America of his same-sex

relationship with the young poet Lord Alfred Douglas led many followers of the aestheticism movement—of which Wilde was a pioneer—to question his credibility in literature.

Based on the above explanation, it is clear that Wilde's path to literary legitimacy was filled with challenges. However, previous research has not examined this topic in depth, particularly through Bourdieu's lens. Some studies have analyzed this topic but from different perspectives, such as hedonism (Saputri, 2015), philosophy (Akudolu et al., 2024), and even fashion (Schaffer, 2000). Therefore, this research intends to analyze Wilde's journey within the literary field. The sociological approach to literature introduced by Pierre Bourdieu is applied to construct the dynamics of power and the literary field that underpinned his authorship. By analyzing his trajectory and capital accumulation, the study aims to conclude how Wilde achieved legitimacy. Through one of his works, *The Picture of Dorian Gray*, this study will also explore the strategies that solidified Wilde's position in the English literary field of the Victorian Era.

## 2. Methods

This research applied a qualitative method, specifically using textual analysis. The interpretation of meaning, context, and social structures through textual and contextual analysis. The sociological approach to literature is applied as this approach focuses on the relationship between literary works and the socio-political structures in which they were produced.

## 3. Results and Discussion

Pierre Bourdieu was a sociologist, anthropologist, and philosopher renowned for his theory of the field of cultural production. This concept, developed from the theory of genetic structuralism, bridges the relationship between literary works and the social realities present at the time of their production. Additionally, Bourdieu combined objective social structures with socially formed mental structures, which together give rise to specific practices (Johnson, 2010). According to him, a cultural production (such as a literary work) exists within a structured field that is shaped by the tension between the cultural field and the field of power.

In Bourdieu's theory of social production, the role of the author is a central focus, as it reflects cultural practices. This theory, which falls under the scope of literary sociology, concerns itself with how a work can be understood as a manifestation of the entire field—one that encompasses both the power structures within the field and the determinism inherent in its structure (Bourdieu, 2010). The object of study is not merely the material production of a work, but also its symbolic production. Therefore, in literary sociology, the roles of those who contribute to the production of a work—such as critics, editors, and publishers—are considered highly significant (Bourdieu, 2010).

Social production emphasizes the external dimensions of a work, rather than its internal components alone. This theory involves a rejection of approaches that analyze a work solely through its direct relationship with the author, its internal structure, or intertextuality (Bourdieu, 1990). In brief, the theory can be defined as a comprehensive framework for analyzing a literary work by examining the relationships among the work itself, the author's background, the literary field, and the broader social field.

In the operationalization of this theory, Bourdieu offers three core concepts: habitus, capital, and field. First, habitus can be defined as the generative foundation that enables individuals to perform specific practices. It is formed through long-established social values that shape patterns of thinking and behavior. Habitus arises from the internalized schemes individuals use to respond to their social surroundings. It functions beyond conscious awareness, subtly operating beneath the surface of human consciousness. In Bourdieu's framework, this concept is instrumental for analyzing the practices of literary agents. These agents include the author as the primary source of the work, publishers, and

editors as those who shape and process the work, and critics, journalists, lecturers, and others as respondents who evaluate and circulate the work within the literary field.

Second, capital refers to resources or forms of power that assist agents in occupying particular positions within a field and gaining profit or symbolic recognition. Bourdieu's interpretation of capital differs from the Marxist tradition in that it is not confined to material wealth. Capital can also take the form of cultural capital, such as formal education and inherited cultural knowledge; social capital, such as networks that connect agents to positions of influence; and symbolic capital, which includes prestige, honor, and social recognition. These various forms of capital accumulate and ultimately determine an agent's social trajectory and class distinction, shaping their place within the social and literary hierarchy.

Third, the field is conceived as a structured space of struggle governed by specific rules. In this framework, social reality is seen as a topology—a social space in which agents are continuously engaged in dynamic processes. This space is built upon interrelated fields, each interacting with the others. However, the structure of these fields is not fixed; it is dynamic and evolves according to changes in the positions of agents within them. The various positions contested within a field open access to hierarchical power structures, which are closely linked to the broader field of power.

### *3.1. The Power Structure of the Victorian Era*

During the Victorian Era, which lasted from 1837 to 1901, the highest authority rested in the hands of Queen Victoria. Crowned at the age of 18, the young monarch led Britain into a golden age marked by imperialism, with the empire eventually ruling over nearly a quarter of the world's population (Chrisp, 2005). At the beginning of this era, the House of Commons was dominated by two political parties: the Whigs, representing liberal political structures, and the Tories, representing conservative ones.

Industrialization became one of the key forces driving the economic sector. The invention of the steam engine laid the foundation for the mechanization of production tools. Various scientific and technological innovations led factories to demand a large labor force, and at its peak, economic conflict arose between capital owners and workers. While the Industrial Revolution was undeniably a significant turning point in Britain's manufacturing history, it also brought considerable social, economic, and cultural consequences—especially for the lower classes (Stewart, 2014).

Furthermore, the power of the Anglican Church heavily influenced societal morality, as many of its doctrines regulated public life. These principles were even directly taught in educational institutions. The Church's authority, which demanded absolute obedience to God, eventually sparked protests among certain groups. The lower classes believed that the Church only served the interests of the elite and neglected the working class. This discontent intensified with Charles Darwin's 1858 publication of *On the Origin of Species by Means of Natural Selection*, which strongly emphasized rationalism over religious doctrine (Moss, 2001). As a result, society experienced a crisis of faith, giving rise to various sects that opposed the Church's teachings.

### *3.2. The English Literary Field in the Victorian Era*

The Victorian Era marked a transitional period between the Romantic Period of the late 18<sup>th</sup> century and Modernism in the 20<sup>th</sup> century. Poets from the Romantic Period included figures such as Blake, Byron, Coleridge, and Keats (Brantlinger, 2009). However, unlike the Romantic Period, which was dominated by poetry, the Victorian Era was primarily characterized by the rise of the novel. Charles Dickens emerged as a leading novelist, publishing prolifically in the early part of the era. Other significant novelists such as George Eliot, Thomas Hardy, and the Brontë sisters also produced major works during this time. In the realm of poetry, Robert Browning and Alfred, Lord Tennyson were two prominent poets who contributed many notable works. Meanwhile, playwrights like George

Bernard Shaw and Oscar Wilde gained wide recognition for their dramatic works, many of which were staged in theaters across Europe.

Due to the rapid advancements in science and technology during the Victorian Era, many realist literary works began to emerge. Realism in these works emphasized rational thought in line with empirically verifiable discoveries. *In Memoriam* (1850) by Tennyson and *Middlemarch* (1872) by Eliot are examples of writings that prioritize logical thinking. At the same time, works of science fiction and gothic fiction began to appear, such as *The Time Machine* (1895) by H.G. Wells, *Dr. Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson, and *Dracula* (1897) by Bram Stoker.

The imperial expansion achieved by Britain during the Victorian reign heavily influenced the literature of the period. As a hegemonic ideology, imperialism infiltrated the perspectives of many writers. Consequently, themes of colonialism and slavery became prevalent in literary works. Colonized regions, such as India, Australia, and Africa were frequently used as settings in these texts (Brantlinger, 2009). Several Victorian writers, such as Rudyard Kipling and William Thackeray, originated from British colonies.

### 3.3. *Oscar Wilde's Trajectory*

Oscar Wilde is known as a sensational literary figure who was highly productive during the Victorian Era. He was born in Dublin on October 16, 1854, to Irish writer and poet William Wilde and Jane Francesca (Page, 1991). Due to his intelligence, Wilde won numerous competitions from an early age and, in 1871, received a scholarship to study at Trinity College, one of Ireland's top universities. Three years later, he earned another scholarship to continue his studies at Magdalene College, Oxford.

It was at Oxford that Wilde was introduced to new literary ideas, especially the concept of aestheticism, which was introduced to him by Walter Pater (Greenblatt & Abrams, 2006). Even after graduating and relocating to London, he actively promoted this philosophy, which emphasized the principle of "art for art's sake." In 1882, Wilde even traveled to America for several years to teach literature. Upon returning to London, he solidified his position as a Victorian literary figure through the staging of his plays in some of the most prominent theaters across Europe and America, as well as his active participation in public lectures at various universities.

In 1895, Wilde's success took a dramatic downturn due to the scandal involving his homosexual relationship with Lord Alfred Douglas, a young poet. The relationship, reported by Douglas's father, led to Wilde being sentenced to two years in prison for acts deemed illegal at the time. During his imprisonment, Wilde wrote two deeply emotional works: a poem titled *The Ballad of Reading Gaol* and a prose confession titled *De Profundis*. After serving his sentence, Wilde, now living in chaos and disgrace, withdrew from public life and lived quietly in France (Greenblatt & Abrams, 2006).

Through his works, Wilde is best known as a playwright, in addition to being a poet and novelist. His plays were frequently performed in European theaters. One of his most famous plays, *The Importance of Being Earnest*, is a satirical comedy that critiques the morality and hypocrisy of Victorian society, indirectly targeting Queen Victoria's government as well.

The only novel he ever wrote, *The Picture of Dorian Gray*, was a groundbreaking work that shocked the literary world of the time due to its homoerotic undertones. A year before it was published, the novel had appeared in *Lippincott's Monthly Magazine* with several passages removed. When the complete version was published in 1891, it received heavy criticism, as Victorian society at the time viewed homosexuality as a shameful sexual deviation. However, as society grew more accepting of the art for art's sake principle, the novel began to receive widespread acclaim from critics. Today, *The Picture of Dorian Gray* is recognized as a classic of English literature.

### 3.4. *Oscar Wilde's Capital Accumulation*

Cultural capital was the foundational strength that Oscar Wilde possessed. This capital was inherited from his family background, as he was born to an intellectual couple. His mother, Jane Francesca, was an Italian-born poet who wrote under the pen name Speranza (which means “hope” in Italian). She was known for her revolutionary poetry on the Young Irelanders and was a devoted Irish nationalist. Although not a literary figure, his father was a renowned oto-ophthalmologic surgeon in Dublin (Greenblatt & Abrams, 2006). The culture of learning and reading was instilled in Wilde from an early age. His education at Trinity College, and more importantly at Magdalene College, Oxford, also contributed to his cultural capital, particularly in his understanding of aestheticism.

Wilde's economic capital mainly came from his dramatic works, which were performed in some of the most prestigious theaters in Europe and America. His play *The Importance of Being Earnest*, widely considered his best work, received critical acclaim after its premiere at St. James's Theatre in London. In addition, royalties from his published works—such as *Poems* published by David Bogue (1881), *The Lady's World* by Cassell (1887), and *Silverpoints* by John Lane (1892)—also added to his economic assets. Wilde's credibility as a leading figure in the aesthetic movement, which upheld the principle of “art for art's sake,” earned him frequent invitations to lecture at top universities in England, Ireland, and America. These lectures also contributed significantly to his economic capital.

Wilde's social capital stemmed primarily from his connections with prominent English literary figures. His relationship with Walter Pater, a professor at Oxford, granted him deep insights into the art for art's sake philosophy. Wilde even regarded Pater's book *Studies in the History of the Renaissance* as his personal “bible.” Additionally, Wilde had many contemporaries who would go on to become canonical English writers. He exchanged literary ideas with renowned playwright George Bernard Shaw and poet William Butler Yeats, among many others. Wilde also maintained close relationships with publishers such as George Macmillan, John Lane, and David Bogue, which facilitated the publication of his works.

His novel *The Picture of Dorian Gray*, a philosophical work published in 1891, represents Wilde's most significant piece of symbolic capital. In the genre of drama, his play *The Importance of Being Earnest*, first performed in London in 1895, also served as a symbol of Wilde's position in the English literary field at the time. Due to his contributions to the canon of English literature, a monument designed by renowned English sculptor Maggi Hambling was dedicated to him. Titled “A Conversation with Oscar Wilde,” the sculpture, constructed in London in 1998, also stands as a piece of symbolic capital that reinforces Wilde's legitimacy within the literary field.

### 3.5. *Representation of Oscar Wilde's Strategy and Position in the English Literary Field of the Victorian Era*

Oscar Wilde's only novel, *The Picture of Dorian Gray*, was first published in *Lippincott's Monthly Magazine* in 1890. Due to its homosexual undertones—considered taboo in Victorian society at the time—some explicit passages were removed by the magazine's editor (Norman, 1991). British critics condemned the novel's publication, accusing it of promoting immoral values that did not reflect Victorian moral standards. In response to the media backlash and after making significant revisions to the novel, Wilde fought to have his debut work published in full. The complete version of the novel was eventually released by Ward, Lock, and Company in 1891.

The title *The Picture of Dorian Gray* refers to a portrait of the main character, Dorian Gray, painted by an artist in the story named Basil Hallward. The painting captures Gray's perfection—young, handsome, and wealthy. It symbolizes the beauty of youth, a central theme Wilde wanted to portray. However, a tragic love affair that ends in the suicide of Gray's lover leads to a dramatic transformation in his character. Gray becomes a cruel and hideous figure, a stark contrast to his former self, representing the negative moral decline he undergoes.

The novel, controversial for its exploration of sexuality and duality, sparked scandal due to its supposedly vulgar narrative. However, Wilde's boldness in addressing themes considered taboo at the time represented a breakthrough in Victorian literature, which was still heavily influenced by the power of the Church. Wilde's challenge to the dominant doxa (common beliefs) of the era aimed to reveal the darker sides of morality in society as a form of social critique. In defending his work against critics, Wilde reaffirmed the principle of "art for art's sake"—that art exists for beauty and aesthetic enjoyment, not for moral or didactic purposes.

In the following line spoken by Dorian Gray, Wilde expresses the inherent duality within human nature. The binary of good and evil—likened to heaven and hell—is portrayed as an inseparable part of every person:

"Each of us has heaven and hell in him, Basil," cried Dorian with a wild gesture of despair. (Wilde, 1891: 70)

Another excerpt below illustrates Wilde's view of how an artist ought to behave. In line with the ideals of aestheticism, which assert that art should be created purely for beauty, Wilde emphasizes that an artist must produce art without being influenced by external, non-artistic factors. An artist should detach their ego and separate their personal life from their artistic creations. This reflects the artistic ideal Wilde expected to promote during the Victorian Era.

"An artist should create beautiful things, but should put nothing of his own life into them. We live in an age when men treat art as if it were meant to be a form of autobiography. We have lost the abstract sense of beauty." (Wilde, 1891: 210)

This philosophical novel also conveys Wilde's broader social perspectives. Beyond exploring the duality of good and evil, he reflects on the importance of inner harmony. According to Wilde, individuals should not force others to accept a particular ideology. This view indirectly critiques Victorian society, which was tightly regulated by the authority of the Church. For Wilde, individualism, or the sovereignty of the individual, was a fundamental value that society should uphold.

"To be good is to be in harmony with one's self," he replied, touching the thin stem of his glass with his pale, fine-pointed fingers. "Discord is to be forced to be in harmony with others. One's own life—that is the important thing. As for the lives of one's neighbours, if one wishes to be a prig or a Puritan, one can flaunt one's moral views about them, but they are not one's concern. Besides, individualism has really the higher aim. Modern morality consists in accepting the standard of one's age. I consider that for any man of culture to accept the standard of his age is a form of the grossest immorality." (Wilde, 1891: 80)

Wilde's resistance to prevailing doxa through *The Picture of Dorian Gray* illustrates his courage in defending his artistic and philosophical principles. Not only in this novel but in many of his other works, Wilde embedded the same ideals. Even when homosexuality was still an extremely taboo topic, Wilde emerged as one of the early advocates for its recognition and acceptance. His convictions, as reflected in his writings—especially *The Picture of Dorian Gray*—serve as evidence of the legitimacy he achieved in the English literary field.

#### 4. Conclusions

Based on the analysis above, it can be concluded that a literary work produced by an author is strongly influenced by the elements present in their literary field. In producing his works, Oscar Wilde—as an agent—was significantly shaped by the social environment of his time. However, Wilde sought to challenge the prevailing principles of the Victorian Era, which was deeply submissive to doctrines governed by the authority of the Church. The aestheticist view, which emphasized the concept of “art for art’s sake,” was a philosophy Wilde promoted to assert that art should be created free from political influence and that every individual should uphold personal authority to foster harmony within society.

Due to his controversial works and personal life, which were seen as morally transgressive, Wilde faced harsh criticism and condemnation. However, he ultimately achieved literary legitimacy when his novel, *The Picture of Dorian Gray*, was published uncensored by a British publisher. The sensational work—initially withheld in its complete form because of its explicit sexual content—was eventually accepted by the public after the principle of “art for art’s sake” gained wider recognition in British society. In fact, the lasting fame of the novel, including its many adaptations across different media, stands as a testament to Wilde’s solidified position in the literary field.

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