

CULTURALISTICS

Journal of Cultural, Literary, and Linguistic Studies

Psychoanalytical Conflicts, Anxiety, and Ego Defense Mechanisms of The Main Character in Karin Slaughter's The Good Daughter
(Jihan Syahidah, Arido Laksono)

The Representation of the Concept of Love in English Children and Adult Song Lyrics Based on Transitivity
(Tia Liztiawati, Nurhayati)

Biculturalism and Xenocentrism in TV Series Never Have I Ever Season
(Selvy Jessica Berliana Br. Silaen, Rifka Pratama)

Digital-Game-Based Language Learning for Children: A Study in Vocabulary
(Chandra, Catur Kepirianto)

Registers in Beauty V-Logs
(Ekgoan Susanti Utami, Mytha Candria)

Identifying the Characters of Lion and Fox in the Aesop's Fables using Transitivity System
(Nabilla Alifiany Kusuma Putri, Deli Nirmala)

Repression upon Rachel Chu's in Kevin Kwan's Crazy Rich Asians
(Deny Naufal Kurniawan, Ariya Jati)

Lindsey Salmon's Mourning Process in Facing Sister's Death in Alis Sebold's The Lovely Bones
(Nabilah Nisrina, Hadiyanto)



Research Article

Received: 28/05/2021; Accepted: 07/06/2021; Published: 04/08/2021

Psychoanalytical Conflicts, Anxiety, and Ego Defense Mechanisms of The Main Character in Karin Slaughter's *The Good Daughter*

Jihan Syahidah^a, Arido Laksono^b

^aEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

^bEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

jihansyahidah@students.undip.ac.id

arido@live.undip.ac.id

Abstract

This study is aimed to observe the factors of defense mechanisms applied by the main character, Charlie Quinn in *The Good Daughter's* novel by Karin Slaughter. *The Good Daughter* tells the story of Charlie Quinn who undergoes certain unfortunate situations in Pikeville, Georgia, United States. Library research is conducted to gather the data. The primary data were collected from the novel whilst the secondary data were collected from journals, books, and articles. Character and characterization, conflicts, and settings are observed for the intrinsic aspects whilst the psychology of literature approach that includes the factors of Sigmund Freud's defense mechanisms is observed for the extrinsic aspects. It is determined that from the analysis, defense mechanisms are applied to redeem objective and neurotic anxiety. Objective and neurotic anxiety are the factors that trigger the use of defense mechanisms. Finally, the kinds of defense mechanisms employed by the main character to redeem anxiety are intellectualization, repression, denial, regression, and displacement.

Keywords: *The Good Daughter*; defense mechanisms; objective anxiety; neurotic anxiety

1. Background of the Study

Obstacles inevitably occur in everyday life including anxiety. Anxiety is a mixture of feelings that includes pain from dreadful events [1]. The dreadful events induce the person to experience tension as anxiety's trait. It then triggers defense mechanisms to deal with certain threats [2]. Hence, defense mechanisms are methods to overcome danger by distorting disturbing events [3]. In this way, solutions are initiated so that anxiety can be repressed and eliminated from consciousness.

The Good Daughter's novel represents defense mechanisms and their factors. Charlie Quinn, the main character of the novel, employs defense mechanisms to eliminate objective and neurotic anxiety. Since the main character lives in Georgia, criminal cases

from murders to sexual abuse are rampant. Women's sexual abuse depicts an idea of a patriarchal society and radical feminism, an idea that in a patriarchal society, women are exposed to exploitation [4]. Thus, this novel is observed as a psychological phenomenon reflected in the cultural matter since sexual abuse is a part of the cultural matter.

2. Methods

To gather the data, library research is applied. According to George, library research is a portrayal of the researcher's ideas that are combined with external sources [5]. The data in this study are text-based documents collected from primary and secondary data. Primary data include written documents, statements, or individual experiences [6]. In this study, the primary data were collected from the novel. Besides, secondary data are collected from the preceding data by other people aside from the researcher [6]. Journals, articles, and books are used for the secondary data. For the analysis, the psychology of literature approach is applied. Psychology of literature includes "the study of the psychological types and laws present within works of literature" [4].

3. Discussion

3.1. *Intrinsic Aspects*

3.1.1. Character and Characterization

Charlie Quinn is the main character of the story. She is a delightful, clever, and likable person, "The kind of person people just like" [7] (327) However, she turns into "an almost palpable melancholy..." [7] (327) after her mother's death which defines her utmost emotion, a somewhat sorrowful, desolate person. She tends to offer help to others although it will jeopardize her. Thus, it indicates her morals, the amiable one. Despite being kind, she is also a compassionate person, as proven by her interest to have children, "Charlie deserved to...have children—lots of children" [7] 263).

3.1.2. Conflicts

3.1.2.1. Internal Conflict: Man Against Self

Charlie Quinn's internal conflict comes from insincerity as she is unable to neglect her past. As a consequence, she is unhappy, "She knew that you could put it all in a little box...if you didn't...live too much" [7] (62). Because of the past, she is unable to live a normal life and psychological disturbances occur.

3.1.2.2. External Conflict: Man Against Man

Charlie, the protagonist is interfered with by Zachariah. In this situation, she is assaulted, "...he raped her behind" [7] (207). The antagonist's mischievous act then results in an external conflict between the main character and the antagonist since Charlie's life is turned into a disgrace.

3.1.3. Settings

3.1.3.1. Settings of Place

The novel's setting revolves around Pikeville, Georgia, "There was not one low-life alleged criminal in Pikeville, Georgia." [7] (327). Another setting of the place is the "Pikeville Forest" [7] where Charlie is sexually abused. The Farmhouse is also one of the settings that lead to Charlie's objective anxiety and regression as a consequence of the murder of a mother. At last, "Pikeville middle school" [7] is the place for the school shooting that causes objective anxiety and repression.

3.1.3.2 Setting of Time

The novel revolves around the years 1989 and 2017. One of the proofs that describe the time setting of the novel is the use of a Chevette car that was made in 1989, "Her father's Chevette was caked" [7] (8). Thereafter, the time setting alters into "28 years later" that is 2017 with the use of Netflix and Hulu.

3.1.3.3 Setting of Social Environment

Pikeville is the place where criminal activities such as rape and sexual abuse occur. Sexual abuse interweaves the idea of radical feminism in which women's oppression by men is an indication of male dominance [8]. In the story, a man rapes a girl but the man is proven to be innocent. Since the rapist is defended but the girl does not, it indicates male dominance as a consequence of a patriarchal society. A patriarchal society indicates a social issue. The rape is continuing to Charlie and leads her to experience objective anxiety, intellectualization, and denial.

3.2 *Extrinsic Aspects*

3.2.1 The Id, The Ego, and The Superego of Charlie Quinn

3.2.1.1 The Id

The first id is exposed when Charlie is about to be abused by Zachariah, "Charlie ran" [7] (246). The second id is revealed when Charlie hears a gunshot, "Blood misting from Sam's head. Charlie, run!" [7] (61). The third id is exposed when Charlie is sexually abused by Zachariah, "She tried to bring up her knee into his crotch..." (Slaughter, 2017:507) [7] which leads her to be numb, "She was finally numb" [7] (507) [7]. The fourth id is shown when Charlie screams as she sees her mother being shot with a gun, "Charlotte's screams..." [7] (25). The fifth id emerges when expressing anger to Zachariah, "...he was going to be electrocuted to death" [7] (251). At last, the sixth id occurs when Charlie's instinct to give birth to a baby remains pungent, "...we couldn't give up. It's our baby, right?" [7] (502) as a result of the id's instinctual gratification to produce.

3.2.1.2 The Ego

The first ego emerges when Charlie's instinct to survive, "Charlie ran" [7] (246) is redeemed, "Wait for the pain to pass [7] (246). The second ego emerges when Charlie attempts to escape from the gunpoint. Her ego then pacifies her mind, "You won't die [7] (63). The third ego emerges when her ego believes that she is not being abused, "...this wasn't happening" [7] (507). The fourth ego emerges when Charlie's fear of her mother's murder is regulated, "Mama..." She could only stare at Gamma" [7] (27). The fifth ego arises when Charlie's ego develops a solution to reduce the will to murder Zachariah, "I still need to figure out what I'm going to do with my...life..." [7] (486). The sixth ego appears when the ego prompts her that it is normal to not have a child since she has already too old to have a child, "I'm too old now." [7] (2017: 524).

3.2.1.3 The Superego

The first superego arises when Charlie resists leaving her sister, "Charlie needed her sister...to tell her what to do" [7] (246). The second superego ascends when Charlie intends to help another person at the school shooting, "Charlie reached out her hands" [7] (63). The third superego arises when Charlie experiences disgust and guilt, "He grunted like a pig as he raped her behind" [7] (507). The fourth superego emerges when Charlie develops conscience towards her mother, "Don't be dead, Mama...I love you" [7] (29). The fifth superego arises when Charlie's superego develops guilt towards Zachariah when reading his letters, "Sam,...we don't have a right to read any of these" [7] (432). The last superego appears when Charlie limits her wish to have a child, "It wasn't like a dog, where you could get a new one a few months later" [7] (525).

3.2.2 Psychoanalytical Conflicts of Charlie Quinn

3.2.2.1 Internal Psychoanalytical Conflicts

The first conflict emerges when the id tells Charlie to run, "Charlie ran" [7] (246) but the superego resists her to do so since the id encourages her to leave her sister, "She wasn't moving" [7] (246). The guilt then leads to objective anxiety, "she couldn't breathe" [7] (246), and intellectualization. Another conflict occurs when Charlie runs away from the gunshot. The id's instinct tells her to run but the superego tells her to save another person, "Charlie reached out her hands" [7] (63) which causes objective anxiety and repression. The third conflict occurs when Charlie's id causes her to be numb but the superego rejects it. The superego encourages her to escape with the reason that rape is disgraceful which is inherited from parents' teaching, "It's a private thing..." [7] (518) which leads to objective anxiety and denial. The fourth conflict occurs when the id's instinct tells her to scream. Although the ego has tried to limit the shock by pacifying her mind, Charlie remains startled which leads to objective anxiety, "A trembling hand reached down to hold their mother's" [7] (29) and regression. The fifth conflict occurs when the ego is unable to pacify the id's will to take revenge on Zachariah. The ego tells her to move on, "I still need to figure out what I'm going to do" [7] (486) but the id always wants revenge that leads her to even develop more anger and grief, "Charlie, this is grief" [7] (491) which leads to

neurotic anxiety, regression, and displacement. The last conflict occurs when the superego's attempt to regulate the id's instinct to have a kid has failed. Although the superego has tried to limit the id's will to not have a baby, the id manages to dominate her personality which results in neurotic anxiety, "Like the Gift of the Magi, but with a toxic uterus" [7] (525) and displacement.

3.2.2.2 External Psychoanalytical Conflicts

The first conflict occurs when Charlie's superego wants to help her sister, "Charlie needed her sister to...tell her what to do" [7] (246) but Zachariah's id tells her to stay, "Stay right there for me" [7] (246) causing Charlie to ignore her superego's conscience to save her sister which leads to objective anxiety and intellectualization. The second conflict occurs when Charlie's ego to control her id, "Picture the finish line in your head" [7] (506) is restricted by Zachariah's id, "Suddenly, Charlie's head jerked back" [7] (506) which leads to objective anxiety and denial. The third conflict occurs when Samantha's superego to encourage Charlie to be honest with Ben about her miscarriages, "You need to tell Ben" [7] (524) is denied by Charlie's id, "There's that you need again" [7] (524) that leads to neurotic anxiety and displacement.

3.2.3 The Anxiety of Charlie Quinn

3.2.3.1 Objective Anxiety and Panic as the Factors of Intellectualization

Objective anxiety is the factor of Charlie's intellectualization and panic from the external threat, Zachariah. This results in the fear of being sexually abused from the id and the fear of denying the superego's urge to save her sister. Either way, the id develops more fear than the superego and it urges her to follow her instinct to run since Zachariah fears her, "Get back here!" [7] (247). Moreover, Zachariah's id to sexually abuse her also triggers Charlie's id instinct to run and deny her superego. Hence, she experiences objective anxiety. The fear then causes her to experience difficulty in breathing that overflow into panic, "What she had never trained for was the panic..." [7] (247) and intellectualization.

3.2.3.2 Objective Anxiety and Panic as the Factors of Repression

Objective anxiety is the factor of Charlie's repression and it induces panic resulted from the gunshot. The objective anxiety is caused by the id's inability to reach for safety and escape from the gunpoint considering her superego urges her to help the woman instead, "Charlie reached out her hands" [7] (63). Objective anxiety is caused by the external danger, "Four shots, each a distinctive..." [7] (60). The danger instigates fear and it affects her physical condition, "...her mouth went dry...her heart stopped beating. Her throat closed..." [7] (60). This situation then induces panic which is demonstrated through numbness, "There was a familiarity to the carnage that spread a numbness through Charlie's body" [7] (62). This situation also triggers repression.

3.2.3.3 Objective Anxiety as the Factor of Denial

Besides repression, objective anxiety is the factor that leads to denial. Sexual abuse is the possible factor for objective anxiety, “Zach was on top of her” [7] (506). When this happens, Charlie’s id encourages her to surrender to Zachariah in the form of numbness. However, the superego conscience attempts to reject the id since rape is unethical. Later on, this situation induces objective anxiety since the superego’s urge to escape from the abuse cannot be fulfilled. Moreover, Charlie’s ego to control her id by pacifying her mind as she attempts to run is restricted by Zachariah’s id as he grabs her hair and rapes her. Hence, the fear induces objective anxiety and the anxiety induces physical disturbances, “Charlie’s mouth opened. She had no breath left to scream. She was dizzy. Vomit burned up her throat” [7] (507). To deal with this situation, Charlie’s ego tries to avoid the situation with denial.

3.2.3.4 Objective Anxiety as the Factor of Regression

Objective anxiety is the factor of Charlie’s regression. Before objective anxiety emerges, the mother’s murder is the potential trigger of it. When Charlie’s mother is shot by Zachariah, Charlie undergoes fear, “A trembling hand reached down to hold their mother’s” [7] (29). This situation leads the ego to pacify the id’s fear by slowly turning Charlie’s scream, into the soother one, “She could only stare at Gamma” [7] (27). However, the ego’s attempt has failed to ease the id’s fear as she keeps trembling. Hence, it induces objective anxiety, “Charlotte was going to throw up. Her stomach kept clenching” [7] (232). Her fear is not merely instigated by Zachariah’s threat but also because of the inseparable bond between her mother and her. Therefore, the objective anxiety perceived by her mother is also perceived by Charlie. Objective anxiety then leads to regression.

3.2.3.5 Neurotic Anxiety as the Factor of Regression

Neurotic anxiety is the factor of Charlie’s regression and the death of a father is the main reason for it, “My father is dead” [7] (480). Because of grief, the id develops revenge, “he was going to be electrocuted to death” [7] (251) and the ego attempts to eliminate the revenge by encouraging Charlie to move on, “I still need to figure out what I’m going to do with my wasted, unhappy life” [7] (486) but yet, the ego has failed to ease her, “Charlie, this is grief...you feel out of control” [7] (491) and this situation induces neurotic anxiety. Neurotic anxiety is prompted by her father’s death. It is also induced by a sense of fear if another person aside from her mother such as Samantha dies, “I was terrified...that you would die” [7] (485). To exclude herself from neurotic anxiety, Charlie employs regression.

3.2.3.6 Neurotic Anxiety and Trauma as the Factors of Displacement

Aside from regression, neurotic anxiety is the factor of Charlie’s displacement that might potentially trigger trauma. The trauma is instigated by the sexual abuse that leads to Charlie’s neurotic anxiety, a trauma is instigated by the past event instead of on an actual threat, “You let that monster chase me...” [7] (579). The word “monster” shows the fear

of the assault and the abuser, Zachariah. In this situation, although Charlie's ego tells her to move on, the id always seeks revenge. Hence, she pictures him as a "monster" and the imbalance between the ego and the id leads to anger and displacement. Aside from sexual abuse, miscarriages are likewise the factors of Charlie's neurotic anxiety that would potentially develop displacement. In this situation, the superego's will to deny the id's will to have a kid has failed, leading her to experience neurotic anxiety. Besides, Samantha's superego to encourage Charlie to be honest with Ben about the miscarriages is denied by Charlie's id. The hesitation from dishonesty leads her to experience neurotic anxiety since the id's desire to have a child cannot be reached, Charlie, begins to experience neurotic anxiety, "a guy jams the handle of a knife up your twat, it makes sense that you can't have babies" [7] (524). The anxiety leads her to alienate herself from other people, "I turned into such a bitch" [7] (525) especially her husband, Ben. The alienation is employed by transmitting oral gratification to a less threatening object in the form of anger, or in this case, displacement.

3.2.4 Ego Defense Mechanisms of Charlie Quinn

3.2.4.1 Intellectualization to ease Objective Anxiety and Panic

Intellectualization is instigated by objective anxiety and panic when Charlie experiences fear of being sexually abused. Intellectualization is employed by initiating a logical fact to hinder dispassionate thoughts from objective anxiety. In this situation, the emotional thoughts that occurred by the time she experiences objective anxiety are obliterated and dispelled with new logical facts, "if she panicked even more...he would rape her" [7] (248). Because of her prevailing will to diminish the objective anxiety and panic, she could finally find one of the farmers' houses in the city and escape from Zachariah.

3.2.4.2 Repression to ease Objective Anxiety and Panic

After objective anxiety and panic, Charlie develops repression. In this situation, she attempts to hinder events that might alert her to danger by restricting herself from it. Therefore, when asked about the school shooting, she cannot vividly retell the story, "Words were being shouted, but they were unintelligible to Charlie" [7] (62). The tension is so strong that the ego creates repression in the form of embezzlement and detachment. Hence, she could not vividly remember the details of the event, "Charlie didn't know what she remembered next" [7] (103) which explained the repression's trait.

3.2.4.3 Denial to ease Objective Anxiety

Charlie employs denial by escaping the harsh reality and maintaining decent thinking. It is driven by objective anxiety from sexual assault. To dispel objective anxiety, Charlie's ego attempts to deny the assault by imagining the absence of herself to the assault, "I am not here" [7] (507). In this situation, she could merely imagine herself being in her house, "she was in the kitchen" [7] (507) although, in reality, she is in the forest, assaulted.

3.2.4.4 Regression to ease Objective Anxiety

Charlie employs regression when she performs an attitude that might merely be committed by infants that is whimpering, "Fear ran like razor blades...Charlie began to whimper" [7] (31). When she whimpers, Charlie intends to seek security and comfort, a sense of protection. In this situation, she is engaged in a situation where she reminisces the instinctual activities she had done when she was an infant. When infants whimper, the disrupting sense could be effortlessly expressed without any interdiction whatsoever. Thus, security could be grasped as a result of the transmittable instinctual impulses.

3.2.4.5 Regression to ease Neurotic Anxiety

After the death of a father and a fear of losing a sister, Charlie once again experiences regression. It is initiated by relatability with her sister, Samantha since they experience a similar situation in the past. When Charlie reunites with Samantha, her psychological condition returns to a situation when she was a child and being taken care of by her sister. Her older sister is the object of Charlie's desire to achieve comfort she received when she was little, "I don't know why I'm...pestering you, trying to annoy you..." [7] (483). It indicates the ego's temporary reimbursement to ease the fear of losing her sister in the form of childish mannerism. The fear is included as the form of neurotic anxiety. Thus, she applies regression as if it is the only way to become closer to her sister.

3.2.4.6 Displacement to ease Neurotic Anxiety and Trauma

After going through neurotic anxiety and trauma, Charlie employs displacement when diverting her anger towards Huck as a way to divert her anger to Zachariah. Although Charlie is angry, she cannot be able to directly prompt her anger to Zachariah since delivering her anger to him would revisit the fear, "I was terrified that Zachariah would get out" [7] (485). Hence, she diverts her anger to Huck after he confronts her with Kelly Wilson's rape, the rape that reminds her of her rape, twenty-eight years ago, "I know exactly what it's like to run into something like that,...so fuck you with your 'You don't know what it's like'" [7] (151). By the time Charlie diverts her anger to Zachariah, Huck provokes her emotions by accusing her of not understanding what it feels like to be sexually abused. After diverting her anger, neurotic anxiety could be limited. Aside from Huck, Charlie also diverts her anger to Ben, her husband by attempting to alienate herself from him. As Charlie and Ben are going through couples therapy, "Charlie had been so nasty to him" [7] (201). Although Ben is described as a pleasant and decent guy, Charlie is enormously insolent to Ben since he is the only person for Charlie to be mad at. Although Ben has never done something terrible to Charlie, Ben becomes an outlet for anger since he is the only person that is available at that time.

4. Conclusions

Based on the analysis results, in *The Good Daughter* novel by Karin Slaughter, Charlie Quinn applies defense mechanisms to ease objective and neurotic anxiety. Kinds of defense mechanisms such as intellectualization, repression, denial, regression, and

displacement are identified. Charlie employs intellectualization when she tries to pacify her objective anxiety and panic during the sexual abuse, repression is executed to ease objective anxiety and panic by disremembering the memory of the school shooting, denial is applied to ease objective anxiety by denying the fact that Charlie is abused, regression is implemented to alleviate objective anxiety by whimpering and to ease neurotic anxiety by mimicking child's behavior, at last, Charlie applies displacement by expressing anger to Huck and Ben as a way to alleviate neurotic anxiety and trauma from the sexual abuse. Overall, the setting is the reason for the character to develop anxiety and defense mechanisms since in Pikeville town, sexual abuse that enforces the idea of radical feminism occurs. Therefore, this study is compatible with the first premise that defense mechanisms are applied to ease the main character's neurotic and objective anxiety.

References

- [1] Freud, Sigmund. 1933. *New Introductory Lectures on Psycho-Analysis*. New York: Carlton House.
- [2] Slaughter, Karin. 2017. *The Good Daughter*. New York: HarperCollins Publishers.
- [3] Ryckman, Richard M. 2008. *Theories of Personality* (9th Edition). California: Thomson Wadsworth.
- [4] Wellek, Rene., & Warren, Austin. 1949. *Theory of Literature*. New York: Harcourt, Brace and Company.
- [5] Given, Lisa M. 2008. *The Sage Encyclopedia: Qualitative Research Method*. London: SAGE Publications Ltd.
- [6] Hall, Calvin S. 1979. *A Primer of Freudian Psychology*. New York: New American Library.
- [7] Slaughter, Karin. 2017. *The Good Daughter*. New York: HarperCollins Publishers.
- [8] Fakhri, Mansour. 2015. *Analisis Gender dan Transformasi Sosial*. Yogyakarta: Pustaka Pelajar.

Research Article

Received: 31/05/2021; Accepted: 07/06/2021; Published: 04/08/2021

The Representation of the Concept of Love in English Children and Adult Song Lyrics Based on Transitivity

Tia Liztiawati^a, Nurhayati^b

^aEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

^bEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

nurhayati@live.undip.ac.id

Abstract

The purpose of the study is to explain the way the concept of love is represented in adult's song and children's song, using the conceptual framework of transitivity. In this research, the writer used descriptive qualitative research. The data of the research are obtained from the internet. The lyrics are downloaded from the website and YouTube channel providing by Laci Abdul Jalil, lirik.kapanlagi.com, Kak Zepe, The Kiboomers, and bus song. The result of this study are as follows: 1) The three main processes; behavioral, relational, and material, are dominating the total number of occurrences in the selected adult songs. The behavioral process is the highest for 24,83% with a total of 435 occurrences. The relational process comes second for 22,53%. The smallest percentage for the main process is the material process for 19,54%. On the other hand, the three main processes; mental, material, and relational, are dominating the total number of occurrences in the selected children's songs. 2) The most dominant participants found in both songs are senser. That is consciously being who feels, thinks, sees, or perceives (love). 3) The circumstances of the time in both songs show that the adult songs are more varied than children's songs.

Keywords: love; song lyrics; transitivity;

1. Background of the Study

Love is one form of emotion that contains interest, love, and attention to an object. In fact, love is a popular topic. This is evident in so many dramas, theater, poetry, comics, novels, and lyrics with the theme of love [1]. The topic of love in creating song lyrics has no age limit so that we can see it not only in adult songs but also in children's songs.

Each individual presents love with different objects and ways. Through the system of transitivity, we can see how linguistic patterns encode unique meanings in the text. Thus, we can also know how the concept of love is represented in children's and adults' love song lyrics. As we know that children English love songs tend to use simple and easy languages, whereas in adult songs the languages are usually more ambiguous and varied. The themes

contained in children's songs have no romance about the lover or idol of the heart, but they usually lead more to love for God, parents, homeland, animals, and fruits. Adult love songs are usually more varied. For example, love for lovers, God, parents, peace, beauty, life, and so forth.

So far, studies about song and story texts using transitivity analysis have been conducted by three previous research. First, Diah Gusrayani (2008) conducted research entitled *Thematic and Transitivity Analysis of Children's Songs and Stories*. The study discusses how far children can understand the meaning of some vocabularies contained in a song and a story by using themes and transitivity as the tool of analysis. Both are applied to either song or story. From the analysis of the data, the author got the result and found that "Oly, the Fat Caterpillar" contains 56 clauses while in "Angels, Watching Over Me" only contains ten clauses. The material process is the most dominant in the song, meanwhile, the relational process is the most dominant in the short story [2]. Second, Florentina, and Sri Minda Murni (2012) conducted research entitled *Types of Process in Pitbull's Song Lyrics*. The study discusses about the types of processes in Pitbull's song lyrics. Based on the study, the writer found result that there are six types of processes that were found in the Pitbull's song lyrics [3]. Third, Mehmood, Asad Roshan Amber, and Sobia Ameer (2014) conducted research entitled *Transitivity Analysis: Representation of Love in "Wilde's The Nightingale and The Rose in*. The transitivity analysis of this short story reveals three major processes that continually reappear throughout the text. The most frequently used processes are material, verbal and then relational. This reveals a more physical nature of actions as compared to psychological revelations and conscious unraveling [4].

The differences in my research compared to the previous studies are the object and the focus of the research. As far as I know, there has been a study using children's songs as an object. Therefore, comparing the text lyrics of the children's songs and the adult's love songs will be very interesting.

In the study, the transitivity analysis theory is used to investigate the processes, participants, and circumstances that have been used in the song lyrics that contain "love" theme. It is likely to spotlight the reach of transitivity analysis in conveying the concept of "love" used in the English children and adult's song lyrics with the research questions as follows:

- a. How do transitivity of children's songs and adult's songs represent the concept of "love"?
- b. Are there any differences representation between the adult's songs and children's songs?

The purpose of the study is to explain the way the concept of love is represented in adults' songs and children's songs, using the conceptual framework of transitivity.

2.. Method

The data were analyzed in the scope of transitivity analysis. The data analysis in this research was conducted through the following steps:

1. Identifying the types of processes, participants, and circumstances in the clause into their types
2. Classifying the types of processes, participants, and circumstances into their types
3. Calculating the percentage of the data
4. Finding the most dominant type of processes, participants, and circumstances used in both song lyrics
5. Describing the concept of love in both children and adult songs.

3. Discussion

Love is one form of emotion that contains interest, love, and attention to an object. The topic of love in creating song lyrics has no age limit so that we can see it not only in adults' songs but also in children's songs. Each individual presents love with different objects and ways. In this case, the representation of the concept of "love" in English children and adult song lyrics is expressed in many ways.

The representations of love in children's songs are depicted in several forms. Greeting, kissing and sharing are all examples of the form of love. A mother who gives a warm hold to her child represents that she loves her child and tries to provide comfort and warmth to her child. Father kissing his daughter also presents the concept of love. According to several studies, kissing and hugging is one of the simplest touching acts to express the heart and feelings. The last is about the "sharing" activities. The concept of love in these activities shows children that sharing activities, for example, in this case, lending toys is a form of affection.

The representation of love in adults' songs is even wider than in children's songs. Some words that present the concept of love in adults' songs are light, remedy, understanding, sailing, breath, and give. Love is represented in the word "lit up" which means that love is likened to the source of life. Love is a 'remedy' that can heal wounds. It means that love can be motivating. Love is understanding. Love is likened to 'breath' which describes that someone who is in love must always be together. And the last, love is represented in the word 'giving', which means that love is loving, advising one another, and sharing burdens.

The most dominant process in adult songs is the behavioral process. The other processes such as relational processes and material processes also appear to dominate in adult songs. The three types of processes have almost the same percentage. Behavioral process is 24,83%, relational process is 22,53%, and material process is 19,54%. Some words that represent the concept of love used by the author in the behavioral process as the most dominating process are *got, am no kidding, am breathing, give, are crying, is breathing, is ringing, am breathing, lose, am winning, and are risking*. Although the behavioral process has the highest number of percentages, the difference between the relational process and the material process is only slight. This shows that the concept of love in adult songs does not only concern emotional problems. The author wants to show

the concept of love in the adult song by something related to the activity of behaving, the process of being and having, and also doing something.

They are shown in several clauses below:

We	Are risking	It all
Behaver	Behavioral	Range

Cl 176

In this clause, "are risking" shows that love is a fight. someone who fell in love will keep everything for the one he loves. Be it property or soul.

(I)	need	you	To understand
senser	Mental: affect	phenomenon	Circumstances: cause: purpose

Cl 195

The word "understand" means that someone is eager to be understood by his lover. Someone wanted to gain that understanding without telling him what they were feeling. It means that the concept of love is the concept of understanding each other.

Someday	you	Wanna change	It all
Circumstance: time	actor	material	Goal

Cl 224

'Change' in this clause presents that someone who is in love will try to change herself for the better. An example of a simple thing that is shown in this song is a woman who will change her appearance. It is intended that She looks more beautiful in front of his partner.

I	am sailing	through the sea
Actor	Material	Circumstances: place

Cl 266

In this clause, the author intends to show that "sailing" is a representation of a man who will go further into the life of his woman. He will live a long life together with hers.

Something in you	Lit up	heaven	In me
Behaver	Behavioral	Range	Circumstances: place

Cl 287

That	I will be	Your remedy
	Carrier	Attribute

Cl 330

In clause 287 "lit up" presents as if the woman is a source of light or a source of life for the man who loves her. Meanwhile, in clause 330, "remedy" presents

that men are ready to become a solace for women. Based on these two words, the author shows that the concept of love is a concept related to inspiration and giving.

I	Can't breath	until	I	see	Your face
Behaver	Behavioral		Behaver	Behavioral	Range

Cl 383

"Breath" means that love is the source of life. The song presents that love is the most important subject in life. The people who are in love will always feel like having the person they love. They cannot live without their loved ones. So, love is something to have.

I	Give	her	My love and devotion
Actor	Material	Goal	Circumstance; matter

Cl 442

She	gave	me	Her thought and notion
Actor	Material	Goal	Circumstance; matter

Cl 443

In clauses 442 and 443 love is represented by the word "give." Love is an activity that gives each other, for example, donating thoughts, advising, and cherishing each other.

The most dominant process in children's songs is the mental process with a percentage of 41.5%. The second-largest percentage is process material, and the last is a relational process. The material process has a percentage of 19.49% while the relational process is 16.41%. This percentage shows that the concept of love created by the authors in children's songs is mostly related to emotional problems. Mental processes in children's songs are indicated by the word *love*

I	Love	My dady
Senser	Mental; affect	phenomenon

Cl 1

I	Love	You
Senser	Mental; affect	phenomenon

Cl 16

Mommy	Loves	Me
Senser	Mental; affect	phenomenon

Cl 22

You	Love	Me
-----	------	----

Senser	Mental; affect	phenomenon
--------	----------------	------------

Cl 63

(you)	Love	One another
Senser	Mental; affect	phenomenon

Cl 95

In the children's song, the author also uses relational and material processes. It shows as following:

Here	is	A kiss and a hug	For you
Carrier	Attributive	Attribute	Circumstance: Cause: Behalf

Cl 3

The author wants to show that a child's love for his father is manifested in the form of kisses and hugs. According to several studies, kissing and hugging is one of the simplest touching acts to express the heart and feelings.

She	holds	me
Actor	Material	Goal

Cl 25

The word "holds" shows that a mother who loves her child will always try to protect her under any circumstances.

I	Will never want to be far away	From you
Actor	Material	Circumstance: matter

Cl 68

Love is represented by "distance". in this song the writer shows that people who love their god do not want to stay away from their god. They feel like always being close to him.

(please) (you)	share	Your toys
Actor	Material	Goal

Cl 105

The concept of love in this song is represented by "sharing" activities. The author wants to show children that sharing activities, for example, in this case, lending toys is a form of affection.

The most dominant found in both songs are senser. That is consciously being who feels, thinks, sees, or perceives (love). The goals in adults' songs are not just limited to "me". They are more varied. For example, *me, you, hearts, myself, the sky, a flower, the*

world, and *the deep blue ocean*. This is in accordance with the Master's concept that love is not only limited to loving self and parents, with age, but the object that is loved will also be more complex.

The form of love associated with the personnel and their love;

Parents' love to the children

Children's love to parents

Children's love to teachers

People's love to their God

Children's love to another

Love between men and women

The order from the top of the circumstance that dominates in adult songs are cause-purpose, time, and cause-behalf, while in children's songs are matter, cause-behalf, and time. This can show that the way the author expresses the concept of love in children's and adult songs is different. Judging from the types of circumstances that appear in adult songs, the concept of love is related to *purpose*. This shows that someone who loves someone else or a certain object is based on certain goals and purposes. while what is emphasized in children's songs is *matter*, which is more about showing what they love.

4. Conclusion

From the analyzed data, all the six types of transitivity processes are found in the selected adult and children's songs. However, the data finds that both songs have no perceptive mental process. The occurrences of these processes are different from one type to another. The three main processes; behavioral, relational, and material, are dominating the total number of occurrences in the selected adult songs. The behavioral process is the highest for 24,83% with a total of 435 occurrences. The relational process comes second for 22,53%. The smallest percentage for the main process is the material process for 19,54%. On the other hand, the three main processes; mental, material, and relational, are dominating the total number of occurrences in the selected children's songs. The mental process is the highest for 41,53% with a total of 195 occurrences. The material process comes second and the relational process is the smallest percentage. The most dominant participants found in both songs are senser. That is consciously being who feels, thinks, sees, or perceives (love).

The circumstances of time in both songs show that the adult songs are more varied than children's songs. This is evident in the use of time variations. For example, *right now*, *tonight*, *years away*, while the time expression in children's songs are limited to *in the morning*, *in the afternoon*, and *in the evening*.

References

- [1] Wisnuwardhani, Dian dan Sri Fatmawati Mashoedi. (2012). *Hubungan Interpersonal*. Jakarta:Salemba Humanika.

- [2] Gusrayani, Diah. (2008). Jurnal Sastra Inggris. *Thematic and Transitivity of Children's Songs and Stories*.8. 61-75.
- [3] Florentina A. S, Sri Minda Murni (2013). Types of Process in Pitbull's Song Lyrics. *Journal of Linguistics of FBS UNIMED*, 2, 67-74.
- [4] Mehmood, Asad, Roshan Amber, Sobia Ameer & Rabia Faiz (2014). Transitivity Analysis: Representation of Love in Wilde's *The Nightingale* and *The Rose*. *European Journal of Research in Social Sciences*, 2, 78-85.

Research Article

Received: 31/05/2021; Accepted: 08/06/2021; Published: 04/08/2021

Biculturalism and Xenocentrism in TV Series *Never Have I Ever* Season 1

Selvy Jessica Berliana Br. Silaen^a, Rifka Pratama^b

^aEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

^bEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

selvyjessica@students.undip.ac.id

pratamarifka@live.undip.ac.id

Abstract

Never Have I Ever is an American Television Series, scripted by Mindi Kaling, which relies both American and Indian life. The main character of the series, Devi Vishwakumar, have the desire to live as Americans in where she lives. On the other hand, her family tends to live in both cultures. The phenomena of biculturalism and xenocentrism may leads to some conflicts if they are not responded in a fine way. The aim of this paper is to discuss further about the indication of bicultural family in the Devi family, and to analyze the indication of xenocentrist behavior in Devi Vishwakumar. Library research method is used by the writer in order to collect the necessary data, sociological approach in literature are used to analyze the data. The result of this study are the biculturalism in Devi's family is found on their clothing, food, and film and the xenocentrist behavior shown by Devi when she decides to eat beef, taunts her cousin who is too Indian, and tells her friend that Ganesh Puja is old and weird Indian festival.

Keywords: biculturalism; xenocentrism; indian; american culture

1. Introduction

Culture is an essential part of human life. Koentjaraningrat states that culture is a whole system of ideas, participation, and human social activity for learning and passing on across generations [1]. The concept of culture allows multicultural backgrounds and experiences to arise in society. One of the occasions of cultural experience may come from the interaction between two people that leads to the two cultural backgrounds of each individual. It is called as biculturalism. Padilla states that these phenomena introduce the culture of indigenous peoples and are often experienced by immigrants consistent with the culture in which they live [2].

Benet Marti'nez and Haritatos states that the existence of the biculturalism is likely an individual confrontation. Individuals from both cultures may have complex emotions, whether in a positive or negative way [3]. It is linked to how an individual integrates the orientations of two different cultures. A number of issues can be specific to this kind of conflicts, including ethnocentrism, cultural relativism, and xenocentrism.

The reflection of biculturalism and cultural perspectives can be viewed through literary works such as "Never Have I ever" Season 1 Television Series. In this case, Devi's family can be said as a bicultural family where there are two cultures at once: India and America. Devi's parents are Indians who moved and have been living in America. Anderson says that there are potential conflicts as well as the context of cultural differences [4]. Meanwhile, Devi as an Indian-American can be defined as a xenocentrist who seek to emphasize other cultures rather than their own culture, such as wearing jeans and blazers as a part of American culture.

Hence, the television series "Never Have I Ever" Season 1 is chosen as an object of study. The writer intends to analyze some potential conflicts in the bicultural family in hoping this brings some insights and awareness of the possible consequences that may happen in the bicultural family.

2. Theory and Methods

2.1 Theory

2.1.1 Biculturalism

Dennis defines biculturalism as "the individuals who live in two cultural worlds and believe themselves to be culturally and socially enriched by differing institutions, customs, and social networks made available by this opportunity". Marriage, birth, adoption, and migration are considered to cause biculturalism [5].

2.1.1.1 American Culture

America is known as a country that upholds American freedom. Foner says that "the glorification of freedom as the essential characteristic of American life in a struggle for global dominance opened the door for others to seize on the language of freedom for their own purposes." [6]. By the statement of Foner, we may understand that American freedom is an important way of living in America, therefore the other people may use the "freedom" for their own goals. With the rights that each person has, Foner asserts that now freedom has become the American lifestyle [6].

Previously, both jeans and jackets are very popular in the United States. This type of clothing can be worn by both women and men and become the American lifestyle. Besides that, Blazer is a fashionable garment for business women and has been developed into a variety of accessories. Hill also states that today, a jacket is a permanent piece of clothing for women complete with color, texture, palette, and jewelry [7].

As well as the trend of jeans and jackets, fast food is the same as it is now in America. Eric Schlosser notes that Americans mostly spend their money on fast food rather than laptop, car, and education [8]. Pells also mentions several other examples of American products such as American movies, musics, magazines, shopping malls, fast food, and television programs [9].

2.1.1.2 Indian Culture

India is known for its diverse cultural forms such as dance and religious music. It also lives in harmony with many religions such as Jainism, Buddhism, Sikhism and Hinduism. However, India's dominant religion is Hinduism, which has its own religious value. Cows, for example, are considered sacred. Simoons and Lodrick state that the cow products such as milk and butter are used in various religious ceremonies and are considered as offerings to God [10]. Therefore, Hinduism prohibits eating beef. In addition, Hinduism is prohibited from causing addiction such as alcohol, tobacco, and narcotics. Many young people are trapped in this. There are several influential factors, including peer pressure, unsupported family conditions and stress. This is the issue currently being resolved by India [11].

According to Yatanoor, American Indian Association held some Hindu festivals and other religious and cultural events. Ganesh Puja is an example of a festival held by Hindus in the United States. This festival is usually held in August or September according to the Hindu lunar calendar [12].

There are Indian cultural products. Sari is still one of the most frequently weared products of Indian culture today. Khaire that sari or Salvar-kamezz is weared by many Indians as a traditional Indian dress. He describes sari as a long cloth that covers the body [13].

Besides Sari, India has a famous film industry called Bollywood. Noori mentions that Bollywood is known as India's gateway to Mumbai, where many Hindi films are made [11].

2.1.2 Xenocentrism

The term "xenocentrism was first used by Kent and Burnight in a paper titled "Complex Social Group Centrism". They correspond to William Graham Sumner's term "ethnocentrism. Kent and Burnight define xenocentrism as" a view of things in which group other than one's own is the center of everything, and all others, including one's own group, are scaled and rated with reference to it." (1951:256) [12].

Some individuals may be contacted by society and can have a "xenocentric" feeling. A possible trigger for this emotion is someone who is classified as a foreigner who strongly dislikes his culture. That means they are in contact with other societies. Society is made up of families with political, economic, religious, ethical, moral norms, traditions and more [12].

The other trigger is someone who comes from the small minority of second and third-generation Americans. This condition is often felt by young people who come into contact with different cultures at school and college [12].

The last is antipathy for social status. It mainly happens to those who keep their enthusiasts in his society from weak interests. This condition may be felt by left-wing groups and other minority groups in society where a person's frustration, rejection, and inferior social status can be felt [12].

2.2 Methods

2.2.1 Methods of the Research

Library research method is used by the writer to get the data. George defines library research as a method used by obtaining the data through film, looking for the related theory to the research, and obtaining the information through related books, journals, and articles [13].

2.2.2 Methods of the Approach

The sociological approach in literature will also help the writer to analyze which are using the theory of biculturalism by Rutledge M. Dennis and xenocentrism by Kent and Burnight. Swingewood describes sociological approach in literature as:

“a fairly late arrival, for although there are today well-developed sociologies of religion, education, politics, social change, even of such an imprecise area as ideology, there is virtually no established corpus of knowledge called the sociology of literature” (1972:13) [14].

3. Discussion

3.1 Biculturalism

In the TV series "Never Have I Ever" Season 1, the writer found that biculturalism in Devi's family is triggered by the migration from India to the United States carried out by Devi's parents, Mohan and Nalini in September 2001. Besides them, Kamala as Devi's cousin decides to migrate from India and stay at Devi's house because she attends to Caltech. As you can see, Devi's family must have a hard time adapting to the dominant culture of the environment in which they live, namely American culture.

There are several cultural products found in this series in connection with the biculturalism phenomenon in which Devi's family lives. The first is how to get dressed. On the first day of school, Devi is depressed when a friend ridicules her as a "Lame Indian girl" and "UN" in a sudden paralysis while her father died during an orchestra concert and was swimming. Meanwhile, Devi strives to adapt to the school environment, which is mostly American, so Devi and her best friends Fabiolla and Eleanor do their best to change their wishing looks that she looks cooler than before as in the dialog below.

Fabiola : Woah, Devi, you look like an Indian Kardashian.

Devi : Thanks, Fab, but I thought we were dressing hot today.

Fabiola : This is my boys medium polo instead of my usual large. The janitor said..

Devi : No. Just, no.
(*Never Have I Ever* Season 1, Eps. 1, 17.43-17.53)

Based on the content of the conversation, Devi decides to look sexy based on a plan with her friend. With reference to Hill's theory, Devi's jeans suggest that Devi is wearing one of the fashionable outfits in the United States along with a T-shirt. Therefore, the jeans skirts above contain products of American culture that were later adopted by Devi. Devi's dressing method has at least managed to make Devi looks cooler, as suggested by Fabiola, who called her "Indian Kadarshian."

The way of dressing when Devi goes to Ganesh Puja with Narini and Kamala compared with the way Devi dresses in the school is different. At school, Devi looks American. Meanwhile, Devi is wearing a traditional Indian cloth, sari to go to Ganesh Puja. She feels uncomfortable and itchy with Sari that she was wearing at the time. This condition can be demonstrated in the following conversation between Devi and Nalini.

Devi : Mom, this Sari is so uncomfortable. Why does it itch so much?
Nalini : Itchiness of saris is a rite of passage for Indian women. Deal with it.
Devi : Why can't I just wear kursta and jeans like I normally do? Then I don't have to get half naked every time I need to go to the bathroom.
(*Never Have I Ever* Season 1, Eps. 4, 2.47-2.53)

The dialogue above shows Devi's participation in Ganesh Puja by wearing Sari, and she remembers her displeasure with her appearance. She wonders to her mother why Sari is so itchy, and why she cannot wear jeans like her usual day. Nalini says that this itchiness shows an Indian woman that has become accustomed to wearing these traditional clothes, which Devi is unacceptable to. From the above, we can see that Devi is wearing saris at some moment, even if they live in the America and do not wear it every day.

Besides Devi, Kamala also learns to dress in American style. At that time, Kamala parents from India are trying to match Kamala with the other Indian, Prashant, who lives in the United States. Her parents call Nalini to have meeting with Prashant's parents so there is an encounter between his parents in the form of the first introduction. This matchmaking marriage culture was often practiced and it becomes culture in India. To prepare for the encounter, Kamala is wearing proper clothing, as we can see in the next dialog.

Kamala : *Nalini Maami?* No need to find me a sari to wear. I've selected a killer outfit for my video call with Prashant's family.
Nalini : Okay, what is it?
Kamala : I'm in it.
Nalini : That? That Jeans and blazer? Are you crazy?
Kamala : A fashion segment on a TV Show said it was a fun way to mix professional and casual.

Nalini : Yes, you look like a careerist western woman which you obviously are, but they don't need to know that yet.
(*Never Have I Ever* Season 1, Eps. 2, 5.16-5.33)

The conversation above is explained when Kamala tells Nalini not to wear the Indian cloth, sari used to meet Prashant's parents. She decides to wear jeans and a blazer. On the theory, it has been explained that the blazer has become a professional, businesswoman and casual outfit in the United States. Therefore, jeans and blazers worn by Kamala are examples of American cultural products. When Nalini does not like Kamala's outfit, which she thinks it is for a career woman, then she refuses Kamala's request. Kamala decides to continue wearing the sari for the meeting

Aside from the dress, food is another example of a cultural product. Here, Devi's family is buying American fast food. As Eric noted, Americans tend to spend their money on fast food more than anything else. Like Devi's family, they use the money to buy fast food snacks to help Devi and her friends to study. They are accustomed to eat bagel bites as part of US fast food products. Based on bagelbites.com, Bagel Bites processes frozen foods in the form of mini pizzas. Bagel Bites is produced by a US company owned by Kraft Heinz, which owns markets around the world.

Devi : Sorry, we don't have Bagel Bites tonight. My mom's super pissed at me, and now she won't make us any snacks despite the fact that Bagel Bites, like, help us study!

Nalini : You should've thought about your Bagel Bites before you called me a bitch!

(*Never Have I Ever* Season 1, Eps. 2, 12.04-12.16)

The dialogue shows that Devi's family habits, especially Devi, when they eat Bagel Bites. This happens when Devi, Fabiola and Eleanor work in groups. Nalini who does not want to cook bagel bites makes Devi gets angry when she calls her mother "bitch." It can be said that Nalini does not want to cook bagel bites, but Nalini does not forbid Devi to eat bagel bites as an American product. This shows that American cultural product have become part of the Devi family.

Nalini never forgets Indian culture as her original culture. Then Devi is asking her mother for permission to go to the Trent's house for group work. Nalini gives the Trent family a box of See's Candies with her permission. Nalini's behavior of giving when visiting other places is part of Indian culture. Nevertheless, Devi does not give Trent a box of See's Candies. For Devi, this is generally not done in the United States. This can be seen in the following dialog box.

Devi : Is your rant over, or can I go to Trent's?

Nalini : Yeah, it's fine. Take him a box of See's Candies. Not the clusters. Those are for my work associates.

Devi : No one in America does that, Mom.

(*Never Have I Ever* Season 1, Eps. 3, 17.31-17.41)

Aside from the way they dress and food, the film shows a transformation of a new habit to this family. The American drama is another example of American products. In this case, Kamala and Devi are going to see a movie at night. Then, Kamala decides to watch a Bollywood movie that tells the story of a princess who loves a poor street sweeper, but Devi rejects Kamala's idea.

- Kamala : What would you like to watch, Devi? I found a Bollywood movie about a princess who falls for a lowly street sweeper.
Devi : No, man. We're watching Riverdale. Buckle up for some steamy teen romance.
Kamala : They are high schoolers? And their parents are okay with them taking showers together in their homes?
Devi : Yeah, Kamala. Welcome to American teen soaps.
(*Never Have I Ever* Season 1, Eps. 3, 09.47-10.00)

The conversation above shows that there are two different cultures. Devi wants to see Riverdale and Kamala actually wants to see her habit of Bollywood. Based on imdb.com, Riverdale is an American series that tells a romantic mystery. Bollywood, on the other hand, can be recognized as Indian films. Kamala who is unfamiliar with American culture, decides to look at River Dale instead of Bollywood. This is proving that dominant cultures can be a challenge for minorities.

3.2 Xenocentrism

Based on Kent and Burnlight theory, the triggers of Xenocentrism in Devi character is because she is the second generation of Indians born and lived in the America. In addition, she also gets serious mock from her friends at school as a minority in her school. Devi's father died at school and suddenly Devi gets paralyzed until Devi called "Indian Girl Lane" by her friend. On the other hand, Devi is very friendly with Fabiola and Eleanor, both come from minority groups. Therefore, the American environment denies the existence of Devi, which causes Devi to choose American culture. The signs of Devi's Xenocentrist attitude can be seen when Devi's family attends the barbecue party of their neighbor. She and her parents will participate in the party. Then, Devi decides to drink beef and eat it. In contrast to parents, the beef, provided by their neighbors is neglected by her parents.

- Narrator : "And while he and her mother stayed true to their Indian roots"
Mohan : No, no, no, thank you. We are vegetarians.
Narrator : "Devi was all-American"
(*Never Have I Ever* Season 1, Eps. 1, 2.00-2.20)

The statement above by the narrator that Devi has become fully American proves that Devi is xenocentrism because she is actually Indian descent. Devi's parents are both Indian immigrants. Devi's parents choose to refuse beef, saying they are vegetarian. In fact, they just want to support their Hindu beliefs. Because cows are considered sacred animals, Hindus forbid eating beef. However, Devi's opposition to his parents shows that Devi does not consider these Indian values. She does not care what she should do as an Indian. This makes her parents angry with Devi's actions.

Devi continues to hate Kamala. She tells her mother about Kamala when she goes to school. Devi cannot stand spending time with Kamala anymore, so she shares her feelings with her mom.

- Devi : How long we will gonna stay with Kamala?
Nalini : As long as it takes for her to finish her study. Why?
Devi : She's just so... Indian. Like the other day, she said she was gonna open the TV instead of turn on the TV.

(*Never Have I Ever Season 1*, Eps. 1, 4.51-4.59)

Based on the conversation above, Devi's dislike of Kamala begins with Kamala acting like an Indian at Devi's house. Kamala, who recently emigrated from India to the United States, has adapted and is still bringing Indian culture home. Devi's statement that Kamala is very humane shows that Devi is inconvenient and considers India to be inferior to the culture of California, USA, where she currently lives. In addition, Devi notices Kamala's mistake in describing the use of the term "open the TV" that it must be pronounced "Turn on TV." Kamala's mistake in writing English phrases that are commonly used in California indicates that Devi thinks that pronunciation in accurate way is everything because Kamala now lives in the United States. In the new semester, Devi is hoping to heal all the bad luck which she experiences in the previous semester. She is known as a Hindu as her parents share the same beliefs. However, Devi may ask God in a language other than the common people prayers, which is a unique way of praying. This is shown in the following monolog.

- Devi : Hey Gods. It's Devi Vishkumar, your favorite Hindu girl in the San Fernando Valley. What's a-poppin'? I think that we can all agree that last year sucked for a number of reasons. So i thought of a few ways you guys can make it up to me.
One : i'd like to be invited to a party with alcohol and hard drugs. I'm not gonna do them. I'd just like the opportunity to say: "No cocain for me, thanks. I'm good."
Two : I'd love for my arm hair to thin out, i know it's an Indian thing, but my forearms look like the frigging floor of a barber shop. And lastly, most importantly, I'd really, really like a boyfriend, but not some nerd from on of AP classes. Like a guy from sports team.

(*Never Have I Ever Season 1*, Eps. 1, 00.26-01.05)

The monolog above shows that Devi asks God for three wishes which are having a sports team boyfriend, attending a liquor and drug party, and shaving her armpit. Based on the above theory, Hinduism bans alcohol and drug parties. They believe that alcohol and drug overeating have a negative effect. In American environment where Devi lives, people have the freedom to drink. Besides that, this monolog also means that Devi wants to be like a friend in a school environment. She does not want to be a minority, so she asks God to allow her to do what is forbidden.

After Devi decides to come and join to the Ganesh Puja celebration. She wants to see Indian dance performances performed by groups of Indian women there. However, Devi is not satisfied with the dance, and is commenting on Preethi's sister.

- Devi : They seem cool right, but can you imagine how dorky they would look doing this anywhere else?
- Preethi's sister : That's my sister, Preethi. Her Bollywood dance group was in the Macy's Day Parade on afloat sponsored by Ziploc. So who looks dorky now?

(Never Have I Ever Season 1, Eps. 4, 06.43-06.53)

The conversation above describes how Devi considered Indian culture sticky, such as the dance performed by Preethi. For Devi, this dance is inappropriate and also derogatory when performed from outside the Indian association that is around the American environment. Devi's point of view of Indian dance shows Devi's xenocentric attitude as India by interacting with Indian groups. Devi tries to introduce herself as an American rather than demeaning herself to attend the Ganesh Puja celebration happily.

Suddenly Devi meets Harish, an old friend. She is surprised when she sees Harish, who is currently studying at Stanford but also attending the Ganesh Puja event.

- Devi : Ouch, burn. So why are you at this lame-fest? Shouldn't you beat Stanford, like playing frisbee with a computer?
- Harish : I actually really wanted to come.
- Devi : To Ganesh Puja? At a public high school in the Valley? Are you insane? Tell me the truth. Did they and you home on medical leave?
- Harish : No. Look, I know I used to clown on this every year, but the truth is, I kinda miss puja.
- Devi : Are you kidding? When I get into Princeton. I'm never coming back. I'm gonna be an atheist who eats cheeseburgers everyday with my white boyfriend.

(Never Have I Ever Season 1, Eps. 4, 07.27-07.47)

Devi shows her xenocentric attitude to Harish, her Indian friend. Devi thinks that Ganesh Puja is an old party. She will not come to Puja if she is accepted as a student at Princeton University. Devi also thinks that American culture is more important. She also

tells Harish that she is no longer participating in Ganesh Puja. She will also eat a cheeseburger with her white boyfriend and become an atheist. Cheeseburgers are one of the most popular fast-food products in the United States. Also, in the United States, there is a freedom to live without religion. By all of these, Devi chooses to apply American culture rather than living with Indian culture.

4. Conclusion

From the analysis, it can be concluded that the phenomenon of Biculturalism is happening in the house of Devi, who lives in two cultures - India and America. One existing trigger of Devi's family's biculturalism is the fact that they are Indian immigrants. The form of the bicultural phenomenon discovered by the writer are the way of wearing clothes, food, and films. It happens when Devi and Kamala are American made and are wearing jackets and jeans. Meanwhile, they still use sari as a product of Indian culture. Beside that, they also eat fast food from the United States such as bagel bite. Despite that, they still serve food to the families Devi visits which means that they do not forget Indian culture. Also, Devi and Kamala's movie preferences show that there are two different cultures where Devi likes the Netflix TV series from American culture and Kamala likes Bollywood movies from Indian culture.

Devi forms a new habit of thinking that American culture is cooler than Indian culture. The xenocentrism that Devi's feel is because she is the second generation of Indian in America. Devi also experiences rejection by forming social relationships with school friends. Some attitudes that Devi is classified as a xenocentric are that Devi ridicules Kamala for the difference between "turn on the TV" and "open the TV", tells Harish that puja is an old festival. Moreover, she underestimates Indian dance and ask for participation in God to drink Alcohol and drug.

References

- [1] Koentjaraningrat. 1974. *Kebudayaan, Mentalitas, dan Pembangunan*. Jakarta: Gramedia
- [2] Padilla, A. 2008. Developmental Processes Related to Intergenerational Transmission of Culture: Growing Up with Two Cultures. In U. Schönplflug (Ed.), *Cultural Transmission: Psychological, Developmental, Social, and Methodological Aspects* (Culture and Psychology, pp. 185-211). Cambridge: Cambridge University Press.
- [3] Benet-Martinez, V., & Haritatos, J. 2005. Bicultural Identity Integration (BII): Components and Psychosocial Antecedents. *Journal of Personality*, 73(4), 1015–1050.
- [4] Anderson, M. 1999. Children In-Between: Constructing Identities in the Bicultural Family. *The Journal of the Royal Anthropological Institute*, 5(1), 13-26.
- [5] Dennis, R. 2008. *Biculturalism, Self Identity and Societal Development*. Emerald Group Publishing.
- [6] Eric Foner. 2013. The Contested History of American Freedom. *The Pennsylvania Magazine of History and Biography*, 137(1), 13-31.

***Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, [5] (2),
[2021], [18-28]**

Available online at: <http://ejournal.undip.ac.id/index.php/culturalistics>

- [7] D. D.Hill. 2004. *As Seen in Vague: A Century of American Fashion in Advertising*. Lubbock: Texas Tech University Press.
- [8] Schlosser, E. 2012. *Fast food nation: the dark side of the all-American meal*. 1st Mariner Books ed. Boston: Mariner Books/Houghton Mifflin Harcourt.
- [9] Pells, R., 2000. COMMENTARY: Who's Afraid of Steven Spielberg?. *Diplomatic History*, 24(3), pp.495-502.
- [10] Simoons, F & Lodrick, D. 1981. Background to Understanding the Cattle Situation of India: The Sacred Cow Concept in Hindu Religion and Folk Culture. *Zeitschrift Für Ethnologie*, 106(1/2), 121-137.
- [11] Noori, A. 2017. *Indian and Culture Heritage*. National Institute of Open Schooling (NIOS).
- [12] Yatanoor, C. 2009. INDIA'S CONTRIBUTION TO AMERICAN HERITAGE. *The Indian Journal of Political Science*, 70(3), 771-778.
- [13] Khaire, M. 2011. The Indian Fashion Industry and Traditional Indian Crafts. *The Business History Review*, 85(2), 345-366.
- [14] Kent, D., & Burnight, R. (1951). Group Centrism in Complex Societies. *American Journal Of Sociolgy*, 57(3), 256-259.
- [15] George, M. W. 2008. *The Elements of Library Research: What Every Student Needs to Know*. Princeton University Press.
- [16] Laurenson, Diana., & Swingewood, Alan. 1972. *The Sociology Of Literature*. New. York: Schocken Books

Research Article

Received: 04/06/2021; Accepted: 13/06/2021; Published: 04/08/2021

Digital-Game-Based Language Learning for Children: A Study in Vocabulary

Chandra^a, Catur Kepirianto^b

^aEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

^bEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

caturkepirianto1965@gmail.com

Abstract

In modern age, people can learn or acquire a second language with the help of technology. The development of technology allows people to create an application called Digital-Based Language Learning (DGBLL). An example of a game application used during research is Studycat's "Fun English". This thesis discusses the use of DGBLL in the learning of English vocabulary as a second language. This research is aimed to identify phonemes that are difficult to be pronounced by Indonesian children, to identify the supporting factors for second language acquisition, and to compare the results of before and after the use of DGBLL in children. The writer uses the purposive sampling method, participant observation or referred as the Simak Bebas Libat Cakap technique, and recording technique in collecting data. The recorded data will be analyzed in contrastive analysis method to investigate which phonemes are difficult for children to pronounce. There are three findings of the research. First, the findings show most of the children as subjects find it hard to pronounce the phonemes [dʒ]; [tʃ]; [ð]; [θ]; [æ]; [ʌ]. Second, the findings show that an essential part of a second language learning is motivation to learn the language. Third, DGBLL is a useful tool to improve the subjects' English vocabulary.

Keywords: DGBLL; second language acquisition; contrastive analysis

1. Introduction

In the modern world, there are many kinds of second language learning. We can learn speaking, translating, reading, writing, and many more. However, one of the most popular way of learning the second language in this era is by using digital games. Since many Second Language Acquisition researchers have begun to use traditional methods in psycholinguistics, they want to develop SLA. They are more aware that acquiring target language involves second language knowledge (L2) and the ability to place that knowledge for use during real-time processing [1]. This is answered in the evolutionary of Computer

Assisted Language Learning (CALL), namely DGBLL. DGBLL is a tool that takes advantage of games as a medium for bringing the learning contents. It is all about influencing the power of digital games to attract and involve player for a specific purpose, such as to expand new knowledge and skills. In this approach, children can interact with online games that are dedicated to the world of education.

Digital-Game-Based-Language Learning is a software that utilizes the features of video and computer games to generate interesting and fascinating learning activities for specific aims, effects, and experiences. DGBLL is widely utilized in higher education, telecommunications, financial, healthcare sectors, manufacturing, energy or utilities, retail, pharmaceutical, public departments, hospitality, construction, computer technology, and computer software. Games are used mainly for entertainment.

Fun English by Studycat is an application that has received several awards, namely The Best Educational App 2017 by Tutora, Best Educational App and Learning Tools by Tutorfair, The Recommended Educational App Store, and many more. Fun English by Studycat is developed by a group of professional tutors who have begun to convert their classroom-tested literature studies to smartphones and tablets. Fun English integrates structured English lessons with interesting and enjoyable games. In each lesson Fun English teaches vocabulary. The example of the vocabulary concludes animals, colors, numbers, parts of the body, fruits, and more. Fun English uses female and male voices with both British and American accents. In Fun English songs are also used in the lessons. The game creates enjoyment and amusement as the motivating factor in language acquisition, mainly because songs can help children improve their pronunciation, listening, and speaking skills.

In the SLA approach, some methods of approach help to utilize the ability that might advance over what people can directly achieve both in speaking and developing vocabulary. Other than staying helpful in evaluating L2 ability, the approach through online digital media is very important for the efforts of children's development in acquiring a second language. It is because, in this era, technology is one of the most important tools in developing human skills. Furthermore, this research is focused on how DGBLL affects the children while learning English as a second language.

The study is focused on Game-Based Research, which will be useful to educate the children. The contents of the game will be animals, colors, numbers, parts of the body, fruits, and many pictures. All the contents are basic of vocabulary that will be easy to learn and interested in children to play it. The participants of this study are five female children who have turned 8 or 9 years old. Before they learn through digital games tools, they will be given a pre-test. They also will be given another test after they learn digital games tools. After several processes of analysis, the research is then focused on the.

2. Research Method

In this study, the writer conducts a descriptive method, especially in longitudinal or developmental research methods. The developmental research method will require three months to collect the data.

In this research, the data of the study were obtained from the answers of the pre-test and the final test from 5 children; the writer also inspects the grammar and the pronunciation of children when they pronounce the vocabulary as the phonology data. The material of the test will be in riddle pictures that are shown in the game. The populations of this research are 5 female children who have turned 8 to 9 years old. This study applies the purposive sampling method which uses 5 female children as the subject of the sampling technique. This is to find out the child's development in language learning before puberty.

The data will be taken from the pronunciation, pre-test, and post-test. The research applies participant observation or referring technique "Simak Bebas Libat Cakap" technique and recording technique. The writer will directly be involved in the learning process. In learning process the children will listen to a song for every topic of vocabulary, and then they will play a game. The game can be a puzzle, a riddle picture, and a task of composing vocabulary words. If the children cannot pass the game, the writer will explain to the children how to pass the game. It is necessary that the writer will help the subjects in each process since they are only children.

In examining the data, the writer uses the Padan Referential method and Descriptive Qualitative method. The Padan Referential method is used for the part of articulatory phonetic. The Descriptive Qualitative method is applied to composed data. After the data are composed, the writer will compare the data from the children.

3. Data Analysis

The writer finds three discoveries. First, the positive outcomes of the Digital Game-Based Language Learning, which impact factors of learning a second language. Second, the mispronunciation when the respondent pronounces the vocabulary. The third finding of this research shows the result of pre-test and post-test.

Table 1. The Positive Findings of the DGBLL Impact factors on Learning Second Language

Positive findings
Increased new vocabulary
Motivation enhanced in learning Second language (motivation)
Improvement in listening
Positive feedback from all children (attitude)
Children's feedback shows enthusiasm and satisfaction in learning second language with digital game (attitude)
The younger learner can learn the vocabulary quickly and easily (age)

First finding, the positive findings of the DGBLL impact factors on learning second language There are several essential supporting elements in acquiring a second language,

like language attitude, motivation, age, intelligence, language aptitude, personality, and learning styles.

Table 2. The Number of Mispronunciation word for Children

Mispronunciation word in topic	Name Of Children				
	Aiko	Alea	Andien	Avara	Fanes
Animal	0	0	1	4	4
Fruit	1	0	0	1	1
School tool	1	1	1	1	4
Vegetable	0	1	0	4	1
Food	0	1	2	3	3
Sea animal	0	0	0	2	1
Clothes	2	0	2	0	2
Part of body	1	4	2	3	0
The house furniture	1	0	1	5	4
Family	0	1	4	2	1
Transportation	0	3	0	3	2
Sport	0	0	1	2	0
Total	6	11	14	30	23
Score : 140 : 14 = 10	134 : 14 = 9,5	129 : 14 = 9,2	126 : 14 = 9	110 : 14 = 7,8	117 : 14 = 8,2

The second finding, the mispronunciation by the children. This finding shows the amount of mispronunciation of children to speak the vocabulary topic. The writer discovers several certain English phonemes which are very difficult to pronounce by Aiko, Alea, Andien Avara and Fanes. The phonemes are [dʒ]; [tʃ]; [ð]; [θ]; [æ]; [ʌ].

Table 3. Pre-Test and Post-Test Scores

Name	Pre-Test score	Post-Test score
Aiko	11	99
Alea	17	92
Andien	23	85
Avara	19	86
Fanes	0,7	79

The third finding is the pre-test and post-test scores in writing vocabulary. The result of the test is quite impressive. The writer stated that DGBLL had many positive effects related to the acquisition of second language vocabulary. It is supported by the results obtained along three months of observation, which shows that the pre-test is valued at

15,4% meanwhile the post-test score is valued 88,2%. It means that the range of scores increases by 72.8%. It is because the impact of learning effects using DGBLL is significant in increasing learning motivation. The motivation comes from the application of DGBLL. By providing fun English learning, DGBLL makes children very happy to learn English, it is because in using DGBLL they like the animation, the animation looks real, and the game is played so variedly.

4. CONCLUSION

In this chapter, the writer concludes the analysis outcomes, which have been presented in the earlier section. The conclusion will be divided into three parts. First, the results of the contrastive analysis, second, the results of the second language acquisition supporting factors, and third, the results of DGBLL.

First, after doing a contrastive analysis, the writer discovers several certain English phonemes which are very difficult to pronounce by Aiko, Alea, AndienAvara and Fanes. The phonemes are [dʒ]; [tʃ]; [ð]; [θ]; [æ]; [ʌ]. Children will tend to replace these phonemes with the phonemes of their sound stock.

Second, there are several supporting factors in acquiring a second language, namely motivation, language attitude, age, intelligence, language aptitude, learning styles, and personality. From these seven supporting factors, motivation has such a significant impact. Motivation can improve a child's mood and make children more engaged in second language acquisition.

Finally, in this three-month research, DGBLL gave impressive results. The average score of children after using DGBLL is increased by 72.8%. It proves that DGBLL is very useful in improving children's English vocabulary. It is because DGBLL increases children's learning motivation, leading the children to be delighted to learn English.

References

- [1] White, C. (2003). *Language learning in distance education*. Cambridge: Cambridge University Press.

Research Article

Received: 08/06/2021; Accepted: 16/06/2021; Published: 04/08/2021

Registers in Beauty V-Logs

Ekgoan Susanti Utami^a, Mytha Candria^b

^aEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

^bEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

mythacandria@live.undip.ac.id

Abstract

Beauty v-log is one of popular v-logs on YouTube. It also provides many registers but none of the other researchers conduct research on beauty v-logs registers. Thus, I attempt to discover and to explain the registers in beauty v-logs and the semantic change of registers in the beauty v-logs. There are three beauty v-loggers who were analyzed, namely Wayne Goss, Tati, and Angie HotandFlashy. They are native speaker of English. The beauty v-logs are audio-video formats which were uploaded in 2019. To collect the data, I used a non-participatory observation method and a note taking method. To analyze the data, I used a referential method. The result shows that there are fourteen registers have undergone semantic change which can be classified into three namely, metaphor, specialization, and generalization. Semantic change which mostly occurs metaphor because the meanings of the beauty v-logs registers transfer from different domains onto beauty domain.

Keywords: registers; beauty v-log; beauty vlogger; semantic change

1. Introduction

Beauty video blogs, commonly abbreviated as beauty v-logs, are *YouTube* videos which contain beauty information. Since two years ago, beauty v-logs have become one of the most popular v-log content in *YouTube*. Many *YouTube* viewers especially beauty enthusiasts love to watch beauty v-logs because beauty v-loggers tend to show interesting beauty products in many ways. Beauty video bloggers or beauty v-loggers are people who create beauty content. Beauty v-loggers create many video contents in *YouTube*, such as makeup tutorials, makeup reviews, and makeup challenges. They can influence viewers by their v-logs.

The writer took interest in conducting research in registers used by beauty v-loggers shown in *YouTube*. In this essay, I focus on registers used by Wayne Goss, Tati, and HotandFlashy, and the writer intends to investigate the change of meaning in their register.

2. THEORETICAL FRAMEWORK

2.1. Register

Some linguists agree that the word *register* is used to describe specific vocabulary which familiarly is called *jargon*. Holmes states that register is a specific vocabulary that is used in different occupations and situations [1]. Wardhaugh emphasizes that registers are language items which are related to different jobs or social groups [2]. Trudgill and Yule limit the term register as special technical vocabulary in a specific area of work or interest [3-4].

According to Wardaugh register is part of *verbal repertoire* which means register is exist in a speech community [2]. Therefore, a vocabulary can be a register if it is used constantly by speakers in a particular social group. Social factors can control the use of register in a particular situation or occasion. Topic and occupations are social factors which can influence the use of register. For instance, the bus-company employees in Britain use the register *two decks deckers* to refer *double-deckers*.

2.2. Semantic Change

The changing of the word meaning is called semantic change. Michael Breal states that there are six types of semantic change, i.e. pejoration, amelioration, narrowing, widening, metaphor, and metonymy [5].

2.2.1. Pejoration

Pejoration is a semantic change when the original meaning becomes less positive, for instance, the word ‘disease,’ which refers to illness. The word ‘disease’ was originally used to describe a discomfort situation [6].

2.2.2. Amelioration

Amelioration is a semantic change when the original meaning becomes more positive, such as the word ‘dude,’ which refers to a man or a male. The original meaning of the word ‘dude’ was a dandy [6].

2.2.3. Narrowing or Specialization

Narrowing is a semantic change when the meaning of a word goes from general to specific. The scope of the meaning of a word decreases, for example, the word ‘girl’. In Middle English, it described a young person or a child of either sex. Nowadays, the word ‘girl’ is a young woman or a female child [6].

2.2.4. Widening or Generalization

Widening is a semantic change in which the meaning of a word changes from specific to general. Therefore, the scope of the meaning of a word increases, for instance, the word

‘dog’. The original meaning of the word ‘dog’ was a particular powerful breed of dog. Today, it is all breeds or races of dogs [6].

2.2.5. Metaphor

Metaphor is a type of semantic change when a particular domain of meaning transfers to another domain to describe something that has similarity. To illustrate, the word ‘root’ refers to the part of a plant which can absorb water from the ground as source of necessity for a plant. The ‘root’ of algebra has the characteristic of being source of a problem. The word ‘root’ transfers from biology domain into mathematics domain [6].

2.2.6. Metonymy

Metonymy is a type of semantic change when sub-domain becomes the primary meaning, e.g., the word ‘ears’ refers to the body parts. The meaning of the word ‘ears’ is changed when someone says “Tell me about your first love. I’m all ears”. The meaning of the word ‘ears’ in the utterance is to listen to or to pay attention to [6].

3. RESEARCH METHOD

This study used descriptive qualitative. The data of this study are primary data which were taken from original source, *YouTube*. There are three beauty video bloggers that I investigated, namely Wayne Goss, HotandFlashy, and Tati. Population of this research is the registers that are used by three beauty v-loggers. I observed 5 beauty v-logs randomly from 3 beauty v-loggers which were uploaded in 2019 as sample. Therefore, purposive random sampling method was used in this study. The beauty video blogs are audio-video formats.

As the observer, I watched the beauty v-logs to collect the data. I used non-participant observation method and note taking technique. Then, I wrote the data. Note taking technique was used in this study in order to get accurate data. To analyze the data, I used *metode padan referensial* or referential identity method to compare the meaning or the referent of registers in beauty v-log [7].

4. RESULT AND DISCUSSION

The findings of my study are presented as follows:

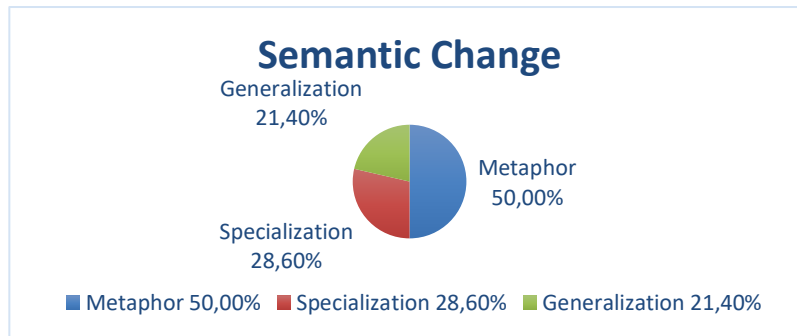


Figure 1. Specification of semantic change founds in the study

I found fourteen vocabularies that are identified as registers. These vocabularies can be registers because two reasons which are (1) these vocabularies are verbal repertoire that constantly are used by specific community, beauty vloggers or beauty enthusiasts and (2) these registers are used in specific topic which is beauty topic

From the above diagram, I found three semantic changes of beauty v-log registers. These can be classified into metaphor, specialization, and generalization. The semantic change which mostly occur metaphor. Pejoration, amelioration, and metonymy are not found.

4.1. Metaphor

There are seven registers which have metaphorical meaning. These registers are in the form of nouns, namely *holy grail*, *foundation*, *fallout*, *blender*, *swatch*, *serum*, and *dupe*.

The noun *holy grail* has undergone the metaphor semantic change. It can be seen in the number (1) below:

- (1) (Angie used Tarte Concealer to conceal her under eyes) I'm gonna powder these down and set it before it has chance to crease. It is clinging a little bit to dry skin right there which my normal **holy grail** concealer doesn't do (Angie is touching her under eye).
- (2) I thought we should do a really good almost **holy grail** kind of product (Wayne Goss is talking to the viewers).

In the above utterance, Angie stated that her under eyes was creasing because she used *Tarte Concealer*. This means she did not use her *holy grail* concealer. Every time Angie uses her *holy grail* concealer, her under eyes are not creasing. *Holy grail* in beauty area is a registers which are used by beauty vloggers to refer an ultimate or a mainstay makeup product, whereas according to Meriam Webster dictionary the noun *holy grail* has two meanings. First, *Holy grail* is the cup that is used by Jesus Christ which was hunted by a knight. Second, *holy grail* is something that someone wants but it is difficult to achieve it. Similarly, Oxford dictionary, 'holy grail' also has two meanings. First, *holy*

grail is the holy cup or bowl which were sought by many people because they believe that the cup or the bowls was used by Jesus Christ before he passed away. Second, *holy grail* is a something that someone never can achieve.

The noun *holy grail* has become metaphorical in the beauty area because both in dictionaries and in the beauty area are to describe precious or valuable things. However, they have different domains. The domain of the noun *holy grail* in dictionaries is related to religion or belief, while the domain of the noun *holy grail* in the beauty area is a beauty product.

4.2. *Narrowing or Specialization*

There are 4 registers which have narrowing or specialization semantic change whose meanings have decreased or have become more specialized. These 4 registers can be classified into adjective and noun. The adjectives are *lightweight* and *patchy*, while the nouns are *primer* and *sponge*.

4.2.1. Adjective

The adjective *lightweight* has become more specialized in the beauty world. This can be seen in the number (1) below:

- (1) The Tarte Blurring primer that really just smashes stuff into your pore and just like smooth everything out but this feels a little more **lightweight** (Tati applied Maybelline primer on her face and she showed her primer).

In the beauty world, the adjective *lightweight* is to describe a light formula of a makeup product. In the above utterance, Tati explained that Maybelline is more *lightweight* because it did not slightly smash into Tati's pore. The adjective *lightweight*, based on Merriam Webster dictionary, has three different meanings. Firstly, the adjective *lightweight* has something to do with ability, profundity, and earnestness. Secondly, it refers to something that has less average weight. Finally, it is related to *lightweight* championship. In Oxford dictionary, *lightweight* has two different meanings. First, it is to describe that something is made from thinner material and it is less heavy than average weight. Second, the adjective *lightweight* is to describe less serious situations.

The adjective *lightweight* is identified as specialized semantic change in the beauty world because it is less general. In the dictionaries, the adjective *lightweight* is to describe everything that has less average weight but in the beauty world it is to describe a formula of makeup product which has light coverage or sheer coverage. A *lightweight* makeup product will not be able to cover acne and blemishes on the skin.

4.2.2. Noun

The noun *primer* has become more specialized in beauty area. It can be seen in the number (1) below:

- (1) We're gonna start out with a little "Master Prime". This is a blurring and smoothing because in my world when you prime you really have high expectations... you know like I want my **primer** to be all things (Tati is applying the primer on her face).

The noun 'primer' is a homonym which has two separate meanings according to Merriam Webster dictionary. The first meaning has something to do with children book, an introductory book, and a short informative writing. The second one has three related meanings. First, *primer* is a tool for priming. Second, it is related to material that someone's used for priming a surface. Third, *primer* is a RNA or a DNA molecule. Oxford defines noun *primer* as a type of paint which can prime on a surface. Also, *primer* is basic instructions book and a children book. On the other hand, *primer* in the beauty world goes from general to specific meaning because it refers to a liquid that is used to prime the skin before someone use the other makeup products. The functions of prime the skin are to blur and to smooth any marks or streaks on the skin. Thus, the skin is ready to be apply other makeup products. This means the noun *primer* has obtained a special meaning in the beauty world.

4.3. Widening or Generalization

I found three registers which meanings become more generalized. Those registers can be classified into two verb and noun. The verbs are *prime* and *blend*, while the noun is *powder*.

4.3.1. Verb

The verb *blend* is identified as generalization in the beauty area. It can be seen in the number (1) and (2) below:

- (1) They all **blend** really well, now matte shade are notoriously difficult to **blend** anyway but if you add a touch of shimmer you can absolutely blend them really really well and they sort of blend into one which is a beautiful thing (Wayne Goss is mixing his shimmer eyeshadow on her face using a brush).
- (2) This feels it's **blending** really nice (Tati is whirling the Maybelline foundation on her skin using a brush).

Based on the above utterances, the verb *blend* refers to a makeup technique. The verb blend in beauty area requires different tools, skills, and techniques. It can be mixing, combining, tapping, or whirling on the skin using different tools, such us brushes, sponge, silicone, etc.

The verb *blend* in Oxford dictionary has four meanings. Firstly, it has something to do with mixing two or more substances. Secondly, it is to describe how to produce a

mixture. Thirdly, the verb blend refers to combine something with something. Fourthly, it is to describe how to make something by mixing different things together.

The verb *blend* in dictionaries always refers to mixing or combining but the verb *blend* in beauty area is not only mixing or combining different things together but also mixing or combining things separately, tapping the skin, and whirling the skin. Thus, the meaning of the verb *blend* become wider in beauty area. By comparing the verb *blend* in the beauty area and in the dictionary the verb blend has undergone generalized semantic change because the meaning of the verb *blend* is more general in beauty area.

4.3.2 Noun

The noun powder also has undergone the generalized semantic change in the beauty area. It can be seen in the number (1) below:

- (1) When you set your foundation with a like no color **powder** like a loose powder like this that has no pigment or filler in it then the foundation doesn't change color. However, colored powders whether they're loose or pressed these can be one of the main causes for oxidization (Wayne Goss is showing the RCMA powder).

The noun powder has three different meanings based on Oxford dictionary. The first is a tiny grains or pieces. The second is a soft and dry substance which can apply on the face. The third one refers to gunpowder or fireworks' powder. The noun powder also has three meanings according to Merriam Webster dictionary. The first is a dry tiny pieces. The second is dry substance which can be put on the body and face. The third one is related to snow, whereas in the beauty world the noun powder is expanded depends on its form. It can be loose powder, pressed powder, translucent powder, or color powder. Thus, the noun powder in the beauty world is categorized as generalized semantic change.

5. CONCLUSION

In conclusion, registers in beauty v-logs can be classified into three semantic changes. The first is metaphor. The registers in beauty v-logs have undergone metaphor semantic change because they transfer from different domains onto beauty domain. The second is specialization which the meanings of the registers have decreased because the registers focused on the use of beauty products. The third one is generalization whose meanings have become more generalized in terms of the form and function. The registers in beauty v-logs also can be classified into three forms, namely verbs, adjectives, and nouns but the registers in beauty v-logs mostly in the form of nouns. It can be concluded that registers in beauty v-logs have undergone semantic change. The type of semantic change which mostly occurs metaphor.

References

- [1] Holmes, Janet. (2001). *An Introduction to Sociolinguistics (2nd ed)*. Pearson Education Limited.
- [2] Wardhaugh, Ronald. (2006). *An Introduction to Sociolinguistics (5th ed)*. Blackwell Publishing Ltd.
- [3] Trudgill, Peter. (1996). *Sociolinguistics: An Introduction to Language and Society*. Blackwell Publishing Ltd.
- [4] Yule, George. (2006). *The Study of Language (3rd ed)*. Cambridge University Press.
- [5] Traugott, Elizabeth & Richard B. Dasher. (2002). *Regularity in Semantic Change*. Cambridge University Press.
- [6] Geeraerts, Dirk. (2009). *Theories of Lexical Semantics*. Oxford University Press.
- [7] Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan Secara Linguistik*. Sanata Dharma University Press.

Research Article

Received: 14/06/2021; Accepted: 21/06/2021; Published: 04/08/2021

Identifying the Characters of Lion and Fox in the Aesop's Fables using Transitivity System

Nabilla Alifiany Kusuma Putri^a, Deli Nirmala^b

^aEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

^bEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

deliundip@gmail.com

Abstract

This research investigates the Aesop Fables characters, the Lion and Fox, characterization analysis using transitivity system. This research aims to identify the characterization of Lion and Fox based on transitivity system using types of processes. This research using descriptive qualitative methods to describe the prominent clause that represents the Lion and Fox characterization. The non-participant observation methods were used to collect data and referential identity methods to analyze the data. The results show that material and verbal processes are discovered as the prominent process to represent the Lion and Fox's characterization. Through material and verbal processes, the Lion and Fox appeared in different characterizations. The Lion is discovered in manipulative, wise, powerful, and foolish characterizations. Meanwhile, the Fox found in cunning and talkative characterization. The finding also shows that the author constructed material and verbal processes because they are suitable for the children's limited knowledge. After all, material and verbal clause can be understood by the children easily.

Keywords: transitivity system, characterization, narrative-stylistics, Aesop's fables

1. Introduction

Stylistics is a linguistics study to observe language in literary works. According to Simpson (2004:20), there are six stylistics devices. Meanwhile, in this research, the author decided to conduct a characterization analysis. The author conducted a transitivity analysis to identify characterization because Aesop's Fables consist of many short stories. In this research, the author is interested in analyzing the characterization of two animals' characters. They are the Lion and Fox. The Lion and Fox are generally known as the meanest characters. However, in this research, we still need to prove their characterization through the data. Therefore, the author curious to identify how the text producer constructed the clauses to portray the Lion and Fox characterization, so the message

conveyed by the text producer is delivered to the children as the implied reader. As a result, the author conducts a transitivity analysis and descriptive analysis to elaborate on the message conveyed by the text producer as the implied author.

There are some previous researches that help the writer to conduct this research which done by Xenia 2014; Manggala 2017; Nurhayati 2018; Syathroth and Husnussalam 2019; and Nugraha, Intan & Mahdi, Sutiono 2020. Xenia (2014) aimed to see how these processes are utilized in creating the character reflected in the short story through the transitivity approach. Manggala (2017) aimed to identify the clauses' patterns of character's protagonist characterization using transitivity system, while Nurhayati (2018) explored the characterization of the mother and Emily in the story. Syathroth and Husnussalam (2019) only analyzed the sentence that presents the characterization of Lintang. Nugraha, Intan & Mahdi, Sutiono (2020) represented the verb and occurrences as the lexical mark that appears in the data. However, the authors did not propose Mr. Summers' characterization through the process found in the data.

Aesop's Fables is a narrative text that is consumed by the children. So, the lexicon choice constructed by the author is based on children's knowledge. This study attempts to reveal the characterization constructed by the author for the children as the implied reader. Since the children have limited knowledge about the language, the author will choose specific clauses that can be understood by the children easily. Therefore, the novelty of this research is the text that is consumed by the children, Aesop's Fables.

2. THEORETICAL FRAMEWORK

2.1. Systemic Functional Linguistics

The writer uses Systemic Functional Linguistics to interpret the narrator meaning in the short story through the author's language choice. SFL is a tool to analyze a discourse by taking a look at language to help us understand how the language works (Fontaine, 2012:4).

Halliday introduces the primary concept and idea of analyzing language by identifying lexicon and grammar into three primary languages' functions (Halliday, 1994). Those three primary functions are called as Metafunction in Halliday's theory. The Metafunction comprises ideational meaning, interpersonal meaning, and textual meaning (Halliday & Matthiessen, 2004:29).

The first metafunction is ideational meaning, which sees language as a representation of an event that occurs in real-life experience (Halliday & Matthiessen, 2004:168). It also refers to the speaker's world experience to express an idea in social life through a participant, process, and circumstance. In ideational function, a language participates in delivering the main idea of what someone is talking about, discussing, proposing, asking, and applying other languages in daily life.

The second metafunction is interpersonal meaning. Halliday believes that language is an exchange (Halliday & Matthiessen, 2004:106). Interpersonal meaning examines the role

of the participants in social relation through three parts: the speaker/writer persona (whether the writer or speaker has a neutral attitude).

The third metafunction is the textual function, which sees language as information or message (Halliday & Matthiessen, 2004:64). It refers to how a message conveyed. Meanwhile, Gerot and Wignell (1994:22) said that textual metafunction is about how the text is arranged and finds the message from highlighting the theme and rheme.

2.2. *Transitivity System*

As stated in Halliday and Matthiessen (2004), the center of experiential function studies has six processes: material, verbal, mental, behavioral, existential, and relational. Despite this, the other primary function in classifying and distinct each process is the participant.

Fontaine (2013: 74) said that the material process is a physical activity and an action's representation conducted by an entity. Some participants play a significant role in the material process; they are the actor who does the action, and the goal is the entity impacted by the process.

As stated in (Halliday and Matthiessen, 2004:249), the participants engaged with the mental process are senser and phenomenon. There are four different processes, namely affective or reactive, used for feeling representation, cognitive in thinking representation, desiderative to depict wishes, wanting, and hope and perceptive in observing over five senses.

According to Gerot and Wignell (1994: 63), the verbal process is a representation of saying or signaling matter verbally. The additional participants that explained the verbal processes are receiver, target, and verbiage or range.

As stated in Gerot and Wignell (1994: 60), the behavioral process is a representation of human behavior that involves physical and psychological aspects. Behavior and range are the participants associated with this process.

As mentioned in Gerot and Wignell (1994: 72), the existential process represents existing verbs to illustrate 'be,' 'exist,' or 'arise.' The participant associated in this process is existent as the representation of an object that exists in the clause.

As required in Gerot and Wignell (1994: 67), the relational process is associated with classifying and assigning something. There are two different participants. They are a carrier with attributive and token with identifying as the process of the verb representation.

As stated by Gerot and Wignell (1994; 53-53), circumstances assist the deal of time, place, reason, manner, how many, and what is associated with the clause analysis. Different types of circumstances are the circumstance of time, place, cause, manner, accompaniment, matter, and role.

2.3. *Narrative-Stylistic*

Chatman (1978: 31) identifies narrative through the semiotic structure. Utilizing the structure, according to Simpson (2004:20), it includes two essential components; narrative plot (the body) and narrative discourse (expression). According to

Rimmon-Kenan (2002:2), narrative fiction offers the communication process where the narrative contains a message conveyed by the writer to the reader.

2.4. *Transitivity and Characterization*

According to Simpson (2004:74), narrative characterization is the transmission of 'actions and events.' The characterization of the character is influenced by the narrative incident that is constructed to portray the character.

3. RESEARCH METHOD

In this research, the author conducted a descriptive qualitative method that identified using transitivity system. The data are taken from an e-book of children's narrative, namely Aesop's Fables. The author used a non-participant observation method (Simak Bebas Libat Cakap) to collect the study's data. According to Sudaryanto (1993:134), SLBC is a method which the researcher is the observer and does not include or generate the text and the narrative. In analyzing the data, the author chose to conduct the referential identity method. According to Sudaryanto (2015:27), the referential identity method is a method that refers to the various units of linguistics in a sentence. This research focuses on the ideational meaning analysis in a clause that refers to the linguistics unit, the participant, process, and circumstance in the clause.

4. RESULT AND DISCUSSION

The results of the study are presented as follows:

Table 1. The Characterization of Lion

No.	Characterization	Word Marker
1.	Manipulative	Verbal Process <i>Summoned to come and hear his last Will and Testament</i> <i>Said 'Why do you not come to pay your respects to me?'</i>
2.	Wise	Material Process <i>lifted up his paw and let him go</i> Verbal Process <i>'That is all very well,' said</i> <i>'but proves nothing, for it was a man who made the statue.'</i>
3.	Powerful	Verbal Process <i>Roared</i> <i>Pronounced judgment</i>
4.	Foolish	Material Process <i>had his claws trimmed and his big teeth taken out.</i>

Table 2. The Characterization of Fox

No.	Characterization	Word Marker
1.	Cunning	Material Process <i>Invited</i> for a joke put nothing before her <i>Put</i> some soup in a very shallow dish
		Verbal Process <i>Cried</i> ‘How well you are looking to-day: how glossy your feathers; how bright your eye. I feel sure your voice must surpass that of other birds, just as your figure does; let me hear but one song from you that I may greet you as the Queen of Birds.’
2.	Talkative	Verbal Process ‘Oh, have you not heard?’ <i>Said</i> the Fox ‘there is going to be a great drought, so I jumped down here in order to be sure to have water by me. Why don’t you come down too?’
		<i>Asking</i> how his family were, and when he should have the pleasure of seeing him again; <i>was boasting</i> ‘I have a whole bag of tricks,’ <i>said</i> , ‘which contains a hundred ways of escaping my enemies.’

In the collected data, the author found five ideational processes that appeared in the story. They are material process, verbal process, mental process, behavioral process, and relational process. Through the ideational function that the author discovered, the prominent process is the material and verbal process.

Moreover, in the data, through the table, the author found that the Lion and Fox prominently describe negatively. The Lion was described as manipulative, wise, powerful, and foolish. Meanwhile, the Fox appeared only with two characterizations. They were cunning and talkative. The Fox prominently appeared with verbal processes. The material process only appears in one clause in the cunning characterization.

4.1. *The Lion*

The character Lion from the selected story of Aesop’s Fables appears as the King of Jungle.

4.1.1. Manipulative

The Lion's manipulative characterization was found through the story titled *The Lion, the Fox, and the Beasts*.

Table 3. Material and verbal process of The Lion's manipulateness

The Lion	once	gave out	that he was sick unto death	
Actor		Material	Circ: Matter	

Cl. 49

And	(the Lion)	Summoned	the animals	to come and hear his last Will and Testament
	*Sayer	Verbal	Receiver	Circ: Purpose (Cause)

Cl.50

'Why do you not come to pay your respects to me?'		Said	the Lion	to the Fox.
Verbiage		Verbal	Sayer	Receiver

Cl.59

'I beg your Majesty's pardon,'	said	the Fox	'but I noticed the track of the animals that have already come to you; and while I see many hoof-marks going in, I see none coming out. Till the animals that have entered your cave come out again I prefer to remain in the open air.'
Verbiage	Verbal	Sayer	Verbiage

Cl.60

In the first clause, clause 49, the author gave information to the children through the circumstance of matter "that he was sick unto death.". Then the next process, in clause 50, the Lion appeared with the verbal process "summoned," then follows with the circumstance of purpose "to come and hear his last Will and Testament.". At the beginning of the story, these two clauses informed the children that the Lion is very sick and needs to summon all the animals to hear his last will.

The storyline reached the climax when the Lion recovered. The Lion walks outside the cave and saw the Fox waiting there. The storyline refers to clause 59, where the Lion talks to the Fox. The Lion comes with verbiage, "Why do you not come to pay your respects to me?". This clause informs that the Lion shows his manipulative characterization for pretending through the verbiage and judge the Fox for not coming to pay some respects to the Lion. He pretends to cover the cruel thing he did by picking other topics and judging the Fox that stays outside the cave.

Through clause 59, the author revealed to the children that pretending and telling a lie are manipulative characterization. He asked the Fox about paying respect meanwhile, he manipulates other animals so he can eat them up. The Fox approved Lion's manipulative characterization since he noticed that no animals came out of the cave. It proved through clause 60, "but I noticed the track of the animals that have already come to you; and while I see many hoof marks going in, I see none coming out. Till the animals that have entered your cave come out again, I prefer to remain in the open air."

4.2. Fox

The Fox mainly appeared negatively as a cunning character because he likes to fool other animals

4.2.1. Cunning

The Fox's cunning characterization was found through the story titled The Fox and the Crow, The Fox and the Stork, and The Fox and the Goat.

Table 4. Material process of The Fox's cunningness

So	the Fox	Invited	the Stork	to dinner,	for a joke put nothing before her
	Actor	Material	Client	Goal	Circ: Purpose (Cause)
Cl.77					
but	(the Fox)	(put)	some soup	in a very shallow dish.	
	*Actor	*Material	Goal	Circ: Place (Location)	

Cl. 78

In clause 77, the Fox as the actor had "invited" as the process followed by the circumstantial element purpose "for a joke put nothing before her.". The circumstance of purpose shown Fox's cunning intention to provoke the Stork. These clauses informed that Fox intentionally provoked the Stork through his cunning plan as mentioned in the circumstance. In clause 78, the circumstance shown what the Fox did to the Stork. He placed the soup in a shallow dish that did not fit to the Stork's long beak. As a result, the Stork could not eat the meal and left the dinner hungrily as mentioned in the data, "but the Stork could only wet the end of her long bill in it, and left the meal as hungry.".

Through the data above, the author wanted to inform the children about the evil deeds that the Fox did. The Fox treated the Stork cunningly by placing the soup in a shallow dish that did not fit his long beak. The author tried to inform the children that the worst treatment that the Fox did was harmed the Stork. It made the Stork starved because he could not eat the meal. Therefore, through the circumstance "for a joke put nothing before her" and "in a very shallow dish." the Fox described as a cunning animal for on purpose treated his guest unpleasantly.

According to the data above, the Fox described cunningly through the material process that he did. The unpleasant treatment described in the data "for a joke put nothing before her" indicates the Fox's cunning characterization. Therefore, he is described as a cunning animal. However, the story also proposed an appropriate example of how to treat others to the children.

5. CONCLUSION

In conclusion, based on the analysis, the Lion and Fox's characterization are described using material and verbal processes because the children have limited knowledge about

the language. Therefore, the material and verbal process were used to describe the characterization of the Lion and Fox. Their characterization was described through the actions and utterances portrayed in the discourse. The specific clauses constructed through the material and verbal process are easy to understand since children are in the age of experiencing plenty of activities and conversations than other processes. Therefore, the author used material and verbal processes prominently in the discourse.

References

- [1] Holmes, Janet. (2001). *An Introduction to Sociolinguistics (2nd ed)*. Pearson Education Limited.
- [2] Wardhaugh, Ronald. (2006). *An Introduction to Sociolinguistics (5th ed)*. Blackwell Publishing Ltd.
- [3] Trudgill, Peter. (1996). *Sociolinguistics: An Introduction to Language and Society*. Blackwell Publishing Ltd.
- [4] Yule, George. (2006). *The Study of Language (3rd ed)*. Cambridge University Press.
- [5] Traugott, Elizabeth & Richard B. Dasher. (2002). *Regularity in Semantic Change*. Cambridge University Press.
- [6] Geeraerts, Dirk. (2009). *Theories of Lexical Semantics*. Oxford University Press.
- [7] Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan Secara Linguistik*. Sanata Dharma University Press.

Research Article

Received: 17/06/2021; Accepted: 25/06/2021; Published: 04/08/2021

Repression upon Rachel Chu's in Kevin Kwan's *Crazy Rich Asians*

Deny Naufal Kurniawan^a, Ariya Jati^b

^aEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

^bEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

denyasus19@gmail.com
ariya.jati@live.undip.ac.id

Abstract

This study is about repression perceived by Rachel Chu, the main character in Kevin Kwan's *Crazy Rich Asians*. The goal of this research is to describe repression in the light of the psychoanalytic defense mechanism repression. The researcher uses two data sources, namely the main data, which is Kevin Kwan *Crazy Rich Asians* novel published in 2013, and the supporting data, comprising books, websites, dictionaries, newspapers, and a number of novel-related articles. This research is a qualitative one; that is, the researcher adopts Sigmund Freud's concept of defense mechanism especially repression to evaluate the data. The evaluation presents Rachel Chu's state of *id*, *ego*, and *superego* in response to the situations surrounding her. The defense mechanism repression results in Rachel Chu's persistence against stereotypes she cannot take, and also the impact of the repression on herself, or the people around her.

Keywords: defense mechanism; repressions; education background; social status

1. Introduction

1.1. Background of the Study

Crazy Rich Asians is a novel written by Kevin Kwan, and it was published on June 11, 2013, in the United States by Double Day Production. This edition that the writer uses for the study of the novel was released by Anchor Books, and it has 527 pages in hard-cover version. The writer believes, that the novel is a good point of exemplifying Repression.

In this study, repression becomes the center of attention. Repression in this novel is smartly presented by the author of the novel. The smart presentation characterization of Rachel Chu in the novel brings about the intentions to carry out the study of the novel,

especially on Rachel Chu's repression. The repression upon Rachel Chu is not commonly narrative. In fact, the writer found that it was narrative so neatly that the writer would not be able to make a guess on what would happen to Rachel Chu at the end of the story. Therefore, the writer chooses to study repression as the topic of this project. The objectives the writer wants to achieve through the study of the Repression upon Rachel Chu comes in two points. The first point is that the writer would describe is what kind of Repression which Rachel Chu undergoes. The second one is how Rachel Chu reacts to the repression. The last one is how repression affects Rachel Chu herself and also people around her

The analysis of repression comes in three stages. First describes the character of Rachel Chu and what problems Rachel Chu faced along with the story. The second describes the repression that Rachel Chu experienced in her reaction. This is done by describing how the defense mechanism works on the character. Third describes explain the impact of Rachel Chu's repression, the impact on Rachel, and also the people around her.

The analysis results in the persistence of Rachel Chu as her reaction to the repression undergoes, Rachel may seem weak but she is actually strong when people surrounding her underestimate her. She refuses to surrender. This brings unexpected outcomes from her persistence.

Reading the novel, the writer strongly believes that this novel is worth reading. It has literary elements a fictional works, it has distinctive literary elements. In addition, it presents an unordinary love story. The love story is not so fantastical because it could happen to anyone. Last but not least it has precious values of life. Based on the illustration, the writer chooses the title: Rachel Chu's Repression As Reflected In Kevin Kwan's *Crazy Rich Asians*.

1.2. Research Problems

Based on the background of the study, the researcher wants to analyze the problem as follows:

1. How were the personality of Rachel Chu?
2. What trigger(s) the Rachel Chu's Repression?
3. What are examples of repression in Rachel Chu's character?
4. What are the impacts of the repression of Rachel Chu?

1.3. Objectives of the Study

Based on the problem statement, the writer wants to analyze the repression of the main character reflected in Kevin Kwan's *Crazy Rich Asians* based on a psychoanalytical approach.

2. THEORETICAL FRAMEWORK

2.1. Previous Study

There are two previous studies that the writer found, the first one was written by one of the students of the University of Muhammadiyah Solo, written in 2019 entitled: Social Prejudice Reflected in Kevin Kwan's *Crazy Rich Asians* (2013): A Sociological Approach. The subject in the paper underlines the parts of sociology that occur in the novel. The paper talks about social perspectives and prejudices that Kevin Kwan tries to emphasize, namely cognitive prejudice, affective prejudice, and conative prejudice by examining the creator's memoir and foundation.

The second previous study is composed of students from The State University of Semarang, written in 2019 entitled: Social Class Domination Over Proletarian Group In Kevin Kwan's *Crazy Rich Asians*: Redefining Social Class Hierarchy As Familial And Cultural Traditions. The paper looks at how the social class hierarchy over ordinary gathering dependent on the social class progressive system as a familial and social tradition in Kevin Kwan's *Crazy Rich Asians*.

In the novel *Crazy Rich Asians*, this research includes the explanation and analysis of the defense mechanism of the main character. To analyze the novel, the writer uses a psychoanalytical approach. Two data sources are used in this research, the main data being Kevin Kwan's *Crazy Rich Asians* novel, and the secondary data, such as literary books, websites, dictionaries, journals, and some novel-related articles. This study is a qualitative study using an analysis of the content.

Data analysis will be performed to find results and conclusions by grouping data. There are three issues that trigger the primary character's repression. The repression triggers are grouped into 1. Rachel Chu's background; 2. Differences in social status between Rachel Chu and Eleanor Young; 3. Rachel Chu's persistence.

2.2. Character and Characterization

In *A Glossary of Literary Terms*, Abrams defines the characters are the persons presented in a dramatic or narrative work, who is interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say -the dialogue- and what they do -the action [1].

Abrams also stated that based on the importance, the character can be divided into two categories. They are major characters and minor characters. A major character usually appears throughout the whole of the story. He becomes the focus of the story. The events that appear in the story always involve him directly or indirectly. On the other hand, a minor character is often said as the supporting character. The roles are less important than the main characters because they are not fully developed characters and their roles in a story are just to support the development of the major character [1].

W.B. Saunders states that the characters display a variety of traits that are accurate and distinct qualities shown by the individuals [2]. Meanwhile according to Kamisa, character means the way someone thinks, feels and behaves in someone's personality [3].

Character is the nature or personality that distinguishes an individual from other individuals or can be said also as the actual state of being in an individual, which distinguishes himself from other individuals.

2.3. Conflict

Conflict is a struggle or a dispute between individuals with conflicting desires, ideas, values, beliefs, or objectives. The conflict, defined in the strictest sense, represents the incompatibility of the positions of the subject [4].

Conflict means a struggle between individuals that may be physical, or between ideas that contravention. Conflicts can either be within one person or involve multiple individuals or groups. In his book *An Introduction to Fiction*, Robert Stanton explains how the narrative is driven by conflict as it determines the basis on which the plot is based, the foundation of the story structure [5].

2.4 Defense Mechanism

The defense mechanism is a defense strategy played by the ego of an individual to fight id impulses and oppose superego pressure on external reality [6].

Defense mechanisms are psychological strategies that are unconsciously used to protect a person from anxiety arising from unacceptable thoughts or feelings. Mechanisms that intercede the individual's reaction to emotional conflicts and external stressors [7].

2.5. Id, Ego, Superego

According to Freud's model of the psyche, the id is the primitive and instinctual part of the mind that contains sexual and aggressive drives and hidden memories, id is the core of personality that comes from the unconscious mind of the human. The super-ego functions as a moral consciousness, it can oppose the pleasure-seeking nature that comes from the id, and it can also block the ego's desire to achieve pleasure, and the ego is the realistic part that mediates between the desires of the id and the super-ego [8].

Id, ego, and super-ego are three different but interactive agents in the psychic apparatus defined in the structural model of the psyche of Sigmund Freud. The three parts are theoretical constructs of how activity and interaction in our mental life are described [8].

2.6 Sigmund Freud's Concept of Repression

Repression is a theory developed by Sigmund Freud, an Austrian neurologist and founder of psychoanalysis. Repression is a form of psychological defense when a person experiences a very traumatic event that triggers anxiety. Repression can be defined as the psychological strategy of repressing the unacceptable impulses to be unconscious. It helps people to avoid experiencing the anxiety by distorting the source, aim and/or object of the impulses, avoiding the retaliation of the superego, and allowing the impulse to sneak past the censor [9].

Hall (1954), in *A Primer of Freudian Psychology*, explains that repression is used by many people because it is considered necessary for normal personality development, but there are people who really depend upon it. These people are said to be repressed. These people give the impression of being withdrawn, tense, rigid, guarded, and their contacts with the world are limited as well [9].

Repression is shown in the form of burying feelings of anxiety, threatening, unwanted desires, and disturbing desires into the subconscious. The fluctuation is removed so that it does not arise into the conscious mind. Repression can occur throughout life.

3. RESEARCH METHOD

3.1 Research Approach

This study is written to analyze the psychological problem of Rachel Chu based on Kevin Kwan's *Crazy Rich Asians* with a psychological theory defense mechanism by Sigmund Freud. To analyze the psychological phenomenon, the writer uses a literary psychology approach. Psychology, broadly defined, is the scientific study of behavior, both external observable action and internal thought [10].

3.2 Method of Data Collection

To describe the objective the writer carries out library research. According to Zeid (2004) Library research is research that used library sources to get the data. The researcher also draws and integrates her ideas to conclude synthesize. In this research, the researcher uses some sources and books as references. It also was limited on the library research because the data does not come from the field and the data of research are collected from various references. According to George, library research is a form of structured inquiry with specific tools, rules, and techniques [11]. The writer reads the novel and other supporting text for studies of the novel, such as books and articles about psychoanalysis, for the studies the writer applies a textual analysis, in which the writer trying to relate what happens to Rachel Chu, to psychoanalytic repression. The writer adopts Sigmund Freud's concept of defense mechanism according to his psychoanalysis theory.

In terms of the type of data, this research approach is qualitative research. Qualitative research means research that intends to understand the phenomenon of what the research subject is experiencing in a holistic manner, which in the context of this research the subject is the main character *Crazy Rich Asians*, and using descriptions in the form of words and language [12].

A study that investigates the quality of relationships, activities, situations, or materials is frequently referred to as qualitative research. The major element is the researcher, the data are inductive, the result focuses not on generalization but on meaning [13]. The object of this research is Rachel Chu's repression in Kevin Kwan's *Crazy Rich Asians*.

There are three aims to analyze this novel. The aims of this study are to find out Rachel Chu's character; explain Rachel Chu's repression, and describe the impacts of her repression.

4. ANALYSIS

4.1 *Character of Rachel Chu*

In the novel *Crazy Rich Asians*, Rachel Chu is the main protagonist. "She was born in China, but she was raised in the USA. Rachel is well-educated, measured, and lovely as a person. She has natural beauty", as Nicholas Young says [13] (29).

Rachel is so well educated and down to earth. Although many of the other female traits in the novel are materialistic and are only concerned with the social ladder, Rachel is not impressed and often distracted by wealth: Rachel thinks that people around Nicholas Young only think about money.

Rachel Chu said that "All these people whose lives revolve around making money, hiding money, controlling others with money, and ruining their lives over money." [13] (Kwan, 2013:481).

Rachel is an independent person. Even her mother in America had to work hard to care for Rachel, since childhood she never knew who her father was. That's why Rachel Chu grows up to be a strong and independent person.

Rachel is a humble person, preferring to give in when faced with a life-like problem or conflict and though she does have a brave mentality. She survives many of Nicholas Young's family trials. The only thing that made Rachel Chu the bravest woman, but when she dares to question Nicholas's mother and prove that she deserves Nicholas Young. Even though they came with Rachel from different social classes.

4.2 *Id, Ego, Superego of Rachel Chu*

4.2.1. Id

Rachel Chu's real feeling for Nicholas Young is shown at the time when Nick's mother, Eleanor Young disapproves of her relationship with her son. She can't lie about her id because she does not think about her ego and her surroundings.

"I just love Nick so much ..." [13] (Kwan, 2013:159)

Rachel falling in love with Nicholas, she loves him so much, until she made sacrifices and gave in to leave Nicholas Young, so that the mother-son relationship will not be cut off, but one day when he marries a lucky girl who is enough for Eleanor, she only wants Eleanor to know that she is playing with her grandchildren that is because of Rachel.

"... So I just wanted you to know that one day, when he marries another lucky girl who is enough for you, and you're playing with your grandkids while the Tan Hua's are blooming and the birds are chirping.. that it was because of me. A poor, raised by a single mother, low class, immigrant nobody." As Rachel Chu Said. [13] (Kwan, 2013:159)

4.2.2 Ego

Rachel Chu ego appear when she does not want to be Nicholas's wife because Nicholas's family does not accept her into his family:

Rachel Chu said that “I Can’t marry into a clan that thinks it's too good to have me” [13] (Kwan, 2013:148)

4.2.3 Superego

Superego Rachel Chu is seen when she plays Mahjong against Eleanor to prove that she is not a fool, through Mahjong she could prove life skills such as Negotiation, Strategy, and Cooperation as teaches by Rachel Chu’s mother.

Rachel’s mother teaches her how to play. As Rachel tells Eleanor “My mom taught me how to play,” “She told me mahjong would teach me important life skills—negotiation, strategy, cooperation.” [13] (Kwan, 2013:189)

4.3 Conflict

The problems experiences were caused by Rachel Chu's sincere loves for Nicholas is thwarted by Eleanor Young. The main conflict is seen when Rachel Chu is introduces to Nicholas’s mother, Eleanor Young. Eleanor is a very selective person, she will explore the background and look for all the negative things that exist, regardless of the positive side or the sincerity of love that Rachel Chu has. Rachel Chu being born from an immigrant family, who had a low-class economy. This causes rejection from Nicholas Young's family, especially his mother. Eleanor looks down on Rachel and is not sure about Rachel. Eleanor also investigates the real background of who Rachel is. Apart from coming from a low-economic immigrant family, it is also found that Rachel's father, who is died, is actually in prison in China. The accumulation of problems with Rachel's background makes Eleanor disagree if her son proposes to Rachel as a wife. Eleanor gets rid of Rachel Chu slowly and starts spreading bad stories about Rachel to Nicholas's Grandmother, Tan Hua, and also other family members.

“Within thirty seconds of learning their name and where they lived, she would implement her social algorithm and calculate precisely where they stood in her constellation based on who their family was, who else they were related to, what their approximate net worth might be, how the fortune was derived, and what family scandals might have occurred within the past fifty years” [13] (Kwan, 2013:50).

She thought that Rachel is unfit for the young family as she saw her as a lower-class immigrant and she was also an American, living in a very different Asian culture. This negative stereotype for Nick's mother is attached to Rachel, which makes her dislikes.

Eleanor tells Rachel "You're a foreigner. American. And all Americans think about is their own happiness." [13] (Kwan, 2013: 334)

4.4 Rachel Chu's Repression

4.4.1 Rachel Chu’s First Repression

The element of repression in Rachel Chu is seen when Nicholas Young invites Rachel Chu to go to Singapore to attend Nicholas’s brother’s engagement and also meeting in person with Nicholas Young's family. Rachel feels scared and worried if Nicholas Young's

family does not accept Rachel. Rachel also chose to reduce her desire to go with Nicholas Young by avoiding that she does not want to disturb Nicholas Young's busy life with her friends.

When going to a bachelor party event, Nicholas Young asks Rachel Chu, "You sure about this?" Rachel Chu said "No, that's not it. I know you're going to be busy with all your best-man duties, and I wouldn't want to distract you," [13] (Kwan, 2013: 15)

4.4.1.1 The Impact of Rachel Chu's First Repression

The impact of the repression is that Nicholas Young finds it hard to leave Rachel Chu alone, he is uncertain about his decision. Nicholas Young worries that Rachel will not be able to blend and match with his family. Nicholas Young encourages Rachel if she does not have to feel inferior to Nicholas's rich family and friends.

Nicholas Young encourages Rachel by saying "Just because some people work for their money doesn't mean they are beneath you". [13] (Kwan, 2013:42)

4.4.2 Rachel Chu's Second Repression

The second repression in Rachel is seen when Rachel challenges Eleanor to play mahjong because Rachel knows that Eleanor Young is a person who is good at playing Mahjong. The purpose of Rachel challenges Eleanor is to eliminate all frustration and inner conflict, Rachel also wants to show that she is smarter than her.

Rachel's mother, Kerry, teaches her daughter how to play mahjong. "My mom taught me how to play," Chu tells Young. "She told me mahjong would teach me important life skills—negotiation, strategy, cooperation." [13] (Kwan, 2013:189)

4.4.2.1 The Impact of Rachel Chu's Second Repression

Rachel Chu relieves because she can prove that she was not what Eleanor thought, a low-class immigrant who only wants the wealth of Nicholas Young's family. Impact on Eleanor Young, she realizes that Rachel Chu was not what she thought, Rachel was a smart, loyal person, and loves Nicholas Young sincerely. Eleanor Young is unsure of Rachel Chu because she believes that most guys who fall in love or find the right people are nonsense.

"Eleanor had a long-held theory about men. She truly believed that for most men, all that talk of "being in love" or "finding the right one" was absolute nonsense. Marriage was purely a matter of timing, and whenever a man was finally done sowing his wild oats and ready to settle down, whichever girl happened to be there at the time would be the right one" [13] (Kwan, 2013:79).

In the end, Eleanor decides to permit her son to get back in touch with Rachel. This is seen by Eleanor giving her ring to Rachel, the ring she gets when Nicholas's father proposes to Eleanor.

4.4.3 Rachel Chu's Third Repression

The last repression shows when Rachel falls in love with Nicholas, she loves him very much, but Nicholas Young's mother does not agree that her son has any relationship with Rachel, who was a low-class immigrant. Rachel Chu relents and says that one day when Nicholas married a lucky girl, which was enough for Eleanor, Eleanor know that when she was playing with her grandchild was because of Rachel. Afterward, Rachel chooses to leave Nicholas Young.

Rachel said to Eleanor "I'm not leaving because I'm scared, or because I think I'm not enough. Because maybe for the first time in my life, I know I am." [13] (Kwan, 2013:159)

4.4.3.1 The Impact of Rachel Chu's Second Repression

The impact of this repression is that Rachel feels hurt because she and her family are demeaned by Eleanor, and realizes that she does not deserve to have a relationship with Nicholas Young. She decides to leave the leave Nicholas Young and leave the sparkling luxury of Nicholas Young's family life.

Before Rachel left Nicholas and his family, she said "That's what I want for my kids. I want them to love their family, but to feel a deeper sense of pride in who they are as individuals, Nick, not in how much money they have, what their last name is, or how many generations they go back to whatever dynasty. I'm sorry, but I've had enough. I've had enough of being around all these crazy rich Asians.", as Rachel Chu says [13] (Kwan, 2013:481).

In the end, Rachel chose to evacuate to her friend's house in Singapore, Lin Goh, to stay for a while and calm down.

5. CONCLUSION

Based on the discussion above, the writer will conclude the analysis. After the analysis of this research, which focuses on the defense mechanism repression by Sigmund Freud. It can be concluded that Rachel Chu in *Crazy Rich Asians* novel by Kevin Kwan has six patterns of rejection, those are rejection from Eleanor Young; rejection from Nicholas Young's Grandmother; and rejection of Nicholas Young's friends.

After analyzing Kevin Kwan's *Crazy Rich Asians* using repression theory, it can be revealed that Rachel Chu, the main character, is an example of an independent, self-sacrificing, and mentally strong character. The writer has found that through the twists and turns of life, there are many values that Rachel Chu has learned and how her defense mechanisms repressions fight for her self-esteem and also dampens her thoughts from those who belittle her because she is not born into a wealthy family. Also refusal from Nicholas Young's mother who does not approve of his son's relationship with Rachel Chu. There are several times the repression of Rachel Chu's character. The repression also has an impact on Rachel Chu herself and those around her.

In analyzing *Crazy Rich Asians*, it can be concluded that Rachel Chu has unwittingly suppressed her anxiety by forgetting the causes for her worry. This makes Rachel not under pressure from other characters in the novel *Crazy Rich Asians* and made her a stronger person.

References

- [1] Abrams, M. H. (1981). *A glossary of literary terms*. New York: Holt, Rinehart and Winston. Chicago
- [2] Saunders, W.B (1977). *Karakter Pembeda Sifat Manusia*. [Http://www.karakterpembeda-manusia.ac.nz/-iase/publications/1/10_26_ve.pdf](http://www.karakterpembeda-manusia.ac.nz/-iase/publications/1/10_26_ve.pdf). accessed on 19-02-2013
- [3] Kamisa, Drs.. (1997). *KAMUS LENGKAP BAHASA INDONESIA: Dilengkapi Ejaan Yang Disempurnakan dan Kosa Kata terbaru* . SURABAYA: Kartika.
- [4] Diez, T., Stetter, S., & Albert, M. (2006). The European Union and Border Conflicts: The Transformative Power of Integration. *International Organization*, 60(3), 563-593. doi:10.1017/S0020818306060218
- [5] Stanton, R. (1965). *An introduction to fiction*. New York: Holt, Rinehart, and Winston.
- [6] Alwisol, (2005). *Psikologi kepribadian*. Malang: Penerbit Universitas Muhammadiyah.
- [7] American Psychiatric Association (2013) *DSM-5. The Diagnostic and Statistical Manual of Mental Disorders*. <<https://doi.org/10.1176/appi.books.9780890425596>>
- [8] Freud, Sigmund. (1933), *New Introductory Lectures on Psychoanalysis*. pp. 105–6.
- [9] Hall, C. S. (1954). *A primer of Freudian psychology: Calvin S. Hall*.
- [10] Wortman, C. B., Loftus, E. F., & Weaver, C. E. (1999). *Psychology*. Boston: McGraw-Hill.
- [11] George, M. W. (2008). *The elements of library research: What every student needs to know*. Princeton University Press.
- [12] Moleong, Lexy J. (2007) *Metodologi Penelitian Kualitatif*, Penerbit PT Remaja Rosdakarya. Offset, Bandung.
- [13] Fraenkel, Jack. R., and Norman E. Wallen. 2012. *How to Design and Evaluate Research in Education* 8th Edition. Boston: McGraw-Hill Higher Education.
- [14] Kwan, K. (2013). *Crazy Rich Asians*. New York: Anchor Books/Doubleday.

Research Article

Received: 21/06/2021; Accepted: 01/07/2021; Published: 04/08/2021

Lindsey Salmon's Mourning Process in Facing Sister's Death in Alis Sebold's *The Lovely Bones*

Nabilah Nisrina^a, Hadiyanto^b

^aEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

^bEnglish Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia

hadiyantosg@gmail.com

Abstract

This study analyzes the mourning process of Lindsey Salmon, one of the characters in Alice Sebold's "The Lovely Bones". This study aims to analyze the character of Lindsey Salmon, the conflicts experienced by Lindsey Salmon, and to identify Lindsey Salmon's mourning process in coping with Susie Salmon's death. The writer applies psychological approach to analyze Lindsey Salmon's process of mourning to Susie Salmon's death by using J. William Worden's theory named "the Four Tasks of Mourning". The result of the study shows Lindsey Salmon's mourning process through four tasks: accepting the reality of the loss, processing the pain of the grief, adjusting to a world without the deceased, and finding an enduring connection with the deceased in the midst of embarking on a new life. From this study, it can be concluded that even though it takes her a long time, Lindsey Salmon is capable of overcoming her grief over Susie's death and moving on with her life.

Keywords: character; conflict; four tasks of mourning

1. Introduction

At some points of stages in their life, every person, surely, experiences grief and loss. The process of mourning after facing the loss is not always easy. Some people may only need a few months to grieve and overcome the loss of a loved one, but there are also others who need years to grieve before they can properly move on.

The death of a loved one and the process of moving on with life after the death is quite a common topic in literature. Alice Sebold's "The Lovely Bones" is one of the literary works that takes the aforementioned topic. In the novel, the main character, Susie Salmon, is a young girl who is brutally raped and murdered, and observes the life of her family and friends from the In between, her personal Heaven. The story revolves around Susie and her family and tells about how they all cope with the grief caused by Susie's death.

The related studies on *The Lovely Bones* are not really difficult to find. The writer finds a previous study done in the novel entitled *Jack Salmon's Stages of Grief in Accepting Susie's Death as Seen in Alice Sebold's The Lovely Bones*. The study is an undergraduate study written by Oksa Hidayat, a graduate of Sanata Dharma University. The difference between the aforementioned study and this study is that in analyzing the way of how characters in the novel cope with grief and loss, the aforementioned study uses Kubler-Ross's Five Stages of Grief theory, while this study uses J. William Worden's Four Tasks of Mourning theory. The aforementioned study also focuses on the character of Jack Salmon, while this study focuses only on the character of Lindsey Salmon.

In this study, the writer focuses on analyzing the characterization of Lindsey Salmon, the conflicts she experiences, and her mourning process in facing the death of Susie Salmon, her sister.

2. Theoretical Framework

2. 1. Character and Characterization

According to Baldick, character is "a personage in narrative or dramatic work". Then, he defines characterization as "the representation of persons in narrative and dramatic works". There are two forms of characterization: direct or indirect [1]. As the name suggests, direct characterization comes in the form of direct mentions, descriptions, or commentary. Meanwhile, indirect characterization can be seen from the action or speech of a character.

2. 2. Conflict

Holman defines conflict as "the struggle which grows out of the interplay of the two opposing forces in a plot". According to Holman, conflict can be categorized into four kinds: (1) a struggle against nature forces; (2) a struggle against another person or character, most commonly the antagonist; (3) a struggle against society as a force; and (4) a struggle that happens within a character's mind. Holman also states that there is another type of conflict, that is, a struggle against fate or destiny. However, it is most commonly realized from the other four conflicts [2].

2. 3. The Four Tasks of Mourning

The Four Tasks of Mourning is a framework of tasks made by Worden with the aim to help people understand how to cope with grief and adapt to a loss. As the name suggests, the Four Tasks of Mourning consists of four tasks. However, Worden states that it is not necessary for the tasks to be done in order, and that one may revisit certain tasks even after finishing it at a certain point in the past [3].

The first task in the Four Tasks of Mourning is "to Accept the Reality of the Loss". The purpose of this task is for the bereaved to truly understand that the person is gone and that they will not be reunited, at least not in this life. The process involves both emotional and intellectual acceptance [3].

The second task in the Four Tasks of Mourning is “to Process the Pain of the Grief”. The pain meant in this task can be physical pain, emotional pain, or even both. It is important for the bereaved to acknowledge and work through the pain, or else it may cause physical symptom or aberrant behavior [3].

The third task in the Four Tasks of Mourning is “to Adjust to a World Without the Deceased”. Based on the area of the adjustment, this task is divided into three sub-tasks: external adjustment, internal adjustment, and spiritual adjustment. However, not all death fundamentally challenges one’s personal meaning making [3]. Therefore it is possible for the bereaved to only experience one or two types of the adjustments.

The fourth task in the Four Tasks of Mourning is “to Find an Enduring Connection with the Deceased in the Midst of Embarking on a New Life”. Worden defines the fourth task of mourning as the task where one finds a connection to the death, so that one may remember the dead and feel connected to the dead, but he is still able to move on with life. If this task is not properly done, one may find his life to get stuck in one place after the death [3].

3. Research Method

As stated in the background of the study, this study is written to analyze the psychological phenomenon of grief and mourning as portrayed in Alice Sebold’s *The Lovely Bones* with a psychological approach by applying psychological theory called The Four Tasks of Mourning from J. William Worden. To analyze the psychological phenomenon, the writer uses literary psychology approach. According to Endraswara, psychological approach helps in doing a deeper analysis on a character and in analyzing a literary work that contains or portrays psychological issues [4].

The writer uses library research method to collect data used in the research process of this study. As stated by George, library research is a method used by writers to help collect and gather the necessary information or theory necessary for the study [5]. The data gathered by the writer comes from the analyzed novel, e-books, and internet websites. The primary data of this study is *The Lovely Bones* novel, while e-books and internet websites serve as secondary data.

4. RESULT AND DISCUSSION

4.1. Lindsey Salmon’s Characterization

4.1.1. Lindsey Salmon’s Direct Characterization

Lindsey Salmon, one of the main characters of the novel, is the middle child of the Salmon family. She is one year younger than Susie, her sister. She is also the only blond in the family. Lindsey is described as a smart student. Lindsey is also among one of the twenty gifted students in the school who are selected for the Gifted Symposium [6]. Lindsey is also very athletic, and is considered as competitive as the boys in the boys’ soccer team by her teacher [6].

4.1.1. Lindsey Salmon's Indirect Characterization

4.1.2.1. A Secretive and Inexpressive Girl

Lindsey is only thirteen when Susie dies. Unprepared for such a significant yet sudden loss, she has a hard time coping with Susie's death. She becomes more distant and refuses to express her true feelings, especially about Susie's death. As an example, when Principal Caden, the principal at the school where Lindsey studies, asks Lindsey if she wants to talk about "her loss", which refers to Susie's death, Lindsey coldly replies, "I wasn't aware I had lost anything" [6]

However, Lindsey is not as unbothered as she shows. There are times where she, too, breaks down. A case in point is when the Gifted Symposium camp holds a "How to Commit the Perfect Murder" challenge. When another student in the camp tells her about the challenge, she is shaken. However, as narrated by Susie, nobody notices that except Samuel Heckler, her boyfriend, and Susie herself, who is watching over her from Inbetween [6].

4.1.2.2. A Caring and Protective Girl

In most part of the novel, Lindsey Salmon may only be a teenager, but she plays a pivotal role in the Salmon family. When both her parents are having a hard time in coping with Susie's death, she takes care and pays attention to Buckley, her younger brother. As an example, when Buckley is feeling anxious, he instinctively clings to Lindsey: "Buckley had gone to cling to my sister as he anxiously sucked his thumb" [6]. The fact that the four-year-old Buckley chooses to cling to Lindsey when Buckley is anxious shows his trusts to Lindsey more than Abigail, his mother.

She is also very caring towards Jack. Her caring nature towards her father is shown late in the novel, when Abigail, who leaves home and her family behind for eight years, returns to the Salmon home. Lindsey knows that before leaving, Abigail has an affair with Detective Fenerman. Therefore, she asks Abigail if she is going to hurt Jack again this time, and warns her that she knows about Abigail's former affair [6]. She does so because she does not want her father to be hurt again.

4.1.2.3. A Brave Girl

Lindsey is also very brave. Her bravery is shown in many occasions in the novel, such as when she willingly trains with boys' soccer team for the whole-year round and plays in an all-male high school soccer league or in the way she speaks her mind with anyone else in the novel. The best example of Lindsey's bravery is when she breaks into the home of Mr. Harvey and steals his sketchbook, which contains a strong evidence that proves him to be guilty of murdering Susie [6].

4.2. *Conflicts Experienced by Lindsey Salmon*

4.2.1. The Conflict Between Lindsey Salmon and Herself

The main conflict experienced by Lindsey Salmon is an internal conflict, or a conflict that happens in her own mind. The conflict revolves around the difficulty she experiences in coping with the grief caused by Susie's death. Initially, Lindsey's first approach to her grief is similar to denial. She refuses to talk about her loss, she avoids thinking about it at night by working out, and she even avoids her own reflections by avoiding mirrors and taking showers in the dark [6]. However, as time goes by, Lindsey learns to live with the loss.

Lindsey finds the resolution to her internal conflict almost ten years after Susie's death. This is evident in Chapter Eighteen, where Susie, who watches over Lindsey from Inbetween, thinks that at that moment, the wound of Lindsey's grief is finally "closing, braiding into a scar for eight long years" [6] (238), and that she is no longer running away from her grief or from her memories of Susie.

4.2.2. The Conflict Between Lindsey Salmon and Mr. Harvey

Lindsey, along with Jack and Lynn, her grandmother, also suspects Mr. Harvey as Susie's murderer. Jack is very determined to catch Susie's murderer. Although he has no proof, Jack is very sure that Mr. Harvey is the one that murders Susie. Just like her father, Lindsey, too, knows that Mr. Harvey is the killer. During Susie's memorial, Lindsey makes eye contact with Mr. Harvey, then she faints. Before she faints, she gets the feeling that she has seen Mr. Harvey somewhere [6]. It is implied in the novel that Susie can influence the people she watches over to some extent, therefore it is possible that the Salmon's hunch is caused by Susie.

Initially, it is Jack who has a conflict with Mr. Harvey. The conflict between them starts when Jack starts suspecting him. Jack then begins to seek evidence of his crime, but his efforts are fruitless. He never manages to convince the police of his suspicion. Lindsey then gets involved in the conflict after Jack implies that he wants her to break into Mr. Harvey's house to gather evidence.

In Chapter Fourteen, Lindsey manages to break into Mr. Harvey's house and steal his sketchbook, which has his design of a small room in Stolfuz cornfield – the cornfield where Susie is murdered. Lindsey then escapes with the sketchbook. The sketchbook then becomes an evidence of Mr. Harvey's crime, and with it, the mystery of Susie's death is answered.

4.3. *Psychological Analysis on Lindsey Salmon's Mourning*

4.3.1. Lindsey Salmon's Process of Accepting the Reality of the Loss

4.3.1.1. Lindsey Salmon's Intellectual Acceptance of the Reality of the Loss

Among the Salmon family members, Lindsey is the one who handles the reality of Susie's death the best. At one point in the novel, Lindsey overhears Detective Fenerman declaring Susie's case as murder shows that Lindsey is realistic: "Lindsey overheard what she already known, had known since five days before, when my father told her about my

elbow” [6] (24). The moment where Lindsey acknowledges Susie’s death proves that she has intellectually accepts Susie’s death.

4.3.1.2. Lindsey Salmon’s Emotional Acceptance of the Reality of the Loss

As explained in the earlier sub-section, Lindsey accepts the reality of the loss quite well. The fact that she does not deny that Susie is dead, and accepts the news even though it is painful proves that she has emotionally accepted the reality of the loss. Lindsey never denies Susie’s death, and this proves her emotional acceptance of Susie’s death.

4.3.2. Lindsey Salmon’s Journey in Processing the Pain of the Grief

4.3.2.1. Lindsey Salmon’s Denial of the Pain

As explained before, Lindsey is a reserved person. Lindsey does not express her feeling well, nor does she express it often. Moreover, Lindsey also wants to appear strong and unbothered. She intends to fight anyone that shows her pity or reminds her that she is experiencing loss. This is supported by Susie’s words about Lindsey: “She was armed to the teeth for any onslaught of sympathy” [6]. Lindsey is also prepared to put on a show that she is fine and unbothered. Not only she is prepared to fight any attempts of pitying directed to her, but she is also prepared to abandon any act of sympathy from people she likes. At one point in the novel, Lindsey refuses to look at Mrs. Dewitt, one of the teacher she likes, because she does not want to see Mrs. Dewitt pitying her [6]

4.3.2.2. Lindsey Salmon’s Avoidance of the Memory of Susie

Lindsey also tries to avoid any memories or thought that is related to Susie. Avoiding memories, thoughts, or reminders of the dead is also something commonly done by those that are trying to deny their own pain. For Lindsey, this is actually quite a difficult thing to do, because as the only remaining Salmon girl, Lindsey reminds the people around her of Susie. Things are no different for Lindsey, as her reflection also reminds herself of Susie. She, then, avoids mirrors and takes showers in the dark, so that she does not have to be reminded of Susie [6].

4.3.2.3. Lindsey Salmon’s Acceptance of the Pain

As time goes by, Lindsey copes with her grief better. One year after the tragedy of Susie’s death, Lindsey admits to Ruth Connors, a fellow student from her high school, that she misses Susie “more than anyone will ever know” [6]. This is one of the rare moments where Lindsey lets her true feelings exposed to another.

Another person that Lindsey can be at ease with is her boyfriend, Sam. Lindsey never talks to Samuel about her grief, but she lets Samuel comforts her. An example that shows how Samuel understands Lindsey well is when Lindsey is shocked by the “How to Commit the Perfect Murder” challenge in the Gifted Symposium. Lindsey pretends that she is undisturbed by the challenge, but Samuel sees through her lies. In that scene, Susie narrates: “Samuel and I saw the tremor. The inside shakeoff of her heart. She was getting so good the cracks and fissures were smaller and smaller” [6] (118-119). Samuel, then,

brings Lindsey away from the crowd and says to her, “You can stop now, Lindsey, [...] we’ll just lie here until things quiet down” (Sebold, 2009:121). This proves that Samuel understands Lindsey.

4.3.3. Lindsey Salmon’s External Adjustment to A World Without Susie Salmon

The death of a loved one may trigger some changes in one’s life. Lindsey, too, has to adapt to some changes that are caused by Susie’s death. This adjustment phase is included in the Four Tasks of Mourning as the third task. This third task is also divided into three subtasks: external adjustment, internal adjustment, and spiritual adjustment. However, it is important to note that it is not necessary for an individual to undergo all three subtasks. This is also the case of Lindsey, who only experiences external adjustment. Below is the explanation for Lindsey’s external adjustment to her new world without Susie.

4.3.3.1. Lindsey Salmon Becomes the Eldest Child in the Salmon Family

For thirteen years, Lindsey lives as the middle child of the family. Before Susie’s death, Lindsey never has to babysit Buckley, the youngest child in the family. Susie tells in the narration that when she is still alive, the responsibility of watching over Buckley is always assigned to her, not Lindsey [6]. After Susie’s death, Lindsey automatically assumes Susie’s former role as the eldest sibling in the Salmon family.

4.3.3.2. Lindsey Salmon Becomes the One Who Cares for Buckley

After Susie’s death, Lindsey becomes Buckley’s only sibling. Lindsey then becomes more caring and attentive towards him. Lindsey spends more time with Buckley, and Buckley becomes more attached to her. As Abigail drifts away from her family, Buckley grows closer to Lindsey. When he is anxious, he even subconsciously reaches for Lindsey instead of Abigail. When Abigail snaps at Buckley, Lindsey instinctively pulls Buckley closer to her to comfort him [6].

Lindsey’s newfound attentiveness to Buckley is a part of her external adjustment. She assumes a new role, Susie’s old role as the one who cares for Buckley, because her life has changed, and she has to adapt to it.

4.3.3.3. Lindsey Salmon Becomes the One Who Cares for Jack

Lindsey also becomes more caring and protective towards Jack after Susie’s death. Lindsey realizes that Jack is very profoundly impacted by Susie’s death. Therefore, she becomes more caring and attentive to him. As an example, when Jack goes after Mr. Harvey, Lindsey gets very scared and worried. This is a rare moment, because Lindsey is not usually expressive. She even gets into a little argument with Abigail because she wants to go after Jack, but Abigail forbids her from doing so [6].

In Chapter Fourteen, Lindsey even breaks into Mr. Harvey’s house to fulfill Jack’s wish to prove the man guilty of murdering Susie. It can be said that Lindsey prioritizes Jack even more after Susie’s death. This new responsibility of caring for Jack is also a result of Lindsey’s external adjustment to Susie’s death.

4.3.4. Lindsey Salmon's Process of Finding an Enduring Connection with the Susie in the Midst of Embarking on a New Life

4.3.4.1. Lindsey Salmon Lets Go of Susie Salmon

Since the early part of the novel, Lindsey has tried to live with the pain. She usually avoids expressing her true feelings. Fortunately, as time goes by, she does not hide it as much anymore. She learns to handle her grief. Eventually, she manages to come to terms with Susie's death.

Susie, who watches over Lindsey from *Inbetween*, discovers in Chapter Eighteen that Lindsey has finally moves on from Susie's death:

"... and I knew she was not running away from me or toward me. Like someone who has survived a gut-shot, the wound had been closing, closing – braiding into a scar for eight long years" [6] (Sebold, 2009:238).

4.3.4.2. Lindsey Salmon Finds an Enduring Connection with Susie Salmon

In the last chapter of the novel, it is revealed that Lindsey has named her daughter "Abigail Suzanne". The name Suzanne is taken from Susie's full name. Lindsey's decision of naming her daughter after Susie shows that the memory of Susie no longer puts her in pain. The name serves as Lindsey's "enduring connection" with Susie.

5. Conclusion

The *Lovely Bones* is a novel about grief and loss. The novel follows Susie Salmon and her family as they grieve for Susie's death and try to come to terms to the death. This study focuses on the character of Lindsey Salmon, Susie's younger sister, and her journey of coming to terms with her sister's death.

Based on the writer's analysis, throughout the novel, Lindsey fulfils all four tasks of the model. At the end of the novel, Lindsey has successfully resolved her grief and moves on with her life. Lindsey also experiences character development and finds the resolution to her conflicts. Therefore, it can be concluded that Lindsey manages to go through the whole process of mourning, which can be very complex and difficult, exceptionally well

References

- [1] Baldick, Chris. (2001). *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press.
- [2] Holman, C. Hugh. (1985). *A Handbook to Literature: Fourth Edition*. Indiana: ITTS Bobbs-Merrill Educational Publishing Company, Inc., 1985.
- [3] Worden, J. William. (2009). *Grief Counseling and Grief Therapy*. New York: Springer Publishing Company.
- [4] Endraswara, Suwardi. (2008). *Metodologi Penelitian Psikologi Sastra: Teori, Langkah, dan Penerapannya*. Yogyakarta: Media Pressindo.
- [5] George, Mary W. (2008). *The Elements of Library Research: What Every Student Needs to Know*. Princeton: Princeton University Press.
- [6] Sebold, Alice. (2009). *The Lovely Bones*. London: Picador.