ISSN 2614-039X Volume 6 Issue 1 (January 2022)

CULTURALISTICS

Journal of Cultural, Literary, and Linguistic Studies

Psychoanalytical Conflict, Anxiety, and Ego Defense Mechanism of Aza Holmes in John Green's Turtles All the Way Down
(Yunindya Palarani, Hadiyanto)

Language Functions Used by The Main Characters of The Marriage Story Movie
(Meutia Rini Zahra, Deli Nirmala)

Language Functions Used by The Main Characters of The Marriage Story Movie
(Shely Martha Sanastia, Mytha Candria)

The Depiction of White Savior Narrative in John Ferrely's Green Book (2018) Movie
(Dania Rachma Prabasiwi, Rifka Pratama)

Black Power Movement as Depicted in Blakkasman (2018) Movie
(Muhammad Faruq Bukhori, Arido Laksono)

Analysis of Lexical of English Spoken by Non-Native Speakers in British Television Series Mind Your Language Session 1
(Muhammad Ihsan, Catur Kepirianto)

The Equivalence in The Translation of English Idiomatic Expression into Indonesian by Students of English Education Department University of Mataram
(Nilam Sari, Arifuddin, Baharuddin)

Lana Granger's Post-Traumatic Stress Disorder in Lisa Unger's In The Blood
(Ranita Camellia Pamuncak, R. Aj. Atrinawati)

Department of Linguistics
Diponegoro University

CULTURALISTICS: Journal of Cultural, Literary, and Linguistic Studies, **[6] (1), [2022], [1-6]**

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

Research Article

Received: 12/11/2021; Accepted: 19/11/2021; Published: 17/01/2022

Psychoanalytical Conflict, Anxiety, and Ego Defense Mechanism of Aza Holmes in John Green's *Turtles All the Way Down*

Yunindya Palarani[a], Hadiyanto[b]

[a]*English Department, Faculty of Humanities, Diponegoro University,Semarang, 50274, Indonesia*
[a]*English Department, Faculty of Humanities, Diponegoro University,Semarang, 50274, Indonesia*

yunindyapal@gmail.com

Abstract

This research aims to explain the psychoanalytical conflict, anxiety, and the ego defense mechanism of Aza Holmes by using Sigmund Freud's psychoanalysis theory. The method of approach used in this research is the Psychology of Literature approach, while the method of collecting the data is library research. The primary data comes from the novel *Turtles All the Way Down* written by John Green and the secondary data comes from other text-based sources related to Freud's Psychoanalysis theory. Furthermore, this research suggests that Aza Holmes' ego is weak which causes her to conflict with her own self and other people around her. This conflict leads to the rising of her neurotic and moral anxieties. To relieve the tension of her anxiety, Aza Holmes performs some ego defense mechanisms such as projection, fixation, and displacement.

Keywords: personality structure; psychoanalytical conflict; anxiety; ego defense mechanism; Freudian psychanalysis

1. Introduction

As a piece of literature, novel is a suitable object to be studied through psychology because it reflects human's psyche. The psychological perspective can be used to study literature because of two significant reasons namely, the first reason is that the characters analyzed in a novel are not real people. However, they still represent the psychological behavior of human beings in general. The second reason is that psychoanalysis is as legitimate as any other critical theory that is used to analyze human behavior in real life [1].

One of the most significant human behaviors in the world is the struggle of having mental illnesses. There are many people who suffer from mental illnesses in life. However, battling with it alone make them unaware of the initial problem that induces their psychological conditions. Their personality brings up values which later decides what they generally like and dislike. Thus, some of their decisions can conflict with others which later develop signs of anxiety. To release the tension of this anxiety, some people comfort themselves by doing ego defense mechanism. These psychological phenomena perception can as well be found in the psychological novel entitled Turtles All the Way Down written by John Green.

The Novel *Turtles All the Way Down* was written by John Green in 2017. It tells about the story of Aza Holmes who suffers from mental illnesses such as Anxiety and *Obsessive-Compulsive* disorder. The Novel immediately gets a vast attention from the public as it is based on the experience of the author who lives with the same mental condition. This novel is an interesting piece to be

analyzed through the perspective of Psychology, especially using Freud's Psychoanalysis theory because it provides a profound description of how human behaves in real life.

2. Methods

the writer uses psychology of literature approach in writing this thesis. Psychology of literature may use the Psychoanalysis theory of Sigmund Freud to reveal the personality of the individual involved in a literary work.

In this case, the humanity aspects that the characters have are the primary object of psychology of literature study because within the human characters, the psychology aspect of humans are invested and grafted [2].

In writing this thesis, library research method is used to get the data in connection with psychological phenomena in John Green's Turtles All the Way Down. According to Zed, library research is a manner of research which constructing data based on text material sources [3]. The primary data comes from the novel itself, Turtles All the Way Down written by John Green. Moreover, the secondary data comes from other text-based sources that supports the study, such as books, magazine, journal, etc.

3. Result and Discussion

This section is divided into two subsections: Intrinsic Element and Extrinsic Element. The intrinsic element explains the characteristics of Aza Holmes by showing her prominent traits in the novel. Whereas the extrinsic element serves the analytical interpretation of Aza Holmes Psychological condition using the psychoanalysis theory of Sigmund Freud.

3.1. Intrinsic Element

3.1.1. Character Analysis of Aza Holmes

Aza Holmes is the main character of the Novel Turtles All the Way Down. Aza Holmes is a round and dynamic character because she goes through a various of events that changes her way of thinking over time. Aza Holmes is portrayed as a girl who suffers from mental illnesses such as Anxiety and Obsessive-Compulsive Disorder.

She is described as a cowardly person since she has many things that she fears. One of her fears is related to the bacteria called Clostridium Difficile which she believes might infect her someday. Her fears are also mentioned by her bestfriend, Daisy Ramirez, as quoted, """"You sure you don't want to pet her?" Malik asked. "I'm also afraid of dinosaurs," I explained. "Holmesy has most of the major fears," Daisy Ramirez said as she petted Tua" [4, p.36].

Other than that, Aza Holmes is also portrayed as an evasive person. She avoids revealing the facts about herself and tends to respond with unnecessary explanations when being asked. "Has there been an upstick in your rumination or intrusive thoughts?" "I don't know. They continue to intrude." "When did you put that Band-Aid on?" "I don't know," I lied. She Stared at me, unblinking. "After lunch" [4, p.86). When being asked by her therapist, Aza Holmes avoids the question and replies to it ineffectively. This is because Aza Holmes does not like to seem vulnerable.

Aza Holmes is also an empathetic person. This can be seen from the way Aza Holmes gives an inquiry to the Pickett's lawyer about the well-being of the Pickett sons after the missing of their father.

Aza Holmes is described as a self-centered person as well because she will deny any matters unless if it involves herself. This can be seen through the dynamic of her friendship with Daisy Ramirez. Daisy who writes a Star Wars fanfiction based on the people around her makes Aza Holmes uncomfortable due the portrayal that she writes. Aza Holmes claimed that the fanfiction that Daisy Ramirez writes is a way for Daisy to complain about her annoyance towards Aza Holmes. However, Daisy Ramirez does not confirm it, but Aza Holmes remains offended.

Aza Holmes character development is shown as the story goes on. At first, Aza Holmes cannot keep up with her own thoughts due to her illnesses. However, throughout the story, Aza Holmes develops and shows her acceptance on her condition as quoted, "Over the next few months, I kept going. I got better without ever quite getting well" [4, p.281].

3.2. Extrinsic Element

3.2.1. Aza Holmes' Personality Structure

3.2.1.1. Aza Holmes' Id

Aza Holmes' id shows up when she meets Davis Pickett. as she keeps in contact with Davis after the first meeting, Aza notices that she starts to grow a romantic feeling towards Davis. "I heard him turn his head toward me and could feel him looking at me. I wondered why I wanted him to kiss me, and how to know why you want to be with someone, how to disentangle the messy knots of wanting" [4, p.103].

Her id works based on the pleasure principle which is to fulfil her sexual drive. Aza Holmes who already bonds with Davis Pickett knows that she wants to take their relationship more seriously and maturely than just being friends.

3.2.1.2. Aza Holmes' Ego

Aza Holmes' ego actualize her id's desire to make love with Davis Pickett by kissing him. However, her superego believes that any acts that involve touching other humans are disgusting. Aza Holmes' ego also translates her belief of being surrounded with bacteria is threatening.

She begins to deliberate her reality. Then, Aza Holmes starts to form an unhealthy habit of pressing her thumbnail until it bleeds as quoted, "I even told him something I'd never actually said to Daisy Ramirez or Dr. Singh or anybody—that the pressing of my thumbnail against my fingertip had started off as a way of convincing myself that I was real" [4, p.106]. She has done this for so long that it turns into a callus which emerges over her fingerprint. Another reason Aza Holmes does this ritual is to calm her whenever her anxiety attacks. Her ego fails to bring up a way to fulfill her id's desire and balance the work of her superego and id. This causes her to create an obsessive habit that she cannot control.

3.2.1.3. Aza Holmes' Superego

Aza Holmes' superego mostly acts in a social situation where it forces her to be present and involved. Aza Holmes' superego also pursues the image of a clean and pure person. This image is also related to her belief that ingesting any type of medication to be a normal person is unnatural. Hence, her ego-ideal puts its standard where she should avoid physical contact and refuse to take her medication as quoted, ""The air felt dead in the room. "If taking a pill makes you different, like, if it changes the way-down you . . . that's just a screwed-up idea" [4, p.88].

Aza Holmes is certain about the idea that taking a medication to be her real self is unacceptable, and thus she points out that the medication does not work even after taking it for years. Her moral standard prohibits her to take the medication because it will punish her with guilt when she denies it.

3.2.2. Aza Holmes' Psychoanalytical Conflict

3.2.2.1. The Internal Conflict Between Aza Holmes' Id and Ego

Aza Holmes' id wants to pursue her sexual drive with Davis Pickett. However, her ego cannot actualize it because the bacteria from having physical contact will contaminate her.

Because her id which functions on the sexual drives cannot be actualized, Aza Holmes easily gets anxious. Aza Holmes states her devastation as quoted, "I'd probably killed myself with sepsis because of some stupid childhood ritual that didn't even prove what I wanted it to prove, because what I wanted to know was unknowable, because there was no way to be sure about anything" [4, p.130].

3.2.2.2. The Internal Conflict Between Aza Holmes' Ego and Superego

Aza Holmes' Ego and Superego conflicts because her superego believes that the notion of ingesting medication is unnatural, and thus human does not need it. Meanwhile, her ego needs to find a way to gratify her needs, which means she must swallow the medicine in order to be better and functional. "Maybe the medicine is working, when from nowhere the thought appeared: The medicine has made you complacent, and you forgot to change the Band-Aid this morning" [4, p.128].

Aza Holmes feels better if she takes her medicine as prescribed. However, it also makes her feel guilty for thinking that she may have let her guard down.

3.2.2.3. The External Conflict Between Aza Holmes' Superego and Daisy Ramirez's Ego

Aza Holmes' superego pushes her to be a social person. It makes Aza Holmes feeling guilty when she gets money from Davis Pickett to keeps her from associating with the government. However, Daisy Ramirez ego pursues material things, so she involuntarily agrees to take the money from Davis Pickett. Their friendship is also almost at stake while Aza Holmes and Daisy Ramirez are having a debate about the character that Daisy Ramirez write in her Star Wars fanfiction which modelled Aza Holmes' personality traits. Aza Holmes takes an offence from Daisy Ramirez's move because it somehow confirms her self-criticism on how she has not been a good friend for Daisy Ramirez.

3.2.2.4. The External Conflict Between Aza Holmes' Ego and Davis Pickett's Id

Aza Holmes' ego conflicts with Davis Pickett' id when she is starting to form a romantic relationship with him. Aza Holmes' ego avoids human's touch because it serves the possibility of her getting infected with malicious bacteria. On the other hand, Davis Pickett' id desires an intimate relationship which requires tactual acts between them. The conflict between them is rooted on the psychological level because Davis Pickett' id wants to have an intimate relationship while Aza Holmes' ego cannot provide it.

3.2.3. Aza Holmes' Anxiety

3.2.3.1. Aza Holmes' Neurotic Anxiety

Aza Holmes anxiety starts to show when her ego fails to gratify her desire to have physical contacts with other humans because of her intense fear of getting killed with deathly bacteria. Her fear dominates her life mostly to the point where she cannot differentiate between reality and a mere thought. "His bacteria would be in me forever, eighty million of them, breeding and growing and joining my bacteria and producing God knows what" [4, p.153].

Aza Holmes gets anxious after kissing Davis Pickett because she is disgusted by the process of exchanging bacteria through saliva. Her disgusts turn into fear instantly. Her anxiety is intrusive and always rise without being able to control it.

3.2.3.2. Aza Holmes' Moral Anxiety

Based on her superego, Aza Holmes should be able to be present in a social situation and not be a burden to the people around her. However, the illness that she suffers from makes her thinks that she is a terrible person who only thinks about herself, and she should feel guilty of it.

"A woman came in and took me away to get a CT scan, and I was sort off relieved to be away from both my mom and Daisy for a while, not to feel the swirl of fear and guilt over being such a failure as a daughter and a friend" [4, p.220]. Aza Holmes feels guilty towards her mom and Daisy Ramirez for the same reason, that is not being able to be a good enough person.

3.2.4. Aza Holmes' Ego Defense Mechanism

3.2.4.1. Aza Holmes' Projection

Aza Holmes projects her insecurity and self-doubt to other subjects to disguise the initial stressor of her anxiety. Her anxiety certainly makes her despise herself and keeps on questioning whether she is valid to decide her own life.

Her doubts and self-hatred are projected into one of the characters of Daisy Ramirez's story and therefore, it hurts her when Daisy Ramirez confirms that she models her character based on the traits of people around. "Ayala, Aza. Beginning of the alphabet to the end and back. Gave her compulsions. Gave her my personality. Anyone reading it would know how you really feel about me. Mychal. Davis. Everyone at school, probably" [4, p.214].

3.2.4.2. Aza Holmes' Fixation

Aza Holmes becomes extremely fixated to the phase where her father is still alive because it is associated to how she perceives her identity as a human being. When her father died, Aza Holmes' anxiety grows more intense and frequent because it seems that Aza Holmes has lost a figure that she can rely on. To help her carry on her life, Aza Holmes' ego shows a mechanism of defense, that is to keep her father's old car and phone.

3.2.4.3. Aza Holmes Displacement

Aza Holmes displace her anxiety by hurting herself and doing a ritual of changing a Band-Aid on her thumbnail. Aza Holmes' anxiety is presented through her fear of being killed by malicious bacteria that possibly infect her organs.

To relieve the tension of her anxiety, she displaces her anxiety into a ritual, "You take a Band-Aid from inside your jeans pocket, where there is never a shortage of them, and you carefully reapply the bandage … you feel the shivering jolt of the tension easing, the relief of giving in to the lesser angels of your nature" [4, p.47].

4. Conclusion

Aza Holmes' ego is weak as it fails to balance the relationship of Aza Holmes' id and superego. The psychological problems that occur in the story are the internal conflict between Aza Holmes' id and ego, the internal conflict between Aza Holmes' ego and superego, the external conflict between Aza Holmes' superego and Daisy Ramirez's ego and the external conflict between Aza Holmes' ego and Davis Pickett's id.

The conflicts that Aza Holmes faces are responsible for the neurotic and moral anxieties in her. To help her ego from facing the threat that the anxiety takes along, Aza Holmes shows three types of ego defense mechanisms: projection, fixation, and displacement.

Acknowledgements

This article is based on the thesis summary titled *Psychoanalytical Conflict, Anxiety, and Ego Defense Mechanism of Aza Holmes in John Green's Turtles All the Way* Down written by Yunindya Palarani and supervised by Hadiyanto.

References

[1] L. Tyson, Critical Theory Today. New York: Routledge Taylor & Francis Group, 2006.

[2] N. Ratna, Teori, Metode, dan Teknik Penelitian Sastra. Yogyakarta: Pustaka Pelajar, 2015.

[3] M. Zed, Metode Penelitian Kepustakaan. Jakarta: Yayasan Pustaka Obor Indonesia, 2004.

[4] R. M. Costa, Encyclopedia of Personality and Individual Differences. Springer, 2017.L. Stein, "Random patterns," in *Computers and You*, J. S. Brake, Ed. New York: Wiley, 1994, pp. 55-70.

[5] J. Green, Turtles all the way down. London: Penguin Books, 2017.J. U. Duncombe, "Infrared navigation - Part I: An assessment of feasability," *IEEE Trans. Electron. Devices*, vol. ED-11, pp. 34-39, Jan. 1959.

[6] C. S. Hall, A primer of Freudian psychology. New York: Meridian Books, 1999.

[7] C Hugh Holman, A handbook to literature : based on the original edition by William Flint Thrall and Addison Hibbard. Indianapolis: Bobbs-Merrill Education Publ, 1983.

[8] E. V. Roberts and R. Zweig, Literature : an introduction to reading and writing. Boston: Longman, 2012.

***Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, [6] (1), [2022], [7-17]**

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

Research Article

Received: 15/11/2021; Accepted: 17/11/2021; Published: 17/01/2022

Broken Relationship Metaphors Portrayed in Taylor Swift's *Exile* (2020): A Cognitive Linguistic Perspective

Meutia Rini Zahra[a], Deli Nirmala[b]

[a]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*
[b]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*

meutiarzahra@gmail.com
deliundip@gmail.com

Abstract

Exile is a song written by Taylor Swift that describes a relationship that is no longer working on two people. This song describes a broken relationship through metaphors. This study aims to examine broken relationship metaphors in Taylor Swift's Exile through a cognitive linguistic perspective. The method used for this research is the non-participant observation and identity referential method. The result shows that there are several metaphors that indicate a broken relationship in that song, namely [RELATIONSHIP IS A FILM], [PARTNER IS A HOMELAND], [MOVING ON IS EXILE], [OPINION IS A BREAKING BRANCH], [MOVING ON IS A SIDE DOOR], and [UNCERTAINTY IS A THIN LINE]. In conclusion, this song describes a situation of a broken relationship that is expressed in a metaphorical way to set a scene of breaking up, misunderstanding, and showing different opinions from one to another.

Keywords: metaphor; exile; Taylor Swift

1. Background of the Study

Song, one of the arts that people are familiar with, has become one of the most crucial things in life. Through song, people can express their feeling without any hesitation. For instance, when someone tries to express her feeling about a certain condition but she cannot do it despite a certain reason, writing a song can help. She can write anything she wants without people judging her. One of the songwriters that tend to pour her feelings out is Taylor Swift. Taylor Swift, a singer-songwriter, has a magnificent way to express her feeling through her song. It is shown by one of her songs called Exile that describes a broken relationship that happens to a couple who tried their best to make things work, but it did not.

Creating a song can be a challenge for some people. Most of the people struggle with writing the lyric since it is an important aspect to look up to in finding a good song. When

people look for a meaningful song, they will see the lyrics and decide whether it is a good song or not. Writing song lyric is better when someone has the ability to write creatively. By writing creatively, it can attract more audience and will be such satisfaction for everyone who listens to it.

Writing creatively can be started by using figurative language since it can give variety in writing. One of the figurative languages that are commonly used to make the writing more colorful is metaphor. Metaphor is a cognitive capability for comprehending one concept to another [1]. In understanding and creating metaphor, it is crucial to have an experience that is stored in the mind, an understanding of the metaphor in the unconscious mind, and an interpretation from source-domain to target-domain [2].

There are several studies that talk about metaphors in the songs. The first study found that metaphor could be found in Valentine Taarab songs according to Ntabo [3]. He believed that different people see and interpret metaphor in different ways. It implied how he saw the metaphor in those songs and interpreted it according to his experience in life. Meanwhile, Lestari [4] found that the most used metaphor in Green Day's songs is ontological. She also believed the same thing as Ntabo that different people would interpret different metaphors as well. Meanwhile, in Yusuf and Amelia [5], they found that the metaphor theory could be integrated with the theory of meaning from Leech and Chaer. In Pradikta [6] he found the concept of love through metaphors in Ed Sheeran's songs. He used conceptual metaphors by Lakoff and Johnson to analyze the songs. In Maulana [7] he analyzed the metaphors using Crystal, Beckson, and Ganz's theory in selected lyrics of The Script, Katy Perry. and Michael Bublé. He found that the poetic metaphor is the metaphor that is not commonly used in his object of study. In Ntabo et. al [8], they investigate the metaphor meaning from EkeGusii's songs with Conceptual Metaphor Theory and folk conception of the generic Great Chain of Being Metaphor. They found that the meaning of the songs can be classified into three classifications from three kinds of metaphors: the benefit of education (animal metaphors), the challenge of education (plant metaphors), and the person who is educated (object metaphors). Septiyana [9] conducted metaphor research on Owl City's songs using the theory of Conceptual Metaphor by George Lakoff. She found that there are thirty conceptual metaphors in Owl City's songs. She also found that the most commonly used metaphor is [ANIMAL AS OBJECT] and [PEOPLE ARE OBJECT]. In Prakas [10], she conducted research about metaphor and mis-devotion in John Donne's Songs and Sonnets. She found that metaphorical expression in Donne's works somehow led to misinterpretation for people who read his work since the self-metaphorization came from the roots of the speakers themselves.

The most used figurative language in Taylor Swift's song is hyperbole. It is also found that her songs mostly describe a wounded heart and severe betrayal. In Kemuning and Sakinah [11], they analyze Sal Priadi's song called *Ikat Aku Di Tulang Belikatmu* with Pierce theory that includes a sign, object, and interpretant. They conclude that with a comprehensible symbol shown in the song, the listeners can understand the symbol easily.

The study of metaphor is not only coming from the song but also coming from other objects of the study such as a novel. In Ningrum [12], she discovered that conventional

metaphor and new metaphor were found in Colson's The Underground Railroad, using the theory of conceptual metaphor by Lakoff and Johnson. She found that conventional metaphors and new metaphors were used in her study. According to Mácha [13], he discovered that metaphor is an open-ended concept with the interpretation evolves continuously and has no clear end. In Guo [14], he investigated a metaphor translation in the Republic of Wine novel that was translated from Chinese to English. He concluded that translating metaphor from one language to another needs an understanding of the cognitive language environment of the target language. In addition, the preservation of the original metaphor is needed to create the best correlation effect for the new one.

From all of those previous studies mentioned above, those are discussing the metaphors and its application on songs and novels. This study aims to analyze the metaphors in a song. The novelty of this study is coming from the object that has not been used by others. The object was released in the middle of 2020, while the research itself was conducted in the early 2021. There are many studies regarding to Taylor Swift's work, however, this object has not been studied by anyone. The novelty from this theory is coming from the way metaphors are explained. When conducted a research, most people only use metaphor and its explanation in a paragraph. However, this study uses arrow to explain the mapping of the primary metaphors. This technique makes the reader comprehend about the complex metaphor shown easier. The theory for this study is using Lakoff and Johnson's theory of complex metaphor.

In examining complex metaphor, it is important to break down the primary metaphor first with the arrow that shows source domain and target domain. Moreover, since this study uses that technique, it is needed to have an example of analysis to conduct this research. According to Lakoff and Johnson [15], a complex metaphor consists of some primary metaphors. To create a complex metaphor, the cultural model, folk theories, understanding, or faith that is appropriate in a civilization, builds it. It is important to break down the complex metaphor into primary metaphor to be understood clearly, as in:

[A PURPOSEFUL LIFE IS A JOURNEY]

Journey → Purposeful life
Traveller → Person living a life
Destinations → Life goals
Itinerary → Life plan [2]

These mappings show that source domain and target domain have the similarity. It shows that a traveler should have an itinerary to help to reach its goal; so do the people, they need to prepare their itinerary to continue their life [2]. These mappings are comprehensible to the people since they have background knowledge about the journey and life.

According to Tannen in Garini (2020), there is one aspect differing between men and women regarding the way they speak called genderlect. Genderlect theory believes that a

speech uttered by people is always associated with their gender. There are six styles of genderlect:

1. Status and connection
   Men tend to communicate to reach a status; meanwhile, women tend to communicate to establish a connection to others.
2. Report and rapport
   Men tend to establish a relationship by doing things together; instead, women preserve their relationship with others by conversation to reach intimacy since they are relationship-oriented type.
3. Public and private speaking
   Men talk more publicly than women do to achieve a better social status and share information, while women talk more privately since they talk to connect people intimately.
4. Interrupting and listening
   Men tend to interrupt rather than to listen since they think the act of listening is an act of subservient. On the other hand, women tend to listen without interrupting and ask questions to show support and clarify something.
5. Jokes and stories
   Men use jokes to bring others down and to put themselves in a higher position, while women use jokes to put themselves as the victims to enhance the sympathetic connection.
6. Conflicts
   Men use conflict for establishing their status and make them less inclined to turn away, while women perceive conflict as a danger that has to be avoided.

In using language, women face linguistic prejudice in two different ways: how they are trained to use language and how general language usage regards them. Women tend to be told how they should talk. It leads to the impact of 'women's language' that submerges a woman's character by limiting her self-expression strongly. In addition, they denied access to control the authority since the linguistic behaviour shows of their incapability of doing so [16].

As mentioned above, Taylor Swift can write a beautiful work of art in the form of song lyrics. She frequently uses metaphors to make her songs aesthetically pleasing. Thus, this study aims to examine broken relationship metaphors in Taylor Swift's song using the theory of complex metaphor with the perspective of cognitive linguistics. This study will explain two main points: the broken relationship metaphors portrayed in Taylor Swift's *Exile* and its value conveyed from the song.

2. Methods

This research is counted as descriptive-qualitative research. The writers employed a descriptive manner to clarify the data adequately while describing it. The writers chose metaphors in the song to break down from complex metaphor to primary metaphor and to

dig the value inside it. The writer used an album called Folklore that consists of 17 songs. However, since the needed datum is only a song that contains broken relationship metaphors, the writer only used a song called Exile. In collecting the data, the writer used non-participant observation.

To collect the data, the writer listened to the song while checking the lyric through a trusted lyric generator website called *genius.com.* For analyzing the data, the writer used the identity referential method. The writer began to analyze the data by examining each song on the album. Then, the writer decided which song had broken relationship metaphors. Finally, the metaphors were analyzed using Lakoff's theory of embodied metaphor and complex metaphors.

3. Results and Discussion

This part will explain two main points: the broken relationship metaphors portrayed in Taylor Swift's *Exile* and its value conveyed from the song. This article will examine how broken relationship metaphors are constructed through the embodiment of human experiences in seeing a relationship. This article will show several things that commonly found in a broken relationship such as the relationship itself, a partner, an act of moving on, an opinion, and an uncertainty. These aspects will conceptualize the broken relationship portrayed in the song. Since there is a man and a woman involved in this song, there will be a point of view about the relationship from each of them

3.1 Broken Relationship Metaphor

This part will examine how broken relationship metaphors are explained by primary metaphor and complex metaphor. There are six kinds of metaphors namely [RELATIONSHIP IS A FILM], [PARTNER IS A HOMELAND], [EXILE IS MOVING ON], [OPINION IS THE BREAKING BRANCH], [MOVING ON IS A SIDE DOOR], and [UNCERTAINTY IS A THIN LINE]

3.1.1 [RELATIONSHIP IS A FILM]

I think I've seen this film before
And I didn't like the ending
Primary metaphors:
Film → relationship
Complex metaphors:

According to Ungerer and Schmid (2006), there are three kinds of aspects in seeing a metaphor: source domain, target domain, and mapping scope. Source domain is a domain that explains the explained element, while a target domain is a domain that is being explained by the source domain. These two domains are interrelating with each other. To connect those two, it is needed a component that draws between them, which is called mapping scope. Mapping scope is a reflection of how we see the world regarding our conceptual experience.

Since this metaphor sees a relationship as a film, we need to understand a film in general. In general, a film has three components: actors, a plot, and an ending. Since the term of a film applies in a relationship, we can see that the source domain and target domain are explained as the actors are the ex-couples, the plot is how the situation going and the ending of a film is how the relationship ends. To appreciate and understand the film's plot completely, it is crucial to watch the film until it reaches the finale. The finale itself varies from a good one to the bad one. In this case, the narrator said that she did not like the finale, which indicates that the finale was not good as she expected. If we correlate the film with the relationship, it means the relationship did not end well. They are no longer share life as partners; in other words, they broke up.

3.1.2. [PARTNER IS A HOMELAND]

You're not my homeland anymore
So what am I defendin' now?
Primary metaphors:
Homeland → partner
Complex metaphors:

Homeland is one of the important places in someone's life. It is a place where someone grows and makes memories with his beloved ones. Defending one's homeland is a form of reciprocation for the land itself as the land has provided someone with safety, memoirs, and lessons. Since metaphor is coming from our everyday experience which is later stored in our unconscious mind, we can think in a metaphorical way instantly (Lakoff, 1999). If we correlate the word homeland with a partner with our everyday life, there is a similarity between those two: both of them are giving the same comfort to someone. Since this metaphor portrayed a partner as a homeland, the lyrics you're not my homeland anymore imply that the partners are already broken up. If someone who is in a relationship broke up, they will not be taking care of each other anymore. If one of them is in trouble, the other will not defend one anymore. Things changed when they broke up. Hence, this metaphor implies that they will not defend each other as partners.

According to Tannen in Garini (2020) regarding to the genderlect theory, men tend to communicate to reach a status. Since this metaphor was said by a man, it implies that the man wanted to own his status in a relationship. On the other hand, the man had broke up with his partner and it caused him to question his position to his ex partner.

3.1.3. [MOVING ON IS EXILE]

You were my town
Now I'm in exile seein' you out
Primary metaphor:
Exile → move on
Complex metaphors:

According to the theory of experiential view by Ungerer and Schmid (2006), the experiential view is created by a shared experience of the world. If we see the word exile in this metaphor, we know that exile is an activity of being compelled to leave one's homeland and forbidden to return. Our mind perceives exile as something hurtful since it causes us to be far away from something or someone we love. The metaphor Moving On Is Exile implies that the partner had to move on since they already broke up and no longer together. They were no longer taking care of each other and fell out of love from one to another. For this reason, they became strangers. As the matter of fact, they had to move on by forgetting all the memories they had and moved forward with their life.

3.1.4. [OPINION IS A BREAKING BRANCH]

Second, third, and hundredth chances
Balancin' on breaking branches

Primary metaphors:

Branch → opinion

Complex metaphors:

According to the theory of the Idealized Cognitive Model by Ungerer and Schmid (2006), the action of conceptualizing something is coming from the experience that is connected to the mind. Since it is coming from our experience, our sensorimotor system also plays role in shaping the concept (Lakoff and Johnson, 1999). One of the sensorimotor systems includes in this metaphor is see and feel. Branch, if we perceive it with a sensorimotor system, is a fragile object that can be broken easily. If we see branch and opinion in terms of metaphorical point of view, both branch and opinion have a similarity: both of them are fragile. Since the opinion is fragile, it may cause a different perception from people who are arguing from one to another. In this case, the people who are arguing are the partner that has turned into an ex-partner. They tried to balance their opinion (as in balancing on breaking branches) too many times, but they failed. This failure caused the relationship to become delicate and did not work out as they hoped. In addition, it is difficult to mend what has already been broken. Branches are fragile, and so does the relationship.

If we look closer to the opinion that is easily broken, we can perceive that the opinion thrown was not as strong as it should be. Since the person who spoke this metaphor is a woman, we can correlate this metaphor with the theory by Lakoff (1973) that says, “Women tend to limit her self-expression as what the society told them.” Hence, this situation makes the woman to limit her self-expression, which leads her giving a weak opinion on her relationship.

3.1.5. [MOVING ON IS A SIDE DOOR]

So I'm leavin' out the side door
So step right out there is no amount of crying I can do for you

Primary metaphors:
Side door → moving on
Complex metaphors:

According to the theory of experiential view by Ungerer and Schmid (2006), a concept can be constructed from an experiential element that is commonly found in everyday experience. The element itself can be grasped and proceed to communicate the thought. A familiar object can be used to understand something in terms of another. If we look at the metaphor Moving On Is A Side Door and focus on a side door, a side door is as an escape route replacing the main entrance. It is not the primary door, but it might be functional for individuals who need to enter or exit the building. If we correlate a door with a phrase moving on, the side door might refer to something new in the narrator's life. It can be in the form of a new partner, a new relationship, or a new life. Therefore, moving on is portrayed as a side door. This metaphor implies that the narrator wishes to move on since she had enough crying over her partner. Leaving through the side door may also refer to the act of leaving it all behind without doubt. When someone has had enough of the relationship, she will leave both her lover and her past behind.

3.1.6. [UNCERTAINTY IS A THIN LINE]

We always walked a very thin line
You didn't even hear me out
You never gave a warning sign (I gave so many signs)
Primary metaphors:
Thin line → uncertainty
Complex metaphors:

According to the theory of attentional view by Ungerer and Schmid (2006), we tend to focus reading on what draws our attention the most. Here, the attention goes firstly to *a thin line*. Walking on a thin line is an idiom for maintaining balance on two opposing sides. When two opposing sides come together, there must be a line to separate them. In this metaphor, it is obvious that these partners were attempting to maintain the balance of their opposing viewpoints. The woman was attempting to offer an implicit clue of their tumultuous relationship, but the man could not comprehend what she was saying since the clue was not clear enough. In this situation, a thin line may also show an attempt of a woman who was trying to warn their relationship. She warned it with an implicit clue because she wanted to avoid conflicts with him. This situation goes along with the genderlect theory by Tannen in Garini (2020) that women tend to avoid conflict in their relationship, so that they only give a warning sign instead of a clear sign.

3.2. Values of the Song

People tend to have a vision of having a beautiful relationship with their partners. However, not all of the things they wished for are granted. Some people tried to work on a relationship by doing many ways. Still, it did not work out as they expected.

Here, *Exile* describes a relationship that did not work out and turned partners into ex-partners. This song describes how a broken relationship happened in a sequence of a film.

The first scene was about ex-partners –a man and a woman– who were accidentally in the same room. The first verse was coming from the man's point of view in seeing his ex-partner with someone else. He was jealous as he saw his ex-partner was doing well and happy with her new partner.

The second scene was about how the woman reflects her old relationship with her ex-partner that did not work out for both of them. Still, in the same place, she was aware that the ex-partner was staring at her with a new man. She knew that he was jealous of seeing this view. In her monologue, she said that she used to warn about their relationship with signs, but the man did not get it. Tired of giving signs that are not understood by the man, she decided to break up and move on from her old relationship (as in *leaving at the side door*).

The third scene was a conversation that would not happen in real life: two individuals arguing with each other about their relationship, yet they were no longer together as partners. The man believed that he did not receive any sign regarding to their relationship, yet he did not try to understand what the woman wanted. On the other hand, the woman believed that she already told the man with many signs which clearly the man did not get.

From this song, we can conclude that good communication is essential for people in a relationship. Since the way men and women communicate differently, Lakoff believes that women's speech is designed to restrict them from making bold comments and tend to prevent chaos in their connection (1973). Here, this theory aligns with the application: woman uses signs to halt the chaos. However, if one person in a relationship feels like something wrong, she has to say it clearly without being afraid of ruining the relationship. It is also believed that men tend to interrupt rather than to listen [16]. In this song, it shows that the man did not get the sign since he did not listen to the woman carefully (as in *you didn't even hear me out, I gave so many signs*). It becomes apparent that the way they communicate did not synchronize from one to another. They have to fix their communication to understand each other. The value that can be grasped from the song is: if you want your relationship to work well, you have to fix your communication skill. As a man, you need to learn to listen instead of talking too much to fulfill your ego. As a woman, you have to say what you want as comprehensible as it is even if it causes chaos. Being in a chaotic relationship for some time is natural: you do not have to be in a perfect relationship for all time. The fights will give luminous colors to your relationship and becoming a medium for you to understand each other. In addition, partners must recognize the needs of each other so that the relationship will work smoothly. An understanding can help to prevent chaos in the future.

4. Conclusion

This part will discuss the conclusion of the article. From this article, it is clear that metaphors can implicitly deliver something to people who read them. It also shows that Exile contains various metaphors describing broken relationships: breaking up,

misunderstanding, and differing in seeing opinions. It also shows that women and men tend to communicate differently regarding to their gender. Men tend to speak more bluntly than women do. Men are also fine with conflict when women see conflict as something threatening. This song tells those criteria clearly: when the man feels like there is nothing happened, the women perceive it differently according to their point of view. It concludes that men and women perceive things differently regarding the broken relationship.

References

[1] Lakoff, G., & Johnson, M. (2003). *Metaphors We Live By*. Chicago: University of Chicago Press

[2] Lakoff, G., & Johnson, M. (1999). *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Book

[3] Ntabo, V. O. (2017). A Cognitive Semantics Analysis Of Fulstop And Valentine Taarab Songs By Khadija Kopa And Mzee Yusuf. International Journal of Psychology Research, 12(1), 61-74. Retrieved from https://proquest.proxy.undip.ac.id/docview/2190325225?accountid=49069

[4] Lestari, Wiji. (2017). Metaphors in the Song Lyrics of Greenday. Jakarta: Syarif Hidayatullah State Islamic University. Retrieved September 13, 2020.

[5] Yusuf, Faidah & Amelia, Andi Reski. (2018). Metaphor Expression in Fall For You Song Lyrics. English and Literature Journal, 05, 35-45. Makassar: State Islamic University of Alauddin. Retrieved September 13, 2020.

[6] Pradikta, D. W. (2017). Cognitive Linguistics Analysis of Love Metaphors in Ed Sheeran's Songs. Yogyakarta: Muhammadiyah University of Surakarta Retrieved March 14, 2021.

[7] Maulana, R. (2016). A Semantic Analysis Of Metaphor Found In Selected Lyrics of "The Script", "Katy Perry", And "Michael Bublé". Surakarta: Muhammadiyah University of Surakarta. Retrieved September 13, 2020.

[8] Ntabo, V. O., Moses, G. G., & Nyarigoti, N. M. (2018). A cognitive approach to EkeGusii pop songs. Advances in Language and Literary Studies, 9(3), 166-172. doi:http://dx.doi.org.proxy.undip.ac.id:2048/10.7575/aiac.alls.v.9n.3p.166

[9] Septiyana, Anisa. (2019). An Analysis Of Conceptual Metaphor Meaning In Owl City Songs. Salatiga: State Institute Islamic Studies (IAIN) Salatiga Retrieved June 29, 2021.

[10] Prakas, T. (2019). "In forgetting thou rememb'rest right": Metaphor and mis-devotion in John Donne's songs and sonnets. Christianity & Literature, 68(3), 435-453. Retrieved from https://www.proquest.com.proxy.undip.ac.id/scholarly-journals/forgetting-thou-rememb-rest-right-metaphor-mis/docview/2444928691/se-2?accountid=49069

[11] Kemuning, M. A., & Sakinah, M. N. (2020). An Analysis of Index, Icon, Symbol in The Song of Ikat Aku Di Tulang Belikatmu: Sal Priadi. Apollo Project, 09(01), 19-27. Retrieved September 13, 2020

[12] Ningrum, R. D. (2019). Metaphorical Expressions in Cora's Pursuit of Freedom from Racism and Slavery in Colson Whitehead's The Underground Railroad. Semarang: Diponegoro

University. Retrieved March 14, 2021.

[13] Mácha, J. (2019). Metaphor in Analytic Philosophy and Cognitive Science. Revista Portuguesa De Filosofia, 75(4), 2247-2286. Retrieved April 9, 2021, from https://www.jstor.org/stable/26869269

[14] Guo, H. (2021). A comparative study of goldblatt's english translation of mo yan's "the republic of wine". Theory and Practice in Language Studies, 11(6), 728-733. doi:http://dx.doi.org.proxy.undip.ac.id:2048/10.17507/tpls.1106.18

[15] Lakoff, G., & Johnson, M. (1999). Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought. New York: Basic Book.

[16] Lakoff, R. (1973). Language and Woman's Place. Language in Society, 2(1), 45-80. Retrieved July 8, 2021, from http://www.jstor.org/stable/4166707

[17] Ungerer, Friedrich. (2013). An Introduction to Cognitive Linguistics Second Edition. Great Britain: Lancaster University.

***Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, [6] (1), [2022], [18-29]**

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

Research Article

Received: 19/11/2021; Accepted: 29/11/2021; Published: 17/01/2022

Language Functions Used by The Main Characters of The Marriage Story Movie

Shely Martha Sanastia[a], Mytha Candria[b]

[a]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*
[b]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*

shelysanastia27@gmail.com

Abstract

People use different utterances by considering the social context in which communication takes place. An utterance may have more than one meaning and function depending on social context and other factors. This study aims to describe the spoken language functions of the main characters, Charlie and Nicole, in the *Marriage Story* movie. This descriptive qualitative research used Roman Jacobson's language function classification to categorize the selected utterances found in *Marriage Story* movie into one of the six functions (emotive, conative, referential, metalingual, phatic, and poetic). To interpret the classified data and the contexts or situations, I relate the language functions to social factors and social dimensions based on Holmes' categorization. The results show that all six language functions appeared in Nicole and Charlie's utterances. The data analysis depicts that emotive function is predominantly used by the main characters throughout the whole movie. Moreover, those language functions are influenced by social factors and social dimensions.

Keywords: language function; social factor; social dimension; *Marriage Story*.

1. Background of the Study

Marriage Story is a comedy-drama movie written, directed, and produced by Noah Baumbach, a New York writer-director. After its release on 29th August 2019 at Venice Film Festival, *Marriage Story* was transformed into digital streaming on 6th December 2019, chosen as one of nine best pictures of the year by the Academy Awards, receiving additional nods for best actor, actress, original screenplay, and original score. *Marriage Story* was starred Scarlett Johansson and Adam Driver as the main characters and other actors and actresses in supporting roles. Johansson starred as Nicole Barber and Driver starred as Charlie Barber. Nicole is an actress, while Charlie is a New York theatre director. They have been married for eight years. Unfortunately, their marriage is not a beautiful and harmonious one; it is a story that is on the verge of ending. They are facing

a long divorce process, in which every one of them fights for the custody of their son, Henry.

The *Marriage Story* movie was chosen as the object of research because the movie depicts different language usage that depends on the purpose or situation. The main characters in the movie tend to use verbal expressions to help them communicate their thoughts, ideas, feelings, and needs. They usually use language to both intentionally and unintentionally express thoughts as to what and how they feel; they also consider how, why, when, where, and to whom they deliver their utterances.

In this movie, language as verbal communication is used not only as positive reinforcements, such as to praise or show empathy but also as negative reinforcements, such as critical or hateful speech. When having a conversation with other characters, both Nicole and Charlie tend to combine communication with supportive language, which are language communicated in an open, honest, sincere and non-confrontational way. However, in some other situations, they also use unsupportive language, including sarcasm, curse, labels and judgmental language. In addition, this movie contains the function of language in almost every utterance, such as when the main characters produce command, share information, or maintain close relationships with other characters.

When talking about a language as a means of communication, we cannot disregard human beings as speakers. Speakers of a language will be influenced by the social context. Language can show the speaker's social classes, educational background, and the relation between the speakers and the participants. Nicole and Charlie in *Marriage Story* movie are indeed affected by different contexts, meanings, and other factors of communication. This research employs Roman Jacobson's theory of language function classification to analyze the functions of the language appearing in the movie [1]. He divides language functions into referential, emotive, phatic, conative, metalingual, and poetic. Furthermore, the categorization by Janet Holmes is applied to find out factors that influence language functions and to investigate the relationship between language functions, social factors, and social dimensions [2].

Social factors consist of the participant, setting, topic/context, and function. The participant alludes to who is speaking and with whom he is speaking [2]. People will talk differently from one to another considering the interlocutor's specific backgrounds, such as age, sex, relationship, and personal characteristics. He also states that setting influences the way people select an appropriate language code or variety by considering the time and place of the interaction. Levinson asserts a context must be understood to be a set of propositions, describing the beliefs, knowledge, commitments and so on of the participants in discourse [3]. Holmes adds that "the topic of the interaction related to what is being talked about or discussed" [2]. In other words, the topic limits the speaker to not speak out of the context of the discussion and guarantees the integrity of the conversation. Further, in a social context, the roles, relationships, general society normalities, cultural values, and customs of individuals affect the way they communicate and engage with each other [4].

Meanwhile, social dimensions consist of the social distance scale, status scale, formality scale, and two functional scales. The social distance scale is useful to identify

the relationship between the speaker and the hearer. A status scale, according to Holmes, justifies the participants' relationship whether the speaker is superior or has a higher status than the interlocutor or inferior and has a lower status than the interlocutor [2]. The formality scale can assess the influence of social settings or types of interaction on language choice. The two functional scales refer to low affective content and high affective content. Information-oriented interactions do not require the expression of feelings. Otherwise, interactions that prioritize the expression of feelings usually provide little new information.

This research intends to investigate (1) the functions of language spoken by Nicole and Charlie in the movie, (2) social factors and social dimensions that influence the functions of language spoken by them.

2. Methods

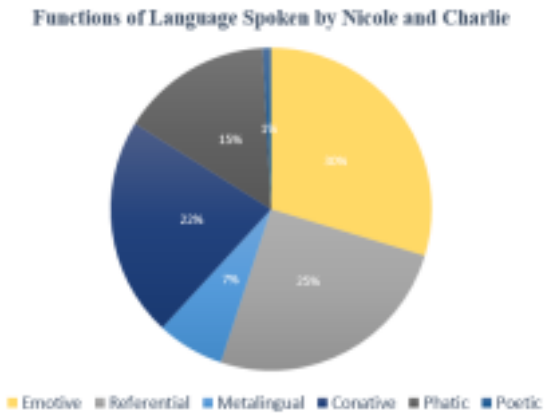
A qualitative descriptive method is employed to be the research methodology to thoroughly describe social phenomena in certain matters relating to the problem and area study. "Qualitative research involved the researcher in interpreting what they see, hear, and understand" [5]. The researcher's interpretations cannot be separated from their own background, history, context, and prior understandings. Instead of being presented statistically, the results are spelled out in the form of descriptions supported by the conversation data.

The population of this study is all the utterances of the main characters in the movie. Meanwhile, the sample of this study is the utterances containing language functions used by the main characters. Further, this study used a non-probability sampling with a purposive sampling technique to choose the data that had particular language functions spoken by Nicole and Charlie.

3. Findings and Discussion

3.1 Functions of Language Used by Nicole and Charlie

This section presentsthe types of language function (expressive, conative, referential, metalingual, poetic, and phatic) containing in Nicole and Charlie's utterances in the *Marriage Story* movie. There are found 118 data that reflect each of types of language functions. The percentage is displayed in the form of a chart as follows.



During the whole movie, the researcher found 118 utterances that reflect all Roman Jacobson's language function classifications.

The emotive function is predominantly used by the main characters with thirty-five utterances (30%). The rest includes referential function with thirty utterances (25%), metalingual function with eight utterances (7%), conative function with twenty-six utterances (22%), phatic function with eighteen utterances (15%), and poetic function with one utterance (1%)

3.2 Social Factors and Social Dimensions Influencing the Use of Language Functions

The following are instances of each language function along with the discussions

3.2.1 Emotive Function

express a message or feeling. Emotive focuses on the expressions of emotion, thoughts, attitudes, and opinions of the speaker which are delivered in different word choices and intonations. The following conversations in bold contain the emotive function.

Nora : Now, can you tell me a little bit more about what's going on? Because part of what we're going to do together is tell your story.
Nicole : **It's difficult to articulate. Sorry. It's like I know why I'm doing this but I don't know too. It's not as simple as not being in love anymore.**

The topic of the conversation (00:25:15 – 00:25:35) is the reason why Nicole wants to file a divorce against her husband Charlie. However, Nicole finds it hard to explain the reasons she wants a divorce to her lawyer. The tone of her statement is slightly worried and her facial expression also shows confusion. In relation to Holmes's social factor, the participant and the setting equally affect how Nicole expresses her feeling. But Nicole does not spill the entire emotion considering that she does not know Nora very well yet. She tends to use formal language because the conversation occurs in the office.

At this point, it can be seen that Nicole's utterance is highly affective rather than referential because Nicole tends to show her feeling than to provide information. In Holmes's referential and affective functions scales, the utterance is thus more of the low information content and high affective content. The use of the word "articulate", instead of "say" or "explain", indicates higher formality and distance, rather than low formality and high solidarity. In conclusion, Nicole's utterance is emotive as she expresses her individual feeling and emotion to Nora.

The emotive function also emerges in a conversation during (01:11:35 – 01:11:59).

Nicole : I can't believe I have to know you forever!
Charlie : **You're fucking insane! And you're fucking winning!**
Nicole : **Are you kidding? I wanted to be married. I'd already lost. You didn't love me as much as I loved you. You're so merged with your own selfishness that you don't even identify it as selfishness anymore. You're such a dick!**

In this scene, Nicole visits Charlie's new house after they have gone through their first divorce proceeding. Nicole intends to discuss their marriage again because they have never talked about their feelings thoroughly. The initially light conversation becomes tense when both characters pour out all their long-hidden feelings and emotions to each other. The participants' relationship appears to be the pivotal social factor that gives an impact on the language function in Nicole's utterance. As a married couple, they have completely known each other's characters so they can talk freely with all emotions, for instance, both Nicole and Charlie use swear words to express anger. This proves that there is also a connection between language function and social dimension, such as a social distance scale. They have high solidarity since they speak straight forward towards each other. In terms of the formality scale, the location of the conversation has shown that it has a low formality scale. Besides, in this dialogue, Charlie and Nicole tend to show their expression more than information. Therefore, the conversation lowers the referential scale and brings up the affective function scales. By the explanation above, it is clear that emotive function is spoken by Nicole and Charlie to show their emotional feeling towards each other.

The next conversation occurring at 01:58:25 – 01:58:46 also reflects the emotive function.

Nicole : **Oh good.. Thank you for everything Nora..**
Nora : You're welcome, doll.

The bold words show Nicole's gratefulness to Nora for all the help for finally winning the divorce. It is categorized as emotive because she not only thanks Nora but also expresses her happiness for finally winning the divorce. This is also supported by her facial expression and blurry eyes when hearing the good news. The setting of place which takes place in Nicole's house builds a casual nuance that Nicole can express her feeling freely. In this conversation, the topic and participant as the social factors also influence

the language function used by Nicole. Concerning the social distance scale, Nicole and Nora have frequently met each other and discussed their problems together which indicates a close relationship between the two of them. Nicole's utterance is highly affective because she expresses her feeling.

The second dialog below portrays how Nicole and Charlie react to their lawyers' negative behavior (01:35:47 – 01:35:58).

Nicole : Nora says there's no coming back from this.
Charlie : **Fuck Nora. I hate fucking Nora telling me I always lived in LA. Even though I never lived in LA.**
How could you have her say those things about me?

Charlie's utterance indicates emotive function because he intends to express his annoyance towards Nicole's lawyer, Nora. Responding to Charlie's arguments, Nicole claims that Charlie's lawyer, Jay, is also doing what Nora has done. They come to the conclusion that both lawyers give untruthful information about them. Nora's attitude triggers Charlie to reveal his feeling of annoyed and hateful towards Nora. The participant and the topic of the conversation determine the emotive function that Charlie would use. He knows Nicole's characters so that he frankly spills the guts over Nora to her. Based on Holmes's social distance scale, those swear words and the way he tells Nicole about Nora shows that they have high solidarity that makes them express any emotion outspokenly and comfortably. The dialogue also has a high affective scale since they prioritize to show their feeling and underrate information.

Another example of emotive function appears in a conversation when Nicole expresses her anger against Charlie.

Charlie : How did you read my emails?
Nicole : **I hacked into your account you dumb fuck!**

At this moment (01:11:38 – 01:11:56), both Charlie and Nicole are arguing the fact that Nicole hacked into Charlie's email and found out that he had an affair. Their close relationship as husband and wife leads them to have informal language choices and swearing words. Additionally, the topic in this conversation is his husband's affair that makes Nicole irritated and use swear words over him. This proves how social factors, such as participants and topics, can influence the way people speak. Here, Nicole also uses curse words such as "*dumb fuck*" to emphasize her feeling of disappointment and resentment regarding Charlie's disloyalty. In terms of functional scales by Holmes, their conversation shows expression-oriented interaction that requires the expression of feelings. Thus, it brings up the affective function scale

3.2.2 Referential Function

Referential function focuses on the context and provides information. It can be used to inform a report, description, statement, confirmation, and explanation of something. The following utterances in bold are examples of the referential function.

Nicole : **There's a new hotel over on Highland that's supposedly not too expensive and pretty nice.**
Charlie : Oh.. ok, I'll check it out

In this scene (00:43:23 – 00:43:44), Charlie thinks that he can stay at Nicole's house that night. Nicole however indirectly asks him to look for another place to stay. She gives him a recommendation about a hotel where he can stay. The role of the participant influences how Nicole composes an utterance. Nicole does not feel reluctant to let him stay in another place because of their tenuous marriage relationship. The low formality scale makes them use daily language. In terms of Holmes's social distance scale, the dialogue above shows low solidarity due to the broken relationship. Moreover, the dialogue also shows low affective content and high referential content because Nicole delivers information about a new hotel to Charlie and avoids expressing emotions.

Another example of referential function exhibits in the following dialog.

Jay : What's Exit Goat?
Charlie : **Exit Ghost. It's the name of my theatre company.**

Charlie produces a referential function since he uses language to convey new information about his theatre to his lawyer Jay (00:46:20 – 00:46:26). The topic and the function of the interaction relatively have a close connection with language function spoken by Charlie. Jay at the time is reading Charlie's document and then asking him for a confirmation about the meaning of Exit Ghost.

Thus, Charlie shares new information with Jay about his job and the theatre's name. Referring to Holmes's formality and social distance scale, the situation is quite formal and they have a high distant relationship and low

solidarity because this is their very first meeting and the conversation takes place in an office. Social scale does not have a quite important influence in this situation, because they share the same age. Moreover, this conversation is marked as high referential content and low affective content due to the presence of information exchange.

The next dialog containing the referential function of language emerges when an evaluator comes to Charlie's house to evaluate Charlie and Henry's relationship as father and son (01:48:01 – 01:48:09).

Charlie : Um, you know, work. I'm preparing a play I'm directing in a few months.
Evaluator : Oh, what is that?
Charlie : **Kasimir and Karoline by Odon von Horvath? We're doing it at the Barrow in New York.**

At this point, the evaluator asks many questions about Charlie's daily life and how his relationship with Henry is. The evaluator then raises a question about what prevents Charlie from taking and picking up Henry from school. Charlie then answers the evaluator's question and explains that he cannot pick Henry up from school because he is preparing a Kasimir and Karoline play by Odon von Horvath in New York. In terms of the participants' bond, the dialogue shows a high distant relationship since Charlie and the evaluator have never met before. They discuss a quite serious matter which makes them use semi-formal language. They also share the same age, so the status scale does not have a quite important influence in this situation. Moreover, the evaluator has important roles to collect as much data for the divorce proceedings later, so this conversation is marked as high referential content and low affective content because they require a lot of information. As a result, Charlie's utterance indicates referential because he describes information about the play to the evaluator.

3.2.3 Conative Function

This concerns the use of language to influence and manage the participant's behavior or attitudes ranging from a rather polite or request to a more forceful command or order. The words in bold are examples of conative function.

Henry : I don't want to—
Charlie : **Henry, get in the fucking car! I'm sorry, but Jesus, get in the fucking car.**

In this situation (00:55:36 – 00:55:44), Charlie wants to pick his son Henry up from Nicole's house to have some quality time. Arriving at Nicole's house, Henry is happily playing treasure hunt with Nicole. Consequently, Charlie shouts at Henry to get him ready to go quickly but Henry asks him whether he can stay with Nicole instead of going out with him. Charlie says no because he has set the plan but Henry still refuses. It makes Charlie mad and swear. It proves that the social factor and social dimension affects the use of the swear word. The close relationship between the participants is shown from the use of swear words when Charlie talks to his son. Charlie may not use swear words if he talks to a person that he does not know well. To emphasize his superiority, Charlie uses swear words to force Henry to get in the car.

The next dialog also carries the conative language function.

Henry : Dime, rime, lime, pime, sime—
Charlie : **Honey, stop guessing. You're so close, stay with it.**

Here, the participant and topic of the dialogue influence the language function that Charlie uses (01:52:29 – 01:52:43). He asks Henry to focus on the word in the book and stop guessing the answer. He gently asks Henry not to be lazy to read. Based on Holmes's social distance scale, the conversation shows that Charlie possesses a high intimacy with

Henry. Moreover, his role as a father makes Charlie know when he needs to be casual and assertive with Henry. The conversation gets more casual because it happens at home which leads the participants to use informal language. On the other hand, they do not show much feeling because they are in a learning activity. Thus, this conversation causes low affective and high information content. In conclusion, the analysis above shows that Charlie's utterance indicates a conative function because he asks Henry to follow his command.

The next example of a conative function appears in a conversation when Charlie immediately asks Henry to go to the bathroom (01:06:34 – 01:06:39).

Charlie : **Go pee and then we're going back out!**
Henry : I'm too tired!
Charlie : **Go pee and then we're going to go drive to Halloween!**

Charlie produces two utterances that contain conative function in an imperative command. In this scene, Charlie is going to take Henry to a Halloween party but they stop by the hotel first because Henry wants to pee. Arriving at the hotel, Henry does not go right away to the toilet. Instead, he lays down on the floor while sorting his candies. Looking at that, Charlie hurries his son to go pee, but Henry refuses because he feels too tired. Charlie then produces the second imperative sentence to get his son to go to the toilet right away so that they can immediately go to the party. In terms of the social scale, their relationship as father and son reflects an intimate relationship that makes them use informal language choice. Besides, to emphasize his superiority as a father, Charlie uses a direct and imperative command to force Henry to pee. This also shows an interconnectedness between language functions and the influence of participants as social factors. The dialogue shows a low affective scale since no emotion is involved. In conclusion, Charlie's utterance is conative as the utterance is used to get Henry to do an action.

3.2.4 Metalingual Function

This aims to check up codes of language or to convey information about the lexical code of languages, such as explaining an item with synonyms, definitions, paraphrases, or examples. The following utterances in bold are examples of the metalingual function.

Henry : Why aren't they paid?
Charlie :.**They're young. They're learning. I don't know, maybe if they do a good job, they get paid later.**

In this situation (02:09:05 – 02:09:33), Charlie is about to help Henry to read a letter from Nicole. When Charlie mentions "intern", Henry looks confused about it and then Charlie explains what it means. By doing so, Charlie has used the metalingual function because he explains the meaning of "intern" to Henry. The participants and the topic of

the interaction become the factors that influence the language function used by Charlie. Their close relationship as father and son reflects high solidarity because they choose to use the regular interactions they have. In terms of the functional scale, they have high information content and low affective content because Charlie uses language to provide information to Henry.

The following is another example of the metalingual function.

Sandra : Can you un-serve?
Nicole : **What do you mean, like take it back?**

Nicole's sister Cassie, Sandra, and Nicole herself are waiting for Charlie to come (00:33:15 – 00:33:23). Nicole has prepared a scenario for handing over the divorce paper to Charlie in a natural way. However, Sandra is unsure about Nicole's plan and asks what if she un-serves the envelope to anticipate that Nicole could change her mind. As Nicole does not get Sandra's intention, she confirms whether she should cancel her plan. Her intonation also indicates a curiosity toward her

mother's utterance. Thus, the sentence in bold is regarded metalingual since Nicole rechecks Sandra's intention. Regarding the social factor (participant), they must have a close relationship with one another as a family. They also use informal language choice since the dialogue occurs at home. The dialogue reflects a low affective content because Nicole here intends to both ask and provide information.

3.2.5 Phatic Function

This is used when the speaker wants to achieve an optimal level of relevance because of the speaker's communicative intention, for instance, an intention to speak with the interlocutor, to establish, prolong, or discontinue communication or to expresses solidarity with others. The following utterance in bold is an example of a phatic function.

Nicole : **Are you ok?**
Charlie : Something's sharp.

In this situation (00:55:28 – 00:55:33), Charlie tries to connect the booster seat in the car but his finger hits something sharp. Nicole then checks if he is fine in response to Charlie's condition. By the explanation above, Nicole's utterance indicates phatic because she uses language to expresses her concern to Charlie. Regarding Holmes's social distance scale, Charlie and Nicole noticeably have a high intimacy because she instantly shows her worry to her husband whose finger is injured. This also shows the connection between language function and a social factor, namely the participant. They also use informal language because the conversation occurs in the house yard. Nicole and Charlie do not share much information; she expresses her attention to Charlie that indicates an affective content.

Another sample of the phatic function of language appears when Charlie drives Henry to Nicole's house (01:04:28 – 01:04:36).

Charlie : **Is everything ok?**
Nicole : Yeah, why?

Arriving there, Charlie is aware that Nicole's face looks pale and different. He tries to show his caring for Nicole by asking about her condition. In this conversation, the function of the interaction becomes an important factor because Charlie really worries about Nicole's condition. Regarding the social distance scale, Nicole and Charlie's relationship is not yet harmonious so they feel somewhat distant and estranged from one another. This is seen in Nicole's short and intrusive answer. The location of the conversation has shown that the conversation is low on the formality scale. Moreover, the dialogue is marked as low affective content due to the unhealthy relationship, Charlie can only ask Nicole's condition without showing too much emotion and feeling, so this conversation brings up referential content and affective content lower.

3.2.6 Poetic function

This is used when the speaker produces playful dictions to express their feeling, interest, or attitude and to draw the addressee's attention. This is an example of Charlie's utterance categorized in poetic function:

Sandra : Don't! I'm so heavy!
Charlie : **You're light as a feather.**

In this situation (00:35:55 – 00:37:04), Charlie finally meets her beloved mother-in law Sandra after a long time. Expressing his excitement, Charlie directly lifts Sandra up with full of joy. Sandra shouts out to Charlie not to lift her up because she is so heavy, but he says the opposite that she is light as a feather with a playful intonation. Charlie's utterance indicates poetic because he uses an aesthetic feature. In relation to Holmes's social factor, the participant and function of the interaction play an important role in Charlie's utterance. Due to their intimate relationship, Charlie has no hesitation in expressing his feeling and complimenting Sandra using poetical language to make her happy. In terms of the formality scale, Charlie tends to use informal language because the conversation takes place at Nicole's house. Moreover, in this dialogue, Charlie shows highly affective content since he expresses both happiness and revelation to Sandra

4. Conclusion

After analyzing the language function (Jacobson, 1987) along with the social factor and social dimension in the *Marriage Story* movie, there are found 118 data that represent types of language function in the utterance employed by Nicole and Charlie. However, all data cannot be presented in this paper due to a page limitation. The main characters oftentimes convey their feelings, thoughts, and opinions resulting in emotional word choices, dynamic intonations, and interjections. Those aspects put the emotive function into the most dominant language function with thirty-five utterances (30%). Followed by

referential with thirty utterances (25%), the third is conative with twenty-six utterances (22%), the fourth is metalingual with eight utterances (7%), the fifth is phatic with eighteen utterances (15%) and the least frequent language function is poetic with only 1 utterance (1%).

Social factors and dimensions intertwine with the function of language. Concerning the social factors, participant interactions, such as an interaction among family members or social participants, perpetually occur in every movie. As regards setting or social context, the movie settings include public and private places. The *Marriage Story* movie, however, involves many different topics and diverse language functions in each conversation that rely on the places and occasions.

Solidarity, status, formality, and functional scales are identifiable social dimensions in Nicole and Charlie's utterances. Solidarity scale refers to the relative intimacy among participants. The *Marriage Story* portrays not only high solidarity through family dialogues including husband-wife, father-son, mother-son, mother-daughter, and sister-sister intercourses but also low solidarity through conversations between strange social participants, for example, the main character with a counselor or with an evaluator. Regarding the status or power scale, the high status appears in the father to son, mother to son, mother to daughter, and lawyer to participant conversations. Meanwhile, the most frequent low statuses are from husband to wife, relative to relative, and co-worker to co worker.

Furthermore, the formality scale indicates formality and informality in the speaking styles depending on the setting or social context. In this movie, high formality exhibited in the formal setting, such as an office, is less dominant than the low informal setting, such as a house, hotel room, and restaurant. It is because many conversations occur in informal situations and involve participants who have an intimate relationship. Lastly, the functional scale is comprised of referential and affective functions. In this movie, affective function appears slightly more frequent than referential faction since the typical interaction topics are marriage and divorce making the participants tend to share their feelings. In conclusion, the relationship between language functions and social contexts has influenced the main characters' language choices, while social factors and social dimensions have modified their language production and language function.

References

[1] Jakobson, R. (1980). *The framework of Language*. Michigan Studies in Humanities

[2] Holmes, J. (2013). *An Introduction to Sociolinguistics (4th Edition*). Routledge

[3] Levinson, S. C. 1983. Pragmatics. London: Cambridge University

[4] DeVito, J. A. (2015). The Interpersonal Communication Book – Thirteenth Edition. Pearson Education, Inc.

[5] Cresswell, J. W. (2007). Qualitative Inquiry and Research Design: Choosing Among Five Approaches – 2nd ed. Sage Publications, Inc.

***Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, [6] (1), [2022], [30-34]**

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

Research Article

Received: 21/11/2021; Accepted: 30/11/2021; Published: 17/01/2022

The Depiction of White Savior Narrative in John Ferrely's Green Book (2018) Movie

Dania Rachma Prabasiwi[a], Rifka Pratama[b]

[a]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*
[b]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*

pratamarifka@live.undip.ac.id

Abstract

In the other manifestations, racism may refer to a very implicit condition and it called as a white savior narrative by an expert. In Green Book movie directed by Peter Farrelly's depicts this phenomenon. The writer try tries to examine white savior phenomenon depicted inside the movie where there is the dominance of Tony lip as a white people who becomes a savior for black people, Don Shirley. Library research method is used as the research method of this study; meanwhile exponential approach is applied to focus its discussion by examining several of the intrinsic elements namely setting, character, and conflict. Meanwhile extrinsic approach, especially sociological approach, which discusses the white savior phenomenon inside the movie, is used in this study. The result of this discussion shows that there exist some white savior narrative phenomena reflected by Tony Lip, one of the main characters inside the movie.

Keywords: white savior; racial discrimination; racism

1. Background of the Study

Racial discrimination is one of the problems that take place in the United States. As the time goes by, racial discrimination becomes more invisible. It can be seen throughout an American movie entitled Green Book. The film is based on the actual story of classical and jazz pianist Don Shirley from Africa and bouncer Tony Lip Vallelonga from the Italian Americas who served on the 1962 Deep South tour as Shirley's driver. Don's record label offers Tony a book for African-American travelers to help search out motels, restaurants, and filling stations for colored people it called Green Book.

From the perspective of the writer, the writer sees that the main problem that is depicted throughout the movie is related with racial discrimination, specifically, white savior narrative. Thus, in this discussion, the writer tries to analyze white savior as a new racism which is reflected inside Green Book movie.

2. Theoretical Framework

2.1 Intrinsic Elements

2.1.1 Settings

The setting of place refers to the physical location wherever events during a story occur. The setting of place presentation is additionally supported by descriptive things during which a story takes place leading to a narrative unity. The setting of time describes the time of each event in the plot, such as present, past, or unknown periods, while the setting of culture describes social circumstances, social classes, and behaviors, such as rituals, lifestyle, and language [1].

2.1.2 Character

According to its definition, character refers to a presumably imaginary individual who inhabits the plot of the story [2]. Character itself can be further divided into two categories namely main character and supporting character. Main character has significant role in the story. Meanwhile supporting character is the character who does not focus on the main storyline [1].

2.1.3 Conflict

According to Laurence Perrine's book *The Narrative Structure, Sound, and Sense*, conflict is a conflict of action, desire, emotions, or goods in the plot of a story or drama. There may be confrontation between the main character and another individual or individuals (man against man); between the main character and any external power, such as physical existence, society, or fate (man against environment); or between the main character and disruptive powers of his own nature (man against nature) (man against self) [3].

2.2 Extrinsic Elements

2.2.1 White Savior

According to Hughey, the terms "noble savage," "manifest destiny," "white man's duty," and "great white hope" relate to previous iterations of the complex relationship between the tropes of the white savior and the broken "other" in need of help or saving. A trope is a recurring cinematic theme that has a strong symbolic meaning [4]. Moreover, Hughey says that white savior movies have several characteristics namely (1) crossing the racial and cultural divide; (2) white people save colored people from injustice or problems; (3) white people are portrayed suffering as the result of helping the black people; (4) black people, white savior, and bad white people are present; (5) white savior movie tends to adapt real events that has occurred in real life in order to break the white supremacies stigma inside the society.

3. Method of the Study

This discussion applies library research method opposed by Mary W. George [5]. According to her, library research "involves finding and locating sources that provide factual information or personal or expert opinion on a research question; essential component of any other research method at some stage," The related information can be reached out from any sources starting from books, journals, articles or any other information from the internet as long as the sources give factual information. As for the discussion, the writer examines both intrinsic and extrinsic elements of the movie. The writer focuses its discussion by only examining three main components of intrinsic elements namely setting, character, and conflict. As for the extrinsic elements, the writer applies white savior narrative theory opposed by Hughey.

4. Results and Discussion

4.1 Intrinsic Elements

4.1.1 Setting

From the observation of the writer, the writer sees that the settings of *Green Book* movie take place, mostly, in New York City. From the depiction inside the movie, the writer gets the information that the beginning of the movie takes place in the New York City in 1962. Aside from that, the writer also sees that this movie takes several places such as Bronx, and countries in the south side of the United States.

4.1.2 Character

4.1.2.1 Don Shirley

Don Shirley is a black musician who is the main character of this movie. He is described as straightforward person. It is based on the dialogue which takes place inside his office during his interview with Tony Lip. Don Shirley knows that most of the people during that time feels weird when they (white people) are put in the position where they have to work with black people as their master.

4.1.2.2 Tony Lip

Tony Lip is the other main character whose job is to help Don Shirley during his deep-south tour. Tony Lip is the manifestation of white savior itself. Tony is depicted as a person who does not really like hanging around with black people. It can be seen from the scene where Tony decides to throw away the glasses used by the black workers who come to his house. Eventually, Tony ends up working for black people named Don Shirley.

4.1.3 Conflict

The major conflict that is depicted throughout *Green Book* movie is the sentiment toward black people. Tony Lip, as one of the main characters, is depicted having sentiments over black people. When his wife decides to call two black workers to his house, Tony sees that the workers use his glasses to drink. Knowing this, Tony immediately takes out the glasses into the trash bin. It shows how Tony Lip sees black people.

4.2 Extrinsic Elements

4.2.1 White Savior

Tony Lip is the manifestation of white savior itself. The movie starts with the depiction of Tony Lip who does not show any respects toward black people. It can be seen when the black workers come to his house to fix some problems. But, in the end, Tony ends up throwing the glasses used by the black workers into the trash bin. But eventually, Tony, somehow, ends up working for black people named Don Shirley, a black musician. He shows his sentiment toward Don Shirley because it feels awkward for him to work for black people. But, he takes the job anyway. After knowing that Tony Lip is placed as the assistant of Don Shirley during his deep-south tour, Tony Lip begins to see injustice experienced by Don Shirley.

One night, Tony Lip sees Don Shirley hanging out all alone on the balcony of his hotel. Then, he immediately writes a message for his wife. The message says that Tony is curious about what Don Shirley thinks that night. Not long after that night, Tony is shocked when the other additional players of Don Shirley talk to him that Don is having a trouble in a bar. Turns out that some white men confront him for being in that place meanwhile the place does not allow black people to come in. Knowing this, Tony comes up to the place and he immediately threatens those white men by saying that he could just pull out his gun and shoot them.

Other depiction of white savior can be seen when a police tries to stop Tony Car. In this scene, the cop sees that Tony Lip becomes the personal driver of black man, Don Shirley. Suddenly, the cop makes a racist statement and suddenly Tony feels angry. Tony immediately punches the cop because he does not like if they make fun of Don Shirley.

Last depiction of white savior is seen where Don Shirley decides not to attend the last music show. Instead, they go out to a colored pub. In the pub, Don Shirley shows his skills in front of many colored people and Tony Lip is so proud of him. After that, Tony recognizes that there are some colored thieves who try to steal Don Shirley's money. Tony immediately responses this situation by shooting some bullets to the air to make them go away.

4. Conclusion

From the research conducted by the writer, the writer finds out that throughout its story, *Green Book* movie successfully represents white savior narrative. By examining its

intrinsic and extrinsic elements, the writer finds that Tony Lip, one of the main characters of this movie, represents the values that reflect white savior narrative.

Tony Lip begins to represent values which are reflecting the white savior phenomenon when he starts working as Don Shirley's personal chauffeur. Tony Lip, which is formerly has sentiment against colored people, begins to see discriminations experienced by Don Shirley throughout his deep-south tour. Tony begins to take care of him by committing many things. Tony slowly begins to understand what Don feels. Since then, Tony always takes care of him when someone tries to physically or mentally harm him.

References

[1] Nurgiyantoro, Burhan. (2000). *Teori Pengkajian Fiksi*. Yogyakarta: Gajahmada University Press

[2] Kennedy, X.J., & Gioia, D. (1979). Literature: An Introduction to Fiction, Poetry, and Drama.

[3] Perrine, Laurence. (1956). The Story Structure, Sound, and Sense (rev. edition). New York: Harcourt.

[4] Hughey, M. W. (2014). The white savior film: Content, critics, and consumption. Philadelphia, Penn: Temple Univ. Press.

[5] George, M. W. (2008). The elements of library research: What every student needs to know. Princeton University Press.

***Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, [6] (1), [2022], [35-41]**

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

Research Article

Received: 25/11/2021; Accepted: 2/11/2021; Published: 17/01/2022

Black Power Movement as Depicted in Blakkasman (2018) Movie

Muhammad Faruq Bukhori[a], Arido Laksono[b]

[a]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*
[b]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*

arido@live.undip.ac.id

Abstract

America is a pluralistic country that often faces issues of racism and discrimination. This issue is often faced by African-Americans as one of the ethnic minorities. In this undergraduate thesis, I would like to analyze the Black Power Movement as depicted in the *Blackkklansman* movie using the sociology of literature approach by Abrams. Moreover, I also use an exponential approach to analyze the intrinsic elements in the movie. The result of the analysis shows that the Black Power movement occurs due to the white supremacy acts from the Ku Klux Klan members towards Blacks. As the result, the black community fought back by moving the masses of black people to carry out a revolutionary movement.

Keywords: Blackkklansman; black power; discrimination; Ku Klux Klan; revolutionary movement

1. Background of the Study

The Black power movement is a revolutionary movement with the slogan black power which was popularized by Stockley Charmichael when he refused the U.S government to send American troops to Vietnam [1]. This movement is carried out by the Black community inAmerica which is based on forms of resistance to racial acts, discrimination, and unequal laws in America. This movement also occurred because of the white supremacy movement in America which triggers a racial conflict between Whites and Blacks in America.

White supremacy is considered as a social movement carried out by the Whites in America who believe that they are superior to Blacks and should dominate them. This movement was always masterminded by a radical organization called The Klux Ku Klan, an extremist organization that emerged in the United States in 1895, the era of the American Civil War [2]. The emergence of this organization also triggered a resistance group from Blacks in America called the Black Panther Party.

Racial conflict is a social phenomenon that is faced by many minorities in the United States. It is an omnipresent phenomenon that penetrates any remnant of our reality [3]. Racial conflict happens when there are differences in society such as skin color, race, ethnicity, religion, and even thoughts. In other terms, racial conflict occurs because it is triggered by acts of racism, discrimination, and prejudice from some groups in society.

As an oppressed minority group in the United States, Blacks tried to fight against the white supremacy of the Ku Klux Klan. Because of this issue, I will analyze how the black power movement occurred and how racism leads to the Black power movement in the United States as seen in the movie. Furthermore, I also analyze the intrinsic aspects in the movie which consists of themes, characters, and settings.

Based on the background of the study, there are two research questions in this research which are formulated as follows:

1. How does black power movement occur in the movie?
2. How does white supremacy trigger the Black power movement?

2. Theoretical Framework

2.1 Intrinsic Elements

2.1.1 Theme

The theme is the essence that represents the meaning of the movie may be clear and implied [4].

2.1.2 Character

The character, along with the body, has characteristics: personality, abilities, actions, desires, psychological impulses, and any other characteristics that differentiate him or her from others [4].

2.1.3 Setting

Setting consists of setting of time, setting of place, and setting of social environment [5]. It explains an incident in a film.

2.3 Extrinsic Elements

2.3.1 Black Power

Black Power is a term for African-American activists who oppose the tyranny of some white people. In the stigma of American society and the world, Black power is often given a negative stigma by American society. The term *Black Power* was popularized by Stokely Charmichael or known as Kwame Ture. Conversely, Black Power was seen as a violent movement that ignited white resistance and urban clash [1]

The first wave of the Black Power movement in history was seen in the United States in 1966-1975 [1]. The famous Black activists at that time were Martin Luther King and Malcolm X. This movement was first inspired by the Malcolm X movement, which proclaimed the struggle of Blacks to demand equal rights for every religion and race. This movement was first ridden by the *Notion of Islam* organization or known as *Black Nationalist* in 1930.

2.3.2 White Supremacy

White Supremacy is a belief that white people are Aryans and superior to other races or nations. This belief seems to have been estimated in the 17th century, the time when the Netherlands colonized South Africa [6].

2.3.3 The Ku Klux Klan in Colorado

The Ku Klux Klan or known as a white supremacist radical organization was established in 1866 [7]. The existence of this neo-Nazi organization because it is influenced by a belief that the white race is superior, there is a name for this belief, namely white supremacy. White supremacy has three pillars: anti-Black racism, genocide/colonialism, and Orientalism [8].

The development of this neo-Nazi organization developed in various areas in the United States such as Colorado which reached its peak in 1920, many clan members were in various sectors of government which at that time was led by Dr. Garen John Locke [7].

3. Method of the Study

In this research, I use library research in collecting data. Library research is one of the research methods used to gather information from a variety of reliable sources in writing papers, or completing a project. Library research is a form of research with a specific tool, guidelines, and code [9]. In collecting data, I take some procedures such as; watching the movie and identifying the movie, reading books, journals, and articles that related to my study.

For the literature approach, I use the sociology of literature approach by Meyer H. Abram to describe and analyze the Black power movement in the movie. The social condition of society in literary works is a reflection of society in real life [10].

Aside from those, I also use an exponential approach to analyze the intrinsic elements in the movie such as theme, characters, and setting. The exponential approach is used to limit the idea, whether it should exist or not [5]

4. Results and Discussion

4.1 Intrinsic Elements

4.1.1 Theme

From what I found, there are two themes in the movie. The first theme is about racism. Racism is the root of the emergence of the Black power movement in the United States as seen in the movie. We can see this from the statement of the character namely Dr. Kennebrew Beauregerd at the beginning of the movie. Take a look at the following character statement below:

> Kennebrew: Do you really want your precious white child going to school with Negroes? They're lying, dirty monkeys, stopping at nothing to gain equality with white men (*Blackkklansman,* 00:03:02).

The statement, *"Do you really want your precious white child going to school with Negroes"* shows that Kennebrew does not like the presence of Black people in the United States and he is considered as a lowly race and backward. Kennebrew also includes the word, "*dirty monkey"* which indicates that he is so racist towards Blacks. The second theme in this movie is about the Black power movement, this movement was initially only by gathering the masses from among the Colorado College Black Student Union, with the slogan, "*All power to all the people*".

4.1.2 Character

4.1.2.1 Ron Stallworth

As the main character in the movie, Ron Stallworth is a young African-American man who has an important role as a Colorado policeman who is on an undercover mission to spy on the Ku Klux Klan in Colorado

4.1.2.2 Flip Zimmerman

Flip Zimmerman is a Jewish-American and one of the important figures of this movie who has a role.

4.1.2.3 Patrice Dumas

Patrice has an important figure in the Black Power movement in Colorado Springs. Patrice also serves as chairman of the Black Student Union in Colorado. As an important figure there, Patrice is also involved in various things to fight for the rights of Blacks.

4.1.2.4 Kwame Ture

Kwame Ture is a former Black Panther Party, a black movement party. In the movie, Kwame Ture appears when he is giving an encouraging speech to the Black Students Union against the actions of the Whites. As a result of his speech, many people were influenced to carry out a revolution it can be seen from the act of the audience who shout, *"Yes, fuck the police"* while giving applause to Kwame Ture (min 00:20:02).

4.1.3 Setting

This movie takes place in the Colorado Springs area, almost all areas where the events in the movie enter the Colorado Springs area, starting from the Black Power movement, and the conflict between Blacks and Whites in the movie.

The setting of time in this movie is taken from the true story of a police detective named Ron Stallworth who conducted an investigation into the Ku Klux Klan in the 1970s. Not only that, the director of this movie, Spike Lee also provided a transition at the end of the movie by providing news footage about the Black Lives Matter and White Lives Matter movements in the United States in 2017.

The social conditions seen in this movie are based on the 1970s setting in the United States. The political conditions in the movie are also very badly illustrated, this can be seen in where the Ku Klux Klan can freely advertise membership information in the newspaper, as a radical organization, of course, it cannot be separated from the role of the governments who are powerless toward the Ku Klux Klan.

4.2 Extrinsic Elements

4.2.1 Black Power Movement

Black power movement is a social revolutionary movement that is synonymous with its slogan *Black Power* with the raised fist logo. This movement is often seen as a political movement aimed at changing the social order of society from a political and economic perspective.

In this movie, black power movement emerged because of the treatment of injustice in social society. An example can be seen from the following dialog:

Flip : He has been a bad cop for a long time
Ron : How do you know?
Flip : A year ago he shot a black kid, he said he had a gun but it wasn't.
Ron : Why do you guys tolerate this?
Flip : We are family.
Creek : Right or wrong we stick together.

From the above dialogue section, it can be said that the political conditions there were so blunt that the police could not be brought to justice for the murder of an innocent black child. This is made clear by Flipp's statement he says, *"He has been a bad cop for a long time"*, and *"we are family"*. Also, this revolutionary movement emerged as a result of the government's depravity that did not try to stem the Ku Klux Klan organization movement which was active freely in the midst of society, even the KKK's contact info was displayed in the newspapers.

The beginning of this movement appeared in the movie when Kwame Ture came to Colorado based on the Black campuses in the United States. This social movement also emerged because there was a neo-Nazi organization called the Ku Klux Klan of an

organization with the Understanding White Supremacy who considered that the Anglo-Saxon Protestant was a selected race.

4.2.2 White Supremacy Triggers the Black Power Movement

As a radical belief, white supremacy can be said to be behavior that looks down on people who are not whites. This behavior also leads to racist acts against people of different beliefs, ethnicities, and skin colors. In this movie, it is seen how Landers' behavior as a dirty white supremacy policeman commits discrimination acts against black activists.

As a result of white supremacy, there are resistance acts from the Blacks community to speak out against white supremacy. This resistance from black people is called the black power movement, a social movement that often demonstrates on the streets demanding the annihilation of white supremacy from the government. This movement also often triggers conflicts from both sides, both Whites and Blacks.

4. Conclusion

The *Blackkklansman* movie is the story about the resistance of the African-American community in the United States as the victims of racial discrimination against The Ku Klux Klan in the 1970s. In this research, I analyze the Black power movement that can be found in the *Blackkklansman* movie. The portrayal of the Black power movement in the movie can be seen through the acts of the Blacks who moved and voiced their voice to demand justice. The Black Power movement is a social revolutionary movement aimed at the authorities. This movement has a clear vision and mission and is ridden by a structured organization such as the Black Panther Party.

The causes of this movement emerged due to external factors from the society, such as acts of racism and discrimination against Blacks. In this movie, the movement arises as a result of experiencing pressure from the white supremacy organization namely Ku Klux Klan, which considers that black people are an uncivilized race and must be exterminated. As a result, this has sparked the spirit of black people to fight against acts of racism in society.

References

[1] Joseph, P. 2009. The Black Power Movement, Democracy, and Americain the King Years. The American Historical Review, 114(4), 1001-1016. http://www.jstor.org/stable/23882945

[2] Wood, W. 1906. The Ku Klux Klan. The Quarterly of the Texas State Historica Association, 9(4), 262-268. http://www.jstor.org/stable/30242735

[3] Akintunde, Omowale. 1999. White Racism, White Supremacy, White Privilege, the Social Construct of Race. Multicultural Education, 7, 2, p. 2.

[4] Bordwell, David & Thompson, Kristin. 2016. Film Art An Introduction, 11th edition

[5] Guerin, W. 2005. In E. Labor (Ed.), *A Handbook of Critical Approaches to Literature (5th ed.)*. Oxford University Press

[6] Wagstaff, T. 1982. Humboldt Journal of Social Relations, 10(1), 380-382. Retrieved May 18, 2021, from http://www.jstor.org/stable/23261876

[7] Louvaris, E. (2019, August 20). Ku Klux Klan in Colorado. Colorado Encyclopedia. https://coloradoencyclopedia.org/arti cle/ku-klux-klan-colorado

[8] Smith, Andrea. 2012. "Indignity, Settler Colonialism, White Supremacy". 10.1525/california/9780520273436.003.0005

[9] George W. Mary. 2008. "The Elements of Library Research": What every student need to know" pub. Princeton University Press.

[10] Abrams, M. H. 1953. *The mirror and the lamp:Romantic theory and the critical tradition*.

***Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, [6] (1), [2022], [42-47]**

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

Research Article

Received: 27/11/2021; Accepted: 5/12/2021; Published: 17/01/2022

Analysis of Lexical of English Spoken by Non-Native Speakers in British Television Series Mind Your Language Session 1

Muhammad Ihsan[a], Catur Kepirianto[b]

[a]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*
[b]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*

caturkepirianto1965@gmail.com

Abstract

In language, ambiguity is often considered a problem. Ambiguity can be found in every aspect of language whether it is written or spoken. Research in terms of ambiguity mostly found in written language, but this study conducted using spoken data. In this research, the ambiguity that is going to be studied is an ambiguity spoken by Non-native English speaker in a humoristic way. Lexical ambiguity is usually caused by homonymy and polysemy. This research aims to describe the ambiguity in the British television series *Mind Your Language Season 1* and the writer focus on the lexical ambiguity and contextual meaning. The type of this research is descriptive qualitative. The technique of collecting the data is note-taking technique. The writer describes all possible meanings from the ambiguous jokes by analyzing the contextual meaning. This study conducted to find types of lexical ambiguity used by non-native English and described all possible meanings from the ambiguous jokes within the context. There are two lexical ambiguities found in this data, polysemy and homonymy. The writer found 51 words considered as lexical ambiguity. From 51 words, 15 words were classified as polysemy and 36 as homonymy. In homonymy, there are 18 words categorized in both homonyms and homophones. By analyzing the contextual meaning, the writer reveals the correct interpretation and intention of the ambiguous words. The writer also found the reason why the jokes are considered as lexical ambiguity. Finally, the writer reveals the type of lexical ambiguity used by non-native English.

Keywords: ambiguity; contextual meaning; lexical ambiguity; polysemy; homonymy

1. Background of the Study

According to David Crystal [1], ambiguity is the reference to a word or sentence which expresses more than one meaning and this reference has to do with linguistics. Hartmann and Stork believe that ambiguity is a construction which admits more than one interpretation [2], which also makes Ulmann divides ambiguity into three kinds; phonetic,

structural, and lexical ambiguity [3]. Nevertheless, the writer focuses only on the lexical ambiguity and the object of the study is about humor. The study of the semantic ambiguity allows for practical insight into the attributes of the text and the parsing process, which may be associated with writing a comedy script.

Hurford and Heasley believe that the lexical ambiguity is caused by ambiguous words [4]. Lexical ambiguity is usually caused by synonymy and ambiguity. For instance, *the captain corrected the* ***list***. This word 'list' has two meanings. First is *the captain corrected the* ***inventory***. Second is *the captain corrected the* ***tilt***. We do not know the exact meaning of the word because the context is unobvious.

The research about ambiguity has often been conducted in written language such as analyzing the headlines, newspapers, and novels. However, there is hardly any research in spoken language. At this point, the writer is analyzing the lexical ambiguity and contextual meaning of ambiguous jokes spoken in a British television series *Mind Your Language*. The show was conducted in a college in London and focused on English as a foreign language for foreigners. In this series, there are 10 foreigners who studied English. Mostly, the ambiguous jokes occurred because the cultural gap between the speaker and the hearer. Cultural gap is a difference in values, behavior, or customs between two cultures or group of people, especially as a hindrance to mutual understanding and communication. Because of cultural gap is inevitable, the writer puts an interest on ambiguity especially in humoristic way. *Mind Your Language* is an interesting object to study in terms of lexical ambiguity. In spite of the object of the study is a television series, which mean it is directed, the conversation in it is also happened in real situation.

Based on the description above, the study conducted to find types of lexical ambiguity spoken by non-native English in the data, to describes the contextual meaning in every ambiguous words, and to figure out the reason of some words categorize as lexical ambiguity.

2. Methods

The type of research is descriptive and qualitative as the writer reveals facts or events that took place in the data, especially by describing, explaining and decoding data. The data for this study is in spoken language. Data are ambiguous words expressed in a humorous manner by non-native English speakers. The data source is a video downloaded from YouTube. This is the title of a British television series *Mind Your Languages*. *Mind Your Language.* The writer uses the observations to collect data. Observation is the method by which researchers gather data by listening to or observing language use [5]. The writer adopts the method of non-participatory observation. This means that the writer collects data based on the document. The writer also used the method of taking notes. In analyzing data, the writer uses the distributional method.

3. Method of the Study

The writer found 51 ambiguous words which are considered as jokes. There are 15 ambiguous words of polysemy and 36 words of homonymy. In homonymy, the writer found ambiguous words considered as homophones. There are 18 words found either in homonyms or homophones. The writer analyzed the meaning of the ambiguous words based on dictionary and described the situation from the conversation that had been scripted. Then, the writer determined the contextual meaning based on the situation of the conversation. At the end, the writer also described the correct interpretation from a conversation based on the correct definition in the dictionary and the contextual meaning. All of the words found in lexical ambiguity presented in the table below:

Table 1. List of Lexical Ambiguity in Mind Your Language Season 1

Polysemy	**Homonymy**	
	Homonyms	Homophones
1. Present	1. Right	1. Early /ˈɜːli/ and Ali /ʌli/
2. Exercise	2. Sex	2. Shopping /ʃɒp ɪŋ/ and Chopin /ʃɒpæn/
3. Come along	3. Sir	3. Flour /flaʊə/ and Flower /flaʊə/
4. Take	4. Monitor	4. Carrot /ˈkærət/ and Cart /kɑrt/
5. Knock out	5. Stand	5. Vowel /vaʊəl/ and Bowel /baʊəl/
6. Underground	6. Glasses	6. Bed /bɛd/ and Bad /bæd/
7. Bugged	7. Bird	7. Beefeater /ˈbiːfiːtər/ and Beef-eater /biːf/ - /ˈiːtər/.
8. Cold	8. Star	
9. Take	9. Practice	8. Missed /mɪst/ and Mist /mɪst/
10. Naughty	10. Celtic	9. Bigamy /bɪgəmi/ and Big of me /bɪg ɒv miː/
11. Fight	11. Race	
12. Engagement	12. Bitch	10. Adore /əˈdɔː/ and a door /ə dɔː/
13. Word	13. Toilet water	11. Noun /naʊn/ and Nun /nʌn/
14. Bottom		12. Sheep /ʃiːp/ and Ship /ʃɪp/
15. Follow	14. Draw	13. Foul /faʊl/ and Fowl /faʊl/
	15. Toast	14. Palace /ˈpæləs/ and Paris /ˈpærɪs/
	16. Complaint	15. What /wɒt/ and Watt /wɒt/
	17. Brown	16. Feet /fiːt/ and Fit /fɪt/
	18. Catalyst	17. Four /fɔː/ and Fore /fɔː/
		18. Sikh /siːk/ and Sick /sɪk/

The writer found two types of lexical ambiguity, polysemy and homonymy. There are 15 words found in polysemy and 36 words in homonymy. Homonymy divided into two types, homonyms and homophones. The description between polysemy and homonymy is that polysemy is the different meanings of word that has connection between each other. According to Lyons, "Polysemy is where one lexical form has two or more related meaning" [6]. Then Apresjan defined that polysemy is the phenomenon that a single word

has several distinct but related meanings [7]. Klein & Murphy also defined that polysemy is the existence of more than one meaning for a given word that is the capability of a word to convey the different information about objects and phenomena of extra linguistics reality [8].

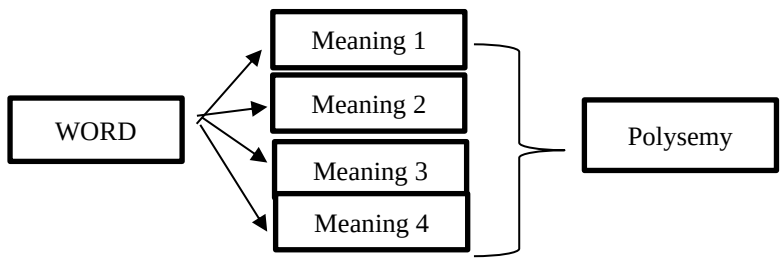


Figure 1. Chart of Word Meaning and Polysemy Connection

From the chart above, the writer argues that polysemy is a word which can be defined as one form (written or spoken) having multiple meanings which are all related by extension. All of those 15 words which are found in the data have multiple meanings and related by extension within the context.

In homonymy, Palmer defines it as words (lexemes) which denote two different meanings at the same time according to the native speakers of the relevant language [9]. This term is also described in semantics for lexical items that are identical in spelling and pronunciation but have different meanings. Moreover, Atichison [10] and Fromkin [11] agree with the previous definition of homonyms but they add that homonyms may or may not be identical. Accordingly, their definition is rather similar to that of homophones. Conversely, homonyms are defined as homophones as words with the same sound but different spellings but without labelling homophones as homonyms as Fromkin [11] do.

In this data, the writer found two types of homonymy. The first type is homonyms which are defined as words with multiple meanings but they are all unrelated. For example, the word “right” have two unrelated meanings. The word “right” can be defined as the opposite of left or correct/suitable. Both definitions are unrelated because ‘the opposite of left’ can be used as direction and ‘correct’ as statement. The second type of homonymy is homophone. Homophones are words that are spelt differently but have similar pronunciation as Sikh /siːk/ and Sick /sɪk/. Sikh /siːk/ is one of the most known religion and Sick /sɪk/ is a condition of feeling unwell. Both words are categorized as homophones because it has similar pronunciation.

1. The distinction between homonymy and polysemy is not always clear cut. However, one indication of the distinction can be found in the typical dictionary entry for words. If a word has multiple meanings (polysemic), then there will be a single entry, with a numbered list of the different meanings of the word. If two words are treated as homonyms, they will typically have two separate entries. You could check in your dictionary and

probably find that the different meanings of words like *head, get, run, face* and *foot* are treated as examples of polysemy, whereas *mail, bank, sole* and *mole* are treated as examples of homonymy.

One form can be distinguished via homonymy, then shown to have various uses via polysemy. The words *date* (= oblong, fleshy fruit) and *date* (= point in time) are homonyms. But the 'point in time' kind of *date* is polysemous in terms of a particular day and month (= on a letter), an arranged meeting time (= an appointment), a social meeting (= with someone of the opposite sex) and even a person (= that someone of the opposite sex).

4. Conclusion

The writer found two types of lexical ambiguity; polysemy and homonymy. In homonymy, the writer found ambiguous words considered as homophones and homonyms. Either homonyms or homophones have different meaning, however homophones compared with other words which have identical sound. Homonyms discussed the various meaning in different category. The difference between polysemy and homonymy is that polysemy has multiple meaning but all meanings are in the same category, while the meaning of words in homonymy are in different category. In this research, some words considered as lexical ambiguity because it contains multiple meanings and identical sound with another word. The role of the words as the jokes were crucial because it represents that we can make fun of a conversation by playing either the meaning or the sound of the word. To sum up the conclusion, the type of lexical ambiguity used by non-native speakers in this data is polysemy, homonymy and homophony. From 51 words, 15 words were classified as polysemy and 36 as homonymy. In homonymy, there are 18 words categorized in both homonyms and homophones.

References

[1] Crystal, D. (1988). Rediscover grammar with David Crystal. Harlow: Longman.

[2] Hartmann, R. R. K., & Stork, F. C. (1976). Dictionary of language and linguistics. New York

[3] Ullmann, S. (1967). *Semantics : an introduction to the science of meaning*. Barnes & Noble.

[4] Hurford, J. R., & Heasley, B. (1983). Semantics a Coursebook. Cambridge: Cambridge University Press

[5] Sudaryanto. (2015). Metode dan aneka teknik analisis bahasa : pengantar penelitian wahana kebudayaan secara linguistis (p. 203). Duta Wacana University Press.

[6] Lyons, J. (1977). Semantics. Volume no. 2 (p. 550). Cambridge: Cambridge University Press.

[7] Apresjan, J. (1974). Regular Polisemy, 12(142), 5-32. https://doi.org/10.1515/ling.1974.12.142.5

[8] Klein, D. E., & Murphy, G. L. (2002). Paper has been my ruin: Conceptual relations of

polysemous senses. *Journal of Memory and Language, 47*(4), 548–570. https://doi.org/10.1016/S0749-596X(02)00020-7

[9] Palmer, F. R. (1981). *Semantics*. Cambridge [Cambridgeshire: Cambridge University Press.

[10] Aitchison, J. (1993). *Teach yourself linguistics*. London: Hodder & Stoughton.

[11] Fromkin, V., Rodman, R., & Hyams, N. (2014). *An introduction to language*.

***Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, [6] (1), [2022], [48-58]**

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

Research Article

Received: 2/12/2021; Accepted: 14/12/2021; Published: 17/01/2022

The Equivalence in The Translation of English Idiomatic Expression into Indonesian by Students of English Education Department University of Mataram

Nilam Sari[a], Arifuddin[b], Baharuddin[c]

[a]*English Education Department, Faculty of Teacher Training and Education, University of Mataram, Indonesia*
[b]*English Education Department, Faculty of Teacher Training and Education, University of Mataram, Indonesia*
[c]*English Education Department, Faculty of Teacher Training and Education, University of Mataram, Indonesia*

bahar@unram.ac.id

Abstract

The aims of this study are: 1) to find out frequently used types of equivalence by the seventh semester students of English Education Department at University of Mataram in translating English idiomatic expression into Indonesia according to Nida's equivalence theory, and 2) to find out the problem faced by the English students in the translating of the idiomatic expression of English into Indonesia. This study used mixed-method. The participant of this study were from the seventh semester English students of University of Mataram. To collect the data, this study used two types of instruments: translation test and questionnaires. The research findings showed that among 240 datas of students translation result, 73,64% of the datas categorized as dynamic equivalence and only 5,85% of the datas categorized as formal equivalence. Furthermore, based on close-ended and open-ended questionnaires answers about students dificulty in the translating of the idiomatic expressions, it reveals that students faced difficulty in translating process for the cultural background diferences, minim exposure to idioms, and how the idioms were used. three strategies were available to students to use in encountering the difficulties in translating English idioms into Indonesian: 1) giving their selves more familiar to idioms through reading and using various medias, 2) paying more attention to the context which the idioms being served, 3) and looking for the meaning in dictionary or google. It could be infered that the most frequently used types of equivalence by the students was dynamic equivalence and the students still faced some problem in translating English idiomatic expression into Indonesia.

Keywords: *idiomatic expression; translation equivalence; difficulties.*

1. Background of the Study

Translation ability is well documented as a crucial skill in learning a new language as a backup of the other main four skills such as reading, speaking, listening, and writing. The translation process is always needed behind those four skills so the message conveyed or obtained can be comprehended clearly. Along with the statement above, the mastery of translation skill also needs to be considered. Translation is one of certain issues which needs to be discussed inside the scope of foreign language learning. As per Catford, interpretation is the substitution of printed material in one language (SL) by identical literary material in another dialect (TL) [1]. In wider explanation, translation is not only about changing the word to word or sentence to sentence in source language into target language. It is said so because translating needs knowledge and understanding to decide on the nearest meaning. Therefore, the most appropriate equivalence in target language to transfer the message or meaning contained in source language into target language.

Moreover, since meaning takes an important part in translation, the translator needs to focus on how to get the meaning while translating a word, sentence, or an expression especially in a text correctly. But in some situation, a meaning is difficult to be determined because of the style of language, cultural differences, and the purpose of the author or the speaker. Especially in the translating of the idiomatic expression.

Translating idiom is one of common problems in translation. Comprehending idiom is sometimes the toughest part in mastering a new language. Sometimes, it is even difficult for native speakers to understand and use idiomatic expression [2]. Idiom as one type of figurative languages that involves the use of words differ from their literal meaning [3]. For instance, in a sentence "None of us have finish the assignment, so we are all in the same boat". The individuals who are curious about this figure of speech would believe that it is connected with boats, ships, outing, water, etc. To be sure, we are all in a comparable situation implies we are in a similar condition or circumstance. Occasionally, translating idiom would lead people especially non-native speaker to misinterpretation in choosing the most appropriate word with the closest equivalence meaning from the source text to the target text.

English department students of university of mataram also faced the phenomenon above. Since translation of idiom is dealing with style of language, cultural background and also the purpose of the author incase to get the equivalent translation of an expression. So, it is necessary for the students to use the appropriate types of translation method to accomplish the equivalence in translating idiom in the target text. Thus, there is a concept of equivalence proposed by Nida which divides equivalence into two types, which consist of formal and dynamic equivalence [4]. Formal equivalence focuses on the message in both form and content. The message from the source language should match the different component in the target language as close as could really be expected. Likewise, dynamic comparability is delivering each sentence from the source language into a sentence in the objective language that conveys a similar importance.

Therefore, for the explanation above, this research was aimed at finding out the seventh semester English students' frequently used types of translation equivalence as proposed by Nida as the concept of equivalence focusing on the translating of idiomatic

expression of English into Indonesia. Besides, this research also purposed to find out the difficulties encounter by the students in the translating of idiomatic expression.

2. Methods

This study employed mixed methods that is the mix of qualitative resaerch and quantitative one. A translation test that was presented in a context of written short story applied in gathering the qualitative data related to the kinds of equivalence that are frequently used in translating English idiomatic expression into Indoesian. Meanwhile, the quantitaive data related to students' oinion was collected using open-ended and close-ended questionnaire adapted from questionnaire by Alhasony in relation to students' difficulties in translating English idiomatic expression [5].

The students involved in this research are all the seventh semester students joining the translation class of English Department of University of Mataram. Twenty class members were selected with purposive sampling in accordance with the criteria; 1) the participants are students registered in English Department University of Mataram, 2) the participants already got grade at least B and passed the translation class.

The data of this study were gathered in several steps. First, preparing and arranging the instruments consisting of a short story and questionnaires. Second, arranging the time for doing the test via Google Meet and the questionnaire was used Google Form, due to pandemic situation of Covid-19. And then collecting the translation result and questionnaires answers via WhatsApp and Google Form.

To answer the first research question the researcher used several steps in data analysis procedure. First, identifying the students translation test result by marking whether the translation of idiom is categorized as equivalence, literal, and un-translated. Second, classifying the students equivalence answer in translating idiom into dynamic and formal equivalence according to Nida's equivalence theory. Third, counting the percentage of formal equivalence, dynamic equivalence, literal, and un-translated answers in order to find out the frequency of each category. And then displaying the total percentage of each category. Meanwhile, the data analysis procedure to answer the second research question were collecting the data of the students' questionnaires answers first. And then identifying the answers then explaining and drawing representative conclusion based on the students' answers.

3. Findings and Discussion

3.1 Findings

3.1.1 Frequently Used Types of Equivalence by the Students in Translating English Idiomatic Expressions into Indonesia

A translation test that consists of 18 English idiomatic expressions. It is assisted in a context of short story and given to the students to be translated into Indonesia. The table

below showed the total answer of 20 students as this research sample. After classifying and categorizing the idiom translation results of each students, it can be seen that the highest percentage is the dynamic equivalence category (73,33%). And followed by literal and un-translated category (10,41%), and the lowest percentage is the formal equivalence category (5,83%). The result of each category displayed in the table below.

Table 1. Frequency of Each Category

No	Source text	Translated			Un-translated	Total Answer
		Equivalence		Literal		
		Formal	Dynamic			
1	Strike it rich.	-	16	-	1	**17**
2	Dog eat dog	-	14	3	1	**18**
3	Fits the bill	-	5	3	1	**9**
4	Start from scratch	-	16	-	1	**17**
5	Putting his nose to the grindstone	-	7	5	-	**13**
6	Take the bull by the horns	-	12	1	-	**13**
7	Inside out	7	11	-	1	**19**
8	At the drop of a hat	-	13	-	3	**16**
9	Reaching for pie in the sky	-	4	2	1	**7**
10	Early birds	-	11	1	1	**13**
11	Sink or swim		8	4	2	**14**
12	Play things by ear	-	1	2	1	**4**
13	Kept their ears to the ground	-	9	2	2	**13**
14	Full steam ahead	-	6	-	2	**8**
15	Drove hard bargains	4	2	-	5	**11**
16	By leaps and bounds	-	16	-	1	**17**
17	Stumbling blocks	3	16	-	1	**20**
18	Got the jump on	-	9	2	1	**12**
Total		**14**	**176**	**25**	**25**	**240**
Percentage		**5,83%**	**73,33%**	**10,41%**	**10,41%**	

3.1.2 Problems Faced by the Students in Translating English Idiomatic Expressions into Indonesian

Table 2. Difficulties in translating English idioms

No	Difficulties	Yes		No	
		Frequency	**Percentage**	**Frequency**	**Percentage**
1	Idioms are difficult due to the lack of cultural background behind the idioms.	20	100 %	-	-
2	Idioms are difficult because the lack of exposure dealing with idioms.	18	90 %	2	10 %
3	Idioms are difficult because they are not taught well in class.	15	75 %	5	25 %
4	Idioms are difficult because they have unfamiliar words.	17	85 %	3	15 %
5	Idioms are difficult because the cultural courses i studied were not efficient.	15	75 %	5	25 %
6	Idioms are difficult when they have no context.	19	95 %	1	5%

Table above showed the results obtained from the close-ended questionnaire related to the difficulties faced by students while translating and understanding English idioms. From the result of statements 1 till 6, 100% of the students got difficulty in the translating of the idiom because of the cultural setting of the idioms itself. And followed by the result of the statement 6 where 95% of the students agreed that idioms are difficult if not presented in a context. And then 90% agreed about the statement 2 that idioms are difficult because they are not exposed enough to it. Moreover, 85% of the students got difficult because of the unfamiliar words of idiom. And 75% of the students got difficult for cultural settings they studied in class related to idioms are not well instructed. It is infered that the majority of the students seem to face difficulties in the translating and the understanding of English idioms.

Moreover, the students also were asked about their strategy to encounter their difficulty in translating and understanding English idiomatic expression in a form of open-ended questionnaire. Based on the students' answers, the first most frequently used strategy was doing practices by giving their selves more exposure to idioms through reading novel, comic, article, and watching movie. The second frequently used strategy was analyzing and understanding the context first and later finding the similar idioms in Indonesia. Some also stated that they translate the idioms word-to-word or guessing and interpreting the meaning of the idioms based on the context or situation occurred. The last frequent used strategy was simply looking for the meaning of the idiom in a dictionary or google.

3.2 Discussion

3.2.1 Frequently Used Types of Equivalence by the Students in Translating English Idiomatic Expressions into Indonesia

From the data that have been displayed on the findings, it showed that between formal and dynamic equivalence, the students frequently used dynamic equivalence method in the translating of the idiomatic expression. It also supported by Pasangka in his study, among 14 idioms he had found in a movie, 11 idioms were translated by using dynamic equivalence [6]. Another study that supported the finding of this study was constructed by Putranto from 20 data of idioms, only 1 idioms translated by using formal equivalence, and the rest of the idioms were translated by using dynamic equivalence [7].

The fact that the percentage of dynamic equivalence was higher than the formal equivalence, this indicates the students could delivering the message of the source language into the closest natural equivalent meaning in the target language, especially in the translating of the idiomatic expression where the meaning is different with its words. Because, when an expression translated into the equivalent expression in the target language without changing the conveyed message, then the translation result is acceptable. It is also supported by Putranto statement that dynamic equivalence is suitable to translate idiomatic expression since it delivers the meaning of the source language into a natural form that conveys the same meaning of the target language [7].

Below are presented the description of several translation result of apparent types of equivalence according to Nida's theory made by the students in translating English idiomatic expression into Indonesia.

3.2.1.1 Dynamic Equivalence

Table 3. Data 1 of Dynamic Equivalence

Source Language	**Target Language**
…free of attachments to **strike it rich**.	Participant 1 : …bebas dari segala macam keterikatan untuk bisa **menjadi kaya.**
	Participant 2 : …bebas dari kekangan agar **dapat sukses**.

According to Oxford Learner's Dictionary Online, idiom above means earn a great deal of money in an unexpected way. Participant 1 and 2 translate the idiom using completly different wording. Participant 1 translate it into menjadi *kaya*, according to *KBBI* Online the word menjadi means *berubah keadaan* (becomes) and *kaya* (rich). So, it means 'becomes rich'. Meanwhile, participant 2 translate the idiom into *dapat sukses*, in KBBI Online the word dapat means *mampu/sanggup/bisa* (capable/able/can) and *sukses* means *berhasil/beruntung* (succed/lucky). So, *dapat sukses* means 'can be succesful'. Thus, it could be said that both of the participants answers are dynamic because *menjadi kaya* and *dapat sukses* has a close meaning with strike it rich and not being translated literally. But the translation of idiom could be more equivalent if translated into the exact same expression in Indonesia which is *mendapat durian runtuh.*

Table 4. Data 2 of dynamic equivalence

Source Language	Target Language
They **kept their ears to the ground**,...	Participant 1 : Mereka **memperhatikan informasi terbaru**,…
	Participant 5 : Mereka selalu **mendengarkan rumor terkini**,…
	Participant 6 : Mereka selalu **mengikuti perkembangan zaman,**…

Based on Oxford Learner's Dictionary Online, idiom above means pay attention to anything happening or changing around. All the three participants mentioned above translate the idiom differently. Participant 1 translate it into *memperhatikan informasi terbaru*. According to *KBBI* online, *memperhatikan* means *mengamati* (observing/paying attention), *informas*i (information) means *pesan/berita* (message/news), and *terbaru* means *paling baru* (newest). So, *memperhatikan informasi terbaru* means paying attention to the newest information or news. And then participant 5 translate the idiom into *mendengarkan rumor terkini*, in *KBBI* Online *mendengarkan* means *memperhatikan/mendengarkan dengan sungguh-sungguh* (pay a close attention), *rumor* means *gunjingan* (rumour), and *terkini* means *mutakhir* (current). So, it means 'pay attention to a current rumour'. Meanwhile participant 6, translated the idiom into m*engikuti perkembangan zaman*, in KBBI Online *mengikuti* could means *mengiringi/menyertai/memperhatikan baik-baik* (accompany/participate/pay a close attention). So, the suitable meaning of the word *mengikuti* based on the context is *memperhatikan baik-baik* (pay a close attention). And then, *perkembangan* means m*enjadi besar dan bertambah sempurna* (evolution). And *zaman* means *mas*a (era). So, *mengikuti perkembangan zaman* means 'paying a close attention to the evolution or changing situation of a current period of time'.

Moreover, it could be seen that even the three participants translated the idiom kept their ears to the ground into three different phrases but the meaning are similiar and transfered well by using completely different wording from the source language idiom. Thus, it could be state that the translation of the idom by the participants are dynamic. However, it would be more equivalent if the idiom translated into *membuka telinga lebar-lebar* in the target language.

Table 5. Data 3 of Dynamic Equivalence

Source Language	Target Language
..growing by **leaps and bounds**.	Participant 8 : …berkembang **pesat.**

According to Oxford Learner's Dictionary Online, leaps and bouns means very quickly. As can be seen from the table above participant 8 translate the idiom into pesat which means *cepat sekal*i (very quickly) according to *KBBI* Online. It clearly shown that leaps and bounds and *pesat* has the same meaning. Since the participant could equally transferred the meaning into the target language, it could be stated that the types of equivalence used by the participant categorized as dynamic. However, it could be more equivalent if the idiom translated into *bagai belut digetil ekor*.

3.2.1.2 Formal Equivalence

Table 6. Data 1 of Formal Equivalence

Source Language	Target Language
…software developer who knew the internet **inside out**.	Participant 14 : …pengembang perangkat lunak yang tahu internet **luar dalam**.

As can be seen from the table above the participant used *luar dalam* as the translation of the source language idiom inside out. In Oxford Dictionary Online, inside out means knowing something throughly, as can be seen participant 14 translated the idiom according to the form, where *dalam* means inside and *luar* means out. The meaning of *luar dalam* in KBBI Online is lahir *batin/seluk beluk* (details). Thus, the translation categorized as formal equivalence since the meaning could be transferred in both form and content.

Table 7. Data 2 of formal equivalence

Source Language	Target Language
…, **drove hard bargains**.	Participant 14 : …, **melakukan tawar-menawar yang sulit**.

According to Oxford Dictionary Online the meaning of drove hard bargain is negotiate forcefully. The participant 14 translate the idiom according to the form into *melakukan tawar-menawar yang sulit* which also means negotiate forcefully. It can be seen that the meaning of the idiom in both form and content are achieved. So, the types of equivalence used by the participant categorized as formal.

Table 8. Data 3 of Formal Equivalence

Source Language	Target Language
…, they had some **stumbling blocks** along the way.	Participant 3 : …, mereka memiliki beberapa **batu sandungan** disepanjang jalan.

The idiom stumbling blocks in Oxford Learner's Dictionary Online means an obstacle that causes difficulty. And the third participant translated it into *batu sandungan* which according to *KBBI* Online means *sesuatu yang menjadi rintangan* (something that is an obstacle). so it could be state that stumbling block and *batu sandungan* has the same meaning and being translated in the same form. Thus, the translation result of the third participant categorized as formal equivalence.

3.2.2 Problems faced by the students in translating English idiomatic expressions into Indonesia.

This study also aims to find out the problem faced by the students in translating English idioms. It is clearly supported by the data that have been shown in the table 2. From the findings, it reveals that idioms were difficult because the lack of the cultural background behind idioms as well as the minim exposure to idioms. This finding is supported by Alrishan & Smady's previous studies which EFL students suffered to find the suitable translation of idiomatic expression because they are not exposed to the culture of the source language [8]. In accordance with the initial two issues made sense of beforehand, it flags that the maxims are not being shown well in class and the social courses review are not proficient. One might say that the understudies didn't get to find out about figures of speech appropriately in the class. This seeing as in accordance with Orfan which pointed that the sayings as a piece of metaphorical language definitely stand out in EFL classes [9]. The understudies additionally get challenges in deciphering phrases due to the new words and in the event that the colloquialisms are not in a specific circumstance. This finding is likewise upheld by Alrishan and Smady, which indicated the understudies can get the importance of the phrases effectively assuming the figures of speech are in setting [8].

In addition, from the findings, it shown that the students utilized various strategies to encounter the difficulties they faced in translating and understanding idioms. Most of the students would giving their selves more exposure to idioms through reading various types of text and movies. This could be a sign for teacher to give the students more exposure to idioms and encourage the students by reading different type of books or text. Also, using various medias in learning idiomatic expression is essential. However, in contrast with statement stated by Noor & Fatallah, some media such as movies and TV shows does not provide interactive situation which is sufficient for language acquisition [10]. The reason is the students did not get the opportunity to identify the meaning and receive acceptable feedback.

One more strategy regularly utilized by the understudies is focusing harder on the unique circumstance. Indeed, even the words are new, the understudies could figure and decipher the significance of the phrases in view of the specific circumstance. It demonstrated that the utilization of setting in learning informal articulation is required. Setting assumes a significant part in getting expressions, so the importance of the maxims could be sorted out effectively [11]. The last methodology utilized by the understudies was looking into the significance of the maxims in a word reference or google. This could be the aftereffects of the new expressions of phrases. Accordingly, it is fundamental for the instructors to zero in on showing regularly utilized phrases rather than colloquialisms with confounded jargon for EFL Learners [11].

4. Conclusion

Among the two kinds of equivalence, the translations' result of the students are more dominant on dynamic equivalence rather than formal equivalence. Moreover, in translating and understanding idioms the students still face some problems that related to the cultural background of idioms, minim exposure to idioms, and the way idioms being served. Moreover, to encounter the difficulties mentioned before the students frequently used three strategies. First, giving their selves more exposure to idioms through reading and using various medias. Second, paying more attention to the context which the idioms being served. The third one is looking for the meaning on dictionary or google.

References

[1] Catford, J. C. 1965. *A Linguistics Theory of Translation*. Oxford: Oxford Press.

[2] Arifuddin, Arafiq, Sujana, I. M., Apgriyanto, K. (2019). The Mastery of and Strategies for Understanding the Idiomatic Expressions Applied by the Students of Hospitality and Tourism. *Journal of Hospitality & Tourism Education.*

[3] Brown, M. 2020. *Idiom Comprehension in Adults With and Without Reading Comprehension Difficulties*. Honors College.

[4] Nida, E. A., & Taber, C. R. 1974. *The Theory and Practice of Translation*. Leiden: Published for the United Bible Societies by E.J. Brill.

[5] Alhasony, M, H. .2017. Strategies and Difficulties of Understanding English Idioms: A Case Study of Saudi University EFL Students. *International Journal of English Linguistics.*

[6] Pasangka, M. 2016. *The Equivalence and the Method of the Indonesian Translation of English Idiom in the Subtitle of Friday Night Lights Movie.*English Letters Departmen of Sanata Dharma University.

[7] Putranto, M. C. A. 2018. *The Equivalence and The Strategies in The translating of the idiomatic expression Applied In Sherlock Holmes Novel A Study in Scarlet.* English Letters Departmen of Sanata Dharma University.

[8] Alrishan, A., & Smadi, O. 2015. Difficulties EFL Jordanian University Students Encounter

in Translating English Idioms into Arabic. *Journal of Education and Practice*.

[9] Orfan, S. N. 2020. Afghan EFL Students Difficulties and Strategies in Learning and Understanding English Idioms. Cogent Arts & Humanities.

[10] Noor, H., Fallatah, M. 2010. An Investigation of Some Difficulties in Idioms Encountered by Saudi Learners of English. International Journal of Arabic-English Studies (IJAES).

[11] Al-Khawaldeh, N., Jaradat, A., Al-momani, H., Bani-Khair, B. (2016). Figurative Idiomatic Language: Strategies and Difficulties of Understanding English Idioms. *International Journal of Applied Linguistics & English Literature*.

Culturalistics: Journal of Cultural, Literary, and Linguistic Studies, **[6] (1), [2022], [59-65]**

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

Research Article

Received: 5/12/2021; Accepted: 17/12/2021; Published: 17/01/2022

Lana Granger's Post-Traumatic Stress Disorder in Lisa Unger's In The Blood

Ranita Camellia Pamuncak[a], R. Aj. Atrinawati[b]

[a]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*
[b]*English Department, Faculty of Humanities, Diponegoro University, Semarang, 50274, Indonesia*

Abstract

This paper analyzes the main character, Lana Granger, in Lisa Unger's *In The Blood*. The aim of this study is to explain the Post-Traumatic Stress Disorder (PTSD] portrayed by Lana Granger. The analysis includes the causes, the symptoms, the effects, and the development of Lana's PTSD throughout the story. The writer uses psychological approach to analyze the story and library research as method of data collection. The writer uses textual and contextual methods to analyze the novel. The contextual method supported by the concept of trauma and the concept of PTSD by the American Psychiatric Association and Gerald C Davidson. The result of the analysis shows that Lana Granger has shown all symptoms of PTSD after experiencing major traumatic event in her life. It also shows that trauma affects Lana social life, personality, and identity. The social supports obtained by Lana from his aunt and his best friend play important roles in the process of his healing journey from PTSD.

Keywords: *traumatic event; trauma; PTSD; mental health.*

1. Background of the Study

PTSD has been taken by many authors as a source of inspiration for their writing. One of those authors is Lisa Unger who depicts the condition through her novel entitled *In The Blood.* Lisa Unger is a *New York Times*, internationally bestselling author. She is recognized as an expert in suspense. She was born on April 26, 1970 in New Haven, Connecticut and later, grew up in the Netherlands, England, and New Jersey. She worked in publishing for a decade in New York after graduating from the New School for Social Research [1, p.245]

One of her works is the novel that portrays PTSD entitled *In The Blood* (2014). The portrayal of PTSD in the novel is presented through the main character, Lana Granger.

Lana has suffered from a traumatic experience in his past. The experience has caused him to suffer from PTSD due to the long effect of the trauma. However, there are several

causes that led him to suffer from PTSD such as his family's history of mental illness, the domestic violence, and his unstable mental state since childhood.

The writer is interested in analyzing the portrayal of PTSD by the main character of the novel *In The Blood*. The writer would like to analyze the cause, the symptoms, effects, and recovery of Lana Granger's PTSD. The writer finds the issue interesting to be discussed in this study because it is the reflection of what can happen in society. This also shows that severity of the trauma can affect someone's mental health and their life in society.

2. Purposes of the Study

The purposes of the study are:

1. To analyze the causes of Lana Granger's PTSD.
2. To analyze Lana Granger's PTSD symptoms depicted in the novel.
3. To analyze the effect of Lana Granger's PTSD on his social life.
4. To analyze the treatment and recoveries of Lana Granger's PTSD.

3. Methods

Method of research in this thesis consists of research approach, method of data collection, and method of analyzing data.

The writer uses psychological approach in literature to analyze Lana Granger's Post-Traumatic Stress Disorder in the novel *In The Blood* by Lisa Unger. The writer uses library research method in this study. Library research is a method of gathering data through studying and comprehending information from textbooks, journals, articles, virtual resources, and documents [2]. In this study, the writer also uses contextual methods [3]. Based on this method, the writer analyses the internal aspects related to PTSD in Lisa Unger's *In The Blood* and the external contexts which surround it.

4. Finding of the Study

There are several factors causing Lana Granger's PTSD. According to DSM (Diagnostic and Statistical Manual] V someone may suffer from PTSD after experiencing or witnessing traumatic events in person. However, some people may not suffer from PTSD after experiencing trauma. Therefore, there are various risk factors that can cause someone more prone to suffer from PTSD after a traumatic event. The discussion of the cause of Lana Granger's PTSD is as follows:

4.1 Witnessing Traumatic Event

The traumatic event is the death of his mother. He could not forget about the condition of his mother's dead body. "I kept watching the rug, willing it to move. Maybe she was still alive. But no, her skull was shattered. The shape of it; I'll never forget that or all the blood" [1, p.156]. He has seen the gruesome scene of his mother's dead body

4.2 Genetic Cause

Lana Granger's family is not new with the case of mental disorder. In the story, it is told that Lana's mom has suffered from chronic depression. "… my mother suffered from chronic depression, although she had some manic episodes" [1, p.97]. This condition of his mother show that genetic condition of mental illness also take part in her PTSD.

4.3 Domestic Cause

. The relationship between his mother and father had become worse, especially after his mother gave birth to him. "What happens to a marriage? Before the baby, we were truly happy—with our lives, with each other. After he came, we just started to come apart. Would it have happened anyway?" [1, p.90]. This situation of Lana's family has caused him to grow closer to his mother than his father. Therefore, when his mother dies, he feels lost. He lost the support system of his life. Moreover, it is caused by his own father. Due to the absence of his parent figure following the tragedy, the support is kind of lacking from his domestic side. The lack of support has affected his way of coping with the trauma.

4.4 Psychological Cause

Lana has a history of being a troubled child. When he was a child, he showed signs that he had an odd personality. His mother then takes him to see a child psychiatrist. There are many oddities about Lana's personality that his mother worries about. Lana's history of mental state before the traumatic event is not in good condition. Therefore, it makes him more prone to suffer from Post-Traumatic Disorder after the traumatic event in his past. His mental state leads him to poor coping skills and it makes him develop PTSD.

4.5 The Symptoms of Lana Granger's PTSD

The PTSD symptoms that are represented in Lana Granger can be discussed as follows:

4.5.1 Intrusion Symptom

Lana Granger himself is always reminded by the memory of his traumatic event by having a flashback. It is shown when Lana is having his session with Dr. Cooper in her office. The sudden flashback happens after Dr. Cooper mentioned Lana's father who tried to contact him. "I could see the blood on the floor, the perfect red handprint on the white of the wall. It was all still so vivid, if I closed my eyes I could go back and live in that house, in that moment, forever" [1, p.54]. Lana's father is the person that is involved in his trauma therefore, the sudden mention of him makes Lana undergo a flashback.

4.5.2 Avoidance Symptom

In the story, it shows that Lana tries to avoid everything related to his trauma. It is clearly shown when he changes his identity and moves to a secluded area where nobody knows about him or his history. “My decision to move to The Hollows was just for Fieldcrest; neither she nor Luke had any idea I was here, hiding from my ugly past” (Unger, 2014, 219]. Lana also chooses to change his identity to avoid internal reminders of the trauma that is his own self.

4.5.3 Negative Changes in Cognition and Mood Symptoms

One of the several points categorized in negative cognition and mood symptoms is the incapacity of PTSD sufferers to remember a crucial part of the trauma. This condition has happened to Lana. He tries to forget his traumatic event that he experienced and there is one important aspect related to the traumatic event that he seems to forget. This one aspect is a strange pair of shoes that he saw at the door on the day his mother dead. However, due to how hard he tries to repress his memory, it does not make him feel sure any more about the presence of the shoes on that day.

4.5.4 Changes in Arousal Symptoms

The writer finds that the changes in arousal symptoms that Lana Granger shows are Greatoaggressivity and sleep problems. In the story, Lana shows aggressive behavior several times. This behavior shows as one of the arousal symptoms of his PTSD. In the discussion of Lana’s intrusion symptoms before, the writer has mentioned that Lana has sleep issues. It is clear that Lana has trouble falling asleep. He is told to take some medicine to help him fall asleep. “You know I was taking an antipsychotic, antidepressant cocktail, not to mention what they gave me to sleep” [1, p.202].

4.6 The Effect of PTSD on Lana Granger’s Life

In the story the writer finds that Lana Granger’s PTSD has affected his social life. It has been mentioned before in the analysis of Lana avoidance symptoms that he moves away to a small place where anyone does not know him. This shows that he creates distance between himself and the people around him. Therefore, PTSD affects his social life.

Another fact that shown PTSD has affected Lana’s social life is the difficulty to maintain a relationship. It is shown multiple times that Lana tries to ignore his feelings for Beck.

Another effect of PTSD on the other element of Lana’s life is behavioral change. He is having difficulty opening his emotions. Lana feels people tend to have trouble understanding what someone has gone through. Therefore, he chooses to disassociate herself from them [1, p.38].

In this study, the writer also found the trauma can affect someone identity. Based on DSM V, cognitively, individuals who have experienced trauma are often tormented by thoughts that reflect intensely negative core beliefs about themselves. It makes a person questioning their sense of self or place in the world.

Lana despises his origins. He tries so hard to avoid his biological gender because he is afraid that he will become a murderer just like his father and grandfather. He believes that the blood of murderer has run through the male DNA in the family and as a born male, he believes he will inherit it and become a murderer unless he tried to change his identity. This shows that Lana has intense negative core beliefs about his origins and resulted in lacking sense of self within him

4.7 Treatment and Recovery of Lana Granger's PTSD

In the story, Lana has two kinds of treatment. The first is medication by using drugs. Lana is shown to be consuming some drugs to help his PTSD. "Some of it has to do with the cocktail of medications I take, a antipsychotic, antidepressant cocktail" [1, p.192]. The second one is Lana has been seeing professional help to help him cope with his trauma. "I saw a shrink in town, Dr. Maggie Cooper, and I had been seeing her my entire time at school" [1, p.51]

4.8 Social Support

There is some support that Lana gets from his aunt. His aunt keeps encouraging Lana to talk to his dad after the traumatic experience. She thinks it is good for Lana so he can make a peace with the situation, but Lana refuses this idea. He is not ready to meet his father in prison, yet. "I hadn't talked to him in five years. After his last appeal was denied, Bridgette pressured me to find some closure with him. *Not for him, for you*" [1, p.84].

However, later his aunt suggests him to talk to someone again to relieve his trauma and Lana agrees to it. It is shown when Lana is having a session with Dr. Cooper, he thought about how comfortable it is to finally have someone to talk about his trauma.

Another social support that Lana has received is from Beck. The existence of Beck in his life also influences him in an effective way. At some point in his life, Beck can make Lana feel noticed in society. "I was invisible if I wanted to be. And that's what I would have been if not for Beck. She was the first person to notice me, the real me. She was the first person who ever really wanted me, who wanted to love me" [1, p.172]

4.9 The Developments of Lana's Mental Health

Lana's mental condition is improving. His three stages of functioning, which include rational comprehension, loving relationships, and a meaningful purpose in life have return as he is finally able to open up about his real identity, facing the traumatic reminder of his trauma and starting to have relationship with Beck.

Lana regains his rational understanding, allowing him to manage himself better. Lana used to be unable to discuss or think about his father, who had a role in his trauma, without experiencing flashbacks, but now, he is no longer bothered by it as he finally decides to have a conversation with his father [1, p.216].

Another development in Lana's mental health is when he finally can accept himself as Lane Crowe, which is his real identity. He can accept who he is and no more hiding behind another identity [1, p.223].

Another development of Lana's mental health is he is now able to accept his own feelings. He has allowed himself to feel emotion. If before he was having difficulty in accepting his feelings for Beck, now he fully wants to feel it without any doubt [1, p.218].

Furthermore, as Lana mental health gets better, Lana is motivated to start his master degree. He also has a new goal to work in Fieldcrest, the school for troubled and mentally challenged children. He wants to help people just like what he and his mother want him to [1, p.229].

Based on the analysis above, we can conclude that, in addition to undergo some treatments in the process of recovering from PTSD, the qualities of the sufferers and the social support they receive are also important. The more open patients are about their illness and the more social support they receive, the better their PTSD recovery will be.

5. Conclusion

Lisa Unger's novel entitled *In The Blood* portrays the life of Lana Granger. Lana Granger's character in the novel *In The Blood* is described as a psychology student who lives a secretive life and suffers from PTSD due to the traumatic event from his past. The writer analyzes the PTSD reflected in the main character, Lana Granger covering the causes, symptoms, effects, treatment, and recoveries of PTSD supported by the fifth edition of the American Psychiatric Association's theory of Post-Traumatic Stress Disorder in *Diagnostic and Statistical Manual of Mental Disorders* (2013] and Gerald Davidson's twelve edition of *Abnormal Psychology* (2006].

Based on the discussion, it is clear that Lana suffers from PTSD after watching the dead body of his mother when he was teenager. Furthermore, he is also forced to be involved in burying his mother's body under his father's manipulative words. That traumatic incident Lana experienced himself is the cause of his PTSD. The memories of the tragedy later haunt Lana's life even after he moves away and changes his identity.

In the story, Lana has shown various symptoms of PTSD. Theowriterofinds that Lana has flashbacks and nightmares about the tragedy of his past, avoids everything linked to his trauma, has bad thoughts and an inability to feel pleasant emotion, and has aggressive behaviors and sleep issues. These symptoms are consistent with the diagnoses of PTSD based in DSM V. Those symptoms are intrusion, avoidance, negative change in cognition and mood, and changes in arousal symptoms.

The symptoms that were experienced by Lana's PTSD have affected his social life. The writer finds that due to Lana's PTSD, he has distanced himself from society, having difficulty in maintaining relationships and experiencing behavioral change. He tends to disassociate himself from his surroundings.

Instead of facing his trauma, Lana chooses to cope with it by avoiding any reminders related to his trauma. He changes his identity and lives far away from people to avoid his traumatic event. The writer also find that the trauma can affect Lana sense of self. He

despises his root after the traumatic event making him hate his biological gender. However, as there is a lot of social support from his surroundings, he is slowly able to change to be better. Lana is also going through treatment with his shrink named Dr. Cooper. Later, he showed himself to be making satisfactory progress in his mental condition.

This analysis of the novel *In The Blood* not only depicts PTSD through the character of Lana Granger, but it also reveals that the character of PTSD patients and the social supports obtained by them play important roles in the process of healing journey from PTSD

References

[1] Unger, Lisa. (2014). *In The Blood*. New York: Simon & Schuster

[2] George, Mary. (2008). *The Elements of Library Research*. USA: Princeton University Press

[3] Abrams, M. (1991). *A Glossary of Literary Terms/ Seventh Edition.* Boston: Heinle & Heinle, Thomson Learning, Inc