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Research Article

Teaching Project Based Learning in English for Specific Purposes

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Abstract

English course in Diponegoro University as the basic required course is offered mostly by the department without giving any prior consideration of its purpose, and mostly arranged by the teachers without any guidance from the departments. This study is conducted with the purpose to see the possibility of teaching English by focusing the materials on students' main competence and emphasized on student centered learning. The action research is targeted on having students use their English in demonstrating their main competence both in speaking and writing, through the method of Project Based Learning. The result shows that students are more motivated to study English and that it helps students to take the benefit of learning English for the development of their main competence. The further benefit is that students are able to increase their ability in academic writing and that they have more confident in speaking English. The main drawback from the study is that the groups work well to help students work more completely and easily, however it is true that since the works are mostly in group, individual problem may not be easily catered.

Keywords: project-based learning; ESP; Academic English; Collaborative learning

1. Introduction

The teaching of English as the basic required course in university is mostly conducted in similar ways with other general courses such as civics, or religion. In other words, English is offered for the freshmen, is designed in a large classes of more than 50 students, and that there is only very little or even no guidance, order, or whatsoever given to the English teachers teaching the classes, except for the schedule [1]. The fact that English is a language class is not yet being considered. The departments mostly do not design English class in a way that it will ease the teachers' job in shaping students' skills in using the language. However, some departments indeed have purpose in offering English class, and the purposes are in general describing the need for the departments to equip the students with general competence in English to support their field study competence. In a more specific reason, some departments set their goals in providing students with knowledge of

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English for specific purposes, and mostly targeted on English for academic purposes, i.e. speaking and academic writing [2]. In line with what is hoped by the departments, most of the students also state that they do have purposes in taking English. In general, they take English because they want to improve their mastery of English. Furthermore, they also target themselves on more specific goals such as they want to be able to utilize their English to help them mastering their field study competence, to help them with their abstract writing, to get a higher score in TOEFL, and to have better opportunity to continue their study [3]. The purposes mentioned by the students highlight that academic features of English should be the focus in English course.

Teaching academic writing for non-English department students in a large class of more than 50 students is surely not an easy thing to do. This fact is also recognized by the English teachers due to many aspects. Teachers are mostly discouraged to teach academic writing by considering that the students' competence in English is various, that English is only taught for 100 minutes in a week, that teaching academic writing will result in more work load for the teachers because the teachers need to give feedback for students' weekly homework [1]. With such difficulties, it is not likely that the English teachers will be willing to teach academic writing, instead, most of them will dwell further on teaching grammar or reading.

Examining the above mentioned condition, I am interested to conduct an action research that is focused on finding a way to teach English for academic purposes in a way that it will help the departments and the students to gain what they expect in learning, and yet ease the teachers' burden in teaching academic writing. The focus of the action research is on project based learning and collaborative learning. It is important to conduct such research to see whether such model of learning will be effective in resolving the long standing problems of teaching English as the required course in Diponegoro University.

There has been some research related with project based learning and collaborative learning conducted with the goals of establishing an effective English class. Kozar [4] shows that through collaborative learning, learners are able to develop their own understanding of certain concept by understanding their friends' concept and evaluating their existing concept. Further, she concludes that it is not only the students who are challenged to become active learners, but teachers also gain some easiness in teaching. In other words, collaborative learning in the end effectively helps teachers in teaching although prior to the teaching, teachers need to make more preparations in regards to the materials provided for the students for their collaborative works.

Collaborative learning is a teaching method that is different from the traditional method, in which the learners are not asked to compete, instead they are asked to work together to understand the lesson. In collaborative learning, teachers are no longer holding the central role in the teaching process [5]. There are some benefits targeted from this type of model. First, because teacher is no longer holding the central role in the teaching process, he or she can have more freedom in giving feed back to the students. He can motivate the students to give the argument or to start an interesting discussion related with the topic. Second, because students are intended to collaborate to achieve the same goals, they have more chances to learn and to teach each other. In English for required course, it

is a common case that students who come from various areas and background, have different level of English competence. In collaborative learning, students who have higher level of competence may be able to help the other students. Third, within the context of learning English in big classes, collaborative learning will be suitable for the learning because the students can help each other and the feedback given by the teachers can be suitably given to the existing group.

Project based learning is also one of the strategies in establishing autonomous learning, thus, learners are challenged to actively involved in the learning process [6]. Project based learning is a teaching model in which students are doing tasks/projects which provide opportunities for the students to shape the four language skills by focusing on one main theme which interest them [7]. Yani [8] shows that students are actively involved in their learning process by conducting project based learning. Because they have the opportunity to design their own project, to decide what they want to focused at, and how they want to complete the project, learners are more aware of what they have learned, and they take the responsibility to complete it.

There are four benefits resulted from doing projects. First, students have a chance to do self-learning which in the end will help them to generate initiation and motivation in learning, because the students have the freedom to develop the project in accordance with their interest. Second, because the project has the theme that they like, the students will be more encouraged to finish it. Third, for non-English department students, the project can be integrated with their main competence targeted in their field of study. Therefore, they will be able to see how English is used to demonstrate their main competence. Fourth, with the development of present day technology, it will be easy for the students to get sources of materials needed for the project in a way that is preferred by the students, because most students today adore the use of internet and multi media. With the easiness to get the materials, students will not experience difficulties in completing the project.

2. Methods

This study is based on the action research conducted to Diponegoro University's students. Action research is a research activity conducted by teacher in applying one teaching method to see how such method will work well in achieving the goals of teaching, and how such method will help the students learn better. Such research includes "self-reflective, critical, and systematic approach to explore your teaching context." [9]. In other words, in conducting action research, teachers are able to evaluate what they teach, to question themselves on how the method will help students understand better through a systematic method. In detail, in conducting action research, a teacher are doing these following four steps: planning, conducting the action research, observing the result, and reflecting what has been resulted for the future plan [9].

The action research is on the project based learning and collaborative learning focusing on the teaching of English for academic purposes and specifically on academic writing. The class design and teaching materials are decided based on the analysis of the questionnaires given to the head of the departments in Diponegoro University [2] and the

need analysis resulted from the questionnaires given to 500 students at Diponegoro University [3].

The population of the research is the students and the English teachers with random sampling on the departments in Faculty of Engineering, Faculty of Economic and Business, Faculty of Humanities, and Faculty of Mathematics and Science. This research is conducted in different faculties due to the fact that any method and theory can generate different result when it is applied in different situation with different students. What is faced by teachers will be different, that's why it is necessary to study what method best applied in a certain situation. Understanding the diversity of the students, which will imply to the diversity of the problems, goals, and nature of the learning and teaching experience, it is hoped that these action research which is conducted continuously will help teachers to understand their teaching methods better, to be more critical on the strategies they do in class, and to be more flexible in choosing certain teaching strategies [10]. The action research is conducted to the samples for one semester, and in the end of the semester, the students and the teachers are given questionnaire to evaluate the teaching and learning process. The questionnaire given to the students are targeted to get the information on the benefit of the teaching model taught, and the questionnaire to the teachers are targeted to find out more on the difficulties experienced by the teachers throughout the process.

3. Results and Discussion

3.1 The Description of the Action Research

The action research conducted in Faculty of Engineering, Faculty of Economic and Business, Faculty of Humanities, and Faculty of Mathematics and Science is aimed at examining how to teach English for Academic Purposes by using project based and collaborative learning. The basic consideration is on how the teaching process may be able to acknowledge the specific purposes of the learning targeted on utilizing students' main competence in their field of study and demonstrate it in English.

The teaching is completed in three months, starting from March 2nd 2020 till June 4th 2020, and each class is taught in 14 meetings. The class design is similar to the design of English class previously, similar as the other required course, the class is large with more than 60 students. Although most of the head of the departments understand that English course should not be treated in the same way as the other general required course due to its nature as language course, and some of the departments also set goals in offering the course [b], they still design the class similarly. There are some considerations in keeping the number of the students above 60 in English class, including the department inability to split classes due to the limited numbers of teachers and classrooms. Therefore, the action research is also targeted to see how the teaching model may accommodate the difficulties in teaching English in a large class, because in the future it will be still difficult for the departments to design English course ideally. With that condition, the teaching method in the university should be designed to acknowledge the factor of in-ideal class

such as the large number of the students and the various different level of English competence

3.1.1. The Goals in English for Academic Purposes

The action research is focusing on the learning of English based on English for Academic Purposes. The focus is generated from the fact that many departments who set goals in offering English class, set their goals for the ability in using English academically [2]. The departments understand that their students should master English and be able to use it to demonstrate their main competence of their field of study. This is also supported by the students' respond who also acknowledge the fact that they need English for academic reasons [3]. Therefore, the goals set for the action research is in accordance with what students' and departments' wants. On the students' side, it is considered beneficial if the teaching materials suit the students' need, in that they will be willing to put more effort in learning because they know that they are working towards their goals as well

3.1.2. The Course Outline

The teaching method applied in this action research is focused on the student- centered learning; it is the students that hold the central role of the learning activities. In addition, the learning is also based on the concept of collaborative learning, in which the collaboration and group works are set as the frames and the goals of the learning activities. With such method and concept, it is hoped that the students are able to pick up the lessons and develop them themselves. There are two reasons underlining the choosing of the methods. First, considering that students have learnt English for quite some time, and some of whom have quite high level of competence, teaching them again in the old fashion ways will be like repeating what they learnt so far. Therefore, it is hoped that student will be able to utilize what they have known to respond to the learning materials, and even to develop the materials. Second, considering that students have different level of English competence, by using collaborative methods, students will be able to help each other in a convenient way because of the equal type of relationship. Thus, the teachers will not feel overwhelmed with the many feed back they have to give, although the number of the students in class will still be large.

The teaching materials emphasized in the research is relied on the concept of complex sentences; adjective clause, noun clause, and adverbial clause, and also on passive sentences. The main reason for choosing such emphasis is because the students, by the time they graduated from high schools, they have learned all of the sentence structures and grammar, and therefore such materials will be considered as the pin point of what they have learned. Besides, in university setting, the academic text and environment have forced the students to be familiar with the use of complex sentences, so in the end it will help the students to read and to write academic text better.

The grammar focus, besides being explained by the teachers, are also taught in the form of task that will make the students understand better through their own finding. There are two major assignments assigned to the students. The first assignment is text analysis,

in which the students are asked to recognize the forms of complex sentences and passive sentences in the text. This assignment that is due on the week 7th, prior to the mid semester test, forces the students to find text in their own field of study and to identify the types of complex sentences in that text. By being able to identify the sentences, it will ease the students in understanding the content of the text. The second assignment is the project based learning, which asks the students to create a project campaign based on their field of study. The campaign project can be in the form of suggestion, prohibition, or other explanation of certain issue in their field of study. In doing the project, students are free to research their topic and develop it. The expected result of the project can be in the form of fliers, brochures, or poster. In addition, the students are asked to write the text of their campaign and present it in English before the class. In other words, this assignment targets on two main skills that will be evaluated by the teachers; their ability to write and their ability to speak about certain issue in their own field. This task is also designed to build the bridge on how the students can use their English to demonstrate the competence they learn in their field of study.

3.1.3. The teaching and learning process

The class is begun by administering pre-test with the purpose to figure out the level of English competence mastered by the students. By having such information, teachers then can group the students based on their competence. Thus, in one group, there are students with range of competence, from those who are able to use their English well and those whose English competence are not very satisfying. The pre-test is administered in the form of writing test where the students must write a paragraph telling their past experience, their present situation and their future goals. In administering the test, the teacher wants to see clearly how the students are able to differentiate the different use of verbs based on the tense.

From the result of the pre-test, then the students will be grouped of five, and this group will last until the end of the semester, not to mention that most of the class activities will be relied heavily on the group work. Besides the main assignments explained above, the students will also work on various group work almost in each meeting. Through the group work, it is hoped that the students will and teach one another of any materials given so that they can understand and perform better.

The class will be designed in three different main activities. First, the teachers explain the grammar points especially on the use of complex sentence, so that student will have better understanding of the concepts. Second, the students will have various types of exercises related with the material explained by the teachers. Each exercise is focused on their field of study. In other words, the exercises will be guided on how the students can use English to demonstrate their main competence. Third, the students will learn the materials through game and other class activities. These all are hoped to inspire students to be motivated to practice and learn English independently.

3.2. *The Benefit Gained from the Action Research*

In general, the benefit targeted in this teaching process is the fulfillment of the students' goals in taking the class. 82,3% of the students say that their goals in taking English is fulfilled throughout the lessons, and only 17,7% of the students respond that their goals is not matched with what they learn.

3.2.1. The material learnt by the students

In English as the required course, the students learn the four language skills and grammar, as illustrated in the following table:

Table 1. Students' perception on what skills are taught in English class

No.	Skills taught	Yes	No
1.	Speaking skill	97,4%	2,6%
2.	Writing skill	97,4%	2,6%
3.	Reading skill	92,1%	7,9%
4.	Listening skill	55,4%	44,2%
5.	Grammar	97%	3%

Table 1 shows that the students perceive that they are learning all of the four language skills in class, including grammar. More than 90% of the students say that they learn speaking, writing, reading, and grammar. These are in line with the teachers' focus, because the target of the lessons is focused on the teaching of reading, writing and speaking. Only 55,4% of the students perceive that they have listening lessons, while in fact the teachers do not allocate special time for listening lessons. However, it is true that the materials given are in the various forms, including the media, and students' speaking activities also involve exercises to listen. In that way, then the students consider that they are also learning the listening skills. Listening is the material which is not focused to be taught due to the lack of infrastructure.

In general, the materials focused in the research is the materials targeted to improve their speaking and listening skills. Therefore, it is important to see learners' perception on the benefit in learning such materials [11].

● Speaking skills

The skill targeted in speaking activity is the students are able to present an issue in their field of study in English. Although this target is considered high, the target is set anyway to see at what extend the academic speaking skills can be taught for students of non English department in such a little time.

The main difficulties encountered by the students in presenting the task is mostly due to the fact that they are not accustomed in speaking English, let alone speaking academically. However, since they do have much time to prepare for the project and at the same time to prepare on their speech, they can anticipate such difficulties.

● Writing skills

The writing skill in English is also one of the skills focused in this research. It is true that most teachers consider that teaching this skill could be very challenging due to the

many works and feed back that the teachers need to give afterwards [12]. However, since writing is essential in developing academic skill, it is necessary to see what could be the easy way to teach writing to the students, in a way that it will not put to much burden on the teachers and still the students can take much benefit from it.

In general, students are able to write paragraph in English. At university levels, paragraph-based writing is considered as the basic level of competence, as the target of academic writing is not merely on paragraph based writing but it can be extended to essay or research report [13] Their main problem, however, is on the accuracy in grammar and the coherence of the paragraph. In terms of the vocabulary used, the students have sufficient vocabulary to demonstrate their main competence. The grammar mistakes found in students work are not only on the use of complex sentences, as has been predicted, it turned out however that the mistakes also occurred in subject-verb agreement of the simple sentences. This should be catered as such simple materials are no longer the focus of the research assuming that such materials are considered easy and that students should have mastered them earlier.

However, although students make mistakes in simple forms, the students are also able to make good sentences in complex and compound sentences, which is considered as difficult grammar points. On the other hand, students are able to use a wide range of vocabulary. This is perhaps due to the fact that students are writing in their own main competence, a subject that they are familiar with and that they have more knowledge to share.

A part from the grammar accuracy, students' ability in composing paragraph with appropriate coherence is also becoming the main consideration. Students seem to have difficulties in incorporating appropriate supporting sentences in the topic sentences. Therefore, in their writing, sometimes, the ideas do not flow easily, because not all supporting sentences are in line with the topic sentences.

In general, the teachers have difficulties in teaching writing, considering that speaking and writing are mostly given as assignments. Moreover, due to limited time, the teacher may only have time to focus his/her explanation on the grammar focus targeted in making students easy in understanding complex sentences and in the end the students are able to use them in their writing. Therefore, individual feed back and step by the step exercises are not yet being enforced in this research. However, since the students are mostly working in group, it is hoped that the collaborative learning they are doing in each group will be useful for the students to learn from each other, and to fix their own mistakes.

3.3.2. The benefit of Project Based Learning

From the several classes conducting project based learning, there are some similarities of the benefit of the project and the difficulties experienced by the students. The most obvious thing that can be easily observed is that students are more confident in completing the project. The main reason for that fact is because students are allowed to pick their own topic in their own main competence. In that way, students are able to do a project on the topic that they are already familiar with, and therefore they can overcome the difficulties

related with the content, and they only need to concentrate more on demonstrating that topic with their English either in written or in spoken English.

It is true that not all students are comfortable to speak in English. This may due to many things, one of which is that they are not accustomed in having communication in English. Besides, some students do not have enough confident in their own English, and therefore they do not have enough courage to show it.

4. Conclusion

Project based learning can be one of the solutions in offering more focused and purposeful English course in university. The main benefit of it, is that the students are able to work on the topic of their own main competence, hence they can minimize the difficulties in completing the project. Furthermore, since they are still focusing on their main competence, students are able to utilize their English and take the most benefit of learning English for the development of their own main competence.

Giving project for the students also answers the departments' need in providing a course that should be useful in supporting the main competence targeted by the department. Besides, the project also give easy and affordable work for the teacher to accomplish many target. It gives the students plenty exercises to work with and yet the teacher could not feel overwhelmed with the many work nor feed back that they have to give to the students.

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Research Article

An Analysis of Translation Shift in Novel Shine by Jessica Jung and Its Translation

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Abstract

The purpose of this study is to analyze the translation shift and translation quality of novel shine. The objectives of this research are to (1) classify and describe types of level shifts in novel Shine, and (2) determine which type of level shift has the highest level of translation quality. The instrument used in this study is an indicator of translation quality which consists of indicators of accuracy, acceptability, and readability. This research employs both quantitative and qualitative methods. The data are collected through documentation and analyzed using comparative techniques. The researcher revealed that there are 18 cases of level shift found in novel Shine, with 11 cases of case shift and 7 cases of aspect shift. Based on the result of the calculation, it was found that case shift received 99% score of translation quality consisting 31 (100%) scores of accuracy, 30 (97%) scores of acceptability, and 31 (100%) scores of readability. Meanwhile, aspect shift received 97% scores of translation quality, consisting 19 (90%) scores of accuracy, 21 (100%) scores of acceptability, and 21 (100%) scores of readability. From the result of the calculation above it can be concluded that case shift received the highest score of translation quality.

Keywords: level shift, translation quality, novel

1. Introduction

Translation is a process of replacing the meaning or message between two or more different languages. Translation has an important role in the maintenance of global relationships among citizens from various countries because translation allows everyone to connect with foreigners who speak different languages. Additionally, translation also has big influence in literature. In Indonesia, there are many literary works such as novels, have been translated. The amount is even more than the original literary work from Indonesia. But ironically, the great number of translated novel in Indonesia is not accompanied by good translation quality. The translated novel is still difficult to understand because the language that the translator used to convey the meaning is not

suitable for some readers. Thus, this makes the readers need to read the original text to understand what the text means. Without underestimating the quality of translators, ranslation actaully should be understood as not nautral. Some tend to maintain the source text either in form and content [1].

Translating literary work is different from translating non-literary works. Translating literary works is not just about transferring message in the source language to the most equivalent one, but it is more like translating the ideas of the author so that the original message and the purpose can be get by the reader [2]. A translator must have linguistic knowledge and understand the culture of the source language and the target language. As states by Suryawinata in Hartono in translating literary work, translator must have skills in the fields of language, literature and aesthetics, and social culture [3]. Newmark said novels are one of the literary works that very difficult to translate after poetry [3]. The reason novel is claimed as very difficult to translate because novel contains literary device such as figurative language and idioms that are difficult to translate. Additionally, Newmark also state novels contain idiomatic expressions that are not possessed by the literal translation [3]. Thus, it can be said that translating literary work, especially novel is more complicated than translating other literary works. Therefore, a translator was expected to have the high literally sensibility to explore the depth of language conveyed by the author in order to find the most equivalent expression that in accordance with social cultural context in target language that can convey the meaning of those idiomatic expression correctly.

Based on the problem of translating novel stated above, it can be said that a translator has big responsibility in creating high quality translation product. Therefore, a novel translator must apply appropriate translation methods or techniques in the translation process, so that the translator can produce a high-quality translation product. The method that can be used is translation shift. Translation shift is a translation theory by Catford. In a book of A Linguistic Theory of Translation, Catford defined translation shift as the departure of formal correspondence in the process of going from SL to TL [4]. Formal correspondence means any grammatical class in source language that can fulfill the same position in the grammatical class in target language. Moreover, Catford divides translation shift into two types; category shift and level shift. In this study the researcher interest in analyzed the translation shift especially level shift in translated novel entitled Shine. Besides, the researcher also analyzed the translation quality of the novel using three indicators of translation quality assessment including accuracy, acceptability, and readability [5] in order to prove whether the level shift plays a role in producing the high quality of literary translation. This study aims to (1) find the type of translation shift, especially level shift in novel shine (2) analyze which type of level shift has the highest level of translation quality.

2. Methods

This study used qualitative and quantitative methods. The qualitative method used to identify and describe type of level shift. Meanwhile, the quantitative method used to

calculate the percentage of the translation quality. The object of the research is translated novel entitled Shine. The researcher used both English and Indonesian versions of the novel, including all the chapters from 1 until 27. Moreover, the instrument of this research is indicators of translation quality consist of indicators of accuracy, acceptability, and readability. The researcher used the indicators as a reference in determine the level of translation quality of the collected data, whether it is classified as low, medium, or high quality. Here below are the instruments to assess the translation quality:

Table 1 Instrument of Accuracy Assessment

Scale	Indicator	Conclusion
3	The meaning of clause, pharses, and sentences in source language should be transferred accurately into the target language without any distortion in meaning.	Accurate
2	Most sentences, as well as the word and phrases in source language are rendered accurately into the target language. However, distortion may be tollerated as long as the integrity of the source message is maintained.	Less accurate
1	The meaning of clause, pharses, and sentences in source language should be transferred inaccurately into the target language or some massages are removed.	Inaccurate

Table 2 Instrument of Acceptability Assessment

Scale	Acceptability indicators	Conclusion
3	The translation feels natural; the term used is common and normal to the readership as sentences used are in appropriate to the language rules of Indonesian.	Acceptable
2	The translation commonly feels natural, however there still are few problems related with the term used; there was a slight problem grammatical error.	Less acceptable
1	Translation is unnatural or the traslation feels like a translation work and the term used is not common and unfamiliar to readership as sentences used are not appropriate with the langauge rules of Indonesian.	Unacceptable

Table 3 Instrument of Readability Assessment

Scale	Readability indicators	Conclusion
3	Words, phrases, clauses and translation sentences can be comprehended easily by most reader.	Readable
2	The translation can generally be understood. However there are parts that should be read repeatedly to better understand the work of translation.	Less readable

| 1 | Translation is not easy to understand since the the readers should read the source to better get the immpression. | Unreadable |

The data was collected through several steps. The first step is reading close to both versions of English and Indonesian of the novel. Then, finding and marking the words, phrases, clauses, and sentences that occurs level shift. The last step is re-typing all the marked words, phrases, clauses, and sentences into table including their chapter and page.

The collected data is analyzed through several steps. First, re-check all the collected data to find out which part of the data that undergo level shifting. Next, identify and classify the data to the type of level shift that they are belonging. Then, the researcher analyzed the translation quality of the data by analyzing its accuracy, acceptability, and readability. After that, the researcher calculating the total scale obtained in each indicators of translation quality. Here below are the formulas to calculate the level of translation quality:

- Formula to calculate the percentage of translation quality in each indicators
  $$\text{Total score in each indicators} = \frac{\text{Total scale obtained}}{\text{Total case x 3}} \times 100\% =$$

- Formula to calculate the level of translation quality
  $$\text{Translation quality} = \frac{\text{Total score in each indicators}}{\text{Maximal scale (3) x 100}} \times 100\% =$$

The final step is drawn conclusion according to the result of the calculation to answer the research questions.

3. Findings and Discussion

In this study, the researcher found 18 data of level shifting consisting 11 data of case shift and 7 data of aspect shift. The researcher identified and classified the types of level shift using theory of translation shift by Catford. Meanwhile, the translation quality was determined by analyzing the three indicator of translation quality (accuracy, acceptability and readability) according to Nababan's theory. The findings illustrated by the table below.

Table.4 Translation quality of level shift

Level shift	Total case	Accuracy	Acceptability	Readability	Translation Quality
Shift Case	11	31(100%)	30 (100%)	31 (100%)	99%
Aspect Shift	7	19 (90%)	21 (100%)	21 (100%)	97%

3.1 Kind of Level Shift Found in Novel Shine

3.1.1 Case Shift

Case shift is a kind of level shift that occurs when the meaning of some languages translated differently from the literal meaning or translated non literal. The researcher found 11 data that indicates case shift case. The analysis of the data described as follow:

3.1.1.1 Example 1

SL: When he looks at me, <u>his face is open</u>**.** (C7/P74)
TL: Ketika ia menatapku, <u>ekspresinya terlihat jelas.</u> (C7/P111)

In the sentence, expression "his face is open" categorized as idiomatic expression because the expression is symbolizes something other than its literal meaning. In target language, the expression "his face is open" translated into "ekspresinya terlihat jelas" which is the normal expression in the target language. The translator translates the expression with its real meaning instead of replacing it with another idiomatic expression in the target language. Therefore, it can be concluded that the example 1 contains case shift because the idiomatic expression in source language translated into normal expression in the target language without adding idiomatic expression elements.

3.1.1.2 Example 2

SL: I can hear music <u>pouring</u> through from the other side. (C5/P67)
TL: Aku bisa mendengar music <u>mengalun</u> dari balik tirai. (C5/P102)

In the example above, the researcher would like to underline the phrase "pouring through" which is an idiom in source language but translated into non- idiomatic in the target language become "mengalun". Basically, the phrase "pouring through" used to describe how a liquid or fluid flows through some place or thing. Meanwhile, in this case, the phrase "pouring through" used to describe the sound of music that is being played. In the source language in this case is Indonesian, the word pouring is replaced into "mengalun" instead of being translated to the literal meaning because in target language, the word "mengalun" is commonly used to describe the sound of music that is being played. From the previous explanation, it could know that there is a process of shifting especially shift case in the example, when the idiomatic expression in the source text is translated non-idiomatic in the target text.

3.1.2 Aspect Shift

Aspect shift is the sub category of grammar that indicates the complete or incomplete actions or events. Aspect shift classified into two categories; perfective aspect and imperfective aspect. The result of the analysis shows that there are 7 data of aspect shift in this research consisting 2 cases of shifting the perfective aspect in SL into imperfective aspect in TL and 5 cases of shifting imperfective aspect in SL into perfect aspect in TL. The analysis of the data described as follow:

15

3.1.2.1 Example 1

Shifting perfective aspect in the source language into imperfective aspect in the target language.

SL: It feels like we've stepped into a box of Crayola markers. (C13/P133)
TL: Rasanya seolah-olah kami sedang melangkah masuk ke kotak pensil warna. (C13/P198)

The sentence above indicates the shifting process of perfective aspect into imperfect aspect. The sentence in source text illustrates the complete situation when the characters entered the room, it feels like they have stepped into a crayon box. Therefore, in target language, the sentence illustrates the incomplete situation when the characters feel they are stepping into the crayon box. Therefore, it can be known that the example above contains aspect shift because it shifts the perfect form in the source text into imperfect form in the target text.

3.1.2.2 Example 2

Shifting imperfect aspect in the source language into perfective aspect in the target language.

SL: I look over leah, who's sleeping in her seat next to me. (C13/P138)
TL: Aku menoleh kearah Leah yang sudah tertidur. (C13/P206)

The sentence above indicates the shifting process of imperfective aspect into perfective aspect. In the source text, the sentence illustrates the incomplete situation when Leah is sleeping next to her sister and not wakes up yet. Meanwhile, in target language, the sentence translated into the complete action when Leah has fallen asleep next to her sister, it indicates by the used of lexical "sudah" in the target language. Based on the explanation, it can be known there is a shifting process from the imperfect situation in the source text translated into the perfect action in target text. Although the sentence illustrated the different situation, both sentences have the same meaning that Leah is already sleep and not finish her sleep yet.

3.2 Kind of Level Shift Obtained the Highest Level of Translation Quality

The translation quality is determined by analyzing the accuracy, acceptability, and readability of the collected data. In each indicator there are scales from 1 to 3 which can be used to determine their level of translation quality, whether it is high, medium, or low. After determining the scale, the researcher then calculated the total score of translation quality. According to table 3 it can be known that shift case obtained the highest level of translation quality with 99% consisting 31 (100%) scores of accuracy, 30 (100%) scores of acceptability, and 31 (100%) scores of readability. Meanwhile aspect shift obtained 97%

level of translation quality consisting 19 (90%) scores of accuracy, 21 (100%) scores of acceptability, and 21 (100%) scores of readability.

4. Conclusion

After analyzed and described the data, the researcher drew the conclusion of this research. There are two main points of this research that can answer the research question. First, there are two kinds of level shift in novel Shine they are case shift and aspect shift. Then, after analyzed and calculating the data, it was found that shift case obtained the highest level of translation quality, with 99% average score of translation quality consisting 31 (100%) total scales of accuracy, 30 (97%) total scales of acceptability, and 31 (100%) total scales of readability. On the other hand, aspect shift obtained 97% average score of translation quality consisting 9 (90%) total scales of accuracy, 21 (100%) total scales of acceptability, and 21 (100%) total scales of readability.

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Research Article

The Element of Archetypes that Focused on The Character of The Film Encanto (2021)

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Abstract

This study aims that cartoon films can also be analyzed by psychoanalysis, through the archetype theory approach from Carl Jung. archetypes are the means given some of the experiences and memories of our ancestors. This way is part of the collective unconscious. The characteristics of the archetypes that are generated due to sociocultural influences. This means that each individual cannot develop archetypes according to their own experiences, but also stems from their social and environmental existence. The author discusses this story using descriptive qualitative methods to discuss the problems that exist in the story. The author analyzes by watching, analyzing, then recording the results of the analysis in this journal. From this research, the writer finds several types of archetypes in the characters in the film, those archetypes are Animus, Persona, Hero, Great Mother, Wild Old Man, and Shadow. The author can find out about this through the character played by the Madrigal family.

Keywords: archetype; character; encanto.

1. Introduction

According to Wellek and Warren (1990), the psychology of literature has four possible meanings, namely the study of the psychology of writers as a type of person, the study of the creative process, the study of psychology applied in literature, and the impact of literature on readers. The first and second definitions are related because they are part of the psychology of art and focus on the author. In the third sense, it focuses on the types and laws of psychology in literary works. While in the fourth sense, it focuses on readers who when reading and interpreting literary works experience various mental situations.

Along with the times, the psychology of literature can not only be seen from a novel. It can be seen from the number of researchers who analyze a film using a literary psychology approach. The film is one of the products of literary works due to the rapid

development of technology (Syarifah Rizakiah, 2018). The development of the times and fast technology have made many films adapted from literary works such as novels. However, the films analyzed are not only films that are adapted from a novel, but also many researchers who analyze animated films such as cartoons with the fantasy genre using an archetypes approach. It is one of the reasons why many researchers analyze a film. Therefore, this journal will discuss some of the characters in the Encanto film using the archetypes approach.

Encanto is a cartoon film released on November 24, 2021. Encanto itself is a city inhabited by a family named Madrigal. The Madrigals are a family that lives in a hidden magical house in the mountains of Colombia, in Encanto to be exact. The Magic Candle blesses every child in the Madrigal family with super Graces to every Madrigal family, such as controlling rain or healing. However, there was a different child. The child's name is Mirabel. She feels sad to the point that she feels that she is never considered her existence by her family, but she must always look happy to cover all his sadness. Until one day, Mirabel felt that the magic in Encanto was in danger. Therefore, he decided to find out the cause. This she did to prove that without magic she could be a useful person to her family and village.

In the film, several characters can be analyzed using Archetypes theory. Archetypes is a theory initiated by Carl Gustav Jung, a Swiss psychologist who developed this theory. The theory developed by Jung is the collective unconscious. This theory is also based on the mind or soul which has levels of consciousness and unconsciousness. It has the same theory as Sigmund Freud's theory, but some things distinguish the two psychoanalysis. What distinguishes it is Jung emphasized that the human subconscious is not from human personal experience itself, but from human existence in the past (Syarifah Rizakiah, 2018).

With this theory, the researcher uses an archetypes approach to analyze a film entitled Encanto. This research is important because the researcher wants to show that animated films can also be analyzed using literary psychology theory. In addition, the author's purpose of analyzing the Encanto film is so that readers can easily understand how the application of a theory in the film is then represented in everyday life. Therefore, the author tries to analyze the Encanto film using an archetype approach so that readers can easily understand and represent it in everyday life.

2. Methods

Several types of archetypes will be used to analyze the film entitled Encanto. In addition to using the theory of archetypes, the author also uses descriptive qualitative methods. This method is a way to make direct observations to get data (Moleong, J. L. 2002: 3). It can be seen from the authors who carried out several stages of observation, such as watching, analyzing, and taking notes.

First, the author watched several Encanto films. It has the aim that the author can understand more about each character in the Encanto film. The next stage is the writer begins to analyze each character, whether the character belongs to one type of archetype or not. The last stage is the writer records the results of the analysis and draws a conclusion.

These are some of the steps taken by the author to analyze each character of the Encanto film.

3. Theoretical Framework

The author uses the theory of Archetypes which was initiated by Carl Gustav Jung. According to Carl Jung Archetype describes the "archetype". Carl Jung is the originator of applying the term archetype in literature. According to Jung, the archetype is a form of thinking broadly and produces an idea in the form of a picture/vision of everyday life in certain aspects and situations (Hall and Linzey 1993: 18). He also says that archetypes are the means given some of the experiences and memories of our ancestors. This way is part of the collective unconscious. The characteristics of the archetypes are generated due to sociocultural influences. It means that each individual cannot develop archetypes according to their own experiences, but also from their social and environmental existence. Jung also argues that contextual, cultural, and ancestral influences can determine their psychic development. This development led to the existence of various types of archetypes.

3.1 Animus

Animus is Carl Jung's unconscious theory that describes the masculine side of a woman. Animus can also be said to be a symbol of thinking and reasoning where this symbol can have the ability to influence the way women think. However, women do not have this influenced way of thinking. It is due to the collective consciousness that exists in humans, so this is not realized. This way of thinking can come through the experience of his ancestors such as his father or brother and his personal experience with a man in his past.

3.2 Persona

Persona is the good side of personality that humans want to show to the world. This side depicts a human who wears a mask to show this side of his personality. However, there is a side that a person doesn't want to show to the world. Personas are needed by humans, but only with reasonable levels and portions. It is because one should not mix up the good side or the public face with the real self.

3.3 Shadow

According to Carl Jung's theory, Shadow is a dark archetype of a person's self. Shadow is the opposite side of the persona because the shadow represents the side of the personality that you do not want to show the world or the bad side of your personality. A person will try to hide their bad side so that the world does not know. Often the existence of this site will never be acknowledged by the individual.

3.4 Great Mother

Another Jungian theory is the Great Mother which is a development of the anima and animus. Great mothers have negative and positive feelings, and these are always related to each other. Thus, it points to the opposite direction in which a mother can provide both fertility and nurturing as well as the power to destroy. The meaning of this statement is that a mother can give affection and love to her child, but the mother can also be someone who has anger and violence, such as hitting their child even though the fault of the child is not big.

3.5 Hero

Hero in Carl Jung's theory is a representation of mythology or a legend. The representation of this hero is associated with a person who has strength and can fight crime. These types of archetypes are archetypes that represent the ideal personality of a person. So that it can overcome the darkness within a person. However, a hero can also be defeated by something (Jung, 1951). This is because even a hero has weaknesses.

3.6 Wild Old Man

According to Carl Jung's theory, the wild old man is an archetype where the archetype has wisdom and meaning. The wild old man has a symbol of pre-existing knowledge. Knowledge talks about life. It cannot be realized by a person because it comes from the collective unconscious. Usually, this will happen to an old man where he will have a lot of followers because he already has a lot of experience with life.

4. Results and Discussion

The author finds six archetypes through the characters in the Encanto film. Characters that show archetypes can be analyzed through activities and also how these characters communicate. Through these two things, it can be concluded that in the film Encanto directed by Byron Howard and Jared Bush, many characters show their archetypes. Therefore, the author analyzes this film using an approach from Carl Jung's theory, namely archetype. Some of the data found by the author are:

4.1 Animus

Animus is a depiction of the masculine side of a woman. The author finds one of these archetypes in a character named Luisa. It is because the writer finds scenes and activities carried out by Luisa where she shows her masculine side. It can be shown through the following scene:

Figure 1. Picture of Luisa showing her strength

Luisa got the gift of very unusually strong power. With this gift, Luisa helped the villagers a lot. Helping the village with its powers fix walls, collect donkeys, and even scan buildings like churches. Luisa can do a boy's job very well.

4.2 Persona

In another archetype element, namely persona, the author finds this type of archetype in Mirabel, Luisa, Isabella. They want to show the positive side in themselves that they are people who can have a positive impact on the surrounding environment. They show a side that people around them want to see, but inside they are opposite, Luisa with the gift of strength, Isabella with perfection, Mirabel with her resilience in the face of problems. They can do this because they have advantages that others cannot.

4.2.1 Mirabel

Figure 2. Picture of Mirabel showing that she is always fine

Figure 3. Picture of Mirabel showing that she feels not fine

Mirabel has always shown herself to be fine. Although he can't scan mountains, heal people with food, or create rainbows and storms. She always calms herself by thinking she is still part of the madrigal family, but still, inside she is not fine, she wants to do what makes her family more proud of her.

4.2.2 Luisa

Figure 4. Picture of Luisa being strong

Figure 4. Picture of Luis being a strong sister

People always see Luisa as a very strong and big person, so it puts pressure on Luisa she has a side of fear if she cannot do that she feels useless moreover she is an older sister she feels she must always be strong.

4.2.3 Madrigal Family's Daughter

Figure 5. Picture of Madrigal Family thriving for perfectness

Figure 6. Picture of Madrigal Family's daughter feeling upset about perfectness

Because she is the favorite child in the Madrigal family she is forced to always be perfect to make everything beautiful even though inside she wants to make new interesting things except roses. She wants to create something new, not the same thing over and over again.

4.3 Shadow

Archetype shadow in the film Encanto (2021) is shown through a character named Bruno. Bruno is a member of the Madrigal family, but he hides from his family. He does not want to show his bad side to others because many people think that he is a bad influence.

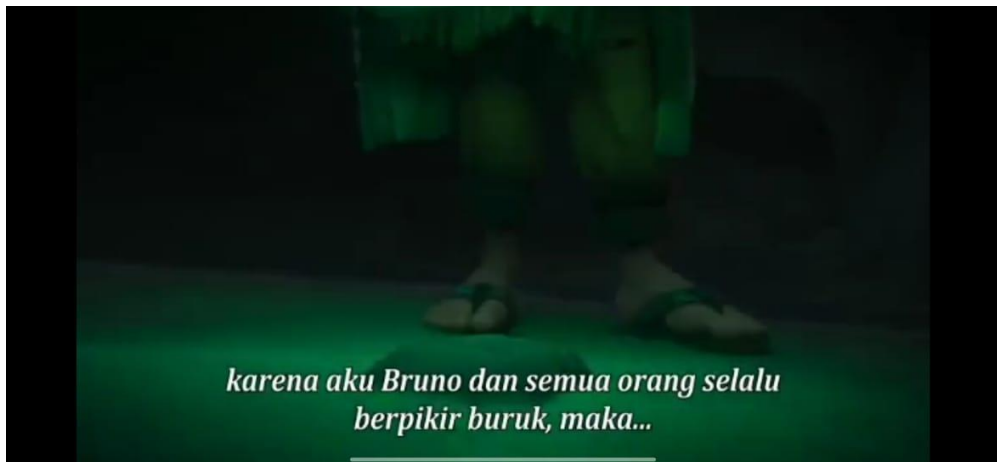**Figure 7.** Picture of Bruno's true reason of leaving his family

Figure 8. Picture of Bruno feeling band about himself

Bruno is always labeled as a wretch in Encanto because his visions of the future will happen if he talks, people always think badly of Bruno about what he does or talks about.

4.4 Great Mother

A mother who can give love and a mother can put deep pressure on her child. In this film, Great Mother is shown through a character named Alma who is madrigal's grandmother. She is the head of the Madrigal family. Madrigal's grandmother wants to protect her family because she does not want any more feeling of losing her home but the way she protects it is in the wrong way, she is too overprotective and only looks at those who have the potential for perfection.
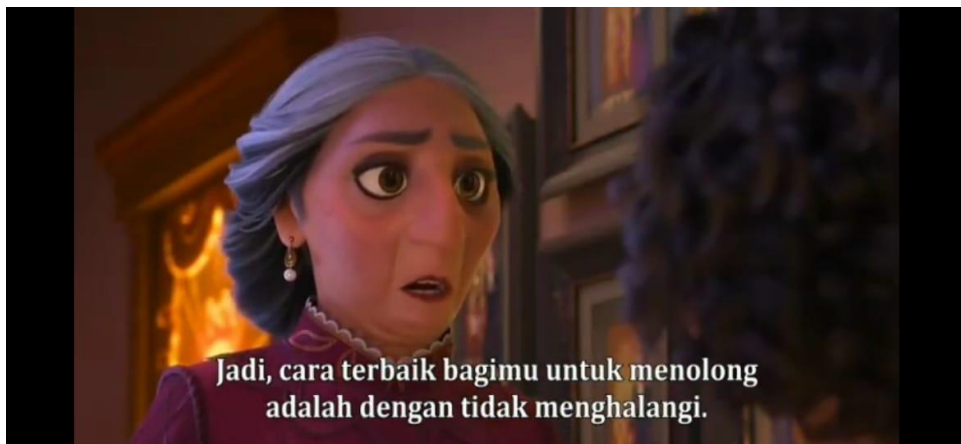

Figure 9. Picture of Madrigal's Grandmother being overprotective

Abuela has the great mother character element because she wants to protect her family, but in the wrong way, she does not want to hear Bruno's words from Bruno's vision because she thinks it will destroy the Madrigal family. After that incident, he wasted Mirabel because he did not have the gift, he thought that Mirabel was the cause of the destruction of the Madrigal family, but actually, the destroyer was himself. He put pressure on all the members of the Madrigal family and that made doubts and shatters.

4.5 Hero

The main character in this film is Mirabel. He was a child who came from the Madrigal family, but he was the only child who was not blessed by a miracle. Thus, Mirabel felt that her family had never considered her. However, one day he was able to save his family. Therefore, Mirabel is a character who shows her Hero side.

Figure 10. Picture of Madrigal's Grandmother being overprotective

Mirabel has a Hero side because she has a goal which is to make the family proud by protecting the bounty in the Madrigal family. She tried everything to protect the Madrigal family looking for a way, but all that failed because of Ebuela. Her grandmother does not see Mirabel's struggle and turns her on for what happened in Madrigal's family even though it was not Mirabel's fault. But everything returns to normal when Mirabel returns to the madrigal family because Mirabel is the strength of the Madrigal family.

4.6 Wild Old Man

Mirabel's parents are wise in dealing with various problems. Mirabel's parents always advise Mirabel because they understand how Mirabel feels. Therefore, the characters of Mirabel's parents show that they belong to the Wild Old Man.

Figure 11. Picture of Mirabel's Mother being wise to her daughter

Her mother Mirabel has a wild old man character because she has always been wise in the Madrigal family. He has positive thoughts about all the family members, he is also cherished for being able to heal others with the food he makes.

5. Conclusion

In this film, there is an archetype theory that makes the audience feel that the Encanto film is in stark contrast to the polemic in it. The author finds six types of archetypes in several characters in the story. The first type found is Animus, which is a depiction of the masculine side of a woman. This type of archetype is found in a character named Luisa. In another archetype element, namely persona, this type of archetype is found in the characters of Mirabel, Luisa, Isabella. They want to show the positive side in themselves that they are people who can have a positive impact on the surrounding environment. The archetype shadow is shown through a character named Bruno. Bruno is a member of the madrigal family, but he hides from his family. Because he does not show a bad side to

other people or his family. The Great Mother archetype is shown by a character named Alma who is madrigal's grandmother. He is the head of the Madrigal family. Ebuela wants to protect her family because she does not want any more sense of loss but by protecting the wrong way to make the family collapse. Archetype hero is found in the main character, namely Umar yet, she has a goal that is to make the family proud by protecting the bounty in the Madrigal family. The Archetype Wild Old Man is found in both Mirabel mothers named Julieta, she has a wild old man character because she has always been wise in the Madrigal family

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Research Article

Revealing Cultural Aspects in Darmanto Jatman's Poem *Istri*

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Abstract

The study entitled "Revealing the Cultural Aspects in the poem Darmanto Jatman's *Istri* discusses what cultural aspects are in a literary work of the poem. The purpose of this study is to find and prove the cultural aspects in the poem which consists of three aspects, namely the cultural concept, form, and components contained in the poem. The writer conducts a study with a qualitative descriptive model by determining the object of study in a poem text. The result of this study is an interpretative and explorative description of cultural aspects within the textual orientation of a literary work of the poem. The writer applies analytical techniques in literary criticism that prioritizes the terms of reference established by Taylor, Barker, Hoenigmann, and Kluckhohn in proving how well a literary work imitates life by finding cultural aspects in the poem.

Keywords: concept; form; component; poem; cultural aspect.

1. Introduction

1.1 Background of the Study

Cultural and literary discourses are difficult to discuss and develop in a variety of scientific topics. Because literature is a form of culture, the writer is motivated to see the relationship between culture and literature through the lens of equality between the culture of the masses and the culture of the elite. Culture [21 p.71] is the result of life's interactions. Humans, as members of society, are ever-changing. Cultural dynamics refers to the movement of conjunction or changes in the ups and downs of a society's cultural waves over time. In the process of development, creativity, and the level of civilization of the community as the owner, so that the progress of culture that exists in a society is a reflection of that society's civilization.

Responding to British Cultural Studies [7 p.718], which takes a liberal humanist stance on culture and literature throughout the culturalism period. During this time, the distinction between elite and mass culture was abolished. Williams views culture to be an important aspect of his life. Culture is pervasive, demonstrating that the elite and the general public share similar viewpoints. He emphasized that the term culture has two meanings: it refers to a way of life in general, and it particularly refers to art and learning, which are two distinct processes of discovery and creative activity, and the two are linked.

People use the word culture in these two senses: to mean a whole way of life – the common meanings; to mean the arts and learning – the special processes of discovery and creative effort. I insist on both, and the significance of their conjunction [24 p.6]

Williams stated in his book Culture and Society that culture "includes the growth of the entire society and can create awareness as a creator that dictates social reality. In a short, culture is a blend of factual structures and subjective experience, according to culturalism. Society is the source of the dialectical process between literature and culture. Literature in any genre, such as a poem, is a reflection of society in that the poet reflects the challenges of life in the community in which it is a part through literary works. A poem is influenced by the society in this way, and it can also influence society. Poets are members of society who are tied by specific social positions and who cannot be separated from the environment's influence on their personality and perspective. This phrase can be interpreted to mean that a literary work, regardless of genre, is cultural work, and so a societal cultural text. Literary works, as a cultural text, symbolize society and all of the systems that surround it, including power, values, interests, class, economy, politics, and other societal issues. The culture that Williams defines is more closely related to 'culture' as a whole way of life " [23 p.266]

1.2 Statement of the Problem

What cultural aspects of Darmanto Jatman's poem "Istri" are split into three categories: concept, form, and cultural components. The writer will explore more about those categories.

1.3 Previous Research

The triangulation technique was used to verify the data in this qualitative study. According to Sutopo, triangulation is the most popular approach to enhance validity in a qualitative study [19 p.7-8] The writer evaluates previous studies on Darmanto Jatman's poem "Istri," including the following, to ensure the reliability of this research.

In the Kandai Journal, Volume 16, Number 1 May 2020, pages 77-95, published by the University of Muhammadiyah Surakarta by Nugraha et al [14], with the title Ecofeminism Perspective on the Poem "Istri" by Darmanto Jatman (Reading Ecofeminism in Darmanto Jatman's Poem "Isteri") discusses that this article provides references to the ecofeminist perspective and provides examples of how the ecofeminist perspective of Warren and Cheney is applied in literary criticism. The existence of men in the Javanese

patriarchal system is found in the Javanese view, as reflected in Darmanto Jatman's poem "Isteri," and thus it does not emphasize the superiority and subjugation of women and nature through production and procreation activities because both are considered to be the source of life. The findings of this study show that the experiences of Western women in the ecofeminism movement who live in different patriarchal systems are not always coherent and relevant to the topic of ecofeminism in Javanese society. Sri Seyekti [17] published a study entitled "Cinta dan Wayang dalam Pandangan Dunia Darmanto Jatman" in the journal Sawerigading, Volume 18, No. 1, April 2012, Pages: 15—24, published by the Language Development and Development Agency, Ministry of Education and Culture, discussing Love and Wayang in Darmanto's World View Jatman, particularly the poems "Istri" and " Nasihat untuk Begawan Wisrawa" in the Sori Gusti's Poem Collection (2002)). In Darmanto Jatman's perspective, the goal that can be realized is to uncover and describe the relationship between love and puppet. The study's findings revealed that considering the world of Darmanto Jatman means that the principles of love, harmony, and creating a flourishing household life, prompted people to examine the romance between the puppet characters Arjuna and Dewi Subhadra or Dewi Sukesi and Begawan Wisrawa. These two couple stories are recounted through puppets in a setting that exemplifies true love that is full of passion and sacrifice. Purnomo [16 p.75] states that literary works, whatever their form, such as poetry, are cultural works and thus cultural texts of a society in "Uncovering Culture in Literary Works: Between Literary and Cultural Studies." Literary works, as a cultural text, depict society and all of its systems: power, values, interests, class, economy, and politics. This representation is one of the most prominent subjects in cultural studies. Cultural studies, as the name implies, is concerned with culture. Cultural studies (CS) examine the concept of culture as well as changes in behaviour and society structure in nineteenth-century Europe.

1.4 Theoretical Framework

Literature's function in society can be traced back over two thousand years when the Roman poet Horace said that literature was dulce et utile. This phrase translates as "nice and helpful." Since then, literature has been regarded as an object that serves both to entertain and to educate its readers, at least in Western culture. According to Wellek and Warren [12 p.47], the function of literature for society is to entertain and educate people. It is regarded as valuable since the soul's experience, which is disclosed in the manifestation of the story and presented, is entertaining due to how it is expressed and provides life and life lessons.

According to Aristotle, one of the process theories about the creation of literary works such as a poem is that the poet imitates reality through a creative process to produce novelty. The writer creates a new form of sensory reality that is derived from reality. He argues in his book Poetica [10 p.17] that literature is an expression of universal or general concepts. The poet retains several elements from the seemingly chaotic reality and then recreates them into universal truths [5 p.13] Semi [18] stated that literature is a picture of people's lives that are poured through written media, so there is a reciprocal relationship

between the literary work and the community because the social function of literature is how it involves itself in people's lives. Literature is important in the connection between literature and social reality because the sociology of literature specializes in studying literature from the perspective of community and cultural practices, as stated in the socio-cultural sense, which is an objective and scientific study, about humans in society so that it is clear that literature is a form of communication.

Poetic research ((McNiff 2017), (Glesne 2016), (Merriam 2007), and (Leavy 2015, 2017) in Maria [12 p.2] for the benefit of society is one of many Arts-Based Research (ABR) practices that bring together what many see as an artificial separation between art and science. Arts researchers bring the arts and humanities into scientific inquiry to devise broad avenues for understanding the social and physical world and make this knowledge accessible to a wider audience. The ABR engages in a variety of arts-focused methods (e.g., music, theatre, and visual arts) across all phases of research, including data generation, analysis, interpretation, representation, and presentation. Maria emphasizes that ABR is frequently viewed as a continuation of qualitative research, which arose in response to the positivist/post-positivist scientific worldview that external reality can be objectively assessed to reveal universal truths. The interpretative and constructivist traditions, which regard knowledge as socially created, contextual, and subjectively experienced, have shaped the majority of qualitative research. Many qualitative researchers strive to comprehend human experience rather than testing and measuring human behaviour to better grasp the complicated realities of social life. Initially dismissed in qualitative research, this ABR has earned recognition for its capacity to predict outcomes.

The impact of fast developing technology influences is responsible for this shift. In the sense of examining an object of study, the term culture itself is a comprehensive study. According to Hall, culture is the real environment of a society's many practices, representations, languages, and conventions; contradictory kinds of common sense ingrained in people's lives. Culture is concerned with the issue of general social meaning, or how we perceive the world. The world does not just exist outside, but is built by signs, particularly literary language signs Barker provides a simple understanding of the concept of culture as an experience in everyday life: various texts, practices, and meanings for all people in living their lives [4 p.50-55]

Cultural studies can be conducted using an anthropological approach, which is defined as a science that aims to get a better knowledge of human beings through the study of diverse aspects of physical form, personality, society, and culture. Cultural anthropology also includes the study of social activities, expressive forms, and language use, as well as the creation and testing of meaning before it is employed by human society. According to Koentjaraningrat, ethnology is one of the fields of anthropology that may be used to investigate human principles through cultural studies of various ethnic groups around the world. The branch of anthropology that studies the cultures in the lives of individuals from as many ethnic groups as possible distributed across the globe at any given time in order to acquire a better grasp of human principles [15 p.1-10] E.B. Tylor (1871) in Nurmasyah, Understanding the Concept of Culture [15 p.73-74] knowledge,

belief, art, morals, law, conventions, and other skills and habits gained by people as members of society make up culture. As a result, culture encompasses all a person acquires or learns as a member of society. Everything that is learned via acceptable behaviour patterns is referred to as culture.

According to J.J. Honingmann's book The World of Man in Nurmashah [15 p.75] that the forms of culture consist of (1) Ideas, which are abstract and whose place is in the thoughts of every citizen supporting the culture concerned, the forms of culture cannot be touched or photographed, according to Nurmansyah [15 p.75] A cultural value system is a type of culture that takes the shape of a set of concepts, (2) Activities, Patterned behavior based on pre-existing notions. This activity can be observed and documented in its tangible form (photographed and filmed). Each of these activities is part of a larger action and behaviour system, and (3) Artifacts are tangible cultural objects that can be felt and photographed. Physical culture refers to culture in its most concrete manifestation.

Culture with its aspects in literary works is concerned with the issue of shared social meanings, or the numerous ways in which we interpret the world. The world is built through signs, especially linguistic signs, and does not just float around outdoors [4 p.8] Culture is a complex that comprises knowledge, religion, art, morals, law, conventions, and other abilities and habits acquired by humans as members of society, according to E.B. Tylor in Nurmansyah [15 p.73] To put it another way, culture encompasses everything that humans as members of society acquire or learn. Everything learned from conventional patterns of behaviour is referred to as culture. That is, it comprises mental, emotional, and behavioral habits. Examining the things that make up a culture It is critical to comprehend human civilization. According to Nurmansyah [15 p.76-80], Kluckhon (1953) separates culture found in all nations throughout the world into simple cultural systems such as rural communities and complex cultural systems such as urban communities in his book "Universal Categories of Culture." Kluckhon separates the cultural system into seven universal culture aspects, or what he refers to as universal culture.

Because literature is culture, the phenomenon of the relationship between literature and culture concludes that a person's or group of people's mindsets can be influenced by literature. The value system, on the other hand, is a component of culture. As a result, there will be an image that is a value system in a literary work. The existing value system is then considered as a principle that is believed to be true for literary works to shape people's mindsets. This reciprocal relationship between value systems motivates the writer to investigate cultural aspects in Darmanto Jatman's poem "Istri" using the terms proposed by Taylor, Hoenigmann, and Kluckhohn.

2. Methods

According to Ahmadi [1 p.6], Denzin and Lincoln [6 p.2], Sutopo [19 p.137139], Aminudin [2 p.16], Flick [8 p.542], and Arikunto [3 p.118], qualitative research is a data search based on narrative and description. In the findings and discussion within this research, the writer serves as an interpreter and research instrument. The poem *Istri* by Darmanto Jatman serves as the basis for this study. To collect data on purpose, close

reading into the shape of the poem's structure and recognizing and noting [11 p. 93] the meanings linked with cultural aspects are used. To find study findings, library research is conducted by gathering data relevant to the theoretical base and previous journals as reference material [13 p.11] This is a literary analysis of a poem that uses the cultural approach to examine the cultural aspects of the poem's literary work. The purpose of this study is to describe the poem's cultural aspects. As a result, the writer uses Taylor, Barker, Hoenigmann, and Kluckhohn's terms of reference to explain the cultural aspects of Darmanto Jatman's poem "Istri" published in 1997.

3. Results and Discussion

The goal of this study is to discover and prove the cultural aspects of the poem, which are divided into three categories: concept, form, and cultural components. The writer uses a qualitative descriptive methodology to research by identifying the research object in the text of Darmanto Jatman's poem *Istri* The results of this research are provided in interpretive and exploratory descriptions of cultural components in a literary work of poetry's textual orientation. The writer employs literary criticism methodologies that highlight Taylor, Hoenigmann, and Kluckhohn's frame of reference in Nurmansyah [15] based on three categories, namely concepts, forms, and cultural components inherent in the poem, in demonstrating how well a literary work imitates life.

Referring to two previous studies that conducted the same poetry research ("Istri" by Darmanto Jatman"), namely the former, Nugraha et al's [14] research and the results of the research in the form of Javanese social and cultural context contained in the poem, showing a description of gender relations in domestic life that differs from what is happening in the West. The findings of this study provide a foundation for how the ecofeminism movement might better adapt to the setting of the Javanese patriarchal system, which differs from that of the West, and how the discourse of mending gender relations between Javanese men and women can be sparked if desired. The latter, Sri Seyekti's [17] research, the purpose of research is to discover and characterize the relationship between love and puppets. The findings of the study revealed that examining the romance between the puppet characters Arjuna and Dewi Subhadra or Dewi Sukesi and Begawan Wisrawa when considering the world of Darmanto Jatman means that the principles of love, harmony, and creating a flourishing household life prompted people to examine the world of Darmanto Jatman.

Based on the two preceding studies, this research is an integration of two or more existing parts that provides a new result in the poem, namely an interpretative and explorative description of cultural aspects within the textual orientation of a literary work of the poem. The writer employs literary criticism methodologies that prioritize Taylor, Barker, Hoenigmann, and Kluckhohn's terms of reference in proving how well a literary work imitates life by identifying cultural aspects in the poem.

3.1 Concept of Javanese Traditional Rural Culture in Istri

The concept of Javanese traditional rural culture is examined in *Istri* A notion is represented by a single word that communicates an idea. In the development of scientific

knowledge and human mental philosophy, it is the most essential cultural aspect. It is a sign for a concept or mental image that is expressed in a word and is part of a body of knowledge made up of many features. In the poem "Istri," the poet's personality and diction can be utilized to create a cultural concept of traditional Javanese rural culture. The following are hermeneutic interpretations of the poet's profile and the poem's use of dictions. Darmanto Jatman, the poet, was intrinsically related to the cultural background and Javanese rural life outlook reflected in Javanese stories and puppet figures since he lived in an agricultural environment in a Javanese socio-cultural during his lifetime. Concepts are universal carriers of meaning and mental entities that correspond to categories or classes of entities, events, or connections, according to his profile. The following are the dictions that indicate the profile.

1) The diction "sawah" (line 8/ *mengirim rantang ke **sawah***) is a word that refers to rice fields.
2) The diction "palawija" (line 14/ *kalau kita mau jual **palawija***) refers to the second crop after rice. Farmers on the Indonesian island of Java coined this diction to denote crops other than rice, such as corn, cassava, green beans, potatoes, peanuts, and soybeans.
3) The dictions "sigaraning nyawa" (line 17/ *Ia **sigaraning nyawa** kita*) in Javanese mean "Garwa," which signifies soul mate. In the philosophical sense of the word, the wife is a soulmate for the husband in a marriage tie between two individuals.
4) The word "kerbau" (line 21/ ***kerbau**, luku, sawah, dan pohon kelapa*) refers to buffalo, farm animals used to plow fields.
5) In Javanese, the diction "luku" (line 2/ *kerbau, **luku**, sawah, dan pohon kelapa*) signifies an implement for plowing the fields.
6) The dictions "pohon kelapa" (line 21/ *kerbau, luku, sawah, dan **pohon kelapa***) refer to the coconut tree, which is known as the most versatile plant. Every aspect of the plant, including the leaves, fruit, stems, and roots, has uses in everyday life.
7) The Javanese dictionaries "Tetep, madep, manteb" (line 36/ ***Tetep, madep, manteb***) are the society's slogan in initiating every activity or beginning with an intention, supported by the spirit of never giving up whatever the difficulties.
8) The dictions "Gemati, nastiti, ngati-ati" (line 37/ ***Gemati, nastiti, ngati-ati***) "Gemati" means "affectionate," "nastiti" means "detailed," and "ngati-ati" means "to be cautious." These words of wisdom are well-known in Java.
9) The dictions "Seperti Subhadra bagi Arjuna" (line 40/ ***Seperti Subhadra bagi Arjuna***) In the Javanese puppet culture, Sembadra is one of the key characters from the Mahabharata epic. In Javanese puppet culture, she is known for being an elegant, kind, serene, faithful, and obedient princess to her husband. She embodies the ideal of a regal Javanese woman. Arjuna is the name of a character in the Hindu epic Mahabharata. He is a member of the Pandavas who is pleasant and gentle.
10) The dictions "Seperti Arimbi bagi Bima" (line 42/ ***Seperti Arimbi bagi Bima***) In the Mahabharata epic, Dewi Arimbi is one of the rulers of the Pringgandani Kingdom. Her image is that of a lovely princess with a trustworthy, loyal, and sympathetic personality. She also possesses mystical abilities that allow her to transform from a

gigantic to a lovely princess. In the epic Mahabharata, the character Bima, also known
as Werkodara, is a protagonist. Even though he is soft-hearted, he is the son of Kunti
and is recognized as a tough Pandava character, constantly unpleasant and intimidating
to the opponent. He is the Pandavas' second-best child out of the five.

11) The diction "tetuka" (line 43/ *jadilah ia jelita ketika melahirkan jabang **tetuka***)
Tetuka, also known as Gatotkaca, is a character in the Mahabharata who is the son of
Bima and a Pandawa family member. Arimbi, his mother, was from the big nation.
Gatotkaca is said to be quite powerful.

12) The dictions "Seperti Sawitri bagi Setyawan" (line 44/ ***Seperti Sawitri bagi Setyawan***)
Sawitri and Setyawan are the figures of love and affection between husband and wife
in Javanese love story puppets. Sawitri is a devoted and dutiful wife. She is incredibly
loyal to her husband, Setyawan, and always pleases him with nice words and devotion.

13) The dictions "Dewi Sri" (line 49*/ Seperti kau menghormati **Dewi Sri***) refer to the rice
deity. On the island of java, Dewi Sri is the goddess of agriculture, rice, and rice fields,
as well as the goddess of fertility.

According to the results of the concept analysis, there were 13 dictions in the poem that
indicated and proved traditional Javanese rural culture.

3.2 Forms of Javanese Traditional Rural Culture in Istri

Traditional Javanese rural culture can be traced back to three forms in "Istri,"
according to the concept of traditional Javanese rural culture discussed in the preceding
poem: (1) ideas, (2) activities, and (3) works or artifacts. In a dialectical interaction
between these three forms of culture, the ideas form regulates and guides activities and
artifacts. The cultural forms of the poem "Istri" can be divided into three categories.

1) The ideas can be found in a set of values, standards, and rules, which is the human
soul's inner belief in the formation of all societal values necessary to manage social
problems in a wide sense. This culture emerges in the brains of the members of the
community. The ideals of standards that the wife must be loved and cared for because
of her worth as a human being in the building of a family are reflected in the cultural
form of thoughts in traditional Javanese rural communities. This is a tradition that has
been passed down through the generations. Recognizing the relevance of this norm
helps to understand the density of this poem as a lesson in norms that the farmer's wife
is incredibly significant and has a respectable status, namely the inner thought that the
wife is the source of life and family sustenance. This is a nagging thought that the
husband's treatment of his wife will have an impact on the family's ability to meet
basic needs. Lines 1-2 of the opening stanza describe this culture of ideas. The poet
makes it obvious in the poem that the wife must be valued because she is a vital
component of existence. In the third stanza, lines 20-34, and the seventh stanza, lines
48-52, the mood used in delivering this message to spouses creates a strong tone. The
poet's mood is lifted by five repeats of the phrase "Isteri sangat penting bagi kita" (Wife
is essential to us) in lines 4, 10, 27, 33, and 47.

2) Among the activities that can be found are mental capacities, the ability of people who live in a society that creates philosophy and science, both in the form of pure theory and those that have been prepared to be practiced in social life. As a systematic action of humans in that society, activity is a sort of culture. This is often referred to as a social system. This social system consists of human actions that connect, make contact, and associate with other humans based on established patterns of behaviour and attitude. As illustrated in the second stanza of lines 4-10, the wife's activities such as sweeping the yard, cooking in the kitchen, and sending the basket to the fields, namely sending food in bulk while the farmer is working in the field, play an important role in taking care of the family in the socio-cultural perspective of the Javanese people, particularly in the farming community in the village.

The connection between the wife and her husband exemplifies the hierarchy of positions held by bipolar powers: conditional, limited, and side-by-side. The wife's vital role as the husband's allowance is described in lines 11-19 of the third stanza. When the husband goes to the wedding invitation, the wife is his partner. When the husband engages in business, the wife joins him. When the husband is hungry and wants to eat, the lady is half of his existence. It implies that if our wife becomes sick, we'll get sick as well. The wife takes up the extraordinary skills of her husband.

The adjectives "garwa" (soulmate) and "sakti" (magical or sacred in life) are employed to emphasize the wife's status and position in the third stanza, lines 17 and 19. The third and fifth stanzas use figurative language similes to describe the wife's role and position, such as the tongue in the mouth and the heart in the chest (lines 29-34), and refer to Javanese puppets that reflect Javanese society. Subadra, Arimbi, and Sawitri, for example, each have their personalities and characteristics (lines 48-52). They are wives with incredible beauty, patience, loyalty, love, and responsibility in embracing the duty of living with and raising children alongside husbands like Arjuna, Bima, and Setyawan. The wife's qualities and functions are varied as a human representation of life in harmony with nature, guidance, and a reference to cultural mythology that led to Dewi Sri, the source of life. It depicts lines 48-52 in the line.

3) The works can be found in artifacts that produce technology and material culture, which are required by society for society to dominate the environment for its strength and consequences to be perpetuated for societal goals. The following is a list of the cultural forms of the artifacts that can be tracked in the poem *Istri* In traditional Javanese culture, traditional agricultural artifacts are traditional instruments that aid agricultural companies. Traditional farming equipment is mentioned on lines 21-22 of the third stanza, specifically (1) "kerbau" (line 21), which refers to buffalo, a type of livestock used by farmers to plow fields, (2) "luku" (line 21), which refers to a plow instrument in Javanese, and (3) "cangkul" (line 21), which refers to a plow instrument in Javanese (line 22). These are old farm implements. The word "hoe" is derived from the word "hoe." A hoe is a tool that is used to dig in the ground and remove plants. To this day, hoes are still in use. For the most part, hoes are made of wood and iron. The hoes are still in use today. In most situations, hoes are made of wood and iron.

Symbolically, the three pieces of farming equipment are portrayed in the style of a woman.

3.2 Components of Javanese Traditional Rural Culture in Istri

Based on the three forms of traditional Javanese rural culture, the seven universal cultural components identified in the poem are (1) language, (2) knowledge systems, (3) social systems, (4) life tools and technology systems, (5) economic systems and livelihoods, (6) religious systems, and (7) arts.

1) The use of Javanese language in this poem can be seen, such as (1) the word "sigaraning nyawa" (line 17), which is an abbreviation of "Garwa," which signifies soul partner. The philosophical meaning of the word is that the wife is a life partner for the husband in a marriage bond between two humans, (2) the word "luku" (line 21), which refers to a plowing tool, (3) the word "Tetep, madep, manteb" (line 36), which means "immovable," "madep" means straight, and "manteb" means intention. These are the Javanese people's mottos for commencing any activity or beginning with an aim, coupled by the spirit of never giving up despite challenges, having a meaningful oneness that can't be separated from one another, and (4) the words "Gemati, nastiti, ngati-ati" (line 37) "Gemati" means "affectionate," "nastit" means "detail," and "ngati-ati" means "careful." These are well-known bits of advice in Java that serve as a guide to the Javanese way of life in the world.

2) In this poem, the knowledge system revolves around knowledge of both the natural conditions surrounding it and the attributes of the tools it employs. This knowledge system comprises information about the Javanese traditional agricultural system, as well as information about nature, such as flora and fauna, tools, and a range of human qualities and behaviours. These indicators describing traditional Javanese agricultural knowledge in this poem can be found in the second stanza line 2 and the third stanza line 20-26, which are conveyed by the poet in a metaphorical style of diction, namely the word "sawah," which refers to cultivated and irrigated land to grow rice, and the words "kerbau," "ayam," "itik," and "kambing," which refer to the treasures of all. The words "luku," which means plowing tool, and "cangkul," which means a type of traditional agricultural tool used for digging, clearing the soil of grass, or levelling the soil, refer to tools, flora, and the words "pohon kelapa" and "jagung," which mean the treasure of all kinds of plants, refer to flora, and the words "menyimpan benih" and "kita tanamkan," which imply store.

3) A social system is a collection of people who are linked together. The social system includes kinship, association, and association, as well as the state system, the system of a living unity, and association. It is possible to see the basic form of the social system, namely the social ties between family members. This poem represents the social system in rural Java, depicting the institutions of rural communities in Java with social activities such as "mengirim rantang ke sawah" in the second verse and "kalau kita mau jual palawija" in the third stanza. The actors in this poem, according to the

quote, are a rural man who works as a farmer and his wife, who works as a homemaker.
The social system environment of Javanese society is portrayed in this poem.

4) A society's life tools and technology systems are the total number of techniques that
encompass the entire way of acting and acting in relation to the collection of mental
materials, the processing of these materials to make work tools, storage, clothing,
housing, modes of transportation, and other necessities. Weapons, containers, food and
drink, clothing and jewellery, shelter and habitation, and forms of transportation make
up physical culture, which is the most prominent technological aspect. To see the
systems of life tools and technology, one can utilize the knowledge system,
specifically the traditional Javanese agriculture system technology. The poet conveys
this system in a metaphorical form of dictions in the second stanza line 2 and the third
stanza line 20-26 of this poem, notably the term "sawah," which denotes cultivated and
irrigated region for rice farming. The words "kerbau," "ayam," "itik," and "kambing"
allude to fauna, while the words "kerbau," "ayam," "itik," and "kambing" allude to the
treasures of various species that live in a certain place or period. Traditional
agricultural qualities and conduct are referred to by the terms "menyimpan benih" and
"kita tanamkan," which imply "to store and care for seeds" (see point (2)).

5) Economic systems and livelihoods represent all human efforts to acquire goods and
services. A livelihood or economic system includes activities such as hunting and
gathering food, farming, cattle, fishing, and trading. Rice fields, buffalo, and
agricultural instruments represent the farmer's life and death in this poem, and whether
or not to sow rice is also determined in the third stanza line 20-21 "kalau kita mau jual
palawija"

6) A religious system is a full set of religious beliefs and actions of sacred objects that
cannot be reached using reason. Religious systems include belief systems, value
systems, and life perspectives, as well as religious communication and religious rites.
It's described in lines 1-2, 48-51, and 48-51. The first stanza's lines 1-2 and the seventh
stanza's lines 48-50 indicate a belief system that appreciating the woman is one of the
most important ways to nourish the family. The wife's joy and happiness are
undeniably important to the family's existence for a multitude of reasons. (1)
According to the above statement, the wife is the second angel, while the biological
mother is the first angel. (2) All family members will be happy if the wife is content.
This prayer, which is timed to coincide with the appearance of a pair of angels in a
man's life, will penetrate the skies and hasten the descent of sustenance. When the wife
is comfortable, the rest of the family is comfortable as well. (3) A contented wife will
encourage her husband to seek food. He will also be a relaxing place to return home
after the husband searches for sustenance, (4) a happy wife will always provide
support in any circumstance so that the husband has the motivation to get back up
every time he encounters difficulties, and (5) a happy wife will always be grateful for
the money given by your husband, regardless of its value. Those who are grateful for
their blessings will be rewarded with a variety of delights, according to God.

Humans' need for beauty can be understood as art. The diverse types of beauty that
emerge from the creative imagination's play can offer inner satisfaction to humans. The art

of beauty for the relationship of love stories and mutual respect between the soul mates of puppet characters, namely " Seperti Subadra bagi Arjuna" (line 40) as a graceful, gentle, calm, loyal, and obedient princess to her husband, is contained in the fifth stanza lines 40-45 of this poem's creative imagination. She is the epitome of a royal female figure. Arjuna is attractive and gentle-hearted. " Seperti Arimbi bagi Bima" (line 42) Arimbi is a lovely princess who is trustworthy, devoted, and caring. Despite his tender heart and "Seperti Sawitri bagi Setyawan," Bima is noted for being strong, gruff, and terrifying to the opponent (line 44). Sawitri and Setyawan are the figures of husband-and-wife love and affection. Sawitri is a loving and obedient wife who makes Setyawan happy with her lovely words and dedication.

4. Conclusion

By analyzing the poem "Istri" (1997) by Darmanto Jatman, the findings that can be concluded are as follows:

The poet's personality and diction can be used to establish a cultural concept of traditional Javanese rural culture in the poem "Istri." According to the concept of traditional Javanese rural culture outlined in the preceding poem, traditional Javanese rural culture can be traced back to three forms in "Istri": (1) ideas, (2) actions, and (3) works or artifacts. The ideas form regulates and guides activities and artifacts in a dialectical interplay between these three forms of culture. The cultural forms of the poem "Istri" can be grouped into three categories. The seven universal cultural components identified in the poem are (1) language, (2) knowledge systems, (3) social systems, (4) life tools and technology systems, (5) economic systems and livelihoods, (6) religious systems, and (7) arts, based on the three forms of traditional Javanese rural culture.

Studies in poems appear to be one of the studies popularized by literary criticism. The development of literary knowledge and the study of literature plays a significant role, according to the preceding debate, because the understanding of literary works is one of the cultural features of groups in specific cultures. This information also distinguishes cultures and groups of people. This has prompted a debate regarding how culture is defined, which has always altered over time. As a result of that cultural approach, literary criticism, also known as Cultural Studies, arose as an exciting academic phenomenon. In other words, one of the topics popularized by literary criticism appears to be cultural studies in literary works. However, as a cultural studies cause-and-effect phenomenon, a new literary criticism model arose as a result of this research. The inference is that cultural studies can coexist with literary studies, and that cultural studies can help to advance literary critique in culture. Literary critique, similarly, not only becomes a culture, but it may also serve as a springboard for future cultural research. Literary works can also be used as cultural studies objects.

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Research Article

Parabatai Bond's Attachment Styles In Cassandra Clare's *Lady Midnight*

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Abstract

Lady Midnight is an urban fantasy novel which centralizes around the special bond of the main characters, Emma Carstairs and Julian Blackthorn called parabatai. Parabatai designates a distinctive type of characterization, and the type ignites the writer's interest to study further. This study intends to describe the characteristics of urban fantasy and attachment styles of the parabatai bond present in the novel. This study would be carried out as a library study. The analysis would come in two parts: the characteristics of urban fantasy and the attachment styles between Emma Carstairs and Julian Blackthorn. This study would be beneficial for those who wish to understand more about urban fantasy and attachment styles in a novel. As one of the most well-known works of Cassandra Clare, this novel discloses a broad description of urban fantasy and attachment styles.

Keywords: urban fantasy; attachment styles; parabatai; shadowhunter; community law.

1. Introduction

Urban fantasy novels typically set in the present modern day and its presence of fantasy is hidden away from the mainstream society, or often referred to as the "unseen", as it was right in front of the whole population's eyes but they have no idea it exists [1, p. 463-464]. One of the famous novels of the past decade that could fall into the genre of urban fantasy is a novel called Lady Midnight, written by Cassandra Clare, a charming story which revolves around the life of a demon hunter, or in this case, referred to as the Shadowhunter. The novel itself is part of the The Dark Artifices series, which consists of three novels: Lady Midnight, Lord of Shadows, and Queen of Air and Darkness. However, this study will focus on the first installment of the series, Lady Midnight.

One of the prestigious cultures in Shadowhunter world is the parabatai, a bond between two Shadowhunters that would require them the willingness to lay off their life

for each other in battle. This parabatai bond is a form of attachment, since the bond itself is unbreakable until the death of one of them, with only a few exceptions. The attachment that was formed between the two main characters, Emma and Julian is also affected by what they had experienced as a child. Their relationship with their parents would be the main effect on how their attachment in adulthood becomes. Attachment is one of the most important aspects of someone's life, an attachment that people formed when they are in their early years will determine how they would form another one when they entered adulthood. Everyone has a different story in their upbringing and understanding the main concept of how a certain case would provide a certain attachment style would help one understand better about how one tends to form a bond with others. It would also help one to understand the characteristics of each style.

This paper strives to give an understanding of how attachments are portrayed in fiction since   fictional portrayals of attachment are important, especially in young-adult novels, where the readers are mostly in their early adulthood as well. By looking at these portrayals, it would help the readers to understand the character as well as themselves, as they might see some resemblance of their own characteristics.

2. Theoretical Framework

2.1 Urban Fantasy

Often referred to as its sub-genre is the term urban fantasy, urban fantasy focuses more on the combination of the aspects of fantasy such as magic, myth and folklore into the ordinary of everyday life. Urban fantasy novels typically set in the present modern day and its presence of fantasy is hidden away from the mainstream society, or often referred to as the "unseen", as it was right in front of the whole population's eyes but they have no idea it exists [1, p.463- 465]. According to Stefan Ekman in the Urban Fantasy: A Literature of the Unseen in The Journal of the Fantastic in the Arts, Volume 27, Ekman determine a few accounts that can be categorized into these four major threads, which are as follows.

2.1.1 Settings and Worlds

2.1.1.1 Setting of time

Setting is the set in the modern primary world, for example, in the 20th or 21st century [1, p.463].

2.1.1.2 Setting of place

An urban fantasy could be set in both primary and secondary worlds; the setting also does not necessarily need to be a metropolitan city [1, p.457-458].

2.1.1.3 Setting of social environment

The social environment setting is usually where there is a whole hidden world that exists in the real world or in this case, referred to as the unseen. It also brings the supernatural aspects of creatures, such as werewolves, vampires, faeries or warlocks [1, p.463-466].

2.1.2 Distinctive characters

The first distinction is that urban fantasy characters often come from a variety of humans and parahuman. Female protagonists, who radiance confidence and boldness and possess the ability to use weapons are often the center of the story. The second is that the main character is often an investigator, detective or monster hunter; in other words, they are the supernatural world problem solver. The third is that parahuman and non-human characters are present in the story, some of the common parahuman or non-human characters are werewolves, vampires and faeries [1, p.459-460].

2.1.3 Fantastic elements

Whether urban fantasy set in the primary world or the alternative one, the supernatural aspect is always around. The supernatural world could coexist with the real world or in an alternative one, the supernatural could become commonplace. The protagonist is usually the one who tries to maintain the balance between the real world and the supernatural. They often face threats from the supernatural creatures, but they are also able to form an alliance with these creatures [1, p.462-463].

2.1.4 Literature of the unseen

The unseen is a concept developed by Ekman according to the most prominent accounts in the urban fantasy. The unseen covers the juxtaposition or things placed together with contrasting effect, in this case, it covers the way the supernatural or fantastic world coexist with the modernity or urbanity of the primary world, or the urban and modern aspects are emphasized on the setting of the secondary world [1, p.463].

2.2 Attachment

According to the Handbook of Attachment, attachment theory as described by John Bowlby, as the pioneer of the study, was initially a study on children's relationship to their mothers or caregivers [2, p.3]. Ainsworth finds three types of attachment observed from the 'Strange Situation' participants: the secure attachment, the anxious-avoidant, and the anxious-ambivalent. Though later, researchers added the fourth type of attachment styles, the disorganized attachment [2, p.120].

2.2.1 Attachment styles in childhood

2.2.1.1 Secure attachment

Children who are securely attached to their attachment figures will show confidence in the relationship, although a separation would still cause distress to the children but once their attachment figures return, they would greet them in a positive way. The attachment figures of this type are usually responsive, emotionally available and loving. Children who have a secure attachment developed a good start in later life because their attachment allows them to have the confidence to explore their environment and to be more open to learning [3, p.12].

2.2.1.2 Insecure-avoidant attachment

Insecure-avoidant children often appear to be unbothered whether their attachment figures are with them or when they disappear. They show very little attachment behavior and act as if it was not important to have an attachment. However, it is actually the children's defence mechanism to cope up with the feeling of being rejected by their attachment figures [4, p.427], and it is not equal to non-attachment. The attachment figures of this type are often seen to be angry and intolerant towards the children. The children of this type tend to not be upset at things that usually distress other types because they have learned to expect rejection. Insecure-avoidant children tend to focus their attention on the outside world by relying on themselves [3, p.13-14].

2.2.1.3 Insecure-Ambivalent Attachment:

Children who are insecure-ambivalent get very upset upon being separated from their attachment figures. Even when they are reunited, it is often not enough to calm the children. They tend to want close contact with their attachment figures and would also get upset when the attachment figures are being insensitive or not understanding enough [4, p.16- 18). These children seek a strong attachment bond but have no confidence in it and in later years, they tend to have disturbances in their autonomous capacity because they are uncertain about their attachment figures' response [5, p.15-16].

2.2.1.4 Insecure-Disorganized

Mary Main and her colleagues identify the insecure-disorganized type. Children that are insecure-organized usually have an issue with parental behavior that frightens them [6, p.180]. This caused the children to have a disorganized pattern of attachment. For example, when separated from their attachment figures and then reunited, these children sometimes approach them but later seem to ignore or push away their attachment figures. This usually happens because of unresolved childhood trauma that led the children to lack the ability to trust. Children within this type are usually conflict-avoidant because of their fear and uncertainty of their attachment figures' response [7, p.226].

2.2.2 Attachment styles in adulthood

2.2.2.1 Secure attachment

Their memories of their primary caregiver or in this case, typically parents, they are warm and affectionate. In relation to their beliefs, attitudes and expectations, they have high self- worth and self-efficacy and only a few self-doubts. They generally think that others are well-intentioned, good-hearted, trustworthy, dependable and altruistic. They are also interpersonally oriented, which makes them generally liked by others. For goals and needs, they desire intimate relationships and interdependence while also seeking a balance of closeness and autonomy with mutual care and support. For plans and strategies, they acknowledge distress that is happening in their lives and constructively modify its negativity. They also invest in relationship development and maintenance [8, p.62-66].

2.2.2.2 Dismissing-avoidant attachment

Dismissing-avoidants refers to adults who maintain their sense of self-worth by emphasizing achievement and self-reliance at the expense of intimacy. This dismissing-avoidant style is drawn from both secure and avoidant groups [9, p.234].

2.2.2.3 Fearful-avoidant attachment

Fearful-avoidant refers to adults who avoid any close involvement that may result in loss and rejection. However, they desire intimacy. This style typically has social insecurities and lack of assertiveness [9, p.234].

2.2.2.4 Anxious-ambivalent attachment

Their fathers are typically unfair in their memories. In beliefs, attitudes and expectations, they appear to have difficulties in understanding the complexity of others, relational ambivalence, have little control over their lives and have unrealistic expectations for their partners and relationship because they are typically desperate for love and support. For goals and needs, they desire extreme intimacy and validation from their partners, they seek lower levels of autonomy and fear of being rejected or abandoned by their partners. For plan and strategies, they are prone to distress and anger, they can be demanding to satisfy their own emotional needs [8, p.62-66].

3. Research Method

In this study, the writer uses library research methods to collect data related to this study. George describes library research as, "an investigation involving accepted facts, unknowns, speculation, local procedures rigorously applied, verification, repetition, and ultimately an interpretation of findings that extends understanding," [10, p.22-23]. Library research itself is a process from determining a topic, articulating research questions,

looking for various approaches and sources to either support or oppose one's research and to determine one's own crafted insight about the topic [10, p.65]. By using the resources, the writer uses the process of content analysis, "researchers systematically work through each transcript assigning codes, which may be numbers or words, to specific characteristics within the text" [11, p.118].

4. Results and Discussion

4.1 Urban Fantasy

4.1.1 Settings and Worlds

4.1.1.1 Setting of time

Lady Midnight is set in the year 2012, there are also a few flashbacks to the year 2005, but most of the storylines are set in 2012. At the beginning of the story, Emma mentions that, "He always wanted to play video games … I hate video games" [12, p.17]. It proves that the novel is indeed set in modern times since the invention of video games are popular in the 20th century.

4.1.1.2 Setting of place

To be categorized as urban fantasy, the novel could be set in both real and imagined worlds. In this case, the novel is set in Los Angeles, California, precisely around Santa Monica, "Emma looked out into the Los Angeles night, at the brilliant explosion of electricity that was the skyline" [12, p.20].

4.1.1.3 Setting of social environment

The social and historical conditions in the novel are not particularly safe, there is a dispute between Shadowhunters and faeries regarding the Cold Peace, a law set by Shadowhunter to limit the faeries because of their previous involvement in the Dark War, a war that turns Shadowhunters against each other, "The Cold Peace was Shadowhunter Law … They called it a Law, at least. What it really was, was a punishment" [12, p.9].

4.1.2 Distinctive characters

The presence of Emma Carstairs along with Julian Blackthorn emphasizes the novel to be an urban fantasy one: first, they are Shadowhunters, a hybrid between human and angel. Emma Carstairs, as the main protagonist, radiates a female character who is bold, independent and skilled with weapons. Second, they are in charge of keeping the world safe, which requires them to conduct an investigation when something suspicious happened. Third, other than Shadowhunters, faeries, warlocks, werewolves and vampires

also appear in the story, though it is faeries and warlocks that will leave a significant impact in the story.

4.1.3 Fantastic elements

The fantastic features can shortly be described in two features: one, the appearance of supernatural creatures such as faeries, warlocks, werewolves and vampires. Two, the protagonist is supposed to be the one who maintains the balance between their kind and others.

4.1.4 Literature of the unseen

The Shadow world is completely hidden from the society of people in general. In the novel, the world is hidden by using glamour, "Glamour was illusion magic, commonly used by downworlders and Shadowhunters as well to hide themselves" [12, p.24], and it is forbidden for anyone who lives in the shadow world to reveal their identity, "Tell a mundane about the Shadow World and be disciplined, even exiled" [12, p.243].

4.2 Attachment

4.2.1 Attachment styles in childhood

Emma grows up as a brave and playful kid because she has a good support system. Her parents love her and encourage her to explore new things, that is why she is not afraid to make mistakes, engage in mischief and train as best as she could. Having a healthy relationship with her parents and growing up as someone who is not afraid of the uncertainties, Emma's childhood attachment style is considered as a secure attachment type. This allows her to have the freedom to learn and discover new things on her own. looking at the description of Julian's behaviour when he is with Emma, both of them are brave and not afraid to explore new things. Just like Emma, he knows that if something goes wrong, his parents would have his back. These traits appear in a secure attachment type. In the writer's interpretations, both Julian and Emma are compatible with each other because they have similar family backgrounds that allow them to grow as securely attached kids.

4.2.2 Attachment styles in adulthood

Seventeen years old Emma's purpose in life is to avenge her parents' death to whoever is responsible. Her close relationship with Julian makes him pretty much the only thing that she feels like she has left. Meanwhile, Julian also deals with the same problem of losing parental figures, though in his case, it is his father since his mother has already passed away earlier. Julian has to kill his own father during the Dark War, and it leaves him with a deep feeling of guilt, "When Julian Blackthorn was twelve yeard old, he killed

his own father … More like a monster wearing his father's face … It didn't matter. Julian saw Andrew Blackthorn's face, and his own hand holding the blade and the blade going into his father" [12, p.110].

The trauma which both Emma and Julian experience during their early teenage years affect how they see attachment towards each other. This becomes the reason why adult attachment styles are generally based on their childhood attachment styles, but a major event in life could actually change it. After losing their parents, both Emma and Julian have to change their priority and people whom they want to associate within their life. It is why they have different attachment styles from their childhood days. That is to say, the attachment styles shift from secure attachment style in childhood to fearful-avoidant attachment style in adulthood.

5. Conclusion

Lady Midnight could be one of the best existing novels, which perfectly describes the characteristics of urban fantasy. From its modern setting, the dual world of the real world and the shadow world, a half-human and half-angel characters who act like detectives, a strong female protagonist, fantastical creatures and the implementation of the unseen, where two worlds coexist with each other but are ignored by the general population. *Lady Midnight* also portrays the attachment styles which are present in the *parabatai* pair, Emma and Julian. The novel presents how the *parabatai*'s attachment styles change over time because of unfortunate events. It shows that the pair, Emma and Julian, are attracted to each other because they have similar attachment styles during their childhood days, which is the secure attachment style. During their adulthood, both of their attachment styles change due to some circumstances, but they still possess similar traits of being a fearful-avoidant attachment style. This study shows how these attachment styles are present in fictional characters.

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Research Article

The Use of Person Deixis as Address System In Literary Works

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Abstract

Deixis is one of topics in Pragmatics that always be studied by researchers on their own reason. This research is a study of person deixis as address system within novel entitled *Their Eyes Were Watching God* from Zora Neale Hurston and story book *Friday Black* by Nana Kwame Adjei-Brenyah as the source of data in this study, which the author of each book is Black people. The purpose of analyzing, the writer would like to analyze the system address system in both sources and look for the address system from the sources. The data were collected by library research method. The collected data were identified, categorized, and analyzed. The writer analyzed the data by using Levinson's theory as method of analyzing the source data. The finding of the research is from two literary works the type that appears frequently is first-person deixis such as *I, Ah, Ah'm* from *Their Eyes Were Watching God* and *I* from *Friday Black*. The person deixis as address system that use in term of formal and informal dialogue. The last is the factors that affected the address system in both literary works.

Keywords: deixis; address system; black cultural background.

1. Introduction

Communication is one of the important aspects of human life because it can make people communicate with each other. One of the ways to communicate is with language and there is a message from it. In communication, each human or community has its way to convey something. From the differences in communication, it can be created a communication culture among humans. The diversity of communication then created the style of communication between humans or communities and then the style becomes the characteristic of each community or human even though they use the same language.

This study discusses the address system in the two literary works with black cultural background and finds the address system contained in the sources. The writer chose two literary works with black cultural backgrounds for the data variation. So, the data found in the two sources will be varied. In this study, the writer wants to explain the person deixis as an address system contained in the novel and short stories. The personal deixis is used to investigate the address system in the novel and short stories.

2. Methods

This research uses the library research method in which the research is conducted in the writer's workspace or in the library room. The writer obtains data and information from literary work such as short stories, novels, poetry, or other audio-visual. Literature research is a research method conducted with the problems raised in the study by studying the literature and writings that have a close relationship with it. The primary data are taken from the novel and short stories.

In this research, the writer did not have to conduct the research in the spot. In this case, the writer does not go directly to the field dealing with the object of research because the object of the research is enough just go with the literary work.

3. Discussion

Table 1. Type of person deixis as address system in *Their Eyes Were Watching God* and *Friday Black*

Sources	Type of person deixis as address system		
	First-person deixis	**Second-person deixis**	**Third-person deixis**
Their Eyes Were Watching God	I, Ah, Ah'm, We'se (plural)	Yuh, You, Youse, You'se, Dey (plural), Nanny, Sugar, Honey	'em, 'im, her
Friday Black	I, we (plural)	You, they (plural), sir, bro, man, Daddy, Mommy	'em, her, him

3.1 Types of person deixis as address system in the novel and short stories

Regarding to the types of persons in the two literary works, the writer just analyzed the two kinds of person deixis. They are namely the first-person and the second-person because both types are the active participant in the speech event.

The first object which the writer analyzed is Their Eyes Were Watching God. The writer has found the most frequently appeared first person deixis in the novel. This type of person deixis also has kinds of address system used by the character in the novel such as *Ah* 'I', *Ah'm* 'I am'. The second type is the second-person deixis that appears frequently

after the first-person deixis. This kind of person deixis also has kinds of address system used by the character in the novel such as "*Yuh* 'You', *Youse*, *You'se*".

The second object that the writer analyzed is Friday Black. Because the gap of this book is one decade with the first object, the use of address system in the book has more variation. The writer has found that the first-person deixis is the type appearing frequently in the novel. This type of person deixis also has kinds of address system used by the character in the novel such as *I*. In the book Friday Black, the address system of the first-person deixis uses *I* similar with the common form. The second type is the second-person deixis that appears more frequent the after the first-person deixis. This type of person deixis also has kinds of address system used by the character in the novel such as *You*.

Table 2. Formal and Informal Style in *Their Eyes Were Watching God* and *Friday Black*

Sources	Formal			Informal		
	First-person deixis	**Second-person deixis**	**Third-person deixis**	**First-person deixis**	**Second-person deixis**	**Third-person deixis**
Their Eyes Were Watching God	I, Ah, Ah'm, We'se (plural)	Yuh, You'se, You, they (plural), Mist'/Mis', Doctah	'im, 'em	I, Ah, Ah'm, We'se (plural)	Yuh, You, Youse, You'se, Gal	'im
Friday Black	I, I am, we (plural)	You, Daddy, Mommy, Sir, they (plural)	Her, him	I, I'm, we (plural)	You, you're, they (plural), bro, man, Dad, Mom	Her, him

3.1 The use address system in the novel and short stories

In this section, the writer shows the use of addressee system in term of formal and informal dialogue in the two literary works. The writer shows some example that could help the analyses the form of formal and informal dialogue.

3.1.1 Their Eyes Were Watching God

3.1.1.1 Formal

"Do what **I** can. Ah'll phone into Palm Beach right away for the serum which he should have had three weeks ago. I'll do all **I** can to save him, Janie. But it looks too late.

People in his condition can't swallow water, you know, and in other ways it's terrible."
(Their Eyes Were Watching God: 225)

The used of person deixis in the dialogue above is the first person deixis because the speaker gives information to addressee. In this case, the pronoun used in the dialogue is the pronoun *I*. The rest of pronoun *I* in the novel is replaced by pronoun *Ah* as the pronoun first deixis. The used of pronoun *I* does not appear very often in the novel.

"Brothers and sisters, since us can't never expect tuh better our choice, **Ah** move dat we make Brother Starks our Mayor until we kin see further."

Dialogue above used first-person deixis because the speaker in the dialogue acted to the addressee and dominated the dialogue. The use of person-deixis in the dialogue above is *Ah* as the address for the speaker. Address *Ah* is another form of 'I' as the pronoun of first-person deixis in the novel. *Ah* in the dialogue above is about formal dialogue.

"**They** don't worry me atall, Mis' Turner. Fact about de thing is, they tickles me wid they talk."

Pronoun *They* in the dialogue above is address system for second-person in plural form. Example above is about the formal conversation used *They* the addressee for more than one person. It can be identified with the vocabulary chosen in the dialogue so that the dialogue will be more polite.

"Thank **yuh** fuh yo' compliments, but mah wife don't know nothin' 'bout no speech-makin'. Ah never married her for nothin' lak dat. She's uh woman and her place is in de home."

The person deixis above is included the second person deixis because the speaker wants to give information to addressee. The address used in the example is another form of pronoun 'You' that is *Yuh* and it used in formal dialogue.

"Thank you, Mist' Starks. You'se noble! **You'se** du most gentlemanfied man Ah ever did see. **You'se** uh king!"

Another form of pronoun 'You' is *You'se*. In the dialogue is the example of the addressee *You'se* used in formal dialogue. Actually, pronoun *You'se* is similar with *Youse* because this pronoun could be used in casual conversation and to address the second-person. The appearance of the pronoun *You'se* is more than "youse" in the dialogue. The use of the pronoun is similar to *you*, *Yuh*, and *Youse* as second person. There are many kinds of pronoun 'You'.

"Janie, if you think Ah aims to tole you off and make a dog outa you, **youse** wrong. Ah wants to make a wife outa you."

Another form of pronoun "You" in the novel is "Youse" that is used in example of dialogue above. Pronoun "you'se" appears several times in the dialogue but not that often. This address system used in the example could be used such in casual conversation. The person deixis used in the example is included in second person deixis because in the dialogue the speaker talking about the addressee who just did something.

"Mist' Starks is uh smart man, **we'se** all willin' tuh acknowledge tuh dat, but de day he comes waggin' down de road wid two hund'ed acres uf land over his shoulder, Ah wants tuh be dere tuh see it."

There is an example person deixis of dialogue included into first-person that has plural meaning *We'se*. The address appears several times in the novel in such in example above in formal dialogue.

"How you know he's havin' 'em, **doctah**? Dat's jus' what Ah come out heah tuh tell yuh." (Their Eyes Were Watching God: 224)

The example above is included into second person deixis because the address used in the dialogue refers to 'You' that the speaker wishes to addressee to do something. *Doctah* appeared often enough in the dialogue in last chapter of the novel. In the dialogue above used *Doctah* as the address system of 'Doctor' in the novel.

"Yes, indeedy, **Mist'** Starks, you'se noble. You got sympathy for me and mah po' chillun. Tony don't give us nothin' tuh eat and we'se so hongry. Tony don't fee-eed me!" (Their Eyes Were Watching God: 113)

"They don't worry me atall, **Mis'** Turner. Fact about de thing is, they tickle me wid they talk." (Their Eyes Were Watching God: 183)

There are many kinds of address system in the novel and two of them are *Mist'* and *Mis'*. Those the address systems used in the novel are similar to 'Mr.' and 'Mrs'." in the common form. In the novel, the common form of pronoun 'Mr.' and 'Mrs.' appear more often than than *Mist'* and *Mis'*. The use of those addresss is similar to the common form that is to show polite marker when address older people or the married person with their family name after the address. The difference is just in the dialect used because in the black cultural they have their own dialect so that they are unique.

3.1.1.2 Informal

"Ah see you is. **Gal**, you sho looks good. You look like youse yo' own daughter." (Their Eyes Were Watching God: 36)

The dialogue above, an example of person deixis used is second deixis because the dialogue refers to the addressee. The address used in the dialogue also refers to the addressee because pronoun *Gal* refers to 'You'. The address system is just for calling someone and speaking in casual moment. *Gal* is the way how to pronounce 'Girl' in the novel and they have same meaning. The address used is "Gal" and the addressee is a woman so that address system of *Gal* in the dialogue is used for woman and it could be used for casual conversation.

"**Youse** just as crazy as you ever was." (Their Eyes Were Watching God: 37)

Another form of pronoun 'You' in the novel is *Youse* that is used in example of dialogue above. Pronoun *You'se* appears several times in the dialogue but not that often. This address system used in the example could be used such in casual conversation. The person deixis used in the example is included in second person deixis because in the dialogue the speaker talking about the addressee who just did something.

"Hand me dat wash-rag on dat chair by **you**, honey. Lemme scrub mah feet." She took the cloth and rubbed vigorously. (Their Eyes Were Watching God: 37)

Dialogue above, there is a word in bold print, it is the person deixis used as system address in the dialogue. In the dialogue, the person deixis is first person deixis, but the word in bold print is the system deixis which is as the highlight of the study. The address *You* is still in use in the novel black author. The address in common form such as 'I, You, We, and They' in the novel could be used as formal and casual conversation.

"Ah know exactly what Ah got to tell **yuh**, but it's hard to know where to start at." (Their Eyes Were Watching God: 40)

The person deixis above is included the first person deixis because the speaker wants to give information to addressee. The address that is used in the example is another form of pronoun 'You' that is *Yuh* that could be used in the formal and casual conversation in the novel.

"Tea Cake, **you'se** uh mess! Can't do 'thout me dat lil time." (Their Eyes Were Watching God: 176)

Another form of pronoun 'You' is *You'se*. Actually, pronoun *You'se* is similar with *Youse* because this pronoun could be used in casual conversation. However, the difference is how many times this pronoun used in the novel. The appearance of the pronoun *You'se* is more than "youse" in the dialogue. The use of the pronoun is similar to *You, Yuh,* and *Youse* as second person. There are many kinds of pronoun 'You' in the novel but the use of pronoun is different. The use of deixis in the dialogue above is included as second person deixis.

"You reckon? course Ah ain't never thought about it too much. But Ah don't figger dey even gointuh want us for comp'ny. **We'se** too poor." (Their Eyes Were Watching God: 184)

There is an example person deixis of dialogue included into first-person that has plural meaning *We'se*. The pronoun appears several times in the novel in some casual dialogues. Some characters in the novel are also used the pronoun and are included the unique pronoun or address system because it appears several times in the dialogue.

"And **dey** makes me tired. Always laughin'! **Dey** laughs too much and **dey** laughs too loud. Always singin' ol' nigger songs! Always cuttin' de monkey for white folks. If it wuzn't for so many black folks it wouldn't be no race problem. De white folks would take us in wid dem. De black ones is holdin' us back." (Their Eyes Were Watching God: 184)

Another unique pronoun from the novel is *Dey* which means 'They'. It is included in second person deixis with plural meaning. Similar with the previous example, the pronoun is used as the address system in the novel and appears quite a lot in some dialogues. They also become the address system in the formal dialogue.

"Aw, pretty good, **Ah'm** tryin' to soak some uh de tiredness and de dirt outa mah feet." She laughed a little." (Their Eyes Were Watching God: 36)

As previous example, dialogue above used first person deixis as well. However, the pronoun used in the dialogue is little bit different that is *Ah'm* same with pronoun "I am"

which is in the grammatical after the pronoun should put verb + ing. In the novel, pronoun *Ah'm* replaces "I am" in common form and could be used as formal or casual conversation.

"**Ah** knowed you'd be hongry. No time to be huntin' stove wood after dark. Mah mulatto rice ain't so good dis time. Not enough bacon grease, but **Ah** reckon it'll kill hongry." (Their Eyes Were Watching God: 36)

Dialogue above used first-person deixis because the speaker in the dialogue acted to the addressee and dominated the dialogue. The use of person-deixis in the dialogue above is *Ah* as the pronoun. Pronoun *Ah* is characteristic pronoun which replaces 'I' as the pronoun of first-person deixis in the novel. *Ah* is a kind of pronoun that is flexible to use in every situation whether formal or casual conversation.

3.1.2 Friday Black

3.1.2.1 Formal

"Did you purchase that shirt, **sir**?" (The Finklestein 5: 16)

In the dialogue above, *Sir* is an address system for formal conversation. This situation could happen when there is a speaker talking with an older people or stranger to give them some respect because the speaker does not know about the target.

"Please, please! What can **we** give **you**?" (The Finklestein 5: 24)

Dialogue above showed about, the formal form of conversation. In dialogue there is word 'please' typed twice. The word could show about the formal one of the conversation and it makes the pronoun *We* and *You* became the formal address to the target of the speaker in the dialogue.

"Tell **me** you love **her**," (The Finklestein 5: 25)

In the dialogue, the pronoun *Me* and *Her* makes the dialogue sounds formal even though the speaker just said the common sentence. But because the speaker said in the serious situation the dialogue became formal and as if the sentence is to make a testimony.

"**I** did it for you, **Daddy**." (Lark Street: 56)

"Thanks, **Mommy**," (Lark Street: 57)

The address word *Daddy* and *Mommy* is usually used by kids for their parents. In the dialogue above is the address word showed about the respect between parents and kids. Such as *I* as the speaker in the two examples above showed the formal conversation to the target.

3.1.2.2 Informal

"Let's go, **Dad**, hurry up," (Lark Street: 51)

In the example above, *Dad* is an abbreviation from address *Daddy*, usually this kind of addressee is used in casual conversation and to make it brief. So, the speaker in the dialogue is talked casually with the target even though the target has more power than the speaker.

"**You're** not really doing that Naming stuff?" (The Fenklestein 5: 12)

Pronoun *You're* in the example showed us the casual conversation because 'you are' abbreviated became *You're*. In the story also this kind of pronoun became the informal address to the target because there are two words that abbreviated became one word. This kind of address used to talk something about the speaker and the target such in the example. This is one of the examples of casual conversation using *You're* as the addressee and the vocabulary in the sentence sounds casual as well.

"**I'm** doing great." (The Era: 35)

Same with the previous example *I'm* is an abbreviation from 'I am' and make it such a casual address for the speaker. Usually, the abbreviated address is used in casual conversation. This is one of the examples of casual conversation using *I'm* as the addressee and the vocabulary in the sentence sounds casual as well.

"Maybe. Or maybe it was something else. I'm talking about thinking about the other person, **ya** know?" (The Era: 43)

The pronoun *Ya* is another form of pronoun "you" but in the informal form in the story. *Ya* became the address system when it used in casual conversation when the speaker has more power than the target.

"What's good, **bro**," Emmanuel replied. (THE FINKELSTEIN 5: 12)

Based on the novel, the use of address system in the example above is for casual conversation where there are boys who are friends and they greet each other with *Bro*. The address system is usually used by boys because *Bro* could be interpreted as 'brother'. The address system could identify that they know each other because the dialogue shows us with casual conversation they used.

"Yeah, **man**. I've been working lately. I'm trying to get a lot of us together, man. We need to unify." (THE FINKELSTEIN 5: 12)

Such as the previous example, the system address of *Man* is same with *Bro* which is used for boys because it is interpreted as boy/man. But the address system of *Man* could be used in different situation in the story such as the example above.

3.2 The factors that influence person deixis as addressee system

In this section, the author wants to analyze the address in the novel and what influences them so that the addresss are used. The writer analyses the person deixis in the two literary works and will show the relationship between the speaker and the target.

3.2.1 Social Environment

One of factors seems in the novel that affects the greeting system in the use of person deixis in black cultural novel and book is social environment. How the people use address system in their conversation between the speaker and the target. The writer has found some example from the novel and book stories.

3.2.1.1 Their eyes were watching God

"Aw, pretty good, **Ah'm** tryin' to soak some uh de tiredness and de dirt outa mah feet." She laughed a little. (Their Eyes Were Watching God: 36)

The person deixis is often appearing almost in a whole dialogue in the novel. In the dialogue *Ah'm* is refers to first person it is Janie who is talking with Phoeby as the second person. In this conversation we can see that Janie and Phoeby have same social status beside their friendship because the way they talking are casual.

"Well then, we can set right where we is and talk. **Ah** got the house all opened up to let dis breeze get a little catchin'. (Their Eyes Were Watching God: 39)

It is the same with person deixis *Ah'm* 'I am', *Ah* 'I' in the novel can be used for everyone and it is not regarding to social class or age. We can see it in the Janie and Phoeby when they are talking about something they use *Ah* 'I' in the conversation when they speak in their daily conversation. We can read the example of person deixis *Ah* in dialogue between Janie and Phoeby.

In the dialogue above, we know that Phoeby and Janie is friend. They have been friend for a long time and they have known each other. In the social, deixis there is a word that has to reference about their friendship. The word "friends" refers to their friendship and it shows about how long they have been friend. They also could use the addressee *Ah* and *Ah'm* as the other characters.

"Go fetch me de checker-board and de checkers. Sam Watson, **you'se** mah fish." (Their Eyes Were Watching God)

Based on the novel, person deixis *You'se* has more power if it is used. In the novel, the greeting system of *You'se* mostly appears when the first-person deixis or the speaker has more power than the second deixis. The dialogue shows the relationship between Phoeby and Sam. They are married couple which is show in word *Mah fish*. Because of their relationship, they could talk casually with each other.

"Oh, er, Pheoby, if **youse** ready to go, Ah could walk over dere wid you," (Their Eyes Were Watching God: 54)

The use of person deixis above means that the speaker asks the addressee talking each other about their plan. Based on the novel, the speaker and the addressee have same position. The greeting system *Youse* is for casual conversation such seen in the example above because the two characters have the same power.

"Whut's de matter, **sugar**? You ain't none too spry dis mornin'." (Their Eyes Were Watching God: 54)

Sugar is the pronoun or greeting for Janie in her neighbourhood because she is popular and some characters call her by that name. The speaker greeted the target with *Sugar* because in the environment the target is known as the popular girl in the town. It also makes her become centre of attention in her town.

3.2.1.2 Friday black

"Please continue, **counselor**." (THE FINKELSTEIN 5: 11)

The counselor has more power than the speaker so that the speaker uses formal language when asking something to the counselor. The dialogue above is showing the different class between the speaker and the counselor. In the dialogue, the speaker talked formally with counselor with word "please" at beginning. This is so clear that the counselor has more power than the speaker and the dialogue occurs when they are in the serious situation.

"Please, have a seat, **guys**," (LARK STREET: 53)

In the dialogue above, *guys* is the greeting system used by people to greet someone or more than one people. In the story, there is no clue that the greeting system is used for people who has social in certain. The greeting system of *guys* is usually used by every people and it does not include the social status. The greeting of *guys* could show the conversation more casual. In this case, the greeting system of *guys* is for general because it does not mention the specific one. This greeting is for casual conversation when the speaker and the addressee have the same position.

"Maybe. Or maybe it was something else. I'm talking about thinking about the other person, **ya** know?" (THE ERA: 43)

In the story, the speaker has more power to talk casually so that the greeting system used in the dialogue uses casual greeting system.

"Did you purchase that shirt, **sir**?" (THE FINKELSTEIN 5: 16)

In the novel with black cultural this greeting is used. In this case, the speaker speaks formally because the speaker did not know the addressee. So, the speaker talks formally to be more polite when talking with stranger. The speaker is a cashier in a store and the addressee is the buyer. So, it can be concluded that the buyer has higher position than the cashier. *Sir* is the exact greeting system to greet the target such as the buyer from the speaker.

"Aye, **buddy**," (ZIMMER LAND: 73)

In the novel, this greeting system is used to general because there is no explanation about the relationship of characters. This greeting system is followed with casual conversation. The greeting *Buddy* can used in the casual conversation and in the informal situation. Such as the speaker above who is talking with the target and called with *Buddy*. *Buddy* also refers to the target which the relationship with the the speaker is they are have the same situation and position.

3.2.2 Friendship

The next factor is friendship. In the novel, the writer uncovered that age is a factor affecting the greeting system in the used person deixis in English by black people. Between two people who are friend, usually have their address system to call each other. There are some examples from the object to show how the factor affects the greeting system.

3.2.2.1 Their eyes were watching God

"Ah takes dat flattery offa **you**, Pheoby, 'cause Ah know it's from de heart." Janie extended her hand. (Their Eyes Were Watching God: 36)

Janie and Phoeby's conversation uses "You" and the relation among them is a bestfriend. Between the two characters, Janie is older than Phoeby but they have been together for so many years as a bestfriend. It means that age is not such a barrier for them to be close friend even though they are different. The two characters have same position in the novel. *You* is Different with *You'se, Youse* and *Yuh* because all characters could use this kind as addressee for second-person.

"Pheoby, we been kissin'-friends for twenty years, so **Ah** depend on you for a good thought. And Ah'm talking to you from dat standpoint." (Their Eyes Were Watching God: 39)

It is the same with person deixis *Ah'm* 'I am', *Ah* 'I' in the novel can be used for everyone and it is not regarding to social class or age. We can see it in the Janie and Phoeby when they are talking about something they use *Ah* 'I' in the conversation when they speak in their daily conversation. *Ah* is an addressee that everyone could use it.

"Janie, **youse** uh 'oman, now, so—" (Their Eyes Were Watching God: 44)

Pronoun *Youse* in the novel is used in the casual conversation and the speaker has more power than the addressee. Based on the example above, the speaker has more power because the speaker is older than the addressee. The speaker does not have any relationship with Janie as the target. But the speaker knows Janie because the speaker closes with Janie's grandmother. So, the speaker could talk casually with Janie.

3.2.2.2 Friday black

"**I'm** serious, bro. We need to move together. We got to know. You've seen it. You know they don't give a fuck 'bout us now. They showed it." Emmanuel nodded. (THE FINKELSTEIN 5: 12)

In the dialogue, the first pronoun *I* refers to the character that Emmanuel is talking to. He is Emmanuel's friend. Emmanuel and his friend is really close friend. His friend seems talking casually with Emmanuel. In the dialogue also shows that they used casual conversation. In some stories in the *Friday Black*, the greeting system for first-person deixis use *I*.

"What's good, **bro**," Emmanuel replied. (THE FINKELSTEIN 5: 12)

The dialogue above shows us about relationship between the speaker and the target that refers to greeting system they used. The address system use in dialogue above is the example of casual address system to greeting the target. The participant used is *Bro* which means the participant can talk with casual conversation.

"Yeah, **man**. I've been working lately. I'm trying to get a lot of us together, man. We need to unify." (THE FINKELSTEIN 5: 12)

In the dialogue above, the address system of *Man* is similar to *Bro*. It shows about the relationship between the speaker and the target who have been friend. But the difference is the greeting. The previous example used *Bro* and in this example used *Man*. Both are

have similar meaning and usually it used in casual conversation to sign about their close relationship as friend.

"My bro **Manny** has the right idea," (THE FINKELSTEIN 5: 20)

Manny is a greeting name from Boogie or Emmanuel's friend. He is close with Manny so he makes it for him. When he is talking to Emmanuel, he uses casual conversation. There is special greeting that the speaker created to the target and it appeared to make sure that their relationship as friend is close with the speaker gave special to the target when they talking each other.

3.2.3 Family relationship

The next factor is family relationship. The writer found family relation could affect the greeting system in English used by black people. It could happen when there is family calling their family member with specific name as the greeting name. It also appears when they are talking each around their family member in the object study. They greet like that because they want to show their respect to others and closeness with each family member. This greeting is shown in the examples below.

3.2.3.1 Their Eyes Were Watching God

"Naw, Nanny, naw **Ah** ain't no real 'oman yet." (Their Eyes Were Watching God: 44-45)

In the dialogue, Janie is trying to reject Nanny's request to be married. The dialogue above shows that their daily conversation using first person deixis *Ah* refers to each other. The person deixis *Ah* from dialogue is showing that the person deixis could be used in the family circle. It can be formal and casual form in conversation.

"Yeah, Janie, youse got yo' womanhood on **yuh**. So Ah mout ez well tell **yuh** whut Ah been savin' up for uh spell. Ah wants to see you married right away." (Their Eyes Were Watching God)

Person deixis *Yuh* in the novel usually appears when there is a casual conversation among characters or *Yuh* people who is older than other characters. For example, one of the dialogues between Janie and her Nanny, Nanny is Janie's grandmother and she talks casually with her grandchild automatically.

"Ah ain't never seen mah papa. And Ah didn't know 'im if Ah did. Mah mama neither. She was gone from round dere long before Ah wuz big enough tuh know. Mah grandma raised me. Mah grandma and de white folks she worked wid. She had a house out in de back-yard and dat's where Ah wuz born. They was quality white folks up dere in West Florida. Named Washburn. She had four gran'chillun on de place and all of us played together and dat's how come Ah never called mah Grandma nothin' but **Nanny**, 'cause dat's what everybody on de place called her. **Nanny** used to ketch us in our devilment and lick every youngun on de place and Mis' Washburn did de same. Ah reckon dey never hit

us ah lick amiss 'cause dem three boys and us two girls wuz pretty aggravatin", Ah speck. (Their Eyes Were Watching God: 40)

In the description before, the writer explains that if every family has their own nickname for the family member. *Nanny* is a special name from Janie that has been used by her to greet her grandmother. Nanny is Janie's grandmother and she has been with Janie for a long time. Janie calls her Grandma with Nanny instead of calling grandmother because she raises Janie, her only grandchildren. Even though, they are close but Janie respects Nanny because she is raising her.

"Mah name is Janie **Mae Killicks** since Ah got married. Useter be name Janie Mae Crawford. Mah husband is gone tuh buy a mule fuh me tuh plow. He left me cuttin' up seed p'taters." (Their Eyes Were Watching God: 61)

Since Janie got married with Mr. Killicks, she changes her name Janie Mae Killicks. It is also became her last name and addressee as long as she is been with Logan Killicks. Same as other culture, black people also use family name as their last name after getting married and last name for their children.

"You ain't got nothin' to be shamed of, **honey**, youse uh married 'oman. You got yo' lawful husband same as Mis' Washburn or anybody else!" (Their Eyes Were Watching God: 54)

In her family, honey is a greeting from the Old Woman that close with Nanny and Tea Cake also call her with it because she really loves by her family. The addressee shows that Janie's relative cares about her. *Honey* is such a addressee towards Janie when the speaker talk to her means the speaker has close relationship with her.The dialogue is casual because it happens in the family. Such as the dialogue above is about the Old Woman who know Janie and she cares to Janie. Another example in the novel is when Janie's Husband greets her with *Honey* and also Nanny her grandmother greets her with *honey*.

3.2.3.2 Friday black

"Well, say something, **Dad**." (LARK STREET: 47)
"Thanks, **Mommy**," (LARK STREET: 57)

As in the social life, parents usually have their greeting from their children and it reflected as social deixis. Such in the example dialogue above, there is *Dad* became the greeting by the kids. Even though in the story there is no family background but there are two characters that represent kids when calling their parents. In the story, there is a couple who the woman is pregnant but the man killed the fetus. The man is overshadowed by a pair of children who turn out to be a fetus and the fetus always following him like a friend who is always by his side. The fetus called him *Dad* and *Mommy* for the Woman. In the story, *Daddy* is for character called I who has twin friend but they called the man as *Daddy* as if they are his kids. It also appears in the story where the child calls their father *Daddy*.

"Morning, **ginger root**," (THROUGH THE FLASH: 133)

The example above is showed about a father who called his daughter with the greeting "ginger root". It is the example of the relationship between parents and children that

usually have special name for their family. The relationship between parents and children also reflected as social deixis which is in family live some families have name for their family member as a form of their love for family member because their kids are cute or something.

4. Conclusion

The type of person deixis appearing often in the novel Their Eyes Were Watching God is the first-pronoun deixis, such as Ah 'I', A'hm 'I am'. In the short story Friday Black, the type of person deixis appears often is the first-person deixis, such as I. There are some pronouns found in the novel and short stories used to be address systems. The addressee system in the two literary works also has different usage such as the use of what address system used in terms of formal and informal. The vocabulary in the dialogue also could affect the address system so that the dialogue would be included in a formal form or informal form.

Some factors found in the sources affect the use of address system. It depends on the relationship between the speaker and the target. But the most affecting factors found in the two sources are family relation, friendship, and social environment. There are some addressees that show the relationship between the speaker and the target so that the address system is formed.

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Research Article

The Portrayal of Sutter Keely's Defense Mechanism During Adolesence In The Spectacular Now

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Abstract

This thesis is written to analyze the main character, Sutter Keely, in *The Spectacular Now* by Tim Tharp, who struggles his adolescence without proper parental guidance. He is also dealing with failed romantic relationships that influence in how he grows as an adolescent. In this novel, he uses several defense mechanisms on daily basis to deal with issues and difficulties in his life. This thesis aims to identify the triggers, the kinds, and the effects of his defense mechanisms. This thesis uses Freudian psychoanalysis theory and its branch, defense mechanism, as the main theories. Library research and exponential approach are used to help the writer to get the desirable results. The result of this thesis reveals that the main triggers of his defense mechanisms are his family and his failed romantic relationships. The defense mechanisms he uses are rationalization, displacement, suppression, denial, altruism, and distortion. The effects of his defense mechanisms bring more negative results to his life.

1. Background of the Study

Adolescence is a transition phase of vulnerability that marks the end of childhood and the beginning into adulthood. It can be said that adolescence is the time of quest; a time to explore more and new things whether it is about personal – identity or about friendships [1].

The development of an adolescent is influenced by the closest interaction agent which is family. Apart from the existence of family to support self-development during adolescence, relationships outside of family is also needed, and relationship with significant other is one of them.

Romantic relationships play part in the development of adolescence. During adolescence, owning a boyfriend or girlfriend can increase someone's confidence. Teenagers love themselves more while being in a relationship with intimacy and good communication [2]. On the other side, it is almost inevitable that relationships lead to the emotionally vulnerable experience of breaking up. Teenagers who are sensitive to rejection can be triggered into the beginning of self-doubt and despair. Low-quality relationships marked by a lack of trust, ongoing conflict, and dating violence can expose young people to depression and anxiety [3].

The main character in *The Spectacular Now* portrays a teenage life with less feasible presence of family and failed romantic relationship. This novel tells a story about a high school boy, Sutter Keely, who is trying to figure himself out in the middle of the complexity of life. Sutter does not get appropriate supports and guidance from his family. He also shows difficulty to deal with his problems and emotions. He uses several defense mechanisms to deal with problems. Thus, according to the background of the study, the research questions are:

1. What triggers Sutter's defense mechanisms?
2. What kinds of defense mechanisms do Sutter apply?
3. How do his defense mechanisms affect his life?

2. Theory and Methods

2.1 Theoretical Framework

2.1.1 Intrinsic Aspects

2.1.1.1 Character and Characterization

Character is the agent of movement in a play or any literary works who animate the plot [4, p.32] There are two types of character. Flat characters, whose personalities do not change much from the beginning to the end of the story. Round characters, they are lively and their personality develops along the story, this feature usually possessed by main characters in every literary works.

The development of characters in literature is called characterization. The purpose of characterization is to develop the readers' imagination about the characters' look, think, or do. There are two types of characterization which are, direct and indirect. Direct characterization can be easily determined by direct descriptions written by the authors. Indirect characterization, on the other hand does not merely stated by the authors. They tend to only guide the readers by giving some implicit hints. [4, p.33]

Conflict is defined as a contrariness of physical, emotions, and assessment among characters or inner struggle within one character himself [4, p.225]. Conflict can also be perceived as collision between contracting forces that has several indications such as rage,

battle, and arguments. There are two kinds of conflicts in literature, internal conflict and external conflict

2.1.1.3. Plot

Plot is a sequence of events happen in a play or story [4, p.224]. Plot is the determinant of how a certain situation related to every situation in a story. There are five stages of plot, namely exposition, rising action, climax falling action, denouement or resolution.

2.1.2 Extrinsic Aspects

Extrinsic aspects are elements that are not built in the structure of literary works. The existence of extrinsic aspects may not straightly influence literary works, but they affect the creation of a story as they surround outside the intrinsic aspects. The writer uses one big theory with its branch to support the making of this study.

2.1.2.1 Freudian Psychoanalysis Theory

Psychoanalysis theory is a theory that was proposed by Sigmund Freud which examines the process of mental and behavior development that form human's personality [5, p.33]. Freud proposed that there are three stages of human's personality: the Id, the Ego, and the Superego.

2.1.2.2. Defense Mechanism

According to Feist & Feist in their book entitled *Theories of Personality*, which curated Freudian Psychoanalysis Theory and its branch, states that, defense mechanism appears when the Ego is unable to find the best way to satisfy the Id and the Superego [5, p.41]. Defense mechanism uncontrollably appears due to the anxieties, tensions, and displeasures that is experienced by the mind. There are several kinds of defense mechanisms exist in the novel, denial, displacement, suppression, rationalization, altruism, and distortion.

2.2. Research Method

2.2.1 Data and Data Source

To achieve the desirable results for this study, the writer uses the novel *The Spectacular Now* by Tim Tharp as the main data. The writer also uses several library sources such as journals, theses, and books.

2.2.2 Method of Collecting Data

This study takes library research method to collect the data. Library research is a method which practices collecting, reading, recording, and or analyzing library resources [6].

2.2.3 Method of Analyzing Data

Exponential approach is used to analyze the data. Exponential approach revolves around several intrinsic aspects in literature to analyze a literary work [7, p.148] The purpose of exponential approach is to ease the readers to comprehend a literary work when they read each words and phrases, depends on what the readers are trying to discover. The writer also uses psychological approach to analyze the extrinsic aspects for this study.. In literature, psychological approach takes its role to portray a perspective on the psychological state of the characters in literary works, or the literary writers [7, p.153].

3. DATA ANALYSIS

3.1. Intrinsic Aspects

3.1.1. Character and Characterization

3.1.1.1. Sutter Keely

Sutter Keely as the main character, as well as the round character in the novel is described as a teenage high school boy in his final year and is living his life in a loving relationship with Cassidy. He is considered as a devoted person in a relationship, however, his loyalty makes him irresponsible. He is willing to spend time with Cassidy and sacrifice his own business as stated in this quotation, "Theoretically, I should be in Algebra II, but in reality I'm cruising over to my beautiful fat girlfriend Cassidy's house." [8, p.1]. His main responsibility as a high school student is to pay serious attention to his academic life, yet, he chooses giving up his main responsibility to hang out with his girlfriend. Throughout the story, he is the character who portrays dynamic changes in personality. His personality is described as careless, reckless, caring, helpful, and charming.

3.1.1.2. Aimee Finecky

Aimee is Sutter's love interest after Cassidy. She is described as a girl who spends her life getting herself used to prioritize anyone else's needs before her own. Her selflessness can be identified by the first interaction with Sutter, when she appears to do the paper route job at five a.m., as proven by this following quotation, ""but Mom and her boyfriend went to the Indian casino over by Shawnee last night, and I guess it got so late they decided to stay in a motel or something. That happens sometimes."" [8, p.71]. Aimee sincerely takes over her mother's main responsibility, even though she is aware of the fact

that her mother is out there having fun. Throughout the story, her personality gradually evolves. She is described as a passive, awkward, and assertive person.

3.1.2. Conflicts

As stated in the previous chapter, there are two aspects of conflict which will be discussed in the analysis of the study. These two aspects are internal conflict and external conflict. Internal conflict consists of Sutter against himself. Meanwhile, the external conflict consists of Sutter against family and Sutter against girlfriend.

3.1.3. Plot

The Spectacular Now features a combined plot that tells a story from the past and a story from the present. This plot increases the story's interest and provides readers with a variety of viewpoints. There are five types of plot structure that will be analyzed in this study: exposition, complication, climax, falling action, and denouement.

3.2. Extrinsic Aspects

3.2.1. Rationalization

The proof that Sutter uses rationalization is proven by this following excerpt, "Besides, it's not like my education is some kind of priority with my parents. They quit keeping track of my future when they divorced, and that was back in the Precambrian era." [8, p.1]. He rationalizes his behavior by using his parents' behavior as a reason for his messed up academic life.

The trigger of his rationalization is his parents' absence during his academic period. His id appears when he feels at ease in his laziness and loss of motivation by neglecting school. His ego acts when he convinces himself that he does not need to prioritize school since his parents do not care. His superego knows for sure that he is the only person who is in charge of his life and his future. The result of this situation is his ego wins over his superego, hence why, even though he should starts paying serious attention to his academic life, either in the future, he chooses to not make efforts and blame his parents.

3.2.2. Displacement

When Sutter meets Walter for the first time, he tells Walter that he also gets mad when his mother kicks his father away. Sutter can understand Walter who runs away from home because his mother too expels his father. The difference between them is that Sutter expresses his dislike towards the circumstance by burning down a tree in his backyard, as stated in this following sentence, ""I didn't run away but I think it was around that time that I set the tree in the backyard on fire."" [8, p.5].

The trigger of his displacement is his mother who separates him from his father. His id emerges when he wants to know where his father is. His ego appears quickly when he is mad after not getting the answer immediately from his mother. His superego stands when he knows that he deserves an explanation later and asks his mother again, after he calms himself first. Sutter lets his ego loose when he burns down a tree in his backyard by reason of his exasperation for not getting any clue about his father's existence. He vents his anger by burning down a tree, instead of expressing his anger to his mother directly.

3.2.3. Altruism

Sutter's Altruism is proven in this following quotation, "Now, I should've been at my girlfriend's five minutes ago, but this time I have a legitimate reason for running late." [8, p.7]. He decides to help Walter when he should be picking up Cassidy.

The trigger of his altruism is Walter who is alone far from home, and his family problem. His id provokes his empathy to drive Walter back home. His ego creates the belief that he should help the one who is in urgent needs his help. His superego helps him to realize that he may not be able to help Walter and leave him be, because he promises to Cassidy first.

3.2.4. Suppression

In dealing with uncomfortable thoughts, Sutter also intentionally pushes himself to never think about them, so that they never arise to his consciousness. The proof that he suppresses his thoughts happens when he tries to not thinking about Cassidy's ultimatum to him. This incident is proven by this following excerpt, "This is it, she said. This is the last time I'm going to say it. But what is it she wants me to do? It's stupid to worry about it now, though." [8, p.17]. Cassidy warns him to never again repeats his ignorant behavior, that rarely takes things seriously, such as disowning his own words to pick up Cassidy.

The trigger of his suppression is Cassidy's remark that worries his mind about what can possibly happens to him. Sutter's id wants to only enjoy the moments with Cassidy during their relationship, while his ego refuses to hear Cassidy's ultimatum about being more respectful to her. His superego reminds him that Sutter may need to take her seriously as it can possibly affects their relationship. Sutter's ego wins over his superego, so he develops a defense mechanism that protects his uncomfortableness to come into his consciousness. He chooses to neglect Cassidy's ultimatum by stop thinking about it until he feels comfortable again.

3.2.5. Denial

The trigger of Sutter's denial is his inability to accept the fact that he is addicted to alcohol. It is proven by this following sentence, "It's not some big addiction. It's just a hobby, a good, old-fashioned way to have fun." [8, p.18]. He admits that he develops an attachment with alcohol, but still he does not admit that it has become an addiction.. His

id wants him to keep enjoying the effect of alcohol on a daily basis. His ego refuses to believe that he is in an alcohol addict and it can be harmful. His superego warns him that he may need to address his drinking pattern and try to reduce his alcohol consumption. Sutter's ego once again wins against his superego since he denies that he is addicted to alcohol. He keeps continuing his drinking habit.

3.2.6. Distortion

Sutter convincing himself and everyone that his father is a successful man and it is so hard for him to see his father due to his busy schedule. In reality, he does not know where exactly his father is, ever since his parents separated. However, he finally confess to Aimee about the fact that has been spreading this whole time is not true, as stated in this following statement, "After my mom kicked him out, he just disappeared. So I started pretending he was a big-shot executive. I pretended it so hard I almost started believing it myself, so maybe it's only kind of a semi-lie." [8, p.203].

The trigger of this defense mechanism is his father's disappearance after separating from his mother. His id appears when he wants to know where his father is all this time. His ego acts when he wishes that he knows about his father's condition. His superego tells him to admit that to admit that he has no idea where his father is.. For the umpteenth time, his ego wins over his superego because, he starts creating an unrealistic idea in his mind and believing that idea is real. The result of this situation is that he is unable to fully release himself from the burden of not knowing his father's presence.

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