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Wordplay "Loss" in Translation: A Case Study of Margaret Atwood's *The Handmaid's Tale*

Retno Wulandari Setyaningsih[1], Zullian Rezza Kurniawan[2]
Universitas Airlangga[12]
retno.setyaningsih@fib.unair.ac.id[1]

Abstract. Wordplay can be described as the way of making or using words to create additional meaning for some purposes. Using a qualitative approach, this study discusses the wordplay translation in literary work especially in dystopian fiction using Delabastita's translation techniques of wordplay. The data derived from a novel entitled *The Handmaid's Tale* by Margaret Atwood as the source text and its subsequent translation in Bahasa Indonesia entitled *The Handmaid's Tale – Kisah Sang Handmaid* as the target text. From 50 data retrieved, the result shows that the most frequently applied technique in wordplay translation is Wordplay to Non-Wordplay that appears 25 times or 50%. The result of this study illustrates that the translation of wordplay in this literary work tends not to preserve the author's style of writing but one of the author's intended meanings.

Keywords: *literary translation, The Handmaid's Tale, translation techniques, wordplay*

INTRODUCTION

It is universally acknowledged that every writer has his own literary style and that his style is reflected in his writing. Thus, translating literary work always poses problems related to peculiar writing style of each author. Literary work translation, including prose such as novels, often fails to preserve the style of the author or maintain the meanings intended by the author (Hartono, 2018) In that regards, this research is focused on the translation of wordplays in Margaret Atwood's renowned novel *The Handmaid's Tale* since wordplay is considered as one of the most notable strengths in Atwood's writings. Therefore, it is intriguing to reveal how the translator translates the wordplays present in this novel and selects the meaning to be conveyed to the target readers. In consequence, by analyzing the technique in translating wordplays in the novel, the translator's selection of meanings can be illustrated.

Stereotypically, translation is seen as interlinear (Lefevere & Bassnett, 1998) in which the translator only moves one linguistic system to linguistic system. Contrariwise, literary translation deals with translating essence not message in which text needs to be regarded as a coherent piece of work (Bazzurro, 2015).

Moreover, the translation of literary work is intended to stimulate the masses instead of giving information about imported work of literature for academic usage in the first place (Lefevere, 2003). Thus, literary translation according to Hassan (2011), needs to be differentiated from the general work of translation because literary translation is expected to " reflect the imaginative, intellectual and intuitive writing of the author" as literary translation weights more on its "aesthetics," which is unique and personal.

In the 1985's dystopian fiction entitled *The Handmaid's Tale* written by Margaret Atwood, language and power become the essential theme in which language facilitates power. *The Handmaid's Tale* chronicles are the journey of a single woman named Offred in the near dystopian future in a state called the Republic of Gilead where women have been stripped from their fundamental rights and oppressed both physically and emotionally. In this novel, Atwood stresses the importance of wordplays since she employs this figurative language to transfer her message to the readers and to create implication of ideas and foreshadowing without making direct allusions to them.

Hartono (2018) states that wordplay translation can pose problems since it requires a certain level of comparability. Translations must be both accurate and appropriate in the target language and cultural context of the target readers, and highly readable by target text readers, he added. To express the author's intended message, the literary translation must balance all of these factors while retaining style in the form of wordplay.

Thus far, translation of wordplay has been conducted by various scholars. Conducting an analysis of wordplay translation strategies in English Dystopian novels into Serbian, Lalić-Krstin (2018) concludes that the translation is considered ludic. While analysis of Lewis Carroll's literary works by Setyaningsih & Antamiani (2018) focusing on different Indonesian versions reveals that the most frequent type of wordplay appeared is Paronymy and the most common translation technique used is Wordplay to Non-wordplay (62%). Meanwhile, Delzendehrooy & Karimnia (2013) investigate modulation from SL to TL in poetry translation.

This current study attempts to continue the undergoing research on wordplay and literary translation techniques. It examines the trend in translating literary work especially from a particular language style, namely wordplay. Accordingly, this study aims to examine the techniques applied to translate wordplay in *The Handmaid's Tale* and the impact of the techniques used on the layered meanings of the wordplay.

Delabastita (1996) defines wordplay as follows:

> Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (Delabastita, 1996)

Based on Delabatista's definition, it can be seen that there are at least two linguistic structures and meanings involved in one wordplay. Meanwhile, translation, by its nature, must choose between transferring the linguistic structure

or the meaning. Thus, it is clear that analyzing wordplay translation techniques will reveal the translator's decision in transferring surface or deep meanings.

Leech (1969) emphasizes that the use of ambiguity in poetry or general literary work is vital to give the author of literary work a benefit of the doubt. It is also said that the more complex and multifaceted the meaning of the source text, the more difficult it is to translate (Alikhonovna, Abdurashidovna, & Makhsudovna, 2021). Furthermore, ambiguity is used for catching readers' attention towards the text and raising their awareness of dual meaning in the form of words, phrases, or even sentences desired for artistic values. Thus, by analyzing the translation technique of wordplays in a novel, it can be seen whether the aspect of meaning ambiguity is maintained in the translation.

Concerning the translation of wordplays that contains multiple meanings, Delabastita's (1996) theoretical framework provides eight translation techniques that consist of:1.) Wordplay to Wordplay in which the wordplay in ST is translated into another wordplay in the TT; 2.) Wordplay to Non-wordplay which means wordplay in ST are translated into the non-wordplay in TT; 3.) Wordplay to Related Rhetorical Device where wordplay in ST is translated into rhetorical devices non-wordplay, such as repetition, alliteration, irony, allegory, etc.; 4.) Wordplay to Zero which means the wordplay in ST is not translated into anything or none in the TT; 5.) Wordplay Source Text (ST) = Wordplay Target Text (TT) that is similar to borrowing since the wordplay in ST is left untranslated or the same as the source text in the TT; 6.) Non-wordplay to Wordplay which means some words that are non-wordplay or do not have any additional meanings in ST are translated into the TT as wordplay; 7.) Zero to Wordplay is similar to addition in which the translator chooses to invent new and different wordplay for TT which does not exist in the ST; 8.) Editorial Techniques where the translator gives additional information regarding certain words or sentences to readers in the form of footnotes, endnotes, or comments.

Nevertheless, in this study, there are only six techniques of wordplay translation from Delabastita (1996) that are Wordplay to Wordplay, Wordplay to Non-wordplay, Wordplay to Related Rhetorical Device (RRD), Wordplay to Zero, Wordplay ST = Wordplay TT, and Editorial Techniques that are applicable to analyze the data. The translation techniques excluded are Non-wordplay to Wordplay and Zero to Wordplay since this study only focused on wordplays found in ST that is translated into TT but not the vice versa.

RESEARCH METHOD

This study applied qualitative approach. Vanderstoep & Johnston (2009) prefer qualitative study to explain social and cultural research since it gives wealthier and more thorough comprehension of the study being researched. The source of the data for this study was Margaret Atwood's *The Handmaid's Tale* published in 1998 by Anchor Books as the Source Text (ST), and its subsequent translation entitled *The Handmaid's Tale – Kisah Sang Handmaid,* which was translated into Indonesian by Stefanny Irawan and published by Gramedia Pustaka Utama in 2018 as the Target Text (TT).

In order to identify wordplays in the novel, the researchers marked pages that contain a string of words or phrases in which the linguistic structures are exploited

or contradicted, and the meaning cannot be concluded literally. Cross-reference to Merriam-Webster Dictionary and articles related to the said novel is done to validate the identification of wordplays in *The Handmaid's Tale.* The researchers also marked the relevant translation in the TT and put them on a table. There were 50 pairs of wordplays collected for this study. Then, the analysis was conducted. First, by categorizing the English wordplays found along with their related Indonesian translation based on Delabastita's (1996) wordplay classifications, and later by comparing the pairs on a table to identify the translation technique. The researchers tabulated the frequency of the translation techniques used in the novel to map the occurrences and reveal the tendency and impact of the translation techniques mapped.

RESULTS AND DISCUSSION

From the collected data, the researchers were able to map the following findings. There are 50 wordplays found and six translation techniques of wordplay identified and tabulated from the Indonesian translation of Margaret Atwood's novel *The Handmaid's Tale*. The most frequent technique used is Wordplay to Non-wordplay. According to Delabastita (1996), this technique transforms the wordplay literally into the TT. As many as 25 wordplays or 50% of the data are translated using this technique. Since most of the wordplays are translated, consequently, they become non-wordplay in the TT.

Table 1. The Distribution of Techniques in Wordplay Translation in the TT

No	Techniques	Frequency	%
1	Wordplay to Wordplay	11	22
2	Wordplay to Non-Wordplay	25	50
3	Wordplay to RDD	3	6
4	Wordplay to Zero	0	0
5	Wordplay ST = Wordplay TT	8	16
6	Editorial Techniques	3	6
	Total	50	100

Table 1 clearly illustrated that from eight translation techniques, only six identified from the data. In addition, wordplay to non-wordplay translation technique is the most frequently applied one, 50% of the wordplays identified are translated into non wordplay. On the other hand, less than a quarter of the data is translated into wordplay. It means that the author style of writing, in this case the use of wordplay in the novel, is not maintained. The following sections elaborate the impact of the translation techniques applied to the meaning of the wordplays delivered to the readers.

Translation Technique

Translating English wordplays into Indonesian is not easy because of the vast difference in cultural boundaries and linguistic gaps between Bahasa Indonesia and English. Bahasa Indonesia is a standardized variety of Malay and belongs to the Austronesian language group (Comrie, 2009), while English falls into the West Germanic language group and its widespread use around the globe is attributed to social prestige and technology advancement (Comrie, 2009). Therefore, it is difficult to find words, phrases, or sentences in Indonesian that can represent the equivalence of English wordplays. On the other hand, the widespread use of English becomes a factor for translators to borrow some terms or translate them literally without putting the greatest effort to translate them as lively as possible, which is one of the vital characteristics of literary translation (Landers, 2001) assuming that people generally have proficiency in English in variety of degree so they may rather read the source text to grasp the cohesive experience of reading literary work.

Editorial Technique is critical to enhancing wordplay translation from English to Indonesian. The study by Mahmud, Ampera, and Sidiq (2019) found that Indonesian to English novel translation typically uses glosses with extra information. It's because translators can create wordplay in the TL without being constrained by wordplay in the SL. Transcribers can choose between developing new terms in TT or utilizing old words with similar spelling and pronunciation to translate some wordplays, while providing readers with additional information in the form of footnotes or brackets. However, the Indonesian version of *The Handmaid's Tale* only uses this tactic once.

Wordplay To Non-Wordplay Technique

In this particular translation technique, the original wordplay in the ST is translated and rendered literally in TT without salvaging both the formal and semantic structure of the wordplay. Correspondingly, it is apparent that wordplay is translated literally without taking into account the sense of wordplay in the first place that creates "non-wordplay conjunction" (Delabastita 1996). As a result, the meaning of wordplay can be either lost or preserved in the process of translation itself. In this study, 25 out of the collected data are observed using this kind of technique. The examples are provided below.

> Example 1:
> ST: That way I could keep the match. I could make a small hole, in the mattress, slide it carefully in. Such a thin thing would never be noticed. There it would be, at night, under me while I'm in bed. **Sleeping on it**. (Atwood 1998)
> TT: *Dengan begitu aku bisa menyimpan korek apinya. Aku bisa membuat satu lubang kecil, di kasur, dan dengan hati-hati menyelipkannya ke dalam. Benda sekurus itu tidak akan menarik perhatian. Korek itu akan ada disana, di malam hari, di bawahku ketika aku berada di atas tempat tidur. **Baik untuk tidur atau memikirkan apa aku akan melakukannya.*** (Irawan 2018)

As illustrated in example 1, the wordplay comes to life when it tries to exploit the idiom from its intended meaning into a more literal one based on the context of the passage. Then, the sum of expression in example 1 can be interpreted differently depending on the context of the passage. The original meaning of the idiom 'sleeping on it' according to online Merriam-Webster Dictionary (2021) refers to an informal

way "to think more about something overnight and make a decision about it later". However, in this case, the literal meaning of the idiom which can be approximated as someone is sleeping on something also appropriated to become a wordplay.

This wordplay and context come from subchapter 32 of Chapter XII titled Jezebel's. Serena Joy offers Offred a match because she agreed the plan to make Offred pregnant with Nick's help to impregnate her. Therefore, Offred asks Rita for a match in the kitchen. Later, on her way to her room, she mulls about the best way to play the match. She resolves to do the match by hiding it under her bed. She then sleeps on it, the match. The idiom implied that Offred hasn't made up her mind about using the match yet. She's still delaying her choice regarding the match until the next day. Also, in the next paragraph, she considers setting fire to the house, but she is still sleeping on it.

The translator appears to be aware of the possibility of idiomatic wordplay in the paragraph. In this case, the author used both literal and intended meanings of the idiom, rather than just one. Because there is no element of wordplay in the translation from ST to TT, the translator's decision resulted in the loss of the sense of wordplay.

> Another example of an ambiguous message through wordplay is provided below.
> Example 2:
> ST: In front of us, to the right, is the store where we order dresses. Some people call them **habits**, a good word for them. **Habits** are hard to **break**. The store has a huge wooden sign outside it, in the shape of a golden lily; Lilies of the Field, it's called. (Atwood 1998)
> TT: *Di depan kami, di sebelah kanan, adalah toko tempat kami memesan gaun. Sebagian orang menyebut hal itu **kebiasaan**, kata yang tepat. **Kebiasaan** susah sekali **diubah**. Toko itu memiliki papan nama besar dari kayu di luar, berbentuk setangkai bunga lili emas. Nama toko itu Lilies of the Field.* (Irawan 2018)

Example 2 shows the vertical homonymy wordplay of the word "habit" and how selecting one meaning over another creates an implication of possible meanings of the word break itself since it is a double-layered wordplay. It can be called double-layered since the interpretation of the meaning of one word directly affect the interpretation of the meaning of another word.

This wordplay occurs in subchapter 5 that comes under Chapter II aptly entitled Shopping. The context of this wordplay can be found in Offred's description during her daily walk with her companion, Ofglen. As usual, Offred describes things that come into her mind or eyes, and one of the things that she saw during the walk is a store designated as a place to order dresses. This recollection of seeing the store triggers the wordplay itself found in the word of habit. The word "habit" has two different meanings based on the context of the narrative. The first meaning according to Lexico.com (2021) refers to "a settled or regular tendency or practice, especially one that is hard to give up." Meanwhile, the second one according to Lexico.com can be defined as "a long, loose garment worn by a member of a religious order."

The first definition can be interpreted as a euphemism of consumerism using shopping as the device to create the cycle of binge buying that can turn into a habit upon several repetition. Ironically, the title of the chapter also named *Shopping* may correspond to this matter since Offred found herself needing to do the daily walk for

shopping although now it refers to buying household items rather than dresses, for example, as stated in the passage. The interpretation of this particular meaning of habit serves as a clue for interpreting the meaning of the word "break" in the next line. The word "break" from the sentence "habits are hard to break" is also homonymy, which is similar to a habit. In this first context, the meaning of the word "break" according to Merriam Webster Dictionary as "to stop or bring to an end suddenly" denotes that Offred believes shopping as a habit that is hard to break or put to an end since it is a settled practice that becomes ordinary and may even unconsciously go unnoticed.

The second definition comes from the Republic of Gilead as the theocratic government emphasizing God on its core through the dogmas of Christianity (Loudermilk 2003). Clothes in the form of a habit become the assigned practice of appropriate attire and government issue for women's clothing in Gilead (Loudermilk 2003). Moreover, this fact also fits the juxtaposed imagery that people used to do shopping as a habit, which in this case for the dresses that made them attractive and complement their bodies to be seen by others. However, the clothing for women in Gilead as a habit consisting of long, loose garment comes in its primary use as the device that prevented them from being seen by others and made them unattractive. This particular meaning of the word "habit" also makes the other meaning of the word "break" emerge from the sentence "Habits are hard to break." The word "break" in this particular pathway according to Lexico.com refers to something that "separate into pieces as a result of a blow, shock, or strain." Thus, it simply shows the habit as a such durable and sturdy article of clothing that to break it becomes a difficult task.

Considering these, the translator only transfers one meaning instead of two when translating this wordplay. The translator literally translates the first definition of the words "habit" and "break" into *kebiasaan* and *diubah* in Bahasa Indonesia. It may not be easy for the translator in translating one word with multiple meanings that comes in a single context. In this case, the translator translates the word "habit" following more common and popular usage of the word holds instead of its other meaning which affects the context in the word "break" later in the text. Moreover, the translation does not provide any explanation regarding the wordplay element of this particular word to show that it is homonymy or finds the substitution for the word in TL to turn it into homonymy wordplay or any kind of play on words in the TT.

Still, another wordplay that has multiple meanings yet is simply translated without considering the language style can be found in example 3 below.

Example 3:
ST: Yesterday morning I went to the doctor. Was taken, by a Guardian, one of those with the red armbands who are in charge of such things. We rode in a red car, him in the front, me in the back. No twin went with me; on these occasions I'm **solitaire**. (Atwood 1998)
TT: *Kemarin pagi aku pergi ke dokter. Dibawa, oleh seorang Guardian, salah satu dari mereka yang memakai ban lengan merah yang memang mengurusi hal-hal ini. Kami naik mobil merah, dia di depan, aku di belakang. Untuk hal-hal seperti ini aku **sendirian saja**, tidak ditemani Handmaid pasanganku.* (Irawan 2018)

Example 3 shows another application of Wordplay to Non-wordplay translation technique. The wordplay itself is the word "solitaire". However, it does not explicitly concern with the state of being done or existing alone since this word is a noun, not an adjective. The term "solitaire" has multiple meanings according to Merriam-Webster Dictionary such as 1) a game played with cards by one person; 2) a single gem (such as a diamond) set alone. These are the meanings that seem probable according to the context of the passage while the other meanings seem to be unrelated as it is dealing with birds instead of the object. It can be said that it is unrelated since Offred usually equates herself only as an object throughout the novel. In addition, the employment of the noun solitaire instead of the adjective solitary is unusual since according to the context given, she does something alone not being something alone.

This wordplay is found in Chapter IV, Waiting Room, subchapter 11. It happens when Offred goes to the doctor for her routine check-up alone, without her "twin," Ofglen, who is her companion because they both wear a similar clothing that makes them look like twins. She's driving to the doctor with a crimson automobile. The reason she does monthly check-ups is to see if the Handmaid is pregnant or not. Then the pun occurs in the shape of the term "solitaire", which can have two plausible interpretations depending on the context.

The first meaning of "solitaire" refers to the game played by one person using cards also called Patience (Parlette 2008). In this interpretation playing her cards right implies "to do things intelligently and well-planned" according to Merriam Webster Dictionary. If she plays intelligently and well-planned, she may win. Her card can be interpreted as her uterus to determine her pregnancy potential. Because all Commanders are infertile, the doctor offers some "help" to impregnate her in the next scene. Offred must now play her cards carefully or risk being deported to the Colonies.

Other scenario using the word "solitaire" as a diamond or gem, which is part of jewelry, represents how the Handmaid is objectified as merely a "gem" instead of a human being that need to be checked every month for its "value" as the value resides on the Handmaid's ability to get pregnant (Loudermilk, 2003). In addition, the Handmaid is not regarded as someone unique, but rather as a monolith. Accordingly, they are dehumanized to the point that they are not seen as individuals but collective beings (Loudermilk 2003). Hence, the word "twin" is used to describe Ofglen as Offred's companion instead of individually recognized them.

Unfortunately, these interesting happenings are not shown in the Indonesian translation of this particular wordplay since "solitaire" is simply translated as *sendirian saja,* which is a straightforward and true-to-the-fact meaning. However, it lost the form and original sense of wordplay itself in translating from ST to TT. Thus, the wordplay loses its complex and multiple meanings that may cause readers of the translated version of the novel miss the intended message and the wordplay in the original work.

Overall, these are the representations of Wordplay to Non-wordplay translation techniques employed in wordplay translation. As shown in the examples above, the translator may not be aware of the wordplay in the paragraph and choose a literal translation, losing the wordplay's potency. Unfortunately, twenty-five collected data

are translated using Wordplay to Non-wordplay translation technique, causing readers to miss the author's wit.

Wordplay To Wordplay Technique

In this technique, the wordplay in the source text is preserved or translated into another form of wordplay in the target text. Moreover, the wordplay that is preserved in the target text can be at a certain extent somewhat different from the original one whether in the forms of "formal structure, semantic structure, or textual function" (Delabastita, 1996). There are 11 data translated with this technique. Below are examples of ST wordplay translated into TT Wordplay.

> Example 4 – Wordplay to Wordplay
> ST:
> Do you know what it came from? said Luke. Mayday?
> No, I said. It's a strange word to use for that, isn't it?
> Newspapers and coffee, on Sunday mornings, before she was born.
> There were still newspapers, then. We used to read them in bed.
> **It's French, he said. From *M'aidez*.**
> **Help me.** (Atwood, 1998, p. 44)
> TT:
> *Kau tahu dari mana asalnya itu? kata Luke. Mayday?*
> *Tidak, kataku. Kata yang aneh untuk fungsinya, ya kan?*
> *Koran dan kopi, pada pagi hari-hari Minggu, sebelum dia lahir.*
> *Masih ada koran waktu itu. Kami dulu suka membacanya di tempat tidur.*
> ***Itu bahasa Prancis, katanya. Dari M'aidez.***
> ***Tolong aku.*** (Irawan, 2018, p. 72)

It can be observed that example 4 employs Wordplay to Wordplay translation technique. In the context of the story, Luke answered Offred's confusion about the term Mayday, a term derived from the French word of "*M'aidez*". Yet starting from this scene, the next line can be interpreted in more than one way which made them qualified as a wordplay of syntactic ambiguity because it is placed in the next paragraph, not in the next line which creates ambiguity, which according to Leech (1969), is used for catching readers' attention towards the text and raising awareness about the dual meaning of an utterance.

The next line is a phrase that went as "help me" that has two interpretations. The first layer of meaning of the phrase "help me" is to indicate the meaning of the French word *M'aidez,* from which the term Mayday is derived. On the other hand, the second interpretation is rather sinister and pessimistic as the phrase "help me" refers to Offred's outcry that she needs someone to help her escape from Gilead that has made her life a living hell for she has been dehumanized or "devalued" as stated in the novel (Atwood, 1998).

In the translated version, the translator retains this ambiguity by placing the phrase "help me" translated as *tolong aku* in the next paragraph instead of in the next line which preserves the wordplay from SL to TL.

> Example 5 – Wordplay to Wordplay
> ST:
> Cooking's my hobby, Luke would say. I enjoy it.

Hobby, schmobby, my mother would say. You don't have to make excuses to me. Once upon a time you wouldn't have been allowed to have such a hobby, they'd have called you queer. (Atwood, 1998, p. 121)
TT:
Memasak itu hobiku, kata Luke. Aku menikmatinya.
Hoba-hobi, *jawab ibuku. Kau tidak perlu cari alasan denganku.*

Dulu kau bahkan tidak boleh punya hobi semacam itu, mereka akan memanggilmu banci. (Irawan, 2018, p. 182)

Example 5 belongs to Wordplay-to-Wordplay translation technique. The word "hobby" as the base word is multiplied and added with prefix *schm-* so that it becomes "schmobby". This kind of morphological change is called *shm*-reduplication whose variants consist of the prefix *shm-* and *schm-* (Culpeper, et al., 2018). The prefix is originated from Yiddish that is absorbed into English and pronounced as /ʃm/, and many words beginning with prefix *s(c)hm-* have a negative connotation (Culpeper, et al., 2018). This kind of prefix frequently used in reduplication can be used to dismiss, belittling, mocking, or lack of interest in the ongoing discourse (Gold, 2002).

It fits the context of the story when Luke and Offred's mother are arguing about how Offred and her husband Luke are not being appreciative towards the social progress that prompts Luke to say that his hobby is cooking. Luke's statement is later belittled and mocked by Offred's mother who believes it would not be allowed in the past since a man with such a hobby would be called queer.

In the translated version, the translator also attempts to maintain the sense of wordplay found in ST into TT by using and constructing *hoba-hobi,* which is called imitative or rhyming reduplication (Sneddon, Adelaar, Djenar, & Ewing, 2010). In imitative reduplication, the components are not identical but similar that usually involve two vowel differences in which the first component would either have vowel *o* or *a* and the second component would have either vowel *a* or *i* which in this case can be found in *hob**a**-hob**i*** (Sneddon, Adelaar, Djenar, & Ewing, 2010). This kind of reduplication can function as intensifier, amplification, or enhancement (Subiyanto, 2018). In addition, it can be used to denote the insignificance of the purpose of doing something being discussed (Subiyanto, 2018). Accordingly, as seen from the context of the story, Offred's mother show intensity to dismiss or mock Luke's hobby of cooking that was once an unacceptable hobby for a man or made them labeled as queer.

Example 6 – Wordplay to Wordplay
ST:
My room, then. There has to be some space, finally, that I claim as mine, even in this time.
I'm **waiting**, in my room, which right now is a **waiting room**. When I **go to bed** it's a **bedroom**. (Atwood, 1998, p. 50)
TT:
Baiklah, kamarKU. Pasti ada suatu tempat, yang, akhirnya, kuanggap milikku, bahkan di masa ini.
*Aku **menunggu**, di kamarku, yang sekarang adalah **kamar tunggu**.*
*Waktu aku **tidur**, ini adalah **kamar tidur**.* (Irawan, 2018, p. 81)

Example 6 above uses Wordplay-to-Wordplay translation technique. The translator can preserve the form and the sense of wordplay in the passage. According to Lexico.com "waiting room" refers to "a room provided for the use of people who are waiting to be seen by a doctor or dentist or who are waiting in a station for a bus or train". The wordplay here can be observed on the duality of the meaning of the phrase "waiting room" both figuratively and literally. The phrase "waiting room" may subject to two interpretations according to the context. The first interpretation will be that Offred is waiting in her room, which would be her bedroom since she is a Handmaid that turns suddenly into a faux "waiting room" because of her current state which is the act of "waiting". Meanwhile, the second interpretation refers to Offred as waiting in a real physical" waiting room" whether it is provided by the Commander or taken up the one in the house where she lived and acclaiming it as her possession since, at that moment, she is "waiting" for someone to meet her.

Yet, it can be analyzed thoroughly that this wordplay in the original text is intended to refer to the current state of Offred, which is "waiting", rather than its counterpart of actual physical room provided for people who are "waiting". In addition, it can be seen that Offred seems to privatize the concept of "room" from communal, concrete physical space where people are indeed doing the "waiting" into a more personal, almost abstract realm of space that refers to the current state of her doing, which at that time is "waiting". This illustrates how Offred cleverly make use of what is left for her and turn it in her favor since she is deprived of her rights in Gilead. Thus, if she needs something other than what is allowed, she has to make it for herself.

This strategy of privatizing the space to create ambiguity is also absorbed into the translation of this wordplay. The translator chose the word *kamar* instead of *ruang* to accompany the following word *tunggu*. In Bahasa Indonesia, the word *kamar* and *ruang* have been frequently used in turn to refer to the concept of "room" in English. However, these words are different in use based on the degree of intimacy or privacy of the space itself. The word *ruang* is generally used to refer to space that contains communal or interpersonal relationships and relatively big in terms of physical size, such as using *ruang tamu* instead of *kamar tamu* that both convey a different meaning. In addition, the word *ruang* is rather commonly used to denote a person's dynamic activity inside the particular space, such as the use of *ruang makan* instead of *kamar makan* because the person is doing a dynamic activity, which is *eating*. However, the word *kamar* exudes passiveness, intimate relationship and tends to be smaller in physical size.

In this particular wordplay, the translator deliberately chose the word *kamar* instead of *ruang* attached to the word *tunggu*. The phrase *kamar tunggu* is not commonly matched to the term "waiting room" in English since it properly translates as *ruang tunggu,* which has been explained above might be due to the communal, active situation that it holds. However, the translator seemed to reach this decision as she or he realized that the "waiting room" that Offred said in the text rather pseudo in physical form that is based on her claim and her current state of "waiting" that she is in a "waiting room" because solely she is "waiting". Seeing this, the translator privatized the phrase "waiting room" into *kamar tunggu* instead of *ruang tunggu* to show the delicateness of Offred's situation. The ambiguity of the wordplay *kamar tunggu* itself may also be aimed to trick the readers to wonder

whether Offred is actually in a physical, concrete room doing "waiting" called "waiting room", or it is only in her current state of mind about doing "waiting" in a room, hence, contributed and transformed the name of the room as "a waiting room".

It may also have related to the next phrase which is a "bedroom" that being translated correctly as *kamar tidur* referring to both the common designation of the name of a room in Indonesian culture where someone is going to sleep and the current state of what Offred will do in the future using idiom "go to bed" which according to Merriam Webster Dictionary "as to lie down in one's bed to sleep". This phrase is seen as the continuation of the phrase "waiting room" that follows a similar pattern of naming a room in Offred's version by referring to the current state of doing or mind then the name of the room is already constructed. However, in this phrase, the name of the room, which is "the bedroom", is correctly used in the prevalent concept unlike in the "waiting room". Thus, to preserve the wordplay both in its form and textual function, the translator particularly chose to translate the phrase "waiting room" as *kamar tunggu* rather than *ruang tunggu* although the concept of "waiting room" is commonly translated literally as *ruang tunggu,* which is more common in Indonesian culture.

All in all, these are the representations of wordplay translated by employing the Wordplay-to-Wordplay translation technique that can be found in the collected data. The usage of this translation technique becomes the key to preserving the wordplay translation in the forms of formal structure, semantic meaning, and textual function which is used to preserve the sense of wordplay. Thus, eleven data can be categorized as translated using the Wordplay-to-Wordplay technique.

Wordplay To Related Rhetorical Devices Technique

In this particular translation technique, the wordplay found in the ST is translated or replaced with the help of a "wordplay-related rhetorical device," which according to Delabastita (1996) includes the usage of alliteration, repetition, rhyme, irony, referential vagueness, and paradox in TT. There are three wordplays in the novel translated with this technique as seen in the example below.

> Example 7 – Wordplay to Related Rhetorical Devices
> ST:
> We both smile: this is better. This is an acknowledgement that we are acting, for what else can we do in such a setup?
> "**Abstinence makes the heart grow fonder**." We're quoting from late movies, from the time before. (Atwood, 1998, p. 262)
> TT:
> *Kami berdua tersenyum: ini lebih baik. Ini adalah pengakuan bahwa kami sedang berakting, sebab apa lagi yang bisa kami lakukan di kondisi macam ini?*
> "***Puasa bercinta bikin tambah cinta****." Kami mengutip dialog dari film-film lama, dari masa sebelumnya.* (Irawan, 2018, p. 377)

It can be seen from Example 7 that it employs Wordplay to Related Rhetorical Devices as the vehicle to translate and preserve the wordplay found in ST into its equivalent in TT. In this specimen, the original wordplay in the target text can be categorized as idiomatic wordplay. This example illustrates how the original idiom has been altered to fit into the context of the narrative in the novel.

The original idiom is "absence makes the heart grow fonder", which according to Cambridge Dictionary is defined as "when people we love are not with us, we love them even more." However, in this wordplay the word "absence" is replaced with the word "abstinence". The word "abstinence" according to Merriam Webster Dictionary refers to "the practice of not doing or having something that is wanted or enjoyable." It differs from the word "absence" in the way that the word "abstinence" is usually connoted on religious belief or any belief-related matters, which perfectly fit to the narrative of this novel that is heavily threaded on religiosity and total subservient on higher power, whether God or men in power.

This idiom is not taken literally by the translator that employs a rhetorical device in the form of assonance. This decision is probably taken because the translator could not find its wordplay equivalent in the target language and rather resort to using a rhetorical device to translate and preserve the sense of wordplay in the translation.

Assonance can be referred to as "repetition of the vowel sound" (Syarifuddin, 2017). In a narrower sense, it can be defined as the repetition of stressed vowels instead of following consonants which can be found in syllables placed rather near the end of words (Adams, 1973). Moreover, Adams (1973) stated that "assonance may involve three or more syllables," which can be very apparent, although "commonly involve only two syllables" and become very subtle.

In the Indonesian translation of the novel, assonance is employed by the translator in the form of the repetition of stressed vowel 'a' in the last syllables of words: *Puasa bercinta bikin tambah cinta*. As such, it can be deduced that the translator is intended to preserve the sense and textual function of wordplay using this kind of translation technique.

Wordplay ST = Wordplay TT Technique

In this technique, the wordplay is being used by the translator in the target text from the source text along by reproducing its "original formulation" (Delabastita, 1996), and possibly it is contextual surrounding of the wordplay that the translator does not translate or make any changes to it. Thus, the translator directly copies the wordplay from ST to TT. Below is provided and explained the application of this kind of translation technique.

Example 8 – Wordplay ST = Wordplay TT
ST:
This must have been an apartment once, for a student, a young single person with a job. A lot of the big houses around here had them. A **bachelor**, a studio, those were the names for that kind of apartment. (Atwood, 1998, p. 260)
TT:
Tempat ini dulu pastilah apartemen, untuk mahasiswa, untuk lajang yang bekerja. Banyak rumah besar di sekitar sini yang punya apartemen macam ini. **Bachelor***, studio, itu istilah-istilah yang dulu dipakai untuk jenis apartemen ini.* (Irawan, 2018, p. 375)

As it can be seen from example 8 above, the wordplay is retained in the target text from the source text through the process of translation as if the translator does it "without translating it" (Delabastita, 1996). Seeing this, this wordplay is eligible to be included in Wordplay ST = Wordplay TT translation technique in wordplay translation since the form and sense of the wordplay have not changed at all.

This move which is done by the translator will not be executed without any reason. It webbed into the context of the passage in which this particular wordplay is attached into. Thus, it is quintessential to understand the narrative context of the passage before seeing deeper through the wordplay.

This wordplay can be found in subchapter 40 which comes under Chapter XIII again with aptly titled Night. It mainly narrates how Offred is keeping her promise to Serena Joy to be "serviced" by Nick when she is in her fertile period. Her pact with Serena makes her come to visit Nick's resident that is now called "garage" and start to speculate about the former purpose of Nick's residential area as an apartment that ultimately leads to the wordplay itself, which is the word *bachelor*.

The word "bachelor" has a variety of unrelated meanings so that it can be categorized as Homonymy wordplay. There are at least three distinct meanings that can be identified through the text. The first definition of "bachelor" according to Merriam Webster Dictionary is "a man who is not and has never been married". It fits the context of the passage since Offred mentions that the former apartment would be suitable for *young* and/or *single* people. These two characteristics are conservatively associated with the term *bachelor* as an unmarried man.

The second definition of "bachelor" according to Merriam Webster Dictionary is "a person who has graduated from a college, university, or professional institution after four years of study". It illustrates that a degree bearer can be called a "bachelor". Apart from being a "bachelor" or unmarried, Offred states that the apartment would be good for "students" and "a young single person with a job". The reason Offred chose these two sentences as ascending scale is because she knows that "a young single person" is frequently a recent college graduate, i.e. a student. As a recent graduate, s/he is unlikely to earn a degree greater than "a bachelor's". So, s/he must be a "bachelor" as a person or as a degree.

The third has a distinct origin. Bachelor refers to a noun phrase in Canada, "bachelor apartment". Then it may be observed if it is purposely shortened or not. According to Lexico.com, a bachelor apartment is "an apartment that combines the living room, dining room, and bedroom". This fits the story because Offred said "the studio" in her next line. In this situation, a studio is a home, not a workplace. This name is also claimed to be North American in origin. Seeing as Canada has been gaining its term, the USA has nothing left. Also, the entire name is "a studio apartment," which Lexico.com defines as a flat with one main room. The two names' definitions are fairly similar; thus, it could be pinpointed that it is intentional to make the wordplay itself.

On the other hand, the translator does not translate the wordplay in which s/he just directly transfers the wordplay into the target text without giving any reason although it might be assumed that s/he realized the existence of wordplay and its multiple meanings. Hence, to maintain the form, meaning, and textual function of the wordplay, it is not translated from the ST.

In general, this example is given for the representation of the data that demonstrates the Wordplay ST = Wordplay TT technique. Eight-wordplay ST is directly copied or borrowed in the TT.

CONCLUSION

From the discussion above, half of the wordplays in the novel *The Handmaid's Tale* are translated into non-wordplay. As literary translation is supposed to imitate the style of the author, this translation technique hinders the readers from recognizing the author's style nor interpreting the layered meanings of the wordplays. Consequently, the expected readers in the target language may find the translation less lively and expressive compared to its original version. Thus, seeing the result of the study, the translation of this literary work, especially in wordplay, tends not to preserve the author's style of writing but explicitly conveys one of the many-layered meanings intended by the author.

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A Study of Noun Phrase Awareness at the Eighth Graders of Two Islamic Junior High Schools in Makassar

Awaluddin Syamsu
Universitas Muslim Indonesia
awaluddin.syamsu@umi.ac.id

Abstract. Syntactic awareness has been linked to reading comprehension skills. In Junior high schools, syntactic awareness of noun phrases can be very important for the students in the Indonesian context because it can improve their reading comprehension. However, teaching noun phrases for the students can be challenging due to the grammar difference. The junior high school student's noun phrase awareness was measured using a developed test. It consists of 28 questions with seven noun categories. The reliability test was conducted using KR-20 and the result was .90.   The study indicated the average score of the students was 69.07 (fair). Of the seven noun phrases category, nominal possessors and conjoined noun phrases were good, prenominal possessors, multiple genitive constructs, alienable and inalienable possessions, and ad-positional phrases were fair, and nonreferential generative was weak. Referring to the result of the research, it is suggested to improve the student's noun phrase awareness to enhance their reading comprehension.

Keywords: *Noun phrase, syntactic awareness, English lessons, Junior high school*

INTRODUCTION

Many researchers have indicated that syntactic awareness positively correlates with the reader's ability to comprehend a reading passage (Mokhtari & Thompson, 2006; Layton, Robinson, & Lawson, 1998; Nergis 2013), the higher the reader's awareness of English syntax, the higher the probability to understand a reading text. Syntax research on sentences and their relationship with the ability to understand text has been carried out by Relay (2015) while the cause has been carried out by Kamita (2015). Therefore, research on syntactic awareness at the phrase is necessary to be conducted to understand the issue in a smaller context.

Research on syntactic awareness of the phrase should be started at junior high school or equivalent because at this level schools are required to include English as one

of the compulsory subjects. At this level, students are taught English ranging from vocabulary to various types of simple sentences.

Junior High School in Indonesia context is commonly abbreviated as SMP (Sekolah Menengah Pertama) for public schools or MTS (Madrasah Tsanawiyah) for Islamic Junior High Schools. However, some SMPs bland their curriculum Islamic subjects such as SMP Muhammadiyah or SMP Datuk Ribandang or other integrated Islamic junior high schools. This indicates that Islamic schools are not only those with the label MTS but other SMPs that include Islamic subjects in their curriculum.

Syntax awareness is very important for junior high school children because it is very important for them to understand their lessons and understand the textbooks which are all written in English. If junior high school students have a good understanding of syntactic awareness, they should have the ability to understand various English texts. By looking at the impact of this syntactic awareness, several experts (Guo, Roehrig, & Willims, 2011 and Riley, 2015) suggest incorporating this syntactic awareness into the educational curriculum. Therefore, this syntactic awareness is necessary to be divided into various levels such as sentences, clauses, and phrases.

Phrases have many forms; one of the most difficult phrases to learn for Indonesian junior high school students is a noun phrase. This is because the structure of the formation of noun phrases in English is very different from the formation of noun phrases in Indonesian. One example is the phrase "Gadis cantik" in English it is translated as "beautiful girl". The phrase structure in English and Indonesian is different. In the Indonesian Language, the word beautiful (cantik) is modified by gadis (girl) vice versa in English the word girl (gadis) is modified by beautiful (cantik).

Syntactic awareness

There are various definitions of syntactic awareness put forward by experts. However, for this study the definition used is that syntactic awareness is the ability to understand word sequences and manipulate their structures (Mokhtari & Thomson, 2006). So in the context of noun phrases, syntactic awareness is the ability to identify and understand the word order in composing noun phrases.

Syntactic awareness facilitates sentence understanding by identifying word connections in a sentence. Furthermore, this concept can help readers to predict the words that will come in the next sentence (Lopez, 2008). Therefore, if the reader has poor syntactic awareness, he will find it difficult to understand the reading text (Lipka & Siegel, 2012).

Vocabulary mastery plays a very important role in syntactic awareness. The reason is that syntactic awareness cannot work very well if the reader has a very poor level of vocabulary mastery because the first step to improve syntactic awareness is to increase their ability in word order. Another thing is that students must have an understanding of basic sentence grammar; in the context of phrases, they must know the basic grammar rules to form phrases. This basic grammar can help them identify the syntactic structure of phrases. In the structure of English phrases, the adjective comes before the noun while in Indonesian it is placed after the noun, for example, the phrase "beautiful girl" if it is translated to Indonesia the structure will be girl beautiful/gadis cantik.

Syntactic awareness and reading comprehension

Research into syntactic awareness for educational students shows two different results. Research in China, for example, found syntactic awareness as a predictor of weaker reading comprehension; conversely, vocabulary knowledge has a stronger prediction (Zang, 2012). However, the same study of adults in Turkey had results that showed that syntactic awareness could be a strong predictor of their reading comprehension (Nergis, 2013). Furthermore, in a second language context, August (2006) reported that syntactic awareness has been a strong predictor of reading comprehension attainment.

The conclusion of this difference increases the researcher's curiosity to find out the reasons behind the results of this difference. Riley (2015) reports in her Ph.D. thesis that there are three main reasons why the different results occur: research design, language-related problems, and differences in measurement methods. Furthermore, Kamita (2015) identified that five factors can cause different results in various studies. They are the difficulty level of the text, the difficulty level of the reading task, the linguistic knowledge of the readers (lexical and phoneme), the age of the readers, and the method of assessment.

The investigation of the causes of differences in the results of the above research provides a clue that when giving assignments in measuring eighth-grade students' noun phrases, various important aspects must be considered, including the language factor, in this case, the vocabulary used and how to measure the results. The vocabulary used must take into account the context of eighth-grade junior high school students in which they are taught English as a foreign language.

In the context of foreign language learners, research should go further than finding the relationship between the two constructs to discover what can increase students' syntactic awareness in educational settings and how to do it. One of the things that can be suggested is the background of the native language. This is because several languages share similarities in both words and sentences (Grabe and Stoller, 2011).

Riley (2015) argues the need for practitioners and researchers to develop syntactic models in classroom reading instruction that can facilitate understanding. However, this development can be done after researching the level of syntactic awareness including at the level of primary education, junior high, and high school. Therefore, this study will examine the level of syntactic deficiency of eight / ninth-grade junior high school students. Thus the results can later be used as a basis for proposing appropriate strategies and materials for teaching syntax at the junior high school level.

Syntactic Rules of English and Indonesian

The use of a syntactic awareness strategy in academic reading is mainly to analyze a sentence. This skill is necessary for foreign language learners because it can assist them to divide a sentence into three categories - subject, verb, and object/complement. This ability can be very helpful in understanding the meaning of a sentence. English and Indonesian are two different languages, but both have a similar structure. The sentence structure is the same, subject, predicate, and object/complement. The major difference is in the phrasal structures.

For simple sentences, English and Indonesian have the same syntactic structure. In this case students would not find it difficult to comprehend the sentence. In the English sentence, it is said that "I love you" in Indonesia the meaning is "Aku suka kamu". I is aku, love is suka, you are kamu. Another example is "I ate cake last night" in Indonesian which can be translated as "Saya makan kue tadi malam". In this example, both the

syntactic structure and the word order are the same. Apart from similarities, there are some differences. In English, the verb two is used to indicate the past but in Indonesian, the verb for present and past are the same. Past events in the Indonesian Language are marked by an adverb of time which is tadi malam (last night).

Another difference is the word order in a phrase such as in a noun phrase. In English, it says "beautiful girl" but in Indonesian, the word order should be reversed to "Beautiful girl" meaning "gadis cantik". The word order difference in noun phrases becomes one of the challenges for many students because they not only have to understand the meaning of the words in the phrase but also have to understand the grammatical difference of noun phrases between English and Indonesia.

English at grade 8

In the English handbooks for junior high school students published by the Ministry of Education and Culture (Kementerian Pendidikan dan Kebudayaan, 2017) English lessons at the Junior High School (SMP/MTS) in grades 7 generally are about everyday expressions that are often used in daily spoken English. In addition, the sentences used are short sentences or simple sentences. Although the sentences used are simple, many of them use nominal phrases. The use of these noun phrases has also been seen to be widely used in handbook instruction. In this section, if students want to study independently, students' understanding of syntactic awareness is very important. Furthermore, their syntactic awareness could also help them to understand any text in the handbook.

In the analysis of the teacher's and student's handbooks from The Ministry of Education and Culture, it was found that the handbooks use the English Language. This means students who cannot translate instructions from their handbooks properly will find it difficult to learn independently. In terms of mastery of language, the focus of English instruction at grade 7 is vocabulary, simple grammar, and everyday expressions with their correct pronunciation, and with punctuation marks. Also students learn basic procedural language (Kementerian Pendidikan dan Kebudayaan, 2017).

According to the national curriculum designed by the Ministry of Education and Culture of the Republic of Indonesia (2017), the core of teaching English in grade 8 is expected to develop the students' language skills in understanding short and simple phrases and being able to understand short English texts both orally and written. In this context, students' awareness of phrasal awareness could assist students to have a better understanding.

Thus, the students in the eighth grade are expected to have noun phrase awareness because they have been encountering some noun phrases since they were in the seventh grade. Furthermore, noun phrases are also taught in the 8 grade.

RESEARCH METHOD

This research employs quantitative research because the results will measure the level of syntactic awareness of eight grades of junior high school students on noun phrases. The measurement was conducted by designing a test that will be first tested for its reliability using the KR-20 formula. Then the data collected from this test had been categorized and interpreted.

The research was conducted in the city of Makassar, South Sulawesi, Indonesia. The research took place in two Islamic junior high schools: one is labeled as MTS the

other one is SMP that includes Islamic subjects in their curriculum. These two schools accepted the research to be conducted on their students. In the MTS, the questionnaire was administered under the supervision of the English teacher and counseling unit whereas, in the SMP, the questionnaire was administered under the English teacher supervision.

Of the 4 classes that we distributed at the MTS, 66 students filled out the test while in the SMP 34 students answered our test. So that our total respondents were 100 Islamic junior high school students.

The two junior high schools were chosen because they have an A accreditation. Secondly, the school staff was ready to help us to research the Covid-19 era where all students had to learn from home.

The time for distributing the test was one week before the final school exams, so it can be assumed that the learning in the eighth grade has been completed.

C. Data Collection, Processing, and Analysis

The process of collecting and analyzing data was carried out by designing a noun phrase test. This test had been tested for its reliability using the KR-20 formula.

$$KR.20 = \frac{K}{K-1} \left[\frac{S_x^2 - \sum_i P_i (1 - P_i)}{S_x^2} \right]$$

The calculation result of this reliability is expected to KR.20> 7.0 because the level of reliability of a test to obtain reliable results is greater than 7.0.

After administering the test, the results will be grouped into five categories, namely excellent, good, fair, weak, and fail which are based on the following guideline:

Table 1. Score Category Guideline

Score	Marks	Explanation
90-100	High Distinction/excellent	Demonstrates a complete understanding of the problem. all requirements of the task are included in the response
70-89	Distinction/good	Demonstrates considerable understanding of the problem. all requirements of the task are included
60-69	Credit/fair	Demonstrate partial understanding of the problem. most requirements of the task are included
50-59	Pass/weak	Demonstrating little understanding of the problem. many requirements of task are missing
>50	Failure/ Fail	Demonstrating no understanding

(Bailey, 1998)

The process of collecting and analyzing data was carried out in the following stages:

1. Designing a test to measure the syntactic awareness level of noun phrases of the eighth grade of junior high school students.

2. Conducting reliability tests.
3. Distributing the test to junior high school students.
4. Analyzing the data gathered from the designed noun phrase test.
5. Interpreting the data
6. Reporting the findings

RESULT AND DISCUSSION

This study uses a new measuring tool because there is a test that can be used to measure the syntactic awareness of students at the junior high school on noun phrases. The results of the reliability test of 28 questions given to junior high school students using the Kuder Richardson 20 formula were 0.902. Based on this value, it can be said that the reliability was very good because the value is greater than 0.9 and also did not exceed 0.95. These results indicated that the test was reliable and can be administered.

The test was distributed to 4 classes in MTS and 2 classes in SMP. The test in MTS was responded to by 66 students consisting of 20 male and 46 female students whereas at SMP there were 34 respondents with 13 boys and 31 girls so that the total respondents were 100 students with 33 males and 77 females.
The results of the test from 100 respondents are as follows:

Table 2. Tested Word and Result

No	Words	Correct Answers (%)	Incorrect answers (%)
1	the-country- man	70	30
2	new-family-his	80	20
3	sister's-friend-my	67	33
4	sister-my-elder	66	34
5	female-a-hat	63	37
6	student-as-a	70	30
7	boy's-the-books	69	31
8	teacher-my-beautiful	65	35
9	father's-his-books	58	42
10	John's-nose-big	54	46
11	the-house-inside	52	48
12	their-books-new	71	29
13	now-on-from	51	49
14	room-in-the	90	10
15	friends-our-good	57	43
16	Ahmad's-a-cousin-of	75	25
17	the-Makassar-mayor-of	82	18
18	man's-brother-the-elder	42	58
19	Awal's-parents-the-of	67	33
20	the-body-top-my-of	84	16
21	man-a-woman-and-a	87	13
22	the-head-boy-of-the	85	15

23	boys-my-two-friend-of	52	48
24	book-and-your-book-my	92	8
25	students-this-of-some-school	52	48
26	and-a-car-a-bicycle	83	17
27	choices-my-of-mother-any	63	37
28	parents-your-and-my-parents	87	13
	Average	69.07	30.93

From this data, it can be seen that the overall ability of Islamic junior high school students in composing nominal phrases. Their abilities in each type of noun phrase are as follows:

Table 3. Table Generative constructive with nominal possessors

No	Words	Correct Answer (%)	Incorrect Answer (%)
1	the-country- man	70	30
7	boy's-the-books	69	31
17	the-Makassar-mayor-of	82	18
22	the-head-boy-of-the	85	15
	Average	76.5	23.5

Table 4. Prenominal possessors

No	Words	Correct Answer (%)	Incorrect Answer (%)
2	new-family-his	80	20
8	teacher-my-beautiful	65	35
12	their-books-new	71	29
15	friends-our-good	57	43
	Average	68.25	33.75

Table 5. Multiple genitive construct

No	Words	Correct Answer (%)	Incorrect Answer (%)
3	sister's-friend-my	67	33
9	father's-his-books	58	42
16	Ahmad's-a-cousin-of	75	25
19	Awal's-parents-the-of	67	33
	Average	66.75	34.25

Table 6. Alienable and inalienable possessions

No	Words	Correct Answer (%)	Incorrect Answer (%)
4	sister-my-elder	66	34
10	John's-nose-big	54	46
18	man's-brother-the-elder	42	58
20	the-body-top-my-of	84	16
	Average	61.5	40.5

Table 7. Nonreferential genitives

No	Words	Correct Answer (%)	Incorrect Answer (%)
5	female-a-hat	63	37
23	boys-my-two-friend-of	52	48
25	students-this-of-some-school	52	48
27	choices-my-of-mother-any	63	37
	Average	57.5	42.5

Table 8. Adpositional phrases

No	Words	Correct Answer (%)	Incorrect Answer (%)
6	student-as-a	70	30
11	the-house-inside	52	48
13	now-on-from	51	49
14	room-in-the	90	10
	Average	65.75	34.25

Table 9. Conjoined noun phrase

No	Words	Correct Answer (%)	Incorrect Answer (%)
21	man-a-woman-and-a	87	13
24	book-and-your-book-my	92	8
26	and-a-car-a-bicycle	83	17
28	parents-your-and-my-parents	87	13
	Average	87.25	12.75

Based on the results of the test, it can be said that the overall average ability of students in syntactic awareness of noun phrases is 69.07 or fair. This means MTS and SMP students have a limited understanding of noun phrases. The students already have an idea about noun phrases even though they cannot apply them correctly in varied contexts. One of the reasons could be their lack of vocabulary mastery because lack of vocabulary will lead to difficulty in understanding the meaning of noun phrases (Zang, 2012).

The interesting thing is when the ability of this noun phrase is examined in more detail, it can be seen that the conjoined noun phrase has the highest average score, namely 87.25. This means students have a good understanding already. Meanwhile, the lowest score was a nonrefrential generative noun phrase, which was 57.5, or it could be interpreted that the students' understanding is weak. They do not have a good ability to compose and understand the meaning of the noun phrase.

According to Bailey (1997), students who are at a weak level do not have a good ability to recognize and tend to make mistakes from the concept being assessed while fair means that they already understand the concept they want to measure but it was not good enough, and a good level means that students have a good understanding of the concepts being tested even though there are still a few shortcomings. Therefore, increasing the noun phrase awareness of the students is necessary. It is because the student will find it difficult to understand a text if they have poor syntactic awareness (Likpka & Siegel, 2012).

Of the seven types of tested noun phrases: generative constructive with nominal possessors, prenominal possessors, multiple genitive constructs, alienable and inalienable possessions, nonreferential genitives, adpositional phrases, conjoined noun phrases, the results can be divided into three groups: 50-59 (weak), 60-69 (fair), 70-89 (good). Only one is in the weak level, non-referential genitives (57.5). Four are in fair ability: prenominal possessors (68.25), multiple genitive construct (66.75), alienable and inalienable possessions (61.4), and adpositional phrases (65.75). The other two are the nominal possessors (76.5) and the conjoined noun phrase (87.25) are good**.** This interesting data indicates that students in the Islamic schools with an A accreditation generally have an awareness of the seven types of noun phrases because of the seven types of tested noun phrases, there is no one where students' average score is less than 50.

The awareness of the students on the noun phrases could be learned from their lessons in the 7 and 8 grades. In their handbooks published by the Ministry of Education and Culture (2017), it was found that noun phrases in grade 7 found for example my favorite food, my elder brother, next to the bank, and a roper statement whereas some other examples of noun phrases can be also found in grade 8 handbooks such as the heaviest land animal, different kinds of public transportation, in a small village, Udin's birthday.

However, referring to the result of the test, students' awareness should be improved to increase the comprehension of their lessons. In the eighth grade, students learn more about reading and conversation. In these lessons, their noun phrase awareness could assist them to perform better comprehension, especially in reading. According to previous studies, syntactic awareness would assist readers to comprehend reading text (Mokhtari & Thompson, 2006; Layton, Robinson, & Lawson, 1998; Nergis 2013).

CONCLUSION

English noun phrases have different structures if they are translated into the Indonesian Language. This difference could make it difficult for the students to understand noun phrases' meaning. Syntax awareness will be very helpful in understanding a text for foreign language learners. At the SMP / MTS level, syntactic awareness is at the level of noun phrases because the use of these phrases has often been found in student handbooks. Thus, if they have a good syntactic awareness it could assist their learning.

The results showed that the general syntax level of students for their noun phrases was 69.07 or at a fair level, meaning that on average students had difficulty in compiling and understanding English noun phrases. In detail, of the seven types of tested nominal phrases one is weak (non-referential generative), four are fair (prenominal possessors, multiple genitive constructs, alienable and inalienable possessions, and adpositional phrases), and two are good (nominal possessors and conjoined noun phrases). None of the average values of the seven types of terminal phrases are at a very low level, which is below the number 50 and none are at numbers above 90.

Noun phrases have been found in the 7 and 8-grade students' handbooks. This means students will still find it difficult to understand English noun phrases, therefore it is necessary to increase their syntactic awareness of noun phrases because the better the level, the easier it is for them to understand their lessons.

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'Get in touch with yourself': The Structure of Relationship Advice in Women's Magazines

Reem Adib Lulu[1], Sohayle M. Hadji Abdul Racman[2]
Universiti Brunei Darussalam[1], Mindanao State University[2]
reemadiblulu@gmail.com[1]

Abstract. This study investigates the way sex and relationship advice articles are structured in four English language women's magazines. *Cosmopolitan* and *Marie Claire* were selected from the US, and *Female* and *Her World* from Malaysia. Forty articles were selected for the analysis. The study adopts Machin and Van Leeuwen's (2003) problem-solution structure, besides using discourse pragmatic analysis. By studying this genre in the two different contexts, one of the main things that emerged is that this particular genre is more complex and diverse than what other researchers have found. The writers of the advice resort to various strategies and techniques to attract women to read these articles. They also have to balance social and cultural sensitivities with their message of freedom and liberation for women as appeared in the Malaysian data. Thus, studying this genre gives useful insights on how culture affects the texts and vice-versa.

Keywords: *Relationships; Culture; Women's Magazines.*

INTRODUCTION

Women's magazines have been internationally recognized as one of the most popular media forms for women since they have played a significant role in the production, reproduction of hegemonic cultural norms around class, sexuality, race and gender, in addition to challenges to such norms (Kitsa and Mudra, 2018). Such periodicals focus on female readerships and they cover women's different social roles being as successful employee, wife, girlfriend, mother, etc. (Mykhailyn, 2013, 61).

The majority of women's magazines' studies have been carried out on advertisements (Mbure and Aubrey, 2017; Akinro and Mbunyuza-Memani, 2019). Studies on sex and relationship advice articles are underrepresented in the literature as also observed by Alkaff and Lulu (2020). In particular, there are few studies done on how advice articles are constructed in women's magazines such as Erjavec's (2006) who states that the structure of sex and relationship advice articles includes the following: '*the headline*'; '*the lead*'; '*steps/solutions*' and '*the conclusion*'. She points out that the structure of advice articles helps to '*reduce the complexity of the sexual 'solution' to simple advice and create the illusion that Cosmopolitan can help its readers change their sexual life, if only women follow its advice*" (p. 47). It should

be noted that her study is based on one context only which is the *Cosmopolitan's* Slovenian edition, while our study looks at two different contexts, namely, the US and Malaysia, where the advice articles may be varied in terms of their structure due to cross-cultural differences.

Caldas-Coulthard (1996), on the other hand, looks at sex narrations in women's magazines which, according to her, have a problem-solution structure. She finds that the headline functions as establishing the situation of the narrative because it has the purpose of attracting readers and selling the magazines. The texts start with a situation which indicates a problem. Solutions are proposed, but in case they are negatively evaluated, further solutions are also sought. Although Caldas-Coulthard's study investigates the structure of advice articles, it is located within the genre of sex narration only, unlike our study which looks at sex and relationship advice articles that appear in various forms across the two contexts studied.

Gill (2010, p. 350), finds four main generic types of sex and relationship articles, namely: (1) the survey report which describes the results of a major survey, e.g. '*surveys about the prevalence of different kinds of sexual fantasies*'; (2) the article that reveals men to female readership. It focuses on what men want/do/ think and talk about when a female is not present, e.g. "*Will he call? Commit?*"; (3) the 'how to' article, including how to make a man fall in love with you, and how to improve your sexual skills; and (4) the feature article that focuses on a particular group of women, e.g. *Women who learned sex tips from porn stars.*

This study explores sex and relationship advice articles in four English language home-grown women's magazines; two magazines from Malaysia and the others from the US. It aims to identify the way the problem-solution genre is constructed in women's magazines, in two different parts of the world. Therefore, this study hopes to find answers to the following research questions:

1. How are sex and relationship advice articles structured in women's magazines in the US and Malaysia?
2. Does the structure of articles in the two context reflect certain norms?

RESEARCH METHOD

Four locally-produced English language women's magazines were selected for this study; two from Malaysia and two from the US. Analysing locally-produced magazines would help us to investigate whether the values of these publications reflect local norms of their society. The two Malaysian women's magazines Malaysia are *Female* and *Her World*. The former is Malaysia's top-selling lifestyle magazine, whereas the latter is the first local English language women's magazine in Malaysia. The two US women's magazines selected are *Cosmopolitan* and *Marie Claire*. The former is the top-selling women's magazine in the US and the world, whereas the latter competes with the international editions of *Cosmopolitan*. Forty articles from the sex and relationship advice sections of each magazine were selected for this study, 10 from each magazine. These articles were downloaded online from the websites of the respective magazines. These articles were selected form the time period of 2013-2015.

Since most texts generally follow a problem-solution structure, the problem-solution model is used to find out the structure of advice articles. The problem-solution pattern "*arises as a result of the writer answering a predictable series of*

questions which reflect the relationship between the sentences of the text. The order in which these questions are answered is, however, not fixed" (Hoey, 2001, p. 140). This pattern has the following four elements (ibid, pp.123-138): (1) an optional situation; (2) the problem; (3) the solution; (4) a positive result. Apart from Hoey's (2001) work on the problem-solution discourse pattern, Machin and Van Leeuwen (2003) also investigate the structure of advice articles in several international editions of *Cosmopolitan*. This study adopts Machin and Van Leeuwen's problem-solution structure when analysing the structure of sex and relationship advice articles as both our study and their study focus on advice articles although they cover advice articles in general and not a specific genre of advice articles as in our study. Machin and Van Leeuwen (2003, pp. 500-501) present three parts of the problem-solution schema which are; the problem, the solution and the outcome when analysing the advice articles in different editions of *Cosmopolitan*.

This study will also use a discourse pragmatic analysis approach to investigate if the problem and the solution are stated explicitly or not by making use of implicatures which was first introduced by Grice (1967/1989). According to Grice, analysing implicatures would involve analysing what is *suggested* in an utterance rather than what is explicitly expressed. In other words, the reader has to deduce what the problem(s)/solution(s) are from the information in the text. This study makes use of a particularised conversational implicature, which occurs when a conversation takes place in a particular occasion or context in which locally recognized inferences are assumed (Grice, 1989, p. 37). On the other hand, the stated problems/solutions are defined as those problems/solutions which are explicitly mentioned in the article; hence, the reader can easily identify the main problem(s)/solution(s) in the text.

RESULTS

We will present our findings of the structure of sex and relationship advice articles in two sections: (1) The structure of US women's magazines; (2) the structure of Malaysian women's magazines. We will first discuss the structure of problems, followed by the structure of solutions. The names of the magazines studied are represented in the findings of this study through the use of initials for brevity.

1. The Structure of US Women's Magazines

1.1 The Structure of Problems

It is observed that all the articles from *Cosmopolitan* and *Marie Claire* comprise the following three-part text structure: the headline, the sub-headline and the body of the text. Table 1 and Table 2 below show if the problem(s) is stated or implicated and where exactly this takes place in the three-part text structure in *Cosmopolitan* and *Marie Claire* respectively. The headlines of the articles are written in bold and the sub-headlines are in italic. The acronyms 'CP' for *Cosmopolitan* and 'MC' for *Marie Claire* will be used after each article.

Table 1: The structure of problems in Cosmopolitan

Cosmopolitan's Articles Headlines & sub-headlines	Stated Problem			Implicated Problem		
	Headline	Sub-headline	Body of text	Headline	Sub-headline	Body of text
1. How to Destroy Your 6 Biggest Orgasm Obstacles *In your dreams, sex is with RyGos and it's magic every time. But #SexTalkRealness: Sometimes it hurts or he's so boring in bed that you forget he's in the room, let alone inside you. These ills call for a little Sex Rx — and the doctor is in! Now go have two orgasms and call us in the morning*	×	×	×			
2. Why It's Completely Ok If You Don't Like Babies *Is a baby the ultimate buzzkill?*		×	×	×		
3. Why Sexting Is Good for You *Men, Women & Children screenwriter Erin Cressida Wilson explains the upside to your digital get-downs*			×	×		
4. Are You on the Verge of a Public Meltdown? *With all the venting, shaming, and just plain TMI, how can you be yourself without becoming that girl?*	×	×	×			
5. Why Are Twentysomething Relationship Virgins on the Rise? *They're young, successful, very, very single, and growing in number.*			×	×	×	
6. Do You Have Sex FOMO? *More women are feeling the pressure to get as much sexual experience as possible before settling down — even if they've already met the one.*		×	×	×		
7. Six Lies People Tell You About Being Single *Do your friends and family think they know the reason you're solo? They don't.*	×	×	×			
8. How to Handle Your Best Friend Getting Pregnant *When a friend gets pregnant, your relationship is bound to experience some growing pains — but that doesn't mean you can't (eventually) find a balance between cribs and cocktails.*		×	×	×		
9. 5 Secrets to Making Your Long Distance Relationship Work *You may be miles away from each other, but these LDR-cementing secrets will help you stay close.*		×	×	×		
10. Are You Overdating? *So many guys, so little time, right? But if you're treating dating like the romantic equivalent of a Tough Mudder, you may be working too hard … and missing the good stuff*	×	×	×			
	4	8	10	6	1	0

Table 2: The structure of problems in Marie Claire

Marie Claire's Articles Headlines & sub-headlines	Stated Problem			Implicated Problem		
	Headline	Sub-headline	Body of text	Headline	Sub-headline	Body of text
11. Are Contracts the Key to Long-Term Relationships? *If your live-in relationship could use a little work, should you spell out your requirements in legal language?*		×	×	×		
12. 6 Ways You Will Be the Best Sex He's Ever Had *Each week our guy expert, Lodro Rinzler, investigates the nitty-gritty corners of the male sexual psyche to find the ways for you and your man to have the best sex ever. This week he sat down with Jack, Al, Ivan, and a few other guys to get the goods.*				×	×	
13. Can You Turn FWB Into Something More? *"You're going to take the only person in your life that's there purely for sex, no strings attached, and turn him into a human being? Why?" -Samantha, Sex and the City*			×	×	×	
14.10 Ways to Ruin a First Date *Put this on your things-not-to-do list.*	×		×		×	
15. This Is How You Should Break Up With Him *What to say, where to say it, and when to say it: We've got it all covered.*			×	×	×	
16. 16 Tips for Surviving the First Year of Your Relationship *For the love of god, go on dates!*				×	×	
17. 6 Things You Should Know About Dating by the Time You're 30 *Including the simple question that could save you a lot of heartache*				×	×	
18. Breaking the Trust: Snooping on Your Guy *Is it worth it? We investigate*	×		×			
19. How to Actually Be Friends With Your Ex *It might be complicated but it's possible*		×	×	×		
20. 10 Lies Guys Tell *You've heard one of these before*	×				×	
	3	2	6	7	7	0

It is found that in seven articles out of the twenty articles, the problem is explicitly stated or mentioned in the headline through the use of explicit problematic words. For example, in the article, "How to Destroy Your 6 Biggest Orgasm Obstacles" (CP), the problem is explicitly shown by the verb *'Destroy'*, the noun *'Obstacles'* along with the superlative adjective *'Biggest'* that illustrate clearly that there is a problem. Words such as '*Meltdown'*, *'Lies'*, and *'Ruin'* that appear in the headlines of a few other articles also indicate that the problem is indicated explicitly.

In addition, the findings also show that in the four articles in *Cosmopolitan* where the problem is stated directly in the headline, the problem is again stated in the sub-headline and reiterated in the body of the text itself. For example, in the article, "How to Destroy Your 6 Biggest Orgasm Obstacles" (CP), the problem is stated directly in the headline, as explained in the previous paragraph. It is then stated again in the sub-headline as demonstrated by the following words '*hurts*', '*boring*' and '*alone*', followed by the nouns '*ills*' and '*the doctor*', to display them as problems that warrant attention. In the text itself, the problems were again explicitly stated through the use of sub-headings. For instance, the sub-heading "*He's Got a Huge Penis*" is followed by a supposedly real-life example, "*Emily… His penis hardly fit (sic) inside her, making sex painful for Emily and uncomfortable for him.*"

The findings also reveal that in thirteen articles out of the twenty articles from both magazines, the problem is implicated in the headline rather than directly stated. For example, in the article, "Why It's Completely Ok If You Don't Like Babies" (CP), the problem is implied in the headline that there may be members of society who disagree with the decision of some women who choose to remain childless. The structure *'Why it's completely okay if'* implicates that what comes next is normally considered not ok. The adverb *'Completely'* serves to reassure these women that even though society may judge them negatively for their decision, it is, however, not as problematic as it may seem.

In addition, it is also found that in ten of the thirteen articles where the problem is implicated in the headline, the reader can find the problem stated directly either in the sub-headline or the body of the text or in both sections. For example, in the article "Are Contracts the Key to Long-Term Relationships?" (MC), the problem is only implied in the headline as it implicates that in long-term relationships, women may encounter some problems that can be resolved through the use of *'Contracts'*. The word *'contracts'* would normally be used in legal and business discourse but the fact that it is used to discuss long-term relationships and is seen as a *'key'* to these relationships may indicate some possible problems that can be solved through having a *'contract'*. However, the problem is shown directly in the sub-headline: *If your live-in relationship could use a little work, should you spell out your requirements in legal language?* This means that for some live-in or long-term relationships, *'a little work'* is required to maintain these relationships and a solution is offered by the writer through having *'your requirements'* spelt out in *'legal language'*. The problem is stated again in the body of the text through real-life confessions or examples. For instance, a girl named Zimmerman is dissatisfied with her boyfriend because of *'their lack of regular sex'*, and *'his mother's constant insults'*, problems, which the writer states can be solved through *'cohabitation agreements'*.

1.2 The Structure of Solutions

The solution is implied in the headline in only one of the articles analyzed. This article is, "Are Contracts the Key to Long-Term Relationships?" (MC). This headline implies that *'Contracts'* can be one way to resolve some problems women may encounter in long-term or live-in relationships. It is also found that the solution is implied in the sub-headline of two articles in *Cosmopolitan* and one article in *Marie Claire.* For example, in the article "How to Destroy Your 6 Biggest Orgasm Obstacle", the sub-headline *"...These ills call for a little Sex Rx — and the doctor is in! Now go have two orgasms and call us in the morning"* implies possible solutions to the problem of achieving orgasm. The solution offered is only implied though as not all readers would be familiar with the term *Rx* which means medical prescription. For the other articles, however, the solution(s) is only found in the body of the text rather than the headline or the sub-headline.

It is also revealed that the solution(s) is presented in a number of ways in both magazines. Table 3 and Table 4 below show the ways solutions are presented in *Cosmopolitan* and *Marie Claire* respectively. The solutions are as follows:

Table 3: The structure of solutions in Cosmopolitan

Cosmopolitan's Article	Form of solution(s)
1.How to Destroy Your 6 Biggest Orgasm Obstacles	Direct answers
2. Why It's Completely Ok If You Don't Like Babies	Inconclusive solution
3. Why Sexting Is Good for You	Stated through real-life examples
4. Are You on the Verge of a Public Meltdown?	Direct tips
5. Why Are Twentysomething Relationship Virgins on the Rise?	Inconclusive solution
6. Do You Have Sex FOMO?	Inconclusive solution
7. Six Lies People Tell You About Being Single	Informative advice Stated through real-life examples
8. How to Handle Your Best Friend Getting Pregnant	Inconclusive solution
9. 5 Secrets to Making Your Long Distance Relationship Work	Direct answers
10. Are You Overdating?	Opposite- options solution

Table 4: The structure of solutions in Marie Claire

Marie Claire's Article	Forms of solution(s)
11. Are Contracts the Key to Long-Term Relationships?	Stated through real-life examples
12. 6 Ways You Will Be the Best Sex He's Ever Had	Direct tips
13. Can You Turn FWB Into Something More?	Opposite- options solution
14.10 Ways to Ruin a First Data	Informative advice
15. This Is How You Should Break Up With Him	Direct tips
16. 16 Tips for Surviving the First Year of Your Relationship	Direct tips
17. 6 Things You Should Know About Dating by the Time You're 30	Informative advice
18. Breaking the Trust: Snooping on Your Guy	Opposite- options solution
19. How to Actually Be Friends With Your Ex	Direct tips
20. 10 Lies Guys Tell	Informative advice

- **Direct Answers**

     Solutions are sometimes stated in the form of direct responses to specific problems or specific questions regarding problems women may face. This happens in two articles in *Cosmopolitan*. For example, in the article, "How to Destroy Your 6 Biggest Orgasm Obstacles", solutions are presented by stating the possible treatments for six sex problems that contribute to '*orgasm obstacles*', as provided by a medical doctor. For instance, the solutions provided by the doctor for the sexual problems caused by a *huge penis* that is *too long* or *too thick* is stated in the form of instructions through imperatives such as '*get on to control the speed*', and '*have him wrap his hand around the base of his penis...*'.

- **Informative Advice**

     Solutions are sometimes presented in the form of informative advice about situations or problems that women should know or be aware of. This happens in one article in *Cosmopolitan* and in three articles in *Marie Claire*. Unlike direct answers, these pieces of advice are presented in sub-headings and then followed by more detailed explanations in the body of the text. They are often illustrated with narrative examples or personal experiences of the writers. For example, in the article, "6 Things You Should Know About Dating by the Time You're 30" (MC) the male writer provides six informative things that women should know related to dating. In one such sub-heading *"Space Is a Good Thing"*, the writer informs women directly that having space in a relationship is *a good thing.* This is then followed by a more detailed

explanation *"...men tend to respect women who not only are okay hanging out on their own but desire that. I remember when I first starting talking to my girlfriend about us living together. She said, "I love you. But...: I also really enjoy my own company."...Space is a good thing...is actually a turn-on for most men..."* In this particular situation, the writer supports his opinion through providing a personal experience with his girlfriend.

- **Direct Tips**

    Solutions are sometimes stated in the form of direct tips which are stated in sub-headings followed by detailed explanations. Unlike the first form, that is, direct answers, solutions presented in the form of direct tips are often illustrated with narrative examples or personal experiences of the writers. Solutions presented in the form of direct tips are also expressed in the form of direct ways rather than direct responses to specific questions regarding problems women may face. In another point, unlike the second form, that is, informative advice, solutions are expressed in the form of instructions on what women should do. This happens in one article in *Cosmopolitan* and in four articles in *Marie Claire*. For example, the article "Are You on the Verge of a Public Meltdown?" (CP) explicitly states solutions to the problem of a public meltdown which is caused by *"airing our frustrations online"*. The writer states three possible solutions in the form of direct tips given by a public relations adviser to celebrities, Shawn Sachs, which are, "*1. Consult your people. 2. If you need to apologize, address the problem head on. 3. Know when to stay mum*". These tips are expressed in the form of direct imperatives followed by brief explanations which are also expressed in the form of imperatives such as "*pause, understand what's happening...and stop sharing*".

- **Stated through Real-life Examples**

    In two articles in *Cosmopolitan* and in one article in *Marie Claire*, it is found that the solution is directly stated after presenting narratives or supposedly real-life examples of women encountering a particular problem. For example, in the article "Are contracts the key to long term relationships?" (MC) the solution for problem which may occur in a *'live-in relationship'* is contracts or *'cohabitation agreement'*. This solution is directly stated after specific real-life examples. For instance, a woman called Zimmerman had a problem with her boyfriend because of '*their lack of regular sex*' and '*his mother's constant insults*'. From her experience, the solution to her problems was a '*cohabitation agreement*' as suggested by her lawyer. Contracts are stated as a solution to long-term relationships because it aims to improve the relationship through discussing the main issues couples face as demonstrated in the text by the phrases *'to help couples sync up their relationship expectations*', and '*the duo hashed out the details of a legal document that would define their life together*'. Through this agreement, Zimmerman managed to overcome her problems of infrequent sex as she now has '*sex three times a week*', and her boyfriend is helping her deal with his mother's insults as now '*he had to defend Zimmerman to his mother*'.

- **Opposite- Options Solution**

    In three articles, one in *Cosmopolitan* and two in *Marie Claire*, the writer offers two solutions that are binary opposites of a particular problem.

However, there is always a preferable solution provided by the writer among the two contrasting solutions. For example, in the article "Breaking the Trust: Snooping on Your Guy" (MC), the writer presents the possible things men may hide and women might find, such as '*-porn -gifts for you…cigarettes*". Thus, in this case there is no need for snooping. Another move that the writer presents is that there might be an exception to the above scenario, thus facilitating a need to snoop, *"…if you think your man has broken your trust already, you might get a pass."* Furthermore, two options are stated in the case when women feel the need to snoop, *"The first is to ransack your partner's apartment…The other is to sit down and ask the damn question that's on your mind."* The first solution supports the idea of snooping as demonstrated by the verb *'ransack'*, and the other solution is against snooping as the reader is advised to communicate with her man as indicated by the imperatives *'sit down'* and *'ask'.* Finally, the writer presents one preferable solution, which is the second one *'communication'*, as stated in the conclusion *"We need to do the hard work, which often means communicating with our spouse. Snooping will only weaken trust and communication".*

- **Inconclusive Solution**

  In four articles in *Cosmopolitan*, the writer offers different kinds of solutions for a particular problem. However, unlike the form opposite-options solution where the writer states a preferable solution among the two contrasting solutions, the writer in this form leaves the final solution for a reader to draw her own conclusion from the solutions the writer presents. In other words, it is up to the reader to make the final conclusion whether to take up the solution or not. For example, in the article "How to Handle Your Best Friend Getting Pregnant", three different solutions are presented in the body of the text through appealing to experts and through real-life examples. The first solution is to *'Get in touch with yourself'* and think of your needs which could be *'a husband and baby'* or *'make more friends',* as suggested by Brateman, a relationship therapist. The second solution is to reconnect with your friend by finding *'ways to renegotiate the friendship'*, as provided by the friendship expert, Irene S. Levine. The writer also states another solution which is based on her own personal experience "*my pregnant friend turned out to be on a different path than I was, and we drifted apart. I wish her only good things, but ultimately, I needed to find other, like-minded women with whom I could connect — and I'm glad I did*". Her solution was letting go of the relationship with her friend as demonstrated by the verb phrase *'drifted apart'*, and she replaced her friend with another one to overcome the problem, as demonstrated by the phrase *'I'm glad I did'*. Therefore, three different solutions are presented which are finding alternatives. The writer, therefore, does not state the final preferable solution, but she leaves it up to the reader to make the final conclusion whether to take up the solution or not.

2. The Structure of Malaysian Women's Magazines
2.1 The Structure of Problems

It is observed the articles from *Her World* and *Female* have a two-part text structure, which comprises the following: the headline and the body of the text.

Table 5 and Table 6 below show if the problem is stated or implicated and where exactly this takes place in the two-part text structure in *Her World* and *Female* respectively. The acronyms 'HW' for *Her World* and 'F' for *Female* will be used after each article to indicate where the article is from and for brevity.

Table 5: The structure of problems in Her World

Her World's Articles Headlines	Stated Problem		Implicated Problem	
	Headline	Body of text	Headline	Body of text
1.10 Things You Must Try for Mind-Blowing Sex			×	×
2. 10 Ways to a Happier Marriage			×	
3. 10 Secrets to a Successful Marriage		×		
4.5 Tips to Bring the Spark Back to Your Relationship		×	×	
5. Do Short Men Make Better Husbands?			×	×
6. Should All Truths Be Shared Between Husband and Wife?		×	×	
7. 7 Ways to Get in a Sexy Mood		×		
8. 4 Things You Never Knew About Men and Sex			×	×
9. 5 Tricks to Spice Up Your Sex Life		×	×	
10. Would You Snoop on Your Boyfriend's Phone while He's Asleep?		×	×	
	0	6	8	3

Table 6: The structure of problems in Female

Female's Articles Headlines	Stated Problem		Implicated Problem	
	Headline	Body of text	Headline	Body of text
11.How to Impress Anyone in 60 Seconds		×		
12.7 Things a Man Should Not Do to a Woman			×	×
13. Can a Woman and Man JUST Be Close Friends?		×	×	
14. 5 Unexpected Things That Can Turn a Man On in Bed		×	×	
15. 15 Simple Things You Can Do to Enrich Your Life			×	
16. 5 Things You REALLY Need to Tell Your Man for Great Sex		×	×	
17. 9 Surprising Ways You Can Ooze Sexiness			×	×
18. Here's How Women Can Have More Sex with Their Man			×	×
19. Juicy Read: "It's Just Casual Sex…"			×	×
20. 5 Naughty Games to Sizzle Things Up in Bed		×	×	
	0	5	9	4

The findings reveal that in seventeen articles out of the twenty articles from both magazines, the problem is implicated in the headline rather than directly stated. For example, in the headline, "5 Tips to Bring the Spark Back to Your Relationship" (HW), the noun *'Spark'* which is a signal for the passion and the excitement of relationship, is demonstrated as being vanished or changed and there is a need to restore or renew it, as expressed by the phrase *'Bring Back'* which presupposes that the spark has gone. It is a presupposition trigger (an iterative) as you cannot bring back something that was not there before and has gone now.

In addition, it is also found that in eight of the seventeen articles where the problem is implicated in the headline, the reader can find the problem stated directly in the body of the text. For example, in the previous article the problem

is directly shown in the body of the text or the lead, "*The truth is relationships do change. The exhilarating rush of falling in love and the feeling of excitement that is so evident in the first couple of years may not be permanent, but that doesn't mean the sparks are gone.*" The problem is expressed by the verb *'do change'* and *'may not be permanent'*. The verb '*do*' emphasizes the change of the relationships as a problematic issue. The noun phrase '*the truth*' asserts the problem, as it signals the noun (the problem). However, there is a mitigation for the problem as demonstrated by the contrastive cohesive '*but*' that reduces the complexity of such a problem.

The data analysis also revealed that, when the problem is implicated in the headline as in seventeen of the articles, seven of these articles also have a structure of the problem being implicated in the body of text. For example, in the article "Juicy Read: "It's Just Casual Sex..." (F), the problem is implicated from the incomplete headline, and from the lead which is in the form of a question "*Do casual relationships necessarily end up in heartache for women? We got two women who engage in casual sex to spill what happens under the sheets and how it affects them*". There is a scalar implicature in the lead as expressed by the adverb '*necessarily*' that implicates the possibility that casual relationships can be an actual problem as it can lead to emotional pain as expressed by the noun '*heartache*'. According to Levinson (1983, pp. 133-134), scalar implicature in pragmatics is defined as an implicature that attributes an implicit meaning beyond the explicit meaning of an utterance. It suggests that the speaker had a reason for not using a stronger or more informative term on the same scale. In addition, the problem is implicated from the verb '*spill*' that shows how two women revealed confidential information about their life and the verb '*affected*' that indicates such a topic could seriously be problematic as it may have consequences on the women involved.

It is observed that in three articles out of the twenty analyzed, there is no indication of a problem in the headline. However, the problem is stated in the body of the text or the lead. For example, in the article "10 Secrets to a Successful Marriage" (HW), the problem is explicitly stated in the lead: "*The truth is, marriage is not easy. It take a lot of dedication, compromise and commitment to maintain the relationship*". This article seems identical to the article "10 Ways to a happier marriage" (HW), however, in the latter article the problem is implicated from the headline.   The headline implicates the lacking of techniques or ways which are needed for building a stronger relationship that improves the marriage, as demonstrated by the comparative adjective *'happier'*.

2.2 The Structure of Solutions
Stated Solutions

It is found that the solutions are stated in the body of the text in seventeen articles out of the twenty articles. It is also revealed that the solution(s) is presented in a number of ways in both magazines. Table 7 and Table 8 below show the way solutions are presented in *Her World* and *Female* respectively. The solutions are as follows:

Table 7: The structure of the solution in Her World

Her World's Article	Implicated	Stated (Forms)
1.10 Things You Must Try for Mind-Blowing Sex		Direct tips
2. 10 Ways to a Happier Marriage		Direct tips
3. 10 Secrets to a Successful Marriage		Direct tips
4.5 Tips to Bring the Spark Back to Your Relationship		Direct tips
5. Do Short Men Make Better Husbands?		Direct answers
6. Should All Truths Be Shared Between Husband and Wife?	×	
7. 7 Ways to Get in a Sexy Mood		Direct tips
8. 4 Things You Never Knew About Men and Sex		Informative advice
9. 5 Tricks to Spice Up Your Sex Life		Direct tips
10. Would You Snoop on Your Boyfriend's Phone While He's Asleep?		Inconclusive advice

Table 8: The structure of the solution in Female

Female's Article	Implicated	Stated (Forms)
11. How to Impress Anyone in 60 Seconds		Direct tips
12. 7 Things a Man Should Not Do to a Woman		Direct answers
13. Can a Woman and Man JUST Be Close Friends?	×	
14. 5 Unexpected Things That Can Turn a Man On in Bed		Direct answers
15. 15 Simple Things You Can Do to Enrich Your Life		Direct tips
16. 5 Things You REALLY Need to Tell Your Man for Great Sex		Informative advice
17. 9 Surprising Ways You Can Ooze Sexiness		Direct tips
18. Here's How Women Can Have More Sex with Their Man		Direct answers
19. Juicy Read: "It's Just Casual Sex…"	×	
20. 5 Naughty Games to Sizzle Things Up in Bed		Direct tips

- **Direct Answers**

    This happens in one article in *Her World* and in three articles in *Female*. For example, in the article "Here's How Women Can Have More Sex with Their Man" (F), the answer is provided by referring to a study published in the *Journal of Comparative Psychology*, which states that *"…women who have more male friends and colleagues tend to have more sex than women who often surround themselves with females instead"*.

- **Informative Advice**

    Solutions are sometimes presented in the form of informative advice about situations or problems that women should know or be aware of. This happens in one article in *Her World* and in one article in *Female*. Unlike direct answers, these pieces of advice are presented in sub-headings and then followed by brief details in the body of the text. For example, in the article, "4 Things You Never Knew About Men and Sex", the writer provides four informative things that women should know related to men and sex. In one such sub-heading "*Most men masturbate even if they are happily married*", the

writer informs women directly with a fact which is related to men's masturbation as the sub-heading indicates that many men engage in masturbation as expressed by '*most*', and it happens regardless of their marital status as demonstrated by the conditional *'even if'* and the emphasis of the adverb *'happily'* to show that it is something natural. This is then followed by a brief detail, *"This is because they have different sexual urges than their partners and it can be a challenge to find a time that works for both partners... It is better for a couple to be able to acknowledge and talk about masturbation positively and openly..."*

- **Direct Tips**

    The solutions are stated in the form of direct tips which are stated in sub-headings followed by very brief explanations, as explained earlier. This happens in six articles in *Her World* and in four articles in *Female*. For example, the article "5 Tips to Bring the Spark Back to Your Relationship" (HW) explicitly states five direct tips to reignite the relationship. In one such sub-heading *"Make date nights"*, the writer states what one women should do in the form of the imperative *'make'*. This is then followed by a brief explanation *"Going on a fancy date night will remind you of the early days of your relationship... it will bring back all the feelings you once had and bring you closer as a couple".* Following this tip would help women strengthen and improve their relationship as this tip is positively evaluated as expressed by *'bring back all the feelings'* and *'bring you closer'*.

- **Inconclusive Solution(s)**

    In one article in *Her World*, "Would You Snoop on Your Boyfriend's Phone While He's Asleep?" the writer offers different kinds of solutions for a particular problem, which is 'snooping'. First, the writer presented real-life examples in the body of the text to show how women who snooped on their boyfriends ended their relationships with separation. These examples and the appeal to some authorities in the body of the text revealed that this issue is common among women who have suspicions about their partner. However, the writer states how experts concur that snooping affects the women emotionally since it *'can lead to unhealthy situations',* and *'the relationship can plunge into a downward spiral'*. Hence, two different solutions are presented. The first one supports the idea of snooping as implied from the real-life examples, and the second one is to some extent against the idea of snooping due to its damaging effects. However, the article ends up with advice as suggested by a relationship expert: *"...You have to ask yourself: can you deal with whatever answers you find? If you stay with him after finding out he's cheated, will you still be happy?".* This advice explains that adopting the idea of snooping or avoiding it depends on the woman's emotional readiness for the consequences of the action. Therefore, the final advice in this article is inconclusive since the writer leaves the reader to draw her own conclusion from the different opinions provided in the body of the text.

- **Implicated Solutions**

    In three articles out of the twenty articles from the Malaysian magazines, it is found that the solution is only implicated and never stated. The solution is only inferred from some supportive details in the body of the text and not

directly stated in the body of the text. Unlike inconclusive advice where different solutions are stated in the body of the text and the writer leaves the final solution for the reader to draw her own conclusion from solutions the writer presents, in this form, the reader is required to induce the implied solution which is not said or suggested in the body of the text. This happens in one article in *Her World*, and in two articles in *Female*.

For example, in the article "Can a Woman and Man JUST Be Close Friends?" the answers which are provided by participants for two direct questions which were asked in Facebook to some extent implicate the possibility of having a close friendship between a man and a woman. For the first question which is the same as the headline's question, 84% said *'YES'* which is capitalized, 3 *'disagreed'* and 5 *'gave invalid comments'*, and the comments of those who agreed are quoted with their names. Since the percentage of those who agree is higher than those who disagree, then the solution is implicated to be 'Yes'. With regards to the second question *"what are the good and bad parts about having a dude as your BFF?"*, some *'Pros'* and *'Cons'* for the participants' point of views are quoted in the text, e.g., *"Pros: he can guide you and share your problems. Cons: his girlfriend will call you to find out. Lol." –Mandy"*. Yet, the number of the pros is more than those of the cons. Hence, the answer is implicated and not directly stated to be "Yes", a woman and a man can be close friends without turning this relationship into a romantic one.

DISCUSSION

Based on the analysis above, it is found that the problem is implicated in the majority of the headlines. This may be due to the fact that in advice articles, women are mainly interested in finding suitable solutions for any problem they may face rather than in the problems themselves. Therefore, the headline plays a significant role in conveying a certain message to readers, which is, the sex and relationship articles of a women's magazine is very helpful if women follow their advice. The headline also helps to attract their attention by arousing their curiosity to persuade them to read the whole article (Silaski, 2009). In addition, these articles are online, therefore, women may quickly judge whether or not the content of the article is worth clicking on to help solve a specific problem. In such a case, the headline with an implicated problem helps to mitigate the severity of the problem and makes the reader curious about the solution.

Another strategy writers of these texts use to capture the readers' attention is omitting any references or indication to a problem in the headline and only stating it in other parts of the text. For example, the headline "10 Secrets to a Successful Marriage" (HW). This strategy appears in a few headlines in the Malaysian data, as previously revealed. These kinds of texts are often featured in 'aspirational' articles about how to have better relationships, for example, which are commonly found in the Malaysian data. On the other hand, the US articles include more topics on contemporary sexual issues such as *sexting*, *sex FOMO*, *orgasm obstacles*, etc. Such selection of topics requires a different form of headlines than the typical traditional 'aspirational' headline as found in the two non-Western contexts.

However, in some articles, the problem is stated in the headline of the articles as appeared in seven headlines in the US data. Therefore, it could be stated that the Malaysian women's magazines prefer not to use headlines with stated problems in their sex and relationship advice articles. This may refer to the fact that Malaysian women's magazines prefer short texts utilizing bullet point formats, unlike the US which are noted to be longer with more detailed explanations for the problem in the body of the text.

In the US contexts, there is a preferred strategy of the problem being directly stated throughout the text. That is, when the problem is stated directly in the headline, the problem is again stated in the sub-headline (if there is a sub-headline) and reiterated in the body of the text itself. The writer may use this strategy to emphasize the problem as an important matter women should be aware of. It is noted also that most of the time even though the problem is stated in the headline, some form of mitigation is also sometimes found somewhere in the headline. For example, in the headline "How to Destroy Your 6 Biggest Orgasm Obstacles" (CP), the problem is explicitly stated, however, the use of the *'How to'* headline form functions as a promise for readers that there is a solution for a specific problem.

The data analysis also shows that the problem is stated in the body of the text in the majority of the articles. The US articles state the problem in the body of the text more than the Malaysian articles do, which may refer to the fact that the Malaysian texts are generally shorter than the US ones. Also, the way the problem is revealed in the body of the text is different in the two contexts. That is, most of the problems are revealed in narratives and supposedly real-life examples in the US articles, unlike the Malaysian articles which generally starts with a very short lead which is often presented in a single sentence only. It could be stated that the strategy of revealing the problem in the body of the text rather than in the headline is because in the latter, more complex problems can be presented and analyzed in greater detail. Therefore, it is worth stating that readers of the US women's magazines may prefer to understand the problem when it is formulated through narratives and real-life examples. This may help readers to feel that they can participate in someone else's experiences.

For the vast majority of the articles from the two contexts, the solution(s) is stated in the body of the text because readers are more interested in solutions than in problems. As women's magazines are perceived to introduce social problems in greater details than other mass media (Berns, 1999, pp. 86-87), hence it is expected that women read sex and relationship articles in order to acquire a better understanding of different solutions to sex and relationship problems.

From the explanation on the different types of stated solutions above, it appears that there are two kinds of stated solutions: (1) solutions which are more directly stated as in the following forms: direct answer(s), informative advice and direct tips. In these forms the solutions are clearly stated in points with sub-headings in some articles, especially in the Malaysian ones. When the US writers use more directly stated solutions, there is a tendency to include more detailed explanations which always include narratives and examples; (2) solutions which are less directly stated as in the following forms: solution(s) stated through real-life examples, opposite-options solution, and inconclusive solution(s). These forms of solutions are stated in the body of the text without being stated in the sub-headings

or in numbers. Although they are stated in the body of the text, they are not directly stated as the reader can decide which solution(s) to adopt in order to solve her problem. This trend of indirectly stating the solutions can be seen as a positive one as it may encourage women to be more independent and decide themselves what would be the best solution for their specific problems. This form appears to be more prevalent in the US data compared to the Malaysian ones. This happens because the majority of the Malaysian data has the form of a bullet point format.

With regards to the implicated solutions, it is found that implicated solutions are rarely found in the articles analyzed, as found in three articles in the Malaysian data. Through using this strategy, the writer may want to encourage women to be more independent through finding suitable solutions and to inform them that there are many options to a specific solution. In this case, implicated solution works as an indirect message for women to steer them towards greater freedom and independence in choosing the best solution for their problem. However, it is observed that the writer may also use implicated solution(s) to indirectly present solution(s) for topics which may have social or personal ramifications. For example, in the article "Juicy Read: "It's Just Casual Sex…" where the solution for whether *causal relationship necessarily end up in heartache for women* is implicated from the situation of the two women, namely Kim and Pamela, to be 'yes'. It is also noted that there is no voice or comment stated by the writer and there is no presentation of any survey results conducted in that society. This may refer to the fact that although Malaysia is a multicultural and multiracial society, it is still a generally conservative society in which many sexual issues considered as 'normal' in the West is considered as taboo in Malaysian society such as casual sexual relationships. Thus, the Malaysian writers seemed to be aware about such diversity of social and cultural beliefs in the society, hence, making use of implicated solutions is a very helpful strategy to avoid sensitive cultural issues.

CONCLUSION

This study matches the finding of Erjavec (2006), who finds that the structure of advice articles helps readers to reduce the complexity of the problem through the use of some strategies. However, Erjavec's study only presents sub-headings as a strategy used to attract readers to read the whole article, unlike this study which finds a number of other strategies. Hence, we believe our findings have extended what is known about the sex and relationship advice genre in women's magazines by other researchers. By exploring this genre in the two different contexts, the US and Malaysia, one of the main findings is that this genre is more complex than what other researchers have found. The writers of advice articles resort to several strategies to attract women to read these articles. They also have to balance social and cultural sensitivities with their message of freedom and liberation for women as found in the Malaysian data. Therefore, exploring this genre provides useful perspectives on the way culture affects the texts and vice-versa.

In addition, the data have different text structures: the US articles have a three-part text structure: the headline, the sub-headline and the body of the text; the Malaysian articles have a two-part text structure: the headline and the body of the text. However, regardless of the differences in structure, it is noted that in all articles, there are always at least one problem and one solution. This is also asserted by

Machin and Van Leeuwen (2004) in their study of the problem-solution structure in several editions of *Cosmopolitan.* They also confirm that this structure is 'a relatively flexible format' that allows for variation, as there may be one problem or several ones, or one solution or several ones within one article.

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An Analysis of Translation Shift of Adjective Phrases in the Subtitle of 2019 Movie "Jumanji: The Next Level"

Mutia Aryanti[1], Dyah Raina Purwaningsih[2], Raden Pujo Handoyo[3]
Universitas Jenderal Soedirman[123]
dyah.purwaningsih@unsoed.ac.id[2] (Corresponding Author)

Abstract. The research aims to identify the translation shift and describe the equivalence of adjective phrases found in the *Jumanji: The Next Level* movie and its subtitling. To get the analysis result, translation shift proposed by Catford (1965) and degree of equivalence proposed by Bell (1991) are used in this research. The research is conducted by using descriptive qualitative method in analyzing the data and total sampling technique. The data of this research are 104 English adjective phrases taken from *Jumanji: The Next Level* movie and their subtitles in Indonesia that is translated by Pein Akatsuki. The results of this research for the types of translation shift are 2 level shift, 59 structure shift, 19 class shift, 22 unit shift, and 2 intra system shift. Meanwhile, the result for the equivalence are 64 complete meaning, 3 increased meaning, 26 decreased meaning, and 11 non equivalent meaning in the category of different meaning. This current research explores adjective phrase that has not been much discussed by other scholars.

Keywords: *translation shift, equivalence, adjective phrase, subtitle, Jumanji: The Next Level*

INTRODUCTION

Translation is a general term referring to the transfer of thoughts and ideas from onelanguage to another, whether the language is in written or oralform, whether the languages have established orthographies ornot; or whether one or both languages is based on signs, aswith signs of the deaf. (Brislin, 1976). This kind of activity has been applied in written language and spoken language of various texts. In Indonesia, there are many literary works such as poems, novels, short stories, and movies that use foreign language that have been translated into Indonesian.

In the field of translation, subtitle is the product of translation in the movies, TV shows, and pre-recorded videos found in television or cinema. Subtitles are usually positioned at the lower part of the screen with maximum of two lines of subtitles

that can be presented at a time. In a video document, subtitles have a great importance to help people to understand the meaning of dialogues. Furthermore, it also helps a lot of deaf and the hard of hearing people to get the meaning from what they are watching.

Subtitles for films are the end result of translation and should be equivalent. Equivalence refers to the fact that the target language's product of translation has a similar meaning to the source language. As Nida (1975) stated translation is the process of producing the closest natural equivalent of the source language's message in the target language. It means that people who read the subtitles as translations product while watching a movie will get the right messages if the subtitles are equivalent. Subtitles are very useful for viewers who do not understand foreign languages, especially English and it can make the viewers get the messages from the movie through conversation. However, sometimes the shift in the subtitle translation still have some words from source language to target language that is not commensurate.

The translator must pay close attention to both the source and target languages' cultures during the translation process, as each language has its own set of rules. Nida and Taber (1969: 35) said that the same grammatical construction may represent a number of relationships, and have many different meanings. Therefore, translators occasionally make some changes or shifts. This shifts can occur in grammar, structure, or word class. According to Catford (1965), the term "translation shift" refers to the little linguistic changes that occur between the source and target texts. There are two types of translation shift proposed by Catford (1965: 73). The first is 'level shift' and the second is 'category shift', which is aimed at achieving good equivalence for the quality of translation result. Category shift consists of class shift, structure shift, unit shift, and intra system shift. In addition, the existence of a shift in translation is quite important to produce an acceptable and natural translation.

There are many groups of words that the translation shift can be observed when translating text from English into Indonesian, one of them is adjective phrase. "Adjective phrase is a group of words that modifies a noun" (Todd, 1987: 60). The term "adjective phrase" refers to a phrase in which an adjective serves as the phrase's head. Besides adjective phrases, the English language recognizes four grammatical forms: adverb phrases, prepositional phrases, verb phrases, and noun clauses.

The translation shift phenomenon is often found in movie subtitles. For example in *Jumanji: The Next Level* movie subtitles. In this movie, there are many kind of shifts that can be found based on Catford's theory so that the writer is interested to observe the translation shift in this movie. Furthermore, in this research, the writer focuses on adjective phrase to analyze the translation shift and its equivalence from the movie *Jumanji: The Next Level*. Research on noun phrase translation was conducted which was aimed at classifying translation shift of noun phrase and describing the equivalence and non equivalence of the shift by Ratnawati (2013). Another reseearch on verb phrase was conducted by Permadi (2013) which was aimed at identifying the translation shift of verb phrase and describing the equivalence of verb phrase found in the film entitled the Expendables 2. The writer chooses this movie

because according to imdb.com, posted on 15 August 2018, this movie is one of the most anticipated movies in 2019. Besides, according to Liputan6.com, posted on 9 December 2019, it is also the number 1 movie of the week in the first week of broadcast in Indonesian cinemas. The large number of public enthusiasm for watching this movie is also accompanied by the many Indonesian subtitles that can be found on the internet. This movie also has a storyline and characters that are quite unique. Talking about video game called Jumanji, each character also has strengths and their respective characteristics. Thus, the characters often talk about their strengths, weaknesses, and what they feel in the form of an adjective or adjective phrase. Therefore, the writer is interested in discussing the adjective phrase uttered by the characters in this movie, especially in terms of translation into Indonesian. Next, the subtitles chosen by the writer are subtitles belonging to Pein Akatsuki, who is one of the translators in the field of Indonesian film subtitles. According to medcom.id, posted on 4 July 2018, Pein Akatsuki is one of the most popular subtitlers in Indonesia with hundreds of western films / series translated and distributed freely to some websites on the internet. Pein Akatsuki is also included in Indonesian Data & File Library (IDFL) forum which was formed on February 20, 2012. This forum has many topics of discussion, but its main focus is to share movie or serial file links and subtitles.

In the process of analyzing, the writer focuses on two theories from Catford (1965) about translation shift and the modification of Bell (1991) about translation equivalence.

To begin, Catford's theory categorizes shift into two types: level shift and category shift. Structure shift, class shift, unit shift, and intra system shift are all subcategories of category shift

1. Level Shift

According to Catford (1965: 73), "A shift level is a condition in which source language item at one linguistic level has a translation equivalent at different level in the target language." Catford also points out that the commonest level shift found in translation is shift from grammar into lexis or lexis into grammar. For instance, *I am working hard* is translated into *Saya sedang bekerja keras*.

2. Category Shift

According to Catford (1965: 76), "Category shift are departures from formal correspondence in translation". It refers to unbounded and rank-bounded translation. Category shift includes structure, class, unit, and intra system shifts.

2.1. Structure Shift

Catford (1965: 77) states that "Structure is an arrangement of elements. The elements of structure of the English are P (predicator), S (subject), C (complement), A (adjunct) and also phrase structure MH (modifier + head)". A structure shift occurs when the source text and the target text have a different grammatical structure. For instance, *she is beautiful* is translated into *dia cantik.* It shows there is a change in grammatical structure, from S + V + Adj into S + Adj.

2.2. Class Shift

Cited from Catford (1965: 78), "A class as 'that grouping of members of a given unit which is defined by operation in the structure of the unit next above'." When the translation equivalent of a source language item is assigned to a different class

than the original item, class shift occurs. For example, *giving me a hug* is is translated into *peluk aku*. The term class is transformed from a noun (*hug*) to a verb (*peluk*).

2.3. Unit Shift

When the target language's translation equivalent of a source text unit at one rank is allocated to a different rank, unit shift happens. It encompasses the transformation of morphemes into words, words into phrases, clauses into sentences, and vice versa. As Catford (1965: 79), "By unit shift we mean changes of rank that departures from formal correspondence in which the translation equivalent of a unit at one rank in the source language is a unit at different rank in the target language". For instance, from the source language *impossible* translated into *tidak mungkin* in Indonesian. There is a unit shift because word in SL change into phrase in TL.

2.4. Intra System Shift

According to Catford (1965: 79), "Intra system shift could only mean a departure from formal correspondence in which one system in the source language has as its translation equivalent a different non-corresponding system in the target language". In other words, intra system shifts are those that occur within a system. Each language has its unique numeration, deixis, and article systems, among other things. When a sentence is singular in the source text but plural in its textual equivalent, or vice versa, this is referred to as intra system shift. For instance, the word *glasses* in English translated into *kacamata* in Indonesian. There is an intra system shift because plural form in SL translated into singular form in TL.

Second, Bell (1991: 6) states that "Texts written in different languages might be equal to varying degrees (completely or partially), in terms of realization and rank. A classification based on the idea into equivalent and non-equivalent meanings, which are further classified into fully and partially equivalent, as well as non-equivalent meanings. He classifies the equivalent and non-equivalent meanings in the following explanation.

1. Equivalent

The term "equivalent" is separated into two categories: fully equivalent and partly equivalent.

1.1. Fully Equivalent (Complete Meaning)

When the meaning included in the source language text is totally translated into the target language text, this is referred to as complete meaning. For example, the term '*red bag*' is translated as '*tas merah*'. The source language's message is precisely translated into the target language..

1.2. Partly Equivalent

Partly equivalent is divided into increased meaning and decreased meaning. Increased meaning happens when additional information is realized through the inclusion of new meaning that is not present in the original language text. For example, the term '*warm*' is translated as '*hangat dan terang*'. The translator adds the word '*terang*' in the target language here. Meanwhile, decreased meaning occurs when portion of the meaning contained in the source language text is omitted in the target language text. For instance, the noun phrase '*bedroom mat*' is translated as '*tempat tidur*' in Indonesian.

2. Non-Equivalent

Non-equivalent is divided into different meaning and no meaning.

2.1. Different Meaning

Different meaning happens when the translator modifies the information included in the source language text by employing terms with different meanings in the target language. For example, '*feeding my sister, Tina'* is translated as '*sarapan bersama saudaraku, Tina'*. The term *'feeding'*, which translates as '*memberi makan*' or *'menyuapi'* in Indonesian, is translated differently as 'sarapan bersama'.

2.2. No Meaning

It is when the translator omits words or expressions from the source language text, the target language text becomes devoid of all information contained in the source language text. For example, when the phrase '*young and free*' is translated into *'bebas*,' the word *'young'* is lost or completely not translated.

Translating English adjective phrases into Indonesian is not an easy task. This is because the English and Indonesian adjectival forms are sometimes different, making it interesting and needing to be analysis. Therefore, the writer conducts a research entitles *An Analysis of Translation Shift of Adjective Phrases in The Subtitle of 2019 Movie " Jumanji: The Next Level".* Moreover, through this research, the writer wants to investigate the translation shift of adjective phrase and describe the equivalence of adjective phrase in *Jumanji: The Next Level* movie and its subtitling.

RESEARCH METHOD

This research uses qualitative method because the data are examined from a shift in the translation of adjective phrases from English to Indonesian and it needs researcher's explanation and interpretation. In addition, the data also focus on how the translations in target language are equivalent by comparing the meanings of both source and target language so it cannot be measured or analyzed statistically.

The data of this research are 104 English adjective phrases and their subtitles in Indonesian taken from *Jumanji: The Next Level* movie. The data source of this research are *Jumanji: The Next Level* movie produced by Columbia Pictures in 2019 and its subtitles that is translated by Pein Akatsuki.

The writer uses documentation method for collecting the data by watching the original film of *Jumanji: The Next Level* and its Indonesian subtitles, underlining the English sentence containing adjective phrase, writing every sentence which contains adjective phrase in source language and target language on the paper, and coding the data. Furthermore, in analyzing the data, the procedures are identifying translation shift of the data, describing and checking the equivalence, and concluding the data.

RESULT AND DISCUSSION

Each finding is presented in a table that includes the frequency and percentage of occurrence of the data.

1. The Types of Translation Shift

According to Catford (1965) classification of translation shift, the researcher finds 104 data of adjective phrases that consist of level shift, structure shift, class shift, unit shift, and intra system shift. The following table shows the result of the data found in *Jumanji: The Next Level* movie and its subtitling.

Table 1. Result of The Types of Translation Shift

No	Types of Translation Shift	Number	Percentage
1.	Level Shift	2	1.92%
2.	Structure Shift	59	56.74%
3.	Class Shift	19	18.27%
4.	Unit Shift	22	21.15%
5.	Intra System Shift	2	1.92%
Total		**104**	**100%**

The 104 data consist of 2 level shift, 59 structure shift, 19 class shift, 22 unit shift, and 2 intra system shift. Based on the finding, structure shift is the most frequently shift that occurs in the translation of adjective phrases in *Jumanji: The Next Level* movie with percentage 56.74%. Meanwhile, level shift and intra system shift are the least frequent shifts which occur only 2 times with percentage 1.92%.

1.1. Level Shift

Level shift is a condition in which an item in the source language at one linguistic level has a translation counterpart in the target language at a different linguistic level (1965: 73). Typically, a level shift in translation is signified by the source language's grammar being translated into the target language's lexis. The following is an example.

Table 2. Level Shift: Grammar to Lexis

Code	Source Language	Target Language
LS1/21:56/CM	*Faster than a horse*, if you can believe that.	*Lebih cepat dari kuda*, jika kau mempercayainya.

The level shift is between the form of comparative '*adjective + er*' in the SL and the word '*lebih*' in the TL. In English, comparative is used to compare differences between two objects. In order to get the equivalent translation result in Indonesian, therefore the use of word '*lebih*' is used to represent it. The form of comparative degree in English is part of grammatical structure with fixed pattern. Meanwhile, in Indonesian, there is no specific grammatical structure; we can simply add the word *lebih* to indicate the comparative degree.

1.2. Category Shift

Catford classified category moves into four categories. He defined category shifts as departures from or modifications of formal writing in translation (1965: 76). Structure shifts, class shifts, unit shifts, and intrasystem shifts are all examples of category shifts.

1.2.1. Structure Shift

Structure shift is a change in grammatical structure between source text and target text. Usually, the most frequent or dominant category shift that appears in translation is structure shift. The analysis of sructure shift are given below.

Table 3. Structure Shift: Adv+Adj+Prep+Adv into Pro+Adv+Adj

Code	Source Language	Target language
SS1/4:41/CM	Is it *really cold in here*?	*Di sini sangat dingin.*

In the example, the phrase '*really cold in here'* is translated into '*Di sini sangat dingin'*. It can be seen the structure in SL is Premodifier (*really*) + Head (*cold*) + Postmodifiers (*in here*). However if each word is analyzed for its part of speech, it will have a sequence like, adverb (*really*) + adjective (*cold*) + preposition (*in*) + adverb (*here*). Meanwhile, the order of part of speech in the translation of adjective phrase in TL is pronoun (*di sini*) + adverb (*sangat*) + adjective (*dingin*). Therefore it is clearly seen that there is a change in the structure of sequence of part of speech from source language to target language. The shift in this translation is from Adverb + Adjective + Preposition + Adverb into Pronoun + Adverb + Adjective.

1.2.2. Class Shift

The term "class shift" refers to a change in the word class between the source and target texts. It can be from Adjective (Adj) to Noun (N), Verb (V) to Adjective (Adj), Adverb (Adv) to Verb (V), or vice versa. (Catford, 1965). The analysis of class shifts are given below.

Table 4. Class Shift: AdjP into VP

Code	Source Language	Target language
CS1/11:34/DM	I've been a *little worried about him.*	Aku cuma *mengkhawatirkan dia*.

From the example above, it can be seen that there is a shift in its class. In the source language, '*little worried about him'* is called as adjective phrase because it describes the feeling of fear or afraid of the pronoun '*I'*. Meanwhile, in the target language, '*mengkhawatirkan dia*' is called verb phrase because the head of the phrase is a verb (*mengkhawatirkan*). Thus, this class shift happens when adjective phrase (*little worried about him*) in the source language is translated into verb phrase (*mengkhawatirkan dia*) in the target language.

1.2.3. Unit Shift

Unit shift is a change of rank/unit from source language to target language. this shift occurs in the change of word into phrase, phrase into clause, clause into sentence, or vice versa.

Table 5. Unit Shift: Phrase to Word

Code	Source Language	Target language

US20/1:25:32/DM	Spencer, do you think I am not *totally terrified* all the time?	Spencer, kau pikir aku tak *ketakutan* sepanjang waktu?

The above example is a unit shift because there is a shift from phrase to word. In the dialog, it shows that adjective phrase '*totally terrified*' in the source language is translated into word '*ketakutan'* in the target language.

1.2.4. Intra System Shift

Intra system shift is the last type of category shifts. It is a change that occurs internally within a system. Intra system shift happens when a term is singular in the source text and its textual equivalent is plural, or vice versa.

Table 6. Intra System Shift: Plural to Singular

Code	Source Language	Target language
IS2/1:51:27/CM	It is *hard to find people.*	*Sulit mencari orang.*

In the table above, the word '*people'* in the source language is plural and it is translated into '*orang'* in the target language which is singular. Although it can be translated into plural form in Indonesia, for example '*orang-orang'*, so that it will have the same form. The translator decides to have a shift from plural to singular in the translation in order to get more readable result in the target language, therefore it is called as intra system shift.

2. The Equivalence of Translation

The researcher analyses the 104 data of adjective phrases that consist of translation shift using Bell (1991) classification of equivalent and non-equivalent meaning. The table below shows the result of the analysis of the translation.

Table 7. Result of The Equivalence of Translation

No	Equivalence of Meaning			Number	Percentage
1.	Equivalent	Fully Equivalent	Complete Meaning	64	61.54%
2.		Partly Equivalent	Increased Meaning	3	2.88%
3.			Decreased Meaning	26	25%
Total of Equivalent Meaning				93	89.42%
1.	Non Equivalent	Different Meaning		11	10.58%
2.		No Meaning		0	0%
Total of Non Equivalent Meaning				11	10.58%
Total				**104**	**100%**

The table shows that the **complete meaning** has the highest frequency with the occurences of 64 out of 104 or 61.54%. Meanwhile the **increased meaning** has the

occurrances of 3 or 2.88% and **decreased meaning** has the occurrances of 26 or 25%. Meanwhile, the **different meaning** has the occurrances of 11 or 10.58%, and for **no meaning** is zero. Based on the table above, it shows that most of the translation of adjective phrases are equivalent, while the frequency of non-equivalent meaning is very low.

2.1. Equivalent

In film subtitles, the translation of English utterances must be equivalent to the original language subtitles. However, some subtitles have a partly equivalent meaning to the original language, but the translation should ideally be totally equivalent to the source language.

2.1.1. Fully Equivalent (Complete Meaning)

When the meaning included in the source language text is totally translated into the target language text, this is referred to as fully equivalent or complete meaning. That is, the message conveyed by the source language text is completely conveyed to the intended audience. The following are some examples.

Table 8. Complete Meaning in Structure Shift

Code	Source Language	Target language
SS33/55:05/CM	Stealing makes me *very uncomfortable*.	Mencuri membuatku *sangat tak nyaman*.

The example above is the example of structure shift due to the change in its structure. The phrase '*very uncomfortable*' is translated into '*sangat tak nyaman*'. The adjective phrase in the example explains the feeling of the pronoun '*me*'. According to Online Cambridge Dictionary, the word '*very*' means (used to add emphasis to an adjective or adverb) to a great degree or extremely. It is translated in Indonesian into '*sangat*' which has the same meaning as described in Kamus Besar Bahasa Indonesia Online. Next, according to Online Cambridge Dictionary, the word '*uncomfortable*' means not comfortable or relaxed, or feeling anxiety, which has the same meaning as '*tak nyaman*' in Indonesian. Therefore, the translation in the target language are fully equivalent and refer to the same meaning.

2.1.2. Partly Equivalent

Partly equivalent is divided into increased and decreased meaning.

2.1.2.1. Increased Meaning

Increased meaning happens when there is an addition of information which is not found in the source language text. The examples are shown in the following table.

Table 9. Increased Meaning in Structure Shift

Code	Source Language	Target language
SS31/51:27/IM	If my husband knew I was talking	Jika suamiku tahu aku bicara denganmu, kau

	to you, you'd be *dead by morning.*	bisa *mati besok paginya.*

There is an addition of time complemet in the example above. The translator adds information '*besok'* in the target language that can not be found in the source language. According to Kamus Besar Bahasa Indonesia Online, '*besok'* means *hari sesudah hari ini*. That addition can be used to specify the exact time of the complement '*morning'* in the source language. This additional of information increases the meaning of the translation.

2.1.2.2. Decreased Meaning

Decreased meaning occurs when a portion of the source language text's meaning is omitted in the target language. The examples are as follows.

Table 10. Decreased Meaning in Structure Shift

Code	Source Language	Target language
SS49/1:25:20/DM	I just got *really insecure* or something.	Aku merasa *tak percaya diri* atau semacamnya.

In that example, '*really insecure'* is translated into '*tak percaya diri*'. The translator removes or does not translate the word '*really'* to the target language, which can be fully translated into '*sangat tak percaya diri*'. According to Online Oxford Dictionary, an adverb '*really'* is used to emphasize an adjective or adverb. The word '*really'* that is translated into '*sangat'* in Indonesian may indicate or mean a greater feeling of insecure that is more than usual. Thus, when the word '*really'* is omitted in the target language, the meaning of what is felt by the subject '*I'* will be incomplete. The omission of the intensifier adverb in the target language makes the sense weaker. Therefore, the translation of this adjective phrase has a decreased meaning.

2.2. Non-Equivalent

When the source and target languages have a different meaning or no meaning, the translation is non-equivalent..

2.2.1. Different Meaning

Different meaning occurs when the translator modifies the information included in the source language text by substituting for terms that have a different meaning in the target language text. Below are the examples.

Table 11. Different Meaning in Class Shift

Code	Source Language	Target language
CS7/40:11/DifM	Who wouldn't want to be *better at geometry*?	Siapa yang mau *belajar geometri*?

The term *'better'* is translated as *'belajar'* in this instance. According to the Online Cambridge Dictionary, *'better'* refers to items or persons that are of a higher standard, or are more suited, appealing, or effective than others. While according to Kamus Besar Bahasa Indonesia Online, '*belajar*' means *berusaha memperoleh kepandaian atau ilmu*. Based on those two explanation, it clearly shows that those two words have different meaning which is not connected to one another. Besides, in the movie, the characters talk about the strengths that they have, so it is not about study or learn anything but about the power that they already have in the characters of the game. The word '*better*' is better translated into '*lebih baik*'. Thus, for the full translation, it would be better translated into '*lebih baik dalam geometri*'.

2.2.2. No Meaning

No meaning occurs when the translator does not translate a phrase or word in the source language text, hence obliterating all information contained in the source language text in the target language text. This type of equivalent was not discovered throughout this investigation.

CONCLUSION

Based on the data analysis, there are five types of translation shifts of adjective phrase in the subtitles of *Jumanji: The Next Level* movie. They are level shift (1.92%), structure shift (56.74%), class shift (18.27), unit shift (21.15%), and intra system shift (1.92%). Furthermore, structure shift, as the most often shift that occur, has some pattern of structural changes which are H + M into M + H, M + H into H + M, M + H + M into H + M, and the changes in the position or order of part of speech. It can be concluded that the pattern of changes that occur in the structure shift depends on the arrangement of grammatical structure in both source language and target language. Besides, level shift as the least of shift, only has a pattern of shift from grammar to lexis, while intra system shift has a pattern of shift from plural to singular.

In the case of meaning equivalence, the translation of adjective phrases in the movie *Jumanji: The Next Level* are mostly transferred equivalently. In addition, the researcher finds total 93 or 89.42% data of equivalent meaning with 64 data of complete meaning, 3 data of increased meaning, and 26 data of decreased meaning. Meanwhile, there are 11 or 10.58% data of non equivalent meaning in the category of different meaning. Out of three types of equivalent meaning, complete meaning is the most dominant types of equivalent that occurs in the translation. Therefore, it can be said that the translator is successful in the process of shifting of adjective phrases from source language to the target language because of the high frequency of the equivalent meaning.

Based on on the result of the research, it shows that not all shifts which occur in translation categorized as equivalent. Subtitles, as a translation product which functions to help people to understand the meaning of dialogues, must convey messages correctly from the source language to the target language. However, in the process of translating dialogues into text in the form of subtitles, sometimes there is an omission, addition or alteration in meaning. It happens because the translator tries to adjust to the difference of grammatical structure between source language and target language. Hopefully, this research can give an insight to the world of

translation studies, especially in terms of translation shift, so that there will be some kind of development in the theory of translation shift.

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Discourse Analysis of Cosmetic Maybelline Advertising

Ni Putu Isha Aprinica
Institut Pariwisata dan Bisnis Internasional
ishaaprinica@ipb-intl.ac.id

Abstract. The writing of words in print media advertisements is certainly influenced by the elements and structures of its own discourse. This study analyzes the elements and structures of cosmetic advertising discourse used by cosmetic manufacturers in promoting their products. The research approach used in this research is qualitative research by taking samples from Maybelline cosmetic advertisements contained in Seventeen Magazine 2012. Based on the analysis of elements and structures contained in Maybelline cosmetic advertisements, the elements used in the discourse of cosmetic advertisements are verbal elements and visual elements. while the structure of the discourse that appears is the opening, the content and the closing.

Keywords: *Cosmetic Advertising, Discourse Analysis, Element & Structure*

INTRODUCTION

One of the discourse-forming structures as a whole consists of an introduction, content and closing which must be arranged in such a way as to form a complete and interesting discourse (Sobur, 2001:73). A discourse has a basic framework that includes the arrangement or series of structures or elements in forming a unified coherent form. So, it can be concluded that the series of structures is the plot of a discourse. In this case the series of structures are the opening, the content and the closing. Although broadly speaking, the structure of the discourse consists of the three structures above, but it is different from the structure of the discourse of cosmetic advertising which does not only consist of text, but also consists of images or visual elements. This causes discourse analysis on cosmetic advertisements to be more complex than discourse analysis on a text.

Cosmetic advertisements in Seventeen magazine were chosen because this print magazine is a magazine that is intended for women from adolescence to adulthood where there is more information about beauty than other information, such as news information or the latest gossip. In this case, the discourse of cosmetic advertising has characteristics and elements in which these elements cannot be separated from one another.

In the cosmetic advertising discourse in Seventeen magazine, there are elements that build an advertising discourse in which these elements cannot be separated from one another. When an advertising discourse is formed, these elements build a blend that is certainly cohesive and coherent. In addition, the

building elements of an advertising discourse have their respective functions or roles, this linguistic phenomenon that researchers want to examine.

The selection of cosmetic advertisements as data for this research is because the researcher realizes that there is a significant difference between news discourse and cosmetic advertising discourse. Most of the news discourse, only uses a few visual elements in it, usually the visual element used in news discourse is an image of the event being reported or the character being reported.

In this study, we discussed in more depth the structure contained in the cosmetic advertising discourse, where each of these structures has important parts in the advertising discourse. As described in the theoretical basis, in general an advertisement has several parts, namely headline, illustration(s), body copy, signature line, and standing details. These sections have their own place in the discourse structure of cosmetic advertisements. The structural parts of cosmetic advertisements in the discourse structure have different characteristics from other discourses.

Discourse analysis is an investigation of a much wider scope of form and function of what is said and written (Yule, 1996:143). Mulyana said that discourse is a series of interrelated sentences, which connect propositions with one another in a unified meaning (2005: 5) (see also Aprinica: 2016).

Discourse classification is needed to understand, describe and analyze discourse appropriately. Aprinica (2016:15) sorts out discourse based on several aspects, namely form, media, number of speakers and nature. However, based on research needs, the discourse classification used is only discourse classification based on form and style and purpose.

Mulyana (2005:47-50,63-66) divides discourse into 6 (six) types, namely: narrative discourse, expository, hortatory, epistolic, and dramatic. Narrative discourse is a form of discourse that is widely used to tell a story. The form of narrative discourse generally begins with the opening paragraph, content, and closing. Procedural discourse is a discourse that is used to provide instructions or information on how something should be done. Expository discourse is discourse that explains something informatively and the language it uses tends to be denotative and rational. Hortatory discourse is a discourse that is used to influence listeners or readers to be interested in the opinions expressed. The last is dramatic discourse, the discourse is a form of discourse that contains conversations between speakers and as much as possible avoids or minimizes the nature of the narrative in it (see also Aprinica: 2016).

Sobur (2001:73) in the theory of discourse structure says that there are three main structures of the discourse analysis framework, namely: macro structure, superstructure, and micro structure (see also Aprinica: 2016). According to Halliday, the integrity of the discourse structure is closer in meaning as a meaningful (semantic) unity than as a form (syntax) (Mulyana, 2005:25). A series of sentences is said to be a discourse structure if there is an emotional (meaningful) relationship between one part and another. A complete discourse is a discourse that contains integrated and unified aspects, namely elements of cohesion and elements of coherence. The cohesion element includes grammatical, lexical, phonological aspects, while the coherence element includes semantic aspects and topicalization aspects (Aprinica, 2016: 19) (see also mulayawan: 2005).

The data that used in this study are cosmetic advertisements in the 2012 edition of Seventeen Magazine. The selected cosmetic advertisements are advertisements that display cosmetic products which are products used on the face. This cosmetic product is not a product that is used to clean the face but is a cosmetic product that functions to add to the user's beauty.

RESEARCH METHOD

The research approach used in this study is qualitative research by taking samples from cosmetic advertisements in the 2012 edition of Seventeen Magazine. The data collection used in this research were the selected cosmetic advertisements which are cosmetics products used on the face. Data collection was done descriptively, and the data obtained were in the form of words, pictures and not numbers. Sampling of cosmetic advertisements contained in the English language Seventeen magazine and no sampling from other communities. Researchers use the documentation method as a data collection method. The data analyzed in this study are cosmetic advertisements contained in the English language Seventeen magazine. The magazine was chosen because in Seventeen magazine there are various advertisements that attract the attention of the girls, including cosmetic advertisements.

RESULT AND DISCUSSION
4.1 Elements of Print Advertising Based on the Media

Based on the media, there are two main elements, namely verbal elements and non-verbal elements or visual elements. These two elements form a harmonious coherence and cohesion in forming an advertisement.

A. Verbal Element

The verbal element in an advertising discourse is an element that has the function of explaining a product through words or writing. The information to be conveyed by the producer is poured through verbal elements. Mulyawan explained that verbal analysis is an analysis that uses linguistic elements such as lexical and grammatical elements. The analysis is an analysis of the cohesion of a text (2005, p25). Halliday and Hasan (1976) distinguish cohesive devices into two parts, namely grammatical cohesion devices and lexical cohesion devices (see also Mulyawan, 2005).

Discourse on cosmetic product advertisements uses a lot of verbal elements in it. This is because there is a lot of information that producers want to convey through these cosmetic advertisements. Verbal elements in cosmetic advertising discourse can consist of several words or several sentences. For example, in Sally Hansen's advertisement, the advertisement consists of three main structures of advertising discourse, namely opening, content, and closing. In the opening structure the verbal element is shown in the sentence:

(A1) "NEW! A stroke of moisturizing genius!"
(A2) "Moisture twist 2-in-1 primer + color"
Both sentences are opening sentences that function as an introduction or product introduction. While the second structure is the content structure, which consists of two parts, namely:

(A3) "Prime & color lips in just one moisturizing twist. The primer sets a smooth, super moisturizing base for flawlessly smooth shiny lips."
(A4) "+30% more moisture, instantly. Conditioning formula has jojoba, sunflower & Moroccan argan oils. Non-sticky, weightless feel.
        Each of these sections consists of two or more sentences, which are related information about the content or advantages of the product. The last structure is the closing structure, which is a structure that only consists of a few words, namely:
(A5) "10 Luminous shades"
(A6) "Beauty that works"
Both parts are closing words which are additional information about the product.
        When an advertisement does not have a complete advertisement discourse structure, then one part of the discourse structure of the advertisement will use more verbal elements.

B. Visual Element
        Visual elements or non-verbal elements are elements that function to mix and match a certain verbal element using images or icons so that the advertisement can form a cohesive and coherent advertising discourse. icon is a marker that displays the condition of reality it represents. Visual elements are usually included in the illustration advertising structure, in cosmetic advertising discourse visual elements are usually in the form of pictures of cosmetic products and photos of women. The visual elements that are highlighted in the discourse of cosmetic advertisements vary according to the cosmetic product being advertised. For example, advertisement for an eyeshadow cosmetic product, the visual elements that are more highlighted are the eyes of the advertising model or for example an advertisement for an eyeliner product that shows the eye line more.
        Every visual element contained in the discourse of cosmetic advertisements is mostly a visualization of the verbal elements in the advertisement. This is evidenced by the advertisements for cosmetic products that use women as the advertising model for these products. For example, in the Master Precise Maybelline ad, this ad is an eyeliner ad, which is a cosmetic product that can thicken the eye line on the eyelids, eyeliner is a beauty product that is often used by some women, because this product can make the eyes look bigger and more beautiful. Judging from its function, the visual element used is an image of a female model whose eyes are drawn using Maybelline's precise master product. There are three main components of visual elements, namely images of cosmetic products and two images of the same woman used in this advertisement. The image of the female model has a different style, namely first, in the form of an image of a woman's face that only shows half of her face, the model positions her face obliquely. He uses eyeliner cosmetic products from Master Precise products, not only using them in the eyes but also crossing the eyelids and adding images such as tattoo designs. and the second picture is a picture of a female model as a whole, the whole thing here is that the model not only shows her face but also half of her body.

Figure 1

The model is wearing a black dress and blonde hair. The style used by the model is sitting sideways so that it shows the side of her face that uses eyeliner. The first image has a function to show and introduce eyeliner products, this can be seen from the clarification of the eyes of the model using Master Precise products. While the second picture shows the final result of using the product.

Figure 2

The same thing is also found in the advertisement for cosmetic eyeshadow products, in the advertisement there are three main components of visual elements,

namely two images of female models and images of the product. The first image is an image of the model's face which is only shown in half, but unlike the Master Precise product ad, this ad model does not use a sideways style but faces the reader with his eyes closed. The model closes his eyes so that the reader can see clearly and thoroughly the colors displayed by the product. The color of the eyeshadow or eyelid dye used by the model is purple, which if you look closely the color fades at the top. While the second image is the overall image of the model's face. The model is wearing a white dress and is standing and facing the camera. In both the first and second pictures, the model does not use brightly colored lipstick. The model uses a pale pink lipstick that almost matches her skin tone. This is so that readers can concentrate more on the color of the model's eyelids.

The use of model images that only show half of their faces is also found in the New Dream Bouncy advertising product. In the advertisement, only two visual elements are used, namely the image of the model's face which is only shown halfway and the product image being advertised. The model does not use dye on her eyelids but uses rouge on her cheeks. The model is styled as if she is applying the New Dream Bouncy blush product.

In contrast to cosmetic advertisements that are used on the eyes and cheeks, in lip cosmetics advertisements, the use of model images by only showing half of her face is not visible. In lip cosmetics advertisements, the visual elements used are still the same, namely female models, but the style used by these models is different from eye and cheek cosmetic product advertisements. For example, in the New Baby Lips lip balm advertisement, the advertisement uses two visual elements, namely the image of a woman and the image of the advertised product. The image of the female model in the advertisement using lip balm from the advertised product with the color displayed is a pale pink color. The female model is styled facing forward while holding a note containing information related to the New Baby Lips product.

The use of visual elements in cosmetic advertising discourse is an element that must exist in advertisements. This makes the visual element has its own portion in the discourse of cosmetic advertising. The portion also depends on the type of cosmetic product advertised. As has been explained above regarding the visual elements in eye cosmetic products, in lip cosmetic product advertisements, the portion of the visual elements used is slightly different. In the advertisement of lip cosmetic products, namely lipstick and lip balm, the visual element that is mostly used is the image of the variation of the product. As seen in Sally Hansen's Moisture Twist cosmetic ad. In the advertisement, only one image of a woman is used, while there are many product images of the lipstick. This indicates that manufacturers want to highlight the color variations of these cosmetic products.

C. Cohesion and Coherence of Verbal and Non-Verbal Elements

In cosmetic advertising discourse, there are two mutually cohesive and coherent elements, namely verbal elements and non-verbal elements. The verbal element in an advertising discourse is an element that has the function of explaining a product through words or writing. The information to be conveyed by the producer is poured through verbal elements. Mulyawan explained that verbal analysis is an analysis that uses linguistic elements such as lexical and grammatical elements. The analysis is an analysis of the cohesion of a text (2005, p25). Halliday and Hasan (1976) distinguish cohesive devices into two parts, namely grammatical

cohesion devices and lexical cohesion devices (see also Mulyawan, 2005). The verbal element also functions to explain something related to the quality of cosmetic products that cannot be explained by non-verbal elements, for example in the New Covergirl Blastflipstick ad, in which the ad contains the following sentence:
(C1) "Creamy color on one side"
(C2) "Shimmery color on the flip side"

The two sentences are explanations or information about the quality of the New Covergirl Blastflipstick cosmetic product. The quality is in the form of a thick color on one side and a shiny color on the other. Usually, the body copy ad structure is a structure that talks more about the quality of the advertised product. However, it is undeniable that in the structure of the headline advertisement there is also an explanation of one of the qualities of cosmetic products.

For example, in the New Color Tatoo advertisement, the headline in the advertisement contains the sentence "Dare to wear our longest-lasting shadow". The phrase "longest-lasting" is a phrase that describes the quality of the eye dye which is the most durable. According to Chaer, a phrase is defined as a grammatical unit in the form of a combination of words that are non-predicative, this means that the relationship between the two elements that make up a phrase is not structured as a subject-predicate or a subject-predicate structure (2012, P222). Some cosmetic advertising discourses often use a combination of several phrases to be used in the headline, for example in the New Super Stay 10hr Stain Gloss advertisement which uses the phrases "lasting color" and "vibran sheen". The phrase shows information about the product having a long-lasting color and vivid sheen.

Meanwhile, visual elements or non-verbal elements are elements that function to interpret certain verbal elements using images or icons. icon is a marker that displays the condition of reality it represents. Visual elements are usually included in the illustration advertising structure, in cosmetic advertising discourse visual elements are usually in the form of pictures of cosmetic products and photos of women. The visual elements that are highlighted in the discourse of cosmetic advertisements vary according to the cosmetic product being advertised. For example, an advertisement for an eyeshadow cosmetic product, the visual elements that are more highlighted are the eyes of the advertising model or for example an advertisement for an eyeliner product that shows the eye line more. Whereas in lip cosmetic advertisements, models use lipstick or lip balm from the advertised product, so that the non-verbal element that is more highlighted is the lip color of the model. Often when an eye cosmetic, such as eyeshadow or eye color and eyeliner or eyeliner, the advertiser focuses on the eyes of the model, the model will not use other cosmetics or use cosmetics that do not stand out. Likewise, if the advertisement is an advertisement for lip cosmetics, the model will not use other cosmetics or use a more neutral or calm cosmetic color. This is intended so that readers stay focused on the advertised product, so that the message that the advertiser wants to convey to the reader can be conveyed.

Cohesion and coherence in verbal and non-verbal elements are needed when a cosmetic advertising discourse does not have a balance between verbal and nonverbal elements. The imbalance can be in the form of more verbal elements than non-verbal elements or vice versa. This imbalance is found in several cosmetic advertisements, for example in the New Rimmel Kate cosmetic advertisement, in

which the non-verbal elements are more prominent than the verbal elements. This is evidenced by the lack of verbal elements contained in the advertisement. The verbal element contained in the advertisement only appears in the structure of the headline and signature line, the verbal element shown in the structure of the headline advertisement is in the form of a sentence.

4.2 Discourse Structure of Cosmetic Ads
A. Opener

The opening structure in advertising discourse is a structure that has a function as an "introduction" or structure that introduces the advertisement to the public. So that in this structure there are several parts of the advertising structure, namely headlines and illustration(s).

• Headlines

Headline is the opening part of an advertisement; it can be said that it is the headline that makes readers of print ads feel interested in seeing an advertisement. For example, in Maybelline's Great Lash cosmetic advertisement, the researcher found that if there were three sentences that opened the advertisement, they were:
(C1) "Lots of lashes, lots of impact. Not a lot of mess."(more lashes, stronger impact, no mess).
(C2) "An innovation from Great Lash" (the latest innovation from Great Lash products).
(C3) "New lots of lashes mascara" (new, mascara with more brushes).

From sentence (C1) it can be seen that the word "lots" which means "many" is used more than once. This gives a first impression that can attract the attention of readers so that they are interested in reading the entire cosmetic ad. While sentence (C2) contains one of the opening information that the producer wants to convey, namely that this product is one of the latest innovations from Great Lash products. This is marked by the word "innovation" which means "renewal". Sentence (C3) is the name of the latest product from Great Lash, this is indicated by the word "new" which confirms that the product is indeed the newest product from Great Lash.

In addition to the sentence in the headline in the form of an opening information sentence in the discourse of cosmetic advertisements, the headline can also be in the form of a sentence of command and a slogan. As in the ad "New Baby Lips Maybelline". In this ad there is an opening sentence as follows:
(C4) "Read my lips: NO MORE BASIC LIP BALM"
(C5) "Give me visible lip renewal + 8-hr hydration"(give me visible lip renewal + eight hours of moisture)

The sentence "read my lips" in example (10) is an example of a commanding sentence contained in Maybelline's new baby lips advertisement, the sentence is expected to attract the attention of readers to focus on the lips of the model. While the phrase "NO MORE BASIC LIP BALM" is the slogan of the product "New Baby Lips Maybelline".

• Illustration(s) Headline

Illustration(s) is the background of an ad that provides Illustration(s) of the ad. Illustration(s) in this case is an image that represents the words that are part of the headline. For example in the Great Lash cosmetic ad, Illustration is shown by an image, which is a visual image of eyes that have thick and many eyelashes. This

image represents the first sentence of the headline, "Lots of lashes, lots of impact. Not a lot of mess."

However, unlike the advertisement for new baby lips, in this advertisement the illustration is shown with a verbal element, namely the sentence "new baby lips: spf 20 lip moisturizing balm". This sentence aims to explain the moisture provided by the product "new baby lips", the illustration structure part in the advertisement is indicated by the word "moisturizing" which means moisturizing.

B. Contents

Content is the structure of advertising discourse that can be said to be the core of an advertisement. Content also serves to provide information about the characteristics of the advertised product. The body can consist of body copy and Illustration(s).

• Body Copy

Body copy is the body or content of an advertisement which contains information and messages from the advertisement. This is indicated by the phrase "Our great little grabber brush reaches even the tiniest lashes. So you can easily create masses of lashes, minus the mess. Great!"(Our small holder brush reaches even the tiniest lashes. So you can easily create thick lashes without mess. Great!). The sentence provides information about Maybelline's latest Great Lash product, namely the advantages of the product and what the product can do.

Like in Maybelline's great lash advertisement, in Maybelline's new baby lips advertisement, the body copy cosmetic advertisement structure in the content advertisement discourse structure contains the main information of the advertised product. In Maybelline's new baby lips ad, there are several informational sentences, namely:

(C6) "THE SECRET: EXCLUSIVE LIP RENEW FORMULA" (Secret: a new formula for soft and beautiful lips).

(C7) "With SPF 20 protection, our exclusive clinically tested formula moisturizes lips for a full 8 hours." (with SPF 20 protection, our new moisturizing formula can protect lips for eight hours).

(C8) "After 4 weeks, lips are visibly renewed, completely reborn".

(C9) "Available in 6 varieties"

From sentence (C6) it can be seen that the word "the secret" which means "secret" in Maybelline's new baby lips advertisement is written in big letters and in bold, this indicates that the manufacturer wants readers to be interested in the secret of the product. This is supported by the sentence "exclusive lip renew formula" written in capital letters, the sentence implies that in the latest product from Maybelline's new baby lips there is a new formula that can provide beautiful and moist lips.

While sentences (C7) and (C8) are informational sentences containing the content contained in Maybelline's new baby lips advertisement and the results that will be obtained from regular use for four weeks. The sentence (C9) "Available in 6 varieties" can be seen written in pink and in bold, this represents the color of Maybelline's new baby lips lip balm, so that readers can imagine the color of the lip balm. In addition, the sentence provides information that the product is available in six variations.

Although most of the body copy in the structure of the content of advertising discourse uses verbal elements. However, in Maybelline's new baby lips advertisement, the advertiser also uses visual elements in conveying information related to the advertised product. This is indicated by the use of a table accompanied by information about the changes that occur while using the product from Maybelline's new baby lips and a picture of the lips that shows the difference between before and after using Maybelline's new baby lips product.

Body copy as the main information provider regarding the quality of cosmetic products is found in almost all cosmetic advertisements. In addition to Maybelline's new baby lips product advertisement.

• **Illustration(s) Body Copy**

Illustration(s) are not only found in the opening structure, but also in the body structure. The illustration(s) on Maybelline's Great Lash cosmetic advertisement are shown through the image of Maybelline's Great Lash product and the brush bristles contained in the product. This represents information from the sentences contained in the body copy.

Like Maybelline's great lash advertisement, Maybelline's new baby lips cosmetic advertisement also uses illustrations in the form of images of Maybelline's new baby lips products. This is so that readers can know the shape of Maybelline's new baby lips product. Likewise with the "Blast flipstick covergirl" ad, this ad uses product images as an illustration of the structure of the content, but in this ad the product image is intended to describe the color choices available on the "Blast flipstick covergirl" product. This is because there is little information that is conveyed verbally in the structure of the content so that producers feel the need to display these images.

C. Closing

The closing is basically in the form of the latest information related to the company where the advertisement is made, but it is also possible that the cover contains product information contained in the advertisement. The cover has a function as the end of an advertising discourse, the cover usually contains a slogan or the name of the company making the advertising product, besides that the cover also represents the end result of the use of cosmetic products to the advertising model. So that in this structure there are illustrations, standing details, and Signature Lines.

• **Illustration**

Illustration can also be found in the cover structure, this can be seen in Maybelline's great lash advertisement shown in the image of a female model who has used make-up that focuses on eye make-up so that readers can see that the model is wearing Maybelline's greatlash product. Like Maybelline's great lash advert, Maybelline's new baby lips ad also uses a visual image of a female model as an illustration, what's different is that the model doesn't use makeup on her face but only uses lip balm from Maybelline's new baby lips product. This is so that readers can see the results of using the product.

• **Standing Details**

Standing details are the foot or cover of an advertisement, which is usually found at the bottom or end of the advertisement. This section is usually in the form

of additional information related to the advertised product such as company address, information center, and others. An example of standing details on Maybelline's great lash cosmetic ad is shown by

(C10) "Maybelline.com".

(C11) "Find us on the facebook for special offers".

All three are additional information about the company's address and where buyers can find the product. But in addition to the three information, there is also information related to the model, namely:

(C12) "Julia is wearing new baby lips." (Julia uses new baby lips products)

(C13) "Lip balm in quenched." (Satisfactory use of lip balm)

(C14) "©2012 maybelline LLC."

(C15) "Based on a clinical study after 4 weeks of use." (Based on research from use for four weeks).

Sentences (C12), (C13), and (C14) are sentences that contain information about the model's name and the fact that the model uses Maybelline's new baby lips product. In addition, the sentence also contains information that there is a study that examines how lip changes occur by using products from Maybelline's new baby lips for four weeks.

Standing details also appear in the Sally Hansen Moisture Twist advertisement, similar to Maybelline's Great Lash cosmetics ad, the use of standing details is indicated by the sentence

(C16) "Model is wearing Moisture Twist in fuchsia fusion"

(C17) "Sallyhansen.com"

(C18) "Based on consumer perception"

As in Maybelline's Great Lash cosmetic advertisement, sentences (C16), (C17) and (C18) are sentences that contain information that the model in the Sally Hansen Moisture Twist advertisement uses the cosmetic product.

- **Signature Line**

The signature line or logo is the display of the advertised product along with the price, slogan or brand (trade mark) of the advertised cosmetic product company. In cosmetic advertisements, the Signature line or logo is usually found at the bottom of the advertisement. The following is an example of a signature line or logo found in a cosmetic advertisement.

In Maybelline advertising products, such as in the advertisement for new dream bouncy blush or new super stay 10hour stain gloss, there are several examples of signature lines or logos, namely

(C19) "Maybelline New york"

(C20) "Maybe she's born with it. Maybe its Maybelline" (maybe he was born that way. Maybe it's because of Maybelline).

Sentence (C19) is a brand of Maybelline cosmetic products while sentence (C20) is Maybelline's slogan sentence which reflects that woman can look as beautiful as models because they are born that beautiful, but women can also be beautiful because women use products from Maybelline. The choice of the word maybe in the slogan is a characteristic that producers want to display about Maybelline products. The use of repetition or repetition of forms in the advertisement is intended to make readers more familiar with Maybelline products.

CONCLUSION

Based on the analysis of the elements and structures of cosmetic advertising discourse there are two elements of cosmetic advertising discourse, namely verbal elements and non-verbal elements. The verbal element in an advertising discourse is an element that has the function of explaining a product through words or writing. The information to be conveyed by the producer is poured through verbal elements.

The imbalance can be in the form of more verbal elements than non-verbal elements or vice versa. The verbal elements contained in the advertisement only appear in the structure of the headline and signature line. the sentence in the ad structure only serves as an opening and providing initial information and as a closing of the ad.

In this case the series of structures are the opening, the content and the closing. Although broadly speaking, the structure of the discourse consists of the three structures above, but it is different from the structure of the discourse of cosmetic advertising which does not only consist of text, but also consists of images or visual elements. This causes discourse analysis on cosmetic advertisements to be more complex than discourse analysis on a text. In general, an advertisement has several parts, namely headline, illustration(s), body copy, signature line, and standing details. These sections have their own place in the discourse structure of cosmetic advertisements. The structural parts of cosmetic advertisements in the discourse structure have different characteristics from other discourses.

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The Use of American and British Lexis in Brunei English

Nur Raihan Mohamad
Universiti Brunei Darussalam
raihan.mohamad@ubd.edu.bn

Abstract. In pronunciation, influenced by American English, a shift in Brunei English can be observed in the increasing use of [r] in tokens such as *car* and *heard* particularly among younger speakers whose pronunciation may be influenced by American English. In contrast, older speakers tend to omit the [r] sound in these tokens as their pronunciation may be more influenced by British English. However, it is unclear whether American English has influenced the vocabulary of Brunei English speakers as the education system in Brunei favours British English due to its historical ties with Britain. This paper analyses the use of American and British lexical items between three age groups: 20 in-service teachers aged between 29 to 35 years old, 20 university undergraduates aged between 19 to 25 years old, and 20 secondary school students who are within the 11 to 15 age range. Each age group has 10 female and 10 male participants and they were asked to name seven objects shown to them on Power point slides. Their responses were recorded and compared between the age groups and between female and male data*.* The analysis is supplemented with recorded data from interviews with all 60 participants to determine instances of American and British lexical items in casual speech. It was found that there is a higher occurrence of American than British lexical items in all three groups and the interview data supports the findings in the main data. Thus, providing further evidence for the Americanisation of Brunei English and that Brunei English is undergoing change.

Keywords: *Brunei English, language change, vocabulary, American and British lexis, Americanisation*

INTRODUCTION

English was introduced in Brunei Darussalam (henceforth, Brunei) in 1888 after it became a British Protectorate (Hussainmiya, 1995, p. 13) and British English became the standard variety for speaking and writing in the country. However, the status of Malay remains as the official language of the Sultanate and it reflects the national identity and culture. English, on the other hand, is linked to high education, success, and status and is "the means of access to the outside world" (Ozóg, 1996, p. 159).

The uses of English in Brunei have increased over the years (Jones, 1997) with modernity to the degree that younger speakers tend to use English at home, with their peers, and on social media. One reason for this may be due to the implementation of the National Education System for the 21st Century which was implemented in primary schools in January 2009. In this system, English became the medium of instruction for all levels (Year 1 to Year 11) and core subjects such as Mathematics and Science. Thus, increasing the use of English among young learners. English (57.5%) has overtaken Brunei Malay (41.2%) as the preferred language of young speakers for everyday use (Salbrina & Afi, 2018). The increasing trend of young speakers in Brunei claiming to have English as their L1 could shift the status of English in the country and perhaps it will one day be "monolingually English-centric" (Salbrina & Hasharina, 2021, p. 1).

The English spoken in Brunei (henceforth, Brunei English) has undergone changes in its pronunciation (Salbrina, 2010; Deterding & Salbrina, 2013; Nur Raihan & Deterding, 2016) since it was first described by Mossop (1996). One of the significant changes that set Brunei English apart from other English varieties of Southeast Asia is rhoticity, in which a rhotic speaker would pronounce the 'r' wherever it is in spelling such as *heard* and *more*. Recent research on Brunei English pronunciation reports that Brunei English speakers are rhotic (Salbrina, 2010; Deterding & Salbrina, 2013) and an increasing number of younger speakers are becoming more rhotic (Nur Raihan, 2016; 2017). This change may be due to the influence of Malay (Clynes, 2014) as Brunei Malay is a rhotic variety, other rhotic varieties of English namely American and Philippine English, the exposure to the languages used in social media, television and films (Deterding & Salbrina, 2013, p. 34), and spelling pronunciation (Deterding & Nur Raihan, 2016). Changes in the pronunciation of Brunei English particularly in the widespread occurrence of rhoticity and the use of the TRAP vowel in the first syllable of *after* and *afternoon* (Deterding & Salbrina, 2013) could be evidence for the Americanisation of Brunei English pronunciation. However, it is unclear whether this shift towards the American variety of English is evident in Brunei English speakers' vocabulary.

As aforementioned, Brunei used British English as the standard variety; even in its education system. In secondary and post-secondary education, students are required to sit for the Brunei-Cambridge General Certificate of Education 'O' level and Brunei-Cambridge Advanced Level Certificate of Education examinations respectively. Edgar & Nicol (2010) remarked that the teaching materials and methodologies in Brunei education system have been influenced by communicative teaching practices, and vocabulary teaching is not foregrounded. In terms of lexis, McLellan and Noor Azam (2012, p. 81) claimed that there is a tendency for Brunei English speakers to insert Brunei Malay or Arabic lexical items in English contexts. This is also observed by Deterding and Salbrina (2013, pp. 90-91) as the authors reported on instances of borrowed Malay words in English texts in newspapers. Code-switching is a prominent feature of Brunei English. McLellan (2010) found approximately 47% of the posts in an online discussion forum had code-switching, and Faahirah (2016) observed that Brunei English speakers tend to code-switch more in Malay conversations than in English. However, there are no reports on the use of American and British lexical items in Brunei English. As speakers are more exposed to different varieties of English through the media and the Internet, perhaps

the vocabulary of Brunei English speakers has also changed over the years. Therefore, this paper serves to fill in the research gap by investigating the use of lexical items among Brunei English speakers.

This study is designed to answer the following research questions: (1) Which lexical variety (American or British) are used more among the in-service teachers, university undergraduates, and secondary school students; (2) what are the possible reasons for the differences in their use of lexical items; and (3) are there differences between the female and male data?

RESEARCH METHOD
Participants

60 ethnically-Malay participants were recorded for this investigation.

The participants are divided equally into three age groups: teachers (T; average age: 31.4 years old), undergraduates (U; average age: 21.4 years old), and secondary students (S; average age: 13.8 years old). Each group has 20 participants (10 females and 10 males). The participants are henceforth referred to using the initials of their gender; age group; and a participant number between 1 to 10. For example, MT7 refers to the seventh male teacher. The analysis will look into the lexical items used by different age groups and between female and male participants. However, only Malay participants were included to remove ethnicity as a variable. The study also acknowledges that the different educational backgrounds of the participants may affect the findings of the investigation. The language use of the participants described in this section are gathered from the questionnaires given to them prior to the recording.

The oldest group consists of 20 in-service teachers, who were pursuing their Bachelor's Degree in the English Language and Linguistics Programme at Universiti Brunei Darussalam at the time of the recording. 18 out of 20 teacher participants claimed that they are most proficient in Malay while FT1 and FT10 stated Dusun and English respectively. In terms of usage, 15 out of 20 teacher participants claimed to use English with their family; and there is a general trend among the teachers to use both Malay and English with their friends and at work.

The second group comprises of 20 university undergraduates who were also enrolled in the English Language and Linguistics programme in Universiti Brunei Darussalam. 16 out of 20 undergraduates claimed that they are more proficient in Malay than in English, while the remaining four placed English first. Overall, the undergraduates tend to use Malay and English with their family and friends.

The third and final group are the secondary students from a public school. Similar to the undergraduates, this group used both Malay and English at home and with their friends.

From the responses given, it can be seen that there is an increase in the number of participants in the age groups who placed English first when asked for the languages they are proficient in; from one teacher (FT10), to four undergraduates (FU5, FU7, MU4, and MU8) and finally, seven secondary students (FS2, FS3, MS1, MS5, MS7, MS8, and MS10). This shift suggests that younger speakers use more English than their older counterparts as they claim to be more proficient in English than in Malay. It is important to note that there is a difference in proficiency between the three age groups, which may affect the overall results of the analysis.

Recording procedure

The individual recording sessions with the in-service teachers and undergraduates were held in an empty room at the university, and the researcher recorded the secondary students in a quiet room in their school. A voice recorder was placed a few centimetres away from the participants. Prior to the recording, the participants were asked to name seven pictures which were shown to them on power point presentation slides on a laptop to test their use of British or American vocabulary. Table 1 shows the equivalent lexical items used by British and American English speakers (Crystal, 2003, p. 307). The recordings were saved as wave files (.wav) and analysed and transcribed using Praat (Boersma & Weenink, 2010). The responses of the participants in this analysis are referred to as tokens and will be italicised.

Table 1. The power point slides and the equivalent lexical items in American and British English

Slide	American lexis	British lexis
1	Airplane	Aeroplane
2	Elevator	Lift
3	Candy	Sweets
4	Pants	Trousers
5	Ladybug	Ladybird
6	Truck	Lorry
7	Trunk	Boot

The participants also consented to be recorded for an additional individual interview with the researcher. The duration for each interview was about five minutes. The rationale to interview the participants again was to compare data in careful and casual speech (Labov, 1972). The first recording might be considered as careful speech as the participants were required to name the items shown, while the second interview involved casual speech as it was a short discussion about the participants' hobbies, daily routine, and last vacation.

RESULT AND DISCUSSION

The results from the first interview are shown in Table 2. The total number of tokens are different for each group because some of the participants used a different lexical item than what the researcher expected and some did not know the name of the items shown. For example, some answered *bug* and *beetle* for slide 5; and *bonnet* for slide 7. The word *bonnet* or *bunit* (the Malay version of *bonnet*, according to Kamus Bahasa Melayu Brunei, Dewan Bahasa dan Pustaka, 2007, p. 68) may have shifted its meaning in Brunei as the locals generally use it to refer to the back of the car; but in British English, *bonnet* is used for the front of the car.

Table 2. Incidence of American (Am) and British (Br) tokens

	Teachers		Undergraduates		Secondary students	
	Am	Br	Am	Br	Am	Br
Female	37 (58%)	27 (42%)	44 (75%)	15 (25%)	49 (78%)	14 (22%)
Male	37 (58%)	27 (42%)	46 (78%)	13 (22%)	52 (88%)	7 (12%)
Total	74 (58%)	54 (42%)	90 (76%)	28 (24%)	101 (83%)	21 (17%)

The results in Table 2 show that there are more instances of American lexical items than British between the three age groups and between the female and male data. There is also an increasing frequency of American lexical items as the teachers had an overall total of 58%, the undergraduates had 76% and the secondary students with the highest percentage of 83%, which could provide further evidence for the Americanisation of Brunei English. Only the differences between the teachers and the undergraduates (p<0.001), and between the teachers and the secondary students (p<0.01) were found to be highly significant, and the difference between the undergraduates and the secondary students is not significant (p=0.21).

However, the difference in the use of American and British lexical items between the female and male data is not significant (p=0.36). A reason why there are fewer instances of British lexical items than American may be due to the increasing exposure of American English through American television programmes and movies (Deterding & Salbrina, 2013, p. 34), and on the Internet. Trudgill (1986) explained that language change occurs through linguistic accommodation, which is a process when speakers alter their speech as a response to the speech patterns of their interlocutors. Even though speakers do not have face-to-face interactions with whom they are watching on televisions, it can be argued that this is an indirect process of accommodation as televisions "may act a source of lexis and idioms, or as a model for speakers of a dialect to acquire the core phonology and syntax of the standard variety of a language" (Smith, 2007, p. 140). However, Smith (2007, p. 143) reports that the effects of television on language is an underdeveloped area in sociolinguistic research and the few studies that have investigated the correlation of factors relating to television and linguistic features have shown contradictory results and so it is unclear whether television has an effect on a person's speech, particularly in terms of lexical choice. Nonetheless, this paper argues that the influence of American television programmes and movies may play a contributory role in the changes occurring in Brunei English.

Table 3 shows the variation of incidence of American (Am) tokens among the participants.

Table 3. Variation of incidence of American (Am) tokens

No. of tokens with Am lexis	Teachers		Undergraduates		Secondary students		Total
	F	M	F	M	F	M	
0	0	0	0	0	0	0	0
1	1	1	0	1	0	0	3
2	1	1	1	0	0	0	3
3	1	1	1	0	3	0	6
4	4	4	3	2	1	2	16
5	3	3	3	6	2	5	22
6	0	0	2	1	2	2	7
7	0	0	0	0	2	1	3

As shown above, participants from the older groups have at least one instance of American vocabulary, but none named all seven objects using American lexis. In contrast, the youngest group have at least three instances of American vocabulary, and three secondary students responded with only American lexis.

The teachers have the lowest average number of tokens (3.70), compared to the undergraduates (4.50) and secondary students (5.05). This result also shows a rise in the use of American lexical items among the younger participants. In the perspectives of the female and male data, there is no significant difference (p=0.65) between the averages of the female participants (4.33) and the male participants (4.50).

Table 4 shows variations within the individual tokens and lists the American and British lexical equivalents of each item.

Table 4. Incidence of American (Am) and British (Br) tokens in each slide

Lexical equivalents Am-Br	Teachers		Undergraduates		Secondary students	
	Am	Br	Am	Br	Am	Br
airplane-aeroplane	4	16	12	8	14	5
elevator-lift	9	11	15	4	18	2
candy-sweets	7	13	12	8	15	5
pants-trousers	10	10	13	7	13	7
ladybug-ladybird	13	1	16	0	17	1
truck-lorry	19	1	18	1	19	1
trunk-boot	12	2	4	0	5	0
Total	74 (58%)	54 (42%)	90 (76%)	28 (24%)	101 (83%)	21 (17%)

The teachers' results had the most variation as they use British vocabulary in the first three tokens, American vocabulary in the last three tokens, and there was an equal number of American and British tokens for *pants-trousers*. In contrast, there were more American tokens than British for all seven items among the younger

groups. The greatest incidence of American tokens is in the use of *truck* over *lorry* for all groups. Moreover, the highest occurrence of British lexis is in the use of *aeroplane* for the teachers (16), both *aeroplane* (8) and *sweets* (8) for the undergraduates, and *trousers* for the secondary students (7).

Overall, there is a change towards the use of American vocabulary among the undergraduates and secondary students. In addition to the influence of American television programmes and films; another possible factor for the increasing use of American lexical items is the influence from friends or colleagues who also use more American vocabulary than British. The study acknowledges the different educational background and linguistic environment of the participants, which may be why there is a clear difference in usage between the oldest group and the youngest. In addition to the widespread use of [r] in tokens such as *near* and *heard* among younger Brunei English speakers, the difference in use of lexical items between the in-service and secondary students may provide further support to the notion that Brunei English is changing. There are various known studies on the linguistic differences between younger and older speakers such as the tendency to pronounce the [r] sound in *fourth* and *floor* among younger speakers in New York compared to older speakers who tend to omit it (Labov, 1972), the shift in the pronunciation of *suit* between older speakers [sjuːt] and younger speakers [suːt] (Wells, 2008, p.790) and the use of abbreviations and slang among young Japanese speakers that are not used by older speakers (Coulmas, 2013, p. 70). These variations may be due to the constantly changing communication needs of speakers in different generations to befit their experiences as a response to modernisation and perhaps to create a sense of identity that differs from their predecessors.

Furthermore, the in-service teachers' linguistic development may have heavily relied on the language of their peers and teachers and English language textbooks which are predominantly based on British English. On the other hand, the undergraduates and secondary students' linguistic repertoire are influenced by other varieties of English on social media as they have easy access to and are frequent users of the Internet. In fact, approximately 99% of the population in Brunei are active social media users (Statista, 2021), and globally, the country is ranked second highest for Instagram users and fourteenth highest for Facebook users above the age of 13 (Othman, 2021). The exposure to other varieties of English on social media could influence the language use of Brunei English speakers, particularly among the younger generation in terms of their pronunciation and lexical choice. Thus, also providing further evidence that Brunei English is changing due to modernity.

Supplementary data

This section describes the participants' use of American and British lexical items in their casual speech. The occurrences of American and British vocabulary by the female and male teachers are shown in Table 5. The number of occurrences of the token are indicated by the numbers in the brackets. Also, the asterisk (*) indicates that the token is used in both American and British English.

Table 5. American (Am) and British (Br) tokens in the teachers' interviews

	Female Teachers		Male Teachers	
	Am	Br	Am	Br
	elevator (1)	*holiday* (1)	*apartment* (2)	*holiday* (1)
	baggage (1)	*taxi** (3)		*taxi** (1)
	stroller (1)			*pubs* (2)
				shop* (1)
				football* (2)
Total	3 (43%)	4 (57%)	2 (22%)	7 (78%)

The results from both the female and male teachers' interviews reveal that there is a higher frequency of British lexical items than American. From the interviews with the female teachers, there is one occurrence of *elevator*, *baggage*, and *stroller* and from the male data, the only American token found is *apartment*. In contrast, the highest frequency for British vocabulary is the use of *taxi* in the female teachers' data (3), and the male teachers' use of *pubs* (2) and *football* (2). The total number of tokens for both data sets is too small to test for significance (Mackey & Gass, 2005, p. 279).

According to Crystal (2003), the tokens *taxi*, *shop*, and *football* are considered as British English words as the respective American equivalents are *cab*, *store*, and *soccer*. However, American English speakers also use these British tokens in their speech. The researcher will analyse the frequency of these tokens in the British National Corpus (BNC) (Davies, 2004) and in the Corpus of Contemporary American English (COCA) (Davies, 2008). Table 6 presents the normalized frequencies of the tokens.

Table 6. The frequency of 'taxi-cab', 'shop-store', and 'football-soccer' in the BNC and the COCA

Token	BNC (per million)	COCA (per million)	Token	BNC (per million)	COCA (per million)
taxi	17.70	11.96	*cab*	14.08	16.80
shop	103.10	60.47	*store*	12.68	24.01
football	65.36	79.95	*soccer*	12.68	27.74

From the comparative analysis, there are higher frequencies of *taxi* and *shop* in the BNC than in the COCA. However, as Americans also use *football,* its frequency is higher in the COCA than in the British corpus. Moreover, the tokens *store* and *soccer* are more frequently used among American English speakers than British English speakers, and *cab* is used less frequently in Britain than in America.

The undergraduates' use of American and British lexical items during the interviews are shown in Table 7.

Table 7. American (Am) and British (Br) tokens in the undergraduates' interviews

	Female Undergraduates		Male Teachers	
	Am	Br	Am	Br
	movies (2)	*holiday* (1)	*pants* (1)	*holidays* (1)
	stores (6)	*taxi** (2)		*football** (2)
	apartment (1)	*tube* (1)		
		trainers (1)		
		shops* (1)		
Total	9 (60%)	6 (40%)	1 (25%)	3 (75%)

In the female undergraduates' data, there is a higher frequency of American tokens (9) than British (6); whereas the male undergraduates had more British tokens (3) than American (1). However, the few tokens found in the male data is too small for comparison and to test for significance. The highest occurrence of American tokens is the use of *stores* (6) by the female undergraduates, and there was only one use of *pants* from the male data. Furthermore, similar to the teachers' data in Table 7, the British words with the highest frequency among the female and male undergraduates are *taxi* (2) and *football* (2) respectively.

Table 8 shows the instances of American and British tokens in the secondary students' data.

Table 8. American (Am) and British (Br) tokens in the secondary students' interviews

	Female Secondary Students		Male Secondary Students	
	Am	Br	Am	Br
	stores (2)	*holiday* (2)	*store* (1)	*football** (1)
	apartment (3)	*shop** (3)	*pants* (2)	*shop* (4)
		sweets (1)	*apartment* (5)	*trousers* (1)
		queue (1)		
Total	5 (42%)	7 (58%)	8 (57%)	6 (43%)

From the interviews, there are more British tokens (7) than American (5) in the female secondary students' data and there is a higher frequency of American tokens (8) than British (6) in their counterparts' data. In terms of American lexis, the female students had slightly less American tokens than the male students, but there is no significant difference (p=0.43). In both female and male secondary students' data sets, the token with the highest frequency of American lexis is *apartment*, whereas the highest frequency of British lexis is *shop*.

Similar to the main data, there are also variations among individual speakers in their use of American (Am) and British (Br) tokens. For example, MU5 uses both *vacation* (Am) and *holidays* (Br) in his response to the researcher's question about a last vacation. Algeo (2006, pp. 76-77) claims that the plural form of *holiday* is a common pattern of and the preferred form in British English, but the use of the singular form is a general tendency of American English speakers. Also, it is likely that MU5's use of *vacation* (Am) in his utterance might be influenced by the author's

use of the same word in her question at the start of the interview. Thus, all use of *vacation* is omitted in the analyses of the supplementary data. Another example is in the use of both *pants* (Am) and *trousers* (Br) in MS4's response to when the researcher asked him about his shopping items.

The participants' interchangeable use of *vacation* (Am) – *holidays* (Br) and *pants* (Am) – *trousers* (Br) in the same utterance could imply that they do not realise the difference between American and British varieties, which might also suggest that Brunei English does not distinguish between American and British vocabulary.

Overall, it can be seen from the supplementary interview data that all three groups have a higher frequency of American lexis than British lexis. As there were too few instances between the two varieties of lexis in the teachers and undergraduates' interviews, the data cannot be used for significant tests. Nonetheless, the variance between the use of American and British lexis found in the secondary students' interviews is not significant. The supplementary recordings also show variations between individual participants in their use of both lexical varieties, similar to the main data. This is observed in the interchangeable use of the tokens *vacation* and *holidays*, and *trousers* and *pants*, particularly among the younger speakers. One explanation for this is that the younger groups might not distinguish between the two varieties and furthermore, Brunei English speakers in general might not realise the distinction between them.

CONCLUSION

The study investigated the use of American and British lexical items among female and male teachers, undergraduates, and secondary students via two methods: naming objects with lexical equivalents in American and British English; and a short interview with the researcher regarding the participants' daily activities and vacation.

The main analysis revealed that there was a higher frequency to use American lexical items than British in all three age groups. Statistically, there is a significant difference between the participants' use of American lexical items, especially between the oldest and the youngest group (p=0.004). Another finding was that there were slightly more instances of American tokens among the male undergraduates and male secondary students than their female counterparts.

The supplementary analysis compared the participants' use of American and British vocabulary in casual speech. In a nutshell, the study found that the interview data supported the findings from the main data as there was a higher frequency of American lexical items than British, but there were too few tokens to test for significance in the difference between the usage. In the interviews, the researcher also observed that there are participants who use both American and British tokens in their utterances. A possible reason for this may be because the differences between the two lexical varieties may not be distinguished in Brunei English. However, there is not enough evidence from the data to confirm this.

Overall, the younger participants use more American tokens than the older participants, which could further support the notion that Brunei English is changing, and one of the reasons for this is the influence of American English. Perhaps Brunei English is moving away from its historical link to British English and moving towards developing its own norms. Following Schneider's Dynamic Model (2007), it

can be argued that Brunei English is in the third phase (Nativization) as it is transforming to produce a new identity both culturally and linguistically (p. 40), but also moving towards phase four (Endonormative Stabilization) as this local variety of English becomes increasingly distinguished with its own emerging norms (pp. 48-51).

A limitation to this study is that it is unclear whether the participants realise which variety of lexical items they were using, and it is not known from the analyses or from the questionnaires where or how the participants acquired these tokens. However, it can be assumed that the participants are not aware that they are using different English varieties in their lexical repertoire. Another limitation is that the researcher did not inquire about the participants' favourite television shows or movies in the questionnaire as this could confirm the influence American media has on the participants' lexical choice. In addition, the researcher could have also included questions regarding the participants' attitudes towards American English. Also, the linguistic background and language environment of the participants were not included in the questionnaire to determine if there are differences in the lexical choices of speakers from urban and rural areas. This can be used as a prospective research area as well as conducting a longitudinal study on the effects of media on speakers' lexical choices.

The increasing frequency of the use of American tokens may be due to several factors or a combination of these factors, such as: the participants' experience and contact with other speakers who use American lexis; exposure to American English television programmes, movies, and books; the lack of distinction between the two varieties in the education system.

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'Can We See It?': Contextualizing 'Deforestation' from an English-Medium Science Textbook for a Primary School Level

Ahmad Sugianto
Universitas Pendidikan Indonesia
ahmadsugianto@upi.edu

Abstract. Understanding an English-medium science textbook is possibly challenging for some students. It is, for example, due to the language used. To deal with this issue, construing the use of the other mode, such as visual images, along with the verbal text is regarded useful. Thereby, the construal of multimodality in an English-medium science textbook becomes crucial. Albeit a myriad of inspections on multimodality exists, but to the best of the writer's knowledge, such investigation with respect to an English-medium science textbook, particularly at a primary school level, was found to be limited. Therefore, this study aimed to scrutinize the verbal text and visual image presented in a science textbook used for a primary school level which is presented in English. To that end, a descriptive research design was employed. In this regard, a systemic functional multimodal discourse analysis (SF-MDA) within the trinocular metafunctions encompassing ideational, interpersonal, and textual metafunctions was utilized. The systemic functional linguistics theory, the grammar of visual design, intersemiotic complementarity, and logico-semantics were the frameworks employed to analyze the artefact, the English-medium science textbook. The findings revealed that the visual image and verbal text interact with one another within the three metafunctions. Given the interaction between the two modes, the present study suggests that both teachers and students are required to take into considerations and be aware of the potential or roles of images along with the verbal text, i.e. the images are not merely accessories, but instead, these are able to assist the comprehension of the science materials learned.

Keywords: *CLIL, English Medium-Science Textbook, Intersemiosis, Multimodality, Systemic Functional Linguistics, Textbook Evaluation*

INTRODUCTION

Construing an English-medium science textbook might be challenging for students since there are some barriers that might come up, for instance, due to the medium or language it is used. In this regard, one of the languages used is English. The English language is one of the languages commonly used both in the academic setting (Crystal, 2003) and in the general setting or daily lives by many people around the world (Baker & Ishikawa, 2021). This condition has resulted in a novel pedagogical approach known as Content and Language Integrated Learning (CLIL). This approach, as the proponents assert (for instance, Cenoz, Genesee, and Gorter (2014) and Lasagabaster and Sierra (2009)), constitutes an approach that provides the opportunity for learners to learn the content (subject) and acquire the target language or foreign language simultaneously. Additionally, it is, on the one hand, considered to have positive effects on students' academic outcomes; however, on the other hand, some challenges are likely to appear, particularly if it is implemented to the students who have a low English proficiency and an insufficient preparation as well as a monolingual mindset as a result of maintaining their local language (Bigelow & Collins, 2019).   As a consequence, to cope with the issues, imagination and creativity are required to make such an approach works as intended (p. 58). In this regard, these are realized through the materials that do not only utilize one mode, namely the verbal text, but the pervasiveness of the other mode, such as the visual image, embedded in the English-medium science textbook is necessarily required. Thus, understanding multimodality in such a textbook is worth scrutinizing.

The use of multimodality, i.e., the other mode (commonly the visual mode) that accompanies language in a textbook, is necessary at the present time. As Unsworth (2006) argue, in today's literacy and literacy pedagogy, images have key roles either for printed or electronic texts, along with languages. Images or pictures have the potentials to communicate certain messages (Sugianto, Andriyani, & Prasetyo, 2021; Sugianto, Denarti, & Prasetyo, 2021; Sugianto, Prasetyo, Aria, & Wahjuwibowo, 2021; Sugianto & Prastika, 2021). Conceptually, the notion of multimodality derives from social semiotics. In this regard, it derives from Halliday's (1978, p. 2) notion asserting that language is deemed as 'social semiotic'; hence, meaning-making involves 'social-cultural context'. In other words, the notion of social semiotic puts the emphasis on meaning as a result of 'social environment and social interactions' and another feature of social semiotics is that the meaning along with the forms of a sign hinges on the sign-makers; thereby, instead of 'arbitrary', it is considered 'motivated' (Kress, 2010, p. 55).

Moreover, concerning making meaning, the language of science is considered to be different from that which, for example, is used in social science. It is, as Schleppegrell's (2008, p. 114) notes, the language of science tends to function to 'build experience of the world' and the language of social science has to do with interpreting 'social experience'. Additionally, Lemke (1990, p. 158) asserts that the language of science tends to be 'expository' or 'analytical', whereas the language of social science tends to be 'narrative'. Such conditions might be challenging for children leading them to be in a condition that Halliday (2004, p. 199) calls 'alienation'. To cope with this issue, the pervasiveness of the other mode might be facilitative to assist the children in understanding the language of science. It is due to the fact that, as Lynch (1988, pp. 153-154) asserts, a visual image in scientific text is not a mere picture or illustration, but it has meanings that result in scientific objects are analyzable.

Thereby, multimodal texts are considered to have significance for students in comprehending the scientific text.

To construe multimodal text of science textbooks, a few scholars have developed and proposed some frameworks. One of the most common ones derives from systemic functional linguistics, abbreviated as SFL (Halliday, 1994; Halliday & Matthienssen, 2004, 2014). As its name, SFL draws on two features, namely system and functional. The former has to do with a notion that sees the 'organization of a language as options for meaning' and the latter refers to the way people use language in daily lives (Martin & Rose, 2008, pp. 21-24). Additionally, there are three types of metafunctions comprising ideational metafunction, interpersonal metafunction, and textual metafunction through which the language is used to negotiate messages or information. In this regard, the ideational metafunction has to do with employing language to express the world (Thompson, 2014). The ideational metafunction focused in the present study has to do with the experiential meaning. It is realized through a transitivity system. The transitivity system comprises several processes, such as the material process or the process in which several entity does or conducts actions (involving some participants, such as Actor, process of material, Goal/Range/Beneficiary), the behavioral process associated with 'physiological and psychological behaviour' (comprising some participants, such as Behaver, process of behavioral, Behaviour/Phenomenon), the mental process or the process related to thinking or feeling (consisting of some participants, such as Senser, process of mental, and Phenomenon), the verbal process or the process of 'saying' (involving some participant, such as Sayer, Receiver, and Verbiage), the relational process or the process of 'being' (divided into two types of processes, i.e., identifying process involving some participants, such as Token, process of identifying, and Value; attributive process involving some participants, such as Carrier, process of attributive, and Attribute) the existential process or the process of 'existing' indicated by the use of 'there' (involving some participants, such as Existent and process of existential) (Eggins, 2004, p.213-249); additionally, Gerot and Wignell (1994) asserts one additional process, that is, the meteorological process which is characterized by an 'introductory it'.

In addition to the ideational metafunction, another metafunction through which the language is used to negotiate messages is the interpersonal metafunction. It refers to using language to build rapport with other people (Gunawan, 2020; Martin & Rose, 2007). The interpersonal meaning is realized by two types of systems, namely Mood system and Modality system. The former refers to the typical pattern indicating a clause realized by two broad types of constituents, namely MOOD consisting of the main grammatical features of a clause such as Subject and Finite and RESIDUE comprising some complementary constituents of a clause, such as Predicator, Adjunct, and Complement (Emilia, 2014). The other system having to do with interpersonal meaning is Modality system which refers to the intermediate degrees of a clause (Halliday, 1994). The modality system is typically divided into two categories, namely modalisation (also known as epistemic modality in formal grammar) associated with the degrees of probability and usuality and modulation (refers to deontic modality in formal grammar) associated with the degrees of obligation and inclination (Halliday & Matthienssen, 2014; Thompson, 2014). Moreover, the last metafunction is the textual metafunction. It refers to using a language so as to organize the two previous metafunctions discussed above based on a particular context (Martin & Rose, 2007). This metafunction is realized by Theme system which typically comprises two main

elements, namely Theme which refers to 'point of departure' through which the adressee can understand the way a message is developed, and Rheme which refers to the rest of the part of a clause or message besides Theme (Halliday & Matthienssen, 2014).

Furthermore, in the case of construing the visual image, the framework of the grammar of visual design proposed by Kress and van Leeuwen (2006) is one of the most commonly used by scholars. This framework derives from systemic functional linguistics; therefore, this framework also includes three typical metafunctions of systemic functional linguistics, namely ideational, interpersonal, and textual/ compositional metafunctions. The ideational metafunction is divided into two types of structures or representations, namely narrative and conceptual structures/representations. The former comprises some processes, such as action process, reactional process, speech or mental process, and conversion process, as well as geometrical symbolism; the latter consists of conceptual, analytical, and symbolic processes (pp. 63-105).

In addition to the ideational metafunction of the visual image above, the other metafunction is interpersonal metafunction, also known as interactive meaning, which is realized by contact, social distance, and attitude. The contact is realized by the way the represented participants look at directly the viewers/readers; the social contact is concerned with the way the represented participants are shot or taken, close-shot, medium-shot, or long-shot; the attitude refers to subjectivity or objectivity of the visual image (pp. 116-149). Another concern with the interpersonal metafunction of visual image is modality which is realized by modality markers such as colour saturation, differentiation, modulation, contextualization, brightness and so forth (pp.. 160-162).

Furthermore, the other metafunction is textual metafunction also known as compositional metafunction. This type of metafunction is realized by three systems comprising information value or the way the participants are placed in the visual image; salience or the way the participants are made to draw the viewers/readers' attention through several factors such as placement, size, or colour; framing or the way the frames appear in the visual image (p. 177). Moreover, to know whether the verbal text and the visual image interact or interrelate with one another, some scholars develop some frameworks. In this regard, Hermawan and Sukyadi (2020) assert, based on the notions of Royce's (1998) intersemiotic complementarity and Martinec and Salway's (2005) logico-semantics, that the intersemiosis between the two modes, the verbal text and the visual image, exist if the items identified between the two modes interact one another.

Moreover, current trends have shown that multimodality has been an increasing and growing interest, particularly in science classrooms and science textbooks, in recent years. For instance, Fernandez-Fontecha, O'Halloran, Wignell, and Tan (2020) investigated the features with respect to visual thinking that significantly helpful in scaffolding science classroom; Fredlund, Remmen, and Knain (2021) revealed the potential of epistemological commitment of modes in learning and teaching process in regard to the topic of the greenhouse effect; Alyousef (2021) studied the multimodal cohesive devices employed by university undergraduate students taking a Science Dentistry Program; Hermawan and Rahyono (2019) scrutinized the ideational meanings and interpersonal meanings of science textbook deriving from the national curriculum, KTSP 2006 and Kurikulum 2013; Guo (2004) analyzed a multi-semiotic concerning cells from a biology textbook; Menese,Escobar, and Veliz (2018) investigated the influence of multimodality on the way students in the fifth

grade comprehend science reading texts; Nur'graha and Hermawan, (2020) conducted a study regarding the ideational meaning of a science textbook for a university-level; Doran (2019) inspected significance of images in physics. Despite lots of studies concerning multimodality in science classrooms and science textbooks above, the studies discussing the multimodal texts used in a primary school level were found to be limited; thereby, the present study aimed to fill the gap left by the previous studies. In this regard, this study is focused on a multimodal text of a science textbook for primary school level within three types of meanings, i.e., ideational, interpersonal, and textual meanings.

RESEARCH METHOD

Systemic Functional Multimodal Discourse Analysis was utilized in the present study. The rationales underlying the use of the approach comprise its suitability to the text scrutinized, which in this case, multimodal (Knox, 2013; K. O'Halloran & Fei, 2014). The interactions between the two modes were scrutinized within the trinocular of systemic functional linguistics (M. A. K. Halliday, 1994; M. A. K. Halliday & Matthienssen, 2004, 2014) and grammar of visual design (Kress & van Leeuwen, 2006; 2021), and intersemiotic complementarity (Royce, 1998; 2007), as well as logico-semantics (Martinec & Salway's, 2005).

In addition, the artefact scrutinized was a Science textbook, entitled *Science: Pupil's Book 4* (Leng & Fairclough, 2017). There were some grounds for selecting the textbook to be scrutinized. To begin with, its ubiquitous use in some public primary schools in Indonesia. Additionally, it was published by an international publisher which was reputable and credible. Also, the present study was focused on one page-layout on a learning topic, that is, *deforestation* from chapter three of the textbook. The rationales for selecting the excerpt were determined and encouraged by the researchers' thorough perspectives, interests, and judicial judgements (Fairclough, 2003; Hermawan & Sukyadi, 2020). The artefact was considered multimodal due to the fact that verbal texts and images are provided on the topic. Next, the time constraint was another reason to conduct the partial topic of this book. Furthermore, analyzing a short fragment of a topic is feasible for such inspections constitute the common features of analysis utilizing systemic functional linguistics or social semiotics, i.e., 'micro analysis of selected short fragments' (Jewitt, Bezemer, & O'Halloran, 2016, p. 11). Besides, such analysis with respect to a short fragment multimodal text were also conducted by some scholars, for instance, Jauhara, Emilia, and Lukmana (2021) scrutinizing a multimodal text on a topic 'Greetings'; Royce (1998) investigating a 'page-based multimodal text in the form of an advertisement and he also analyzed a finance issue from a magazine with a heading entitled 'Mountains still to climb (Royce, 2007).

In analyzing the artefact, some steps were conducted. To begin with, the verbal text was broken down into clauses. They were investigated within the metafunctions of systemic functional linguistics, namely ideational, interpersonal, and textual metafunctions. Besides, along with the construing the meanings of the verbal text within the three metafunctions, the visual image was inspected using the grammar of visual design, similar to the verbal text, within the three metafunctions. Then, as the inspection of the verbal text and visual image had been scrutinized, the intersemiotic interaction (based on logico semantics and the intersemiotic complementarity) between the modes was carried out. Additionally, to

anticipate the copyright issue, the artefact colours were changed into monochrome. Figure 1 shows the artefact scrutinized.

Figure 1. The Excerpt of Multimodal Text on Deforestation (Leng & Fairclough, 2017, p. 74)

RESULT AND DISCUSSION

This section is focused on unravelling the findings of the data analyzed with respect to the ideational, interpersonal, and textual meanings of the verbal mode and visual mode of the artefact shown in Figure 1 above. Thus, there are three sub sections comprising ideational meaning followed by interpersonal meaning, and textual meaning respectively.

Ideational Meanings

As the explanation aforementioned, each mode was analyzed before the intersemiotic between the two modes were scrutinized. To begin with, to figure out the ideational meanings of the verbal text, the transitivity analysis was conducted. In this regard, the text was broken down into chunks of clauses to find out the elements constructing each clause of the text. Some abbreviations were used. They consist of the following: V=Value; Pi=Process: intensive; T=Token; A=Actor; Pm=Process: material; Pc=Process: causative; Cr=Carrier; G=Goal; R=Range; Cl=Circumstance:location;Cc=Circumstance:cause;Ca=Circumstance:accompani- ment; Cm=Circumstance:manner; ARP= Attributive Relational Process; At=Attribute; B=Beneficiary; Ag=Agent. The following are the text that has already been broken down into clauses and analyzed using the transitivity analysis.

1. The clearing of forest (V) is called (Pi) deforestation (T).
2. Humans (A) clear (Pm) forests (G) to develop (Pm) land (G) for different uses (Cc), //such as farming (Pm) and building (Pm) houses (G).
3. However, this (A) kills (Pm) the plants (G) and destroys (Pm) the habitats of living things (G) that live (Pm) in the forests (Cl).
4. Many living things (A) lose (Pm) their homes (G) and sources of food (G).
5. They (A) may die (Pm) as a result (Cc).
6. The roots of plants (A) hold (Pm) soil together (G).
7. When a forest (B: Recipient) is cleared (Pm), soil (B: Recipient) can (F) be (P) easily (Cm) washed away (Pm) by rain (A) or blown away (Pm) by wind (A).
8. This (V) is called (Pi) soil erosion (T).
9. It (A) can cause (Pm) landslides (G) that can bury (Pm) people (G) and destroy (Pm) buildings (G).

Table 1. Types of Processes Used in the Verbal Text on Deforestation

Types	Material	Mental	Verbal	Intensive	Circ, Cause, and Posesssive	Behav.	Exist.
Total	8	-	-	2	-	-	-

Based on the Transitivity analysis of the verbal text above, several findings were obtained. To begin with, the participants found encompassed '*deforestatation*', '*humans*', '*living things*', '*the roots of plants*', and '*soil erosion*'. Moreover, there are some processes found comprising relational processes, as shown in clauses 1 and 8 (identifying relational process) and clause 6 (attributive relational process). The identifying relational processes show the entity referring to the participants that have particular identities attached to them (M. A. K. Halliday, 1994). Additionally, there are material processes indicated by clauses 2, 3, 4, 5, 7, and 9. The findings concerning the total number of material processes surpassing the relational

processes follow Butt, Fahey, Feez, Spinks, and Yallop's (2003) notion that the material process constitutes the most frequently found process that students encounter. Moreover, as Emilia (2014) argues, the use of the material process is a means for introducing and entrenching information on the issue, which in this case, it has to do with deforestation. Moreover, a number of types of entities referring to the participants of the verbal texts were found, for example, concrete everyday entity (e.g. 'humans'), concrete specialized entity (e.g. '*living things*', '*the roots of plants*', '*deforestation*', '*soil erosion*') (Martin & Rose, 2007). The uses of the terms, particularly the concrete specialized entity outnumbering the concrete everyday entity, indicate that the Science language is different from the other subject and it has its own language (Fang, 2004; Muspratt & Freebody, 2013). Moreover, some categories of circumstances were found to be used in the verbal text shown by clause 2 (cause), clause 3 (location), clause 5 (cause), clause 7 (manner). These findings in regard to circumstances used were found to be interesting for there were two circumstances of cause found. The use of such circumstances provides the emphasis of the causes with respect to the issue posed in the text, namely '*deforestation*'. These also were emphasized by the use of circumstance of manner provided in the text. Meanwhile, the circumstance of location used assists the reader to get the information concerning the specific place in which the living things live and are affected by the negative effect of deforestation.

Moreover, along with the verbal text, there are three visual images presented, namely a picture with a caption *Forest being cleared (henceforth FBC),* a picture with a caption *baby racoon that loses its habitat after the forest is cleared (henceforth BR),* and a picture with a caption *landslide in a housing area (henceforth L).* All these captions are written in yellow. Besides, to provide contrast with the visual image, the yellow captions can be contextually interpreted as cautions (Morton, 2021), which in this case, with respect to the actions represented in and associated with the pictures having to do with deforestation. In addition, the pictures are depicted with high saturation. The use of the high saturated colours is considered to have an association with realistic pictures since it illustrates the real entities as in the real world (Hermawan & Sukyadi, 2020). Also, both the visual images and the captions, based on the logico-semantics relations, are regarded to have elaborative relations, particularly exposition, in which the pictures and the text have the same generality concerning the information provided (Martinec & Salway, 2005). In other words, the visual image restates the information represented in the captions and vice versa.

Additionally, the first image of the deforestation topic, FBC, has some represented participants comprising an excavator, a tree, and four trucks. Also, some processes were found in FBC. In this regard, it reveals some transactional processes, for example, the excavator placed on the foreground constitutes the Actor and the tree and the surrounded things cleared land is the setting as well as the Goal of the transactional process; also, the trucks in the background may be considered to have the role as the Actor carrying the results of the cleared forest, for instance, the soil Goal. Moreover, FBC also generates the other process, namely unstructured analytical process, in which the represented participants encompassing the excavator, the trucks, tree, and the cleared forest constitute the Possessive Attributes of the Carrier referring to deforestation. Furthermore, the second image of the deforestation topic, BR, has a baby racoon as the main represented

participant. The type of process found includes the symbolic suggestive process, as Kress and van Leeuwen (2006, 2021) point out, which can be indicated by the way it was zoomed out that resulted in the exaggerated size. Also, the cut trees shown in the background and foreground of the baby racoon constitute the circumstance of setting. The use of circumstance of setting provides the emphasis of the negative condition of the habitat in which the baby racoon lives. The negative condition was on account of the fact that the deforestation was carried out. Moreover, if BR and FBC are considered as an integrated and unified image, another process was generated, i.e., an inclusive analytical process. This inclusive analytical process is created due to the fact that BR takes the space of FBC; hence, BR is considered as the Possessive Attributes of the FBC which constitutes the Carrier. Based upon this inclusive analytical process, BR can be considered as the part of FBC, which then can be interpreted that BR associated with the racoon's habitat loss is due to FBC or deforestation that happened. Next, the third image, L, reveals some represented participants, namely some adults and a ruined house. Based on L image, some processes were encountered, for example, transactional processes indicated by the adults, Actor, going down the steep land. Besides, the symbolic process shown by the Carrier a ruined house with the surrounding scattered ruins as the Carrier. Moreover, the rocks that come out of the house's surrounding provide the locative circumstance indicating the place where the event happened, i.e., it happened in the place where the trees were cleared.

Furthermore, the verbal text in terms of the ideational meaning interacts directly with the meaning of the visual image. In this case, it is, for example, realized by the verbal text that uses 'deforestation', 'living things', and 'humans' as the participants that are in association with the represented participants in visual image, such as 'a barren forest', 'an excavator', 'trucks', 'a baby racoon', '(adult) people' and 'a ruined house'. Moreover, another interaction was also found in the way the circumstance was used, which in this regard, the verbal text and the visual image were found to have the same circumstance type, namely setting or locative circumstance. Moreover, in terms of the logico-semantics, the two modes are deemed to be equal and belong to exposition in which the visual image restate the message in the verbal text and vice versa. The findings of the Transitivity analysis of the verbal text and visual images are shown and summarised in Table 2 below.

Table 2. Intersemiosis of the Ideational Meanings on Deforestation Topic

Verbal mode	Intersemiosis	Visual mode
1. There are nine clauses.	1. The verbal text employs the participants realized by 'deforestation', 'living things, and 'humans' which relate to the represented participants provided in the visual modes such as a barren forest, an excavator, trucks, a ruined house,	1. The visual images have some represented participants, such as a tree, an excavator, trucks, a baby racoon, eleven adults, and a ruined house.
2. The main participants are deforestation, humans, living things, the roots of plants, rain, wind, and erosion.		2. The processes found comprise analytical processes, symbolic processes and transactional processes.
3. The processes encompass attribute		

and relational and material processes.	a baby racoon, and adults.	3. The circumstances encompass a locative circumstance.
4. The circumstances comprise circumstances of location (place/spatial) and accompaniment.	2. The verbal text makes use of the type of circumstance which is equal to the visual mode, that is, locative circumstance.	
	3. In respect to the logico-semantics, the visual image is considered to have equality with the caption. It can be regarded as exposition, that is, the visual image restates the message or information by the verbal text and vice versa.	

Interpersonal Meanings

To begin with, the verbal text was broken down into clauses to figure out its interpersonal meanings. The clauses were analyzed using Mood analysis. In this regard, the constituents are symbolized using the following. S=Subject; F=Finite; P=Predicator; C=Complement; Ca=Attributive Complement; F/P=fused Finite and Predicator; Fn:Finite (negative); A=Adjunct; Ac=(Circumstantial) Adjunct; Aj=Conjuctive; Fms=modalised (Finite); Fml=modulated (Finite); Am=(Mood) Adjuct. The following are the results of the Mood analysis.

1. The clearing of forest (S) is (F) called (P) deforestation (C).
2. Humans (S) clear (F) forests (C) to develop (P) land (C) for different uses, such as farming and building houses (Ac).
3. However (Aj), this (S) kills (F/P) the plants (C) and (Aj) destroys (F/P) the habitats of living (C)) [[that live (P) in the forests (Ac)]].
4. Many living things (S) lose (F/P) their homes and sources of food (C).
5. They (S) may (Fms) die (P) as a result (A).
6. The roots of plants (S) hold (F/P) soil (C) together (Ac).
7. When (Aj) a forest (S) is (F) cleared, soil (S) can (Fml) be (P) easily (Ac) washed away (P) by rain (Ac) or (Aj) blown away (P) by wind (Ac).
8. This (S) is (F) called (P) soil erosion (C)
9. It (S) can (Fml) cause (P) landslides (C) [[that can (Fml) bury (P) people (C) and (Aj) destroy (P) buildings (C)]].

In terms of the interpersonal meaning, the declarative Mood was found to be used in all clauses in the verbal text. Moreover, some modal operators were found in some of the clauses, for example, in clause 5 and clause 9 that are categorized as modalisation (epistemic modality) of probability. Nevertheless, these two modal

operators are classified to have low values (Halliday & Matthienssen, 2014). These low values show that the unit of information provided in the clauses using the modal operators is arguable or debatable. Moreover, the absence of the first personal pronouns, such as 'I' or 'we' and the second personal pronoun, such as you, indicate that the verbal text only offers information without providing any attempt to involve the readers in the information provided. Besides, the absence of these two types of personal pronouns in the verbal text indicates the authority between the writer of the text and the readers are not equal (Hermawan & Sukyadi, 2020).

Furthermore, in terms of the interpersonal meanings of the visual images, some of the represented participants were found to be in oblique angles, namely FBC and L. These oblique pictures indicate that the represented participants only offer the information to the viewers/readers and there is no involvement between them. However, another represented participant was found to be depicted in frontal angle, picture BR. This frontal gaze realizes 'demand' to the viewers/readers; hence, involvement from the viewers/readers are attempted to be constructed here. Moreover, the BR visual image was depicted at eye-level indicate that the authority or power between the represented participants and interactive participants. Besides, in terms of modality, the visual image was depicted in full-colour saturation and detailed background. Hence, it can be considered it has a high modality and validity; thereby, it is naturalistic (Kress & van Leeuwen, 2006, 2021).

Intersemiotically, the verbal text and the visual image have interaction to only a particular extent. To begin with, on the one hand, it can be considered that the two modes were found to have a low interaction. It is on account of the fact that the verbal text that uses the modal operator such as 'can' or 'may' are considered to have low values, which in this case is in contrast with the visual image, which is depicted with a high modality indicated by the full-colour saturation and detailed background. However, to bear in mind, these conditions seem only prevail in the third picture, L, which is in association with the last clause, clause 9, that employs such modal operator. Another low interaction was found, for example, in the way the represented participant is depicted in terms of 'contact' of the BR picture, which is depicted in frontal angle meaning 'demand' and address the viewers/readers directly and explicitly (Kress & van Leeuwen, 2021) which is in contrast with the verbal text indicated by the absence of the second personal pronoun such as 'you'. On the other hand, the absence of the second personal pronoun 'you' in the verbal text was also found to interact with the other two pictures, FBC and L, depicted in oblique angle with a very long shot indicating the public social distance (Torres, 2015). The findings of the interpersonal meanings of the two modes are summarised in Table 3 below.

Table 3. Intersemiosis of the Interpersonal Meanings on Deforestation Topic

Verbal mode	Intersemiosis	Visual mode
1. The clause is in the form of a statement.	1. The use of epistemic modality indicated by 'can' found in the	1. Both obliques (for the pictures of FBC and L) realizing offer

2. The MOOD belongs to declarative. 3. The epistemic modality is used. It is indicated by the use of 'may' and 'can' showing probability.	verbal text can be considered to have low interaction with the high colour saturation as the indication of the modality of the visual mode. 2. The omission of the second personal pronoun in the verbal text is found to interact with the visual images that have an oblique angle result in the picture as offering information.	and frontal gaze (for the Br) realizing demand were used. 2. The oblique angles were found in Fbc and L pictures. Meanwhile, the frontal angle was found in BR picture. 3. The Br is presented at eye-level angle, whereas the FBC and L were depicted at high angles. 4. The modality markers used comprise the uses of full-colour saturations, a maximally diversified range of colours, a fully articulated and detailed background, and a maximum representation of pictorial detail.

Textual Meanings

Similar to the Transitivity and Mood analyses, the textual meanings of the verbal text are analyzed by breaking down the text into clauses. The clauses are scrutinized using theme analysis. The following are the terms with their keys: Theme (T) is underlined, textual theme (Text Th) is written in italics, interpersonal theme (Int Th) written in capitals, topical theme (Top Th) is written in bold, and dependent clause as theme is indicated by whole clause in bold. The results are shown below.

1. **The clearing of forest** (T/Top Th) is called deforestation.
2. **Humans** (Top Th)/(T) clear forests to develop land for different uses, such as // farming and building houses.
3. *However* (Text Th), **this** (Top Th) /(T) kills the plants and destroys the habitats of living things [[**that** (Top Th)/(T) live in the forests]].
4. **Many living things** (Top Th)/(T) lose their homes and sources of food.
5. **They** (Top Th)/(T) may die as a result.
6. **The roots of plants** (Top Th)/(T) hold soil together.
7. When a forest is cleared (Top Th)/(T), **soil** (Top Th) can be easily washed away by rain or blown away by wind.
8. **This** (Top Th) / (T) is called soil erosion.

9. **It** (Top Th) / (T) can cause landslides [[<u>that</u> (Top Th)/ (T) can bury people and destroy buildings]].

In terms textual meaning, in terms of the verbal text, the main themes were found. They consist of *the clearing of forest, humans, living things, soil erosion.* Moreover, the title was typed in black and bold. Besides, the type of font used is Segoe UI. Similarly, the clauses in the text were written in black and the font type is Segoe UI. Meanwhile, in terms of the visual image, the full saturation used to depict the pictures indicates high modality. Besides, the captions in the pictures were found to be written in yellow, which were embedded in the pictures, i.e., in this case, to make contrast with the colours of the picture, the caption of the picture FBC was placed on the top left corner of the picture and the same way was found in Br picture in which it was placed on top of the represented participant, whereas in L picture the caption was placed on the bottom of the picture. Based on the placement of the captions, these are interpreted that for pictures FBC and BR, the captions become the Given in the pictures, whereas the caption in L becomes the new element in the picture. Moreover, the pictures FBC and BR with respect to the first paragraph of the verbal text seem to be placed in Ideal Given. Meanwhile, the picture L was found to be the new element with respect to the verbal text of paragraph 2 and the two modes were found to be overlap; in this regard, some of the clauses in paragraph 2 of the verbal text were positioned partially in the L image while the other clauses were found to be outside of the image. Based on these findings with respect to *given-new*, the pictures FBC and BR can be considered as the information that might be known by the viewers/readers, whereas the information provided by the picture L is considered as something new for the readers/viewers (Kress & van Leeuwen, 2006, 2021).

In addition, some clauses of the verbal text were found to be connected closely to the pictures. For instance, the themes found in clause 1, 'The clearing of forest', and in clause 7, 'when a forest is cleared', were found to be closely related to the picture FBC, i.e., particularly to the caption in the picture 'Forest being cleared'. Similarly, the theme in clause 4, 'Many living things' interacts with the picture BR. Also, clause 9, 'that' which refers to 'landslides' was found to be in association with the last picture, L. The other interaction was found in terms of the font type used. The two modes were found to have the same font type, namely Segoe UI with the same colour, i.e. black. The summary of the textual meanings of the multimodal text is depicted in Table 4 below.

Table 4. Intersemiosis of the Textual Meanings on Deforestation Topic

Verbal mode	Intersemiosis	Visual mode
1. The main themes found comprise *the clearing of forest*, *humans*, *living things*, *soil erosion*. 2. The colour of the font for the title is black and written in bold. The font	1. The theme in the verbal text is realized the same way as the represented participants depicted in the picture, for instance, one of the living things is associated with the baby racoon, the deforestation is	1. The information value follows the top and bottom, in which the two first pictures (FBC and BR) appear after the first clause, whereas the third picture, L, appears at the bottom. 2. The salience aspect is realized by, for instance,

| colour in the clause is black.
3. The font used is Segoe UI.
4. The colour of the title is black in bold. Similarly, the colour of the font for the clauses are black but in regular style or not in bold. | realized by the represented participant an excavator picture. | the use of a yellow caption in the picture, zooming in the represented participant (BR).
3. The framing is realized by the white space. Meanwhile, in the third picture, there is no actual line shown because it seems the picture appears to be the background of the verbal text. |

CONCLUSION

Based on the findings and discussion aforementioned, this study arrives at several conclusions. To begin with, some interactions between the visual mode and verbal mode were found in three types of meanings, i.e., ideational, interpersonal, and textual meanings. In terms of the ideational meanings, the participants and the circumstance used and included in the verbal text were closely related to the participants and circumstances of the visual image. Similarly, regarding the logico-semantics, the visual image is considered to have equality with the caption and some of the clauses of the verbal text. In this regard, the interaction between the two modes with respect to logico-semantics is regarded as exposition in which the message or information found in the verbal text restate the message or information found in the visual image each other, and vice versa. In a similar vein, in terms of the interpersonal meanings, the interaction between the two modes was found in terms of the absence of a second personal pronoun in the verbal text that is closely related to the oblique angles of the two pictures provided that indicate the verbal text and the visual image is used to merely offer information. Nevertheless, few differences were also found between the two modes in terms of the modality; in this case, the verbal text utilizing the modal operators, such as 'may' or 'can' indicating modality was in contrast with the visual mode which has high modality due to the full-colour saturation and detailed background and portrayal provided. In terms of textual meaning, there is an interaction between the two modes found; in this regard, the main theme, for instance, in the verbal text, is manifested the same as the represented participants in the visual image as well as the captions included in the visual images.

Furthermore, upon the findings of the interaction between the modes, it is suggested that the Science teacher should provide an assertion and emphasis to their students that it is also important for the students to observe the pictures along with the verbal text since the pictures are not merely images or accessories. To facilitate the students to deal with this issue, Science teachers are required to equip themselves with the insight or knowledge concerning the multimodality that constitutes a common phenomenon at the present time. Moreover, exploring the other topics in the textbook as well as comparing this with the textbooks different publishers are highly recommended so as to give the elaboration and portrayal of the multimodal texts over the textbook and the other textbook.

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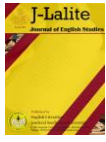
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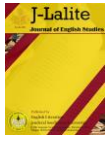
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