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## Focus and Scope

**Jurnal Ilmiah Lingua Idea** which is published twice a year (every June and December), is a double blind peer-reviewed publication consists of research-based and review articles, fresh ideas about language, literature, cultural studies, and its teaching methodology, which have never been published before.

The journal covers all aspect relating to linguistics including:

1. Macro-linguistics;
2. Micro-linguistics;
3. Translation studies;
4. Post-colonial literature;
5. Modern literature;
6. Popular teen literature;
7. Cultural Studies;
8. Modern culture;
9. Popular culture;
10. Folk culture
11. Teaching methodology
12. Instructional media, etc.



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# Developing Metacognitive Model on In-Service Teacher's Academic Writing Through Virtual Flipped Classroom

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## ABSTRACT

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*The current study has two objectives. The first is to describe the process of developing a metacognitive model on in-service teachers' academic writing through virtual flipped classrooms and then secondly, to investigate the teachers' research writing interests using a metacognitive model on in-service teachers' academic writing through virtual flipped classrooms. This research was conducted in the Demak regency. The researchers also used the Research and Development method. Validation results exemplify that the application of a metacognitive model to academic writing in the in-service teachers through virtual flipped classroom specifically used appropriate teaching materials to be used in classroom teaching, the attention is given to the outcomes of the validation, such as; the concept of conformance indicators, material performance indicators, demonstration indicators, and capability indicators. This proves that the metacognitive model on in-service teachers' academic writing through virtual flipped classroom applications runs smoothly and according to what is expected. In addition, it has positive interests from the teachers which could give good impact in their writing research article.*

**Keywords:** *metacognitive model; flipped classroom; academic writing*

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## INTRODUCTION

In-service teachers are required to carry out their responsibilities in writing academic articles according to their competence and complete further professional competence. They are also required to create a Classroom Action Research writing as a means of developing their research that is adapted to their real learning process in their respective classes. In addition to teaching and giving knowledge to their students, they also have to carry out research and complete the administration of learning in the classroom. In this case, they are required to behave professionally without disturbing one of their respective duties and responsibilities. To anticipate their duties and responsibilities, research opportunities can be done in classroom teaching. So that research that



supports their profession, particularly in classroom learning, studies on classroom action, since the core of the study is designed to represent and enhance the condition and features in the classroom interactions.

Because of the above problems, the in-services teachers only did research based on the grade of their students and they did not use some guidelines to do Classroom Action Research. In this case, the researchers also note and reflect on the various disadvantages and advantages of the application of the metacognitive model on in-service teachers' academic writing through the virtual flipped classroom in the Classroom Action Research (CAR) course. The implementation of the tutorial is believed strongly to stimulate students to be able to congregate proposals and Classroom Action Research (CAR) reports with a metacognitive model on in-service teachers' academic writing through the virtual flipped classroom. Based on pre-observation, in-service teachers have the roles and obligations of teaching, investigating, and assessing learning outcomes. Furthermore, the low motivation of in-service teachers to write proposals and CAR academic writing made them lack research articles knowledge and mechanism.

In addition, the tutorial is taught using traditional models and there has been no challenging progress in line with technological advances that can encourage CAR academic writing on the sidelines of students acting like a school teacher. Interested models, teaching strategies that are appropriate for the classroom environment, application media, metacognitive model, and virtual flipped classroom are considered to help the development of written works in the context of CAR academic literature. It is here that teaching designs and teaching materials are needed that are interesting and support the design of their respective studies without decreasing the time they instruct and administer by way of metacognitive model and virtual flipped classroom. As stated by Gredler (2011), metacognitive demands learners to think actively and creatively. Metacognitive accentuates the understanding of one's thought process. Meanwhile, Hackers, Keener, and Kircher (2009), writing may be performed inside a metacognitive system consisting of the level of the object and the metalevel. The regulation and supervising strategies are at the level of the item. The strategy shall be defined as a plan or method for achieving the objectives and in terms of writing, and the objective of controlling the strategy shall be considered. Based on pre observations, researchers can conclude the obstacles faced in the process of designing CAR academic writing, especially t often have difficulty in determining the title of the academic writing and the in-service-teacher cannot complete the CAR academic writing on time. Other observations were also found in the tutorials given them were still confusing because only giving the module without writing workshop, collaborating with interesting learning models, and motivating them to write. In line

with these complex issues, there is a need for reflection and development on interesting writing models that make the implementation of tutorials more effective. Change and reflection are done through the application of the metacognitive model and virtual flipped classroom in Classroom Action Research workshops as a stimulus so that in-service teachers are more active and creative in preparing CAR academic writing. The use of virtual flipped classrooms had different from Basal's study (2015) which discussed that Flipped classrooms benefited from four types based on the subject matter review of the feedback: one-to-one instruction, advanced student training, managing time limitations in the classroom, and classroom participation. Besides, a technique that can be applied to teachers and lecturers in ways that simplify the amount of direct guidance in their teaching activities and at the same time increasing the knowledge of each other is called flipped classrooms. This approach incorporates technology that administers new resources for learners with learning materials that can be used and viewed online. (Brent, 2013). Besides, according to Bergmann and Sams (2012) is the environment that's usually nailed to the classroom is now done at home, and what's conventionally done as homework is now settled at home. Whereas this research applied virtual flipped classroom that is synchronous learning virtual face to face using Microsoft team and the online or asynchronous using what app group is flexible to apply in global COVID 19 epidemic. This is in line with the previous research from Vliet, E. A. V., Winnips, J.C., and Brouwer, N. (2015) that suggests that periodic use of flipped classes in the curriculum to conduct metacognition and immersive learning approaches workable. This is the gap that the virtual flipped classroom is different from the flipped classroom. The virtual flipped classroom based on the metacognitive model is used to overcome the global COVID 19 epidemic in Indonesia and all over the world.

Based on the summary of the barriers faced above, the researchers can draw up the problem as follows:

- a. How is the development of the metacognitive model and virtual flipped classroom in the Classroom Action Research workshops for in-service teachers?
- b. Do the implementation of the metacognitive model and virtual flipped classroom in the Classroom Action Research workshops for in-service teachers improve their interest in writing research?

## **MATERIALS AND METHOD**

The research and development method is an analysis technique whose primary objective is to create an accurate device and test the efficacy of the implementation of the device. According

to Sugiyono (2010), R&D (Research and Development) is to manufacture products and assess the efficacy of these products. Requirements for the manufacture of certain products and the assessment of product efficacy. One research and development model is a revised model of the development of the instructional system for Thiagarajan, Semmel, and Semmel (4-D models). Identifying (design), creating (design), generating (producing), spreading (spreading) consists of this development model. Broadly speaking, the stages of developing teaching materials in this study used a 4-D model which was modified into three stages, namely define, design, and develop.

This current study altered the 4-D model which is simplified into three stages from four stages because of the real condition in the research site. The three stages were definition, designing, developing, which were implemented in this study. Dissemination (spread) is not applied because of the duration of research, the implementation considerations, and the fact which a good device (valid) has been developed at the stage of production (development). The participants were 20 in-service teachers from *Demak Regency*.

The stages of research and development of the 4-D model Sugiyono (2010) are explained as follows: (1) The define phase aims to define and define learning conditions beginning with an analysis of the objectives of the boundaries of the material developed by the device, where the activities carried out are define / define and limit what is the scope of the development of metacognitive model and virtual flipped classroom in Classroom Action Research (CAR) workshops; (2) The design phase aims to prepare a prototype of the CAR academic writing design and the design of CAR teaching materials where the initial activities make the initial design of the teaching device components and teaching materials; (3) The develop phase aims to produce teaching devices and teaching materials based on metacognitive model and virtual flipped classroom in the CAR workshops that have been revised based on input from experts, where the activities carried out are develop teaching devices and teaching materials that have been designed by making improvements based on input from experts to achieve the modified teaching device along with optimal teaching materials; (4) In addition to evaluating the efficacy of the use of devices in teaching and learning practices, the phase of dissemination is the phase of the use of devices that have been developed on a broader scale, for instance in other classes, disseminate stages are not conducted due to research time constraints and consideration at development (development) has produced a good device (valid) and accompanied by teaching materials.



### ***Research Procedure***

The procedure for developing this model is described as follows:

a. Define phase (defining)

By analyzing the objectives and boundaries of the content, this designating phase proposes to identify and exemplify the learning needs. Activities in this definition include the study of the CAR workshops' tutorial syllabus and tutorial plan through tutorial discussions with observers, indicator analysis, idea analysis, task analysis, student analysis, examination of applicable research to resolve current issues, and literature reviews on supporting theories.

b. Design phase

The goal of this stage is to design teaching devices in such a way that the form of a metacognitive model and virtual flipped classroom-based teaching materials and academic writing are created. The results of the design process called draft 1.

c. Develop phase (development)

The goal of this stage is to create a proposal for a good teaching instrument. Activities at this stage involved the validation of small-scale experiments and field trials. The reason for this stage is as follows.

1) Expert validation is carried out to receive feedback for development as well as expert assessments (validators) on the nature of metacognitive models and virtual flipped classroom teaching tools and collaborative writing (draft 1). The validation of metacognitive models and virtual flipped classroom learning resources and teaching materials based on teaching materials is carried out by experts in their fields. Based on the findings of the expert validation, revisions to the equipment and instruments were carried out to create a draft 2 that was appropriate for use.

2) Test the questionnaire sheet and the observation sheet to be used at the field trial stage. Tests of questionnaire sheets and observation sheets have been sent to 20 in-service teachers who have taken the Classroom Action Testing Course. A small test is performed to reflect the approved learning device (draft 2). The simulation findings in the small trial class were analyzed and updated to acquire a metacognitive model and virtual flipped classroom resources to be used for field testing (draft 3).

3) Field trials

Testing of revised learning devices (draft 3) was performed in the Classroom Action Study (CAR) tutorial class. At the end of the meeting, the students also received a questionnaire to find out the students' reaction to the use of metacognitive models and virtual flipped

classroom teaching materials that had been created. Observers who track student behaviors accompany researchers during teaching and learning. After studying, researchers and analysts focus on the practices that have been conducted. The results of the reflection shall be used to base the revision.

### ***Method of Collecting Data***

The data gathered by applied the following methods.

a. Questionnaire

The researchers used the questionnaire to collect information on the validator response after the CAR workshops checked the learning materials, syllabus, and tutorial schedule.

b. Observation

Observations were created and gathered to acquire some information on CAR learning outcomes in field trials using the learning tools created. In addition, the observation approach was often used to assess the validity of learning devices using a checklist procedure.

c. Test

The test used in the application in a small class gave other results to support the data collection.

### ***Data and Data Retrieval Techniques***

Data are facts or parts of facts that contain meaning associated with reality. The data used in this current research consist of qualitative and quantitative data. Qualitative data are the validity of learning devices, student responses, and the level of knowledge of students before and after the study. Quantitative data is the validity data of the device.

#### **Determination of Research Success**

This research is aimed to have been fruitful if:

- a. The learning devices shall be deemed legitimate when the validators give the score in the good or very good category.
- b. The action research writing performance achieves 70%,
- c. the learners have a positive interest more than 70% in joining the class

## **RESULTS & DISCUSSION**

### ***Results***

The procedure for developing this metacognitive model and virtual flipped classroom is described as follows;

a. Define Stage (Defining)

At this defining point, researchers have established and defined learning needs by evaluating the goals and boundaries of the material. The activities to be described include a CAR tutorial plan and syllabus analysis through tutor discussions with observers, indicator analysis, concept analysis, task analysis, student analysis, reviewing relevant research to answer existing problems, and literature studies on theories supporters. The results obtained can be described as follows;

Analysis of Action Research tutorial plans and syllabus

In this part of the analysis, the researchers discussed with the tutors and observers about CAR tutorial plans and syllabus workshops.

b. Stage Design

The goal of this stage is to construct teaching devices in such a way that the form of a metacognitive model and virtual flipped classroom teaching materials is created. The results of the design process are hereinafter referred to as Draft 1.

c. Stage Develop (Development)

The goal of this stage is to create a plan for a good teaching instrument. Activities at this level require the validation of small-scale experiments and field trials. The reason for this stage is as follows.

- 1) Expert validation is performed to receive feedback for change as well as expert reviews (validators) on the nature of metacognitive models and virtual flipped classroom resources (draft 1). The validation of metacognitive models and virtual flipped classroom tools and teaching materials based on teaching materials is carried out by experts in their fields. Based on the findings of the expert validation, revisions to the equipment and instruments were carried out to create a draft 2 that was appropriate for use.
- 2) Test the questionnaire sheet and the observation sheet to be applied at the field trial stage. Tests of questionnaires and observation sheets were sent to 20 in-service teachers who had taken part in the Classroom Action Testing workshops. A small study is administered to represent a validated learning device (draft 2). The simulation findings in the small trial class were analyzed and updated to acquire a metacognitive model and virtual flipped classroom resources to be used for field testing (draft 3).

The researchers applied the validity and reliability study of student motivation sheets to the implementation of the metacognitive model and the simulated flipped classroom. In addition, the researcher discusses the findings of the study outlined in the exposure below.

### 1) Results of the Validity of Student Activeness Questionnaires

The results of this validation analysis shall be determined based on the Arikunto (2009) validation formula as follows;

$$r_{xy} = \frac{N\Sigma XY - (\Sigma X)(\Sigma Y)}{\sqrt{\{N\Sigma X^2 - (\Sigma X)^2\}\{N\Sigma Y^2 - (\Sigma Y)^2\}}}$$

From the results of the calculations using the above formula, the results of the question are true in the encouragement of the students to ask as many as 15 questions as they are valid and there are 10 questions in question number 1, 3, 7, 8, 9, 10, 11, 13, 14 and 15. It can be inferred from these findings that only 10 questions will be included in this study since only 10 are valid.

### 2) The findings of the reliability review suggest that the questions in the questionnaire were entered in the accurate group. This is shown by the estimation of reliability using the following formula;

$$r_{11} = \left( \frac{k}{k-1} \right) \left( 1 - \frac{\sum \sigma_i^2}{\sigma_t^2} \right)$$

(Arikunto,2009)

The reliability of the questionnaire data results is at 0.74, which means that the question can be used for testing purposes.

### 3) Ground trials

In the Classroom Action Study (CAR) tutorial workshops, trials of revised learning devices (draft 3) were performed. At the end of the workshop, the students also received a questionnaire to find out the students' reaction to the use of metacognitive models and virtual flipped classroom materials that had been created. Observers who track student behaviors accompany researchers during teaching and learning. After studying, researchers and analysts focus on the practices that have been conducted. Reflecting findings had an objective to revise the learning tools which can be displayed in Figure 2.

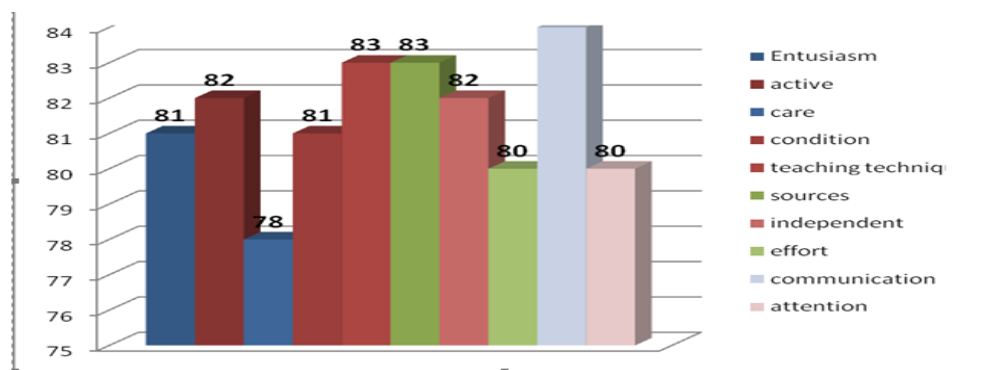


Figure 2. The Result of Observation before Implementation Related to Students' Interest

The result of observations before applying the metacognitive model and virtual flipped classroom application was still low standard. In this case, it needed an improvement to be a success in writing action research.

In addition, the result of validation from the experts came to the valid category because it got an average score of more than 4. It means that all the criteria of validation namely syllabus, tutorial plans, Materials, the individual quiz had a good category. The findings can be depicted in the table below.

Table 1. Validation Results

No	Validator	Validation Results			
		RAT	SAT	Materials	Quiz
1	1	4,03	4,02	4,8	4,9
2	2	4,25	4,10	4,9	4,20
Criteria		Valid	Valid	Valid	Valid

Moreover, the result of observation in applying the metacognitive model and virtual flipped classroom can be explicated below.

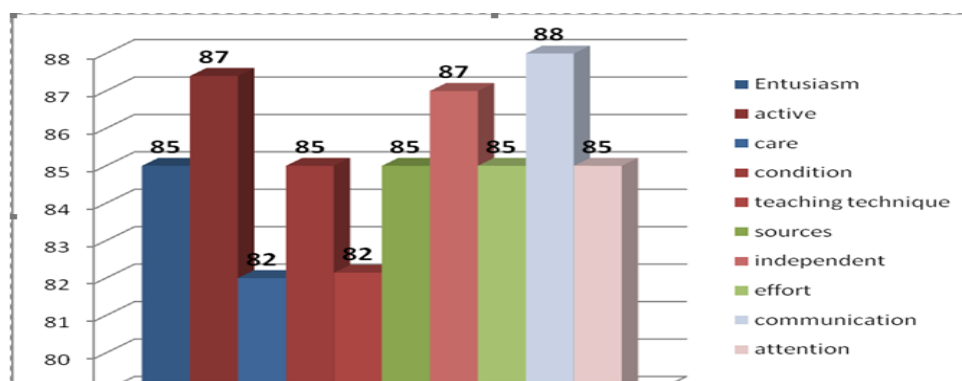


Figure 3. The Results of Observation

From these results, it can be inferred that the student's interest increases with the application of a metacognitive model and a virtual flipped classroom to teaching materials and learning devices in the tutorial class. This is known from the findings of the student's observation of interest. The students were enthusiastic about academic writing because they are encouraged to learn to write collaboratively and concentrate on metacognitive models, so that they are increasingly involved in generating weighty ideas, particularly in class action research. This means that CAR (Class Action Research) tutorial workshops can be used to apply a metacognitive model and a virtual flipped classroom to learning and teaching materials.

The findings of the independent quiz evaluation have improved the effectiveness of answering questions and assessing the problems posed by metacognitive model-based tutors, with an average pre-test score of 65 percent increasing to 80 percent. This means that students have an improved capacity to grasp and apply a metacognitive paradigm and a virtual flipped classroom.

### ***Findings***

From the analysis of the above research, the findings can be gathered that the implementation of the metacognitive model and virtual flipped classroom is appropriate to be used in I Classroom Action Research tutorial workshops for in-service teachers. The findings of the study indicate that the expert's validation explicitly applying teaching materials are suitable for implementing in classroom teaching tutorials, the concept of conformance indicators, material performance indicators, demonstration indicators, and capability indicators, and the tutorial module is designed using CAR. Besides, the implementation of a metacognitive model and a virtual flipped classroom is compatible with the in-service cognitive style of teachers so they can build their information and writing processes that can discuss their research subject in a virtual flipped classroom. So, they can research this pandemic situation by virtual flipped classrooms. This result cognates with Veenman, et. al. (2006) that discussed metacognition as a person's knowledge of the way and the process of thinking or its own. Furthermore, CAR academic writing produced by in-service teachers is also following the stages in the metacognitive model from Hacker, Keener, dan Kircher (2009) research which argued that writing may be systematized in a metacognitive structure consisting of the level of the object and the metalevel. The regulation and supervising technique is including in the metacognitive structure. The strategy is defined as a plan or method for achieving objectives and in terms of writing, and the objective of controlling the strategy is considered. The monitoring technique aims to observe the development of thinking concepts. This process helps develop the ability of students to put their ideas into writing. Control strategies



applied to generate ideas, selecting ideas, setting goals, plan, translating, drafting, revising and editing. In each control strategy, they can engage well through virtual flipped classrooms which enable them to meet virtually through the Microsoft team's application and what app group application. While the monitoring strategies have four steps, reading, re-reading, reviewing, and reflecting. This is where the role of the teacher plays to provide basic rules in the revision process, for example by determining what should be commented on or revised.

In addition, the findings of learners' self-perception achieved strong community while joining CAR academic writing at the tutorial workshop. In addition, the learners' self-perception experiences achieved positive development in metacognitive models and virtual flipped classroom applications, especially through the use of teaching materials. This shows that the metacognitive model and virtual flipped classroom applications run smoothly and as planned. Besides, the interest of students to follow the tutorial of the workshop after being submitted has a positive interest in learning tutorials and getting excited in joining the classroom activities. In this discussion, the engagement of the learners in the identification of research problems, the determination of the theoretical basis, and the determination of the research methodology according to the path chosen have progressed well and are now at an active stage and can think critically when formulating a new approach.

## CONCLUSION

Based on the findings of the current study, the researchers can deduce the concluding summary as follows.

- 1) The findings of the validation state that the use of a metacognitive model and flipped classroom, in particular the use of teaching materials, is suitable to implement in the classroom teaching tutorials, got reliable validation results which viewed from the concept of conformance indicators, material performance indicators, demonstration indicators and capability indicators with the tutorials and syllabus.
- 2) Student interests that are strong at interpreting the content and engaging in action studying in the classroom. Moreover, the learner's interest increased well above the 70% performance indicator in the metacognitive model and flipped classroom applications, particularly using developmental materials. This shows that the metacognitive model and flipped classroom applications run smoothly and as planned.
- 3) The learner's test value increases from 65% for the pre-test to 80 % in the post-test. These findings revealed that the implementation of a metacognitive model and flipped classroom

enhances the reasoning skills and comprehension of Classroom Action Study (CAR) academic writing.

To sum up, this current research proves that the metacognitive strategy in writing the academic article by integrating with the flipped classroom achieves positive responses and develops the students' writing academic performances.

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# The Illocution Functions in *Twilight* Movie Dialogues: From Politeness Study Point of View

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## ABSTRACT

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*This research aims to analyze politeness based on the types of illocution functions that belong to Leech's theory. This study is descriptive qualitative research and the data were collected through the literature review study. Data source taken from Twilight movie dialogues, to analyze the illocutions function used in daily life. The results of the analysis displayed in percentage form based on Bungin formula. This research used 208 data from the utterances of movie dialogues that represented the types. The analysis focused on two illocution functions, such as competitive and convivial for the 208 utterances which represent all the data. The result showed that Competitive (50,96%) and Convivial (49,04%) are the most dominant utterances which appear between the characters in Twilight movie dialogues.*

**Keywords:** *pragmatic; speech act; illocution acts; politeness; Leech politeness theory*

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## INTRODUCTION

Language is a very important thing in our daily life. It is used for communication with other people around the globe in society. People use a language for everything they do. Even, they do not say anything, they had through in their mind using a language. People can interact with each other by using language to convey meaning with different purposes and get someone to do something by either commanding directly or using a more polite way (indirectly). In all major studies of politeness (Lakoff, 1973; Leech, 1983; Brown and Levinson, 2008; Ervin-Tripp, 1976; Blum-Kulka, 1987; Ide, 1989; Fraser, 1990; Kasper, 1990), there appears to be general agreement that there are different degrees of politeness manifested in linguistic expressions. This

certainly lends theoretical support to the intuitive view that polite expressions can be put on a graduated scale ranging from very polite to impolite.

Pragmatics studies of meaning affected by context. It means pragmatics state language context relates to the context of the situation. The same utterances may have different meanings in a different context. Yule (1996) states that pragmatics is concerned with the study of meaning as communicated by a speaker/writer interpreted by a listener/reader. Moreover, Yule (1996) assumes that “Pragmatic is appealing because it’s about how people make sense of each other linguistically, but it can be a frustrating area of study because it requires us to make sense of people and what they have in mind”. A conversation will be successful if the speaker’s utterance cooperates with the listener’s intentions. It means that how the speaker leads communication more than said, the speaker’s utterance can be predicted by the listener. So, in doing this research the writer choose politeness based on the illocution functions type in movie dialogues and the type of illocution function most occur in the selected scene in the movie. *The Twilight* movie is a fiction romantic drama movie based on the novel written by Stephanie Meyer. It was directed by Catherine Hardwicke and released on 21 November 2008. This film is about the relationship between Isabella Swan and Edward Cullen who is a vampire and the purpose of The Cullens to protect Bella from the harm vampires. The reason why the writer has chosen the movie because the writer expects that the dialogues in the movie contain exist in real life, even though the writer knows that the movie dialogue is fictional.

Based on the explanation above, the writer is interested to analyze the topic. So, this research was aimed at knowing the types of illocution functions that occur in *Twilight* movie dialogues, and to know the dominant utterances which appear on the character in *Twilight* movie dialogues. In this research, the writer discussed the types of illocution functions concerning politeness used by the speaker in the movie. The transcription of the dialogues in the *Twilight* movie is used as the data. These data were analyzed by using a pragmatic theory of Yule (1996) and Akmajian (1979), the speech act theory of Yule (1996), and the theory of Leech (1983).

Pragmatics as of linguistics branch studies meaning besides semantics and semiotics. This subject is relatively new if we compared it to others. As Yule (1996) said that “Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) interpreted by a listener (or reader)”. It means that pragmatics meaning may connect the speaker’s utterance and listener interpretation (assumption).

Pragmatics meaning cannot interpret semantically because Pragmatics depends on the context. The two primary forms of context important to pragmatics are linguistic context and

situational context. Linguistics context means the utterance meaning determined linguistically and situational context is related to the situation where the conversation is done.

Akmajian (1979) put on some minimal requirements on adequate pragmatics theory in discussing pragmatics. According to him, a pragmatic theory:

- a. must contain a classification of a speech act;
- b. must contain analysis and definitions of the various speech acts;
- c. must contain a specification of various uses of expressions: it must say that:
  1. Expression *e* is standardly (literally and directly) used to do *X* (in context *C*).
  2. Expression *e* has different *n* users.
  3. Expression *e* and *e'* have the same use and use.
- d. must relate literal and direct language use to such phenomena as:
  1. Linguistic structure (semantics, syntax, phonology)
  2. The structure of the communication situation, the course of conversations, and social institutions (pragmatic) presuppositions, and understanding.
  3. Speaker-meaning, implication, presupposition, and understanding.

According to Akmajian (1979), some philosophers have been mainly concerned with categorizing the type of speech acts and defining each category. They have pursuing goals (a) and (b). Linguists have been concerned mainly in the specification, such as ambiguity and synonym. The five disciplines which are interest in persuading these goals are philosophy, psychology, sociology, and anthropology.

Yule (1996) states that “actions performed via utterances are generally called speech acts”. He assumes that speech acts commonly given more labels, such as apology, complaint, compliment, invitation, promise, or request. A speech act has an illocutionary point or illocutionary force. The action performed by producing an utterance will consist of three related acts. They are:

1. Locutionary Acts.

Locutionary act is the basic act of utterances or producing meaningful linguistic expression.

2. Illocutionary Acts

Illocutionary act is performed via the communicative force of an utterance. The illocutionary point of speech act must be distinguished from its perlocutionary effect, which is what it brings about.

3. Perlocutionary Acts



Its perlocutionary effect may be the doing of the thing by the person-directed. Sentences in different grammatical moods, the declarative, imperative, and interrogative, tend to perform speech acts of specific sorts.

But in particular contexts, one may perform a different speech act using them than that for which they are typically put to use. Thus, as noted above, one may use a sentence such as “it’s cold in here” not only to make an assertion but also to request that one’s auditor turn up the heat. Speech acts include performative utterances, in which one performs the speech act by using a first-person present tense sentence that says that one is performing the speech act. Examples are: “I promise to be there”, “I warn you to turn yourself in”, etc. some specialized devices for performing speech acts are exclamations and physics, such as “Ouch!” and “Hello!”, respectively. The former is used to perform an expensive speech act and the latter for greeting someone.

In doing conversation or make it a conversation, both speaker and also listener need politeness. According to Leech (1983), politeness more than civilized but politeness is one of the missing link between cooperative principle and the problems how to connecting force and sense. Politeness in an interaction can be defined as the mean employed awareness of another person’s face. According to Leech (1983) politeness can be divided into six maxims, there are:

1. Tact Maxim

Minimize cost to others; maximize the benefit to others.

2. Generosity Maxim

Minimize benefit to self; maximize cost to self.

3. Approbation Maxim

Minimize dispraise; maximize praise of others.

4. Modesty Maxim

Minimize prise of self; maximize dispraise of self.

5. Agreement Maxim

Minimize disagreement between self and other; maximize agreement between self and other.

6. Sympathy Maxim

Minimize antipathy between self and other; maximize antipathy between self and other.

In this case, the writer chose only tact maxim because it is the most important of politeness principle.

The differences in situations are claiming the types and the degree of politeness. Generally, illocution functions have classified into four functions. There are:

a. Competitive

The purpose of illocution competitive is competed with social purposes, i.e. commanding, requesting, claiming, cadging, and advising. A competitive function has the purpose of reducing competition between the addressee's purpose and what the politeness claimed.

b. Convivial

The purpose of illocution convivial is parallel with social purpose, i.e. offering, inviting, addressing, thanking, congratulating, promising, apologizing, greeting, forgiving, praising. A convivial function has a purpose to find out affable.

c. Collaborative

The purpose of illocution is paying no regard to social purpose, i.e. stating, reporting, announcing, teaching, and advising. Collaborative functions were not relevant to politeness and almost speech including to this category.

d. Conflictive

The purpose of illocution conflictive is conflicts with social purpose, i.e. menacing, alleging, cursing, angering. It means that conflict is the opposite of politeness. Conflict makes someone angry.

The analysis of this research emphasizes to find out politeness which is presented by tact maxim viewed from illocution functions.

## **MATERIALS AND METHOD**

### ***Research Method***

In this research, the writer used a mixed-method that combined quantitative and qualitative approaches. According to Creswell (2014) state, the mixed method is the research approach that is combined or associates qualitative form and quantitative form. This research is social phenomenon research. Putra & Hendarman (2013) said that if you want to make research social phenomena accurately, completely, and deeply, it should use a mixed method. Qualitative and quantitative approaches have advantages and disadvantages. According to Creswell (2014) state that qualitative research is the method for exploring and understanding the meaning that some individuals or groups of people perceive comes from a social or human problem. Meanwhile, according to Creswell (2014) quantitative research is a "method for testing certain theories by examining the relationship between variables."

### ***Data Collecting Technique***

The data are collected by applying documentary methods. Qualitative research involves purposeful use for describing, explaining, and interpreting data collecting. The data of the research are collected in the following steps:

- a. The writer watches the movie many times to have a deep understanding of the story along with its context.
- b. Searching the movie's script while identifying the dialog which belongs to the illocution function type.
- c. Classifying the utterances into more specific types, i.e. Competitive, Convivial, Collaborative, and Conflictive, and all the data analyzed based on Leech's theory.
- d. Selecting the relevant data.
- e. Simplifying the selected data to support the analysis.
- f. Reporting the collecting data.

### ***Data Analysis Technique***

The data that the writer collected from *Twilight* movie dialogue then analyzed them by using the theory of illocution functions. Then the writer accounts for the data by using Bungin's formula (2005) to get the percentage illocution functions type that appears in the data. The following formula is:

$$n = Fx/N \cdot 100\%$$

n : percentage of illocution functions type  
Fx : individual frequency of type  
N : total number of all type

The systematic procedures in conducting the analysis are as follows:

1. Reading the script of the selected scene repeatedly.
2. Identifying the dialog which belongs to the illocution function type.
3. Classifying the utterances into more specific types, i.e. competitive, convivial, collaborative, and conflictive, and all the data analyzed based on Leech's theory.
4. Calculating the data in percentage, the illocution function type occurs mostly in the script.
5. Describing some conclusions based on the result of the analysis.

### ***Data Source***

The writer took the data in the research from the *Twilight* movie. The writer has only chosen the utterances of the characters in the movie from the script. The script was taken from the internet which was written by Melissa Rosenberg.

## RESULTS & DISCUSSION

### *Findings*

The findings data of the research are Convivial and Competitive illocution functions. Here, the writer wants to describe the type of illocution functions below:

#### *Convivial*

Convivial is an act that the illocutionary goal coincides with the social goal. Convivial is more positive politeness and aims to find opportunities for social time. The functions of convivial are offering, inviting, welcoming, greeting, thanking, praising, asking, introducing, apologizing, promising, requesting, and congratulating. This type shows the harmony between speaker and receiver to emphasize a sense of solidarity which implied mutual respect or carrying out the principle of politeness.

Table 1. Greeting

No.	Utterances	Analysis
1	"Bye, Bella!"	The utterance means to give the greeting to Bella as the hearer.
2	"Glad you're finally here. Charlie hasn't shut up about it since you told him you were coming."	The hearer greeting to the speaker that he is happy because the speaker finally back to Forks.

Table 2. Congratulating

No.	Utterances	Analysis
1	"Good luck at your school! They ADLIB superficial good wishes "Don't forget to write "We'll miss you."	The utterance means to give the wishing to Bella as the speaker.

Table 3. Praising

No.	Utterances	Analysis
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1	“Very romantic.”	The hearer praises the speaker that the idea is very romantic
2	“It’s perfect!”	The hearer praises the homecoming gift from her father.

Table 4. Asking

No.	Utterances	Analysis
1	“How’s your mom?”	The hearer asking about the condition of the speaker’s mother
2	“I’m going to the prom with Eric! I just asked him, I took control!”	The hearer asks the speaker to make sure that she wants to go out the town or not.

Table 5. Welcoming

No.	Utterances	Analysis
1	“I’m Jacob. We made mud pies together when we were little kids.”	The hearer introducing himself to the speaker and remind her of their childhood.
2	“Welcome, Ms. Swan. Follow along as best you can till you get caught up.”	The hearer tries to welcome the speaker.

Table 6. Offering

No.	Utterances	Analysis
1	“You’ve missed a lot of the semester, but I can hook you up – tutor, cliff notes, medical excuse.”	The hearer offers the hook to the speaker up – tutor, cliff notes, and medical excuse.
2	“Ladies first.”	The hearer offers the speaker to use the microscope at first.

Table 7. Introducing

No.	Utterances	Analysis
1	“I’m Mike. Newton.”	The hearer greeting the speaker by mention his name.

Table 8. Apologizing

No.	Utterances	Analysis
1	“Are you alright? I warned them not to make me play.”	The hearer apologizes to the speaker because she cannot play volleyball actually and in the context, the ball was hit his head.
2	“Sorry, needed a candid for the feature-“	The hearer apologizes to the speaker because she wants to take a picture.

Table 9. Thanking

No.	Utterances	Analysis
1	"That'd be great, thank you."	The hearer said thank you to the speaker.
2	"And thank you. For the tires."	The hearer said thank you to the speaker.

Table 10. Inviting

No.	Utterances	Analysis
1	"I'm glad you're not dead 'cause – well, that would suck, plus I wanted to ask you – even though it's, like, a month away ... So what do you think? Do you want to go? To prom. With me."	The hearer invites the speaker to go with him to prom.
2	"... and yeah, prom committee is a chick thing, but I gotta cover it for the paper anyway, and they need a guy to help choose the music - - So, I need your playlist-"	The hearer invites the speaker to prom.

Table 11. Promising

No.	Utterances	Analysis
1	"I'm fine, dad. Calm down."	The hearer promises the speaker that she is fine.
2	"It's okay, Tyler."	The hearer convinces the speaker that it is okay.

Table 12. Requesting

No.	Utterances	Analysis
1	"There's whale watching, too. Come with."	The hearer requests the speaker to come with them to La Push Beach.

### *Competitive*

Competition is an act that the illocutionary goal competed with the social goal. In this type, politeness had a negative nature and aims to reduce disharmony. The functions of competitive are: ordering, demanding, asking, begging, requesting, insisting, alleging, and prohibiting.

Table 13. Insisting

No.	Utterances	Analysis
1	"We waited, but we were starving –"	The hearer insists to the speaker because they were starving when they waiting for her.

Table 14. Asking



No.	Utterances	Analysis
1	Bella, you remember Billy Black.”	The hearer asking the speaker to remember someone.
2	“Should I know what that means?”	The hearer asking the speaker to explain what that means.

Table 15. Requesting

No.	Utterances	Analysis
1	“So what do you think of your homecoming gift?”	The hearer asking the speaker’s opinion about the homecoming gift (a truck)
2	“Would you mind just pointing me toward Mr. Varner’s class?”	The hearer requests to point her toward Mr. Vamer’s class.

Table 16. Praising

No.	Utterances	Analysis
1	“No way. The truck is for me?”	The hearer was surprised and praised the truck.
2	“I rebuilt the engine and –“	The hearer was praised to rebuilt the engine to the speaker.

Table 17. Demanding

No.	Utterances	Analysis
1	“Okay, so you gotta double pump the clutch when you shift, but –“	The hearer demands the speaker when she shifts, she gotta double pump the clutch.
2	“Block it, Chloe! Yeah! Good attack!”	The hearer demands the speaker to block the ball.

Table 18. Begging

No.	Utterances	Analysis
1	“He’s totally gorgeous, obviously. But apparently, no one here is good enough for him. Like I care. Anyway, don’t waste your time.”	The hearer tries to beg the speaker to not waste her time to like him because no one good enough for him there.
2	“I just don’t like narrow-mindedness.”	The hearer begs the speaker that he does not like narrow-mindedness.

Table 19. Ordering

No.	Utterances	Analysis
1	"I think I can keep up."	The hearer orders the speaker that he can keep up the secret of her.
2	"I keep thinking Eric's going to ask me to prom, then he just ... doesn't."	The hearer orders the speaker to ask Eric to go to prom with her.

Table 20. Prohibiting

No.	Utterances	Analysis
1	"Now, you know if you change your mind, I'll race back here from wherever the game is."	The hearer prohibits if the speaker changes her mind, she will take her back.

Table 21. Alleging

No.	Utterances	Analysis
1	"You said before ... That you heard what those guys were thinking ... Can you... read minds?"	The hearer alleges the speaker to read minds because he could read minds.

### Discussions

After analyzing each of the utterances, it is found that there are utterances that can be included to illocution function viewed from politeness especially in tact maxims in *Twilight* movie dialogues. So, the writer just finds out competitive and convivial functions in the *Twilight* movie dialogues because both of them relate to politeness principle especially tact maxim. Below the percentage of each of the functions:

1. Competitive : 106 data or 50,96%
2. Convivial : 102 data or 49,04%

Table 22. Competitive and Convivial

No.	Competitive	Convivial
1	Ordering,	Offering,
2	Demanding,	Inviting,
3	Asking,	Welcoming,
4	Begging,	Greeting,
5	Requesting,	Thanking,
6	Insisting,	Praising,
7	Alleging,	Asking,
8	Prohibiting	Introducing,

9	Apologizing,
10	Promising,
11	Requesting,
12	Congratulating

From the 208 data of utterance in movie dialogues, the most dominant utterances were used by the character in the movie are competitive and convivial illocution functions because the competitive is related to compete with a social purpose. It is to reduce competition between the addressee's purpose and what the politeness claimed. While the convivial functions are related to social purposes. It is important to pay attention to language politeness. Politeness would bring good relations in social life next. It can be seen in people's life which is reflected in the movie. The character in the movie is still preserving good social relations by using politeness.

## CONCLUSION

After analyzing the utterances in *Twilight* movie dialogues written by Melissa Rosenberg based on the novel *Twilight* which was written by Stephanie Meyer, it can be seen that each of the illocution functions consists of 106 utterances of competitive functions or 50,96% and convivial functions consist of 102 utterances or 49,04%. All of the utterances are 208 utterances. So, the most dominant illocution functions that are using in the *Twilight* movie are competitive and convivial illocution functions because it is to reduce competition between the hearer's purpose and what the politeness claimed. While convivial is used for social functions. The forms of competitive illocution act are: Ordering, Demanding, Asking, Begging, Requesting, Insisting, Alleging, and Prohibiting. The forms of convivial illocution act are Offering, Inviting, Welcoming, Greeting, Thanking, Praising, Asking, Introducing, Apologizing, Promising, Requesting, and Congratulating.

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## Politeness Speech on Solidarity Scale-Based Manado Malay Speakers

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### ABSTRACT

*This study aims to describe the form and meaning of politeness speech on solidarity scale-based Manado Malay speakers. This study conducted in Manado city and used qualitative as a method. Observation and interviews were used as a technique of the study. The observation was used to observe the speakers of Manado Malay in using polite speech in daily social activities, whereas an interview was used by the researcher to questioning the informant about the use of polite speech in social interaction. This technique is complemented with listening, proficient, and note-taking techniques. The researcher plays a role as a key instrument who collects and analyzes the data. The source of data is the native speakers of Manado Malay who do interact in various places. Three informants who master Manado Malay were chosen. Techniques of analyzing data consist of 1) data reduction, simplified data collection, 2) data presentation, simplified data presented, categorized based on form and meaning, 3) verification, the data that has been presented were checked once more to ensure the accuracy according to the expected data, 4) conclusions, answering the predetermined problem formulations. The results showed that the social dimension, especially the solidarity scale, is a consideration for Manado Malay speakers in realizing polite speech, as well as when to use informal variants and when to use formal ones. The relationship among speakers has made them create the appropriate language choices, but language ethics that embody politeness remain a consideration. In various social interactions, occupations, religious meetings, associations, and family interactions, it turns out that Manado Malay people realize the politeness of speaking by changing command sentences into declarative sentences and asking along with the use of a flat intonation when speaking. The consideration of solidarity is the reason they speak politely, in addition to the status and formality scale.*

**Keywords:** *politeness speech; manado malay speakers; solidarity scale*

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## INTRODUCTION

Language selection in the social interaction process is a common thing in a community that has many languages, especially in a heterogeneous community of ethnicity, culture, and language.

This phenomenon happened in Manado city, which has a large number of different ethnicities, so using Manado Malay as a means of communication in various social events is the right choice. However, it does not mean they do not use other languages, most Manado people are bilingual. However, when it is seen from its intensity, Manado Malay is the most language widely used by Manado people. Ferguson in Ibrahim (1992) stated that speakers often use more than one language in one situation by using variations of that language in other situations.

The use of Manado Malay is very broad beyond other local languages in North Sulawesi. As emphasized by Ratu, Meruntu, and Palar (2018) that the use of Manado Malay has influenced other regional languages in North Sulawesi, such as in Minahasa and Bolaang Mongondow. In the area of North Nusa Tenggara, this language has penetrated remote areas of the village, so that it has become the language of association of young people. Even Tontemboan language, which has the largest number of native speakers, has been replaced by Manado Malay language. Polii in Kumayas (2021) stated that Tontemboan is one of the local languages in North Sulawesi, specifically in the region of Minahasa.

The sociolinguistic use of Manado Malay is very unique. Manado Malay speakers who live in Manado have a distinctive character. When they speak to each other, they choose harsh words occasionally in a high tone and speak plainly. Speakers are faced with various social contexts that encourage them to adapt. Ibrahim (1992) stated that in this case, speakers must choose which one should be used in certain situations.

Language selection is the best way to get out of communication deadlocks and confusion. Holmes and Wilson (1992) argued that there are four factors encouraging speakers to use language, (1) participants, with whom they speak, (2) social setting and context of interaction, where and in what situations they speak, (3) topics, what they talk about, and (4) function, why they spoke behind the speaker, and (5) the subject matter being discussed.

These four factors can explain the choice of language for speakers of Manado Malay. It is interesting to choose the language of people living in the city of Manado based on social dimensions as stated by Holmes and Wilson (1992), (1) social distance (solidarity), which is related to the relationship among speech participants, (2) status scale, which is related to status. inter-speech participants, (3) formality scales, related to the setting or type of interaction, and (4) functional scales, related to the goals or topics of the interaction. The scales provide a useful framework for discussing language in its social context in different speech communities and discussing how language reflects its users and assigned uses. Meruntu (2019) suggested that the social dimension is an important perspective that can explain the reasons for the choice of language for the Malay-speaking community in the city of Manado in interacting.



The social dimension becomes a reference for speakers to speak in a variety of polite and harsh languages. Often encountered, speakers of Manado Malay speak very harshly, cursing at interlocutors, greeting the interlocutors with certain animal names or nicknames, and lacking language ethics. In fact, in certain contexts, this language attitude is considered something normal and acceptable, because it does not cause misunderstanding among speakers. This phenomenon shows that if the native speakers of Manado Malay have less understanding about politeness in speaking according to social dimensions. Sociopragmatically, politeness in speaking reflects language ethics. However, politeness in speaking is relative because it is related to the cultural characteristics and habits of the speakers. The form of politeness in speaking is realized from the intonation of speech, tone of voice, and context and utilizes declarative sentences and questions (Holmes & Wilson, 1992). The politeness behavior, which is spoken by Manado Malay speakers, is interesting to be explored further from a sociolinguistic perspective and using social dimension tools based on a solidarity scale.

Holmes and Wilson (1992) stated that the solidarity scale or social distance is related to the social relationship among native speakers. The Solidarity scale is a dimension that influences speakers to choose speech variants in conversations. Therefore, this dimension is important, to see the relationship among speakers. This scale is very useful to emphasize that how much people know each other. This is a relevant factor in the linguistic choice. The use of declarative and interrogative sentences is often to be a consideration to show respect and avoid misunderstanding, compared to the use of imperative sentences. For example, here a short family conversation between a mother and her child:

- Mother : *Dik, ini kan sudah malam, mengapa belum mandi?*  
(Kid, it is late, why do not you take a shower?)
- Anak : *Iya bu, ini sudah mau ke kamar mandi.*  
(Yes mom, I am going to)

From the short conversation above, a mother tries to avoid the use of imperative sentences and replace it with an interrogative sentence. The mother tries to show her arrogant behavior to give a command. However, her purpose, which is well accepted by her child, is not only limited to verbal but also to action. These kinds of linguistic choices are common to be used by speakers in any social interaction.

This solidarity scale becomes a sociolinguistic instrument to explain the reasons and how does a native speaker realizes their politeness speech. These realized politeness speeches are often:

- 1) the choice of linguistic form such as the options of sentence form from imperative sentences to

declarative and interrogative sentences, so its meaning turns into asking or requesting sentences, 2) the intonation, which is used as speaking, tries to avoid higher tone so it does not sound harsh and bark out, 3) the meaning behind the speech is sociopragmatic and semantically, it means that the meaning is being spoken as it is behind the speech. This politeness speech is used and chosen on purpose because the solidarity factor relates to the relation of friend, work, social status, and family.

This research is directed to describe the form and meaning of the politeness speech of Manado Malay speakers based on the scale of solidarity. Relevant researches to this one had been conducted by some researchers before. Ratu, Meruntu & Palar (2018) conducted a research entitled *Implikatur Pertanyaan Bahasa Melayu Manado* (Implicature Question of Manado Malay). The difference between the mentioned research before and this research is in the field of study. Ratu, Meruntu & Palar (2018) examined based on a pragmatic review, while this research used a sociolinguistic review. Next, Meruntu, Ratu & Mumu (2019) conducted a research entitled *Pilihan Bahasa Penutur Bahasa Melayu Manado Berdasarkan Dimensi Sosial* (The Choice of language of Manado Malay's Native Speakers Based on Social Dimension). The difference of the mentioned research before and this research is the object of study, where they examined the choice of language of Manado Malay's native speakers based on the social dimension, while this research is only limited to the politeness speech of Manado Malay's speakers based on the scale of solidarity since this one is one of the scales of the social dimension.

## RESEARCH METHODOLOGY

This research used the qualitative method. This method is used to describe systematically and deeply the form and meaning of politeness speech used by Manado Malay speakers living in Manado based on sociolinguistic reviews by utilizing social dimension theory, especially the solidarity scale. The location of this research was in Manado.

This research used observation and interview as a technique to collect the data. Observation used to observe Manado Malay speakers using polite language in their daily social activities. The researcher conducted the observations by mingling with various community groups to observe Manado Malay speakers use polite speech. The interview was conducted with informants about the use of politeness speech in social interactions. This technique was complemented by listening, proficient, and note-taking techniques. The researcher used data collection instruments such as observation paper and tape recorder. The source of the data is Manado Malay speakers who carry out interactions in various places and the informants who have been determined are three people who master Manado Malay. Analyzing data conducted jointly between forms and meanings of the

speech, this technique proposed by Miles and Huberman (1992), 1) data reduction, the result data of observation and interview about the form and meaning of the politeness speech of Manado Malay speakers is transcribed, 2) data presentation, the simplified data is presented, categorized based on the form and meaning of the politeness speech which is used by the speakers of Manado Malay, 3) verification, the presented data is rechecked to ensure the data accuracy about the form and meaning of the politeness speech of Manado Malay speakers, 4) conclusions, to answer formulation of the problems about the form and meaning of the politeness speech of Manado Malay speakers.

## RESULTS

### *The Form of Politeness Speech of Manado Malay Speakers Based on Solidarity Scale*

In various social events, Manado Malay speakers use certain ways to convey something to the interlocutor. The solidarity scale becomes a reference for conveying something, for example refusing, asking, prohibiting, and ordering. It appears that in the ongoing conversation, speakers try to respect the interlocutor by using declarative sentences or questions so they sound polite, do not seem to command or yell because of the close relationship among speakers. The Solidarity scale is a consideration for using polite speech.

### *The Politeness in Declarative Form*

The declarative sentence was deliberately chosen to refine the speech so it is seemed not bossy. Considering the following conversation. (Social context: Three men who work as masons are on their lunch break.)

- T1 : *So boleh stau kase pindah tu batu kalu mo pake.*  
(You might move the stones if you will use them.)
- T2 : *Sadiki le.*  
(A little bit more.)
- T3 : *Iyo katuk, baru makang le.*  
(Yeah right, just ate.)
- T1 : *Oh, iyo kang batu ada kaki mo bajalang sandiri.*  
(Oh, that's right; the stone has legs, so it can walk on its own.)

In the conversation above, T1 is known as the head mason who asked T2 to move the stones used for making the foundation. To make the speech sound polite or not bossy, T1 uses declarative sentences: *So boleh stau kase pindah tu batu kalu mo pake*. This sentence begins with *so boleh*

*stau* so that it changes the form of this sentence into a declarative sentence. If you can remove the *so boleh stau*, then this sentence will change into a command sentence, namely *Kase pindah jo tu batu mo pake!* (Move the stones you'll be using!). Thus, the use of *so boleh stau* neutralizes the meaning of the sentence from ordering or yelling to asking or expect. The meaning of the sentence spoken by T1 is asking or expecting T1 to work again soon.

The conversation among three craftsmen that shows politeness is the T1 speech, Oh, *that's right; the stone has legs, so it can walk on its own*. This sentence is pronounced with a low intonation and a flat tone of voice. The form of this sentence is a declarative sentence, meaning a satire that tells a stone has legs, so it can move on its own. This sentence was deliberately spoken so that it sounded polite, not embarrassing T2, even though the actual meaning of this sentence was clear, namely ordering or asking T2 to immediately remove the stone referred to as T1.

The speech of T1, T2, and T3 how close their relationships are. The choice of using declarative sentences is better considered and acceptable to show respect in a working relationship. T1 tries to avoid arrogant behavior against T2 by using declarative sentences with meaningful asking, but the answer of T2 is not well accepted by T1, so the use of declarative sentences to insinuate is considered as the right choice to ask T2 to move the stones. From the choice of speeches among those speakers, it is revealed that how close each other are since they work together to build the construction. Since this consideration of solidarity, T1 tries to use polite speech to avoid offense with T2. Expressing something with insinuating to sound polite is one of the ordinary ways to be done by the native speakers of Manado Malay to avoid misunderstanding.

In other contexts, this solidarity scale also applies to family interactions between husband and wife or between parents and children. The use of Manado Malay spoken during family interactions has its peculiarities. Each family develops its communication patterns. For example, the way of parents greets their children by called the youngest brother and old brother. The greeting of parents towards this child is seen as more polite than calling their name. Consider the following conversation.

(Social context: One family consists of a father, mother, and two sons. The two boys play kites in the yard. It is cloudy and rainy)

- |                 |  |
|-----------------|--|
| Father          | : <i>Adek, kakak, so mo ujan.</i><br>(Kids, it will rain soon.)  |
| Older Brother   | : <i>Blum kwak ujang.</i><br>(It hasn't rained yet.)   |
| Younger Brother | : <i>(Memasuki Rumah), Papa, kakak blum maso.</i><br>([Entered home] Dad, brother does not enter yet.) |

The above conversation, in “*adek, kakak, so mo ujan*”, the father greets the two boys with 'kakak' for the eldest son and 'adek' for the youngest one. The closeness between the father and his two children encourages the father to use the greetings "kakak" and "adek". This greeting is considered more subtle than addressing the eldest and youngest children by name. The meaning of the father's greeting to his two sons expresses a close loving relationship. The use of the sentence “*adek, kakak, so mo ujan*” (Younger and older brother, it will rain soon) shows the politeness of speaking to his two children and only tells that it will rain soon. The father's speech is accompanied by a low intonation and a flat tone, so it is more meaningful to tell, unlike the sentence “*Papa, kakak blum maso!*” (Dad, old brother doesn't enter yet!) This is an order.

In the context of socializing, politeness based on the scale of solidarity is also evident among young people. Considering the following conversation:

(Social context: Three girls of nearly the same age conversing.)

G1 : *Bajalang kwak torang.*

(Let's take a walk.)

G2 : *Iyo, kwak so pastiu di rumah turus.*

(Yes, I am tired of staying at home.)

G3 : *Ngoni ndak tau kang tu saki virus corona di Manado so lebe banyak.*

(You do not know that the number of positive cases of the corona virus in Manado is increased day by day.)

In the conversation above, G3 refuses G1 and G2's invitation to take a walk. G3 said a declarative sentence, “*Ngoni ndak tau kang tu saki virus corona di Manado so lebe banyak*”. The form of the declarative sentence spoken by G3 is deliberately used to show politeness or respect in refusing the invitation of G1 and G2. G3 seems to only be stating information or informing that there are already a lot of corona virus sufferers in Manado. The meaning of G3's speech is clear, that she does not agree with the invitations of G1 and G2 or it means rejection. This speech in the form of a declarative sentence is deliberately used so that G1 and G2 are not offended. G3 here used an indirect speech to express disagreement with the invitations G1, and G2. The close solidarity relationship among the three girls made it possible for G3 to speak indirectly, the meaning of which was well understood by G1 and G2.

### ***The Politeness in Interrogative Form***

Using a question sentence to command or ask is a realization of politeness. The use of question sentences to refine the meanings of speech among speakers of Manado Malay is common.

The dominant form of questioning used not only to command and ask but also sarcastically so as not to sound harsh. Considering the following conversation.

(Social context: The head of the sub-district gives greetings of grief at the funeral of one of the residents who died during social restrictions due to the spread of the corona virus in the city of Manado, while there are mourners who come not wearing masks.)

Lurah : *Bapak, ibu, saudara-saudari, bole stau kang torang samua dalam acara seperti ini menggunakan masker?*

(Ladies and gentlemen, brothers and sisters, is it okay, we all wear masks at events like this?)

In the discourse above, the Head of the Village deliberately used question, so as not to appear authoritative, especially when most of the mourners are elder. The speech of the village head shows a very high value of politeness, it is different when the head of the village says, *Bapak, Ibu, Saudara-saudari torang samua dalam acara seperti ini harus pake masker!* This form of the sentence is a form of command or order. The choice of the Lurah to use question sentences because of the solidarity relationship in which he as a leader, feels so close to the residents, the choice of interrogative sentences to invite is more appropriate than using command sentences. After all, choosing the form of the question is more appropriate because the context in which he spoke at that time is a grief event.

In another context in church hearings, the participants tried to avoid using a command sentence to say something. Considering the following conversation.

(Social context: A church council meeting is held routinely once a month. At that time there is an exchange of opinions among the congregation participants. The topic discussed is the continuation of the PAUD building construction.)

Ps : *Bagimana Bapak, Ibu, Apa pembangunan gedung PAUD torang so mo kase turus.*

(Ladies and Gentlemen, what if this PAUD building continues to construct?

P1 : *Apa ndak, lebe bae, pembangunan gedung PAUD torang tunda dulu, karena kondisi bulum memungkinkan?*

(It will be better if we postponed the construction of the PAUD building first because the conditions were not yet favorable?)

P2 : *Kalu kita, begitu stau sama deng P1 pe pendapat. Bagaimana torang membangun sedang jemaat skarang merasa susah karena corona?*

(I'm the same as the opinion of P1. How do we build while the congregation is currently feeling distressed because of the pandemic?

In the conversation above, code-mixing occurred when the participants express their opinions. P1 and P2 used the interrogative sentence form to express their disapproval of continuing the PAUD building construction. P1 deliberately used the question to express his disagreement with the plan to continue the construction of the PAUD building, so that it sounded smooth or polite, especially when the context of speaking at that time was in the church building and the congregation leader faced was a pastor. Likewise, P2 has done the same, using a question to express his disagreement with the PAUD building construction plan. The refiners of speech intent are indicated by the use of *lebe bae* by P1 and thus by P2. However, the question phrase used by P1 and P2 has a clear meaning, rejection or disapproval.

In family interactions, this question sentence is also often used by parents to advise children. The question sentence was chosen to avoid the child's drifting off, which could lead to misunderstanding. Considering the following conversation.

(Social context: A mother advises her teenage son not to leave the house often because of the spread of the corona virus in the city of Manado.)

- A : *Mak, kita mo kaluar mo pi pa taman pe rumah ndak lama.*  
(Mom, I want to go to a friend's house, just for a moment.)
- I : *Dek, ngana nyandak dengar so di brita tu tajangke virus corona tatambah?*  
(Son, you did not hear the news, the number of people infected with the corona virus has increased?)
- A : *Iyo, kwak mak kita le tau!*  
(Yes mom, I knew)

The conversation above shows the close solidarity relationship between I as a mother and A as a child. The mother responded that A's desire to go to a friend's house gave information that the number of people infected with the corona virus in Manado is increased. Because of the close relationship, I did not use words of command or prohibition to tell his son not to go to a friend's house. The affirmation of intent in the form of an interrogative sentence is indicated by the use of the particle *so*. The real meaning of this question sentence is not to tell, but the meaning of expressing rejection or disapproval. The mother chooses indirect speech to give advice so that her child does not get angry. It is different if the mother says, using the sentence "*Jangan pigi ke rumah teman, nanti ta jangke virus corona*" (Do not go to a friend's house, you will be infected by Corona virus). The prohibited sentence used by a mother can make her child angry.

Polite speech based on the solidarity scale is also realized in the conversation between the servant and the employer. Based on the status of the relationship between employer and servant,

it realizes a relationship between people with higher social status and people with lower social status. However, considerations of solidarity and ethics encourage employers to use polite speech to show respect to their servants. Consider the following conversation.

(Social context: A husband and wife who work as civil servants require them to use a maid to care for a toddler. The servant is older than the employer. One afternoon the female employer came home from work and had a conversation with the maid.)

- M : *Adek masih tidor dang?*  
(the kid is still sleeping huh?)
- P : *Iyo, baru, so lelah bermaeng.*  
(Yes, just now, he is tired of playing.)
- M : *Kita da singgah pi pasar dabilih ikang.*  
(We stopped at the market to buy fish.)
- P : *Oh, iyo, kita goreng jo tarek, mar kotek abis minyak kalapa.*  
(Oh, yes, I will fry it, but the coconut oil runs out.)
- M : *Boleh jo kwak tanta Atik pi bilih akang di warong?*  
(Can aunt Atik go to the shop?)
- P : *Iyo!*  
(I can)

In the conversation above, it appears that the employer realizes polite speech to the servant. The polite speech is marked by the use of the greeting "*Tanta Atik*" (Mrs. Atik) and the choice of sentences to order or gives orders is realized with the question "*Boleh jo kwak tanta Atik pi bilih akang di warong?*" This sentence is deliberately used by the employer (M) to show respect for his older servants so that they do not appear to be commanding. The sentence of the question is marked with the use of "*boleh jo kwak*" (may you), so the meaning changes to ask or beg.

## DISCUSSION

Speech expressing politeness is a language behavior commonly used by Manado Malay speakers in various social interaction events. Manado Malay which seems harsh and straightforward is not the case, because it turns out that politeness in speaking is often a consideration because of the relationship of solidarity. For example, in a particular speech, the speaker avoids on purpose the use of imperative sentences and changes with the declarative sentence. The use of imperative sentences often is interpreted as arrogance, on the contrary, the use of declarative sentence for command means showing respect. The use of *so boleh* (could you) refines the meaning to become asking and offering. The use of this form becomes an option for



Manado Malay speakers to express something in various social events. This is to show solidarity. The realization appeared in the conversation of workers who are working to build a building.

The appeared phenomenon shows that politeness speech is realized into diction to greet someone. The use of greeting words *kakak* and *adek* are common calls used by parents to their children, *kakak* is for the elder brother or sister and *adek* is for the younger brother or sister. Speakers often refine speech to make it more polite by choosing declarative and interrogative sentences instead of using imperative sentences. The research findings reveal that the social dimension, especially the solidarity scale, is an important consideration in using language choice. In line with these findings, Holmes and Wilson (1992) described the social scale as providing a useful framework for discussing language in the social context of different speech communities and discusses ways of language reflecting agreed users. Social distance (solidarity) is a scale that encourages Manado people to select the language when interacting. The scale of solidarity considers when to use a coarse variety and when to use a subtle variety. Relationship among speakers makes speakers choose the appropriate language, but language ethics that embody politeness remain a consideration. This finding can be compared to research conducted by Meruntu (2019), which stated that the relation among speakers makes speakers choose an appropriate speech, for example, in calling or mentioning someone's name. The word *kadok* can be matched to other words *kadas*, *kudis*, *kurap*. In English translation, those are skin diseases which zap animals like dog and pig, but those words can be used to greet someone. The word choice of *kadok* is a harsh word, however, the close social distance among speakers who have the same age, will not cause problems. The same thoughts are supported by the research conducted by Pengemanan, Wantalangi, and Mauru (2018) entitled *Sapaan Bahasa Melayu Manado di Kalangan Anak Muda*. From the study, naturally, there are agreements among millennials to use the greetings in Manado Malay. Any speeches that sound harsh and impolite to other languages native speakers are ordinary and acceptable. Calling someone with an animal is normal thing.

In various social interactions, occupations, religious meetings, associations, and family interactions, the speakers of Manado Malay understand the need to manifest politeness in speaking by changing command sentences into declarative sentences and asking questions accompanied by the use of a flat intonation when speaking. This is as emphasized by Holmes and Wilson (1992) that the form of politeness in speaking is manifested from the intonation of speech, tone of voice, and context and utilizes declarative sentences and questions. The reasons for polite speech are manifested during the conversation is to show respect, humility, and avoid offending each other, which makes communication disrupted. From a pragmatic review, the realization of politeness

may be mere lip service or not based on sincerity, as stated by Leech (1993). However, considerations of solidarity are the reasons for Manado Malay speakers to speak politely, in addition to the scale of status and formality.

## CONCLUSION

From the results, it can be concluded that the social dimension, especially the solidarity scale, is a consideration for Manado Malay speakers in realizing politeness speech. The scale of solidarity considers when to use a coarse variety and when to use a subtle variety. Relationship among speakers makes speakers choose the appropriate language, but language ethics that embody politeness remain a consideration. In various social interactions, occupations, religious meetings, associations, and family interactions. The speakers of Manado Malay understand the need to manifest politeness in speaking by changing command sentences into declarative sentences and asking questions accompanied by the use of a flat intonation when speaking. The consideration of solidarity is the reason Manado Malay speakers speak politely, in addition to the status and formality scale.

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# Using Character Education Forms and Values of Folklores in Brebes Regency as the Old Literature Learning Materials

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## ABSTRACT

*This research aimed at analyzing the character education forms and values contained in the folklores of Brebes Regency including their relevance for the old literature learning materials at higher education institutions. This research used a qualitative method with an ethnographic approach. The data were collected using an observational study, in-depth interview, note-taking, and documentation. The results show that the folklores in Brebes Regency are in the form of legends and myths. Besides, the folklores of Brebes Regency also contain 13 educational character values consisting of religiosity, hard-working, nationalism and patriotism, appreciating achievements, friendly/communicative, environmental awareness, responsibility, curiosity, discipline, democracy, honesty, tolerance, and social awareness value. Thus, the folklores of Brebes Regency are considered relevant to use as the old literature learning materials at higher education institutions since they are not only appropriate and functional in providing adequate experiences for the students but also containing noble values to follow.*

**Keywords:** *folklore; old literature; learning materials; character education*

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## INTRODUCTION

The essence of literature is telling stories (Wibowo, 2013). Old literature or commonly referred to as traditional literature is the state-of-the-art literary work that was created and developed before the entry of modernization elements into the literary work. Old literature as a noble character tries to describe human life and its world through the truth of the description of what is to be described as the main criterion. In it are depicted noble values that can guide humans to be polite, have a noble personality, and have a broad spirit.

Higher education is not only tasked with educating the nation but also has a significant role and responsibility in shaping student character. As intellectual resources, students are expected to play a role in contributing to society in improving the quality of human resources. Through culture-filled teaching, which contains noble values and behavior patterns, it is hoped that it can prepare students

to live in a society that has motivation and ability and can play an active role in virtuous self-actualization.

Learning old literature in higher education should be able to guide people to have noble character, be able to raise identity awareness and at the same time to simultaneously increase appreciation and tolerance for the diversity of local cultures that exist in the surrounding community besides fostering their interest in studying and doing research on literature. In the work of literature, as we know it generally discusses the value of life so that it is closely related to character education. Thus, the formation of human character is indirectly related to literary learning (Wibowo, 2013).

Learning is a process that a person goes through to acquire knowledge without neglecting cognitive, affective, and psychomotor aspects. Wibowo (2013) argued that literature learning is directed at the growth of appreciative attitudes towards literary works. Learning literary works that suits local culture must be prioritized because it will guide students to understand their culture before knowing other cultures.

Old literature learning is deeply rooted in the cultural background of the local area of education. One of these cultural roots is folklore whose existence needs to get a place and attention to be preserved. Not only related to locations, attentions to the local folklore also greatly support its preservation throughout the archipelago. The diversity of regional folklore in both form and content is one of the enhancements to national culture. One form of preservation of regional folklore is through education such as utilizing regional folklore as one of the teaching materials in learning.

Old literature teaching materials are generally focused on two types of literature, namely oral literature and written literature. Oral literature is often known as folktale or folklore, which has become a tradition, has been developed, lived, and maintained by the society. Bringing folklore into the learning atmosphere is not easy, because the less availability of folklore to study. One way to make folklore learning effective is to take advantage of the social environment, namely by bringing students into the community to appreciate it. The forms of folklore as old literary teaching materials include myths, legends, and fairy tales.

A common term for *folklor* is folklore. *Folklor* is a borrowed word from English, namely folklore which can be interpreted as a part of the culture that is owned by a community group that has a tradition passing down from generation to generation in oral form and gesture as a reminder. Folklore is part of traditional culture that existed in the past that was owned by a certain group of people. As a traditional culture, the spread of folklore is carried out traditionally from mouth to mouth from generation to generation.

Amir (2013: 17) argued that folklore is not merely entertainment but has a function as a binder of identity and community solidarity. Another more important function of folklore is as a means of education, where the positive values contained in it can be used as learning materials. One of them is by imitating the positive nature of the characters and the messages implied in them which have a relationship between the story and the character figures. Next Derevianko, Larichev, and Komissarov (2009) emphasized the relationship between folklore and figures. Although the reader may not always be able to recognize the characters that are implied in a story. However, they felt the emotional impact.

Apart from being a lesson, the values contained in folklore can also be used as an effort to form student character which can be used as a way of life in the academic environment and society following the national morals to carry out daily life. This is because the character values stored in folklore are following our social, religious, and environmental context (Amir, 2013).

Bascom (1965) in Dananjaya (1991) divides folklore into three major groups, namely: myths, legends, and fairy tales. Myths are folk prose stories that are considered to have happened and are considered sacred by the story owners, endorsed by the gods, happened in other worlds, and happened in the past. Legend is the people's prose that is considered to have happened but is not considered sacred by the people who own it, is secular, is characterized by humans, and tells historical events that occurred in the real world. This was stated by Constantine (2018) that legendary folk tales are usually popular traditional stories and are considered to tell historical events. Whereas fairy tales are stories that are not considered to have happened by the owner community, are not bound by time or place, are shown to be entertaining animals but contain moral lessons.

Character education as one of the goals of education in Indonesia academically is another term for character education (Trianton, 2013). Character education is teaching the development of a person's character or behavior by appreciating good values that become a role model for a society that is used as a way of life (Zuriah, 2008). In other words, character education is an effort to instill moral values that can be internalized.

Character education can be interpreted as an effort to instill good values in students which are done consciously and deliberately through all learning activities as an effort to improve the human self in line with the noble ideals of society. The Ministry of National Education defines that character education is education that instills and develops noble characters in students, so that they have that noble character, apply and practice it in their lives as part of a family, a society and citizens of the State (Wibowo, 2014).

Character education is the basis for shaping the character of the nation in the future. The most effective education can usually be channeled through role models that can be imitated from prominent figures used as role models in life. In the context of Indonesia, the Ministry of National Education (in

Wibowo, 2014) formulates character education materials for teachers and students in higher education which is formulated based on the diversity of cultural values in Indonesia which includes eighteen aspects, namely religion, honesty, tolerance, discipline, hard work, creativity, independence, democracy, curiosity, national spirit, love of homeland, achievement appreciation, friendliness, peace lover, reading lover, environmental care, social care and responsibility.

Introducing local culture-based folklore values character education to students through learning old literature is very important. Through learning old literature, it is expected students' interest will be fostered in maintaining and preserving human creations and works such as folklores having local cultural traditions as their priority. Through community support and participation, learning old literature is expected to be able to develop the implementation of learning with a multicultural perspective. Ideally, through old literature learning students know their culture as their nation identity.

Brebes is one Regency in Central Java Province with an area of 1.769,62 km<sup>2</sup>. Brebes Regency has 17 districts divided into 5 sub-districts and 297 villages (Brebes Regency Statistics, 2020). Brebes Regency which is famous for shallots and salted eggs products is also rich with regional cultures. One of cultural assets is folklore spread in several villages. Although the sources related to the stories, writers, events, and truths are still unknown, those stories are still preserved by the society. However, the spread is now decreasing since not adequately preferred by the young generation. The folklore which still exists and lives in a society can be used as an effective means of transferring knowledge and instilling noble values to young generation. The existing folklore in the middle of society Thus, the folklore should be well preserved to prevent from extinction and forgotten due to the rapid development of information and technology.

## METHOD

The type of research that used in the research is descriptive qualitative research. The approach in this study uses an ethnographic approach. The data generated in this study are folklore texts. Previously, folklore texts were in the form of oral form which was the result of interviews by researchers with informants which were then transcribed in writing and compiled into folklore texts. The target of this research is focused on four sub-districts in Brebes Regency where each sub-district is taken by one of the most prominent folk tales. There are four folk stories in this study which were taken from four sub-districts in Brebes Regency. The four folk tales are *Jalawastu: Dayeuh Lemah Kaputihan (JDLK)* in Ciseureuh Village, Ketanggungan District , *Asal Mula Desa Galuh Timur (AMDGT)* in Galuh Timur Village, Tonjing District , *Asal Muasal Desa Jipang (AMDJ)* in Jipang Village, Bantar Kawung District , and *Telaga Ranjeng (TR)* in Pandansari Village, Paguyangan

District. The data analysis technique in this research is an interactive model analysis which consists of three main components, namely data reduction, data presentation, and conclusion drawing.

## RESULTS AND DISCUSSION

Based on the conducted observations, the researchers have found many folklores existing in Brebes Regency, yet not complete and no key informants. Therefore, the focus of this research is only in four villages/areas in Brebes Regency. Of four villages/areas, the researchers took one complete story supported by a key informant. Therefore, the objects used in this research were four stories entitled (1) *Jalawastu: Dayeuh Lemah Kaputihan (JDLK)* in Ciseureuh Village, Ketanggungan District. obtained from an interview with DYN as Board of Kokolot and DSM as Chief of tribal council in Kampong Jalawastu, (2) *Asal Mula Desa Galuh Timur (AMDGT)* in Galuh Village, East of Tonjong District obtained from an interview with YSF as the former secretary of East Galuh Village in the period of 1990-1998 and the former East Galuh Village head in the period of 1998-2013, (3) *Asal Muasal Desa Jipang (AMDJ)* in Jipang Village, Bantar Kawung District obtained from an interview with SGR as the village official and observers of arts and cultures in Jipang Village, and (4) *Telaga Ranjeng (TR)* in Pandansari Village, Paguyangan District obtained from the interview with RKM as cultural observer and KRK as a local resident inheriting the folklore from the ancestors.

### *Story Forms*

In general, there are three forms of folklore, namely myths, legends, and fairy tales. Of the four folk tales in this study, three of them are in the form of legend and one is in the form of myth. The three legends are included in the category of local legends. This is because legends have an infinite number of basic types and there are so many.

Folklore in this study is included in the form of local legends, namely *JDLK*, *AMDGT*, and *AMDJ*. Meanwhile, *TR* is a myth. In connection with the form of folklore, *JDLK* is considered a local legend because it has the basis for forming a habitual behavior event that can become local history so that habits that occur in the past inspire people in their lives. Folklore legends form the basis of many religious beliefs, value systems, the way we see our place in the world, and our interactions with other creatures. Several places or sites in *Jalawastu Village* also form the basis of a belief and value system such as the *Gedong Pesarean* which is inaugurated as a location for carrying out the *Ngasa* traditional ceremony.

The explanation why the *JDLK* folklore is considered a local legend as described above is also applied to *AMDJ* and *AMDGT*. *AMDJ* folklore is included in the form of a local legend because this folklore tells the origin of the naming of an area, namely *Jipang Village* which was previously named *Sindang Wanoh*. Folklore embodies many peculiarities such as character names, geography, elements



of daily life and cultural details are specific features of this genre. In the *AMDJ* folklore, the figure of *Arya Penangsang* is a symbol of the behavior of the *Jipang* people in general who are very protective of their area from outside community disturbances who want to disturb the peace of their territory.

Furthermore, similar to *JDLK* and *AMDJ* folklores, *AMDGT* folklore is the one developed in *Galuh Timur Village*. This form of folklore is also included in the local legend category because it tells the origin of the naming of an area, namely Galuh Timur Village.

In naming the origin of a place as in the folklore of *JDLK*, *AMDJ*, and *AMDGT* which is the formation of place names based on the names of the characters in the story so that they can be called the etiology of places. This is in line with the opinion of Djamaris (1990: 47) which states that the etiology of a place or occurrence of a place is a story about the origin or naming of a place or event that exists in several regions.

The form of TR folklore is a myth because it is supernatural but is considered to happen and is holy so that it forms the consciousness of the community. This folklore is characterized by a supernatural being, namely Mbah Ranjeng and his soldiers, the village dhayang or mbaurekso, and the elders of Pandansari Village who inhabit the lake. This is also reinforced by a statement from Maloney, Kim, and Tereschenko (2014) In his research, it is stated that myth is the first form of collective consciousness, a part of the world picture in which the elements of religion, art practice, science, social and subsystems are integrated.

### ***Value of Character Education***

Folklore as a national cultural heritage has long served as a vehicle for shaping the character of the nation. Through the values or virtues contained in it, it can provide an example to young people as the nation's next generation. One of these values is the value of character education. Character education is an effort to instill good values in students which are carried out consciously and planned through all learning activities as an effort to improve the human self in line with the noble ideals of society.

The value of character education in folklore in Brebes Regency is a hermeneutic reading process of folklore texts obtained from interviews with community sources who own the stories. The discussion about the value of character education contained in folklore is based on research results that prove that the four folk tales that are still alive and are preserved by the community contain quite varied character education values. There are thirteen forms of character education values contained

in the folklore in Brebes Regency. The thirteen values of character education are contained in each folklore, along with the explanation.

The values of character education contained in the *JDLK* folklore include the values of religious character exemplified by the *Begawat Sajala-jala* character who is described as a pious person and believes in the greatness of God as a power provider of the knowledge he will get through asceticism. In *JDLK* folklore, God is described as *Batara Windu Sakti Buana* who is the incarnation of *Sang Hyang Tunggal*; The character honoring the achievements described by the *Kaliongki-ongki* figure toward what had been predicted by *Syarif Hidayatulloh*. *Syarif Hidayatulloh* predicted what would happen to the *Kaliongki-ongki* family and this prediction finally came true. As an appreciation for the achievements of *Syarif Hidayatulloh* who had predicted his family, then *Kaliongki-ongki* was encouraged to give gifts to *Syarif Hidayatulloh* which he felt would be useful for others. The friendly/communicative character shown by the characters *Begawat Sajala-jala* and *Prabu Niskala Wastu Kencana*. The meetings and cooperation that they had fostered during their meditation in *Gedong Sirap* so that the place where they met was immortalized for the name of a village or hamlet, namely *Jalawastu*. The character of responsibility exemplified by *Begawat Sajala-jala*. After he was given an heirloom by *Batara Windu Sakti Buana*, he had to stay at *Pesarean Gedong*. Because *Pesarean Gedong* was a holy place, he had to protect the place from bad things which would harm himself and everything in that place. By living in *Pesarean Gedong*, it proved that he had carried out the responsibility given by *Batara Windu Sakti Buana* which was his obligation.

The values of character education contained in *TR* folklore include the values of disciplined character shown by the people of *Pandansari Village* who routinely carry out the *Ratiban* tradition that has been passed down by their ancestors. The *Pandansari Village* community is not only disciplined in carrying out the *Ratiban* tradition which is carried out once a year. They are also disciplined in obeying all the rules that apply at *Telaga Ranjeng*. the democratic character is shown by the ancestors of *Pandansari Village* who protected *Telaga Ranjeng* through the rules or restrictions that apply to *Telaga Ranjeng*. These rules and restrictions apply not only to residents of *Pandansari Village* but also to all visitors to *Telaga Ranjeng* who come from outside the *Pandansari Village* area. This shows a democratic attitude which is reflected in the rules made by the ancestors of *Pandansari Village*, namely equalizing the obligations, rules, or prohibitions that apply in *Telaga Ranjeng*. The character of environmental conservation that is strived by the people of *Pandansari Village* towards *Telaga Ranjeng* is by making rules in the form of a prohibition on taking the fish in the lake. This rule or prohibition applies to the public, meaning not only for the residents of *Pandansari Village* but also for the people who visit *Telaga Ranjeng*.

The values of character education in the *AMDJ* folklore include honest character values which are reflected through the taboos or prohibitions that apply in *Astana Luhur* to be able to instill honest character values in the people of *Jipang Village*. These prohibitions or prohibitions are forcing because even whoever violates them, there will be dangers that will befall *Jipang Village*. The public is afraid of the dangers arising from acts that violate these rules, so this demands that the community be honest. The character of tolerance is illustrated by the attitude of *Sindang Wanoh* residents who were previously soldiers from the Sundanese Kingdom who had Sundanese language, traditions, and culture with their openness to accept the presence of soldiers from the Demak Sultanate who brought different religions, traditions, and cultures. The character of hard work is related to *Ki Sagara's* earnest effort to learn the powers of *Aji Macan Liwung* and deepen the magic of *Gagak Rimang* that he already has. This effort was made with the aim that when Sutawijaya and his troops found him, he could defeat them with the powers he already possessed.

And finally, the character education values in the *AMDGT* folklore include the character values of curiosity which can be seen through the attitudes and actions shown by *King Sumedang Larang*. When *Princess Galuh* brought the figure of a young king from her trip to the eastern region of *Tatar Pasundan*, the King did not necessarily accept *Princess Galuh's* wish to marry the King. The character of love for the country is illustrated by the figure of *King Sumedang Larang* towards his country, namely the Sunda State. After the *Battle of Bubad* occurred due to a dispute between *Mahapatih Gajah Mada* from the Majapahit Kingdom and *Maharaja Prabu Linggabuana* from the Sunda Kingdom. Sundanese people are prohibited from having kinship with people who come from the Majapahit Kingdom. The character of social care is reflected in the character *Mangkujaya*. He is a village head in *Galuh Timur*, a good figure, and likes to help his people. Helping people is a form of help given to others. Helping the people is a form of social care. And the third character value is social care. Social care is an attitude or action for someone to help others. The value of the character of social care is reflected in the character *Mangkujaya*. He is a village head in *Galuh Timur*, a good figure, and likes to help his people. Helping people is a form of help given to others. Helping the people is a form of social care.

Based on the explanation above, it shows that every folklore in Brebes Regency has a character education value that should be emulated by the younger generation as the nation's successor. The values of character education are conveyed explicitly and implicitly so that they require understanding. Thus, to know the values contained in the folklore, one must know the contents of the folktale completely and fully. The values of character education found in folklore in Brebes Regency are in line with the findings from Arief Setyawan and Slamet (2017) which shows that the value of

character education in folklore includes religiosity, honest, hard work, creativity, curiosity, national spirit, respect for achievement, love of peace, caring for the environment, social care, and responsibility. In line with this research, this research also uses the value of character education formulated by the Ministry of National Education in 2011 concerning Guidelines for the Implementation of Character Education.

### ***Folklore as Old Literary Teaching Materials***

Folk stories need to be presented in old literature learning in universities. One of the topics of old literature is folk literature. Folk literature discusses folklore, folk traditions, folk songs which the process of spreading is carried out orally from generation to generation in a collective. Based on Bronner's (2012) opinion Oral literature is an integral and important part of our daily life. Thus it can be concluded that oral literature is an art in the form of language which is an important part of life with a variety of poetry and aesthetics.

In folklore, many noble values can be used as lessons. Besides, the folklore also contains exemplary character values.

Folklore as oral literature is often known as folklore as well as in the form of oral traditional texts that have a tradition, lived, developed, and formed a law that is defended by the people who own it. Affirmed by Miller (2019) that a certain "oral traditional text" from a given area is part of an oral tradition that forms a law to govern society.

Bringing folklore into the learning space is not easy, because the availability of folklore is still very minimal to study. One way to make folklore learning effective is to take advantage of the social environment, namely by bringing students into the community to appreciate folk tales.

The forms of folklore as old literary teaching materials include myths, legends, fairy tales. Folklore in Brebes Regency is in the form of legends and myths, in which it contains the values of character education that can be used as teaching material, in this case, a source of education and educational media. Through the character education values contained in the folklore in Brebes Regency, students are expected to be able to preserve the cultural values that exist in folklore, because folklore is the root of the nation's cultural heritage. The value of character education that is educational can provide a good example so that it deserves to be followed by students. This is in line with the statement from Atmazaki (Amir, 2013: 41) that the old literary works provide educational, social, and aesthetic values. Further research results of Madi (2017) reveal that old literature has a suitable and functional discussion to provide adequate moral and character experience in addition to presenting and instilling it appropriately and innovatively to students.

## CONCLUSION

Based on the discussion of the research results, the following conclusions can be drawn: First, the form of folklore in Brebes Regency is dominated by legends and myths. Of the four titles of folklore, three of them are the form of legends, while there is only one form of myth. Second, the folklore in Brebes Regency contains thirteen values of character education including religion, honesty, tolerance, discipline, hard work, democracy, curiosity, love of homeland, respect for achievement, friendly/communicative, environmental care, social care, and responsibility. Third, the folklore in Brebes Regency which has been analyzed based on the form and value of character education is relevant to be used as old literature teaching material in universities. Folklore in Brebes Regency has a suitable and functional discussion in providing adequate experience to students in addition to noble values that are exemplary.

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## Beyond Anpanman the (Super)hero: Investigating Figures of Hero and Idol in *BTS*'s Songs

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### ABSTRACT

*Released in May 2018, the song "Anpanman" by the world's most popular K-Pop boy group to date, BTS, shares the idea of being a hero by setting an example from the Japanese superhero Anpanman. Anpanman, whose head is made of red bean paste-filled pastry, is well-known for his superpower ability to share parts of his head to those in need. This humble and self-sacrifice mode of helping others seems to be the basic idea of the song, to represent what BTS is about. This essay aims to further dissect the song lyrics of "Anpanman" to show the ambivalence presented between the concept of hero and superhero (termed here as (super)hero). The discussion goes further to juxtaposing the concept of hero/superhero with idol, a term used as another one of BTS's songs "Idol". Considering that in K-Pop, being an idol is practically a dream job, it is therefore paramount that in discussing the songs, this essay highlights the paradox of what it means to be a hero/superhero with an idol. Within the frame of network analysis, the discussion is conducted specifically along the line of the effects that digital culture has, which helps the spreading of BTS's popularity and persona globally. In this light, this essay argues that beyond the songs, a problematic view on what it means to be a hero and an idol is projected. Ultimately, the discussion concludes that such an ambivalent view potentially leads to a reconceptualization of a superhero figure.*

**Keywords:** *Anpanman; BTS; digital culture; idol; (super)hero*

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## INTRODUCTION

Amidst today's rapid flow and internationalization of K-Pop around the world, the idea of taking a closer look at the concept of hero, superhero, and idol came to mind after coming across *BTS*'s 2018 song "Anpanman". *BTS* enthusiasts can see that the song lyrics reflect what *BTS* is about; the K-Pop boy band coming from an underdog label (Big Hit Entertainment), offering simply their creativity in making music to make the world a better place. Discussion on "Anpanman" and "Idol" within academic realm has so far been non-existent, let alone discussions on the two songs and their relevance to the concept of hero or superhero. This fact alone prompts the paramount nature of conducting this research.

The most recent and also the most viral research on *BTS* is one conducted by Harvard on *BTS*'s success to its relationship with the producer (Elberse and Woodham, 2020). Prior to this, Manggong (2018) theorized *BTS*'s construction of popularity due to the distinct characteristics of the seven members. Manggong (2019) also discussed *BTS*'s contribution to the youth in terms of making them more active by following the choreography of *BTS*'s songs. In another essay, which has more relevance to the discussion of this essay, Manggong (2020) observes *BTS* LINE webtoon as a manifestation of digital culture. These researches provide a context on *BTS*'s popularity and influence to the global digital world.

As an attempt to create a discourse on the discussion of *BTS* and the songs "Anpanman" and "Idol", it is therefore highly reasonable to say that the analysis on the two songs in this essay becomes important. Other than attempting to create such a discourse, this research is also pursued as an attempt to fill the gap on research about *BTS* in general or *BTS*'s songs in particular, as there is no previous research discussing this particular object of research. The aim of this essay is thus to show the shift of concept between a hero, a superhero, and an idol based on the two songs. The analysis will show that this shift signals an ambivalent perception on a conventionalized heroic or super heroic figure, which is the main argument of this essay. The discussion of the two songs ultimately leads to a conclusion that the ambivalent view of the concept of hero, (super)hero, and idol shows a reconceptualization of today's superhero figure.

## **MATERIALS AND METHOD**

The objects of study are *BTS*'s songs: "Anpanman" and "Idol". The English song lyrics are obtained online from Youtube from lyrics videos by Jaeguchi that provide the Korean, Romanized, and English translation of the lyrics. The analysis is conducted on the English translation of the song lyrics by looking particularly at its interpretations on hero and superhero in the four elements of the lyrics namely: introduction, verse, pre-chorus, and chorus. The comparison of the songs will highlight the paradoxical shift on conveying the concept of hero, superhero, and idol.

The research method used to conduct the analysis refers to theories and concepts on critical discourse analysis by van Dijk (2015) and Fairclough (1995) as well as multimodality by Kress (2010). In the discussion, critical discourse analysis helps to break down the three levels of analysis of the song lyrics from description, interpretation, and explanation in both discourse and discourse analysis dimensions (Fairclough, 1995). Multimodality, on the other hand, helps to link the meaning and message interpreted from the song lyrics with the choreography of the song on stage, since gestures also contribute to the presence of culture (Kress, 2010).



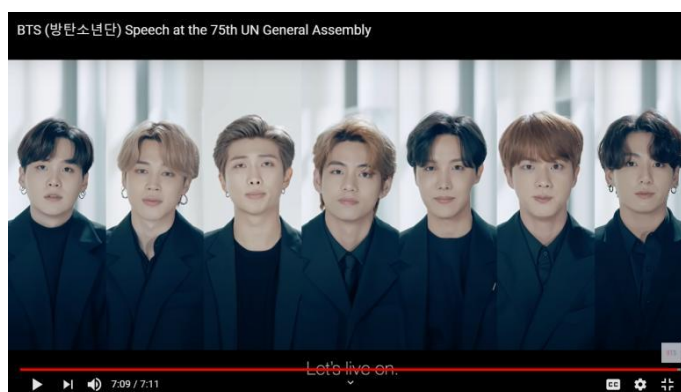
The English-translated version of the songs is analyzed by breaking it down into parts of song structure namely: introduction, verse, pre-chorus, and chorus. Afterwards, by adopting the levels of discourse analysis, description, in this case text analysis, is conducted by describing the main ideas identified in each part of the song lyrics. Next is identifying the theme from the description of main ideas on each part, by paying attention to how the theme in each part is linked, be it by repetition, juxtaposition, or contrast. The next stage of the analysis is interpreting the duality and ambiguity from the themes. The analysis also considers the choreography of “Anpanman” on stage to give hints of the visualization of the Anpanman figure as a superhero figure.

## RESULTS & DISCUSSION

### *BTS, “Anpanman”, and “Idol”: A Brief Introduction*

*Bangtan Sonyeondan (BTS)* which translates as Bulletproof Boy Scouts was formed in 2012. The name projects the newbie’s image as a rookie group that has to strive and compete with other big names in the K-pop music industry like Big Bang and EXO, to name a few. *BTS* consists of seven members: Kim Seok Jin (Jin), Min Yoon-gi (Suga), Jung Ho-seok (J-Hope), Kim Nam-joon (RM), Park Ji-min (Jimin), Kim Tae-hyung (V), and Jeon Jung-kook (Jungkook).

Figure 1. *BTS* members from left to right: Suga, Jimin, RM, V, J-Hope, Jin, and Jungkook after delivering a speech at the 7<sup>th</sup> UN General Assembly on September 23, 2020  
(Source: <https://www.youtube.com/watch?v=5aPe9Uy10n4>)



The boys released their debut single in 12 Juni 2013 called 2 COOL 4 SKOOL, and this date marks the anniversary of the group. Their main single in this digital album, “No More Dream”, ranked 14<sup>th</sup> in the Billboard World Digital Songs. This was the first time *BTS* entered the Billboard

charts and this was also a momentum that trajected *BTS* to achieving many more awards in Asia and America.

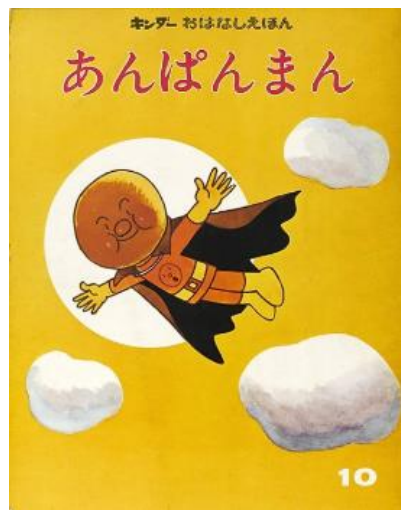
*BTS* has recently been officially acknowledged as the American sensation by American media, after previously dubbed as the most popular boy band in the world. *BTS*'s world popularity was achieved relatively quickly. In the four years after their debut in 2013, *BTS* has gradually shown their achievements; gaining first rank of its singles in the South Korean and Japanese charts, until it finally managed to steal the attention of the Western world (especially America) in 2017. Their most recent achievement is ranking first on the Billboard charts for their single "Dynamite" in two consecutive weeks. Before *BTS*, another *Hallyu* product that also caught the attention of the American public in 2012 was Psy, a K-Pop soloist who was very popular with his song "Gangnam Style". Psy's popularity in America is further validated by performing at the 2012 American Music Awards. In his performance, Psy is aligned with MC Hammer, the legendary American rapper and hip-hop star. Since its skyrocketing popularity in 2017, with a fanbase spread all over the world, *BTS* has been predicted to be the world's most popular K-Pop boyband. The world popularity of *BTS* makes Ellen Degeneres, for example, parallel the hysteria of *BTS* fans when they arrive at LAX airport, California with the hysteria of The Beatles's fans. *BTS*'s achievements have resulted in world popularity; in the 2013-2018 timeframe *BTS* managed to release a total of 24 singles and albums, with outstanding achievements (Manggong, 2018).

The song "Anpanman" is on their third Korean album *LOVE YOURSELF 轉 'TEAR'*. The album is part of a *BTS*'s Love Yourself series that "bears the message that loving oneself is the beginning of true love. It embodies the pain of boys faced with parting" ([ibighit.com/bts](http://ibighit.com/bts)). The song "Idol" is on the next album called *LOVE YOURSELF 結 'ANSWER'* which imparts the message that "loving yourself is true love". The *BTS* Love Yourself series is like a novel, having an introduction, development, twists, and conclusion in the end. As part of the series, *LOVE YOURSELF 結 'ANSWER'* is the final piece of the puzzle ([ibighit.com/bts](http://ibighit.com/bts)). Placed in two albums one after another, the two songs carry a similar message about appreciating oneself.

### ***Anpanman***

The superhero Anpanman was invented by Takashi Yanase (6 February 1919- 13 October 2013) from Prefektur Kochi, Shikoku. Anpanman was originally a picture book first published in 1973 with the title *Anpanman* in a monthly comic magazine *Kindaa Ohanashi Ehon* (Kinder Comic Book).

Figure 2. *Anpanman* the picture book  
(Source: <https://www.anpanman.jp/about/history.html>)



Anpanman's kryptonite is water. The black line on Anpanman's head is supposed to guard himself from getting water on his head. Anpanman does not eat. He simply gives pieces of his head to feed those in need.

The cartoon series *Sore Ike! Anpanman* (*Go Go! Anpanman*) first aired in 1988 on Nihon Terebi (Japan Television).

Figure 3. Anpanman in one episode of the *Sore Ike! Anpanman* cartoon series  
(Source: <https://www.youtube.com/watch?v=1I1yEMBDA3k>)



The film was first screened in 1989 with the title *Soreike! Anpanman Kira Hoshi no Namida*.

Figure 4. Anpanman in the film *Soreike! Anpanman Kira Kira Hoshi no Namida*  
(Source: <https://www.dailymotion.com/video/x5j7q80>)



In 2005, Takashi Yanase park was built near Kochi Museum. Following this, Anpanman children's museums were built in Nagoya, Sendai, Kobe and Fukuoka. In 2016, Anpanman's birthday, known as "Anpanman no Hi (Anpanman Day)" on 3 October was launched. Up to the present time, Anpanman continues to be everybody's superhero, not only in Japan, spreading the words of "Ai to Yuuki (Love and Courage)" to the world. On the first edition of the comic book, Yanase wrote:

"Just like children in general, I too really like Superman, or masked heroes. But what I found odd is even though they have big fights, but their outfits remain intact and unspoilt, and I don't understand who they are fighting for. True justice must not (only) be achieved in a form of a machismo, it also needs to show the hero's deepest scar" (<https://www.froebel-kan.co.jp/anpanman/>).

This is how Anpanman came about. In an interview on NHK TV Gretel no Kamado, Yanase said that the concept of a superhero is based on the notion that the ultimate truth is "helping those who are famished" not winning over a battle against the villain. The basic concept is thus: when you are helping others, do not fear of getting hurt, throw away your ego, and help others.

In its early years of publication, on battling against Baikinman, Anpanman's nemesis, Anpanman was presented as a strong instead of a kind figure.

Figure 5. Baikinman, Anpanman's nemesis  
(Source: <https://www.behindthevoiceactors.com/tv-shows/Soreike-Anpanman/Baikinman/>)



But the fact that Anpanman acts for others, not for himself, is still the main moral of the story. Anpanman's strength has to be highlighted so that he can protect his maker, Jamu Ojisan. The known version to date, *Sore Ike! Anpanman*, highlighted Anpanman's kind heartedness instead of his strength. Anpan (red bean-filled pastry) was chosen as Anpanman's head because it has to do with Jamu Ojisan's past when it was difficult for him to find something to eat. A friend handed him anpan, and he felt very blessed with the gift. Yanase also mentioned that Anpan was chosen to show that the hero is hard on the outside, but soft on the inside. Anpan is also a hybrid food, with Western pastry on the outside and Japanese red bean on the inside. Anpanman also has its allusion from the figure Frankenstein, who looks hard on the outside, but has a soft heart on the inside.

### ***(Super)hero in BTS's "Anpanman" and "Idol"***

The analysis will, as a start, have its theoretical framework with reference to the concepts of superheroes as a genre, the convention of a superhero story, and its characteristics as adventure story. Studies on superheroes declare that different from comics which is an art form, superheroes are a genre; it is genre "about transformation, about identity, about difference, and about the tension between psychological rigidity and a flexible and fluid sense of human nature" (Hatfield et al., 2013: 3). This genre, Coogan (2013) observes, requires the superhero convention in the story, which is superpowers, along with its three constituent elements: mission, powers, and identity. In superhero stories, the mission, in particular, gives rise to an adventure story, whose focus of interests are "the character of the hero and the nature of the obstacles he has to overcome"

(Cawelti, 2013: 78). Cawelti further observes that this type of adventure story contains an implicit moral fantasy, that is, victory over death that emerges in different forms, namely: “the triumph over injustice and the threat of lawlessness in the western; the saving of the nation in the spy story; the overcoming of fear and the defeat of the enemy in the combat story” (Cawelti: 78).

A hero is defined as “someone who has given his or her life to something bigger than oneself” (Campbell in Gray II, 2011: 1). To today's youth, this figure is promoted in superhero movies. Movies can be seen as the ideal medium to convey this, with the intention to present a mixture of education and entertainment, which is a mode of learning millennials prefer. The widespread of blockbuster American superhero movies, in effect, “disseminate American ideology throughout the world” (Gray II: 4). The fact that superhero movies are still everybody's favorite indicates that the world is still searching for this ideal figure of “super-powerful individuals who believe in basic human values such as honor, truth, and justice, despite their inner conflicts which may result from their corrupt, dangerous and immoral surroundings” (Gray II: 6). In extension to superheroes as a genre, Lewis (2014) proposes an idea of a superhero afterlife subgenre as a subset of the main superhero genre that focuses mainly on the search of selfhood.

Different from America, Japan has its own distinct concept of superhero. Japan has had its own version of hero genre in anime and live action television. Gomez (2018) notes that American superheroes have the following characteristics:

1. They are usually lone heroes,
2. Their abilities tend to be physically their own,
3. Their reasoning for being a hero is self-imposed, out of a sense of responsibility or desire to protect others,
4. The focus of their sense of responsibility is placed on their connection to the common person they protect.

Japanese superheroes, on the other hand, have the following characteristics:

1. They lean towards being chosen by a higher power or destiny,
2. Their skills come from technology or the suit given to them,
3. Their battles and villains focus more on the fight and the spectacle usually disregarding citizens.

Asians in general, and Indonesians in particular, could easily recognize these distinctions. Most Indonesians' Generation X (those who were born between 1965-1981) might probably have their own fond memories of the early 1980s Japanese series *Voltus V* or the early 1990s *Sailormoon*. In laying out the distinction between American and Japanese superheroes, one can also look at Abel's (2014) observation on the use of mask that leads to a conclusion that “the mask

was a key that illuminated the connection not only between an allegorical fictional world and reality but also between ‘Japanese things’ and ‘Western things’” (Abel: 191).

Despite the complicated historical tie with Japan, South Korea shares certain cultural aspects with Japan, including popular culture. Like South Korea, Japan for instance has their own musical genre called J-Pop in a contesting position to that of Korean Pop, known as K-Pop. With the steady flow of Japanese popular culture, as its neighboring country, South Koreans have also become familiar with some of Japanese superheroes; Anpanman being one of them. Anpanman is so popular that in a survey by Japanese netizens, he ranks 10<sup>th</sup> in the top ten wish list of Japanese superheroes in the Avengers (Wrigley, 2014). Unlike other more notable Japanese superheroes such as Kamen Rider, Ultraman, or Super Sentai (Power Rangers), Anpanman does not receive the same recognition by Indonesian audience. At least not until the name is made notable by the K-Pop boyband *BTS* in 2018. This is so due to the rapid flow of K-Pop on the Internet.

As part of *Hallyu* (Korean Wave) product (Hong, 2014 and Lee, 2015), K-Pop has become a wave that has to be reckoned with around the world. *Hallyu*, for instance, hit Indonesia through the airing of Korean TV dramas and movies in 2000–2006. To this, Nugroho (2014) notes that “[f]rom 2006 until mid-2008, Korean movies took their toll; then from the beginning of 2009 right through 2012 and going on, K-pop has taken control” (Nugroho, 2014: 19). The rapid flow of information received by Generation Z via the Internet causes the youngsters of this generation to use their smartphones or gadgets as “a portal into many worlds and many lives, ... a personal wormhole, a mobile and magical time-suck that enables to do both good and evil to ourselves and others” (Harrison, 2017: 17). Today’s more participatory world (Gere, 2008) and global connectivity create another form of culture, that is, the digital culture.

Digital technology as the repercussion of the invention of the Internet creates “production and consumption of images, texts and sounds across culture” (Thumim, 2012: 12). Video platforms such as Youtube make it easy for viewers of their videos to access various types and categories of videos that suit their tastes. ARMY (BTS fan), for example, will often be provided with a video thread about *BTS* on the main page of their Youtube account. The existence of Youtube and other platforms, which causes people to spend more time on their gadgets, raises what Ito (2007) terms “digitally augmented sociality”. In his observations about identity and participation in Friendster, boyd (2007: 146) articulates that “[s]ocial network analysis depends on knowing the strength of individual relationships and on having a consistent representation for that strength within the system”. Two individuals A and B, for example, can become friends even though they are not directly connected. The term “friend” or “friend” is actually not quite appropriate to use, because

what exists between the two is just a connection. However, what's most important in relationships in this kind of network is that the term “friend” creates the illusion that the two are friends. Thus, in the case of individuals A and B, it can be said that their “friendship” is built on similar tastes. In the context of *BTS*, this scheme also applies to ARMYs. Their “friendship” is not only tied to a fan base, but also more broadly, namely on various social media platforms such as Twitter, VLIVE, LINE, and Weverse. Social media is a contagious medium, which Peretti (2007) calls “the kind of media you immediately want to share with all your friends. This requires that you take pleasure in consuming the media but also pleasure in the social process of passing it on” (Peretti, 2007: 159). It is with this mechanism that the popularity and persona of *BTS* is built, and the system is made part of the marketing strategy for various products issued by *BTS*, through BigHit management (Manggong, 2020).

Having a look at how the image of superhero is showcased in both American and Japanese cultures, along with the practice of presenting the image of the Japanese superhero Anpanman in *BTS*'s song as part of Hallyu, as well as the role of technology in digital culture as the means to spread the song's message, the analysis of “Anpanman” and “Idol” could not help but to be looked at as a form of multimodality which semiotically creates “constant change, transformation, ‘blending’” (Kress, 2010: 12). The transformation in this case is represented by the shift of the image of superhero, at least to the *BTS* ARMY, or even to the public world in general. In this light, thus, the act of dissecting the song lyrics adopts the method of discourse analysis which “includes linguistic description of the language text, interpretation of the relationship between the (productive and interpretative) discursive processes and the text, and explanation of the relationship between the discursive processes and the social processes” (Fairclough, 1995: 97). In the analysis, the discursive process relies heavily on van Dijk's members-groups type of critical analysis, in which “[l]anguage users engage in discourse as members of (several) social groups, organizations, or institutions; and, conversely, groups thus may act “by” or “through” their members” (van Dijk: 468). This way, the analysis of the song lyrics is conducted by first of all looking at the song structure, the interpretation of the lyrics, and the explanation of the message the songs attempt to convey.

In dissecting the lyrics of “Anpanman” we have provided the following table that illustrates the song's structure:



Table 1. The Song Structure of “Anpanman”

Lyrics	Elements
Waiting for you Anpanman Waiting for you Anpanman	Introduction
I don't have biceps or pecs I don't have a super car like Batman My ideal is a really cool hero But all I can give is just Anpan I've been dreaming of a hero like Superman I jumped hard, high up into the sky I'm not afraid of bruising my knees A delusion of my innocent childhood	1 <sup>st</sup> verse (sing)
I'm not a superhero, don't want too much I can be your hero, this is a shame I'm really not sure whether this even makes sense But mom, I really need to do it Who's gonna do it if it isn't me? You can call me, say Anpan	2 <sup>nd</sup> verse (sing)
Waiting for you Anpanman (Lemme hear ya say, lemme hear ya say) Waiting for you Anpanman (Turn it up, turn it up, turn it up) I'll give you more power (Lemme hear ya say, lemme hear ya say) I'll be your strength (Turn it up, turn it up, turn it up)	1 <sup>st</sup> pre-chorus
Keep spinning and spinning my Anpan Keep ballin' ballin still Bangtan As I open my eyes, I'm a hero but still in the maze That young man, young man, young man. Keep secretly secretly getting covered in bruises But ballin' ballin still Bangtan Even if I'm hurt, I'm the hero Put the fear behind Anpanman, panman, panman.	2 <sup>nd</sup> pre-chorus
I'm a new generation (Anpanman) I'm a new superhero (Anpanman) What I have is a single blow of this song Lemme say “all the bad men cop out” I'm a new generation (Anpanman) I'm a new superhero (Anpanman) What I have is a single blow of this song Lemme say “all the bad men cop out”	Chorus
Sometimes I'm afraid of all of this Because I became to have so many things that I love Some say, you're almost an old fossil now You're not qualified, just do what you've been doing well But I still want to be a hero, all I can give you is Anpan	3 <sup>rd</sup> verse (rap)

And a word that you worked hard But I'll fly to you right away if you call me, please call me	
Waiting for you Anpanman (Lemme hear ya say, lemme hear ya say) Waiting for you Anpanman (Turn it up, turn it up, turn it up) I'll muster up the strength a little more (Lemme hear ya say, lemme hear ya say) I'll be your strength (Turn it up, turn it up, turn it up)	3 <sup>rd</sup> pre-chorus
Keep spinning and spinning my Anpan Keep ballin' ballin still Bangtan As I open my eyes, I'm a hero but still in the maze That young man, young man, young man. Keep secretly secretly getting covered in bruises But ballin' ballin still Bangtan Even if I'm hurt, I'm the hero Put the fear behind Anpanman, panman, panman.	4 <sup>th</sup> pre-chorus
To be honest, I'm scared of falling and of turning you down But, even if it takes up all my strength, I will be sure that I stay by your side Although I'll fall again, I'll make a mistake again And I'll be covered in mud, I believe in myself because I'm a hero Yeah yeah	4 <sup>th</sup> verse (sing)
Keep spinning and spinning my Anpan Keep ballin' ballin still Bangtan As I open my eyes, I'm a hero but still in the maze That young man, young man, young man. Keep secretly secretly getting covered in bruises But ballin' ballin still Bangtan Even if I'm hurt, I'm the hero Put the fear behind Anpanman, panman, panman.	5 <sup>th</sup> pre-chorus
I'm a new generation (Anpanman) I'm a new superhero (Anpanman) What I have is a single blow of this song Lemme say "all the bad men cop out" I'm a new generation (Anpanman) I'm a new superhero (Anpanman) What I have is a single blow of this song Lemme say "all the bad men cop out"	Chorus

The main ideas of the song are mainly on the introduction, the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> verses, the pre-choruses, and the choruses.

The introduction, "Waiting for you Anpanman", immediately expresses the longing for a superhero to come to the rescue. The 1<sup>st</sup> verse describes the flaws the "I" has compared to the ideal superhero such as Batman and Superman. Yet the "I" realizes that he can only give Anpan to help

while expressing his fearless measures to become a superhero. The 2<sup>nd</sup> verse again emphasizes that the “I” is not a superhero, yet he reluctantly offers himself as one and expresses that it is the moral thing that he must do. The pre-choruses echo the introduction part, adding that he will give those in need more power and offer them strength. These parts also express his effort of becoming a superhero (“Keep spinning and spinning my Anpan”), yet in doing so, realizing that he is merely an ordinary human being (“Keep ballin’ ballin’ still Bangtan”) until he is finally faced with his flawed superhero self. The chorus repeatedly highlights this figure of a new generation and a new superhero Anpanman. Anpanman’s traits in this part is paralleled with the “I”’s humble super power, which is “a single blow of this song”. The 4<sup>th</sup> verse shows a very humane confession and sincerity by revealing his fear disappointing those who need him. This part also shows a reassurance that he will be this figure that can be depended upon, no matter what. The 3<sup>rd</sup> verse resounds what is expressed in the 1<sup>st</sup> and 2<sup>nd</sup> verses, emphasizing that despite what others think of him, he will still help others by simply offering a helping hand and reminding others that what matters is the hard work that one does.

After seeing the main ideas proposed in the said song elements, we can say that there is a form of duality and ambiguity presented in the lyrics. The duality can be seen in the parts where the lyrics describes the two sides of the figure: the superhero and the ordinary human being. The ambiguity is described through the longing to help by being a superhero figure and also the self-realization that he cannot be that ideal superhero. The fact that he is not a superhero is made clear repeatedly. But in solace, he can at least offer himself as a hero. If we put this into the context of the album’s concept, we can see that this appears to be the statement it carries: you need to realize who you are and make the best of who you are. In other words, we can say that the message it conveys is that with or without super powers, we can all still be heroes. This is the deciding moment when one realizes and accepts his being; it is the very message that the theme Love Yourself tries to emphasize. The figure of the humble superhero Anpanman thus in this case fits the bill. He simply has the super power of giving out what he has by sacrificing himself so that he can help others. The super heroic traits do not really count here. What counts is the heroic traits of giving his life to something bigger, which is the very definition of a hero provided at the beginning of this essay.

Visually, in the choreography of the song, Anpanman’s distinct super heroic characteristics are also emphasized, as can be seen in the following snippets of the on-stage performance by BTS:

Figure 6. The beginning part of the “Anpanman” choreography (Source: <https://www.youtube.com/watch?v=qkLMPihvKaQ>)



Figure 7. The middle part of the “Anpanman” choreography (Source: <https://www.youtube.com/watch?v=qkLMPihvKaQ>)



Figure 8. The second middle part of the “Anpanman” choreography (Source: <https://www.youtube.com/watch?v=qkLMPihvKaQ>)



We can see in Figure 6 V is posing as Anpanman; raising his left hand and fisting his hand with his right elbow bent backwards, singing “Waiting for you Anpanman”. He is in the middle of the formation, surrounded by the other six members with six different poses. In Figure 7, Jin repeats V’s pose, also singing “Waiting for you Anpanman”. In Figure 8, RM hurriedly hands the supposedly anpan, which is part of Anpanman’s head, to Jimin, who is seen lying on the floor, needing help. The visualization of the song lyrics with the upbeat and cheerful music sends a clear message that the song is playful, yet the idea conveyed in the lyrics is serious.

The next song that deals with self-realization and acceptance is “Idol”, which also alludes to Anpanman. The discussion of “Idol” in this part only focuses on J-Hope’s rap line where the idea of reflecting to the superhero Anpanman is present. The song opens with a rap line by RM saying that he does not care what people think of him, an artist or an idol, what matters is that he is proud of who he is, he knows who he really is, and he is never going to change who he is. The part where the lyrics mentions Anpanman is in J-Hope’s rap line. He is alluding to the Hollywood movie *Face Off* directed by John Woo in an attempt to emphasize the duality a person has. He further raps: “Top star with that spotlight, ay; Sometimes become a superhero, spin it, your Anpanman”. The duality he is focusing here is on being a superstar and a super hero. The juxtaposition of the two paradoxically questions the contrasting traits that the two have. On the one hand, being an idol, *BTS* boys have material possessions top celebrities have. On the other hand, the boys seem to reflect themselves as superheroes, the very figure they do not seem to have in “Anpanman”. Jimin’s line in the song says: “Sometimes I find the longest way to go around”, highlighting the idea that it takes many twists and turns for someone to finally reach the point of realizing his/her identity. In this song, we can see that the boys identify themselves as figures to be accounted for because of their fame and the good influence they spread. The song paradoxically puts the idol on the pedestal, paralleling and questioning its being with the superhero figure.

Unlike the American superhero figures, the (super)heroic figure *BTS* proposes is more moderate. Even less than those Japanese superhero figures whose characteristics Gomez (2018) observes. But this is what makes it better. By showing the weak and strong side of the (super)heroic figure, it would be less burdensome for anybody to consider himself heroes. Another point that this essay would like to highlight is, to argue Gomez (2018), the concept of (super)hero proposes in “Anpanman” does not involve being the chosen one by destiny. The (super)heroic figure proposed here is the figure who knows that he has the means to change the world and uses it. The platform *BTS* earns enables them to spread good words to the youth through their songs. The spread of good words to the youth around the world about accepting and loving oneself, be it a hero, a

super hero, a combination of the two (a (super)hero), and an idol helps the ARMYs reflect on what they could achieve and contribute to the lives around them. The discussion on the songs also shows that in a bigger picture, the *BTS Love Yourself* album series becomes the formula of a superhero story as observed by Cawelti (2013). It has the mission to tell the youth to love themselves through the powers of the song's lyrics, and it reaches its final resolution in finding out one's identity.

## CONCLUSION

In dissecting the song lyrics of "Anpanman" and "Idol" the analysis shows that there is an ambivalence presented between the concept of hero and superhero (termed here as (super)hero). In juxtaposing the two songs, the analysis reveals a problematic concept between hero/superhero and idol. The paradox of what it means to be a hero/superhero with an idol is clear; Anpanman's super heroic traits are mortalized into that of a hero, and the platform on which an idol stands enables BTS to relate themselves to superheroes with their songs being their super power. The digital culture which helps the spreading of *BTS*'s popularity and persona globally also helps the spread of good words to the youth around the world about accepting and loving oneself, be it a hero, a super hero, a combination of the two (a (super)hero), and an idol. It helps the ARMYs reflect on what they could achieve and contribute to the lives around them. The discussion of the two songs ultimately leads to a conclusion that the ambivalent view of the concept of hero, (super)hero, and idol shows a reconceptualization of today's superhero figure. The figure of superheroes is reconceptualized in a way that they no longer solely bear the conventionalized characteristics of American and Japanese superheroes as lone heroes, having super power, having the responsibility or desire to protect others, being the chosen one by destiny, and having technology on their side. They are projected more as flawed humble figures who stand side by side with the people they help, offering a helping hand to assist them to realize that they can also be superheroes to others.

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## Heroic Figures' Characters in *Wayang Wong* Dance Drama: A Character Education for the Elementary School Students?

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### ABSTRACT

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*Wayang Wong is one Javanese traditional dance drama combining drama arts and wayang performance. The stories in Wayang wong performances are taken from Mahabarata and Ramayana. Many stories presented through wayang wong performances give various life examples through each figure's characters. Of those contained in wayang wong performances, this article only selected the figures from Mahabarata story as not only well known by the society like Gatotkaca, Arjuna, Bima/Werkudara, or Kresna, but also many Mahabarata story figures have good characters appropriate to become the examples for the character education at schools. Love, forgiveness, patience, responsibility, helpfulness, and other good characters belong to the Mahabarata story protagonist figures. This descriptive qualitative research used a cultural approach by identifying wayang wong figures' characters in both Ramayana and Mahabharata stories. The research data were collected using literature reviews on various relevant references to wayang wong to dig and obtain the descriptions of the wayang wong figures' characters in both Mahabharata and Ramayana stories as the character education for elementary school students. This article is greatly interesting because by introducing the protagonist figures through wayang wong performances, the children from Javanese ethnicity are expected to have good characters sourced from the local cultures. This is important because by knowing wayang figures, children are taught to love and conserve their nation's cultures.*

**Keywords:** *heroic figures; wayang wong; character education*

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## INTRODUCTION

Wayang wong is a traditional art possibly enjoyed by all community levels. wayang wong traditional arts also contain various noble values. The values taught in wayang wong performances include human life teachings, the relationship between humans and nature as well as between God and humans. Wayang wong is a genre of traditional dance drama and the personification of wayang kulit purwa which stories are taken from Ramayana and Mahabharata epics. Wayang wong appeared in Surakarta Mangkunegaran Palace and Yogyakarta Kasultanan Palace in the middle of

18<sup>th</sup> century (Supendi, 2007). Wayang wong is one traditional palace theatre developed by the Mataram kingdom (now Surakarta and Yogyakarta area). In wayang wong performance, there is a combination of literary art (role/theatre), musical art, painting art, and semiotics (Wardani & Widiyastuti, 2013). Wayang wong performance can be used as information, education, entertainment, and other media to understand the philosophical values of Javanese culture that wayang wong has the power as a show and guidance. Wayang wong is the personification form of wayang purwa since the story structure, character selection, and language used in wayang wong are similar to those in wayang purwa. In wayang wong, the actors or actresses use dance and song as the dialog between figures. Thus, actors and actresses in wayang wong performance should be able to dance and sing.

Rustopo (2007) mentioned that the history of wayang wong in Surakarta started from the Keraton of Kadipaten Mangkunegara, which was at that time, under the government of Prince Adipati Mangkunegara I (1757-1796). Wayang wong was born when the Javanese literature experienced the renaissance period in the XVIII-XIX century marked by the kakawin (Ancient Java) writing in the new Javanese literary language. Meanwhile, Supadma (2015) mentioned that wayang wong first appeared in Ngayogyakarta Palace at the time of Hamengku Buwono I in 1757 which was then developed by the next Sultans. Wayang wong was initially performed for the important state ritual ceremony only. However, since 1918, the founder of Kridha Beksa Wirama (KBW), G. P. H Tejakusuma and P Soerjodiningrat, who was the son of Sultan Hamengku Buwana VII, successfully brought the dance out of the palace and was positively welcomed by the society with the Sultan's permission. Since then, wayang wong successfully passed through the palace and got positive responses from the common people level.

As one adiluhung artwork, wayang wong has an important role in the Javanese culture as the Javanese identity. Wayang wong art performance has two styles (in Javanese known as gagrak) consisting of gagrak Surakarta and gagrak Yogyakarta showing the wealth of Javanese people's culture although that two gagrak were born as the result of the colonial's political strategy of divide et impera to divide and conquer the sole entity of Mataram Sultanate. Each gagrak has its history, development story, and dynamics starting from behind the palace walls until its development outside the palace.

In Yogyakarta, wayang wong was first created by Sultan Hamengkubuwono I with the Gandawerdaya play, while in Surakarta, Mangkunegara I had the Wijanarka play. The Gandawerdaya play contains the patriotism spirit taken from the epic of Mahabharata particularly expressing the patriotism of the brave Pandawa knights in defending the truth and fighting against

the crafty Kurawa (Bimo, 2014). The patriotism spirit in wayang wong was presented by Sultan Hamengkubuwono I remembering the time when the Sultan was facing the Dutch forces. Wayang wong in Yogyakarta Sultanate is a very modest group dance as not focusing on the sparkling costumes and other instruments, but creating a strong spirit and appreciation of the figures' characters. Thus, Yogyakarta's classical dancing style including wayang wong shows a more classical characteristic than Surakarta's which has a more romantic sense. By maintaining its classical characteristics, Yogyakarta's dancing style is known as joged mataram. Meanwhile, Surakarta's dancing style is known as yasa enggal or creating the new one. Besides costumes, the difference between Yogyakarta's and Surakarta's dancing style is related to their dialog intonations. The dialog intonations in Surakartan wayang wong are more realistic following the emotional levels and happening situations with various intonations, while those in Yogyakarta are more monotonous.

Although there is a style or gagrak difference in Yogyakarta and Surakartan wayang wong, the stories or plays presented from those two palaces are similarly based on the epic of Mahabharata and Ramayana. The stories presented in wayang wong performances are based on the epic of Mahabharata, such as the Kresna Duta wayang wong performance in Theater Neue Flora Hamburg, Germany on Monday, 2 September 2019 initiated by Paramarta Karya Budaya Foundation, Indonesian-German Experts and Scholars Association, and Bremen-Indonesia Diaspora, as well as the Indonesian Ambassador in Germany, or the Mahabandhana wayang wong performance in Jakarta Arts Building (known as GKI) on Friday, 3 October 2014 involving no less than 150 traditional artists from Surakarta, Yogyakarta, Semarang, and Jakarta. It was also supported by the stage stars from the alumni of the Indonesian Arts Institute (ISI) of Surakarta and Yogyakarta involving the artists from Wayang Wong Sriwedari group from Surakarta. The central character in the Kresna Duta story is Kresna. The tale of Kresna Duta narrated Kresna who became the Pandawa's messenger to face Kurawa. Kresna figure appeared as a god-king (a king who has a god's characters) having wise, righteous, superior, fair, and protective characters. Meanwhile, the central character in Mahabandhana story is Suman or Sangkuni. Mahabandhana is illustrated as a 'big rope' woven by Suman/Sangkuni to gain power in a big kingdom named Hastina/Hastinapura. The crafty smart characters nicely wrapped in sweet and tempting words followed with agile strategies made Pandu the ruler, the noble-hearted, Dewi Kunti, Gendara, her sibling, and Destarastra, inevitably caught in the trap to realize his ambition. Those two wayang wong performances at least showed that the traditional art like wayang wong should have a strategic position or cultural reposition representing itself as the cultural capital. Besides,

introducing the wayang wong dance drama with its figures to the children is greatly important to introduce the local culture to the elementary school students and develop the character education values through the figures found in wayang wong. This is also considered as one effort to minimize the children's preference for the foreign superhero figures, such as Superman, Spiderman, Batman, and others seen on their televisions and Youtube channels.

### ***Character Education***

Character education is one effort to fulfill the mandate of Indonesian Five Basic Principles (known as Pancasila) and the Preamble of the 1945 Constitution driven by the recently developing nation's factual problems, such as nation's disorientation and disintegration threats, people's poor appreciation to Pancasila, shifting ethical values in both state and nation's life, decreasing awareness to the nation's cultural values, and weakening independence. Therefore, the government has included character education as one national development priority program implicitly asserted in the National Long-term Development Plan (known as RPJPN) of 2005-2025. Character education is positioned as the basis to realize the vision of national development "creating a society with noble character, morality, ethics, cultural knowledge, and civilization based on the philosophy of Indonesian Five Basic (Pancasila)". Character education aims at developing the values forming the nation's characters, namely Indonesian Five Basic Principles (Pancasila) including (1) developing the student's potentials to become kind-hearted persons with excellent mind and behaviors; (2) building the nation possessing the character of Pancasila; and (3) developing the citizens' potentials to have good attitudes and confidence, proud of the nation, and love their fellow human beings. Meanwhile, character education has the functions to develop: (1) the nation's multicultural life; (2) the nation's intelligent, noble-valued, and contributing civilization for the development of human life, basic potentials to have kind-hearted, positive-minded, and good behaviors; and (3) peace-loving, creative, and independent citizens to harmoniously live side by side with the other nations (Kemendiknas [Ministry of National Education], 2011). To strengthen the implementation of character education, there are 18 character education values sourced from religion, Indonesian five basic principles (Pancasila), culture, and national education purposes consisting of (1) Religious, (2) Honest, (3) Tolerant, (4) Discipline, (5) Hard-working, (6) Creative, (7) Independent, (8) Democratic, (9) Curious, (10) having the high Nationality Spirit, (11) Loving the Country, (12) Appreciating Achievement, (13) Friendly/Communicative, (14) Peace-Loving, (15) Fond of reading, (16) having Environmental Awareness, (17) having Social Awareness, (18) Responsible (Kemendiknas [Ministry of National Education], 2009).

The nation's cultural and character problems have recently become people's high attention. The problems arising in the society, such as corruption, violence, mass fights, consumptive economic life, youth moral disorientation, and other problems have become hot topics in various mass media and seminars. One alternative solution to overcome or at least to lessen the cultural problems and the nation's characters is education. Education is considered as one preventive alternative to building a better nation's new generations. As the preventive alternative, education is expected to develop the quality of the young generation in various aspects to reduce and lessen the causes of various cultural problems and nation's characteristics. Education cannot be separated from the students' environments, especially the cultural environments because the students cannot live inseparably from their environments and behave based on their cultural principles. The education which is not based on cultural values will result in students whose culture is forcibly removed from its roots. Consequently, the younger generations will no longer recognize their cultures and become strangers in their cultural environments. Besides, the more worrying aspect is that if younger generations no longer love their own cultures, it will become a threat to the community's cultural sustainability as one of the nation's wealth. If the younger generations have become strangers to their own cultures, they will be very susceptible to the influence of outside cultures or even tend to accept them without having any valuing process. This happens as younger generations do not have norms and national culture values possibly used as the basis to do any valuing process. Therefore, character education rooted in cultures is greatly important to teach those young generations can recognize and then preserve their own cultures to further become their strong self-identity (Kemendiknas [Ministry of National Education], 2010).

### ***Puppetry and Wayang Wong***

Wayang is one most well-known Indonesian culture art among many other artworks. In wayang, there are acting, dancing, singing, musical, speech, literary, painting, sculptural, and symbolic arts. Wayang is media to enlighten da'wah, education, entertainment, philosophical understanding, and entertainment. Wayang is one typical art performance from Indonesia which always tells the values, norms, cultures, and traditions growing and developing in the local communities' life. Wayang contains the local wisdom which beneficially builds the characters depicted from the wayang figures' characters (Fadjrie, 2013). Good characters in the society which are taken from the local wisdom should be strongly built and deeply internalized in daily behaviors. Local wisdom values are not outdated values, but the everlasting ones to synergize with the universal and modern values.

Wayang is an epic that mainly tells about the heroism of its good figures' characters in facing and destroying the bad ones. Wayang which has passed many historical events from generation to generation has shown how its puppetry culture is strongly attached and becomes a part of Indonesia's life, especially in Java. This puppetry's long period of age shows how high is its values and meanings to the communities' life. This condition shows that puppetry stories can well develop based on the recent development era although there is a certain stereotyping element and shows its antiquity. However, the wayang stories were mostly passed down through the performance media, especially wayang kulit performances more than texts. The Wayang stories were first orally told from generation to generation and each teller created their ways to tell those stories. Wayang stories were told or communicated to society through performances, cassette tape records, or books. Wayang kulit performances, especially played by the famous puppeteers, were always full of audiences. Wayang lovers have never been bored watching wayang kulit performances although the stories and the puppeteers are the same, meaning that both have never been watched before. In each performance, there is always something new that is contextually different from the previous ones.

A wayang story is arranged based on a never-changing dramatic convention. Small changes happen only as variants, while the big ones beyond the sources have never happened (Amir in Nurgiyantoro, 1998:38). In terms of its benefits, wayang is a symbol or reflection of our daily life. Thus, watching a wayang performance is not different from watching ourselves in a mirror (Mulyono, 1989:15). Wayang wong is one wayang type in Indonesia. Wayang wong is a dance drama performed by human actors substituting the wayang puppets. Wayang wong is a dance genre categorized as a total theater that includes dancing, acting, literary, musical, fine, and sound arts (Supriyanto, 2013). In its performance, wayang wong does not only present an entertaining performance but also provides guidance containing moral values to be interpreted and practiced in our daily life. Wayang wong performance is a traditional art teaching concrete lessons and values through the concrete figures' characters as paragons. Wayang wong is considered a "living encyclopedia" by the Javanese people due to its completeness related to the lessons and values on the relationship between humans, nature, and God and how humans can reach their life perfection.

In wayang wong, performance, an actor acting one wayang figure should perfectly be able to show the figure's true characters. Empathy is greatly necessary to support the actor to well act the figure's characters and to well understand others. Empathy is considered as one effective way to recognize, understand, and evaluate others that someone can truly and deeply feel others' characters including the ways other people observe and face their problems and situations

(Pamungkas, 2012). Wayang performance can be used as one learning media for children by implanting the esthetically-wrapped ethical values that wayang performance can be easily accepted by young generations, especially children.

## **MATERIALS AND METHOD**

This descriptive qualitative research used a cultural approach by identifying wayang wong figures' characters in both Ramayana and Mahabharata stories. This research employed a study design since the researchers could only observe without controlling the events like having experimental research. The literature review was made to further identify the characters of wayang wong figures in both Mahabharata and Ramayana stories. The research data were collected using literature reviews on various relevant references to wayang wong to dig and obtain the descriptions of the wayang wong figures' characters in both Mahabharata and Ramayana stories as the character education for elementary school students.

The collected data were then processed through data reduction, data display, and data conclusion. First, the data irrelevant to the problems were reduced that only the supporting data were used. Second, the selected data were then displayed to more clearly explain the collected data. Third, the data were further classified based on predetermined categories. Fourth, data were then concluded through depiction and verification.

## **RESULTS & DISCUSSION**

Character education which is based on the local culture has become one innovation in learning processes by providing more places for children to participate in transferring and conserving the local wisdom as a part of life values implanted in the society. The implementation of character education which is based on local cultures, such as the introduction of superhero figures' characters in wayang wong performances as one learning strategy, is expected to increase their recognition and sense of ownership on the local cultural heritage. The recognition and sense of ownership of the local culture heritage are greatly required as motivations and spirits in conserving the local cultures and maintaining the values of the existing local wisdom. These values will then become the spirits sustainably supporting the inheritance efforts of *rasa* (taste), *cipta* (idea/creativity), *karsa* (intention), and *karya* (work/creation) (Hapsari, 2019).

In each wayang performance, either wayang kulit or wayang wong, there is always colored with wayang figures with various characters: some with bad characters, while some others with

good characters. Those with good characters are, for example, Pandawa in Mahabharata epic and Sri Rama in Ramayana epic. Meanwhile, those with bad characters included Kurawa in Mahabharata epic and Rahwana in Ramayana epic. In the cultural context, the figures' characters in wayang wong as an artwork performance can be used as character education media for elementary school students. Wayang wong performance with the story or sanggit played by the figures was based on the Javanese local culture containing the esthetically wrapped ethical values. By introducing the figures in wayang wong performance to children, it is expected that they recognize, understand, and are familiar with the wayang figures in their local culture. Besides, by introducing the figures in wayang wong based on the local culture to children, it is expected that they can catch and take the local wisdom values contained in the wayang wong performance as valuable messages.

Fadjrie (2013) stated that recently not many children know wayang wong. Many children even do not know the wayang figures, moreover the stories. This opinion is strengthened with the research conducted by Isnaeni (2018) stating that most early-age children did not know the wayang figures in Indonesia. Isnaeni tried to give some pictures of wayang figures to them and in fact, those children did not know and recognize those shown wayang figures. On the contrary, when Isnaeni showed foreign superhero figures (such as batman, superman, and spiderman), the children immediately recognized their names and powers.

The phenomena of western superhero movies with their characters always draw the viewers' attention and become the children's idols. The world's great enthusiasm for superhero movies increasingly sparks competitions among creative industries on famous superheroes. The superhero figures frequently appear with the stereotype of half-god ability or obtaining powers from the natural elements. Those characters are presented and destined to save the world and maintain the peace of the world. Unfortunately, these world savior figures idolized by the children do not come from Indonesia. In fact, for centuries, our ancestors have created the imaginative superhero figures existing in the Javanese wayang figures that also have the superhero abilities just like those foreign superhero figures. Stories (plays) in wayang performance also provide stories with ideal hero figures gifted with strengths and abilities beyond the limits of human powers, such as powerful weapons, flying ability, and giant form. Wayang figures should also be known, loved, and preserved by the Indonesian young generations since those wayang characters are based on the Indonesian local wisdom. Puppetry has been well implanted and has become a part of Indonesian people's life, especially in Java. In puppetry art, either in wayang kulit or wayang wong, there is a pearl of local wisdom which can be used to build the Indonesian character and identity depicted



from the stories and the figures' characters. Character education which is based on the local wisdom as the identity of Indonesia for young generations is greatly important to create the children of the nation who are smart and have noble personalities and characters (Pandanwangi, 2018). Unfortunately, young generations do not love our own nation's wayang figures. Wayang figures should be well maintained as the cultural heritage which is full of character education values in the middle of the recent globalization and modernization.

In this article, wayang figures are introduced in wayang wong performances with various heroic figures. These heroic figures are considered important to be introduced to the elementary school students that they will also idolize the superhero figures coming from their own cultures teaching many local wisdom values as the children's character education. The introduction of superhero figures in wayang wong aiming at preserving and loving the local cultures. The wayang figures to introduce are those heroic characters in both Mahabharata and Ramayana stories, such as Bima/Werkudara, Arjuna, Gatotkaca, Kresna, and Rama. There are many wayang stories, but the dramatic conventions are the same and have never been changed. The dramatic conventions of wayang consist of the story structures, figures with certain character patterns, and language used, that is, Javanese language (Nurgiantoro, 2011).

### ***Bima/Werkudara***

Bima or Werkudara was the second son of Dewi Kunti/Dewi Prita (the daughter of Prabu Basukunti, King of Mandura) and Prabu Pandudewanata (King of Astinapura). The other names of Werkudara were Bratasena, Bimasena, Haryasena, Bayusiwi, Jaga Abilawa, Kusumadilaga, Jayalaga, and Prabanconosiwi. Werkudara had three wives named Dewi Nogogini, Dewi Arimbi, and Dewi Urangayu. Raden Antareja was his son with Dewi Nagagini, Raden Gatutkaca was his son with Dewi Arimbi, and Raden Antasena was his son with Dewi Arangayu (Nugraha, 2014).

In the puppetry world, Bima is depicted as a figure with ideal heroic characteristics. Bima is the manifestation of a fighter with a big and tall, muscular, and athletic body. In Baratayudha epic, Bima was illustrated as a sadistic and brutal fighter when facing Kurawa. However, he was a loving person, especially to his family, and willing to sacrifice anything. In his fights, Bima had an unlimited physical power thanks to the sacred utterances of Bandungbandawasa. Bima had a powerful weapon called Gada Rujakpolo and Bargawa (big axe). Gada Rujakpolo is a Thor's mjolnir-like big axe. If mjolnir could release lightning power, Gada Rujakpolo would be bigger and heavier when crushing the enemies' weapons and became stronger. Bima also had very strong

Pancanaka nails. These nails came from the ivory shards of Gajah Sena, an elephant-like figure of the reincarnation of Batara Bayu ripping the Bima's cuticle and helped him be born on earth.

### ***Arjuna***

Arjuna is a protagonist figure in Mahabharata story. Arjuna is greatly known as one of Pandawa members with a perfect physical appearance and gentle attitude. Arjuna is the third son of Dewi Kunti with Prabu Pandudewanata. Arjuna is a knight who loves wandering, meditating, and learning. Not only becoming the student of Hermit Drona in Sukalima hermitage, but he also became the student of hermit Padmanaba in Untrayana Hermitage. Arjuna had many names, such as Parta (war hero), Janaka (having many wives), Pemadi (handsome), Dananjaya, Kumbang ali-ali, Ciptaning Montaraga (holy priest), Pandusiwi, Indratanaya (son of Bathara Indra), Jahnawi (agile), Palguna, Danasmara (great charmer), and Margana (helpful). With his perfect physical performance, Arjuna was depicted as a man loved by many women that Arjuna was told to have 15 wives:

1. Dewi Sumbadra, had a son named Raden Abimanyu
2. Dewi Larasati, had two sons named Raden Sumitra and Bratalaras.
3. Dewi Srikandi
4. Dewi Ulupi/Palupi, had a son named Bambang Irawati
5. Dewi Jimambang, had two sons named Kumaladewa and Kumalasakti
6. Dewi Ratri, had a son named Bambang Wijanarka.
7. Dewi Dresnala, had a son named Raden Wisanggeni
8. Dewi Wilutama, had a son named Bambang Wilugangga.
9. Dewi Manuhara, had two sons named Endang Pregiwa and Endang Pregiwati
10. Dewi Supraba, had a son named Raden Prabakusuma
11. Dewi Antakawulan, had a son named Bambang Antakadewa.
12. Dewi Maeswara
13. Dewi Retno Kasimpar
14. Dewi Juwitaningrat, had a son named Bambang Sumbada.
15. Dewi Dyah Sarimaya

In the puppetry world, Arjuna is depicted as a figure with the characters of smart, clever, quiet, conscientious, polite, brave, and loving protecting the weak. He led Madukara Kadipaten located in the area of Amarta. After the Bharatayuda war, Arjuna became the King of Banakeling, formerly the Jayadrata kingdom. He was good at archery and had a heroic soul. Arjuna was also

known as the best descendant of Kuru dynasty. He was the chosen one who got the chance to get the holy advice from Kresna, known as Bhagawadgita (God's songs). Besides, Arjuna was an undefeatable fighter when fighting on the battlefield although he was a slim and kind-hearted person he had a very strong will that in Baratayuda war he was able to force himself to kill his stepbrother, Karna.

Arjuna was once a Pandita in Mintaraga Cave, entitled Bagawan Ciptaning. He was destined to kill Prabu Niwatakawaca, the giant king of Manimantaka. For his merit, Arjuna was crowned as the King of Kahyangan Kaindran entitled Prabu Karitin and blessed with the sacred heirlooms from gods, such as Gendewa (from Bathara Indra), Ardadadali Arrow (from Bathara Kuwera), and Cundamanik Arrow (from Bathara Narada). Arjuna also had other sacred heirlooms, such as Keris Kyai Kalanadah, Sangkali Arrow (from Hermit Durna), Candranila Arrow, Sirsha Arrow, Keris Kyai Sarotama, Keris Kyai Baruna, Keris Pulanggeni, Terompet Dewanata, a box filled with Jayengkaton oil (from Bagawan Wilawuk from Pringcendani hermitage) and Ciptawilaha horse with Kyai Pamuk whip. Arjuna also had sacred utterances which made him become more powerful such as Panglimunan, Tunggengmaya, Sepiangin, Mayabumi, Pengasih and Asmaragama (Astuti, 2014). Arjuna also had some clothes symbolizing greatness, such as Limarsawo cloth, Limarkatanggi belt, Minangkara bun, Candrakanta necklace, and Mustika Ampal ring (previously owned by Prabu Ekalaya, King of Paranggelung). At the end of his life, Arjuna was told that he died in muksa (perfect death) with his other four siblings.

### ***Gatotkaca***

Gatotkaca is one greatly famous wayang figure. Gatotkaca was the son of Bima and Arimbi (a princess from Pringgadani, a giant kingdom). When he was a baby, he was named Tutuka. In his tale, no tools or weapons could cut the baby Tutuka's umbilical cord. Seeing the situation, Arjuna, the uncle, immediately went meditating to get a clue to help his nephew. Arjuna was then blessed with Konta Wijaya heirloom from Batara Narada to cut the baby Tutuka's umbilical cord. Konta Wijaya heirloom was able to cut the baby Tutuka's umbilical cord. One extraordinary event then happened as Konta Wijaya united itself with the baby Tutuka's body and added the baby Tutuka's power. Baby Tutuka was raised by Batara Narada. Batara Narada threw the baby Tutuka to Candradimuka crater of Mount Jamurdipa. At the same time, the gods threw various sacred heirlooms to the crater and after some time, the baby Tutuka jumped out of the crater as an adult man with various sacred heirlooms merged and united with his body and made him more powerful. At that time, Batara Guru, the ruler of the heaven gave a set of sacred heirloom clothes, such as

Caping Basunanda, Kotang Antrakusuma, and Teropah Padakacarma. With those heirloom clothes, Tutuka could fly at a high speed to the Trabelasuket kingdom and killed the king of Kalapracona. Since then, Tutuka's name was changed into Gatotkaca (elib.unikom.ac.id).

In the puppetry world, Gatotkaca was told to have amazing power. In Kurukshetra great war, he killed many of Kurawa's allies before finally died in Karna's hands. In Indonesia, Gatotkaca becomes a very popular wayang figure. His power was told greatly amazing, such as flying without wings, and well known with the title of "otot kawat tulang besi/having wire muscles and iron bone". Gatotkaca was told to have brave, determined, tough, clever, fast, agile, steadfast, and greatly responsible characters. He was greatly powerful and had the Narantaka sacred utterances given by Hermit Seta. Gatotkaca was also known as Arimbiatmaja, Bimasiwi, Guritna, Gurudaya, Kacanegara (loving his own kingdom), Purbaya, Kancing Jaya (key of victory).

### ***Kresna***

Kresna was the son of Prabu Basudewa (King of Mandura) and Dewi Mahendra/Maekah. At a younger age, Kresna was named Narayana. Kresna had a twin sibling named Kakrasana, and a younger sister named Dewi Sumbadra, while Dewi Lara Ireng was the daughter of Prabu Basudewa and Dewi Badrahini. Kresna is the last reincarnation of the God, Sanghyang Wisnu. Besides known power, Kresna also had many sacred heirlooms, such as Wijayakusuma flower-like disk weapon, Pancajanya valve-less trumpet, Paesan Mirror, as well as Pamelang and Kawrastawan sacred utterances. Kresna had several names, such as Cakradhara (disk-like weapon holder), Cangkhacakrasipani (clam snail and disk-like weapon holder), and Padmanaba sword (possessing a lotus in his navel), Devakiputra (son of Devaki), Gopala/Govinda (cow shepherd), Garudadhvaja (Garuda-flagged), Janardana (adored by mankind), Trilokyanatha (the ruler of three worlds), Vasudeva (son of Vasudeva) (Sundari, 2015). Prabu Kresna had 4 (four) empresses consisting of Dewi Jembarwati who had children named Samba and Gunadewa (appearing as monkeys); Dewi Rukmini who had the child named Saradewa (appearing as a giant), Partadewa, and Dewi Titisari/Sitisari; Dewi Setyaboma, who had the child named Arya Setyaka; Dewi Pratiwi who had the children named Bambang Sitija and Dewi Siti Sundari.

In the puppetry world, Kresna was told to have the peace-loving characteristics shown when Baratayuda war was going to happen. Kresna requested the dispute peacefully settled by dividing the kingdom; defender of justice, virtuous as proven through Kresna's loyalty to his words given to Drupadi saying that all Kurawa members who had humiliated by stripping Drupadi's clothes would die on the battlefield. Kresna swore in front of Drupadi that Kresna was born in this

world to protect truth and uphold the Dharma laws to exterminate the evilness appearing throughout the centuries. However, Kresna also had some weaknesses in abducting Rukmini who should have been married to King Cedi.

### ***Rama***

In Ramayana epic, Rama was the main figure. As the main figure, Rama has become the symbol of Hinduism teaching and philosophy. Rama/Sri Rama was the eldest son of King Dasarata and Queen Kosalya, the descendant of Surya or Suryawangsa Dynasty. Rama came from Kosala Kingdom with the capital city of Ayodhya. Ayodhya was a fertile and wide country led by King Dasarata. Dasarata was known as a fair and wise King in leading the citizens to live in peace and safety. Rama had many names, such as Ramayana, Ramaragawa, Ramacandra, Ramabadra, Ramadewa, and Raguputra. Rama also had four step siblings named Laksmana from Dewi Sumitra, Barata, Satrugna, and Dewi Kawakwa from Dewi Kekayi. Rama had Dewi Shinta as her wife after winning an interesting Heirloom Arc contest held in Mantili Kingdom (Mithiladiraja). Rama had some children named Kusiya and Rama Batlawana.

According to Hindu belief, Rama was the reincarnation of the seventh God, Wisnu who descended on earth. Rama was seen as Maryada Purushottama, meaning the “Perfect Human”. In his childhood and adolescence, he was educated with virtues and powers by Bhagawan Waistha. Because of his intelligence, powers, and virtuous attitudes, Sri Rama was endowed with the incarnation of Sang Hyang Wisnu who had to destroy the evilness on earth. Rama Wijaya was a great knight at wars. He had gentle attitudes and greatly talented in using weapons, especially arrows. He was highly diligent in practicing archery that no knights were able to match him. No matter how big the arc was, he was always able to bend it, and no matter how far the target was, he could always hit it right on target.

### **CONCLUSION**

Local wisdom, especially wayang, is the energy collectively belonging to the Javanese people to become a more civilized society. The local wisdom taught and passed down to younger generations can be used as the character education to prevent various problems in the middle of modernization. By inheriting the local culture and practicing the local wisdom values, the youth is expected to be able to politely answer the future challenges based on their own cultures. Besides, the local wisdom values possibly become the bridge between the local cultures and global currents.

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## The Use of Cohesive Devices and Factors Influence Unsuccessful Coherence in Community-Based Tourism Text

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### ABSTRACT

*As a complex process, writing is always interesting to be discussed. One of the students' biggest problems in writing is in maintaining coherence. Coherence is a systemic model to unify some elements to become good writing. This article aims to identify the most cohesion type used by the students and factors that influence the unsuccessful coherence of the text. This is descriptive qualitative research. The data were obtained by collecting descriptive text written by thirteen English Diploma Program students. The unit of analysis in this study is a community-based tourism text which describes tourism villages in Banyumas Regency, Indonesia. The writers take Community-Based Tourism (CBT) as the unit of analysis because the government right now is developing CBT in many areas in Indonesia. As an important stakeholder, the University must prepare the students to write good descriptions of CBT. The result of this study shows most of the students use reference, reiteration, and conjunction in their writing but they have very minimal use of ellipsis, substitution, and collocation. The writers found that some of the students' sentences have successful integration, but some have not successful integration. Several factors influence unsuccessful integration. Those are students' prior knowledge, inappropriate use of cohesive devices, and illogical sequence. Finally, we can conclude that the students need more guidance and knowledge of using effective writing, cohesive devices, and logical sequence.*

**Keywords:** *cohesive devices; writing; coherence; descriptive text; English for tourism*

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## INTRODUCTION

It has been known that writing is a complex process that requires a lot of practice. If we compare with the other skills like speaking, listening, and reading tasks, writing has always been a difficult task of all. Students sometimes may not pay attention to the coherence, event sequences, and grammatical structures that can enhance the overall writing quality. Therefore, when students write text, they do not realize that they make a lot of errors in writing especially in how to write good coherence within sentences and also a textual organization of sentences.



Writing can cause some problems for many students of English as a foreign language (EFL). Many students' writings are not good in organization and coherence of the ideas. The students often misuse functional connectors. When the students' writings are not coherent, the reader is forced to stop and read the text again. Sometimes, the readers may give up because of frustration. Moreover, incomplete content of lexical phrases in their writings may cause incoherence of ideas and may cause confusion and also misunderstanding.

Based on the teaching experiences, the writers often come across problems from the students' writing. "I cannot follow your argument" or "I don't understand what you write" are the common comments that the teacher writes on students' papers to indicate the unacceptable text. Unfortunately, mistakes incoherence are often more difficult to handle as they involve chunks such as a series of sentences or paragraphs. The students may not know how to write effective writing, how to structure and sequence ideas with logical consistency, how to use linguistic creativity, and also how to write a text that shows coherence.

There are two different opinions about the relationship between cohesive devices and the quality of the text. One says that no relationship between the number of Cohesive Devices (CDs) and the quality of students' writings (Ghasemi, 2013). Others say that there is a highly significant relationship between the length of the text and coherence and consistency (Karadeniz, 2017). Therefore, we need more investigation into the use of CDs in students' writings because some CDs were also misused or overused (Ghasemi, 2013). Some students also prefer to use simple CDs like reference, lexical cohesion, and conjunction (Emilia et al., 2018). We often found that in some areas of students' writing is already coherent but some areas are not. (Bahaziq, 2016).

Coffin and Donohue (2012) state that text in context or language use in context is the main unit of analysis in systemic functional linguistics (SFL). Moreover, to analyze good writing of the text, we must consider these elements; content, paragraph organization, structure, vocabulary, and mechanics (Brown, 2007). As adult learners, students often make mistakes in organizing their ideas and writing the content of the text. Some Characteristics should be considered to create good writing. They are unity, cohesion, and coherence.

Cohesive and coherence are very essential components to make organized and comprehensive texts. Coherence refers to the quality of the text. All parts fit together well and logically. Coherence also lies in the judgment of the reader; it is coherent if the reader can readily comprehend its meanings. Contextual coherence is the relation of semantic elements. For example, Andy is a student at the university. He goes to campus by bus. The text has contextual coherence

because we understand that the meaning of "he" is Andy. The cohesive device used in this sentence is a reference (using personal pronoun).

Coherence, according to Halliday & Hasan (2004), is a group of clauses or sentences relate to context. It is clearly explained that coherence is to unify elements in good writing. A group of clauses or sentences relate to the contexts in which there are two levels: the context of culture (ex. genre) and the context of the situation (ex. register). Coherence is established by the interaction of the writers and readers to make sense of the text based on the prior knowledge outside the text.

Cohesive devices are divided into two types, namely grammatical cohesive devices and lexical cohesive devices. Halliday and Hasan identify grammatical devices into four general categories. Those are reference, ellipsis, substitution, and conjunction. Whereas, the lexical cohesive device is a device to study all aspects of the vocabulary of the language. Lexical cohesive devices consist of two categories; reiteration and collocation. Reiteration consists of repetition, synonym, antonym, hyponym, and metonym.

Some previous studies discussed the use of cohesive devices in students' writing. First is *The Use of Cohesive Devices to Achieve Coherence in the Background Section of the Students' Formal Writing* (Amperawati, 2011). The result of the study shows that the students can produce cohesive devices in their writing but they are quite ignoring some cohesive devices such as substitution and ellipsis. They also often misuse certain cohesive devices like reference and conjunction. They do not only make the text disorganized but also make the content incomprehensible.

The second study is *The Use of Cohesive Devices in Students' Writing text* (Suningsih, 2016). The result of the analysis showed that the background sections of the students' formal writing contain all kinds of cohesion devices. Those are grammatical cohesion and lexical cohesion. The third article is *The Use of Cohesive Devices in Students' Argumentative Essay* (Afriani, 2018). The result of the study shows that the most cohesion devices used are reference (44.3 %) and followed by lexical cohesion (39.6%), conjunction (14.8%), substitution (0.8%), and ellipsis (0.5%). The use of reference is still dominating in students' writing. The last study is *The Influence of Cohesive and Coherence on Text Quality: A cross-Linguistics Study of Foreign Language Learners' Written Production* (Medve, V.B., & Takac V.P., 2013). This study aims to explore how foreign language learners use cohesion and coherence in their written production. The total sample is 90 assignments written by foreign language learners of English or German. The aim is also to identify a potential transfer of knowledge. Learners who learn both languages analyzed the number and type of CDs and the appropriateness of their usage is also assessed along with the impact on the overall quality of learners' writing. The number and type of progression

correlate with the quality of the written composition. The results indicate that the foreign language learners' compositions are characterized by the dominant and ineffective use of simple cohesive devices and the successful learners tend to use sequential progression more often than unsuccessful learners.

From the previous researches above, we can conclude that there are incorrect cohesive devices written by the students. It causes the content incomprehensible. The students also use limited types of devices. Unfortunately, those researches did not explain factors that influence unsuccessful coherence. In this research, the writers conduct different units of analysis. The novelty of this research is on community-based tourism text and the writers also analyze factors that influence unsuccessful coherence.

Various texts are learned by the students of the English Diploma Program such as; descriptive, narrative, procedure, recount, and so on. As the students of the English Diploma Program which have a tourism concentration, they must be able to write Community-Based Tourism (CBT) text. Community based-tourism text is a text with sustainable tourism development and is usually associated with alternative tourism (Amerta, 2017). The concept of community-based tourism (CBT) can be explained as the aspects of developing tourism and local communities (Lopez-Guzman et al., 2011). CBT text is a text which has a social function to describe people, objects, or something in a local community. In the English for Tourism context, CBT text describes tourist sites/attractions/villages, animals, plants, rocks, culture, people, transportation, and everything in the village. Because its function is to describe something in a tourism village, the CBT text can be written with descriptive text. We can write CBT text with these generic structures; those are identification and description. The grammar patterns used in the descriptive text are using a simple present tense and using descriptive adjectives.

CBT is chosen as the unit of analysis because the government right now is developing CBT in many areas in Indonesia. The students have to be able to describe tourist destinations well because they will take part in the tourism sector as a local guide, a tourist information officer, an officer in a travel conscious group (Kelompok Sadar Wisata / Pokdarwis), and other related jobs in the tourism sector. From a long discussion above, we draw two purposes of this research, those are to identify the most cohesion type used by the students and factors that influence unsuccessful coherence of the community-based tourism text.

## **MATERIALS AND METHOD**

The research design is a qualitative method. There are three types of case studies; descriptive, interpretative, and evaluative. The writers use the descriptive method which has a function to describe the use of cohesive devices in students' writing and factors influence unsuccessful coherence. The text itself is community-based tourism text. It is a text to describe tourism and the local community.

The total respondents of this research are thirteen students of English for tourism class in English Diploma Program, Universitas Jenderal Soedirman. There are two methods of collecting data. The first is a field study. In the field study, the writers obtain data from the students' writings. The second one is the library study. The library study is a method to collect relevant theories and to analyze the use of cohesive devices in students' writing and factors that influence unsuccessful coherence.

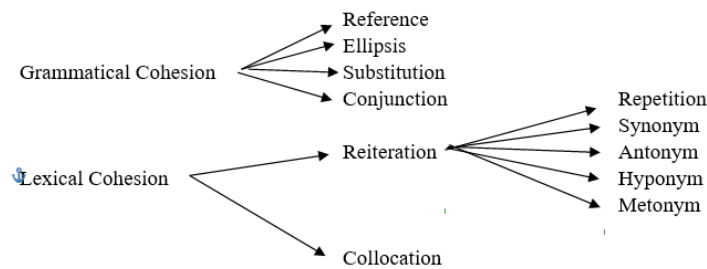
The method of analysis is descriptive qualitative. The analysis is based on the theory of Systemic Functional Linguistics by Halliday. There are more research data found in the field and will be analyzed and supported by the availability and relevancy of the theories (Sugiyono, 2013). For data validation, the writers use triangulation. The triangulation approach is used since one source of data or information may be incomplete or partial.

## **RESULTS & DISCUSSION**

### ***The use of Cohesive Devices in Students writing***

Coherence in a paragraph is a way of making words, phrases, and sentences flow smoothly and logically from one idea to another. So that when these ideas are combined, the reader can see a consistent merging between the ideas. Therefore, maintaining paragraph coherence, the use of cohesive devices, and logical linkages between words, sentences, and paragraphs must be well constructed in students' writing.

Cohesive devices (CDs) are tools for creating a unified text meaning that can be formed from words, phrases, or sentences. CDs are divided into two types, namely grammatical cohesive devices and lexical cohesive devices. Halliday identified five categories of coherent devices that can manifest coherence in text: references, ellipsis, substitutions, lexical cohesion, and conjunctions. Whereas lexical cohesion consists of repetitions and collocations. Repetition can be a synonym, antonym, hyponym, and metonymy. Lexical cohesion is a tool for creating unity of meaning through the use of proper diction.



Graph 1. Cohesive Devices  
(Halliday, 2000)

Grammatical cohesion is explained as the surface marking of the semantics. It links between clauses and sentences in written discourse, and between utterances and tunes in speech. Meanwhile, lexical cohesion is signaled when two words in discourse are semantically linked in some ways.

### **Reference**

The first cohesive device is a reference. This cohesion has a special characteristic, namely, it lies in the information to be retrieved and the continuity of references that enter the discourse for the second time. Reference is usually used in semantics for the relationship between words and other things, whether factual, phenomena, or meta phenomena (Halliday and Matthiessen, 2004). There are three kinds of references:

1. Personal references are references to categories of people who take advantage of functions in speech situations. Personal references include:
  - a) Personal pronouns: me, him, her, you, us, them, and that, etc.
  - b) Personal identifier: I, mine, hers, hers, yours, yours, theirs, hers, etc.
  - c) Relative pronouns: who, which, whose, etc.

In this study, many students use personal references. They use a combination of personal pronouns, personal identifiers, and relative pronouns. The words are that, them, theirs, that, who, and which. The use of references in a text is very useful for maintaining contextual coherence.

**Examples:** The use of personal pronouns in students' compositions.

*Bulak Barokah Agro-tourism is a mainstay tourist destination for children because they can play while learning.*

*Kalisalak Tourism Village is one of the Tourism Villages in Banyumas Regency. This has increased over the last two years.*

However, the use of relative pronouns, in this case, is incorrect.

*Melung Village is at the foot of the slopes of Mount Slamet and directly adjacent to the forest.*

2. Demonstration reference is a reference through the location of a thing. Demonstrative references include:

- a) Determinants: this, these, that, and those.
- b) Demonstrative adverbs: there, here, and then.

Almost all texts analyzed by the writers use demonstrative references.

**Examples:** the use of demonstrative references in students' composition.

*Agro-tourism Bulak Barokah is located in Langgongsari Village, Cilongok. To get there, visitors can ride a motorbike for about 10 minutes from the Cilongok traditional market.*

3. Comparative references are indirect references, which describe similarities. Comparative references include:

- a) Comparative adjectives: equal same, identical, different, Different, more, better, etc.
- b) Comparative adverbs: differently, similarly, more, less, etc.

Some texts use comparative references. They use a variety of comparative references.

**Examples:** the use of comparative references in students' composition.

*Interesting photo spots include the Giant Hand or God's Hand which is similar to the Pengger Yogya Pine Forest Tour.*

Students experienced errors when using *similar with*. It must be *similar to*.

### *Ellipsis*

Ellipse is a tool to create a unity of meaning through action by removing items that are usually required by the grammar. This is done because the writer assumes that the reader understands the context so that it does not need to be produced. In other words, the ellipsis can be defined as a substitution with zero. There are three types of ellipsis :

#### 1. Nominal Ellipsis

This category requires that if the actual noun or noun phrase does not exist in the context of the discourse, it is a nominal ellipsis, as in:

*These are my two bikes. I used to have three.*

The word bikes have been omitted and can easily be understood or taken back out of context. There is one ellipsis in the student s' composition.

*This four-hectare area has been planted with various types of local superior fruits, such as Bawor durian, coconut, petai, and various vegetables so that it attracts tourists to visit. The livelihood of residents in Langgongsari Village is processing palm sugar. Being planted local superior commodities, not far from the garden there are several lots of buildings for processing palm sugar.*

In the second sentence, the noun phrase of 'four hectares' is omitted.

## 2. Verbal ellipsis.

This ellipsis occurs where the verb or verb phrase is assumed, as in:

*Mother: Have you finished your homework?*

*Andy : Yes, I have.*

Andy's answer is elliptical in the sense that doing homework is understood.

## 3. Clausal ellipsis

Ellipsis occurs when a noun or noun phrase and an adverb phrase are omitted. yes / no questions are an example of using an ellipsis clause. Example:

*Eliz : Are you going to buy new shoes for me?*

*Mother : Yes.*

Here mother confirms the entire clause you will buy shoes for my birthday.

Entire clauses may be omitted frequently, as in:

*Andy : What grade do you get for English?*

*Sam : B*

All clause have been removed. Sam's answer is a clause ellipsis and not a nominal or verbal ellipsis. The writers did not find verbal substitution and clauses in the students' compositions.

## *Substitution*

Halliday (2000) defines substitution as an act of replacing an item that is equivalent to another. There is a difference between reference and substitution. Reference has a relationship with meaning whereas substitution has a relationship with linguistic items. Substitutes have a purpose as a noun, verb, or clause. Substitution is divided into three, namely nominal substitution, verbal substitution, and clause substitution. Nominal substitution is the process of replacing a noun or noun phrase with a "one / ones" nominal substitute. Verbal substitution involves replacing a verbal verb or phrase with another verb such as "do". Clause substitution replaces clause with so or not.

### 1. Nominal substitution.

Nominal substitution occurs when the element being assumed is a noun phrase or noun. Check out the example below:

*Andy : Can you give me a pen?*

*Sam : There's one on the table.*

The element of cohesion presupposes it is 'one'. The writers found most of the nominal substitutions in the students' compositions.

One of the examples:

*The Highest one in Tanallum is Curug Nagasari which is 102 meters high, then Curug Cogor which is about 35 meters high.*

The word *one* is the supposition of a waterfall.

### 2. Verbal substitution.

The elements used in verbal substitution are verb phrases or verbs. The conditional element whose substitution is usually the word *do* and its various forms such as 'do', 'did', and 'done'.

#### **Examples:**

*All kids love candy and my kids like it too.*

In this study, the writers did not find verbal substitution in students' compositions.

### 3. Clause substitution

If the assumed element is a complete clause, then there is a clause substitution. The presupposition element that most often influences this type of substitution is 'so'.

#### **Examples:**

*Employees must come to work before 7:30 am. The manager says so.*

So replaces the whole sentence (i.e. the employee has to come to work before 7:30 am). In this study, the writers did not find clause substitution in students' compositions.

## *Conjunction*

As Halliday (2000) points out "conjunctive elements are not cohesive in themselves but indirectly, under their specific meaning; they are not primarily devices for reaching the previous or next text, but they do express a specific meaning which presupposes the presence of other components in discourse".

#### **Examples:**

*She goes to the bathroom after she wakes up.*



The word "*after*" indicates the sequence, indicating that something that is expressed in the first clause follows what is in the second clause.

1. Additive conjunctions

The source of this type of cohesion is the comparison between what was said and what has happened before. For example: similarly, likewise, in the same way, and, or.

There is additional conjunction in the student's writing. One of their writings is that *Many visitors visit the cattle farm and they learn how to care for cows.*

Students use the appropriate conjunction because the second clause is additional information from the first clause.

2. An adverse relationship.

The basic meaning of an adversative relationship conflict with expectations. Expectations can be derived from the context of what is being said for example: although, though, despite, however, nevertheless.

There is an adverse association with student writing. One of their writings is that *Even though it contains sulfur, Kalibacin water is not hot.*

Students use the correct conjunction because the first and second clauses of the sentence show the opposite.

3. Causal relationship.

It includes the relationship between results, reasons, and goals. For example, hence, then, so, because, consequently, therefore, for this reason. There is a causal relationship in student writing. One of their writings is

*Agro-tourism Bulak Barokah which is a mainstay tourist destination for children because they can play while learning.*

Students use the correct conjunctions because the first and second clauses of the sentence show a cause-and-effect relationship.

4. Temporal conjunctions.

This conjunction is a conjunction that has to do with the sequence of time. The temporal relationship can be more specific in the presence of additional components. Example: then, next, after that, just then, before, at last, finally. There are some temporal conjunctions in student writing. One of them is

*Then switched to the clove area and the Albasia region.*

There is a dominant use of conjunctions in students' writing. Students mostly write complex sentences with relative clauses. The writers also found more than one conjunctions in one text.

### *Lexical Cohesion*

Lexical cohesion has no relationship with syntax. Therefore, it is the open cohesion type and the most difficult type of cohesion to define. It is a vocabulary mover and is based on lexical relationships. There are two types of lexical cohesion:

1. Repetition is one type of lexical cohesion in the form of repetition of lexical items or the use of synonyms of several types in a reference context (Halliday, 2000). The same word in a text can have different communicative functions. **Examples** of using repetitions and synonyms of lexical items:

*Then you can get on the bus.*

*Then you can take public transportation.*

The use of repetition of sentences in one text:

*In addition to presenting a natural landscape with a stretch of terraced rice fields,*

*Besides seeing the beauty of nature,*

*In addition, he also received seed assistance from government and private CSR agencies.*

2. Collocation.

Collocations are a pair of groups of words that are usually juxtaposed. Collocation includes all types of lexical relations which do not require a referential identity and cannot be described as a type of loop. **Examples:** The use of verbal collocations in students' composition.

*The beauty of the colorful houses of the residents is an attraction that invites many people to visit it.*

*For those who want to visit Kampung Pelangi Kranji, you can park your vehicle near the entrance.*

Table 1. The Use of Cohesive Devices In Students' Compositions

Text No	The Use of Cohesive Devices					
	Reference	Ellipsis	Substitution	Conjunction	Reiteration	Collocation
1	5	0	1	5	1	2
2	4	0	1	4	2	1
3	6	0	1	3	2	2
4	5	0	1	4	5	2
5	5	0	1	3	3	1
6	4	0	1	3	3	2
7	3	0	0	3	2	2

8	5	0	0	2	3	1
9	4	1	1	3	2	2
10	3	0	1	2	2	2
11	3	0	0	3	2	1
12	4	0	1	2	2	1
13	4	0	0	3	2	2
Total	55	1	9	37	31	21

The text is descriptive. Text length is about 250 to 300 words. From the compositions, the writer saw that some students used limited cohesive devices. Students mostly use references, conjunctions, and repetitions but they rarely use ellipsis, substitutions, and collocations. In addition, some students wrote ideas that were not coherent, the ideas jumped from one sentence to another, so their writing did not move smoothly.

#### *Factors Influence Unsuccessful Coherence*

As mentioned earlier in this paper, coherence has a relationship with the semantic meaning of a text. Many scientists claim that the key element used by writers and readers in creating and interpreting these semantic relationships is their prior knowledge. The second important element in establishing clear semantic relationships is arranging ideas in a logical order, which is an aspect of coherence that has been emphasized in many discussions of the notion of text coherence. The existence of a cohesive relationship, achieved by using adequate lexical and grammatical cohesive devices, appears to make the text more coherent and facilitate its understanding. Many findings indicate the importance of a cohesive device in the text and its effect on the coherence of students' composition.

The writers analyze the following aspects of the composition of students. They are the overall length of the text, the cohesive devices used, and the logical sequence of ideas. Paragraph coherence is a logical sequence of ideas that creates a clear relationship between one sentence and another. A text becomes coherent when it sticks together. For each sentence in the text, there is a preceding or following sentence sequence that provides context for it. For the composition of students, the writer found that some sentences were successfully integrated, but some were not integrated successfully. Several factors contributed to the unsuccessful integration. It is students' prior knowledge, improper use of cohesive devices, and illogical sequences. These factors make the composition of students incoherent. The results of this study concluded that the use of cohesive devices has implications for incoherence in students' writing.

## CONCLUSION

Good writing ability is one the important skill which must have by the students of English for tourism. They are the agent of the tourism sector which can promote tourist destinations to the world. The writers have researched their writing and the data show that there is minimal use of cohesive devices in this case only ellipsis, substitution, and collocation. Many factors influence this condition, such as; they have limited knowledge about ellipsis, substitution, and collocation. Another data shows that the students mostly use references and conjunction in their writing. Every text has three to seven references and the most dominant reference is a personal and demonstrative reference. The conjunction which is used by the students is mostly about adversative and causal conjunction. They write the combination of three different sentences, simple, compound, and complex sentences as well. Grammatical structure is not an object of analysis in this paper but the writers also find many errors in grammatical structures that cause incoherence in their writings. Finally, the writers conclude that the students use cohesive devices to maintain coherence but they still use limited cohesive devices. The students' writing in some areas is coherent but some are not. Several factors influence unsuccessful integration or incoherence of the text. Those are students' prior knowledge, inappropriate cohesive devices, and illogical sequence. The result of the study pointed to the conclusion that the use of cohesive devices implies coherence in some areas in students' writing. The students also need more guidance and knowledge of using effective writing, cohesive devices, and logical sequence.

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# The Use of English in Housing Names in Banyumas Regency: A Review of Language Policy in Indonesia

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## ABSTRACT

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*Language policy in Indonesia have not completely indicated the dignity of Bahasa Indonesia as the national language of Indonesia. One reason why this phenomenon takes place is the lack of socialization of Bahasa Indonesia in public space. The use of English in Indonesian housing names indicates the violation to the position of Bahasa Indonesia as the national language. Despite the issue of Law No. 24/ 2009, the lack of socialization influences the use of English in Indonesian housing names. By using descriptive qualitative research and interview, this article enlightens the use of English in housing names related to the language policy. Analysis was done by identifying the policy released by the local government, developers' consideration in creating a housing name and buyers' consideration in choosing a house. This result shows that the use of English in Indonesian housing names are caused by the lack of socialization of the language policy. It suggests that the collaboration among the government, stakeholders and society is essential in preserving the language policy.*

**Keywords:** *language policy; language dignity; housing names; Bahasa Indonesia; public space*

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## INTRODUCTION

Ministry of Education and Culture's data indicates that Indonesia has seven hundreds and eighteen identified indigenous languages and some indigenous languages have not been recorded. Those indigenous languages live side by side with Bahasa Indonesia and other foreign languages. Indigenous languages are commonly used in domestic area and cultural occasion meanwhile Bahasa Indonesia as a national language is used nationally and for official agendas. English as a foreign language is taught in secondary and tertiary educational level.

The use of Bahasa Indonesia as a national language is governed by the Law No. 24/ 2009 which regulates the flag, language, the state symbol and the national anthem. Article 36 of the Law No. 24/2009, the fourth verse mentions as follows.

Bahasa Indonesia is compulsorily used for building name or buildings, street, apartment or settlement, offices, trade complex, trademark, business institution, education institution, organization set up or owned by Indonesian citizens and Indonesian legal entity.

*[Bahasa Indonesia wajib digunakan untuk nama bangunan atau gedung, jalan, apartemen atau permukiman, perkantoran, kompleks perdagangan, merek dagang, lembaga usaha, lembaga pendidikan, organisasi yang didirikan atau dimiliki oleh warga negara Indonesia atau badan hukum Indonesia]*

Based on the fourth verse 4, housing as a kind of settlement is required to use Bahasa Indonesia. The government has issued the law to protect Bahasa Indonesia among the existence of other indigenous languages as well as foreign languages. By issuing the law, the government has set the use of Bahasa Indonesia in public space.

Banyumas regency is located in Central Java and most people use Javanese language in daily conversation. Javanese language, together with Bahasa Indonesia and other foreign language are used for communication in the area despite their misuse. Bahasa Indonesia is supposed to be used in public space includes in housing names. In fact, several housing names in Banyumas regency still use English such as in *Raffles Residence Baturraden*, *Sapphire Estate Sumampir*, *Puri Taman Pesona Riverside Regency*. The words ‘residence’, ‘estate’, ‘riverside’, ‘regency’ are English. ‘residence’, ‘estate’ and ‘regency’ emerge not because of the lack of their equivalences in Bahasa Indonesia as Bahasa Indonesia has the word ‘*permukiman*’. However, housing names appear to use the English words rather than Indonesian word to address settlement or place. In addition, the word ‘riverside’ also occurs in the housing names. The word ‘riverside’ is equivalence with ‘*pinggir kali*’ in Bahasa Indonesia. However, the prepositional phrase ‘*pinggir kali*’ has a negative nuance as it may be described as a slum. As a consequence, developers avoid the word and replace it with ‘riverside’.

Despite the existence of the Law No. 24 Year 2009, Bahasa Indonesia has not reached its dignity because of the existence of several foreign languages. Foreign language, mostly English are easily found in Indonesian housing names as it can be considered as a public space. These language phenomenon portraits that the Law No. 24 year 2009 has not been strictly applied. Thus, the law needs to be applied in Indonesia by maintaining the language policy. Language policy is a conceptual and political consideration aims at planning, updating and solving all language problems which is faced by a nation (Aslinda & Syafyaha, 2010; Chaer and Agustina, 2004). Meanwhile, Ferguson (2006) argues that language policy is an effective way to face the social

dynamic. It means that language policy is needed to maintain language as it grows simultaneously with social dynamic. A further statement is proposed by Spolsky in Garcia (2015). He said that language policy will involve three main things, namely, language management, language practice, and language belief.

Several researches have been conducted so far related to the use of Bahasa Indonesia in public space. The language use in billboard along the streets in Jakarta was explored (Muqri, Sugiono, and Khairah, 2016). They found out that language use on the billboard were realized into words and phrases. The escalation of Indoglish in social media was the next central topic that was investigated (Octavia (2019). She found out that Indoglish becomes more and more popular in social media as more and more people use it. The use of foreign language in public space without being paired with its translation had been studied as well (Anto, Hilayah, and Akbar, 2019). They concluded that the existence of Bahasa Indonesia was threatened by the existence of foreign language as those foreign language was used in public space without being paired with its Indonesian translation. Based on the previous studies, it can be highlighted that the research on the use of foreign language in housing names from the perspective of its language policy has not been examined.

As language develops in line with the development of human's civilization, language policy needs to be maintained. The phenomenon of English lexicons in housing names in Banyumas regency indicates that Bahasa Indonesia has not been appropriately used in public space. Thus, this article highlights the language policy in Indonesia relates to the use of English in housing names di Banyumas regency. This result of this research is hoped to positively contribute to the policy maker related to the use of Bahasa Indonesia in public space in Banyumas regency.

## **MATERIALS AND METHOD**

The research on the use of English in housing names in Banyumas regency was a descriptive qualitative research as it tried to describe the phenomenon of the use of English in housing names by giving data and elaboration which was done qualitatively. Statistical calculation was not used in the process of analyzing data. The qualitiveness of this research lies on the elaboration of language phenomenon in society that depicted the language use and the language policy. Data of this research were housing names in Banyumas regency that contains English lexicon. There were five hundred English housing names used as data which were collected from January until June 2018. Data were collected by interview and by downloading from official web of the developers.

To get an insightful understanding on this language phenomenon, a focus group discussion was conducted. FGD is frequently used in a qualitative research as it gain an in-depth



understanding of social issues (Tobias O.Nyumba,Kerrie Wilson,Christina J. Derrick,Nibedita Mukherjee, 2018). FGD involved three parties, namely, developers, the representative of BPMPP, and consumers. Their statement, opinion, and suggestion were recorded and elaborated which was eventually reconnected them to the language policies and several related document. Related documents to language policy was collected by library research as Simanjuntak (2009) highlighted that library research was highly considering in the study of language policy. The previous documents were as the references and the new ones were used to show the sophisticated elaboration of language policy research.

## **RESULT & DISCUSSION**

### ***The issue of building permit***

Local regulation of Banyumas regency No. 7 Year 2011 stated that every party wish to build any establishment must have the building permit or *IMB (Izin Mendirikan Bangunan)* which is issued by Investment agency and licensing services or *BPMPP (Badan Penanaman Modal dan Pelayanan Perizinan)* by completing administrative and technical requirements. The local regulation does not mention any obligation for developers who wish to build housing in Banyumas regency to use Bahasa Indonesia in their housing names. It can be proven by looking up at the administrative and technical requirements. None of the requirement mentions the use of Bahasa Indonesia in the housing they wish to develop. The administrative and technical requirements are explicitly mentioned in the local regulation of Banyumas regency No.7 Year 2011 verse No. 9 article No.1.

The administrative requirements cover for the new establishment and renovation. The requirement for the new establishments are advice planning, the copy of applicant's identity card, the copy of land certificate legalized by the head of the village, the statement the land is conflict-free, the agreement of land use, the neighborhood's agreement, construction planning data (for specific building), recommendation of related institution (for specific building), environmental impact analysis document, recommendation from local government for public facilities. Meanwhile the administrative requirements for renovation contains advice planning, the copy of the applicant, and the building permit of the establishment itself.

In addition, the technical requirement also consists of two part, the first part is general data of the building and the second part is technical planning of the building. The first involves the function/classification of the building, the building area and land area, the height of the building/number of store, and the time schedule. The second entails architectural drawing, the

utility system drawing (mechanical and electrical), the calculation of building structure, and other utility calculation.

From the elaboration of administrative and technical requirement for obtaining a building permit, none of the requirement involve the use of Bahasa Indonesia. Developers who wish to develop a housing in Banyumas regency must have the building permit. Without having the building permit, it is highly improbable for developer to realize the planning. After building a housing, name will be given and developer can give any name to their housing. Developer have their own wish and expectation the name chosen. It can be highlighted here that BPMPP as the representation of government in the process of language dignity is absent. BPMPP is supposed to be the gate to elevate Bahasa Indonesia in public space. By adding the requirement of using Bahasa Indonesia in housing names, BPMPP is supposed to take positive part in putting Bahasa Indonesia in its proper place. The absent of the requirement to use Bahasa Indonesia in housing name shows that the government itself does not take serious step in making Bahasa Indonesia as the national language.

In case BPMPP has added the use of Bahasa Indonesia as a requirement in gaining the building permit, BPMPP can socialize it to any party who wish to establish any new building to use Bahasa Indonesia for naming. It is not an easy thing to do as BPMP may face hardship as some developers perhaps have prepared their own names. However, this step is worth conducting as an effort to show the use of Bahasa Indonesia in public space. Language socialization will open our eyes that it is our responsibility to preserve Bahasa Indonesia as our national language and it deserves to be appropriately used in public space. Bahasa Indonesia is very dynamic in its use particularly in the public space. Thus, language policy related to the use of Bahasa Indonesia in public space is a must. Language policy is not only formulated on the basis of economic, social, political, and state resilience which shape the use of language, however, language policy is an effective way to support social dynamics (Ferguson, 2006).

Ager (2001) highlights that language policy involves three parties, government, stakeholder, and individual. Government is the authoritative entity to produce law to reinforce the position of a certain language. In this case, Indonesia government has issued the Law No. 24/ 2009 which regulates the flag, language, the state symbol and the national anthem. Law No.24/2009, article N. 36 regulates four main things, namely, Bahasa Indonesia is compulsory for Indonesian geographical names; geographical name mentioned before only has one official name; Bahasa Indonesia is compulsory for building names, street names, apartments name, housing, offices, trading complex, brands, business institution, education institution, organization built and owned by Indonesian citizens or Indonesian legal entity; and the use of local or foreign language is

permitted only for historical, cultural, custom, and religious values. Based on Ager (2001), government has taken part in dignifying Bahasa Indonesia. It only takes more and more effort to make Bahasa Indonesia appropriate in public space.

### ***Developers' consideration in creating housing names***

Indonesian Real Estate or REI (*Real Estat Indonesia*) is an association of Indonesian developers established in 1972. The member of REI consists of large scale, medium scale and small scale developers scattered all around Indonesia. The branch of REI in Banyumas regency has 50 members. They have years of experience in housing business. Based on the focus group discussion developers have their own consideration in creating names for their housing. Here are some considerations utilized by developers in creating housing names.

#### *Each developer has characteristic name*

Developers has certain characteristics which are realized into their housing names. The lexicon that become their characteristic will emerge in each of the housing name they create. The characteristic of *PT. Bumi Citra Satria* (*Bumi Citra Satria* company limited) is the lexicon 'grand'. This means that the word 'grand' will always be used in their housing names as it can be found in *Grand Kusuma Karagin*, *Grand Kusuma Selarum*, and *Grand Kusuma Karangklesem*. The word 'grand' is taken from English which means magnificent and enormous. The word 'grand' is chosen not because Bahasa Indonesia does not have its equivalence. In fact, Bahasa Indonesia has the equivalence word for 'grand' such as *megah*, *mega*, and *besar*. However, *PT. Bumi Citra Satria* does not use *megah*, *mega*, or *besar* in their housing names. They insist on using the word 'grand' as it has become their characteristic. Developers insert meaning in their characteristic name. The lexicon 'grand' in their housing names also reflect the size of the house. By using the lexicon 'gran', *PT. Bumi Citra Satria* also indicates that they sell a big-size houses.

By using 'grand', developers show 'magnificent house' to their buyer. Developers use 'grand' as a signifier to signify different concept. In this case, the signified thing is magnificent. Chandler (2007:16) states that sign is a combination of signifier and signified. The characteristic of the lexicon 'grand' is the signified element. In the context of housing names, 'grand' is the signifier and magnificent is the signified. Lexicon 'grand' becomes meaningful as it is put in context that the *PT. Bumi Citra Satria* always sell big size house under that name. it is in line with Smith (2006) who highlights that a symbolically interpreted sign creates references on the concept of explicit or implicit social convention or agreement. This idea is also supported by Hoed (2014) who mentions that the correlation between form and meaning is rather social not personal as it is

based on social convention. Thus, the use of certain lexicon that become the characteristic of a developer also reflect certain meaning as it is used based on social convention.

*Certain name brings positive nuance*

Positive nuance becomes the second consideration in creating housing names. *Puri Taman Pesona Riverside Regency* housing uses the English word 'riverside' and 'regency'. Developers believe the word 'riverside' has positive nuance compare to the Indonesian phrase *pinggir kali*. The Indonesian phrase *pinggir kali* are often used to describe a slum area located near the river. As it is widely acknowledged that a slum is a filthy and overcrowded urban area occupied by very poor people. In addition, the phrase *pinggir kali* also indicates the location of the housing that is near the river. As a consequence, the house will probably easily hit by the flood in rainy season particularly when the river position is higher than the house location. Those two negative nuance brought by the Indonesian phrase *pinggir kali* may influence the selling and in turns it will not profitable for the developers. Developers cannot imagine if they name the housing as *Perumahan Puri Taman Pesona Pinggir Kali* as the phrase *pinggir kali* bring negative nuance. To avoid the use of negative nuance, developer chooses English word 'riverside' as this word is believed to bring positive nuance. Developers hope the use of 'riverside' will bring positive nuance that cannot be committed by the use of Indonesian phrase *pinggir kali*. They also wish the use of English can attract more potential buyers.

*Puri Langen Estate* also depicts the use of English word that bring positive nuance. The word 'estate' refers to the concept of a property which has big house and extensive grounds. Besides, estate also refers to a large, privately owned area of land in the country, often with a large house. From those two basic definition, it can be inferred that the word 'estate' bring the concept of large area and large house. Developers believes that the word 'estate' can bring positive nuance as it can describe the housing condition. *Puri Langen Estate* is a housing of relatively large house with large garden. Thus, it can be highlight that English word 'estate' has a positive nuance in housing names in Purwokerto.

Developers uses various strategies to increase their selling. One of the strategies is by naming their housing. The selecting of certain lexicon with positive nuance in housing names becomes developers' selling strategy to increase their profit. It is in line with Smith (2006) who states that the importance on the representational potentiality of names is derived in the use by real estate developers of pleasant names and in the fact that such names draw buyers' attention. Positive nuance can attract buyers' attention that in turns they will buy the product.

*Name is easily memorized*

Based on the FGD, it can be highlighted that word indicated housing location is very helpful for potential buyers. It will be easier for buyer to memorize the housing location when it is stated in the housing name. The following housing names indicate their location, *Grand Kusuma Karangklesem*, *Sapir Estate Sumampir*, *Sapphire Village Baturaden*, *Sapphire Regency KS Tubun*. From those housing name, it can be seen that Sumampir, Karangklesem, Baturaden, KS Tubun are the location of the housing. The insertion of location in housing names will help buyers memorize the location and it will make them find the location easily. The insertion of location in housing names is one of developers' strategy to enable buyers memorize the name. It is in line with Smith (2006) who argues that human often find it difficult to memorize names and they need context to help them memorizing names. Smith (2006) adds that people have problem in memorizing so many one to one correlation and name is one of them. People cannot remember proper name unless they use context to help them, what word follow or precede any given word in a construction. Thus, the use of location in housing names can help buyers memorize the location of housing itself.

From the elaboration of developers' consideration in creating housing names, none of the consideration is about the use of Bahasa Indonesia in public space. Developers only use their own consideration in creating a housing name without considering the government's language policy. Developers ignorance of the importance of Bahasa Indonesia in public space indicates that it is not their responsibility to maintain Bahasa Indonesia as a national language. They do not know that maintaining Bahasa Indonesia in public space also need their role as stakeholders. Socialization of Law No. 24/ 2009 to developers needs to be conducting as soon as possible to maintain the use of Bahasa Indonesia appropriately in public space.

### ***Buyers' consideration in choosing housing***

To accomplish the housing need, consumers make buying. In buying products, consumers have their concern. Consumers' behavior in buying product has long been investigated by scholars. Kotler (2003) states that consumers' behavior investigates how individual, group, or organization choose, buy, use, and re-use product, service, idea, and experience to satisfy their need. It is supported by Solomon (2009) who declares that the field of consumer behavior covers a lot of ground; It is the investigation of the processes elaborated when individuals or groups select, purchase, use or dispose of products, services, ideas, or experience to satisfy needs and desires. Based on those two perspective on consumers' behavior, here are some buyers' consideration in choosing housing.

### *Price*

Price is the most factor influence buyers' decision to a product whether or not they buy that product. The price offered by developers must be carefully checked by potential buyers as to know whether the price is worth or not. If the price is reasonable for consumers and it fits with the quality desired by buyers, purchase can be conducted. Consumer will choose reasonable price depend on their ability.

### *Housing facilities*

To attract buyers' attention, developers will normally complete the housing facility. Those facilities are meant to comfort and ease consumers so that they will be attracted and finally buy the product. Developers usually provide security, sport center, park, hall, and mosque. These are the very basic facilities people need in housing area. The more facilities the more buyers will be attracted.

### *Distance*

Distance is the third buyers' consideration in selecting housing. The distance between housing and working place, integrated transportation system, shopping center, education center and health center will be considered by potential buyers. Buyers will choose housing that is near to their working place to save time. Buyers may prefer to live in a housing that is near to the integrated transportation system since it will support their mobility. Thus, the distance between housing and public facilities will give positive values to the housing offered by developers. Khoiruddin (2009) states that the strategic location is an influencing factor in buying properties.

### *Trust to developers*

Buyers purchase house both in cash and in credit. If they buy a house in credit, they must trust the developer as they will be involved in a long-commitment agreement. Developers have to provide housing based on the agreement and if buyers cannot trust the developers, they feel reluctant to make purchase. If buyers distrust developers, they are afraid developers will build the house carelessly. Thus, trusted developers is also buyers' consideration in choosing a house.

### *Investment*

People invest in various way for their future. A house can be an investment for people in the future. The increase of human population will be followed by the increase of housing as human need a place to stay. Housing or property belongs to low-risk hi-return investment as its price never

reduced (Khoiruddin, 2009). Properties do not need daily's supervision, thus it is more practical as a house can be a practical and profitable investment. Even if people have already owned a house, they still want to buy more for investment.

### *Satisfaction*

Before purchasing a house, buyers will be served by developers. Developers will provide any information relate to the product. Buyers who feel satisfied with the information and also satisfied with the house's specification finally buy the house. There are two types of satisfaction, functional satisfaction and psychological satisfaction. (Kotler, 2003). The first occurs when buyers are satisfied with the house's specification and the latter happens when buyers are satisfied with developers' service. If potential buyers reach those satisfaction, they most probably buy the house.

Out of those six consideration, none of it talks about the use of Bahasa Indonesia in housing names. Consumers do not consider that the use of Bahasa Indonesia in housing names is important. In a simple way, it can be said that the use of Bahasa Indonesia in housing names in Purwokerto does not give essential contribution to the property's selling.

People still buy the house as long as the six mentioned consideration are fulfilled no matter what the housing name is. It can be highlighted here that individual as language user also do not pay attention to the use of Bahasa Indonesia in public space. This phenomenon is not socking as the language policy on the use of Bahasa Indonesia in public space is not widely informed to language users. Thus, a socialization of the language policy on the use of Bahasa Indonesia in public space needs to be conducted soon.

### **CONCLUSION**

Language policy involves three inseparable parties, government, stakeholders, and individual (language user). They must work hand in hand to maintain the use of Bahasa Indonesia as a national language. However, nowadays some people are ignorant to the use of Bahasa Indonesia in public space. The result shows that Bahasa Indonesia has not been appropriately used in public space as it is indicated by the housing names in Banyumas regency. More and more foreign words are used in housing names due to some developers' consideration. On the other hand, consumer who is also language user also do not pay attention to the use of Bahasa Indonesia in public space as their consideration in choosing a house does not involve the use of Bahasa Indonesia. BPMPP as the representation of the government does not play their important role either as they do not enlist the use of Bahasa Indonesia in the requirement to achieve the building permit.

The result highlights that the ignorance of the use of Bahasa in public space have been committed by the tree parties which are supposed to be responsible for the dignity of Bahasa Indonesia.

The government has issued Law No. 24/ 2009 that regulates use of flag, language, and state symbol as well as the national anthem. However, a real step must be conducted to reinforce the law. In relation to language policy, the socialization of the law need to be conducted as soon as possible to achieve the position of Bahasa Indonesia as a national language. Bahasa Indonesian in public space need to be maintained by the whole party so that Bahasa Indonesia will accomplish its dignity.

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## Appraisal System in GoGo Dino Theme Song Indonesian Translation Lyric

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### ABSTRACT

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*Movies or stories with superheroes theme always give color to the hearts of the audience. GoGo Dino animated series, which is an animated cartoon series from South Korea, also provides an excellent color to the audience. This study aims to analyze the Appraisal System used in the opening song lyrics of the Indonesian version of the GoGo Dino cartoon series. The research data obtained were then analyzed using Martin and White's Appraisal System theory. Researchers used qualitative descriptive methods in explaining the results of the study. It can be seen that in the lyrics of the song, the author of the lyrics implements less use of affect and uses more judgment. The Judgment implementation shows that a person, or in this case, a superhero, is valued by his behavior parameters. From the behavior parameters, it can bring up the effect of affect which is a person's reaction to the behavior.*

**Keywords:** *GoGo Dino; appraisal system; judgment; behavior*

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## INTRODUCTION

Research on the appraisal system in texts and speeches has been conducted by Sutomo (2016) and Hadidi and Mohammadbagheri-Parvin (2015). Sutomo (2016) examines President Jokowi's speech at the APEC meeting in Beijing in 2014. In his research, Sutomo said that President Jokowi positioned himself as a figure equal to other state leaders. His statement is evidenced by the many Attitude systems used by Jokowi in delivering his speech. Jokowi can also position the listener as the person who receives Jokowi's assessment of the condition of Indonesia's infrastructure and its development plans.

Another case with the same research is conducted by Hadidi and Mohammadbagheri-Parvin (2015). They researched the appraisal system used in the English novel entitled *The Great Gatsby* by F. Scott Fitzgerald. Similar to Sutomo's research (2016), the use of attitude is also commonly found in the novel. Attitude systems that can be found in the book in sequence, are appreciation, judgment, and affect.

The world has entered an era of transnationalism, where there are no barriers to anything. Everyone can easily communicate with anyone in any part of the world. We can also easily access any information that has been provided. This easy access can also be enjoyed in the world of children's stories and films.

The world of children is a world full of imagination. It is not uncommon for adults to find it challenging to understand the imagination. A story or a film with a hero theme is loved by children and even adults. The current concept of a hero is not just someone who appears to save the world when war occurs. Heroes in the transnational era can be anything, including animals.

An animated series called *GoGo Dino* is one of the most suitable films to watch for all ages. The *GoGo Dino* animated series, which can be viewed on the Rajawali Television channel broadcast, is an animated series originating from South Korea by Lotta Animation and Mogozi Studio, which was later developed by Studio Shoh Entertainment (SSE). The animated series tells 4 (four) dinosaurs, which can then be turned into robots, living on a planet inhabited by animals. The four dinosaurs are Tyrannosaurus Rex (Rex), Triceratops (Tomo), Brachiosaurus (Viki), and Pterodactyl (Ping).

We all know that dinosaurs are often portrayed as giant and frightening animals-especially Tyrannosaurus Rex, which is a meat-eating dinosaur with scary teeth. When we try to remember the film Jurassic Park 1 to 3, T-Rex's figure is always displayed as a huge and frightening dinosaur and always follows everything. The film also shows that Triceratops and Brachiosaurus were benign plant-eating dinosaurs. Triceratops is a 3-pinned dinosaur while Brachiosaurus is a 4-legged dinosaur and has a very long neck. Almost similar to T-Rex, which is a meat-eating dinosaur, Pterodactyl is a kind of bird dinosaur.

The four dinosaur figures that were initially shown as large and sometimes frightening animals, by Lotta Animation and Mogozi Studio were transformed into hero figures that were ready at any time when help is needed. The depiction of the hero figure can be seen from the Indonesian version of the opening song lyrics. Rex is described as a brave and robust figure; Tomo, as a smart figure; Viki, as a friendly animal; while Ping is described as a small and agile dinosaur. The depiction of the hero figure found in the lyrics of the opening song of the Indonesian version of the *GoGo Dino* animated series is what the researcher will then see from the appraisal system. The researcher will also try to find the most dominant appraisal system found in the lyric and how the hearer is positioned in the lyric.

### ***Appraisal System***

White (1998) notes that the appraisal theory focuses on language devices. It expresses, negotiates, and naturalizes different intersubjective and primarily political positions. The same thing is also said in another way by Martin (2001). He notes that the appraisal method has an emotional aspect, and it aims to discuss our social interaction, stating how we feel about issues and individuals to our listeners or writers. It may be assumed that the appraisal framework reflects our thinking in a written or spoken phrase.

Martin (2000) introduced “appraisal” to cover the assessment attitudes conveyed by written or spoken speech. According to him, it involves evaluation, judgment, and appreciation of our ideas, opinions, and attitudes about one or more of us based on our emotions. There are some people’s views on things, on the world reflecting ideology, beliefs, and cultures, which are evident in the language choices made in the talk.

### ***Attitude***

A valued interest of Attitude can be regarded as “praising” or “blaming,” that is to say, writers or lecturers imply a positive or negative assessment of the subject, place, case, and position. There are many ways to compliment or criticize someone who makes it easier or less convenient for many people to understand what we do. There are three kinds of attitudes: affect, judgment, and appreciation.

Affect (emotion) is an evaluation of the subjective human reaction to something. This evaluation is how people emotionally respond to the issue, the situation, the state of affairs. You can express good or bad feelings. The particular situation may also be expressed directly or indirectly. Martin and White (2005) classify the system into six factors. They are: (1) Positive or negative; (2) Behavioral process or mental process; (3) Direct or indirect reaction; (4) Feeling graduation (low, medium, high); (5) realistic or unrealistic; and (6) Un/happiness, In/security, Dis/satisfaction.

Judgment is a function concerning the criterion of the actions of individuals. It addresses the behavior of people. You may consider ethics to be moral or immoral, lawful or illegal, socially acceptable or unacceptable, praiseworthy or deplorable, normal or abnormal, etc. Martin and White (2005:53) classify judgment into two kinds; those are social esteem and social sanction. The judgment of esteem deals with “normality” (how unusual someone is), “capacity” (how capable they are), and “tenacity” (how brave they are). In contrast, the judgment of sanction deals with “veracity” (how truthful someone is) and “propriety” (how ethical someone is).

White's (esthetic) appreciation (1998) is evaluation, by reference to aesthetical aspects and other systems of social value, of the form, appearance, composition, impact, relevance, and so on of human artefacts, natural objects, and human individuals (but not human behavior). It can concentrate on the compositional qualities – how well-formed the evaluated entity is. It's all about "things." Harmonious, symmetrical, equitable, and balanced, for example. You can also find them at a low-to-high-intensity level, for example: beautiful, lovely, and exquisite.

### ***Engagement***

Martin and White (2005) note that engagement deals with forms in which the speaker/author takes a stance on the role of interest being presented about resources as predictions, modality, polarity, compromises, and different statements, as well as with possible reactions to this stance through quoting or publishing. Engagement refers to the type of clause that represents the gap between the writer/speaker. Engagement also applies to the kind of phrase that correlates to the emotional interest of the listener/reader.

Two different types of engagement are mono-gloss and hetero-gloss. Often some claim "bare declarative" is the form of mono-gloss. The mono-gloss type is the basic assertion without variations, although the declaration of hetero-gloss type requires modifications. The writer or speaker may be assumed to use the monoglossic method since the statement is called true or unproblematic. It is essential.

Hetero-gloss type is divided into two types, i.e., dialogic contraction and dialogic expansion. Alternatively, dialogical contraction is used to contradict, refute, or restrict the reach of this form. In contrast, dialogical expansion is the degree of utterance that allows possible dialogue-related alternate roles and voices actively. In other words, the space of dialogical contraction closes down for dialogue, while dialogical expansion opens the space for (open to question) alternative positions. Both are defined by a certain kind of speech recorded. The difference is the dialogic contraction with non-evaluative reporting verbs and dialogic expansion with evaluative reporting verbs.

Martin and White (2005) are saying that dialogical contraction is divided into two sub-types. Rejection, substitution, and firing are subjects of disclaim. The rejection and counter-expect of two forms of proclaim. Denial is a resource for introducing and therefore acknowledging the alternative positive position in the dialogue, then refusing it or saying that denial is a negative response to a statement. The counter-planned form involves the substitution and removal of a plan anticipated in its place.

Martin and White (2005) say that dialogic contraction is divided into two sub-types; they are disclaim and proclaim. Disclaim is concerned with rejection, replacement and dismissal. Two types of disclaim are denial and counter-expect. As White said in his homepage, denial is a resource for introducing the alternative positive position into the dialog, and hence acknowledging it and engaging with it, and then rejecting it; or it can be said that denial is a negative response to a proposition. The counter-expect type is concerned with replacing and supplanting a proposition that would have been expected in its place.

Proclaim deals with formulations that can be seen as a way out of contradiction or challenge by possible interlocutors. In other words, adding more support or motivation to the present proposal increases interpersonal costs. This is highly justifiable in the text or the speech. There are three types, expectation (concur), pronouncement, and endorsement. An agreement with the current proposition/proposal shall be concerned with expected values. Endorsement applies to ideas which the author's voice interprets as right, true, obvious, or otherwise to a full degree of justification. Pronouncement includes the interpolation explicitly into the language of authors/speakers as a specially liable basis for the pronunciation.

### **Graduation**

The graduation value is related to the significance system. Martin and White (2005) say that the scalability system is used in two ways: the size or strength system (force) and the prototypicality system, which determine the category boundaries (focus).

**Force** system of graduation is concerned with assessing the degree of intensity and amount. According to Martin and White (2005), assessment of the degree of intensity can operate over qualities (e.g. *slightly foolish*, *extremely foolish*), over processes (e.g. *This slightly hindered us*, *This greatly hindered us*), or over the verbal modalities of likelihood, usuality, inclination, and obligation (e.g. *it's just possible that*; *it's very possible that*). There are two categories of **force** system, intensification, and quantification. Intensification is concerned with the scaling of qualities and processes while quantification deals with the amount applied to the entities. White (1998) says that **focus** is concerned with sharpening (e.g., *a real mother*, *a true friend*) and softening (e.g., *they sort of play jazz*, *they are kind of crazy*, *it was an apology sort*) the focus of a relationship.

## **MATERIALS AND METHOD**

The material used is written in the form of opening song lyrics in the GoGo Dino animated series that are shown on RTV TV. The song's texts were translated into Indonesian through RTV

from Korean as an original language. Data is obtained through documentation of the song lyric. The data is then interpreted using the Appraisal theory by Martin and White.

The researcher is employing descriptive methods. Polit and Beck (2004:192) announce that brief inquiry is meant to identify, define, and record the standard features of a circumstance. The descriptive analysis gives a full description of an occurrence, situation, or scenario utilizing quantitative, qualitative, or methodological combinations.

Existing data is then analyzed with various steps as follow: (1) Data is segmented into words/phrases depending on what is to be explained; (2) Identifying words/phrases based on the Appraisal System theory; (3) Classifying the sentences or words/phrases according to the Appraisal System as proposed by Martin and White (2005). (4). Tabulating the categorized appraisals. (5). Interpreting the findings using the theory proposed by Martin and White (2005).

## RESULTS & DISCUSSION

The results showed that the Appraisal systems contained in the lyrics to the opening song of the *GoGo Dino* movie series are namely Attitude and Engagement. The Attitude system is explained as follows:

Table 1. Attitude System

Appraisal System	Sub-System	Frequency	Percentage
Attitude	Affect	1	5.9 %
	Judgment	13	76.5 %
	Appreciation	3	17.6 %
<b>TOTAL</b>		17	100 %

The researcher found that only 1 (one) word that represents the affect system was found in the lyrics to the opening song of the *GoGo Dino* movie series. The system can be seen below:

“There is nothing we can’t beat once we’re around the street, energetic, we’ll handle all worry”

“Tak ada yang bisa halangi kita, tak usah *khawatir*, *GoGo Dino* datang”

The use of the term **khawatir** is known as a form of insecurity. In/security of our world deals with our feelings of calm and fear and even with people experiencing it with us. A sense of anxiety is a sensation that can be experienced quite naturally in adverse circumstances. Such expectations are particularly common in inspirational children's films. The hero is often represented by a person who is always present in any situation.

Judgment is an appraisal system that shows an assessment of a person's behavior. There are 13 (thirteen) words that use the judgment system found in the lyrics. As for the thirteen judgment systems, the researcher divided them into each sub-system.

Table 2. Judgment System

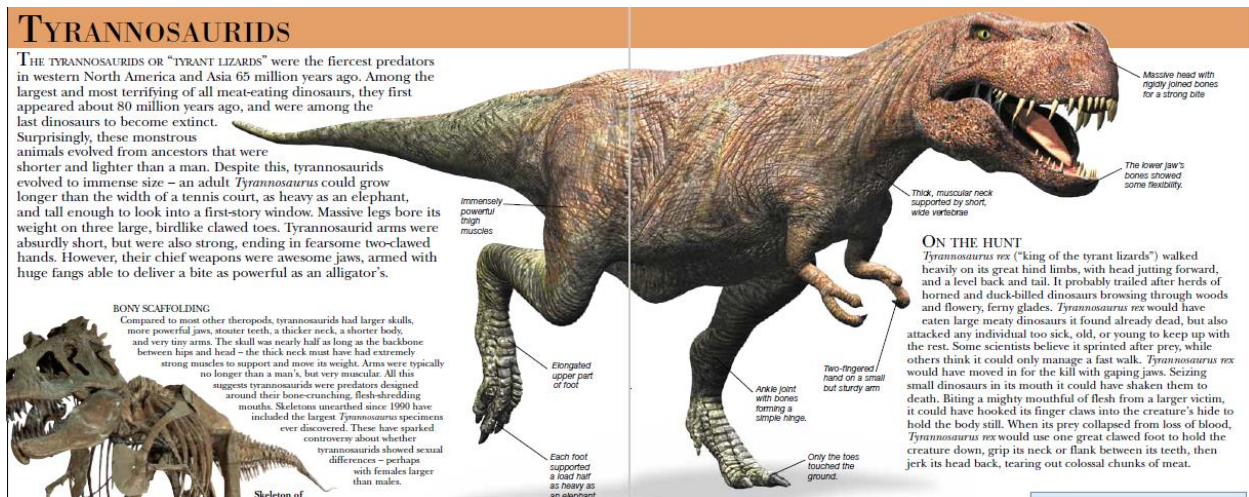
Sub Appraisal System	Sub-System	$\Sigma$	%
Judgment	Normality	2	15.4 %
	Capacity	7	53.8 %
	Tenacity	2	15.4 %
	Venacity	0	0 %
	Propriety	2	15.4 %
TOTAL		13	100 %

The judgment system used in the lyrics describes the nature of each dinosaur in the GoGo Dino animated series, namely Rex, Tomo, Viki, and Ping. The use of judgment can be seen as follows:

- (1) **Kuat dan berani**, Tyranno Rex (2x) (Awesome, Strong and fearless Tyranno Rex)
- (2) **Dia selalu pintar**, TomoTomo (2x) (The very smart, brainy, Tomo Tomo)
- (3) **Dino yang baik**, Viki Viki (2x) (She's a lovely Dino, Viki viki)
- (4) **Kecil dan lincah** itu Ping (2x) (Nimble Pterodactyl, Little Ping)
- (5) **Kita tim paling hebat**, kita GoGo Dino (We're the coolest group you know the very brave Dinos)

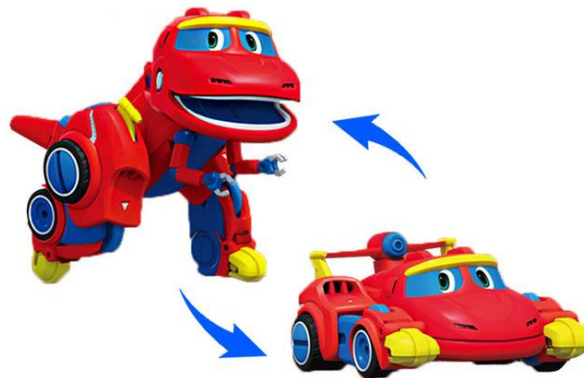
Tyrannosaurus Rex, or commonly called T-Rex, is a big dinosaur with very sharp teeth. That meat-eating animal can grow to more than 12.3 meters. T-Rex in the GoGo Dino animated series is depicted with a shape that is almost identical to the original T-Rex. What distinguishes the real T-Rex from the animated T-Rex in the GoGo Dino Animated series are only height, teeth, color, and of course, personality.





Picture 1. Tyrannosaurus Rex  
(Lambert, D., Naish, D., Wyse, E., 2008)

Rex in the GoGo Dino is a dinosaur that can turn into a racing car. Rex is a team captain who has a strong sense of responsibility and reliability. Interestingly, even though the T-Rex was initially described as a wild animal, Rex (GoGo Dino) is a figure that can calm down to find out methods when someone is in danger. In the lyrics of the song, Rex is portrayed as a strong and brave figure.



Picture 2. Rex  
([http://www.chinaldcx.com/enFamily/Gogo\\_Dino.html](http://www.chinaldcx.com/enFamily/Gogo_Dino.html))

The use of *kuat* (strong-capacity) and *berani* (brave-tenacity) indicates his capacity as a team leader. Song lyric writers want to show that a team leader must have a strong capacity and must be brave so that it can be relied upon. The use of strong words is also supported by the

primary red color attached to Rex's body. As we know that the red color symbolizes strength, courage, energy, and even excitement.

Rex is no longer as scary as the original animal. The combination of yellow, which symbolizes optimism, and blue that expresses a professional impression, makes Rex the right character to be appointed as a team leader. The depiction of Rex's figure in the song's lyrics also makes Rex suitable to become a role model for children in seeing the figure of a team leader.

Unlike the figure of T-Rex "the meat-eater", Triceratops is a plant-eating animal that has three horns on its head. This stubborn head is the asset of a Triceratops when fighting or driving off predators.



Picture 3. Triceratops  
(Lambert, D., Naish, D., Wyse, E., 2008)

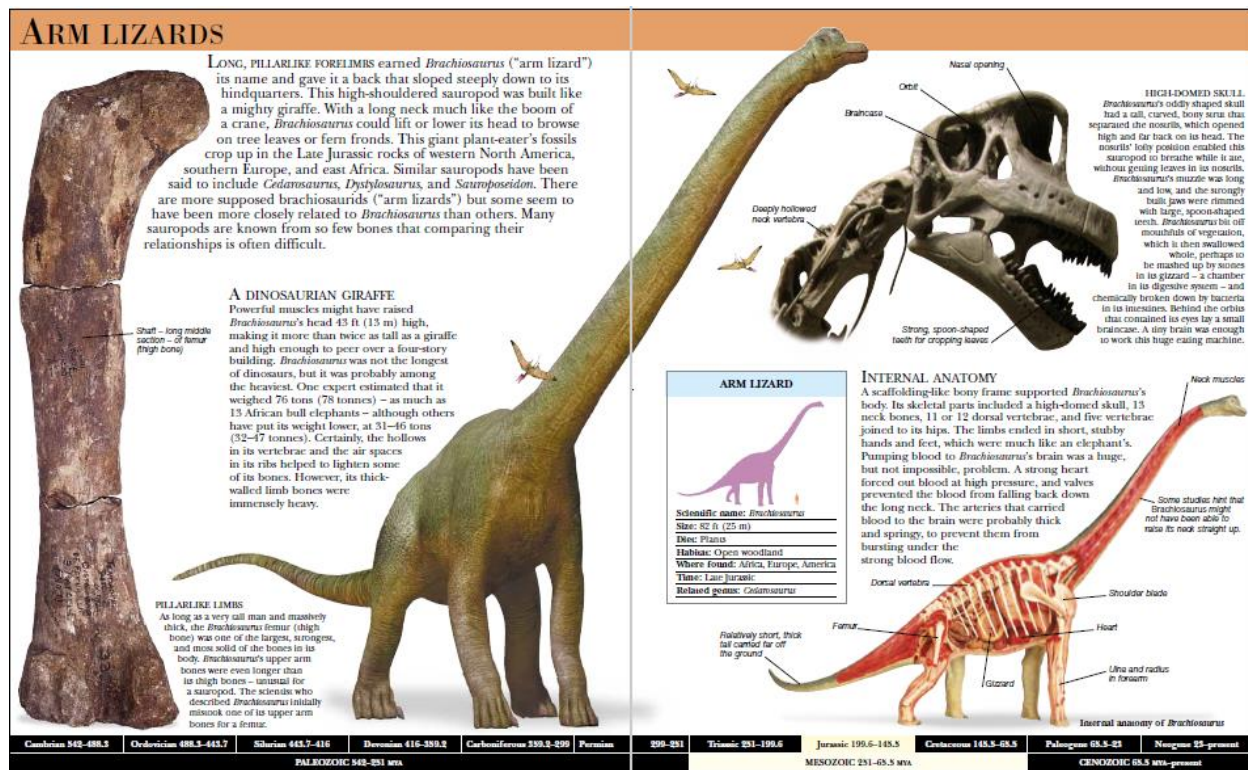
The horn assets in the head are then used by the song lyrics writer in the depiction of a figure of Tomo. Tomo is described as an **intelligent (*pintar-capacity*)** animal figure. In the film, Tomo is an animal figure who loves to experiment and produce something. Smart people are often identified with someone annoying. That is also what is in Tomo. Even so, Tomo is a good figure, and it is Tomo's intelligence that makes Tomo very easy to concentrate.



Picture 4. Tomo

([http://www.chinaldxx.com/enFamily/Gogo\\_Dino.html](http://www.chinaldxx.com/enFamily/Gogo_Dino.html))

The blue color chosen as Tomo's primary color shows that Tomo is a communicative, trustworthy, and professional figure. A professional character is a person who can calm the mind and increase concentration. Paired with a hint of green that symbolizes an aura of peace, Tomo is a figure who has the right characteristics to be emulated because besides being smart, Tomo also prefers to enjoy peace. Even so, Tomo's change as a powerful bulldozer shows that Tomo will fight with all his might to face any problem.



Picture 5. Brachiosaurus

(Lambert, D., Naish, D., Wyse, E., 2008)



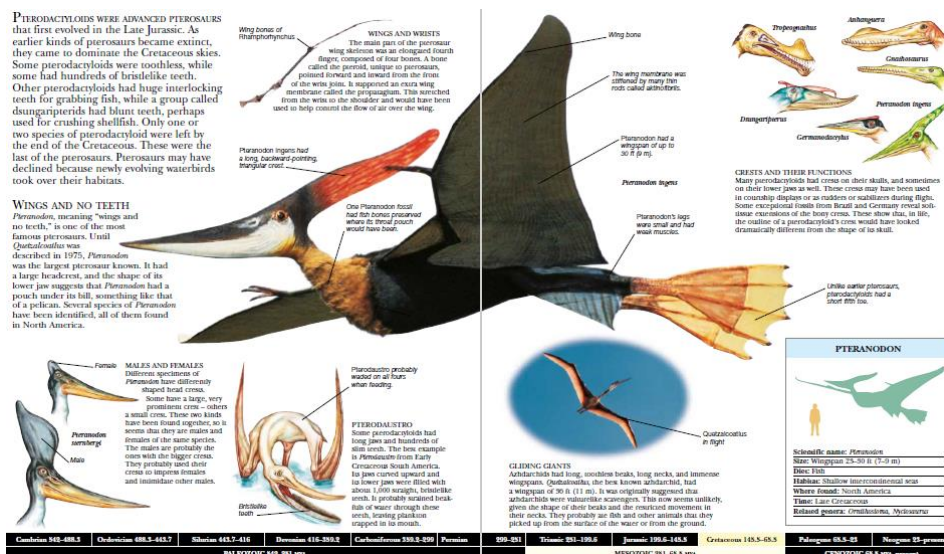
Brachiosaurus, a dinosaur that could grow to more than 40 feet tall with a length of more than 70 feet, is a plant-eating dinosaur. Its weight can reach 56 tons, making Brachiosaurus a slow animal. Even so, such a heavyweight plus a very long neck makes Brachiosaurus freer from the target of predators.



Picture 6.Viki

([http://www.chinaldcx.com/enFamily/Gogo\\_Dino.html](http://www.chinaldcx.com/enFamily/Gogo_Dino.html))

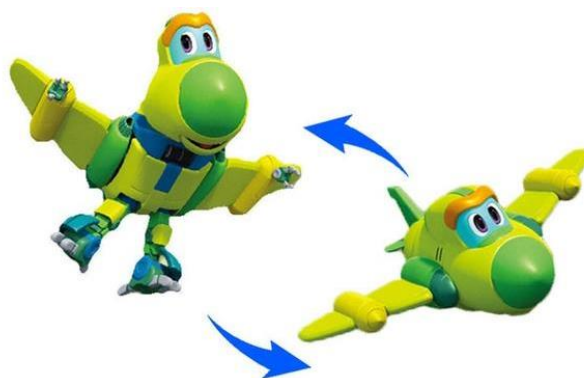
Viki, a female dinosaur, depicted the same as the original figure, namely Brachiosaurus. She is described as a **good** person (*baik-propriety*). The combination of pink and a little white makes Viki much favored by children, especially girls. Moreover, Viki is the only female dinosaur on the team. Pink is a combination of red and white. The color pink represents a feminine and gentle figure. That is why girls rightly favor the character of Viki because of her kindness, feminism, and gentleness.



Picture 7. Pterodactyl

(Lambert, D., Naish, D., Wyse, E., 2008)

Pterodactyl is a flying dinosaur. This meat-eating dinosaur can grow up to 9.5 feet high and 18 feet long. Pteranodon, which has a shape resembling a bird, has sharp claws on the top of its wings. This dinosaur has a very long and pointed beak that allows the Pterodactyl to injure and eat its prey in a small place. Compared to the three dinosaurs that have been mentioned, Pterodactyl is the smallest dinosaur when viewed from its body size. Even so, Pterodactyl is an agile reptile because it can fly and also aggressive.



Picture 8. Ping

([http://www.chinaldcx.com/enFamily/Gogo\\_Dino.html](http://www.chinaldcx.com/enFamily/Gogo_Dino.html))

The **small** (*kecil-capacity*) body shape and **agility** (*lincah-capacity*) of a Pterodactyl are then implemented on the figure of Ping. In the GoGo Dino animated series, Ping is the youngest dinosaur compared to Rex, Tomo, and Viki. Ping can transform into a jet plane. It is known that jet aircraft are planes that are made by prioritizing the elements of speed and agility. The green color used as the base color of Ping gives a fresh impression. Plus, Ping's behavior that shows the typical funny behavior of children makes it an appropriate figure of children's idols.

The four main characters in the GoGo Dino animated series Rex, Tomo, Viki, and Ping have different characteristics. In the lyrics to the opening song of the film, the four characters are packaged in one word, which is **hebat** (*Kita tim paling hebat, kitaGoGo Dino*). The word **hebat** (**great**) here is categorized as a judgment system (tenacity) which can be interpreted that GoGo Dino is a group of heroes that can be relied upon (dependable).

In the lyrics to the opening song of the GoGo Dino series, there are 3 (three) appreciation systems which are a sub-system of Affect. Appreciation System as an assessment of form,

appearance, composition, impact, significance, etc of human artifacts, natural objects as well as human individuals can be seen in the following lyrics:

- (1) *Jika kamu sedang merasa **kesulitan** (reaction)*
- (2) *Tak ada yang bisa **halangi** (reaction) kita*
- (3) *..., hey dino **semangat** (reaction)*

When viewed from the lyrics, there are 3 (three) words (*kesulitan*, *halangi*, and *semangat*) that fall into the reaction category. It is known that the reaction category is related to affection. Every living thing must have felt difficulties during his lifetime. The lyrics of GoGo Dino teach that GoGo Dino can be relied on under any conditions of pressure. This is exactly what the audience of the GoGo Dino animated series emphasizes that everyone must be ready to help those who are struggling and need help. The emphasis on helping is supported by an invitation to stay motivated in any circumstance.

The researcher found that the judgment system was most widely used in the lyrics to the opening song of the GoGo Dino series. It teaches that the figure of a hero is seen from his Attitude and behavior. The listener and audience of the GoGo Dino animated series are positioned as people who can accept the “heroic” traits shown. Especially the film’s target is mostly young children who need examples of hero figures.

## CONCLUSION

The researcher found that there is only 1 (one) appraisal system found in the lyrics to the opening song of the GoGo Dino movie series, namely Attitude system. The lyric did not show other two systems which are Engagement and Graduation. The researcher found that the songwriter used the three sub-systems of Attitude that talked about emotion (affect), ethics (judgment), and aesthetics (appreciation).

Even so, the judgment system is used more than the other two sub-systems. Positioning the listener and audience of the GoGo Dino animated series as those who accept the heroic traits shown in the lyrics is the success of the song lyricist in conveying the heroic characteristics. The fun animated characters make connoisseurs of GoGo Dino films can emulate these qualities.

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