Print ISSN
2723-3561
Online ISSN
2723-357X

J-Lalite

J-LALITE

Journal of English Studies

Published by
English Literature
Jenderal Soedirman University
Jl. DR. Soeparno No.1, Karangwangkal, Purwokerto 53122
Telepon: (0281) 625152, email: jlalite@unsoed.ac.id

J-Lalite: Journal of English Studies
Volume 2, Issue 1, June 2021
Available online at: http://jos.unsoed.ac.id/index.php/jes/index

Editorial team

Editor in Chief

Ririn Kurnia Trisnawati, English Literature, Jenderal Soedirman University, Indonesia; Email: ririn.trisnawati@unsoed.ac.id ;(Scopus ID: 57204179530)

Advisory Boards

Mohamed Zain Sulaiman (Scopus ID: 56453998200), Universiti Kebangsaan Malaysia, Malaysia
Ida Baizura Biti Bahar (Scopus ID: 56366761900), Universiti Putra Malaysia, Malaysia
Aquarini Priyatna (Scopus ID: 56009088100), Universitas Padjadjaran, Indonesia

Editors

Mia Fitria Agustina, Jenderal Soedirman University, Indonesia
Usep Muttaqin, Jenderal Soedirman University, Indonesia
Shofi Mahmudah Budi Utami, Jenderal Soedirman University, Indonesia
Tri Wahyu Setiawan Prasetyoningsih, Jenderal Soedirman University, Indonesia
Syayid Sandi Sukandi, Universitas Islam Negeri Imam Bonjol, Indonesia

Reviewers

Erna Andriyanti (Scopus ID: 57209566723), Yogyakarta State University, Indonesia
Ekaning Trisnawati (Scopus ID: 56175472600), Universitas Padjadjaran, Indonesia
Muhammad Taufiq Al Makmun (Scopus ID: 56147202400), Universitas Sebelas Maret, Indonesia
Lestari Manggong (Scopus ID: 57209973576), Universitas Padjadjaran, Indonesia
Chusni Hadiati, Jenderal Soedirman University, Indonesia
Tri Murniati, Jenderal Soedirman University, Indonesia
Abdul Aziz, Pamulang University, Indonesia
Muhamad Ahsanu, Jenderal Soedirman University, Indonesia

Editorial Office:
English Literature Study Program
Gedung B, Faculty of Humanities, Jenderal Soedirman University
Jl. Dr. Soeparno 1, Karangwangkal, Purwokerto, Jawa Tengah 53122
Email : jlalite@unsoed.ac.id
Website : http://jos.unsoed.ac.id/index.php/jes/index

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

J-Lalite: Journal of English Studies
Volume 2, Issue 1, June 2021
Available online at: http://jos.unsoed.ac.id/index.php/jes/index

Focus and Scope

J-Lalite: Journal of English Studies 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 which have never been published before. The journal covers all aspect relating to topics including:

1. Linguistics;
2. Applied Linguistics;
3. Discourse Analysis;
4. Critical Discourse Analysis;
5. Psycholinguistics;
6. Semiotics;
7. Stylistics;
8. Sociolinguistics;
9. Translation Studies;
10. Applied Translation;
11. Translation and Multimedia;
12. Interdisciplinary Translation;
13. Post-colonial literature;
14. Modern literature;
15. Film Studies;
16. Children Literature;
17. Cultural Studies;
18. Modern culture;
19. Popular culture;
20. Folk culture.

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

J-Lalite: Journal of English Studies
Volume 2, Issue 1, June 2021
Available online at: http://jos.unsoed.ac.id/index.php/jes/index

Table of Contents

A Stylistic Analysis of Imperative Mood on Hannah Baker's Monologue – 13 Reasons Why (Season 1) 1-17
Cahyani, R. G.; Hadiati, C.; Yulianita, N. G. (Jenderal Soedirman University)

A Comparative Study: Anxiety as an Impact of Slavery in Toni Morrison's Beloved and William Faulkner's Absalom, Absalom! 18-29
Nugroho, B. S. (Universitas Gadjah Mada)

The Analysis of Phrasal Verbs and Its Vicinity in Elizabeth Gilbert's Eat, Pray, Love 30-41
Putra, O. P. (Bina Sarana Informatika University)

The Portrayal of Good Characteristics in American Animation Films *Frozen* (2013) and *Frozen II* (2019) 42-54
Rudy, Hutabarat, S.S.; Silitonga, D. P.; Manullang, D.; Saragih, Y. (Universitas Prima Indonesia)

The Feminine Other: Monsters and Magic in Beowulf and Sir Gawain and the Green Knight 55-63
Ghani, H. (Universiti Malaya)

Ethnography Study about Fanaticism of "Figure Purwokerto" Community's Members 64-72
Nugroho, R. S.; Taufiqurrohman, M.; Fatmawaty, L. S. W. A. (Universitas Jenderal Soedirman)

Examining Rosalind/Ganymede's and Viola/Cesario's Disguised Bodies in Shakespeare's *As You Like It* and *Twelfth Night* 73-83
Murniati, T. (Universitas Jenderal Soedirman)

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

A Stylistic Analysis of Imperative Mood on Hannah Baker's Monologue - *13 Reasons Why* (Season 1)

Rosa Gita Cahyani[1], Chusni Hadiati[2], Nadia Gitya Yulianita[3]
Universitas Jenderal Soedirman
rosagitac@gmail.com[1] , chusni.hadiati@unsoed.ac.id[2], nadiagityay@unsoed.ac.id[3]

Article History:
First Received:
19/08/2020

Final Revision:
08/06/2021

Available online:
30/06/2021

Abstract. The appearance of a sentence that is continuously uttered by the speaker becomes a style or characteristic of the speaker. This can be seen in a series entitled *13 Reasons Why* in which the main character, Hannah Baker, uttered many imperative moods. This research focuses on how the use of one form of sentences, namely imperative or what is called as imperative mood, can give a stylistic effect that appears on the utterances of Hannah Baker in a monologue. This research uses a qualitative method that aims 1) to find out the forms of the imperative mood; and 2) to find out the functions of the form of the imperative mood using the theory of Aikhenvald (2010). By observing and transcribing, the data can be found, which then can be identified to find out the imperative sentence, what form and function of it. Through these things, a conclusion can be drawn about how the character of Hannah Baker's is seen from the imperative mood that she utters and what meaning she wants to convey through the imperative mood. This research uses purposive sampling in collecting the data. Based on the results of the study, 54 imperatives mood were found in the monologue. The findings reveal two forms of imperatives namely canonical imperative as many as 77.78% and non-canonical imperative as many as 22.22%. The functions of imperatives found include: 1. Orders, commands, demands (only commands), 2. Requests, pleas, entreaties, 3. Advice, recommendations, warnings, 4. Instructions and expository directives, 5. Invitations, 6. Permission, 7. Acceptance, 8. Incredulous rejection, and 9. Self-deliberation. From the results obtained, it can be seen that the most dominant function is instruction, which is 16.67%. From this result, it can be known that Hannah Baker wanted to show each incident in detail that caused her suicide through her monologue in 13 Reasons Why (Season 1).

Keywords: *canonical, imperative forms and functions, imperative mood, non-canonical, stylistics, 13 Reasons Why.*

INTRODUCTION

People can confess their feeling, spoken or written, through a style in their own ways. It is in line with Kane's (2000) statement that style is the result of strategy, the language that makes the strategy works, immediate and obvious, and flexible. Style is capable of almost endless variation but one thing, it is not a superficial fanciness brushed over the basic ideas. Hence, we can know that style is a way in language that can be seen easily or prominent and flexible. Flexible means that language is easily changed based on what the creator, writer, or speaker wants in making some variations based on the speaker's style.

I want to examine every utterance delivered by Hannah Baker's monologue in "13 Reasons Why" through her tape in Netflix series. The monologue appears in each episode as the theme, and is used to deliver the story interestingly since it gives a different style with the other series.

According to Downing and Locke (2006), there are two major moods in language, namely the indicative mood, and the imperative mood. The indicative is the grammatical typically used for the exchange of information, in contrast to the imperative, which grammaticalizes acting on others to get things done by requesting or ordering. It is used to make a factual statement or asking for a question. The imperative mood is a sentence that includes a verb used to express a command. Downing and Locke (2006) divided the indicative mood into three. They are declarative (making a statement), interrogative (making a question), and exclamative (making an exclamation).

As Simpson (2004) mentioned that the purpose of stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language, and as observed, exploring how language offers a substantial purchase on our understanding of texts. Thus, we know that doing stylistic research also opens our minds to explore and observe language that is used at any point. Stylistics is a branch of linguistics that focuses on analyzing language styles and can be used to understand why writers or speakers tend to use certain words or expressions. In this case, Hannah Baker often uttered imperative sentences in the series entitled 13 Reasons Why, and can be studied deeper by using stylistics to find out what are the forms and functions of the use of these imperatives.

Aikhenvald (2010) stated that there are two kinds of imperative constructions. The first imperative construction is called as canonical (second person addressee). Canonical imperative is marked with second-person addressee, such as "you" or second person possessive "your". Other than that, canonical imperative is also divided into two. Those are singular addressee (Imperatives with a singular addressee), and plural addressee (Addressing more than one person). In English, canonical imperative has three defining properties. First, the most striking structural characteristic of an imperative is that it can be done implicitly. Since the speaker has an authority over the addressee, the subject here can be covert, and the addressees will understand that the imperative is the directed command for them. Second, the imperative in English has either a main verb in the base form or (less commonly) an auxiliary in the base form followed by the appropriate form of the main verb. It consists of verb to order people to do something. The third one, it

requires the presence of negation, or when the imperative is 'emphatically affirmative'. In other words, canonical can be used to refuse something or emphasize an agreement.

The second imperative construction is called as non-canonical. Non-canonical imperative is imperative with the first- or third-person addressee, and it can be inclusive or exclusive. Inclusive means that it implies the participant of addressee, such as the word "us" including I as the speaker and You as the addressee. Inclusive non-canonical imperative (you and I) can be used as a polite alternative to a second person or the canonical one. Since an imperative sound bold and it can cause offense so inclusive here can make it smooth by commanding not only the addressee but also involve the speaker or even the other people. Another one is exclusive, which in a simple word is an imperative without the addressee and usually intended for the speakers themselves.

This research discusses the use of imperative form or mood and the stylistic effects of imperative based on its functions. Imperative includes the parallelism which means a sequence of events dealing with a particular topic in good order. Additionally, imperative recognizes a useful device for instructions called as parallelism. It makes the listener or viewer concentrate well on the message and know what to do. This analysis' purposes are to find out the use of imperative mood and its functions as a style in the language used by Hannah Baker to convey everything that she wants to convey. This stylistics research employed the theory of Aikhenvald (2010) as the main theory.

RESEARCH METHOD

This research belongs to descriptive qualitative method which concern on giving information in describing meanings. According to Creswell (2014), qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. This research is conducted by employing a descriptive qualitative method since it can be used to find out the functions of imperative mood in directive meaning that is realized in the monologue.

The primary data, downloaded in January 13, 2019 in an application called XX1 Lite, were contained a full version of the series, since the monologue of Hannah Baker randomly appear from the beginning until the end. In addition, the researcher used secondary data in the form of transcription of Hannah Baker monologue. The transcripts were downloaded from tvsubtitles.net. The step of collecting the data in this research are downloading the series, observing the whole episodes of season 1, transcribing the monologue uttered by Hannah Baker. The steps to analyze the data are identifying the imperative moods that are found in the main data, finding out the types or construction of imperative moods in the monologue, describing the functions in directive meaning of the imperative moods to convey the message from the monologue, and drawing a conclusion about the stylistic effects found in the use of the imperative moods and the functions of imperative moods to convey the message based on Hannah Baker's life in that series.

RESULT AND DISCUSSION

1. IMPERATIVE FORMS

In Hannah Baker's utterances, there are two kinds of imperative forms, namely canonical imperative and non-canonical imperative based on the theory from Aikhenvald (2010). There are 42 out of 54 data categorized as canonical imperatives. Then, the remaining 12 data belong to non-canonical imperatives. Canonical imperative is a form of imperative that is most commonly used in this monologue. It can be seen that the canonical imperative is 77.78% and the non-canonical imperative is only 22.22% as can be seen in the following table.

Table 1. Imperative Forms

Imperatives Form	Total	Percentage
Canonical	42	77.78 %
Non-Canonical	12	22.22 %
Total	54	100%

Canonical Form

1. Do negation

The monologue "Do not take me for granted" appeared when Clay moved from his seat on the edge of the cliff, hurried on his bicycle while listening to Hannah Baker's voice through the walkman until he crashed into a car off the road and fell.

The imperative form that is found in the monologue is called as canonical imperative, since it is directly addressed the listener even by hiding the subject. Further, the canonical imperative in that monologue also involves the third defining property that is the presence of do with negation, which means that Hannah Baker as a speaker did not want to be underestimated or to be ignored. In this monologue, Hannah Baker used the imperative mood to show what she felt when she was alive. People around her often made her felt to be underestimated and she did not get a proper appreciation, until that feeling killed her. So that, in the next utterance she said "not again" which explains that she had ever experienced it and she did not want to be like that anymore. Moreover, in her utterance, the imperative mood implies that Hannah Baker is someone who does not want to be dumped or underestimated by the people around her.

2. The subject can be covert

After Clay Jensen managed to take Tony's Walkman, he went and sat on the edge of the cliff as he began to insert the tape into the walkman, and the monologue sound as "rewind the tapes, put them back in the box, and pass them on to the next person." appeared.

In this case, Hannah Baker provided steps that can be done by the listener if they want to know the story in more detail and also instructed the things to be done by the listener after listening to the recording. This monologue considered as canonical imperative because the subject is hidden. This belongs to canonical imperative criteria because it consists of command where the subject is displayed

implicitly. However, the addressee can immediately feel that the instructions of the speaker are intended only for the addressee.

3. The use of possessive pronoun "your".

The instruction “Put your finger on "C," your other finger on "4." Bring them together.” uttered by Hannah Baker when there is a flashback scene when Hannah and Clay were still working together. In that imperative mood, there is a possessive pronoun marked by one word in the form of "your" which indicates an ownership of the second person addressee "you". Therefore, the imperative mood is called as the canonical imperative which makes an instruction that is paralleled each other to get a goal. In this case the goal is the clue of the first place that Hannah Baker would like to share in her monologue.

4. The second person addressee "you".

The monologue “you need to be very, very quiet.“ arose when Clay Jensen came out through a window next to the roof of his house carefully wearing headset. It was said by Hannah Baker to give an advice to the addressee to be very careful in following her instruction. From this existing imperative mood, it is clear that the imperative mood is really addressed directly to the addressee or the person who is listening to the monologue by saying the word "you" as the canonical imperative.

5. Plural addressees

The monologue “A-4 on your map, kids.” appeared after the scene of a Clay Jensen who tries to get out of his house. Then various scenes of Hannah Baker's friends’ activities raised, like Jessica who is combing her hair in her room, Justin who is sitting and smoking, and Alex who is in his room while looking at his laptop. Then, back again into Clay's scene. He is coming down the edge of the wall of his house.

It can be seen that the imperative mood is canonical marked by "your" which refers to "kids" which is plural addressees. This indicates that there will not only be one person listening to Hannah Baker's recording but the tapes will rotate to all of her friends discussed in the recording made by Hannah Baker before she committed suicide, as can be seen in her story line that it was not just Clay Jensen who listened to the tapes, but there were other friends who had also listened to it. Further, the word "kids" is a sign that shows the addressee is of more than one person. This canonical imperative was used by Hannah Baker to give an instruction to her friends.

6. The use of a main verb

Hannah Baker and her mother were in her room, talked about Valentine's Day and what her parents did on Valentine's Day. Then the monologue “So shoot me I still believed in romance.” emerged. That utterance belongs to the canonical imperative because there is a main verb in the form of the word "shoot". Here, the imperative mood itself of course not an utterance to depict that Hannah Baker as a speaker really wants to be shot, but rather as if asking her addressee to trust her because she still believes in the romance of love, without bringing up the subject or second person addressee but directly by applying the verb. Hannah Baker used the imperative mood as the freshest command sentence, such as convince her addressee to trust her.

Non-Canonical Form

1. Third person addressee

After meeting Tony in the cafeteria, Clay Jensen reached the front door, met and slightly looked at Mr. Porter and Justin Foley, then the monologue "And stick around, Justin." comes up. By mentioning someone's name called "Justin" as third person addressee, it shows that the imperative mood is classified as a non-canonical imperative.

2. First person addressee

The monologue "Okay. Enough with the small talk. It's time to meet the star of Tape One, Side B. So, without further ado, let me introduce my former friend. Step up, Jessica Davis. You're next." appeared when Clay was in a basketball court and chatted with one of the coaches, hurried to the classroom, sat in his chair, took out his book, then saw Jessica entering the classroom.

This utterance consists of an imperative mood which is a non-canonical imperative. The first is the utterance "Let me introduce my former friend" which is marked by the first-person addressee "me", and shows that Hannah Baker requested so that she will be able to introduce her friend. The second is "Let me" as an exclusive sentence, which means that it only involves the speaker without an addressee.

3. Inclusive

Clay arrived at the Blue Spot liquor store by riding his bicycle after chatting with Alex at Monet. At that time, this monologue "Let's go to E-3 on your maps, everyone." appeared.

Hannah Baker used these words as an instruction to herself and her addressee to go to the next place so that the addressee will find out what happened there. "Let's" is a significant sign as a determinant of the imperative mood into non-canonical or not. The word "us" is a sign of the first-person plural which involves the speaker and addressee. It also belongs to inclusive-non-canonical imperative. From the explanation, there are two things that were found in the monologue. The first thing is the word "us" which is a first person as one of the characteristics of non-canonical imperative. The second one is the word "Let's" which is inclusive and also a characteristic of non-canonical imperatives. These imperative moods are categorized as a non-canonical imperative that Hannah Baker said as an instruction.

4. Inclusive in the form of first-person addressee

Clay Jensen, sat in a café, kept quiet, took the tape 12, put it in the walkman, and then pressed the button to listen to the recording. The monologue "Here we are. Tape 12. If you've listened this far and haven't heard your name, well, I bet you know exactly what's coming now. Or maybe you don't have any idea. Could that be true? Could a person be that sick? Let's find out. But first we have to start at the beginning of the worst day of my life." emerged.

Both imperative moods belong to inclusive non-canonical imperatives because they involve the speaker and the addressee. This shows that the subject in the imperative mood with the first-person addressee are the use of the word "us", and the word "we" as first person plural addressee.

2. IMPERATIVE FUNCTIONS

Among 54 data or imperatives mood found, there are only 9 functions that can be observed. The most imperative mood appeared is the fourth function (instruction) that is 16.67% in total. Conversely, the fewest data found is the functions with 1 imperative mood in each data which are only 1.85%. This can be seen from the following table.

Table 2. Imperative Functions

No.	Imperative Function	Total	Percentage
I.	Orders	-	-
	Commands	6	11.11 %
	Demands	-	-
II.	Request	7	12.97 %
	Pleas	1	1.85 %
	Entreaties	1	1.85 %
III.	Advice	6	11.11 %
	Recommendations	1	1.85 %
	Warnings	7	12.97 %
IV.	Instruction	9	16.67 %
	Expository directives	1	1.85 %
V.	Invitations	7	12.97 %
VI.	Permission	4	7.40 %
VII.	Acceptance	1	1.85 %
VIII.	Incredulous rejection	1	1.85 %
IX.	Self-deliberation	2	3.70 %
Total		54	100 %

The table shows that imperative mood has its variety in the monologue of Hannah Baker. The most dominant form of imperative that appeared in the monologue is canonical imperative and the function of imperative in directive meaning that appeared most is instruction.

The Functions of Imperative in Directive Meaning

Commands

Order, command and demand have different meaning of imperative. The utterances done by Hannah Baker belong to imperative mood functioning as commands. These utterances show that Hannah Baker used commands to reveal the message that she wants a full attention of the listener, tell that her life was about dream, purpose, and decision, opens the listener mind that someone needs to be respected and never judge without knowing the real fact.

Table 3. Examples of Orders, Commands, Demands (Only Commands)

Monologue	Function
(1) **"Don't adjust your... whatever device you're hearing this on."**	Command
(2) **"Now, don't say you're too afraid or that you don't feel comfortable doing this kind of thing**,"	Command
(3) **"Dream big, they say. Shoot for the stars."**	Command

The first monologue appears in the beginning of the first episode. When Clay Jensen came home after school, received a bunch of tape, then listened to it. Hannah Baker did not care what tools are used by her listeners. She commands her listeners to just listen without considering the device condition, as long as it works. She just wanted to be heard. In this case, it can be seen that the imperative mood in the first monologue is to illustrate that all she wants was only a full attention of her listener.

Example (2) shows when Clay Jensen managed to get out by sneaking through the windows of his house, and then he rode his bicycle to a place that has been shown by Hannah in a map. From the monologue it can be seen that the command from Hannah Baker opens our mind that humans are not only social creatures but also visual creatures where people love to see. Yet, her experience turns out to be something that feels less comfortable when a photo of her privacy with Courtney spread to her friends, but the thing that happened in the photo was not the truth. It made her feel shy and inferior.

Example (3) shows a monologue appears when the six students namely Zach, Justin, Jessica, Alex, Courtney, and Marcus were sitting in a chair inside the basketball court. They discussed about the Hanah Baker's problem that involved their names. Then, the scene changed into Hannah Baker who entered the basketball court when it was college and career fair attended by many stands from various communities. The command indicate that in life, everyone must have a dream. It is followed by another command "Shoot for the stars." which has inside meaning that everyone must have a purpose in life; stars here are parables for purposes. From the two imperative sentences, it can be drawn that Hannah Baker wanted to tell us that her life was about dream, purpose, and decision by using this imperative mood that function as commands.

Request, Please, Entreaties

From the monologue, we can find some imperative moods function shown in the following table. Hannah Baker requested her listener to look further into the truth. She gave a rather serious and formal impression, described curiosity, and made this request so that her purpose to be heard can be achieved properly.

Table 4. Examples of Request, Pleas, Entreaties

Monologue	Function
(4) **"See, I've heard so many stories about me now**	Request

that I don't know which one is the most popular."	
(5) **"Please don't leave."**	Please
(6) **"Step up, Jessica Davis."**	Entreaty

Example (4) shows Hannah Baker's monologue when Clay Jensen was sitting on a Eisenhower park bench while listening to Hannah Baker's tape and imagining Hannah and Justin play around in the park. Then, Clay went from the park to get back home and lay in his bed while he was taking the tape of Hannah Baker and listened to it again. Hannah Baker requested the listener to look further into the truth that she could not say when she was still alive. Thus, the word "see" is an imperative mood to make a request that she wanted the listener to not just believe everything easily.

In example (5) is at Jessica's party. Clay Jensen and Hannah Baker were in Jessica's room. They had body contact and were going about to have sex but then Hannah remembered all of the things that she faced in the past, such as those bullies against her body which made her traumatized. Thus, she just wanted to be alone even from Clay. She shooed Clay, and part of this monologue appeared. It is very clear that there is only one word, "please" which functions as imperative mood. Through her words she wants to express her true emotion. When she shooed Clay, she did not want Clay to follow her words to leave. She command this because she remembered the things that were harassing her so she became unclearly angry. Moreover, the sentence actually does not only function for pleas but also involves self-deliberation which is also related to the mind of the speaker to express the opposite feeling of the speaker herself.

Example (6) shows a monologue "Step up, Jessica Davis " uttered by Hannah Baker to entreat someone before she mentioned her name. In addition, it gave a serious and formal impression about one of her friends named Jessica Davis. Through her utterance Hannah gave the listener a clue that the next part in her tape is about Jessica.

Advice, Recommendations, Warnings

The data of imperative moods that function as advice, recommendation and warning are marked with the words "you see", "do", "no", "don't", "see", "keep your wits about you", and "you should know" that it can be found in accordance with the existing context. Hannah Baker posed a bit of a threat because she wanted to be truly obeyed. The utterance makes the listener become paranoid since Hannah already died. The imperative mood used to reinforce the next sentence she wanted to say, to convince listener and also to warn the listener not to try what she did.

Table 5. Examples of Advice, Recommendations, Warnings

Monologue	Function
(7) **"So keep your wits about you."**	Advice
(8) **"You should know."**	Recommendation
(9) **"No Google Maps, no app, no chance for the interwebs to make everything worse, like it does."**	Warning

Example (7) appeared when Clay Jensen walked through the hallway of the school with a little hallucination and headed for his personal locker. The sentence is categorized into advice because Hannah Baker's words provided an input that should be done by the listener. Then, Hannah Baker's emphasized her command through "So keep your wits about you." is an imperative mood that functions as advice. She wanted her listeners to think quickly for the story that they did not expect at that time.

Example (8) appeared when Clay Jensen who continued to follow instructions from Hannah Baker arrived in front Hannah Baker's window room, stood between the bushes and looked at the room. Hannah Baker's parents were inside, argued about their daughter reasons for committing suicide. Clay continued to stare at Hannah's room from outside. Then it changed to the scene where Clay was in his bed and opened the photo of Hannah which was taken by Tyler Down. The sentence asks addressee to know about something. The imperative mood, spoken by Hannah Baker, functions to recommend the listener to know about Hannah Baker who was very disturbed by a stalker that took several photos of herself secretly through her window's room. Further, this imperative mood "You should know" is also used to convince her listeners to know how disturbed she is, and she could not even sleep well.

Example (9) shows the monologue in a flashback scene when Hannah and Clay were still working together, they were chatting in front of their workplace, a cinema called Crestmont. At that time Hannah invited Clay to come to a party that was held at Hannah's house. The scene was a companion views that if Clay followed Hannah's instructions according to the map, Clay would arrive at the first house where Hannah had her party at the time. Then it back to the scene when Clay Jensen who was riding his bicycle while holding a map in his right hand. Hannah warned her addressees not to use any direction tools such as Google Maps or other applications so that everything could be more emotional because they can feel Hannah Baker's painful and disappointment. In that monologue, a warning uttered by Hannah Baker exists to make the listener understand more about her feeling at that time.

Instructions and Expository directives

The instructions in the monologue of Hannah Baker are parallelism since one instruction relates each other. Hannah Baker used those imperative moods as instructions to make her story well-organized, to give clues to the listener with instructions sentence by sentence, to engage the listener to keep listening to her voice. Here, Hannah Baker showed us the truth of her feeling. This can be seen through the following table

Table 6. Examples of Instructions and Expository directives

Monologue	Function
(10) **Rewind the tapes, put them back in the box,**	Instruction

and pass them on to the next person.	
(11) **Describe yourself, and describe what you're looking for in someone else.**	Expository Directive

Example (10) shows the monologue after Clay Jensen managed to take Tony's walkman. Then, Clay went and sat on the edge of the cliff accompanied by a great view. This monologue appeared when he began to insert the tape into the walkman. The sentence was spoken by Hannah Baker to provide some rules for the listener when they have finished listening to her. In this case, Hannah Baker really wanted her friends, mentioned by her in every tape she made one by one, to listen and know about everything that would be told by her. This sequential instruction increasingly explains that Hannah Baker really wanted her story to be neatly organized so that her goal can be heard and carried out. Additionally, those utterances function as instructions. Hannah Baker said that in her monologue there is something that must be done by the listener.

Example (11) shows a monologue when Hannah Baker was reminding listeners about Valentine's Day at school, this monologue appeared in the early part of episode 6th, when Hannah Baker was filling out a survey on a red paper with the title above "Oh My Dollar Valentine" in her class, and glanced at Clay Jensen who was sitting behind her. Hannah Baker explained the instructions as a first step to uncover what actually happened at The Dollar Valentine she experienced at the time. She wrote her expectation about Clay Jensen to become her valentine, but she got another man who became her valentine's partner and gave a bad impression on her Valentine moment at that time. The point of the analysis above is this imperative mood consists of two instructions to describe. Those are questions written in school activity paper, dealing with school activity so it considered as expository directive, and gives the listener guide to do something right in accordance with Valentine 's Day event in the school. Through it all, Hannah Baker showed us the truth of her feeling.

Invitations

There are imperative moods as invitations, such as 1) Get a snack. Settle in. 2) But fear not, we'll get through this. Step by step, tape by tape. You and me. Together. And don't forget... there are others. 3) Can you hear it? Listen. 4) let's start with the part of the party that I left out. 5) Let's find out. Through those invitations, Hannah Baker intends to invite the listener to prepare before they listen to her tape. She wants to make a relax impression for the listener. Those imperative moods also invite the listener to believe in herself. Through her utterances, she invited the listener to be more curious and more ready to listen to the story about the truth that she was about to tell.

Table 7. Examples of Invitations

Monologue	Function
(12) **"Can you hear it? Listen."**	Invitation
(13) **"Let's find out."**	Invitation

Example (12) shows a monologue uttered by Hannah Baker. The combination of interrogative sentences (question sentences) and imperative sentences (command sentences) is a perfect way for illustrating something in the audio form spoken by Hannah Baker. The sentence seemed to convince the listener that Hannah Baker's heart was beating fast. Through these words she invited her listeners to believe that she was nervous when recording her own voice in front of the stalker's who had been following her and it was her turn to try to spy on her stalker. With a verb that is an imperative called "Listen", the word makes the atmosphere felt by the listener even more real and Hannah Baker wanted to try to make her listener understand about the thing she felt at that moment. Thus, the combination of both interrogative and imperative is a good way to convey some messages. The word "Listen" here is an invitation. Hannah Baker used those utterances to invite the listener to believe in herself. She wanted to show that her nervousness was real that time.

Example (13) shows a monologue when Justin and Jessica were arguing about their problem involving Bryce. On tape 12 Hannah tells about Bryce. Then, this monologue appeared with Clay Jensen who was sitting alone in a café called Monnet. He put his walkman and headset on his table and began listening to Hannah Baker's tape again. In the monologue, there was found an imperative mood, "Let's find out". The imperative mood functions as an invitation. It is spoken by Hannah Baker through the voice on the tape that she shared with her friend. Since Hannah Baker is a main character who committed suicide, every word on the tape is a mystery for people. From the imperative mood "Let's find out", it can be seen that here she kept secret during her life regarding the very bad behavior of her own friend namely Bryce Walker towards her. Hannah invited her listeners to find out the truth that was Bryce Walker's behavior very destructive to her life. Followed by an instruction "But first we have to start at the beginning of the worst day of my life." also illustrates that Hannah Baker has gone through a variety of bitterness in her life, and she invited the listener to come into a story that is very traumatic for her and made her losing her self-esteem. This imperative mood found in that monologue has a function as invitation. Through the words, Hannah Baker invited the listener to know more about the truth that broke her life.

Permission

There are 2 data permissions that can be seen in the following table.

Table 8. Examples of Permission

Monologue	Function
(14) **"Ask someone who's been in a hurricane."**	Permission
(15) **"For those who aren't Zach, you can relax."**	Permission

Examples (14) appeared when there is a scene of a red painting with lots of faces, which is also displayed on the walls of the Liberty High school, the place

where Hannah and her friends went to school. By saying this monologue, Hannah Baker, she indicated that there was a chaos like a hurricane that came upon her. Alex Standall, who was her best friend, did a betrayal to her. He made a list about Hannah's body part and it is very influential to Hannah Baker who is a woman. Alex's list made Hannah became the center of attention of her friends, since it stated the best butt belongs to Hannah's. When Hannah walked in school hall, people focused on her butt, and made a fun. Until one day at a store, Hannah Baker was getting sexually abused. Someone or her schoolmate named Bryce Walker touched that privacy part of her because of the list. Alex Standall, who was her best friend, really hurt her. This incident was like a hurricane and it was Alex Standall who caused the hurricane in her life. The word "Hurricane" in this imperative mood is another word that Hannah Baker made to describe her life problems. Moreover, Hannah Baker permitted her listener to ask Alex Standall by saying those words.

Examples (15) appeared in Dollar Valentine day, when Hannah Baker who was disappointed and upset because she was treated unfavorably by a schoolmate named Marcus in a place to eat where many young people hang out there. Zach with his kind heart came to Hannah, who was sitting and crying, and tried to comfort her. The imperative mood functions as permission because Hannah allows her listener besides Zach to remain calm. Hannah Baker said the imperative mood to provide a little information to the listener that in the tape she would discuss one of her friends named Zach, and allowed others to calm down because this time the tape is not about them.

Acceptance

There is only one acceptance found in this research that can be seen in the following table.

Table 9.Example of Acceptance

Monologue	Function
(16) **I can't force you to visit them, but if you'd like a little more insight, head for the stars. Or, you know, just throw the map away and I'll never know... or will I?**	Acceptance

Example (16) appeared when Clay Jensen managed to take Tony's walkman. Then, Clay went and sat on the edge of the cliff as he began to insert the tape into the Walkman. The sentence functions as acceptance. In the monologue, Hannah Baker said this imperative sentence not to force the listener to follow all her instructions. However, this indicates that Hannah Baker still hoped that the listener keep listening to her voice, even though she gives options. The utterance "I can't force you to visit them, but if you'd like a little more insight, head for the

stars. Or, you know, just throw the map away and I'll never know ... or will I?" is considered as an acceptance since it gives option to the listener.

Incredulous rejection

Incredulous rejection means something that is used in an imperative mood to express a rejection of something that cannot be trusted or to show disbelief. There is also an incredulous rejection when Hannah Baker said "let's just say" in the middle of her utterances when she delivered what she experienced and it was difficult for her to digest or believe that something was really happened. This imperative mood as incredulous rejection makes Hannah Baker easier to tell her disbelief to the listener.

Table 10. Example of Incredulous rejection

Monologue	Function
(17) **Let's just say**...	Incredulous rejection

Example (17) shows a monologue when Clay Jensen visited Hannah Baker's house and hitched a ride to the bathroom. After he finished, he accidentally saw Hannah Baker's room and remembered Hannah Baker's story about Courtney whose picture was taken by Tyler Down. In the incident that night, Hannah Baker and her friend, named Courtney, were drunk. This made everything feel very fast. Hannah could not believe what had happened to her, when Courtney kissed her and it turned out there was a stalker who took their photo from outside, Tyler Down was the one who took it. When saying this, Hannah found it difficult to tell what was happening at the time, but to dismiss the feeling of difficulty she used the imperative mood as a way to express her distrust or disbelief of it. In addition, the utterance "let's just say" can function as incredulous rejection based in the context when Hannah Baker said that. Hannah Baker used this imperative mood in the middle of her story, because she could not believe what was happening in that night. This imperative mood as incredulous rejection makes Hannah Baker easier to tell her disbelief to the listener.

Self-deliberation

The last function is self-deliberation. There are 2 imperative moods function as self-deliberation that can be seen in the following table. Through these words Hannah Baker would like to say that she wanted to be honest with her friends, and also by showing the opposite thought of her about loneliness it shows her actual feelings.

Table 11.Examples of Self-deliberation

Monologue	Function
(18) **Part of me was saying, "Ask me again." - But part of me was saying, "Don't go."**	Self-deliberation
(19) **But let me tell you about**	Self-deliberation

being lonely.	

Example (18) shows a monologue when Clay Jensen was opening the lock his bicycle which he parked in front of his workplace together with Hannah named Crestmont. He and Hannah chatted each other standing there in their work uniforms, equipped with jackets that gave the atmosphere that it was the time they were ready to come home from work. Then, Hannah Baker kept staring at Clay, who was about to leave while pedaling her bicycle across the road and Hannah Baker smiled at him. In the monologue, the sentence "Part of me was saying," Ask me again." - But part of me was saying, "Don't go." is an imperative mood that functions as self-deliberation. In the monologue, Hannah Baker uttered an imperative mood such as "Ask me again" which she then reiterated that at that time she also wanted to say "Don't go" to herself. It was said by Hannah Baker as a self-deliberation that actually Hannah wanted to keep Clay Jensen to keep chatting with her but she could not express it directly, which she finally decided to follow her heart to not leave the place and only see Clay who just left, and then Hannah Baker looked happy because she liked Clay. Self-deliberation here is not spoken directly to the listener but the imperative mood is only in Hannah Baker's own mind which she could not express, and the second imperative mood, "Don't go" is thought by her, aimed at her and worked on by her. In other words, the imperative mood there is one of the self-deliberations that found in the monologue this time. By using those imperatives mood, appeared in Hannah Baker's mind she wanted to express her feeling and showed the listener what she felt at time and she just could say that to herself.

Example (19) shows a monologue uttered by Hannah Baker. This monologue appears at the beginning of episode 7th. The scene shows us loneliness between the crowds and continued to Clay's quiet room. Inside, there is only Clay Jensen who was sitting alone and used a headset on his ears. In the monologue, Hannah Baker said the phrase "but let me tell you about being lonely" to express what she really felt, there was a loneliness which was a big thing for her and made her life worse than before. Thus, the self-deliberation used by Hannah Baker makes her conveyed her true feeling about everything, and the real of committed suicide. She wanted to be honest and had no secrets to others who listen to her voice through her tapes. In addition, the imperative mood "but let me tell you about being lonely." is included in the function of self-deliberation. This imperative mood shows the opposite thought of her about loneliness which actually is a heavy feeling for her.

CONCLUSION

Based on the data analyzed, the function most commonly found in Hannah Baker monologue is instruction, the fourth function. This shows that in Hannah Baker's voice that she recorded right before she committed suicide, there were many instructions that explain every story of the incident she experienced. Furthermore, there are 54 data in total that are imperative moods. From all of the 54 data in the discussion shown in the previous chapter, 41 data are displayed to represent each of the variation. The 41 data consist of 10 data that are displayed in the imperative forms, and the remaining 31 data are displayed in the function of

the imperative itself. Moreover, in this conclusion section, it can be concluded that there are two points.

Firstly, based on the results that have been obtained in imperative forms, there are 54 existing data consist of 42 data which are canonical imperative and the other 12 data included in non-canonical imperative. In other words, canonical imperatives have 77.78% and non-canonical imperatives have 22.22% in total. Through it all, it can be known that Hannah Baker used many second person addresses in her monologue explicitly and implicitly. These results indicate that through the monologue, Hannah Baker was showing her feeling in different way. Her voice unites the people around her as the listeners within herself. Secondly, based on the results that have been obtained from the discussion in the function section of imperative mood there are 9 functions that are found, and 2 functions that are not found. Those functions are: 1. Orders, commands, demands (only command), 2. Requests, pleas, entreaties, 3. Advice, recommendations, warnings, 4. Instructions and expository directives, 5. Invitations, 6. Permission, 7. Acceptance, 8. Incredulous rejection, and 9. Self-deliberation. Meanwhile, the two functions which are not found in the monologue are imperative mood as good wishes and imperative mood as imprecation. Furthermore, from the functions that have been found earlier, it can be seen in more detail that the most function used by Hannah Baker is instruction with a percentage of 16,67%. Hannah Baker utterances reflected by the instructions, since her monologue was recorded by herself to tell the listeners everything she was experienced as detail as possible. Therefore, the instructions in this monologue are more prominent than the other functions.

REFERENCES

Aikhenvald, A. Y. (2010). *Imperatives and Commands*. New York: Oxford University Press Inc.

Creswell, J. W. (2007). *Qualitative Inquiry & Research Design: Choosing Among Five Approaches*. 2nd ed. California: SAGE Publications, Inc.

Creswell, J. W. (2014). *Research Design Qualitative, Quantitative, and Mixed Methods Approaches*. 4th ed. California: SAGE Publications, Inc.

Downing, A., & Locke, P. (2006). *English Grammar*. 2nd ed. New York: Routledge.

Kane, T. S. (2000). *The Oxford Essential Guide to Writing*. New York: Berkley Books.

Netflix.com. (2019). Netflix. [Online]. Retrieved from: https://www.netflix.com/iden/browse/genre/839338 [Accessed on November 3, 2019]

Ross, B. (2020). *First, Second, and Third Person*. Grammarly Inc. [Online]. Retrieved from: https://www.grammarly.com/blog/first-second-and-thirdperson/.[Accessed on March 5, 2020]

Simpson, P. (2004). *Stylistics: A Resource Book for Students*. London: Routledge.

Tvsubtitles.net. (2019). [Online]. Retrieved from: http://www.tvsubtitles.net/tvshow2201-1.html . [Accessed on November 3, 2019]

Wright, L., andHope, J. (1996). *Stylistic: A Practical Course book*. London: Routledge.

----------. (2008). *Oxford Learner's Pocket Dictionary*. 4th ed. New York: Oxford University Press.

----------. (2016). *On Non-Finiteness and Canonical Imperatives*. John Benjamins Publishing Company. [Online]. Retrieved from: https://benjamins.com/catalog/tsl.113.10hei. [Accessed on October 15, 2019]

----------. (2019). *Stylistic Devices – Parallelism*. English Grammar Online. [Online]. Retrieved from: https://www.ego4u.com/en/cram-up/writing/style. [Accessed on November 26, 2019]

A Comparative Study: Anxiety as an Impact of Slavery in Toni Morrison's *Beloved* and William Faulkner's *Absalom, Absalom!*

Bhakti Satrio Nugroho
Universitas Gadjah Mada
bhakti.landt@gmail.com

Article History:
First Received:
26/01/2021

Final Revision:
25/05/2021

Available online:
30/06/2021

Abstract. This paper discusses the anxiety as an impact of slavery reflected in two outstanding African-American novels: Toni Morrison's *Beloved* and William Faulkner's *Absalom, Absalom!*. These novels are set in around the slavery period which shows how cruel and brutal slavery practices in the United States. The plots consist of some traditions and beliefs among White and African-American which have emerged since the antebellum period. By using a comparative approach, this paper focuses on the types of anxiety mentioned by Sigmund Freud. The analysis shows that both neurotic and moral anxieties play a pivotal psychological element throughout the intense "black-white" binary narratives. In this case, Toni Morrison's *Beloved* consists of neurotic anxiety in the form of trauma experienced by Sethe and William Faulkner's *Absalom, Absalom!* consist of moral anxiety in the form of shame for having Negro bloodline in aristocrat Southern plantation culture. Both novels show that slavery, whether it stands as a tradition or as an economic value, has significantly shaped the direction of American society.

Keywords: *African-American, anxiety, slavery, Southern America, trauma*

http://jos.unsoed.ac.id/index.php/jes

INTRODUCTION

The impact of slavery in antebellum and postbellum American society has been discussed from various perspectives including history, economics, humanities, and literary studies. Historically, enslavement has long historical references in the New World. Slavery was introduced in the middle of colonial American society by a Dutch ship that brought 20 African slaves ashore in the British colony of Jamestown, Virginia in 1619 even though the slavery culture was first introduced and developed by The Spanish and the Portuguese in the New World in 1492 (Finkelman, 2012, p. 105). In Virginia, American colonists began to use African slaves because they were cheap and plentiful labor. In this case, the

arrival of African slaves replaced White servants who were mostly poor Europeans as workers in many plantations and households. In fact, in the 18th century, some historians have estimated that six to seven million black slaves were imported to the New World to work mainly on the tobacco and rice plantation in Maryland, Virginia, and Georgia (Clemens, 1999, p. 1). By this far, slavery practices in the United States became a common business for slave merchants and plantation owners.

Furthermore, many scholars regard slavery in the United States as one of the cruelest practices in the world. This practice was based on the idea that slaves were wildly regarded as not human but instead a mere property by most pro-slavery lawyers (Allain & Hickey, 2012, p. 916). In this case, during the colonial period, the colonial lawmakers constitutionally had to develop rules to balance the tension between treating Africans and others as persons held to labor and as property owned by other people (Finkelman, 2012, p. 106). Since the slave was considered as property, many slave owners were able to do whatever they wanted to them which included inappropriate treatments. Therefore, it increased the brutal treatments towards the slaves such as whipping shackling, beating, mutilation, branding, and sexual abuses including rape. In some states, teaching slaves to read was discouraged or prohibited due to hinder aspirations for escape or rebellion. Pregnant female slaves were still punished by lashing without harming the baby. It means that even pregnancy was not a barrier to punishment (Gray White, 2013) which shows the brutal practices of slavery in the early United States.

To increase wealth, many slaveholders aimed to influence the reproduction of slaves by breeding just like farm animals. In this case, slave breeding included coerced sexual relations between male and female slaves, promoting pregnancies of slaves, and favoring female slaves who could produce a relatively large number of children (Marable, 2000, p. 72). Therefore, slave breeding was considered a useful and profitable method to make a profit rather than purchasing new slaves.

Moreover, the intense racial clash between African-Americans, as slaves, and White people, mostly as slaveholders, has socially juxtaposed not only antebellum American society but also postbellum society as well. Therefore, guilt and ashamed were usually experienced by former slaveholders, even though it was mostly overshadowed by their pride in having a pure bloodline. At this point, for White people, the feeling of ashamed for being a mulatto or a quadroon mostly appeared due to its social prejudice within the Southern aristocrat culture as a result of the idea of "whiteness" (Wilkinson, 2013, p. vii). This idea has set the dignity of being white in Southern American society which might elevate the legal and social position (Wilkinson, 2013, p. ix). As a result, the condemnation of mixed-race had been socio-culturally accepted in early American society. Nevertheless, a "black-white" binary-based society has created racism which is then considered as America's "original sin".

Concerning this discussion, this paper tries to compare the anxiety caused by slavery in two outstanding African-American novels entitled *Beloved* (1987) by

Toni Morrison and *Absalom, Absalom!* (1936) by William Faulkner. As African-American literature, both novels tell their readers about the life of African-American and mixed-race in the South. These novels promote and elaborate socio-economic, physical, and psychological violence of White supremacy in Southern America. Morrison's *Beloved* is centered on Sethe's story as an ex-slave, while Faulkner's *Absalom, Absalom!* narrates the story of a respected White plantation owner named Thomas Sutpen. Although *Absalom, Absalom!* was written by the non-African-American writer, William Faulkner, it discusses the conflicting value of having mixed-race and blood purity in aristocrat Southern culture. Since the definition of African-American literature does not only rely on the writer, *Absalom, Absalom!*, in this case, can also be categorized as African-American literature.

Before this study, Janeen Selfridge's research entitled *Beloved: The Physical Embodiment of Psychological Trauma* (2018), states that the main and pivotal aspect within *Beloved* is the physical embodiment of Sethe's trauma which is repetitively glorified throughout the story (p. 69). Meanwhile, *"Of Having Been Colored": The Racial Hybridity of Thomas Sutpen* written by William Cunningham, IV (2012) shows that, in *Absalom, Absalom!,* the discussion of prejudice towards being "mixed-race" and the idea of "whiteness" in Southern culture has been semiotically sounded and signified, especially within the Thomas Sutpen character who lives with the proud White identity as a Southern aristocrat (p. 23). These studies signify how important both African-American literature in presenting this historical event and its implication. However, this study further involves the comparative aspect of anxiety as the impact of slavery in these novels has not been discussed.

Therefore, to enlarge the analysis towards this phenomenon, this research utilizes Sigmund Freud's types of anxiety theory: objective, neurotic and moral anxiety within the scope of comparative approach and Post-Nationalist American Studies paradigm. It also focuses on historical aspects that appear as part of this in-depth discussion. This research tries to simply answer the question of how does the main characters experienced anxiety caused by slavery in both novels and its implications.

Theoretical Framework

This part explains some relevant theories used to analyze the anxiety experienced by American society which is caused by slavery reflected in two outstanding novels Toni Morrison's *Beloved* and William Faulkner's *Absalom, Absalom!*. This research is under Post-Nationalist American Studies which no longer glorifies American exceptionalism, but instead criticizing the internal issues within American society which may long have been overshadowed by the cosmetic appearance of American exceptionalism. As Rowe says, this discussion may deal with a local integrated issue in American society such as ethnicity, race, gender and women's studies, and others (2000, p. 2-3). Furthermore, the research utilizes a comparative approach to get closer to anxiety caused by slavery and highlighting some historical context that may relate to it.

In this context, comparative literature is a study of inter-relationship between any two or more two significant literary works or pieces of literature which to analyze the meaning of two or more literary works to look for similarities and differences (Gifford, 1969, p. 45). It is a comprehensive term whose scope encompasses the totality of human experiences into its embrace, and thus all internal human relationships among the various parts of the world are realized, through the critical approach to literature under comparative study. In literary studies, it is often used to analyze literary works such as a novel, short story, drama, and poetry by comparing some aspects within the literary works including culture, setting, character, and other significant elements.

Meanwhile, Sigmund Freud describes anxiety as a feeling of impending danger that can be based on objective, neurotic, or moral threats (Hall, 1954, p. 60). Furthermore, he divides anxiety into three types: objective, neurotic and moral anxiety. Those types of anxiety have their definition, including the factors which drive a human into it (Hergenhahn & Henley, 2013, p. 506).

The first type of anxiety is objective anxiety. This kind of anxiety results from a real threat in the physical world. That is why this type of anxiety also called "real anxiety" refers to the real object. The other type of anxiety stated by Freud is neurotic anxiety. It is a result of the ego overwhelmed by the id, which threatens to express its irrationality in thoughts and behavior. There is a fear of external punishment for such expression. Hargenhahn and Harley (2013, p. 506) mentioned that the cause of this anxiety is phobia from human childhood and other traumatic events. The form of neurotic anxiety can be a phobia, trauma, and any other form of post-traumatic anxiety. Then, Moral anxiety is based on a feeling that one's internalized values are about to be compromised. There is a fear of self-punishment for acting contrary to one's values. Moral anxiety is a function of the development of the superego. Whenever anxiety comes, the ego seeks to reduce it. Operating at the unconscious level, it employs defense mechanisms to distort or deny reality. Thus, the forms of moral anxiety can be shame and guilt (Freud in Hergenhahn & Henley, 2013, p. 506). These forms of anxiety are used to compare and analyze the psychological aspects within these African-American novels.

RESEARCH METHOD

This research is qualitative which is a descriptive method of analyzing the text, which emphasizes the researcher's interpretation of "the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things" towards the issues (Lune & Berg, 2017, p. 12). Creswell further defines qualitative research as "a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (2009, p. 3). It focuses on the individual meaning and the importance of rendering the complexity of the discussion. Therefore, by using the qualitative method, combined with the theoretical framework, the research solidifies the researcher's interpretation of the data in which it focuses on the main character's anxieties that appear within both novels.

Moreover, technique data analysis is needed to classify and arrange the data (Mahsun, 2005, p. 253). This research, includes (1) data selection, (2) data interpretation, and (3) data conclusion.

RESULT AND DISCUSSION

This part compares the anxiety in Toni Morrison's *Beloved* and William Faulkner's *Absalom, Absalom!.* Some aspects within these novels which show anxiety as an impact of slavery can be used as evidence to support the argumentations. The analysis of its anxiety is based on Sigmund Freud's types of anxiety mentioned in *An Introduction to the History of Psychology* (2013) by Hergenhahn and Tracy Henley, To ease the comprehension, this discussion in this paper is divided into three: neurotic anxiety in Toni Morrison's *Beloved*, moral anxiety in William Faulkner's *Absalom, Absalom!* and the comparison of the anxiety.

a. Neurotic Anxiety in Toni Morrison's *Beloved*

In Toni Morrison's *Beloved*, the post-traumatic signs of neurotic anxiety seem to be the important aspect throughout the story. The way White people treated her during slavery has psychologically haunted her. As an ex-slave, the main character, Sethe, is suffered from the horrible treatment of slavery in Mr. Garner's plantation, Sweet Home along with her husband, Halle, Paul D, Paul A, Paul F, Sixo, and earlier her mother-in-law, Baby Suggs. After the death of Mr. Garner, the School teacher is in charge of Sweet Home. In this case, he is cold, sadistic, and vehemently racist because he is against Garner's too-soft approach with an oppressive regime of rigid rules and punishment on the plantation.

Toni Morrison's *Beloved* illustrates physical violence towards African-Americans which later psychologically manifested into post-traumatic forms. In the first chapter, the arrival of Paul D in 124 on Bluestone Road, Sethe's house, reveals that Sethe was pregnant during her escape. She also describes she was whipped on her back until she has permanent whipping scars on her back which she metaphorically calls as "chokeberry tree",

> "Whitegirl [Amy Denver]. That's what she called it [Sethe's whipping scar]. I've never seen it and never will. But that's what she said it looked like. A chokecherry tree. Trunk, branches, and even leaves. Tiny little chokecherry leaves. But that was eighteen years ago. Could have cherries too now for all I know" (Morrison, 2004, p. 16).

In this case, Sethe's "chokeberry tree" is a permanent scar as a result of physical tortures by the new Sweet Home plantation owner, a Schoolteacher who is known as a racist White person. In the slavery period, slaves usually had to whip scars on their back because whipping was considered a common punishment to the slaves, whether they were male or female (Gray White, 2013). For the slaveholders, conducting physical punishments is a way to justify and strengthen their racial

status. It is an act of maintaining their superior dignity based on the idea of "whiteness" which victimizes their slaves.

In this novel, the physical tortures towards slaves by Schoolteacher were very intense and constant and almost occurred on daily basis, *"It's sitting there. Sleeps, eats and* raises *hell. Whipping Sethe every day"* (Morrison, 2004, p. 255). As Freud says, this constant act of violence predominantly results in psychological breakdown later in someone's life, which can be seen in Sethe's post-slavery life in 124.

Moreover, the practice of slave dehumanization is applied in most of the Southern plantations to justify and implement the idea of "whiteness" towards their slaves. In this case, unlike Mr. Garner, Schoolteacher often compares White people and their slaves by asking questions and taking physical measurements. It then becomes teaching lessons to his pupils that Sethe has "animal characteristics", *"I* [Schoolteacher] *told you to put her* [Sethe's] *human characteristics on the left; her animal ones on the right"* (Morrison, 2004, p. 193). Therefore, since Schoolteacher and many White slave owners at that period considered slaves as an animal, they could treat and punish them as animal as well such as whipping, beating and even branding. It is the idea of coercive establishment of White superiority that marginalizes the slaves as a commodity in which they are treated as property, not as a human. Therefore, just like an animal farm, the notion of slave-breeding, for these slaveholders, was considered as a morally acceptable act.

Furthermore, the form of dehumanization also consists of sexual abuse. In this novel, Sethe was sexually abused by Schoolteacher and his fellows by drinking her breast milk,

> "They [Schoolteacher and his fellows] used cowhide on you?" [Paul D]
> "And they took my milk." [Sethe]
> "They beat you and you were pregnant?"
> "And they took my milk!"
> — (Morrison, 2004, p. 17)

This dialogue shows that sexual abuse practices also happened in Sweet Home plantation. As a female slave, Sethe was not considered as human but rather as an animal by Schoolteacher and his fellows. It is a Schoolteacher's justification to do that sexual abuse act to his female slaves. For these White people, this sexual abuse act is like drinking milk straight from a milk cow without considering that Sethe is a human being.

As the consequents of the physical and mental tortures as a female slave, during her life in 124 with her daughter, Denver, Sethe begins to recall her neurotic trauma after the arrival of Paul D, who was also a former slave in Sweet Home plantation along with her husband, Halle. She begins to recall her horrible past as a slave and her experience escaped from the Sweet Home plantation. Sethe explains that she killed her second daughter by cutting her throat and injured her other children when Schoolteacher and other three horsemen, a nephew, a slave catcher, and a sheriff came to her house, 124 on Bluestone Road to claim his right

upon his fugitive slaves. It shows that the arrival of these four White horsemen triggers Sethe's neurotic trauma which then manifested by killing one of her daughters and injuring others. Because of this tragic occasion, Sethe was freed by Schoolteacher because she was considered too insane to be a slave again. In a later chapter, she justifies her tragic murder act by saying,

> "I'll [Sethe] explain to her, even though I don't have to. Why I did it. How if I hadn't killed her she [Beloved] would have died and that is something I could not bear to happen to her" (Morrison, 2004, p. 200).

In this case, she killed her daughter (later named Beloved) because she does not want her daughter and other children to experience the same thing that happened to her as a slave. In other words, it shows that even after live far away from the Sweet Home plantation, Sethe is still haunted by her horrible past as a slave. She does not want that experience to come again and also does not want that to happen to her children. In this case, dehumanized acts towards Sweet Home plantation slaves can be the main factor of Sethe's trauma and neurotic anxiety throughout the story even though she no longer lived and became part of Sweet Home plantation.

Moreover, her surrounding people such as Denver and Paul D are aware that Sethe has suffered from her traumatic experiences as a slave in Sweet Home plantation. Denver, who later supports Sethe and Beloved after Sethe quitted from her job, says,

> "All the time, I'm [Denver] afraid the thing that happened that made it all right for my mother [Sethe] to kill my sister [Beloved] could happen again. I don't know what it is, I don't know who it is, but maybe there is something else terrible enough to make her do it again" (Morrison, 2004, p. 206).

It shows when Beloved shows up in 124 on Bluestone Road and began live with Sethe and Denver, Sethe is triggered by her long tragic trauma which drives her to insanity. At the end of the story, she begins to realize that Beloved is a ghost of the daughter whom she killed. She begins to show her full affection as a mother to Beloved and fulfills almost anything that Beloved's wanted. Meanwhile, Denver realizes her mother's insanity and began to seek a job to replace her mother as the breadwinner of the family.

By this explanation about Sethe's traumatic experiences and insanity, it shows that Sethe, as a former slave, undergoes trauma as a form of neurotic anxiety. This trauma has resulted from the dehumanized practices of slavery such as daily physical torture and sexual abuse in Sweet Home plantation after the Schoolteacher replaces Mr. Garner's family. The painful and inhumane treatments are the main factors that traumatize Sethe even after she gets her freedom and no longer becomes a slave. According to Sigmund Freud (in Hergenhahn & Henley, 2013, p. 506), trauma is part of neurotic anxiety which can haunt the person who is suffered from it. It is a type of anxiety that deals with neurotic (brain) which can be a long-term form of anxiety. Cathy Caruth, in her seminal study *Unclaimed*

Experience (1995), has defined trauma as an event that is not experienced but simply registered, as it overwhelms the person to whom it happens.

Thus, by looking at all of the cruel and brutal practices of slavery in Sweet Home plantation, it shows that Sethe, as a former slave, experiences trauma which then triggered by the arrival of her past to 124 on Bluestone Road (Schoolteacher, Paul D and Beloved). This trauma is then manifested by the act of killing her daughter (to avoid them from getting captured by the Schoolteacher, her former owner) and other acts to fulfill Beloved's needs. Those are clear evidence that trauma as a form of neurotic anxiety appears in Toni Morrison's *Beloved* which is a result of slavery.

b. Moral Anxiety in William Faulkner's *Absalom, Absalom!*

Meanwhile, in William Faulkner's *Absalom, Absalom!,* the form of anxiety can also be found as a consequence of slavery. Unlike in Toni Morrison's *Beloved*, the anxiety that appears is instead experienced by White and other mixed-race people. In this case, William Faulkner's *Absalom, Absalom!* sets before, during, and after Civil War in the South. In other words, it means that this novel sets during and after the slavery practice which still underwent high racial tension and prejudice towards Black people. This story narrates the life of a Southern aristocrat named Thomas Sutpen and his family Henry, Judith, Charles, Rosa, Clytie, and other minor characters. They lived on a plantation called Sutpen Hundred in Yoknapatawpha County, Mississippi. The main conflict in this story is when Charles Bon who is then revealed as Thomas Sutpen's son from his former marriage comes to Sutpen Hundred and wants to marry Judith, his half-sister.

However, before Thomas Sutpen moved to build his plantation and mansion in Yoknapatawpha County, Mississippi, it reveals that Thomas Sutpen has a shameful history for Southern tradition which he wanted to forget. According to Mr. Compson's story to his son, Quentin, it shows that Thomas Sutpen learns that his first wife has Negro blood and repudiates her and child, later in the story known as Charles Bon,

> "Grandfather [General Compson] said the only mention he [Thomas Sutpen] ever made to those six or seven years which must have existed somewhere, must have actually occurred, was about the patois he had to learn in order to oversee the plantation, and the French he had to learn, maybe not to get engaged to be married, but which he would certainly need to be able to repudiate the wife [Charles Bon's mother] after he had already got her—how, so he told Grandfather, he had believed that courage and shrewdness would be enough but found that he was wrong and how sorry he was that he had not taken the schooling along with the West Indian lore when he discovered that all people did not speak the same tongue and realized that he would not only need courage and skill, he would have to learn to speak a new language, else that design to which he had dedicated himself would die still-born". (Faulkner, 1972)

In this case, Thomas Sutpen tries maintaining the purity of his bloodline by repudiating his ex-wife and child because mixed-race born was considered a shameful disgrace, especially in the South. It is against the value of "whiteness" that he believes in as a white Southerner.

Historically, in the history of the United States, this White supremacist tradition and the idea of "whiteness" were rooted within American society since the American colonial period. Howard Zinn in his book entitled *A People's History of the United States, 1492-Present,* explains that sexual intercourse and interracial marriage between White and Black were prohibited by law in Southern states including Virginia, Massachusetts, Maryland, Delaware, Pennsylvania, the Carolinas, and Georgia. This prohibition was used to keep Negro inside the Black families so that the White population could remain "pure" and in control (Zinn, 1999, p. 51). Despite the prohibition law, mixed offspring continued to be produced by White-Black fraternization throughout the colonial period which made them become "in-between people" who could not be socially accepted in both races. Thus, for White people, having a Negro bloodline or mixed-race offspring such as mulatto, quadroon and octoroon were considered a disgrace since the Southern society still believed in the White purity tradition.

In this story, after finding that his wife has Negro bloodline, Thomas Sutpen decides to leave and repudiate his former family including Charles Bon. With the feeling of shame, he later moves to Yoknapatawpha County, Mississippi to build his new plantation by buying land from Indian Tribe. With the help of his French architect, he manages to build Sutpen Hundred and his huge mansion. To gain much reputation, he decides to marry Ellen Coldfield who is a daughter of a reputable merchant and Methodist named Mr. Coldfield, to maintain his social status as a White slaveholder and plantation owner,

> "But Sutpen wanted it. He wanted, not the anonymous wife and the anonymous children, but the two names, the stainless wife and the unimpeachable father-in-law, on the license, the patent." (Faulkner, 1972)

In this case, he does not want to repeat his past by marrying an anonymous woman who potentially had a mixed-race bloodline like his former wife. This act evokes the condemnation of having "mix-blood" within the Southern society where Thomas Sutpen lives. As a reputable plantation owner and slaveholder, he does not tolerate having "Negro-bloodline" in his family. This anxiety later haunts him when his pasts come back to his present life in Mississippi. Thus, this explanation, shows that Thomas Sutpen experiences anxiety of having a mixed-race bloodline in the form of shame.

According to Lewis (1987, p. 41), shame is a sense of smallness, worthlessness, and powerlessness in a given situation, which also part of the emotional and psychological makeup of every human being. This feeling is a form of moral anxiety that happens to Thomas Sutpen. In this case, Thomas Sutpen experiences shame for having a mixed-race bloodline from a previous marriage.

This feeling then haunts him throughout the story, especially when Charles Bon comes to his new family in Christmas with Henry Sutpen.

Furthermore, his shame is further manifested by prohibiting Charles Bon's desire to marry his daughter, Judith. Although the prohibition is based on the fact that Charles Bon is supposedly also Thomas Sutpen's son from a previous marriage, he first tells his son, Henry, that Charles Bon has Negro bloodline,

> "He [Charles] must not marry her [Judith], Henry. His mother's father told me that her mother had been a Spanish woman. I [Thomas] believed him; it was not until after he was born that I found out that his mother was part Negro". (Faulkner, 1972)

By knowing that Charles Bon has Negro bloodline, it triggers his anxiety in the form of shame of having a mixed-race bloodline. It also emphasizes that in the South during that time, having mixed-race blood was considered a disgrace and something that could not be socially accepted. Clytie, who is Thomas Sutpen's mixed-race daughter from a slave woman, cannot be solely accepted by Ellen's sister, Rosa Coldfield. In Rosa's narration in this story, she hesitates and even refuses to share a bed with Clytie and does not accept her as part of the Sutpen family.

By looking at all of this evidence happen to Thomas Sutpen and his family, it shows that for White people at that time, slavery also further creates discrimination among the society not only between White and Black but also within White society themselves. Many conflicts in this story such as Henry and Charles conflict, Rosa and Clytie conflict, and Thomas Sutpen and his former family conflict appear as a result of intense racial discrimination in the slavery period. In this case, slavery which looked at Black people as animals and property cause various conflicts within White society such as prejudice, guilt, and shame. Furthermore, shame drives Thomas Sutpen to repudiate his former family and to reject Charles Bon's proposal to marry his daughter, Judith, which later triggers a tragic conflict between Henry and Charles. In other words, Thomas Sutpen's shame is the main factor that destroys his own family and legacy. Thus, as being said above that shame is part of moral anxiety explained by Sigmund Freud (in Hergenhahn & Henley, 2013, p. 506) which means that by looking at all those pieces of evidence dealing with his shame, it is a clear explanation that Thomas Sutpen experiences moral anxiety in the form of shame. It shows that in William Faulkner's *Absalom, Absalom!* also consists of moral anxiety experienced by White people.

c. Comparison of the Anxiety in Both Novels

Both Toni Morrison's *Beloved* and William Faulkner's *Absalom, Absalom!* consist of a psychological impact and consequence of slavery and intense racial clash and discrimination. By comparing both novels, the anxiety that the main characters experience functions as a tragic flaw within the narratives which subsequently causes the characters' downfall at the end of the story.

In Toni Morrison's *Beloved*, the main character, Sethe experiences neurotic anxiety in the form of trauma. It is caused by the cruel treatment of the Schoolteacher in the Sweet Home plantation after he replaces the Garner family. Dehumanization towards the slaves such as whipping and sexual abuses traumatizes Sethe even after she lives as a free woman in 124 on Bluestone Road. The arrival of the Schoolteacher, his nephew, a sheriff, and slave catcher, triggers her trauma which manifested by killing her infant daughter and injuring her other children. When Paul D and Beloved come to her house, it re-imposes the horrible past into Sethe's life. She begins to memorize and recall her memories as a slave. After she realizes that Beloved is the ghost of her dead daughter, she begins to shower her with many affections that she has and fulfill Beloved's wants. Thus, neurotic anxiety seems to be the main plot in Toni Morrison's *Beloved*.

On the other hand, in William Faulkner's *Absalom, Absalom!* the anxiety is not experienced by African-American characters but rather experienced by White characters, specifically Thomas Sutpen. The form of anxiety is not neurotic but rather moral anxiety in the form of shame experienced by Thomas Sutpen. His anxiety is centered on his stance to maintain the White purity of his bloodline. He repudiates her former marriage and rejects Charles Bon's proposal for marrying his daughter because of Charles' octoroon bloodline. In other words, Thomas Sutpen's shame is a tragic flaw that then destroys his family legacy. Nevertheless, as a form of moral anxiety, shame seems to be the main plot in William Faulkner's *Absalom, Absalom!*.

Furthermore, both Toni Morrison's *Beloved* and William Faulkner's *Absalom, Absalom!*. psychologically demonstrate the reappearance of the horrible pasts of the main characters, Sethe and Thomas Sutpen which then leads them into conflicts throughout the story. For Sethe, the reappearance of the Schoolteacher and his associates, and Paul D, has psychologically deluded her sanity. The horrible images of slavery reappear even though she is now a free African-American woman. Meanwhile, for Thomas Sutpen, the reappearance of Charles Bon as an embodiment of his past creates substantial damage to his family and later to his mental wellness as well.

CONCLUSION

In conclusion, Morrison's *Beloved* and William Faulkner's *Absalom, Absalom!* consist of two different types of anxiety caused by the cruelty of slavery treatments and the intense racial discrimination during the slavery period. Furthermore, based on the comparative analysis, both novels emphasize two different types of anxiety experienced by the main characters, Sethe in Toni Morrison's *Beloved* and Thomas Sutpen, in William Faulkner's *Absalom, Absalom!*. In Toni Morrison's *Beloved*, Sethe's post-slavery life represents the climax of her traumatic experience from what she received during her enslavement in Mr. Garner's plantation. It represents the unerasable scar in the form of mental and psychological damages that an ex-slave would possibly perceive even after the slavery period. Meanwhile, in William Faulkner's *Absalom, Absalom!,* the intense racial hate during the slavery period has psychologically affected a racist White character like Thomas Sutpen

who used to be proud of "his pure blood". Thus, both novels show that slavery has significantly impacted many social, racial, and cultural aspects of the modern American society in which racism seems to be strongly embedded and cannot be easily erased. In further discussion, these narrations implicitly tackle the idea of "whiteness'" as a source of social balance that had been long preserved as part of Southern American culture.

REFERENCES

Allain, J. & Hickey, R. (2012). Property and The Definition Of Slavery. *International and Comparative Law Quarterly, 61,* 915-938 doi:10.1017/S0020589312000450

Caruth, C. (1995). *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins UP.

Clemens, P. (1999). Before Cotton and Other than Sugar: How Tobacco and Rice Shaped the World of Eighteenth-Century Slaves in British North America. *Reviews in American History Vol. 27*. 1-7

Creswell, J. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches.* Los Angeles: SAGE Publication.

Cunningham IV, W. (2012). *"Of Having Been Colored": The Racial Hybridity of Thomas.* A Master's Degree Thesis. Alabama: The University of Alabama

Faulkner, W. (1972). *Absalom, Absalom!.* New York: Vintage Books.

Finkelman, P. (2012). *The Legal Understanding of Slavery: From the Historical to the Contemporary.* The United States: Oxford Scholarship.

Gifford, H. (1969). *Comparative Literature*. New York: Humanities Press.

Gray White, D. (2013). *Freedom on My Mind: A History of African Americans.* Bedford/ St. Martins.

Hall, C. S. (1954). *A Primer of Freudian Psychology*. Cleveland: World.

Hergenhahn, R. & Henley, T. (2013). *An Introduction to the History of Psychology: Seventh Edition.* Wadsworth: Cengage Learning.

Lewis, H. (1987), *The Role of Shame in Symptom Formation.* New York: Springer Science+Businnes Media.

Lune, H., & Berg, B. (2017). *Qualitative Research Methods for the Social Sciences.* Malaysia: Pearson Education Limited.

Mahsun. M. (2005). *Metode Penelitian Bahasa: Tahapan Strategi, Metode, dan Tekniknya.* Jakarta: PT. Raja Grafindo Persada.

Marable, M. (2000). *How Capitalism Underdeveloped Black America: Problems in Race, Political Economy, and Society* New York: South End Press.

Morrison, T. (2004). *Beloved*. New York: Vintage International.

Rowe, J. (2000). *Post-Nationalist American Studies*. Berkeley: University of California Press.

Selfridge, J. (2018). Beloved: The Physical Embodiment of Psychological Trauma. *Midwest Journal of Undergraduate Research 2018, Issue 9,* 68-83

Wilkinson, B. (2013). *Blurring the Lines of Race and Freedom: Mulattoes in English Colonial North America and the Early United States Republic*. A Ph.D. Dissertation. Berkeley: The University of California.

Zinn, H. (1999). *A People's History of the United States, 1492-Present.* New York: Harper Perennial Modern Classics.

The Analysis of Phrasal Verbs and Its Vicinity in Elizabeth Gilbert's *Eat, Pray, Love*

Octa Pratama Putra, S.S., M.Pd
Bina Sarana Informatika University
octa.opp@bsi.ac.id

Article History:
First Received:
10/04/2021

Final Revision:
22/06/2021

Available online:
30/06/2021

Abstract. The aim of this study earnestly regards to the forefront of phrasal verbs and its vicinity. After the writer reaps the phrasal verb, the writer contrives them into four sub-divisions: they are: intransitive, transitive, inseparable, and separable phrasal verb. The data are collected from *Eat, Pray, Love* novel by Elizabeth Gilbert. The result shows that, they are shown 20 phrasal verbs; they are 17 transitive phrasal verbs, 5 intransitive phrasal verbs, 3 separable phrasal verbs, and 10 inseparable phrasal verbs. The conclusion tells, within the novel, it has been classified all about the phrasal verbs the writer has been conducted yet. Concerning to the four classifications of phrasal verbs that the writer has scoped and found out, hereby it is stated that phrasal verb, definitely, has an exact definition. Certainly, it needs an understanding of current context first (read and understand in a certain dialogue or conversation inside that novel of *Eat, Pray, Love*) to know what the meaning of that case or topic being conveyed is.

Keywords: *phrasal verb, separable & inseparable phrasal verbs, transitive & intransitive phrasal verbs, types of phrasal verb*

http://jos.unsoed.ac.id/index.php/jes

INTRODUCTION

Professing in general, that, a language can be defined as a conspicuous tool for communication which has sounds and symbols that enables to convey the ideas, thoughts, and feelings to someone. According to Jamil and Nasrum in Hornby's perceptible statement, he said (Hornby, 2018) language is the system of communication in speech that is used by people of particular country and the way of expressing ideas and feeling using movement, symbol and sound." That preconceived-notion means that, language has an important role in communication process. The communication itself is a process where the communicator, or she or he that communicates something, delivers the message, which he or she has in mind. That matter is given to the communicant in order the message to be received correctly as the communicator's intention perceptibly and clearly. Upon this statement, a language is needed in this process. Then, the communicator must have a language skill.

The rapport between that previous paragraph and the following statement state that, the study of human language is called linguistics. (Nordquist, 2013)

described, "Everyone will agree that linguistics is concerned with the lexical and grammatical categories of individual languages, with differences between one type of language and another, and with historical relations within families of languages." (Rahmawati, 2013) in Azar's statement, "A phrasal verb consists of a verb and a particle (or two particles) that in fixed combination have a single meaning."

Getting to broach a subject, a sentence must be espoused with subject and predicate (verb). If there is only a subject without a predicate, it is amiss, it cannot be said as a sentence. In English, there are two types of verb; they are transitive and intransitive. Transitive verb is a verb that needs an object, contrariwise; intransitive verb does not need an object. There is also a kind of verb in English, it is phrasal verb. This kind of verb usually has idiomatic meaning, because the meaning of the verb followed by a particle is different from the verb stands by itself. Therein, the verb can be classified as phrasal verb if it is followed by particle.

In this journal, categorically, the writer analyzes phrasal verb. It is an interesting standpoint to be analyzed because the meaning of the verb in phrasal verb will be different if the verb stands by itself. Phrasal verb is commonly used in conversation rather than in writing. Non-native English speakers find difficulty in reading text or in a communication using phrasal verbs. The same word followed by different particles lead to different meaning. The writer finds and analyzes the phrasal verbs based on a *Eat, Pray, Love* novel by Elizabeth Gilbert.

So then, the writer has an interesting thing in discussing the matter of what phrasal verb and its vicinity. It is stated, because phrasal verb is extremely common in everyday usage and is made with some of the most frequently used verbs and particles in English. Thence, as from the perspective of writer, reading fiction (novel) turns out a great way to develop the social brain. Reading novels, for simply saying, will be shaping the brains and molds the social skills, too.

2.1. Definition of Phrasal Verb

According to (Webster, 2021), a phrase (such as take-off or look down on) that combines a verb with a preposition or adverb or both and that functions as a verb whose meaning is different from the combined meanings of the individual words.

Alongside of that matter, for some of common verbs used in phrasal verbs are 'come', 'go', 'look', 'make', 'put', 'take' and so on. Then, some popular particles that form phrasal verbs are 'at', 'away', 'down', 'off', 'on', 'out', and many more. However, one of the meanings of 'put out' is 'to leave a port'. It is chiefly concluded that not only are phrasal verbs the basic structures of utterances, but also, they exist as complete meaningful units.

(Tu, 2019) in Stephen defines distinctly, a phrasal verb as a combination of a verb and one or two particles, all of which function as a single word. In addition, an adverb, a preposition or even both adverb and preposition can act as particles. Lock (Lock, 1996) described, "Some verb + preposition + noun group sequences can be analyzed as verbs followed by Circumstantial Adjunct. Others can be analyzed as phrasal verbs followed by a Goal or Range; that is, the prepositions are actually particles attached to the verbs." It can be concluded that phrasal verbs are a combination form of some verb + preposition + noun group sequences. The preposition, itself is a particle that follows the verbs.

(Greenbaum, Sidney and Nelson, 2002) enunciate, "Phrasal verbs and prepositional verbs are combination of a verb and one particle, whereas phrasal-prepositional verbs have two particles. A prepositional verb requires an object to complete the sentence." It means, phrasal verbs and prepositional verbs are constructed from a verb and one particle which come together, but phrasal-prepositional verbs have two particles and it needs an object to complete the sentence.

As procuring from another statement of what phrasal verb is, it is taken from (Mutiara, Sofwan, 2017) in Courtney's statement, it tells that, idiomatic expression of phrasal verb is a combination of a verb and a preposition or adverb that creates a meaning different from its original.

From some experts' statements above, the writer has a drawn conclusion that phrasal verb is a combination of word and preposition or particle. The particle can be preposition (e.g., off, on) or adverb of direction (e.g., away, back). It is sometimes called as prepositional verbs. Phrasal verb has a complement. It comes after the adverbial particle or between the verb and the adverbial particle but it is also possible that phrasal verb without a complement.

2.1.1. Definition of Transitive and Intransitive Phrasal verbs

Phrasal verbs are a combination of a verb and one particle, e.g., 'give in' and 'blow up'. There are transitive and intransitive phrasal verbs. However, (Fiktorius, 2019) said, transitive phrasal verb requires an object but intransitive phrasal verb does not require an object.

Following is a list of common transitive phrasal verbs.

bring it back	call them up	cross it off	dig it up
dream it up	eat it up	fill it up	give it away
give it up	hand it in	hand it over	hold it down
hold it up	knock it over	leave it out	lift it up
mess it up	mix it up	pass it around	pin it up
pay it back	put it away	read it out	switch it off
switch it on	throw it away	throw it out	tidy it away
tidy it up	try it on	try it out	turn it off
turn it on	wash it out	wipe it off	wipe it out

Figure 2.1 – (Andria, 2021) **The Example of Transitive Phrasal verbs**

Examples of Intransitive Phrasal Verbs

Following is a list of common intransitive phrasal verbs

come away	come back	come in	come out
end up	fall apart	fall over	fool around
get up	go ahead	go away	go back
go on	go out	grow up	hold on
join in	lie down	look back	meet up
move over	own up	roll over	run around
run away	run out	sit down	stand up
walk out	watch out		

Figure 2.2 – (Andria, 2021) **The Example of Intransitive Phrasal verbs**

2.1.2. Definition of Prepositional Verbs

The definition of prepositional verb is meant as a verb that is followed by a preposition. As (Yuliastuti, 2008) said, the prepositional verbs are multi-words verbs that consist of a verb followed by a prepositional particle. The particles can be prepositions or prepositional adverbs that functions a preposition. Simply stated of Prepositional Verb = Verb + Preposition. Example: 'She is **waiting for** him', 'We **believe in** God', and 'I **listen to** the music.'

2.1.3. Phrasal-Prepositional Verbs

Phrasal-prepositional verbs have two particles, e.g. 'look down on', 'catch up with', and 'put up with'. There are two types of phrasal-prepositional verbs, which have two particles (an adverb followed by a preposition).

According to the pattern of phrasal verb (Greenbaum, Sidney and Nelson, 2002) the writer concludes that multi-word verbs are combination of a verb and one or more other words. The most frequent types of multi-word verbs consist of a verb followed by one or more particles.

2.1.4. Separable Phrasal Verbs

Skidding to the next part, it is the separable phrasal verb. It means, it can separate the two words and put the direct object in the middle. (Anggraeni, 2020) A separable phrasal verb is a verb and particle that can be separated and objects can be placed in the middle between verbs and particle. Example: I really like this dress. Can I **try it on**? and Could you tell me your e-mail address again? I didn't **write it down**.

2.1.5. Inseparable Phrasal Verbs

The impending context is called as the transitive phrasal verb. It does not allow an object to be placed between the verb and particle. (Monika, 2020) Some phrasal verbs cannot be separated. This means that, when using an object, it must always come after the complete phrasal verb. This is true when using a noun (Ellen, the car, our friends, Germany) or a pronoun (him, them, us.) The object must always come after the complete phrasal verb. The example: "What does e.g., **stand for**? It **stands for** Example Gratia" and "We need to **check out** of the room by 1:30!"

Overall, it is purposed to know, recognize, and understand about what phrasal verbs are and the parts or things related to it. They are frequently common in conversations, and that makes them essential to be either mastering or understanding the certain conversation or topic; as for this time, it is a novel.

RESEARCH METHOD

This paper uses the quantitative methods as the way of creating and completing it. For finishing it, the writer has read, underlined, and noted all the necessary things related to the phrasal verb. Afterwards, the writer classifies it each other. Here, the writer has to read, understand, get the idea for the entire context, comprehend the deep meaning, then categorize it eventually.

This kind of method -quantitative-, where it does not have any calculation or statistical matter of involving numbering and so on. It has been done of conducting it by providing a full or entire of text provided; where it shows only the pure and genuine analysis within the novel itself to be conveyed into this journal.

(Aryani, 2019) "This qualitative research served the data in the form of word, not in the form of number, graphic, statistic or other quantitative forms." As for other's perspective about what qualitative research as the method is, it is from (Wikasitakusumaning, 2018), who elaborates: "The analyses in qualitative research concern in understanding the result of found data rather than calculate the result of found data."

Then, it is simplified that, the qualitative research method tells to a type of research of certain or particular matter, that collects and works with non-numerical data and that seeks to interpret meaning from the obtained-data. So, qualitative research is the process of collecting, analyzing, and interpreting non-numerical data; as for this subject is such as language that refers to a novel.

RESULT AND DISCUSSION

These following paragraphs are discussing about what the writer has got and underlined of English phrasal verbs from the novel of *Eat, Pray, Love* by Elizabeth Gilbert. Based on typically of phrasal verbs, here is the discussion that the writer found; they are shown 20 phrasal verbs; they are 17 transitive phrasal verbs, 5 intransitive phrasal verbs, 3 separable phrasal verbs, and 10 inseparable phrasal verbs.

Then, as being taken from (Longman Dictionary of Contemporary English, 1978) The word of **agree** is a reciprocal verb. This type of verb is used when saying that two or more people or groups do something that involves both or all of them. For example: *My wife and I agree on most things*. It is understood that, those people are about having the same subject. It is syntactically from the novel, "If we can't **agree on** who sleeps where, we'll have to switch off." Explanation: It is perceptibly

stated, the phrasal is **agree on**. It is asserted as the phrasal verb because there is a verb **agree** and a particle **on**. It is classified into transitive inseparable phrasal verb because, after the phrasal verb **agree on,** it is directly followed by direct object **who sleeps where**. It means 'to have agreement'. The character there shows **deals** or **keeps along**; having the same aim or purpose for that case within the story.

Next, according to (Collins English Dictionary, 1979) If someone bursts into tears, laughter, or song, it is meant he or she suddenly begins to cry, laugh, or sing. Also, if somebody says that something bursts into a particular situation or state, it means, it suddenly changes into that situation or state. In general, for example is: *She burst into tears and ran from the kitchen.* It is taken one utterance from the novel; "Alicia suddenly **bursts into** tears." Explanation: It is peering out that, the phrasal verb on that sentence is **burst into**. It is procured as phrasal verb because, there is a verb **burst** and a particle **into**. The crux tells that, transitive inseparable phrasal verb, because after the phrasal verb **burst into,** it is directly followed by direct object **tears**. So, it is defined as 'to begin to cry'. Literally, it is also stated to add the beauty of words in this literary work; it is not only just about to write the word of **cry** offhand. However, that comes up with two words; **burst** + **into** (tear).

Based on the (Macmillan Dictionary, 2002), to physically carry someone or something to many places; to tote someone or something around. A noun or pronoun can be used between "carry" and "around." Example: *After carrying a toddler around all day, my arms are pretty sore*. Now, as it is syntactically got from the novel: "Now she understood why Arthur **carried around** a very large whistle." Explanation: It is professed that, the phrasal verb on that sentence is **carried around**. It is called phrasal verb because there is a verb **carried** and a particle **around**. Then, it is classified into transitive inseparable phrasal verb because after the phrasal verb **carried around,** is directly followed by direct object **a very large whistle.** It means 'always bring'. That character shows the consistency of **having** or **bringing** that scene of that novel. It states as having to **bring** or take along that stuff frequently.

In accordance with (Kamus Inggris, 2000), when someone **checks** things **off**, perhaps, he or she checks or counts it while referring to a list of a particular matter; to make sure that he or she has considered all of those particular items. Example: *Once you've checked off the items you ordered, put this record in your file, please.* It is gotten from the novel; "Sabrina **checked off** her name just a snake crawled." Explanation: It is enunciated as the phrasal verb on that sentence is **checked off**. It is called phrasal verb because there is a verb **checked** and a particle **off**. It is classified into transitive inseparable phrasal verb because after the phrasal verb **checked off,** it is directly followed by direct object **her name**. It means, 'to mark or cross'. It assumes that, the character does a little thing. What it means, she does an action of giving a particular thing, it is said to be **giving the sign** of it.

It is known from (Webster, 2021) the word '**come**' is from Germanic origin; meaning to arrive. It has been in use since before the 1800's. So, for the come over, it is to move closer to someone or something. Example: *I had to go home from work today as a terrible about of nausea came over me, I think that it must have been something that I ate.* It is being taken from the novel; "An intense look **came over** her face." Explanation: It is seen distinctly as the phrasal verb, **came over**. It is called phrasal verb because there is a verb **came** and a particle **over**. It is classified into

transitive inseparable phrasal verb because after the phrasal verb **came over,** it is directly followed by direct object **her face**. It means 'to approach'. It is shortly said, that kind of a look appears to be **coming near**, while for this context, it points out the look which is seen intensely.

The current context, it is **crawl** in. Based on (Collins English Dictionary, 1979), it is to move on one's hands and knees. On the similar meaning, it is to move slowly in a prone position without or as if without the use of limbs. For example: *The snake crawled into its hole*. So, as being taken syntactically from the novel "…a gigantic snake **crawled in** through the window." Explanation: The cogent reason of declaring as phrasal verb because that sentence shows **crawled in**. It is called phrasal verb because there is a verb **crawled** and a particle **in**. It is classified into transitive inseparable phrasal verb because after the phrasal verb **crawled in,** it is not directly followed by direct object **the window** but there is the word through before the object. It means 'to enter creepily'. That person of novel conducts a **move forward** on the hands and knees or by dragging the body close to the ground or being stretched out along a surface. This context, the giant snake is exposed.

For having the reference of (Collins English Dictionary, 1979), the word **dash out** means someone is about to leave a place in a hurry to get something. For instance: *Harry dashed out for some cigarettes*. So, it is syntactically taken from the novel; "… and Salem **dashed out** the door, running right passed her." Explanation: Thence, it is expounded that, the phrasal verb on that sentence is **dashed out**. It is called phrasal verb because there is a verb **dashed** and a particle **out**. It is classified into transitive inseparable phrasal verb because after the phrasal verb **dashed out,** it is directly followed by direct object **the door**. It means 'to leave a place in hurry'. Then, it is implied in that novel, that guy runs or goes somewhere very quickly because in a hurry condition. It is also can be said in a glimpse by referring to **hurry away** or depart hastily.

The **drop at** can be defined as, from (Macmillan Dictionary, 2002), to move to another level, or cause something to move to a certain level. Example: *Jessi saw what Toni saw, but she wasn't going to drop at Xander's feet*. As being taken from the novel; "…through the window and **dropped at** her feet." Explanation: That phrasal verb through into the adjoining sentence is **dropped at**. It is called phrasal verb because there is a verb **dropped** and a particle **at**. It is classified into transitive inseparable phrasal verb because after the phrasal verb **dropped at,** it is directly followed by direct object **her feet**. It means 'to fall to.' It is presumably the character shown there tries to have stuff -or a similar thing like that- being dropped or being **fallen** at the feet of that person.

The word **find out** can be meant by (Macmillan Dictionary, 2002) to discover a fact or piece of information. Also, it is to learn something that she or he does not already know, especially by making a deliberate effort to do so. Sentence example: *It makes you want to watch the next episode to find out what's going to happen*. It is syntactically taken from the novel; "Oh well, I'll **find out** soon enough." Explanation: That statement rivets on phrasal verb which tells **find out**. It is called phrasal verb because there is a verb **find** followed by a particle **out**. The word **find out** on that sentence is included in intransitive phrasal verb because after the phrasal verb there is no direct object. It is classified into inseparable phrasal verb because between the word **find** and the particle **out** there is no object. It means 'to discover'. As being

looked from that novel, the character there needs a moment to peer out that current case. In addition, **it is to get the information** about something because that character wants to know more about that; or it is **to learn a fact or piece of information** as well.

The word **follow out**, according to (Dictionary, 1999), can be referred to fulfill or accomplish something; to carry something out. For instance: *Make sure the cat doesn't follow you out of the house*. It is syntactically taken from the novel; "… to feel really heavy, and **followed** Mitch **out** the door." Explanation: Phrasal verb on that sentence is **followed out**. It is called phrasal verb because there is a verb **followed** and a particle **out**. It is classified into transitive-separable phrasal verb because there is an object between the verb **followed** and the particle **out**. It means 'to go out after someone'. Here, the person of being discussed there is meant **to trail** closely behind someone, he is Mitch, while exiting some place or thing away in that novel.

As being got form the (Collins English Dictionary, 1979), the word phrasal verb 'steer forward' means: To attempt to convince or persuade someone to choose, consider, or become involved with someone or something. In this usage, a noun or pronoun is used between "steer" and "toward." Example: *The police officer told me to steer the car toward a checkpoint on the side of the road*. It is syntactically taken from the novel; "…. And **steered** her **toward** the door." Explanation: Phrasal verb on that sentence is **steered**. It is called phrasal verb because there is a verb **steered** and a particle **toward**. It is classified into transitive-separable phrasal verb because there is an object between the verb **steered** and the particle **toward**. The object is a pronoun **her**. The pronoun **her** is direct object because it comes before the particle and a noun **the door** is a prepositional object because it follows the particle **toward**. It means 'to turn to something'. It is regarded **to a guide (or aim)**. Then, it is referred to be a vehicle in the direction of that character in that novel.

The following phrasal verb is (Macmillan Dictionary, 2002) ***get along.*** So, if two or more people get along, it means, they like each other and are friendly to each other. Sentence: *I don't really get along with my sister's husband.* It is syntactically taken from the novel; "…we are going to **get along** and have fun." Explanation: Phrasal verb on that sentence is **get along**. It is called phrasal verb because there is a verb **get** followed by a particle **along**. The word **get along** on that sentence is included in intransitive phrasal verb because after the phrasal verb there is no direct object. It means as 'to make friends'. So, it is elaborated as those-being-pointed-characters tend to like each other and are **friendly to each other**. In short of beside saying it is friendly, it is compatible or **being melted as the friendship zone** with each other.

The next phrasal verb (Macmillan Dictionary, 2002) is **get down**. It is interpreted as to lower the head and body quickly in order to avoid of being hit or touched by something. Example: *Incoming fire! Get down!* It is syntactically taken from the novel; "Now, who is going to **get down**?" Explanation: Phrasal verb on that sentence is **get down**. It is called phrasal verb because there is a verb **get** followed by a particle **down**. The word **get down** on that sentence is included in intransitive phrasal verb because after the phrasal verb there is no direct object. It is classified into inseparable phrasal verb because between the word **get** and particle **down**

there is no object. It means 'to descend'. Within the novel, that person is trying to **move down** from a certain place. Also, it is also defined as to be **going down**.

The **rid of** in accordance with (Collins English Dictionary, 1979), can be stated by to not now have an unwanted or unpleasant task, object, or person. Simply statement says: *I didn't enjoy marking those papers and I was glad to be rid of them.* It is syntactically taken from the novel; "I'd like to get **rid of** the bear, but the campers love him." Explanation: Phrasal verb on that sentence is **rid of**. It is called phrasal verb because there is a verb **rid** and a particle **of.** It is classified into transitive inseparable phrasal verb because after the phrasal verb **rid of,** it is directly followed by direct object **her bear**. It means 'to throw something'. It is absolutely aimed to be to removing or throwing away something unwanted from that character (She is Sabrina) of that novel. On the other hand, it is interpreted as, to do **something so as to no longer have or be affected or bothered by (someone that is unwanted).**

The **hold on** as phrasal verb (Macmillan Dictionary, 2002) is grasp or support something with one's hands. Also, it is to wait; stop. Example: *"Hold on! Slow down a bit!"* It is syntactically taken from the novel; "**Hold on**!" barked Sabrina. "Who are you?" Explanation: Phrasal verb on that sentence is **hold on**. It is called phrasal verb because there is a verb **hold** followed by a particle **on**. The word **hold on** on that sentence is included in intransitive phrasal verb because after the phrasal verb there is no direct object. It means 'to wait'. Exactly, that person (Sabrina) wants to the interlocutor to be telling someone to wait for a short time. It is **to await someone**; it is to hold someone tightly or carefully.

Afterwards, **jumped back** as the kind of phrasal verb, (Macmillan Dictionary, 2002) which can be means as pushing somebody suddenly off the ground and into the air by using the legs. Example: *Why don't you just jump back into the Earth fountain?* It is syntactically taken from the novel; "She shrieked and **jumped back**." Explanation: The Phrasal verb on that sentence is **jumped back**. It is called phrasal verb because there is a verb **jumped** followed by a particle **back**. The word **jumped back** on that sentence is included in intransitive phrasal verb because there is no object after the phrasal verb. It is classified into inseparable phrasal verb because between a word **jump** and a particle **back** there is not an object. It means 'to hop to the back'. Then, it is **to move backwards**. The person shows, he is Jack Emmanuel, the activity of moving or jumping, but it is done backwardly.

The **keep away** is from (Macmillan Dictionary, 2002)'s reference. It is meant as maintain a physical separation, as between two or more people or things. Example tells: *Kids, keep away from that beehive!* It is syntactically taken from the novel; "**Keep** that kleptomaniac **away from** your stuff!" Explanation: Phrasal verb on that sentence is **keep away from**. It is called phrasal-prepositional verb because there is a verb **keep**, a particle **away** and prepositional verb **from**. It is classified into transitive-separable phrasal verb because there is an object between the verb **keep** and particle **away**. It means 'to make a distance from someone'. It needs a **space or distance** between the people (Tara and Sicca) in that novel being talked or discussed to. It is separated by a certain gap.

The following phrasal verb (Longman Dictionary of Contemporary English, 1978), it is **kick out of**, which means to feel amusement, delight or excitement about something or someone. Example: *I really get a kick out of watching my two-year-old*

nephew—he's so naughty. It is syntactically taken from the novel; "...., and she got **kicked out of** another cabin." Explanation: Phrasal verb on that sentence is **kicked out of**. It is called phrasal verb because there is a verb **kicked**, a particle **out,** and prepositional verb **of**. It is classified into transitive inseparable phrasal verb because after the phrasal verb **kicked out of,** it is directly followed by direct object **another cabin**. It means 'to repel'. It is to dismiss or eject forcefully or summarily. In that novel, the girl is force to **leave** or **being moved out**. She is trying to hit Jason Pedro with legs, because that person is looking angry or upset of such an internal problem or conflict there.

As for the **look after** (Longman Dictionary of Contemporary English, 1978) as he phrasal verb, it means to take care of someone or something and make certain that they have everything they need. Example: *Still, it felt secure to have someone look after her the way he did*. It is syntactically taken from the novel; "I'll have to **look after** you ...." Explanation: Phrasal verb on that sentence is **look after**. It is called phrasal verb because there is a verb **look** and a particle **after**. It is classified into transitive inseparable phrasal verb because after the phrasal verb **look after,** it is directly followed by direct object **you**. It means 'to take care'. That person takes care of someone or something, in this case, the person being talked is Alex Ferguson. So, that person **takes care** toward him and make certain that she has everything he needs.

The **send back to** (Longman Dictionary of Contemporary English, 1978) will be meant to return something to the person who sent it to somebody. Example: *I had to send the shirt back because it didn't fit me*. It is syntactically taken from the novel; "Before Sabrina could **send** the cat **back to** his litter box." Explanation: Phrasal verb on that sentence is **send back to**. It is called phrasal-prepositional verb because there is a verb **send**, a particle **back** and prepositional verb **to**. It is classified into transitive-separable phrasal verb because there is an object between the verb **send** and particle **back**. It means, 'to return'. Sabrina returns something to the place it came from. In addition, she **gives back** (it is a feline) to its origin; that is her brother, Jack Emmanuel.

Table 1. The Result of Phrasal Verbs Found

No.	Kinds of Phrasal Verbs	Total
1.	Intransitive phrasal verbs	Five
2.	Transitive separable phrasal verbs	Sixteen
3.	Transitive inseparable phrasal verbs	Eleven
4.	Separable phrasal verbs	Four

CONCLUSION

In common, English has a number of verbs used with particles; the examples are: get up, take off, sit down, go out and many more. The verbs include get, go, come, take, make, do, and the particles include words such as up, in, out, on, off, down. They are called as phrasal verb. These phrasal verbs are common quite in everyday usage.

However, within *Eat, Pray, Love* novel written by Elizabeth Gilbert, it has several frequently used verbs and particles in English. So, as being scrutinized keenly, it can be concluded or being drawn for the conclusion that, after classifying or categorizing into four sub-discussions, they are either; Transitive, Intransitive, Separable, or Inseparable there, it turns out within this novel which shows: 20 phrasal verbs found here. Deeply statement of getting to be breaking down, the result or outcome states that, there are five intransitive phrasal verbs, sixteen transitive separable phrasal verbs, eleven transitive inseparable phrasal verbs, and the last, four separable phrasal verbs.

Based on the classification then, it is revealed that phrasal verb has an exact definition. Certainly, it needs a current context first (read and understand in a certain dialogue or conversation inside that novel of *Eat, Pray, Love*) to know what the meaning of that case or topic being conveyed is. Afterwards, the real meaning of the phrasal verb in the novel will be clearly understood.

REFERENCES

Andria, R. (2021). *Transitive and Intransitive Phrasal Verbs List*. EnglishBix.

Anggraeni, D. (2020). A Separable and Inseparable Transitive Phrasal Verbs. *International Journal of Social, Politics, and Humanities*, *3*, 42.

Aryani, P. (2019). An Analysis of Phrasal Verb Found in Premise Journal of English Education Study Program of Muhammadiyah. *Journal of English Education and Entrepreneurship*, *1*.

Collins English Dictionary. (1979). *Harper Collins*.

Dictionary, U. (1999). *Aaron Pechkam*.

Fiktorius, T. (2019). The Relationship between Transitive and Intransitive Verbs in English Language. *Journal of Linguistics, Literature, and Culture*, *01*.

Greenbaum, Sidney and Nelson, G. (2002). *An Introduction to English Grammar* (2nd ed.). Pearson Education Limited.

Hornby. (2018). Language Style Used in J.K. Rowling's Harry Potter and The Cursed Child. *English and Literature Journal*, *5*.

Kamus Inggris. (2000). *John M. Echols & Hassan Shadily*.

Lock, G. (1996). *Functional English Grammar: An Introduction for Second Language Teachers*. Cambridge University Press.

Longman Dictionary of Contemporary English. (1978). *Paul Procter*.

Macmillan Dictionary. (2002). *Rundell, Michael*.

Monika, D. M. (2020). *An Analysis of Phrasal Verb Errors Used by Fifth Semester Students of English Study Program of IAIN, Bengkulu*. IAIN Bengkulu.

Mutiara, Sofwan, & K. (2017). An Analysis of English Phrasal Verb Translation in Totto Chan Novel: The Little Girl at The Window. *Journal of English Language Teaching*, *6*.

Nordquist, R. (2013). *Branches of Linguistics*. Humanities. https://www.thoughtco.com/what-is-linguistics-1691012

Rahmawati, J. (2013). *Phrasal Verbs in Novel Sabrina The Teenage Witch: Prisoner of Cabin 13 Written by John Vornholt*.

Tu, T. P. N. & T. Q. T. (2019). The Use of Phrasal Verbs in English Language Research Proposals by Vietnamese M.A. Student. *Journal of Foreign Studies*.

Webster, N. (2021). *Merriam Webster*.

Wikasitakusumaning, A. (2018). *Analysis Kinds of Phrasal Verbs in The Ted Talk Speech "The Power Of Introverts" Produced By Susan Cain in Edition on March 2018*. IAIN Salatiga, West Java.

Yuliastuti, W. (2008). *A Study of the Particles of Phrasal, Prepositional, and Phrasal-Prepositional Verbs in Oxford Advanced Learner's Dictionary of Current English*.

The Portrayal of Good Characteristics in American Animation Films *Frozen* (2013) and *Frozen II* (2019)

Rudy[1], Sridinda S. S. Hutabarat[2], Dewi Paskaria Silitonga[3], Desy Manullang[4], Yesika Saragih[5]
Universitas Prima Indonesia
rudyl@unprimdn.ac.id

Article History:
First Received:
16/04/2021
Final Revised:
28/06/2021
Available Online:
30/06/2021

Abstract. This study aims at revealing the portrayal of good characteristics depicted by Frozen (2013) and Frozen II (2013). Besides the main data from the films, reference sources in the form of books and journals were also used for analysis. Hall's theory of representation was applied to analyze the data gathered for this study such as dialogs and the description of scenes from the films to identify good characteristics are represented through the films as well as to understand the concept of having good characteristics. The result of analysis showed that the animation films observed in this study can represent good characters through seven values such as bravery, politeness, sacrifice, empathy, curiosity, confidence, and caring which can be perceived as fundamental elements in building character. Through this study, it expected that the findings can contribute to the development of the theory in humanities and education and it can provide better understanding to people about character building through American animated films.

Keywords: *American animation films, character, good characteristics*

http://jos.unsoed.ac.id/index.php/jes

INTRODUCTION

Nowadays learning can be done in various ways. One of the ways is to learn from media such as movies, newspapers, magazines, radios, etc. Currently, learning can be conducted whenever and wherever as everybody has often spent some time on entertainment media – one of them is film. There is no doubt that film plays an important role in people's life because it can be the source of entertainment as well as knowledge (Adi, 2011, p. 71). This idea means people can also learn many things by watching films. Because of their essential role in people's daily life, movies need to be observed and learned (Buckland, 1998, p. 1).

Movie is the audiovisual communication media to supply a message to a group of humans gathered somewhere (Uchjana, 1986, p. 134). The goal of the movie is to entertain audiences. This study can show the importance of film in transferring knowledge, especially on how someone's character may be influenced. Furthermore, it can be understood that movie is conceptualized as a part of art which may function as a portrait of truth and characteristics of people reflected in media. It is true that the characters, plot, settings, and so on shown in films are indeed fictive. However, behind those fictions, there can be many signs or symbols that mean something. Therefore, it is interesting as well as essential to learn what a film may represent. For many years, American films have dominated all the cinemas around the world, including Indonesia. Those films are served in many kinds of genres so that they can attract the people of all ages. As a result, watching film becomes a fascinating activity to do, especially among teenagers. Animation films, for example, have been popular among youngsters. Even a lot of adults enjoy watching animation movies.

Many may people obtain opinions, perceptions, etc. about their surroundings through the films they watch (Norden, 2007, p. xvii). Thus, it makes sense that many people, particularly children, will be influenced by the animation film characters they watch. Therefore, an animation movie can be an interesting film that everyone can learn in order to identify important aspects related to human behaviors. One of the popular American animation movies is *Frozen*. This animation movie has gained a lot of popularity around the world.

Moviegoers in Indonesia, for instance, enjoy watching these animation films. This condition may let people know that *Frozen* can have certain impacts on those who watch it. Thus, this study concentrates on the relation between character shaping and the American animation film – *Frozen*. The study intends to identify the kinds of good characteristics represented by the main characters in American animation film *Frozen* and to understand the concept of having good characteristics.

The purpose of the study can be perceived from two ways. Theoretically, this study is used to contribute to the development of relevant studies such as film studies, cultural studies, literary studies, pedagogy, etc. This study may also offer a theoretical perspective or a way to conceptualize social and cultural phenomena for research purposes. Practically, this study may contribute to help teachers or parents to teach their children about good characteristics from animation films. In addition, this study may also be expected to provide an understanding of the use of animation films *Frozen* for the purpose of learning good characteristics.

Several studies on *Frozen* discuss the linguistic aspects, for example, the research from Cahya (2016) and Nurmaharani (2021). There is also a study from Denik (2015 about the moral values of only *Frozen* (the first part) without specifically mentioning the significance of character formation. Some studies, for instance, Patel (2015) writing about the comparison of princess characters of Disney and Nulatifasari (2018) which discussed the characterization of protagonist and antagonist in the film. Therefore, the studies mentioned above are different from this study.

RESEARCH METHOD

The American animation film discussed in this study is the *Frozen* (2013) and *Frozen II* (2019). The study focuses on the main characters of the animation film in order to identify the characteristics depicted by the main characters. It is undeniable that animation films produced by Walt Disney can always attract people to watch. This is due to the creativity, beautiful arts, and a lot of qualified works which Walt Disney has generated.

As the point mentioned previously, the two American animation films were used in this study because these two animation movies were phenomenal in Southeast of Asia, especially, in Indonesia when they were released. Thus, using these two animation movies in this study can be very useful to depict what the dialogues and scenes represent.

This library research is also qualitative research. In terms of research technique, qualitative research aims at gathering as much information, opinions, perspectives as possible in order to identify certain phenomena (Hariwijaya & Djaelani, 2004, p. 39; Creswell, 2010, p. 16). This part also elaborates the techniques used to gather and analyze the data. The main data collected for this study were qualitative data. As the point mentioned previously, qualitative research incorporates qualitative data which includes dialogues and scenes from the animation films as followings:

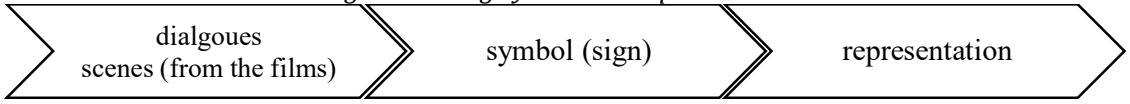
Table 1. The Source of Data to Analyze

No	Movie Titles	Year	Duration	Producer	Country
1	*Frozen*	2013	1:42:13	Walt Disney Pictures, Inc.	USA
2	*Frozen II*	2019	1:43:14	Walt Disney Pictures, Inc.	USA

The primary data were in the forms of dialogues (from leading characters) and scenes taken from the two animation films above. The selected dialogues and the description of scenes (shown in the Discussion chapter) would be processed to identify the representation depicted in the films. Besides, the primary data above, this study also used secondary data which were used to comments as well as explain the main data. The secondary data were acquire from references such as books, journals, magazines, and some reliable internet sources.

The collected dialogues and scenes were treated as signs (symbols). As a part of semiotic system, collected data (dialogues and movie scenes) represents meanings. The combination of image and sensation is connected to semiotics – sounds of object and talking in a movie can show representations (Johansen & Larsen, 2002, p. 38). Additionally, it is explained by Adi (2011, p. 227) signs can be understood as representations. This ideas is also emphasized by Hall (1997, p. 19) that any objects including pictures, perceptions, statements, etc. can be classified as signs (symbols). In other words, those symbols may convey certain meanings if they are carefully interpreted as followings:

Figure 1. Using Symbols to Represent



The scheme above shows that the selected dialogues and scenes from the films can be interpreted to show what they represent. Therefore, the data were processed by using the theory of representation. Firstly, the dialogues and scenes from the films were clustered and labeled based on the relevant headings. Next, these labeled data were treated as signifiers to be interpreted to obtain the meanings (signified). The meanings served as the representations. Since character building is always associated with good characteristics. The principle of determining good characteristics can be seen through the traits or attitudes that will make life ethically meaningful such as courage, care, respect and thoughtfulness (Lickona, 2008, p. 64). These considerations were basis to determine the good things shown by the main characters in the two animation films.

RESULTS AND DISCUSSION

The Concept of Having Good Characteristics

Having good characteristics is indeed essential because human beings live together in a society which requires interactions living with others in society is not easy because everyone has his or her own selfishness. Since people have their own ways of life and thoughts, being a person with a good personality is important. For this reason, there are many schools or educational institutions emphasize the need of building good characters for their students. This can be seen through the mottos, programs or curriculums educational institutions prioritize in teaching their characters to students (Chowdhury, 2016, p. 12). Additionally, in the digital era, providing character education has become easier by the presence of social media.

First of all, it is important to understand what character is. Character can be defined as the expression care, affection, or kindness that one shows to others (Agboola & Tsai, 2012, p. 168). So, those basic elements shape character. Additionally, character is related to "respecting" and "integrity" (Doty, 2006, p. 3). This, again, means character is linked to two morals which have been rare in societies because people have not really understood the relation between character and values.

To explore the concept of character further, *The New International Webster's Student Dictionary of the English Language* (Landau, 1996, p. 118) defines character as "the combination of qualities or traits distinguishing any person or class of persons"; "any distinguishing or essential quality or property"; "moral excellence"; and "a good reputation". From the four definitions stated above, character may refer to a set of good values which influence someone's social life.

Moreover, as character is often associated with qualified attitudes or ethical behaviors, people find a way to build character, especially for their children, since they will play an important role in the future. Therefore, parents must understand that it is important to develop their children's character through social interactions (Arthur *et al*., 2015, p. 20) because it takes time to shape people's character (Pala, 2011, p. 23). Teaching characters to children will work if parents as well as children have the commitment to apply ethical behaviors such as being responsible, kind, polite, etc. in daily life (Lickona, 1997, p. 79). The ideas above

show that good virtues must be taught and practice day by day because those contribute to the so-called "character". So, it can be understood that having good characteristics can be considered the basic of character building which may be thought as character education that many education institutions are focusing on.

Building character means teaching good values (kindness, respect, caring, etc.) to someone so that he or she will show good behavior and attitudes in society. This point can reflect that character building is essential because society with people of good values, morality, and attitude will have peace and harmony. This is because everyone in society is responsible for the harmony of society (Han, 2008, p. 161). For this reason, character building is significant to everyone.

Regarding the importance of building good characteristics, there have been education for character building arranged by many education institutions for developing children's characters. Learning good characteristics can be considered as a way to educate people, especially children in order to make them learn the importance of having good morality which may involve the role of family, educational institution, media, society and government (Sudrajat, 2011, p. 57). So, teaching good characteristics, especially to children is significant because it will generate good values for the sake of society. Good characteristics can actually be observed from various kinds of experiences or media in everyday life, one of them is through animation movies. For example, the American animation films Frozen (2013) and Frozen II (2019) present the good characteristics shown by the main characters.

The Representation of Good Characteristics

There are several significant characteristics of the leading characters Elsa, interpreted during the film viewing. These characteristics reflected by the main characters in the movies reveal that animation films play a significant role in shaping one's character. From the data analysis by using Hall's Theory of Representation, the most frequent scenes and dialogues found in the animation film *Frozen* (2013) and *Frozen II* (2019) may represent good characteristics.

The traits of courage, care, respect and thoughtfulness mentioned by Lickona, are reflected in the characteristics depicted in the movies. From the analysis, good characteristics are represented in animation films *Frozen* (2013) and *Frozen II* (2019) through seven values as shown in the table below:

Table 3. Seven Values for Character Building

The Representation of Good Characteristics						
bravery	politeness	sacrifice	empathy	curiosity	confidence	Caring

Based on Lickona's idea (1997) about good characteristics, courage may refer to bravery, sacrifice, curiosity, and confidence. Care means caring whereas respect and thoughtfulness may refer to politeness and empathy. To discuss further, there are dialogues and scene from *Frozen* (2013) and *Frozen II* (2019) which can show the representation of good characteristics through several kinds of feature as followings:

Through Bravery

Bravery is one of the most frequent portraits in the films discussed in this study. It is generally known as courageous. It is very important to be brave because life does not always run smoothly. It has twists and turns that make people face failure, insecure, confusion, etc. People may simply define bravery as having courage to face difficulties, threats or danger (Freeland, 2007, p. 56; Grider, 2007, p. 144). In other words, when someone is ready to face anything that would happen in a dangerous situation, he or she is considered brave or courageous. For this reason, an educator can use this kind of animation film to teach their students about shaping a character of bravery.

The depiction of courage shown by the character reflects that courage may be influenced some conditions such as how someone achieves something; how he or she or her puts efforts in reaching his goals and how he can struggle to reach it. The main characters Elsa and Anna in the animation film *Frozen* are frequently depicted as brave girls. They are described as strong girls who are not afraid of facing any obstacles. This can be seen through many of their dialogues and actions portrayed in the film.

One of the parts of the animation film, for instance, shows the dialogue between two leading female characters shown in *Frozen* (2013):

Elsa: No, I'm just trying to protect you.
Anna: You don't have to protect me. I'm not afraid, Please don't shut me out again. (55.43)

The dialogue above may reflect that both girls are prepared for any situations they face. The depiction of girls overcoming fear and danger may represent bravery. In addition, there is a scene presenting dialogue as the following:

Prince Hans: You slipped on ice
Duke of Weselton: Her ice
Anna: Tonight was my fault, I pushed her. So, I'm the one that needs to go after her. She didn't mean it. She didn't mean of any of this. (30.11)

The dialogue above shows that a female character exposing courage may reflect the need of being courage, especially women. Even though many people may probably think that women have less courage, in fact, this representation can tell that courage is found in everyone.

It is true because basically people who are courageous are those who can control the fear and face the risky situations. Being brave is actually important because it useful to survive, especially for female children. This may reflect the girl's power which has not been frequently shown in patriarchal societies. This condition is also often found in Indonesian culture (Adi, 2011, p. 94). In other words, the presence of female heroes in animation movies is seen as a contribution to shape one's character, particularly children who enjoy watching animations.

Through Politeness

One of the most frequent characteristics shown by the main characters in the animation films in politeness. There is a dialogue in *Frozen* as the following:

Olaf : All right, let's start this thing over. Hi everyone. I'm Olaf and I like warm hugs.
Anna : Olaf? That's right Olaf.

Olaf : And you are?
Anna : I'm Anna. (46:31)

As a part of respect, being polite in this animation is shown through the pleasant words addressed to someone such as expressing compliments. Holmes (1992, p. 296) explained that if someone shows politeness, he or she considers other people's feeling. This is actually a good a thing to learn. In the digital era, it may be difficult to see people showing politeness to others.

After analyzing the films, the characters seemed to show politeness frequently. There is a dialog, for example:

Anna: Elsa. It's me Anna. You look different. It's a good difference and this place is amazing.
Elsa: Thank you. I never knew what I was capable of. (54.10)

The dialog above portrays that Anna praised her sister's new appearance and the palace that was built by her. In the dialog, it is clear that after hearing Anna's praises, Elsa become enthusiastic and happy. Another example from *Frozen* (2013):

Duke: The Duke of Weselton, Your Majesty. As your closest partner in trade, it seems only fitting that I offer you your first dance as queen.
Elsa: Uh…Thank you. Only I don't dance.(21:04)

Politeness is really needed to build good relationship and to have a good social interaction with other people. Showing politeness by praising or expressing compliments sincerely is good. Additionally, it is said that showing politeness may show how people present themselves to others. Therefore, one of the ways to show politeness is to express compliments or respect to others in a right way.

It may reveal that praising can make people who hear it flattered and it can also motivate them. Choosing the right words to please other people sincerely is not a difficult thing to do. It is a good characteristic to adopt. Communicating ethically is not only about using good speech but it is also related to conveying the sense of empathy.

Through Sacrifice

Another good characteristic is represented through the reflection of sacrifice. There are some kinds of sacrifice such as time, material, energy, life, etc. It is true that not everyone can sacrifice for others. However, sacrifice himself or herself for others may be considered as the most powerful affection. A person who sacrifices himself for others wants them to know that he can show a very strong care or affection towards them. This may be perceived as a part of courage.

Regarding this, Righetti & Impett (2017, p. 7) pointed out that people who receive sacrifice from the others are the ones who get benefits. In other words, it is done for the sake of the recipient. It is shown in the following dialog from *Frozen* (2013):

Olaf: So, where's Hans? What happened to your kiss?
Anna: I was wrong about him. It wasn't true love
Olaf: But we ran all the way here.
Anna: Please, olaf, you can't stay here. You'll melt.

Olaf: I'm not leaving here until we get some other act of true love to you.

(20:36)

In the dialog between Olaf and Anna explained that Olaf, in the form of a snowman, sacrificed himself to start a fire to provide warmth to Anna who is sick. It is clear that Olaf's sacrifice can signify the most powerful friendship. There is a strong possibility that the will to sacrifice may result in a stronger relationship (Van Lange *et al*., 1997, p. 1393). This can also be seen in friendship. It will get stronger if both friends are willing to sacrifice.

Through Empathy

The characters from the films also depict the sense of empathy. It can be seen through the following dialog from the film:

Anna: It was an accident. She was scared. She didn't mean it. She didn't mean any of this. Tonight was my fault I pushed her so, I'm the one who needs to go after her. Bring me my horse, please.

Hans: Anna, it's too dangerous.

Anna : Elsa is not dangerous. I'll bring her back and I'll make this right. (30:05)

It shows that Anna understood Elsa's feeling. She knew that Elsa was feeling unhappy for what she had done. She also felt unhappy for that. That can be described as empathy. It is known as the ability to feel what others feel (Ioannidou & Konstantikaki, 2008). In other words, if someone shows empathy, it means he or she is able to understand someone's feeling or conditions, so that he or she will not simply judge someone. This may be related to the state of being thoughtful. Therefore, empathy is certainly one of good characteristics that one must have.

Through Curiosity

The representation of good characteristics depicted in animation films *Frozen* (2013) and *Frozen II* (2019) can also be seen through the expression of curiosity portrayed by the main characters. Commonly, people understand people who have curiosity are those who tend to show passion or desire to know and explore something they want to know. In general, this can be considered as a good characteristic. *In Frozen II* (2019), for example, one of the scenes had a dialog such as following:

Elsa: You have seen an enchanted forest?

Anna: Wait, what?

King: I have, once.

Anna: And You've never told us this before?

King: Well, I could tell you now…

Elsa: Okay. Now.

Anna: Tells us now. (01:38)

The dialog above shows that Elsa and Anna urged their father to tell them what they really want to know. This signifies that curiosity reflected in both characters may be useful to show that people, especially children who watch *Frozen* can see the significance of having curiosity. Being curious is a common characteristic found in people who are courageous.

However, it is important to note that curiosity is a good feature which is important to grow the sense of learning. Another example is seen through this dialog taken from *Frozen II* (2019):

Elsa: What happened to the spirits? What's in the forest now?
King: I don't know. The mist still stand. No one can get in. And no one…
Queen: So we're safe.
King: Yes. But the forest could wake again. And we must prepared for…
Queen: And on that note, how about we say good night to your father?
Anna: But I still have so many questions.
King: Save them for another night, Anna.
Anna: You know I don't have that kind of patience. (04:55)

Being curious is important because it may help people to know more about something and eventually it would become knowledge for them. Regarding this, Markey & Loewenstein, (2014, p. 228) explained that curiosity which is generally considered as craving for details can play an essential role in educating. In other words, having curiosity may stimulate someone to figure out something he or she does not understand. By this way, it may lead him to learn something.

Curiosity is certainly significant because it has a huge impact to human's life (Loewenstein, 1994, p. 75). For this reason, curiosity can motivate people, especially students to explore something further. Some other dialogues shown in *Frozen II* (2019) which may portray curiosity such as:

Anna : How can it be?
Elsa : What is it?
Anna : Mother and Father's ship.
Olaf : But this isn't the Southern Sea. (52:53)
...
Elsa : Why is their ship here? How is it here?
Anna : It must have been washed in from the Dark Sea.
Elsa : What were they doing in the Dark Sea? (53:17)
...

The main characters of the films who kept asking and trying to investigate everything in order to obtain the truth can symbolize that being curiosity is the key to identify something. In addition to that, curiosity can be useful especially in education because it may help improve learning (Markey & Loewenstein, 2014, p. 240).

Through Confidence

The representation of good characteristics from the film can be seen through the portrait of confidence reflected by the main characters. Confidence may be considered as a part of being courage. In *Frozen II* (2019) for example, there a scene the following dialogue:

Elsa: The next right thing is for me to go to the Enchanted forest and find that voice.
Kristoff: can I borrow your wagon and Sven?
Kristoff: I'm not very comfortable with the idea of that.
Anna: You are not going alone.
Elsa: Anna, no. I have my powers to protect me. You don't. (23:08)

The main character, Elsa confidently said that her power was strong enough to protect her. There is a sense of confidence in the statement. It is true that in reality, confidence is something that not everyone has. Thus, many people may sometimes find it difficult to be confident. Obviously, being confident may influence one's performance. For instance, in mastering a foreign language, one needs to be confident to use it. This is because there is a relation between results and confidence (Tunçel, 2015, p. 2584). Confidence is needed in many aspects of life.

By portraying confidence in films, people can be motivated to be more confident. This is similar to Norman and Hyland's idea that even though one can manage his own confidence, his confidence will be more if he gets supports from people around him (Norman & Hyland, 2003, p. 13). Thus, scenes which portray confidence could show representation of good characteristics. Since having confidence is essential, through this animation film, parents can guide their children by explaining to them that they could learn the importance of being confidence from the scenes they watch.

Through Caring

Finally, one of the most frequently characteristics depicted on the films is caring. In fact, scene showing care appeared the most in both *Frozen* (2013) and *Frozen II* (2019). It is obvious that care can represent good characteristic. Showing care is related to kindness and it is important because it generally reflects one's image in society even though this may often be complicated. The world of course needs more people with kindness to be peaceful. There are some scenes along with the dialog depicting main characters showing caring from in *Frozen* (2013):

Anna : What are they?
Kristoff : Wolves
Anna : Wolves? What do we do?
Kristoff : I got this. You just… Don't fall off, and don't get eaten.
Anna : But I want to help. (42.15)

The Dialog above reflects that Kristoff showing his care by telling her that he could manage to save her. In general, being caring can mean showing kind intention toward someone.

Caring is not only expressed to people who are bound in family but also to friends, colleagues, and other people. It is something essential to be applied, not only at home, but also at schools or work places. Regarding this, Noddings (2005, p. 6) explained that caring can contribute to morality learning and therefore it is a very important core value. In other words, being care for others can symbolize kind actions.

Kindness could be applied anywhere and anytime. At school, for instance, teachers who motivate their students to perform kindness may bring about a large impact to society (Binfet, 2015, p. 55). In other words, if people are taught to be kind, they will act kindly to others and this will continue to influence more and more people. Being kind has many advantages. One of them is to get happiness. People begin to see that being kind may contribute to one's happiness (Curry *et al*., 2018, p. 320).

American animation films such as *Frozen* (2013) and *Frozen II* (2019) which are popular among children, can symbolize good characteristics necessary for people, especially children. Those good characteristics are represented through the depiction of bravery, politeness, sacrifice, empathy, curiosity, confidence, and caring shown in the dialogs and scenes in the films. Those seven features are considered significant because, they are needed in shaping a good personality which are known as good ethics. Additionally, it is acceptable to say that films as entertainment media may also provide good values to learn and to behave (Cortés, 2000, p. 67). This is especially suggested to be used in teaching ethics, language and culture to children that may be useful for building their characters.

CONCLUSION

American animation films consist of many symbols which can represent significant values regarding character building. Therefore, film can be useful to learn life values pictured in the form of symbols. From the discussion above, this study concludes several essential points.

Firstly, by having good characteristics as the basis for character building, people can understand the importance of moral values and ethical attitudes. Thus, the concept of having good characteristics can be perceived as something essential because it has a great impact on society. Additionally, by having good characteristics, all people, particularly, Indonesian young generations can continue creating peace and harmony for the country.

Secondly, the result of analysis reveals that the interpretation of the dialogues as well as the scenes on American animation movies *Frozen* (2013) and *Frozen II* (2019) can represent seven kinds of good characteristics through the depictions bravery, politeness, sacrifice, empathy, curiosity, confidence, and caring. These seven values play a significant role in shaping one's personality.

Finally, this study also suggests that American animation films such as *Frozen* and *Frozen II* can be useful for the purpose of character building learning, especially in education.

REFERENCES

Adi, I. R. (2011). *Fiksi populer: Teori & metode kajian*. Yogyakarta: Penerbit Pustaka Pelajar.

Agboola, A., & Tsai, K. C. (2012). "Bring character education into classroom." *European Journal of Educational Research*, *1*(2), 163–170. https://doi.org/10.12973/eu-jer.1.2.163

Arthur, J., Harrison, T., & Taylor, E. (2015). *Building Character Through Youth Social Action*. University of Birmingham.

Binfet, J.-T. (2015). "Not-so random acts of kindness : A guide to intentional kindness in the classroom." *The International Journal of Emotional Education*, *7*(2), 35–48. www.um.edu.mt/cres/ijee

Buckland, W. (1998). *Teach Yourself: Film Studies*. Chicago: Contemporary Books.

Chowdhury, M. (2016). "Emphasizing Morals, Values, Ethics, and Character Education in Science Education and Science Teaching." *The Malaysian Online Journal of Educational Sciences (MOJES)*, *4*(2), 1–16.

Cortés, C. E. (2000). *The Children Are Watching : How The Media Teach About Diversity*. New York: Teachers College Press.

Creswell, J. W. (2010). *Research Design Pendekatan Kualitatif, Kuantitatif, dan Mixed* (3rd ed.). Yogyakarta: PT Pustaka Pelajar.

Curry, O. S., Rowland, L. A., Van Lissa, C. J., Zlotowitz, S., McAlaney, J., & Whitehouse, H. (2018). "Happy to help? A systematic review and meta-analysis of the effects of performing acts of kindness on the well-being of the actor." *Journal of Experimental Social Psychology*, *76*(March), 320–329. https://doi.org/10.1016/j.jesp.2018.02.014

Doty, J. (2006). Sports Build Character?! *Journal of College and Character*, *7*(3). https://doi.org/10.2202/1940-1639.1529

Freeland, C. (2007). "Natural Evil in the Horror Film: Alfred Hitchcock's The Birds." In Martin F. Norden (Ed.), *The Changing Face of Evil in Film and Television*. Amsterdam: Rodopi B. V.

Grider, S. A. (2007). "Children's Ghost Stories." In D. E. Goldstein, S. A. Grider, & J. B. Thomas (Eds.), *Haunting Experience: Ghosts in Contemporary Folklore*. Logan: Utah State University Press.

Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices.* London: SAGE Productions.

Han, A. G. (2008). "Building a Harmonious Society and Achieving Individual Harmony." *Journal of Chinese Political Science*, *13*(2), 143–164. https://doi.org/10.1007/s11366-008-9021-y

Hariwijaya, M., & Djaelani, B. M. (2004). *Teknik Menulis Skripsi & Thesis*. Yogyakarta: Zenith publiser.

Holmes, J. (1992). *An Introduction to Sociolinguistics*. New York: Longman Publishing.

Ioannidou, F., & Konstantikaki, V. (2008). "Empathy and emotional intelligence: What is it really about." *International Journal of Caring Sciences*, *1*(3), 118–123.

Johansen, J. D., & Larsen, S. E. (2002). *Sign in Use: An Introduction to Semiotics*. New York: Routledge.

Landau, S. I. (ed.) (1996). New International Webster's Student Dictionary of the English Language: International Encyclopedia Edition. *International Encyclopedia Edition*, THE USA.

Lickona, T. (1997). The Teacher's Role in Character Education. *Journal of Education*, *179*(2), 63–80. https://doi.org/10.1177/002205749717900206

Lickona, T. (2008). "The Power of Modelling in Children's Character Development". Parenting for Children: Five Experts, Frive Practices. Center for Spiritual and Ethical Education. www.scea.org.

Loewenstein, G. (1994). "The Psychology of Curiosity: A Review and Reinterpretation." *Psychological Bulletin*, *116*(1), 75–98. https://doi.org/10.1037/0033-2909.116.1.75

Markey, A., & Loewenstein, G. (2014). "Curiosity." In R. Pekrun & L. Linnenbrink-Garcia (Eds.), *International Handbook of Emotions in Education*. New York: Routledge.

Noddings, N. (2005). *Caring in education* (pp. 1–7). The Encyclopedia of Informal Education. http://infed.org/mobi/caring-in-education/

Norden, M F. (2007). "Introduction." In M. F Norden (Ed.), *The Changing Face of Evil in Film and Television*. Amsterdam: Rodopi B. V.

Norman, M., & Hyland, T. (2003). "The Role of Confidence in Lifelong Learning." *Educational Studies*, *29*(2–3), 261–272. https://doi.org/10.1080/03055690303275

Pala, A. (2011). "The Need for Character Education." *International Journal of Social Sciences and Humanity Studies*, *3*(2), 23–32.

Righetti, F., & Impett, E. (2017). "Sacrifice in Close Relationships: Motives, Emotions, and Relationship Outcomes." *Social and Personality Psychology Compass*, *11*(10), 1–11. https://doi.org/10.1111/spc3.12342

Sudrajat, A. (2011). "Mengapa Pendidikan Karakter." *Jurnal Pendidikan Karakter*, *I*(1), 47–58. https://doi.org/10.21831/jpk.v1i1.1316

Tunçel, H. (2015). "The Relationship Between Self-confidence and Learning Turkish as a Foreign Language." *Educational Research and Reviews*, *10*(18), 2575–2589. https://doi.org/10.5897/err2015.2445

Uchjana, E. O. (1986). *Dimensi-dimensi Komunikasi*. Bandung: Alumni.

Van Lange, P. A. M., Drigotas, S. M., Rusbult, C. E., Arriaga, X. B., Witcher, B. S., & Cox, C. L. (1997). "Willingness to Sacrifice in Close Relationships." *Journal of Personality and Social Psychology*, *72*(6), 1373–1395. https://doi.org/10.1037/0022-3514.72.6.1373

The Feminine Other: Monsters and Magic in *Beowulf* and *Sir Gawain and the Green Knight*

Hana Ghani
Universiti Malaya
naqiyyah.hana@gmail.com

Article History:
First Received:
29/04/2021

Final Revision:
31/05/2021

Available online:
30/06/2021

Abstract. Monsters are perceived as humanity's enemy that should be eradicated. However, based on Jeffrey Cohen's *Monster Theory* (1997), monsters play an important role in understanding humanity's fears and anxieties. Monstrosity hinges upon the binary opposition of the Self and the Other, in which the Other is seen as a threat to the Self. With this in mind, this article addresses the female monsters of two medieval texts: *Beowulf* and *Sir Gawain and The Green Knight.* This paper aims to examine the female monsters, Grendel's mother and Morgan the Fay, as a cultural reference to unravel the patriarchal anxieties of the time. Grendel's mother represents a threat to the homosocial hierarchal bonds of Medieval society. Meanwhile, Morgan the Fay signifies danger to knighthood, chivalry, and courtly romance. At the same time, this paper also aims to continue the critical analysis and literature of the female characters in both texts with a heavy emphasis on their Otherness.

Keywords: *female body*, *female monsters*, *Medieval literature, Middle English Literature, Monster Theory.*

http://jos.unsoed.ac.id/index.php/jes

INTRODUCTION

Monsters are not simply the antagonist of a story, they capture a part of our culture that can be understood and dissected to provide insight into humanity's fear, anxieties, desires, and fantasies (Cohen, 1997, p. 4). The monstrosity hinges on the binary opposition of the Other and the Self, where the Other is seen as monstrous thus is a threat to the Self. Hence, Cohen (1997) defines monsters as "Others, as contrasted with the subjectivity of the Self that classes them [Others] as alien in some way" (p. 28). By utilizing Jeffrey Cohen's Monster Theory, this paper studies two Medieval monsters; Grendel's mother in *Beowulf* and Morgan the Fay in *Sir Gawain and the Green Knight* (*Sir Gawain*).

Firstly, I argue that Grendel's mother signifies a threat to the homosocial hierarchical kinship of the Medieval society in *Beowulf*. This can be demonstrated through her attack on Heorot, an examination of her dwellings in comparison to the mead hall, and the overlapping qualities of the maternal and monstrous. Secondly, Morgan the Fay embodies a danger or threat to knighthood, chivalry, and courtly romance in *Sir Gawain*. This is illustrated through her cunningness and

magical powers and her feud with King Arthur. Overall, this paper is an examination of female monsters as a cultural body and reflection of society during the time, where this essay intends to unravel the patriarchal anxieties represented and embodied by two Medieval female monsters namely Grendel's mother from *Beowulf* and Morgan the Fay from *Sir Gawain.*

An Old English epic poem, *Beowulf* narrates in the tradition of Germanic heroic legend. It is considered to be one of the most widely translated pieces of Old English literature, demonstrating its relevance to the present day. While the date of composition or publication is debated by literary scholars, many believed it was written between 975 and 1025 AD. The epic verse follows the protagonist and the hero of the Geats, Beowulf, who comes to help Hrothgar the king of the Danes to defeat a monster named Grendel.

Sir Gawain is a late 14th century Middle English romance poem, written by an unknown author. Its narration is regarded as one of the most well-known Arthurian stories that integrate two types of folk motifs in its plot: a game of beheadings and winnings. The verse follows King Arthur's knight, Sir Gawain, who accepts the challenge of a green knight. Any challengers who lose would be struck in the head by the green knight with his ax.

READING THE MONSTERS

Tolkien's influential monograph titled *Beowulf: The Monster and The Critics* (1963) highlights the misconception of critical scholarship surrounding *Beowulf* specifically in their treatment, or lack of focus, towards monsters in the text. He posits that this misconstrued reading is largely due to scholars taking *Beowulf* as a historical text. Tolkien pushes monsters to the foreground and this incites a shift or transformation towards the critical reading of monsters in *Beowulf*. He contends that monsters "are essential, fundamentally allied to the underlying ideas of the poem" (1963, p. 68). Bildhauer and Mills (2003) in *The Monstrous Middle Ages* agree with this notion, stating that "monsters…are not meaning*less* but meaning-*laden*" (p. 2) as there are "parallels between commonplace understandings emphasizing medieval alterity and orientalist discourses" (p. 3). Similar to how "words like 'foreign' and 'alien' can be used as markers of time as well as space", the concept of monstrous acts as a border to delineate space and time (p. 2) concerning the Self and the Other.

Additionally, Acker, in his article titled 'Horror and the Maternal in *Beowulf*' (2006), considers gender in his reading of monsters by specifically focusing on Grendel's Mother in *Beowulf*. Earlier, Heng (1991) opens up a critique of the male-centric reading in *Sir Gawain* scholarship and starts to focus on the female characters in the poem. Looking into the four female characters of *Sir Gawain*, namely Guinevere, Virgin Mary, Lady Bertilak, and Morgan the Fay, Heng argues that the poem is, in reality, about men being under the control of women, or 'Feminine Knots'. This is further explicated with Lady's girdle. The Lady claims that the silk girdle possesses magical powers that could help Sir Gawain defeat the

Green Knight. However, soon it was revealed that the girdle is simply a girdle and holds no special abilities. Thus, the green girdle symbolizes Lady Bertilak's power and cunningness to trick and control Sir Gawain. On the other hand, Morgan (2002) challenges the scholarship that calls *Sir Gawain* an anti-feminist text, stating that the readings are misplaced as they fail to consider the Middle Ages contextualization.

Although monsters are often seen as humanity's antagonist or enemy, birthed only to be eradicated, I posit that monsters play an integral part in human existence and therefore could not be permanently removed or hidden in society. In his book *Monster Culture* (1997), Cohen asserts that a monster can be read as a cultural body where cultures can not only be understood and dissected but also provides an insight into humanity's fears, anxieties, desires, and fantasies. He proposes seven theses about 'The Monster'; however, in this paper, I specifically choose to focus on three of his theses namely:

1. The Monster is the Harbinger of Category Crisis
2. The Monster Dwells at the Gates of Difference
3. The Monster Polices the Borders of the Possible

These three theses deal with and address the process of Othering, and Binary Oppositions between the Self and the Other, and, thus, I believe to be relevant to the topic of research.

With all previous literature considered, this essay attempts to continue the critical analysis of female characters in both poems, with a heavy focus on their Otherness.

RESEARCH METHOD

This paper focuses on two significant Medieval texts, the epic poetry *Beowulf* and the late 14th century Middle English chivalric romance poem *Sir Gawain and The Green Knight*, specifically on their respective monsters: Grendel's mother and Morgan the Fay. Guided by the three theses from Jeffrey Cohen's *Monster Theory* (1997) as my framework, I will be examining the female monsters specifically, their interaction with other characters, their place of dwelling, and their appearance. The motive of these analyses is two-fold. First, it is to precisely pinpoint and identify how Grendel's mother and Morgan the Fay are illustrated as monstrous. Consequently, with the understanding and insight of the monstrosity of the two female monsters, I aim to shed light on how the attributes could unravel patriarchal anxieties of the time. This article also utilizes relevant books and articles to further support my analysis and argument.

RESULT AND DISCUSSION

A contrast to the feudal system in Medieval society, Grendel's mother acts of her own volition without awareness or care about the established social hierarchy. Heorot, a mead hall, is a social space where the *Sycld Shefing* and his knights gather to have a feast and celebrate their winnings. This space also regulates the built social hierarchy between the king and his knights:

> Then to Hrothgar was granted glory in battle,
> mastery of the field: so friends and kinsmen
> gladly obeyed him, and his band increased
> to great company. It came to his mind
> that he would command the construction
> of a huge mead-hall, a house greater
> than men on earth ever heard of, (line 64-70)

As the mead hall is a place where the king and his knights celebrate and convene, thus the construction of the mead hall is not just a physical symbol of Hrothgar's strength, but also his competence as a *God Cyning* (good king). In short, the hall can be said to symbolize the power of the medieval feudal system as a whole, which is patriarchal. This also establishes a border around Heorot that signals the hall not just as a place of civilization, but most importantly it is where homosocial bonds between the knights and king are reinforced. Hence, the hall is a social space where the feudal system that is inherently patriarchal is regulated and reinforced:

> …*Heorot* he named it
> whose word ruled a wide empire.
> He made good boast, gave out rings,
> arm-bands at the banquet… (line 78-91)

The attack of Heorot by Grendel's mother symbolizes a transgressive attack on a system that grants men power. A contrast to the Medieval feudal system that recognizes the social hierarchy, Grendel's mother acts on her own volition without concern of the king, of the hierarchy. This is in line with Cohen's fifth thesis, 'The Monster Polices the Borders of the Possible' where the monster exists to "demarcate the bonds that hold together the system of relations we call culture, to call horrid attention to the borders that cannot-*must not*-be crossed." (1997, p. 13). Associating a particular behavior that is autonomous and incongruous from the social structure to a monstrous body, or an Other, signals the behavior as unacceptable. In other words, the behavior of a monster becomes a reflection of a way of conduct that should never be done. In the case of Grendel's mother, the transgressive behavior is to defy the king. Cohen (1997) suggests that the boundary tied to a grotesque body are set "in place to control the traffic in women, or more generally to establish homosocial bonds, the ties between men that keep a patriarchal society functional" (p. 13). Additionally, an attack on Heorot is an attack on a social space that "validated a tight hierarchical system of naturalized leadership and control where every man had a functional place" (Cohen, 1997, pp. 13-14). Understanding this, it can be said that the existence of Grendel's mother

and her attack on Heorot unravels the patriarchal anxiety of a transgressive and subversive female figure with autonomy that disregards the male-centric social boundaries.

"Mysterious is the region they live in – of wolf-fells, wind-picked moors and treacherous fen-paths…" (line 1359-1363). A comparative examination of Grendel's mother's home with Heorot geographically and aesthetically reveals heavy implications of her Otherness. The distance between Grendel's mother and medieval society exists both horizontally and vertically. The home of Grendel's mother is located at the edge of civilization, socialization, and fraternity of Heorot. Not only that her cave sits away from the majority of society, but it is also located deep underground. She dwells in "dread waters, in the chilling currents" (line 1260-1261), deep underground. The clear distance between her home and Heorot signifies separation and thus the distinction between Grendel's mother, as the shunned Other, and the fraternity of Heorot, like the centered Self.

Furthermore, a comparison of Grendel's mother's dwelling to the lively and grand Heorot illustrates a clear aesthetic distinction between the two places. The home of Grendel's mother is described to have "overcast with dark, crag-rooted trees that hang in groves hoary with frost" (line 1364-1365), illustrating a dark, cold, and damp place. Meanwhile, Heorot, the "greatest of houses" (line 78) stands with "its arched gables" (line 82), a place of celebration, festivities, and enjoyment of the King and his knights. This is illustrated in lines 88-90, the hall is "filled with loud amusement…music of the harp, the clear song of the poet". In sum, the geographical and aesthetic difference serves as a demarcation between Heorot as the Self and Grendel's mother as the Other.

Despite the set distance and aesthetic distinctions, the "monstrous ogress" (line 1259) still crosses the boundary. Grendel's mother's disregard of the geographical distinction means she is eradicating any social or physical separations between the homes of civilization, or the space for the Self, and her untamed dwelling which is a space in which she is kept Othered. This liminality performed by Grendel's mother is echoed in Cohen's third thesis (1997) titled 'The Monster is the Harbinger of Category Crisis', which is the "refusal to participate in the classificatory 'order of things'" (p. 6). The Mother of Grendel's liminality acts as resistance and opposition to the system that keeps the Others Othered. Consequently, she is seen as dangerous and monstrous. When the binary opposition that demarcates the Self and the Other is ignored, such is done by Grendel's mother, this becomes a threat to the very system that regulates the power of the King and the oppression of the Other. In short, the lack of distinguishment between the Self and the Other destabilizes the significance of the binary. For that reason, Grendel's mother's dismissal to the geographical and aesthetic demarcations of her home and Heorot personifies the patriarchal anxiety rooted in the fear of the breakdown of the Self/the Other binary.

Grendel's mother embodies maternal qualities on top of vengeance and death. Maternal traits are discerned through nurturing and caring qualities. Her

maternal quality is evident through her grief towards the death of her son Grendel. Maternal qualities have often been used as an excuse to pacify a female's power. This is shown in *Beowulf* from line 1282 to 1286, when the monstress enters the mead hall her appearance is described as "less frightful than [Grendel]: as the force of a woman, her onset in a fight, is less feared by men". Grendel's mother is first regarded by the knights as a weaker creature compared to her monster son, simply because she is a female. In other words, the power of Grendel's mother is belittled because of her gender, "evidently…to discredit the unbiblical notion of a woman's superiority" (Puhvel, 1969, p. 81). Together with her maternal qualities, at the same time, she is also near death and violence. This is evident when she grabs one of the *athelings* and killed a "hero Hrothgar loved better than any on earth" (line 1296-1297). She is then described as "a bloodthirsty monster…a wandering demon…glorying in her prey" (line 1330-1332). Her motherly instincts to care for her son Grendel are the root of her desire for death and vengeance, shown in line 1277 "savage in her grief".

This overlap of the maternal and monster is echoed by Acker in 'Horror and the Maternal in *Beowulf*' (2006), where he proposes that the element of monstrosity and horror in Grendel's mother is largely owed to her maternal or feminine quality that transgressively coincides with violence, vengeance, and death (p. 703). Referred to as "an avenger for their foe and his grim life-leaving" (line 1257-1258), Grendel's mother's grief reflects a protective, caring, nurturing quality; at the same time, she represents a "wrath bearing" (p. 1279) figure of death and sheer violence. The coexistence of violence and vengeance, and protective maternal qualities within the monstrous body of Grendel's mother indicates patriarchal anxiety. The existence of two traditionally opposing qualities, in this case, femininity or maternity and strength or power, in one body attests that "difference is arbitrary and potentially free-floating, mutable rather than essential" as captured in Cohen's fourth thesis, 'The Monster Dwells at the Gates of Difference' (1997, p. 12). When the behaviors that distinguish monstrous from maternal are blurred, they unravel the system that regulates and controls gendered behavior. In sum, the coexistence of nurturing maternal qualities, that often relate to giving life, on top of a feminine power that could kill warriors- thus, signifying a death in Grendel's mother's body - reveals the patriarchal anxiety towards women in power. Her existence destabilizes "the very cultural apparatus through which an individual is constituted and allowed" (p. 12).

In another display of the Othering, the contrasting appearance of two women in *Sir Gawain* illustrates the binary of an ideal Self and the grotesque Other. Morgan the Fay is illustrated as "a matron, much older, past middle age" (line 948), and her grotesque appearance is further highlighted when compared with Lady Bertilak. While the Lady is described as "winsome", cheeks with "hues rich and rubious" and her neck "kerchiefed with clear pearls" (line 951-954), the sorceress is presented as "withered", "rough wrinkles on the other rutted cheeks" and "breast and bright throat bare to the sight" (line 951-955). It is noted that Morgan the Fay is considered as the 'Other', the alternate, ugly counterpart to the Lady of the house. Between the two women, "more pleasure a man could plot with the

sweet one [Lady Bertilak] at [Morgan the Fay's] side" (line 968-969). Based on the contrasting portrayals of the two women, readers are already given the impression that Morgan the Fay is the grotesque Other as compared to the desired Lady Bertilak. By Othering Morgan the Fay, she is associated with unpleasant characteristics, such as being untrustworthy and deceitful. This 'Othered' imagery is continued, as Sir Gawain protests upon the treachery of deceit done by cunning and devious women, such as Morgan the Fay, by listing numerous men who have fallen into the trap of believing women and fallen for "the sleights of women" (line 2415) such as Morgan the Fay:

> For here on earth was Adam taken by one
> And Solomon by many such, and Samson likewise;
> Delilah dealt him his doom; David later still,
> Was blinded by Bathsheba, and badly suffered for it. (line 2416-2429)

Here, Morgan the Fay is associated with numerous female figures that have caused the downfall of male biblical figures. She is aligned with the image of Eve who is traditionally known to take the role of a temptress in the Bible and the cause of Adam's, and consequently, humanity's, downfall. It is only revealed to Sir Gawain in the last 100 lines of the poem that the game given by the Green Knight is constructed by the cunning Morgan the Fay, revealing Morgan Fay's capability and power to trick Sir Gawain. Hence, it can be said that Morgan the Fay is the real challenger to test Sir Gawain's chivalry. Heng (1991) states that "it has disturbed many…that the founding fiction of the poem turns on the inexplicable design of a woman, the infamous Morgan la Fee" (p. 501). Morgan the Fay is subverting the Medieval gender norms which, at the time, expects women to be pure, honest, and virtuous just like Virgin Mary. Saul agrees with the sentiment, where Morgan the Fay is described as "medieval symbol of the potential danger of uncontrolled female power" (Saul, 2010, p. 85). In Cohen's fourth thesis (1997) 'The Monster Dwells at the Gates of Difference', he proposes that "the woman who oversteps the boundaries of her gender role risks becoming a Scylla, weird sister, Lilith…, Bertha Mason or Gorgon" (p. 9). In other words, women who transgress the expected boundaries of gendered behaviour will be seen as villainous or monstrous. In sum, Morgan the Fay embodies a threat to the Medieval patriarchal anxiety not just due to her magical and cunning ability to trick men but also her deliberate disregard of Medieval gender norms.

The Green Knight gets his supernatural abilities from Morgan the Fay, "through the might of Morgan the Fay…through the wiles of her witchcraft" (line 2446-2447). Consequently, the Green Knight has been acting as a puppet to the sorceress, as shown in line 2459, "she bewitched me in this weird way to bewilder your wits". Here, Morgan the Fay proves her cunningness by utilizing her Othered power to take control over Lord Bertilak. The sorceress has power over a man, whose power he utilizes to control the rest of the Green castle. She is not only portrayed as a challenge to the chivalric knighthood but also the patriarchal power, by disregarding the existing Medieval gender norms that expect women to be compliant, yielding, and dutiful. This is in line with Cohen's fourth thesis (1997)

where he argues that the "monster slipped into significations of the feminine and the hypermasculine" (p. 8). It is not only signified by Morgan Fay's intentional trickery to Sir Gawain and power over the Green Knight but, most importantly, the act of using Lord Bertilak as a form of the mouthpiece to her dubious plan. For that reason, Morgan the Fay is viewed as an embodiment of the patriarchal anxiety due to her awareness of power to trick the men in the castle leading to manipulation of patriarchal power through Lord Bertilak to her advantage.

CONCLUSION

In conclusion, Grendel's Mother and Morgan the Fay are Othered characters being positioned as the monster or antagonists of the respective texts. Their position in the texts as villains or monsters unravels deep patriarchal anxiety. The image of Grendel's mother reflects a threat to the homosocial bond between men that regulates a patriarchal system. On the other hand, Morgan the Fay is projected as a challenge to Medieval knighthood and chivalry. Grendel's mother and Morgan the Fay are seen as monstrous not simply due to them being the Others in their respective texts, more than that it is due to their destructiveness to deconstruct systems (Cohen, 1997, p. 14). Their existence destabilizes and breaks the existing social boundaries and norms which regulate a patriarchal system.

While this essay provides an alternative, feminist insight to two well-studied Medieval texts, to gain deeper reading and insight on female monsters, specifically in the reassessment of their portrayals in literature; Christina Santos' *Unbecoming Female Monsters: Witches, Vampires and Virgins* (2016) sets out a multicultural and interdisciplinary close reading to the construction of female monsters in various works of literature. Santos posits that female monsters are an embodiment of the socio-cultural fears of female sexual liberation and reproductive powers. *Classic Readings on Monster Theory* (2018) edited by Mittman and Hensel presents a more general reading of monsters in classic literature. Dana Oswald in *Monsters, Gender and Sexuality in Medieval English Literature* (2010) sets out a brilliant interrogation of monstrous bodies in Old and Middle English literature, and its relationship with transgression to sexuality and gender expectations.

REFERENCES

Acker, P. (2006). Horror and the Maternal in "Beowulf". *PMLA, 121*(3), 702-716. Retrieved April 27, 2021, from http://www.jstor.org/stable/25486349

Alexander, M. (1973). *Beowulf*. Penguin Books.

Bildhauer, B., & Mills, R. (2003). *The monstrous Middle Ages* (pp. 1-13). Cardiff: University of Wales Press.

Cohen, J. (1997). *Monster theory*. Minnesota: University of Minnesota Press.

Heng, G. (1991). Feminine Knots and the Other Sir Gawain and the Green Knight. *PMLA, 106*(3), 500-514. doi:10.2307/462782

Morgan, G. (2002). Medieval Misogyny and Gawain's Outburst against Women in "Sir Gawain and the Green Knight". *The Modern Language Review*, *97*(2), 265. DOI: 10.2307/3736858

Puhvel, M. (1969). The Might of Grendel's Mother. *Folklore, 80*(2), 81-88. Retrieved April 27, 2021, from http://www.jstor.org/stable/1258461

Saul, M. (2010). Malory's Morgan le Fay: The Danger of Unrestrained Feminine Power. *Medieval Feminist Forum*, *46*(2), 85-99. DOI: 10.17077/1536-8742.1837

Stone, B. (1974). *Sir Gawain and the Green Knight.* (2nd ed.). Harmondsworth: Penguin Books.

Tolkien, J.R.R (1963). Beowulf: The Monsters and the Critics. In L. E. Nicholson (Eds.), *An Anthology of Beowulf Criticism.* (pp. 51-103). University of Notre-Dame Press.

Ethnography Study about Fanaticism of "Figure Purwokerto" Community's Members

Rizki Setyo Nugroho[1], Muhammad Taufiqurrohman[2], Lynda Susana Widya Ayu Fatmawaty[3]
Universitas Jenderal Soedirman
nrizkisetyo@gmail.com[1], muhammad.taufiqurrohman@unsoed.ac.id[2], lynda.fatmawaty@unsoed.ac.id[3]

Article History:
First Received: 06/05/2021
Final Revision: 29/06/2021
Available online: 30/06/2021

Abstract. This research is aimed to figuring out the fanaticism from the members of an action figure community in Purwokerto called "Figure Purwokerto". "Figure Purwokerto" community is an action figure community located in Purwokerto, Central Java, Indonesia. The total of the member is about 241 people from different age and culture. The researchers use focus group discussion and interview as the method to gain the information that the researcher needed for research purposes. The researchers applies some theories in order to obtain further analysis related to the issue. Fanaticism theory is used to figure out the fanaticism of "Figure Purwokerto" community's members. Another theory, the Cultural Studies: Cultural Consumption Research, is added to make a deeper analysis about the consumption of culture from the members of the community. The scope of this research is cultural studies under the umbrella of English Studies which relates to American culture and supremacy with action figure as the media. Furthermore, the disscussion of this study is divided into two main parts which correspondent with the fanaticism happened in Figure Purwokerto community. The first part explains the portrayal of the fanaticism from the members of the community. The characteristics of a person can be said as a fanatics are included in this part. The second part explains the cultural relation between the members and the action figure as a culture. The result of this research concludes that the members are fanatic based on several aspects and characteristics of a fanatic. This research was also conducted to make another prespective of fanaticism which is seen as a bad term due to it's relation to religion fanaticism.

Keywords: *Action figure, community, cultural studies, fanaticism.*

http://jos.unsoed.ac.id/index.php/jes

INTRODUCTION

People in our society are familiar with fanaticism. They often see fanaticism as a part of their lives. A person who really like a football club is an example. That person certainly possesses the club's attributes like jersey or any other attributes

as a way to support his/her favorite club. However, the meaning of fanaticism term is actually wide. It does not only cover a football lover, nor any particular religion fanatics. It also covers many aspects of our life. In this case, the term of fanaticism is used in a community of action figure collectors.

Community is a place for people who have same interest. Although the people come from many different backgrounds, they share common interest. An example is an interest in action figure. An action figure community consist of many people from the young age to the adults. They make a group or community to gather more people who have the same interest as them in action figure. The members buy the action figures although the price is not cheap.

Action figure is basically a poseable doll which is made of plastic and other materials. PVC plastic-based figures are the most commonly found figures followed by to diecast or metal based. The material which is used to make an action figure affects the price of the action figure. Materials also give different value as PVC based action figures are lighter than other action figures made from diecast or metal material. Many action figures are often based on fictional character in films, comics, tv shows, or video games. However, it does not rule out the possibility that action figure can be based on celebrity or a real person that exists in this world.

As a matter of fact, action figure is an American popular culture. The term of action figure was first used in 1964 by the Hasbro Company Don Levine to describe their new G.I. Joe toy. Levine preferred the name action figure instead of doll because it was more inviting to young boys. Action figures gained popularity when Hasbro had licensed their products to other market in several countries like Japan and United Kingdom. The Mego Corporation began making Marvel and DC superheroes action figure from their comic book and became successful in 1971. After a few decades, the action figure culture came to Indonesia and become popular around 2009-2010.

People can have an interest in a brand, fictional characters, and real celebrities, and become fans. Thorne and Bruner (2006) stated that a study of fandom is appropriate due to the importance of entertainment in American Culture, particularly given the tendency of many American consumers to develop a fanaticism towards entertainers and select consumption as one avenue through which they express their fanaticism (p.51). Therefore, the previous statement points out that people who become a fan to entertainers can develop a fanaticism. Passmore (2003) also stated that fanaticism has been quite thoroughly studied in such fields as psychology and sociology. However, there are lack of studies in consumer research (p.211).

"Figure Purwokerto" is one of hundred communities that spread in Indonesia. It consists of more and less 241 members, with only about 20 to 30 active members. The community itself was established on April 25, 2013. This community has some activities like gathering and discussing about action figures, and sometimes also attend some events in Purwokerto. The existence of this community is well-known by people. They usually gathered in a public place like restaurant or cafe to share their new action figures or to do some photography with their action figures. Furthermore, the reasons of the researcher chose "Figure Purwokerto" community is because the members who are collecting action figure in the community can be considered as fanatics. The researcher also wants to show

that fanaticism can happened not only in religious surrounding or hooligans, but it can happen in a wide variety of contexts. They extremely support their favorite characters by buying the original action figure. As a matter of fact, the action figure collectors in Indonesia often buy an exclusive action figure which are imported from other countries like America and Japan. Even though there is a distributor in Indonesia that produces those action figures, they still often order it from other country. They often call it as a pleasure from its exclusivity. Hagiu, Andrei and Robin (2007) stated that one of the primaries means of differentiation and competition between platforms for consumer adoption is the acquisition of premium or quality content (p. 1-2).

Therefore, this research is focused on the fanaticism portrayed among the members in "Figure Purwokerto" community. The related topics about cultural consumer will be elaborated in this research to make the readers understand about the fanaticism term among action figure collectors in Purwokerto and to support the main theory. This study is also related to American culture because the action figure itself is American pop culture that the members of the community adopt. It brings the messages from other cultures or identity, for example the Spiderman Miles Morales action figures can represent the race of Miles Morales character by the color that is applied in it.

RESEARCH METHOD

The type of research is qualitative; it is aimed to produce in-depth understanding about the issues. Since this research is a cultural research, a deep analysis is needed to get the specific information. According to Pickering (2008), qualitative research into cultural consumer draws on several wider issues and fields (p. 86). Moreover, in order to reach the goal of this research, the data must be elaborated with the theories and connected with the actual condition of the society; or it is usually called as ethnographic approach which include interviewing and observation. Pickering (2008) stated that focus group method can be used with each participant revealing themselves as a producer of meaning as well as a consumer of meaning (p.84).

The primary data of this research is a community in Purwokerto, Indonesia called "Figure Purwokerto". However, the data were taken from the active members. There were twelve informants involved in the focus group discussions and interviews. The informants were varied; most of them are still in college, while the others have already worked. The secondary source in this research helped the researcher to do the analysis. The researcher used the journal articles, books, and online research to give clearer explanation on the topic namely the fanaticism and the consumption culture in the community.

In collecting the data, the steps were first observing the primary data, the "Figure Purwokerto" community; secondly, it was by selecting participants for the focus group discussion; then, it was conducted by making contact with the participants, discussing with the participants (Focus Group Discussion), and interviewing some participant who did not participate in the focus group discussion. Afterwards, data analysis was done by the following steps. The researcher analyzed the collected data, validated the data, filtered the data from the participants, then gathered and investigated the data that were collected from the participants.

RESULT AND DISCUSSION

The analysis focuses on the data which were collected from the respondents through Focus Group Discussion and interview related to fanaticism portrayal on "Figure Purwokerto" community. This research uses Rudin's fanaticism theory (1969), which focuses on the characteristics of fanatics (p. 19) and Meyer's cultural consumption theory (2008,), which focuses on cultural consumer (p. 68). The discussion is divided into two parts. The first part is the discussion about the portrayal of fanaticism in "Figure Purwokerto" community which includes the discussion about the fanatical intensity and fanatical intolerance that can be seen from the discussion with the participants. The last part is the discussion about the cultural relation between the members and the action figure culture.

The Portayal of Fanaticism in "Figure Purwokerto" Community

There are some consistencies in the characterizations of fanatics. According to Redden & Steiner (2000), there are four common features of fanaticism; enthusiasm, zeal, excess and intolerance (p. 324). The enthusiasm and zeal features come from a "religious origin". They refer to a religious fanatic which means "God within" and "devoted to a cause or belief" (Redden & Steiner, 2000, p. 324). Meanwhile, the excess and intolerance features of fanaticism are more related to the members of the community because there are some evidences from the discussion with the participants which lead them to those features.

Fanaticism in "Figure Purwokerto" community can be seen from the members of the community. However, it is difficult to differentiate between fanatics and non-fanatics. The aims and ideals of fanatics are often considered as normal. Taylor (1991) states that "Fanatical behavior may differ in terms of vigor and expression rather than in terms of qualitative differences from behavior we might regard as normal" (p. 14). Fanatics tend to express their feeling and zeal towards their ideals or aims. "Figure Purwokerto" itself was established in the response of the action figure culture from America. The influence came from the larger community like "S.H.Figuarts Indonesia", "Figmania", etc.

Fanatical Intensity

According to Rudin (1969), there are three general characterization of fanatics, they are excitement, passion and rage of will (p. 19). These characterizations refer to "Fanatical Intensity". The characteristics of "Fanatical Intensity" often overlap and can be seen from a person.

The first thing needed to explain is excitement. Based on the data from the discussion and interview, there are some overlapping characteristics that can be seen from the participants. Participants from the Focus Group Discussion described their feeling when they buy action figures. They usually express their feelings through some actions like crying or sobbing, immediately open the action figure, taking some pictures and post them. However, Rudin (1969, as cited in Redden & Steiner, 2000) observes that there are some fanatics who do not overtly show extreme excitement. "Mustofa" (28 years old, general employee) mentioned several emotions or feelings that he expressed associated with action figures like he was "excited when [I] bought a new action figure . . . some of them are memorable". Several other participants agreed, describing their feeling when their action figure arrived like "happy," and "satisfied". "Anom" (22 years old, college

student) described his feeling when he got an action figure from his favourite TV-series. He said that he cried and was happy because he had waited for several years until he got the action figure.

Passion is another characteristic of fanatics that can be seen. Rudin (1969, as cited in Redden & Steiner, 2002), states that the intensity feature of fanaticism also involves display of "extreme passion towards what one is fanatical about". According to the participants, some of them definitely buy an action figure of the characters they like most. This can be categorized as passion towards participant's favorite character. Naufal (25 years old, freelancer) told that he would buy the new action figure series of his favorite animation series because "[I] focused on that series". For additional information, the reason Naufal collects action figures is because he "wants to continue [my] collection from childhood". Six other participants also describe that they will buy the newest action figure from their favorite character. The rest of the participants depend their purchase on "financial condition" and "priority". This tendency to obtain a certain action figure based on their preferences can be considered as rigidities among them on collecting action figures.

Furthermore, the discussion shows a form of commitment from the participant when collecting action figures. The form of commitment of the participants can be seen from how long they collect action figures and how many action figures that they have bought until now. According to the discussion, the participants averagely start knowing and collecting action figures since 2010-2015. They have known action figures and collected it for about 5 to 10 years. Danu (25 years old, undergraduate student) said in the discussion that he started to collect action figure from 2012 when he was in senior high school. He mentioned that he knew action figure from "internet". He also joined the community in between 2012-2013. He still collects action figures until now. There is another finding from the discussion in which the participant's pursuit to buy action figures is quite extreme. Rudin (1969, as cited in Redden & Steiner, 2002) suggests that fanatical passion also involves displays of strong emotion that can be "blinded by instinct, unguided by any logical deliberation, and unhindered by doubt". The efforts from the participants when they collect action figures are mostly same. Some participants set aside some money; others sell their personal items. However, some participants are extreme and can be categorized as "blinded by instinct". Mustofa (28 years old, general employee) mentioned that he even "owe money" from someone to buy an action figure. It means that he forces himself to buy action figure even when he has no money. The necessity of action figure can be high depends on some factors. The action figure might be the participant's favorite character, or it is a limited item which is only produced for limited time or limited quantity. Those factors are the reason why the participants will owe money or do not eat to get the action figures.

The last characteristics of fanatical intensity is rage of will. It is found that some participants place action figure above their basic needs like eating. They place it on the second category of consumption. According to Mackellar (2006), Rudin explains rage of will as "clearly outlined goal which must be reached . . . Their will for action is so strong so they can forget human needs . . ." (p.198). According to Douglas & Isherwood (2002), there are three sets of goods: a staple set, which represents the primary production sector; a technology set which

represents the secondary production sector; and an information set which represents tertiary production (p.132). The primary sector is related to foods, drinks and other staples product. The secondary sector is related to transportation like car, motorcycle, and basic things like clothes, bag, accessories and etc. The tertiary sector is related to communication and leisure time things or activities which are used to find pleasure. The action figure itself is supposed to be included in tertiary sector because it is an item to find pleasure. It is not necessary to buy action figures. If the action figure is placed in the secondary sector, it means that the participants equalize the action figure with basic things like clothes and transportation.

However, there is one participant who puts action figure in primary sector. Evan (24 years old, employee) once assumed that action figure was in primary sector. It was because he chose not to eat rather than not to buy action figures. He also said that he once had a motto "action figures for life, live for action figure". He really dedicated himself to action figure back then when he was new to action figures. The action figures become equal to food and other staples goods. It means that the action figures are the primary goods that he needs to live his life. He cannot live without action figures.

Fanatical Intolerance

Fanatical intolerance is another feature of fanaticism. The intolerance of the fanatics can be seen from the members' opinion and their will to reach their goal which is to collect action figure. There are some overlapping characteristics which are found in the community's members from the interview. However, there are only three out of five overlapping characteristics that are found from the members; they are focusing, resistance to change, and contextual facilitations.

Fanatics focus on their beliefs and goals. According to Redden & Steiner (2000), fanatics have an unyielding and excessive focus (p. 327). In addition, the object of their obsession becomes more important than everything. The members of the community are focused on collecting certain action figures. The focus from the members refers to setting aside some needs that they need and prefer to buy action figure. Some members of the community prefer to buy action figure than other things. Anom said that he often put aside some of his needs when he was given a choice to buy action figure or his needs. He gave an example, "There is a month which the action figure that I want will release. I will put the need of action figure to the priority needs and put aside other needs except for food needs, but maybe I will do fasting". This attitude can be considered as "obsession" towards their ideals which in this case is action figure. They will fight for their ideals until they get it.

It also happens to the other members. Arvian explained how he spent his earning for action figure than other stuffs . He described "So, when I get my salary, I have planned it for foods and other needs. I also planned it for random things that I wanted to buy. . . the money for random things is usually used for buying action figures than other things". Most of his expenses are devoted for action figures. It means that he dedicates himself to collect action figures, even if there are many things that he can buy.

The members of the community have their own focus related to the brand of the action figures. Heri (28 years old, entrepreneur) mentioned several brands

that he liked or usually bought. He usually buys action figures from S.H. Figuarts. He also likes Hot Toys as the brand which he wants to buy. Several other participants also mention their preferences related to the brands of the action figures like "Hasbro" and "Mafex". The preference of brands from the members of the community leads to the next intolerance characteristic which is the resistance to change. Anom described that he would not buy any action figures from other brands that had lower quality than his preference . He said, "Although the price of the action figure is cheaper, if the quality is bad, I don't think [I will buy it]". This attitude can be considered as resistance to change because he does not change his preference even though the other brands offer the action figure with cheaper price. Most of the members also mention the same statement that if they already have their own preference to a brand, they will not change. The reason is they have already known the quality of their preferred brand. They will buy from the brand that they like even if the price is more expensive than the other brands.

Then, the contextual facilitation is involved in the way fanatics choose their friends, entertainment, and media in order to sustain their beliefs. The members of the community have their own way in choosing their entertainment, friends, or media. Evan mentioned several facilitations that he used related to action figures . He chose social media like *Facebook* and joined a group containing of many discussions and information related to action figures. He becomes friend with people who are also interested in action figures. Most of the members of the community provide themselves with many entertainments which are related to action figures. Arvian mentioned that about 60% of his social media (*YouTube*, *Instagram*, etc.) contained any news or photos of action figures. He said "There is an official account from the company of the action figures were made. They usually announce the news or information about the schedule of a new release of action figures. I also watch some videos on *YouTube* about action figure events or vlogs from other people who visit the events and introduce the new action figures in there". He follows the trend of action figures until now. He even registers himself to the official website of his favorite company. Thus, he will not miss any information on the newest action figures and the release schedule.

Cultural Relation

The members of the community also get the influence from foreign culture. They are affected by many aspects, for example movies they watch or several youtubers they follow. Movies bring many aspects of culture in it. For instance, the action figure of Captain America brings some identities from America like their nationality, their supremacy, and etc. Alexandratos (2017) stated that action figures often "speak for, or against, source texts that have been taken the form of movies, books, TV shows, video games, and historical icon" (p. 5). The process when the members watch the movie can influence them to like, buy, and become a fanatic to action figures. Most of the members have their favourite movie or character. Anom mentioned his favourite movie and character that were Harry Potter (Movie) and Black Panther (Character) . He said "Black Panther has the nature as a leader. The characterization of Black Panther is clearly animated in the movie. Harry Potter also has many characters; it got me carried away with the atmosphere". In addition, the identity of the character also affects him. The identity of the character includes the way of the character dresses up and the gender of the

character. He thought of how the details of the character in the movie could be applied in action figure. On the other hand, the other participant has a different opinion about the cultural influence from a movie or character on their desire in buying action figures. Arvian described the process of how he got the influence from the movie. He got a strong influence from Marvel's movies like *Avengers: End Game and Ironman*. The characters in the movie have their own role. The role, for example as a main character of the movie, makes Arvian become interested in the character. Then, he said that he wanted to pose the action figure like the actual scene of the movie. Other than that, he said "I think there is a satisfaction when I pose the action figure freely as I like".

In addition, the superiority from American pop culture also takes part in the consumption of action figure culture. The American toys company might have intentions to spread their culture through action figures. One of the way is making the action figures become the media to spread their supremacy. They make their action figure become more durable. Mustofa (28 years old, general employee) stated that he preffered action figures from America's brand like Hasbro and NECA because their durability to be posed and played. Action figures also bring many culture from foreign country, like their clothes, race, nationality and so on. Alexandratos (2017) stated "action figures operate as both history and a means to express that history"(p. 5). Captain America, "The Hero" from America itself, is one of the example that action figure is the media for America to spread their supremacy. Captain America's action figure came from the movie. The toys company implements the look, the proportion, the shape, and other aspects from the movie into the action figure; when the action figure were made, it represents the character of Captain America from the movie. Thus, the symbolism of "Hero of America" also got carried away to the action figure.

The action figure collectors from foreign country have the influence on the members of "Figure Purwokerto" community. Danu said that there was an influence from youtuber who is an action figures collector . He once felt doubtful when he wanted to buy an action figure. Then, he watched a review and unboxing video from an action figures collector on *YouTube*. After he watched it, he decided to buy the action figure. In conclusion, Danu was persuaded by the collector in the video. The other participant also experienced the same influence. Arvian also described that he got many influences from people on *YouTube* . These people are action figure collectors who reviews and unboxes action figures to share their experience to the viewers. "Usually, I watch the reviews from foreign collectors who got the action figures earlier from the release date than us", he said. Moreover, his statement about deciding to buy action figures is based on someone's social media posts. The reviews are also categorized as an influence from other people.

CONCLUSION

In conclusion, this research provides some evidences from focus group discussions and interviews with some members of the community. There are twelve informants involved in the focus group discussions and interviews. The informants are varied, who are mostly still in college; while the others have already had jobs. Based on their responses, the researchers has figured out that there are some tendencies from the informants to become a fanatic. They are

buying action figure for their pleasure. Some of them are interested in collecting action figures because their favorite characters. Their dedication to their favorite characters makes them collecting action figures. There are some members of the community who are collecting because of the detail of the action figure, even they did not know from where the characters of the action figure were.

There is a relation between American culture with the action figure culture among the members of the community, which is the superiority of American pop culture that influenced the members to collect action figures. The culture which is taken from movies, books, or video games applied on the action figures also can be considered as a superiority; to some extent it encourages the curiosity of the members to buy more and more action figures. The relation between the superiority American pop culture and the members also become the reason of why they collect action figures. The toys company from America certainly have intensions to spread their supremacy to other countries. The people who buy the action figures unconsciously consume their ideology. Moreover, there are some members who was influenced by American action figure collectors. They usually get the influence from *YouTube* videos about action figures, and most of the videos are from American collectors. Thus, the fanaticism which is portrayed in "Figure Purwokerto" community is an example of how a popular culture can influence people to become a fanatic. It also gives an explanation that fanaticism is not always related with religion or hooligans. The fanaticism is actually close to the society, considering that people can be fanatic over anything.

REFERENCES

Alexandratos, Jonathan, ed. (2017). *Articulating the Action Figure: Essays on the Toys and Their Messages*. McFarland

Douglas, M., & Isherwood, B. (2021). *The world of goods*. Routledge.

Hagiu, Andrei, and Robin S. Lee. (2011). Exclusivity and control. Journal of Economics & Management Strategy, 20(3), 679-708.

Meyer, Anneke. (2008). Investigating cultural consumers. Research methods for cultural studies 68.

Passmore, J. (2003). Fanaticism, Toleration and Philosophy. Journal of Political Philosophy. https://doi.org/10.1111/1467-9760.00175

Pickering, M. (Ed.). (2008). Research methods for cultural studies. Edinburgh University Press.

Redden, J., & Steiner, C. J. (2000). Fanatical consumers: Towards a framework for research. Journal of Consumer Marketing. https://doi.org/10.1108/07363760010335349

Rudin, J. (1969). Fanaticism; a psychological analysis. University of Notre Dame Press.

Taylor, M. (1991). The fanatics: A behavioural approach to political violence. Sydney, Australia: Brassey's.

Thorne, Scott & Bruner, Gordon. (2006). An exploratory investigation of the characteristics of consumer fanaticism. Qualitative Market Research: An International Journal. 9. 51-72. 10.1108/13522750610640558.

Examining Rosalind/Ganymede's and Viola/Cesario's Disguised Bodies in Shakespeare's *As You Like It* and *Twelfth Night*

Tri Murniati
Universitas Jenderal Soedirman
tri.murniati@unsoed.ac.id

Article History:
First Received:
23/05/2021

Final Revision:
14/06/2021

Available online:
30/06/2021

Abstract. In this article, I explore the disguised body in two of Shakespeare's comedies *As You Like It* and *Twelfth Night*. Since the human body can be problematized, it is worth trying to examine Rosalind's and Viola's disguised bodies under the lens of Erving Goffman's dramaturgy theory. This theory examines how people present themselves differently depending on their circumstances. In contextualizing the exploration of the disguised bodies, I employ the script of *As You Like It* and *Twelfth Night* as the primary data source. The result shows that both main characters in the plays disguise themselves as men and their disguised bodies symbolize new meanings namely safety and freedom. Rosalind's and Viola's symbolic bodies have transformed into agentic bodies from which these bodies enable them to help the men they love. The agentic quality of Rosalind's and Viola's bodies lies in their ability to manage, control, and present their bodies by whom they interact.

Keywords: *agentic body, disguised body, Erving Goffman's dramaturgy theory, symbolic body*

http://jos.unsoed.ac.id/index.php/jes

INTRODUCTION

Shakespeare's *As You Like It* and *Twelfth Night* is both fascinating romantic comedies. Jameson in Massai (2007), for example, argues that *Twelfth Night* is "a genuine comedy—a perpetual spring of the gayest and the sweetest fancies" (p. 53). Explorations made on both comedies focus more on the role of gender. *As You Like It* is interpreted as "a subversive play that exposes the instability of gender roles and traditional values where the play questions matter of gender, rank, and social order" (Kumari, 2014, p. 344). Meanwhile, Perko (2008) in her investigation on *Twelfth Night*, argues that gender role reversal exists in that particular comedy (p. 1).

Aside from the issue of gender roles, both comedies are open for a different exploration. Belsey (2014) in her article *Gender in Different Dispensation: The Case of Shakespeare* explores cross-dressing in Shakespeare's plays underlining performativity which "allows us to distinguish between impersonation as pretense

and impersonation as becoming" (p. 9). She further concludes that "to a high degree, Shakespeare's fictional girl-boys have become what they perform" (p. 9). These characters' cross-dressing, however, does not necessarily provide all necessary skills related to the gender they perform, for example, Viola-Cesario's inability to fight a duel because fencing is something that has to be learned (Belsey, 2014, p. 9).

Having a completely different background of the story, *As You Like It* and *Twelfth Night* provide readers the Shakespeare's world of confusion and wonders. By wonders, it does not necessarily mean that there will be magic, witches, and fairies for instance, but both plays provide wonders differently, wonder of the heroine's life episode in the new world. In *As You Like It*, the readers are given the woods, the Forest of Arden, where the main character, Rosalind, undergoes her life journey as Ganymede. Meanwhile, in *Twelfth Night*, the country of Illyria becomes the chosen place where Viola spends her life's chapter as Cesario. Those new places, I believe, represent hope because both main characters undertake their journey for a reason. Rosalind seeks a new place to live after her uncle's banishment and fulfills the quest to find her father while Viola decides to stay and explore the country of Illyria in the hope of finding her missing brother after the shipwreck. Interestingly, Celia—Rosalind's cousin—perceives the journey as freedom, not a banishment (I, iii, 26). Seeing Rosalind's and Celia's excitement of having the journey indicates that Shakespeare's heroines in comedy are very sophisticated "even though they were nearly everything a woman should not be—dynamic, active both physically and verbally, assertive, independent" (Johnová, n.d., p. 65). Both heroines in *As You Like It* and *Twelfth Night* have experienced an enthralling life journey because they live in a different world under a different character, which is the opposite of their own born nature, as women.

My main focus in this paper is the disguise undertaken by both main characters. Spending their life episode as Ganymede and Cesario, both Rosalind and Viola have the opportunities to do things that a woman in their time cannot do. In their disguised bodies, I argue that both women have undergone the 'wonder' in their 'new life.' The disguised bodies bear the meaning which goes beyond the corporeal men's clothing because the disguise symbolizes meanings such as safety and freedom. Further, Rosalind's and Viola's symbolic bodies have transformed into agentic bodies from which these bodies enable them to help the men they love. In Rosalind's case, she disguises herself as Ganymede and helps Orlando to get Rosalind's love. Rosalind's involvement in the community of the Forest of Arden also generates the dynamic of the plot. Meanwhile, Viola as Cesario successfully creates confusion betwixt Olivia and Duke Orsino and also other characters. This dynamic of the confusion brings Viola to finally reveal her true identity and gain Orsino's love, which at first, seems to be a one-sided love.

Disguise at a Glance

Disguise in literary works has become a prominent element to create a distinguished life story of the characters. This strategy is often used by authors to make their stories more complicated and attractive. Terry (2015) briefly argues that "this comedy strategy is used to get the reader or the audience to look at the wrong issue, person, or place simultaneously with the deception" (p. 125). Disguise enables a character in a story to employ misdirection that further will bring confusion. Comedy, in general, often deals with confusion. After all the confusion is resolved,

comes the happy ending. Comedy is so much identified with a happy ending because it is "a fictional work in which the materials are selected and managed primarily to interest and amuse us" (Abrams, 1999, p. 38).

A disguise is a form of camouflage that enables the doer to have 'another identity' that differs from their real identity. In the case of literary work, especially in comedy, disguise drives other characters to recognize an intended mistaken identity that is made on purpose by the doer. In a similar vein, Freeburg (1915) asserts that "dramatic disguise means a change of appearance which leads to mistaken identity" (p. 2). Disguise, which employs cross-dressing, is not a new thing in literature. Especially in Shakespeare's works, disguise is commonly found in his comedies. Highlighting that fact, Johnová (n.d.) briefly states that "cross-dressing was an everyday practice in the Elizabethan theatre even if it was not a part of the plot, as all female roles were played by boys" (p. 66). Further, she observes that Shakespeare's heroines in comedies apply cross-dressing in achieving their goals. To name a few, there are Rosalind in *As You Like It,* Viola in *Twelfth Night,* Julia in *Two Gentlemen from Verona*, and Portia in *The Merchant of Venice.*

Problematizing the Body: The Symbolic and Agentic Body

The human body is not simply a biological given though many people take their bodies for granted. Kosut and Moore (2010) argue that the body is "also an entity that is invested with meanings" (p. 1). They further elaborate that it means people can speak "of and through" their bodies which can be "a subjective individual act' and "also a political and cultural act" (Kosut and Moore, 2010, p. 1). Plastic surgery, for example, proves that the body can be fixed or beautified. Using bodies for a theatrical act demanding a pay rise also demonstrates that the body can be political as it symbolizes certain meaning and is open for interpretation. In light of this discussion, the significance of the human body is underlined. This is in line with Howson (2013) who contends that the human body plays a prominent role to engage with its surroundings, both people and the world (p. 13).

The great potential inherent in human bodies allows them to be resources that can be changed into capital (Kosut and Moore, 2010, p. 11). This, of course, relates to Bourdieu's argument quoted in Kosut and Moore (2010) that "bodies are biological, yet stresses that they are inherently unfinished, becoming transformed (imbued with marks of social class) within society" (p. 11). Here comes Bourdieu's conception of the body as "a form of physical capital" and thus, bodies are resources which can be transformed into different capitals such as economic, social, and cultural capital (Kosut and Moore, 2010, p. 11).

Concerning body as a resource that can be converted into capital, Erving Goffman—an American sociologist—views that people, to some extent, have control over their bodies. Further Goffman quoted in Kosut and Moore (2010) argues that the way humans manage their bodies "in different social contexts" indicates "the agentic quality that humans possess" (p.12). Using a dramaturgical model in illustrating his concept, Goffman sees that humans "choose to act within different circumstances" and this is what underlines agency in his theory (Kosut and Moore, 2010, p.12; Howson, 2013, p. 21). Thus, the way people bring themselves means that they, in particular, can collect and "manage information to present a particular impression to those with whom they interact" (Howson, 2013, p. 21). This means people are able to think and decide any bodily presentation in front of others.

RESEARCH METHOD

To contextualize the discussion on Rosalind's and Viola's disguised bodies, I first provided a brief overview of disguise in literary works. Then, I explore works of literature on the discourse of the body. These two provided a lens to further examine the disguised bodies of the main characters in *Twelfth Night* and *As You Like It* which are symbolical and agentic.

RESULT AND DISCUSSION

The Symbolic and Agentic [Disguised] Bodies in *As You Like It* and *Twelfth Night*

Both Rosalind and Viola have undergone a life cause, which enforces them to stay in a new, strange, and presumably dangerous place. Rosalind has to leave the court because the new Duke who is also her uncle has banished her. However, the Duke's daughter, Celia, does not have the heart to part with her. Therefore, the two girls decide to have the journey together to the Forest of Arden to find refuge and also Rosalind's lost father. However, Rosalind realizes that it will be dangerous for them to have a journey without any man to accompany them. Celia, then, has the idea to have a disguise. This idea is exposed in the following quotations.

ROSALIND
Alas, what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.
CELIA
I'll put myself in poor and mean attire
And with a kind of umber smirch my face;
The like do you: so shall we pass along
And never stir assailants.
ROSALIND
Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtle-axe upon my thigh,
A boar-spear in my hand; and--in my heart
Lie there what hidden woman's fear there will--
We'll have a swashing and a martial outside,
As many other mannish cowards have
That do outface it with their semblances.

(Shakespeare, *As You Like It* - I, iii, 32-33)

A girl traveling alone, according to Rosalind, will invite danger for beauty is more attractive than possession as she says, "beauty provoketh thieves sooner than gold" (Shakespeare, *As You Like It* I, iii, 32). Celia's idea of having a disguise is by pretending to be a peasant. She plans to make herself ugly and poor therefore no one will take interest or harm. However, Rosalind rejects the idea because she thinks of another idea of disguise. Because Rosalind has a distinguished body feature—she is tall for a common woman—she decides to disguise as a man. The reason why Rosalind comes up with the idea of disguise is mainly for safety. Having a journey

with the company of a man is considered a lot safer. As gender roles in Elizabethan were clearly defined, Bryne (1926) briefly emphasizes how men in Elizabethan might have a journey. He argues that traveling alone will be unsafe for the road was likely to be infested by a robber. Even for men, it is suggested to have a ride together in parties for mutual protection (p. 40). Therefore, for women, traveling is most likely to be accompanied by a male companion. Here, the body is seen as an object which has meanings (Kosut and Moore, 2010, p. 1). The male body, in this case, symbolizes safety.

To the idea of disguise, Viola in *Twelfth Night* also bears a similar reason. After the shipwreck gets her into the country of Illyria, she decides to disguise it because it will be safer for her to explore and be living in the new place. The chance of having employment in the Duke's house also underlines her decision to disguise as a man and she will present herself as a eunuch, as seen in the following quotation.

> **VIOLA.**
> There is a fair behavior in thee, captain; And though that nature with a beauteous wall Doth oft close in pollution, yet of thee I will believe thou hast a mind that suits With this thy fair and outward character. I pray thee, and I'll pay thee bounteously, Conceal me what I am; and be my aid For such disguise as, haply, shall become The form of my intent. I'll serve this duke; Thou shalt present me as an eunuch to him; It may be worth thy pains, for I can sing, And speak to him in many sorts of music, That will allow me very worth his service. What else may hap to time I will commit; Only shape thou silence to my wit.
> **CAPTAIN**.
> Be you his eunuch and your mute I'll be; When my tongue blabs, then let mine eyes not see.
> (Shakespeare, *Twelfth Night* - I, ii, 7)

Different from Rosalind who has the significant feature to disguise as the man (she is tall), Viola does not seem to possess the same kind of feature. Presenting herself as a eunuch, she does not need a significant feature of a man (as Rosalind does) for eunuch is somewhat "less masculine than a man" (Johnová, n.d., p. 68). Both main characters also have a few people who know their disguise. In Rosalind's case, she has Celia and Touchstone. On the other hand, Viola has the captain.

In their new life, Rosalind and Viola are known as Ganymede and Cesario. Both have a completely different life compared to the kind of life they have previously. In the Forest of Arden, Rosalind/Ganymede chooses to have some possessions by buying local farms and cattle. Meanwhile, Viola/Cesario, as previously mentioned, seeks employment in Duke Orsino's House. Indeed, in their disguised bodies, both characters face a brand-new life which gives them a different challenge. In my observation, this disguised body accommodates the freedom of accessing a different world. The possibility of entering or crossing over a new world is most prominently enabled by the act of cross-dressing. In her observation of Shakespeare's plays, Belsey (2014) argues that "cross-dressing changes the possibilities for these girl-boys, expanding the options in unpredicted ways" as she notes,

> Not only are they able to travel through wild places unmolested, as Rosalind and Imogen do once they are renamed as Ganymede and Fidele; not only are they suddenly fit and confident inhabitants of an all-male court, as Viola-Cesario becomes; in addition, Portia as Balthasar finds herself at the centre of a legal dispute, and able to sway with her rhetoric that most masculine of all audiences, a court of law. (p.8-9).

In the case of disguise—in the form of cross-dressing—in *As You Like It* and *Twelfth Night,* encountering the new world with the 'new body' also means acquiring a new identity as well as new meaning. In public, Rosalind's and Viola's lady-like quality is stripped, and they perform only the disguised body's identity, as a man. Because the body is a medium which allows people to have contact with the world, these women's disguised body can bear a different new meaning. Disguising as man enables them to acquire the traits of a man. In *As You Like It*, Rosalind/Ganymede manages to show her manly traits by performing what she believes as man's traits. To have a perfect disguise, she is subjected to perform the 'male characteristic'. This is because "we assume a corresponding set of capacities, behaviors and characteristics associated with gender, or masculinity or femininity" (Howson, 2013, p. 50). It is intriguing since the performer is a woman. This means Rosalind has to recall and figure out what man's traits are. Fortunately, this kind of convention is socially known because people have internalized such traits in daily life. For example, the perception or belief that man should be strong has been a standard gender convention in society, especially the patriarchal society like the Elizabethan era. Being strong is meant to be able to protect and comfort others, in this case, is by protecting the woman who is seen as a weaker creature. This established gender [binary] "refers to the socially determined psychological, social, and representational differences between man and women" (Howson, 2013, p. 52). The dichotomy which dictates that man is strong, and woman is weak has become the social convention in society. The urge to be strong for Rosalind/Ganymede happens when she and Celia/Aliena arrive at the Forest of Arden as seen in the following quotation:

> **ROSALIND**
> O Jupiter, how weary are my spirits!
> […]
> **ROSALIND**
> I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore courage, good Aliena!
> (Shakespeare, *As You Like It* - II, iv, 42)

The above quotation shows that Rosalind is presumably tired from having the journey. However, her current circumstance—disguising herself as a man—does not allow her to be weak because a man is not supposed to be weak. Here is where gender comes to play, Rosalind as Ganymede has internalized the typical men's traits who are perceived as stronger than women as she says, "I could find in my heart to disgrace my man's apparel and to cry like a woman" (Shakespeare, *As You Like It* - II, iv, 42). In a similar vein, Kosut and Moore (2010) argue that "men's

physical capabilities are, for the most part, considered superior to women's" (p. 7). Therefore, as 'a man' Rosalind/Ganymede perceives herself to be able to 'comfort' Celia as 'the weaker vessel.' Here, Rosalind/Ganymede is conditioned to 'act' like 'a man' with all the gender traits they might possess. This means "her actions and words were dictated by what clothing she wore, what name she was called, and all of that was based on the identity she took" (Kumari, 2014, p. 340). As Ganymede, Rosalind is subjected to the right of men that she cannot complain and must perform the characteristic of the ascribed gender she disguised. Therefore, the male body creates characteristics which are not commonly believed to be possessed by a woman.

In a different scene where Rosalind first met Orlando, she is also enforced to perform her 'male traits' as she says, 'I will speak to him, like a saucy lackey and under that habit play the knave with him' (Shakespeare, *As You Like It* - III, ii, 75). It is seen that Rosalind changes her mode of speaking and starts to act as men might do. Rosalind reflects the agentic quality of Goffman's theory indicating humans' ability to control and manage their bodies in different circumstances (Kosut and Moore, 2010, p. 12). Rosalind as Ganymede, for example, modifies the way she makes conversation. This means the conversation between Rosalind as herself and Orlando is different from the conversation between Rosalind as Ganymede and Orlando. In their first encounter, Rosalind with all her lady-like behavior does not have the freedom to talk freely as she has in the second encounter (where she presents herself as Ganymede). In this case, her two bodies reflect different meanings and agentic qualities. Interestingly, Rosalind seems to relish her disguise and explores her acquired newfound freedom enabled by her disguise. In a similar vein, Johnová (n.d.) argues that Rosalind enjoys her freedom and uses it for her purposes: she escapes from the court, tests her lover's feelings, and (later) arranges the final marriage scene (p. 66). Such freedom might not be acquired from her female body. This underlines the symbolic meaning of the human body, especially the male body.

On the other hand, Viola, as previously mentioned in the introduction, does not seem to enjoy her disguise as Rosalind does. "Unlike Rosalind, she does not find amusing the fact that Olivia has fallen in love with her; she is troubled, because it further complicates her already difficult relationship with Orsino" (Cross-dressing in Shakespeare's Comedies, n.d.). This unfortunate situation is illustrated as Viola says, "How will this fadge? My master loves her dearly; and I, poor monster, fond as much as him … O time! thou must untangle this, not I; It is too hard a knot for me to untie" (Shakespeare, *Twelfth Night* - II, ii, 14). Yet, Viola's disguised body reveals a similar meaning as Rosalind's disguised body which symbolizes safety because "she is left alone in a foreign country" (Johnová, n.d., p. 67). Here is to say that the main characters' disguised body—as a man—is purposely chosen because of the meaning it bears.

However, both main characters are inescapable of their own identity, as a woman. Though they have man attire and work hard to perform male's traits, still they cannot deny the fact that "they are still biologically female and physically weak sometimes, and they still hold feminine characteristics like tenderness, affection, and chastity" (Cross-dressing in Shakespeare's Comedies, n.d.). Rosalind/Ganymede cannot help herself but faint when she sees Orlando's napkin full of blood. Seeing

her fainted, Oliver cheers her up, but he also brings the subject that Rosalind/Ganymede 'lacks a man's heart' (Shakespeare, *As You Like It* - IV, ii, 118). To cover herself, Rosalind/Ganymede makes Oliver promise her that he will tell Orlando that she was only counterfeiting it. Nonetheless, Oliver believes that it was not counterfeiting for he sees the sincerity in her as he says, "this was not counterfeit: there is a too great testimony in your complexion that it was a passion of earnest" (Shakespeare, *As You Like It* - IV, ii, 118). This act of swooning according to Freeburg (1915) reveals Rosalind's feminine characteristics (p. 72). This kind of character is very much embedded in a woman which is just like the perception that a man is known to be strong indicating the perpetuation of the gender binary.

In the case of Viola/Cesario, she also comes across a similar experience when she encounters a duel challenge by Sir Andrew Aguecheek. Viola/Cesario is worried that people will realize that she cannot fight as she says, "Pray God defend me! A little thing would make me tell them how much I lack of a man" (Shakespeare, *Twelfth Night* - III, iv, 43). Her inability to fight is seen as a trait inherent to a woman as if "her femininity is further confirmed by her reluctance to fight in a duel" (Cross-dressing in Shakespeare's Comedies, n.d.). In light of this discussion, these Shakespearean comedies indeed demonstrate a clear-cut gender binary and gender role.

As Rosalind and Viola embrace life in the new place, they also participate in it. Through their disguised bodies, both main characters are responsible for the confusion of the plot highlighting the bodies' agentic quality. In *As You Like It*, throughout the course of the play, a confusing circumstance—where everything is mixed up and tangled—is presented. The confusion starts when Rosalind's disguised body—Ganymede—decides to help Orlando curing his lovesickness. This is Rosalind's trick to test Orlando's love for her. Ganymede asks Orlando to woo, think and address her as 'Rosalind'. Here Rosalind in her disguised body represents the fluidity of her identity because she can switch from being male—her disguised body—and female, her real self. This situation enables her to perform two different genders' traits. This is when her body becomes agentic because it carries different meanings as Rosalind manages to switch back and forth between two gender identities. This reflects Goffman's dramaturgical model which stresses how people can present themselves in response to whom they have interaction with (Howson, 2013, p. 21).

Further, Rosalind's participation in making the small community in the Forest of Arden complicates her circumstance as she is involved in a love triangle how her disguised body has successfully misdirected another character. It happens when she meets Phebe, a shepherdess who falls in love with her as Ganymede at first sight. Meanwhile, there is also Silvius, a shepherd who adores Phebe. Here, the audience is given a situation where few people are falling in love with each other but unfortunately turns to be a one-sided love. By using her disguised body, Rosalind unleashes her agentic body. Being Ganymede allows her to fully participate in the new space. This means that with her disguised body Rosalind can get along with Orlando. In her real body as Rosalind, she is bound with the cultural norms which control the way man and woman communicate. Disguising as Ganymede also enables her to free her passion for adventure, an opportunity that might be hard for her to accomplish in her female body. In line with my observation, Kumari (2014)

notes that "for Rosalind passes herself off easily enough as a man and, in the process, acquires a certain freedom to move around, give advice, and associate as an equal among other men" (p. 338). Thus, the disguised body enables Rosalind to fully participate in her new community, the Forest of Arden community. She plays an important role in disentangling the love confusion in the small community of the Forest of Arden involving Orlando, Phebe, Silvius, and herself. Rosalind as Ganymede smoothly fixes the problem. Further, she promises both Duke Senior—her own father—and Orlando that she will bring Rosalind. She also promises Phebe that Ganymede will marry her if he ever marries a woman and finally Rosalind asks Silvius to marry Phebe if she could not marry Ganymede. In executing her ultimate goal, Rosalind/Ganymede simply strips her 'male attire' and turns herself back to Rosalind. Rosalind's agency to disentangle the confusion is seen in the following quotation.

> **ROSALIND**
> I have promised to make all this matter even.
> Keep you your word, O duke, to give your daughter;
> You yours, Orlando, to receive his daughter:
> Keep your word, Phebe, that you'll marry me,
> Or else refusing me, to wed this shepherd:
> Keep your word, Silvius, that you'll marry her.
> If she refuse me: and from hence I go,
> To make these doubts all even.
> (Shakespeare, *As You Like It* - V, iv 135)

In her disguised body, Rosalind seems to take great advantage of both "the physical and verbal freedom the role gives her" (Johnová, n.d., p. 67). In her participation, she might not solve all the problem happen in the story. However, Johnová (n.d.) further adds, Rosalind definitely "contributes to the healing and playful atmosphere of the Forest of Arden" (p. 67).

Likewise, Viola as Cesario also successfully participates in the life of Orsino and Olivia where she is also trapped in a love triangle, creating confusion between them. A misdirection happens when Olivia who is supposed to fall to Orsino decides to turn her heart to the clever and wit Viola who disguises herself as Cesario. However, the confusion becomes more complex when Sebastian, Viola's twin, arrives. When both Viola/Cesario and Sebastian are present face to face, everybody is perplexed by their resemblance to each other. The confusion is seen in the following quotation:

> **SEBASTIAN**.
> I am sorry, madam, I have hurt your kinsman; But, had it been the brother of my blood, I must have done no less, with wit and safety. You throw a strange regard upon me, and by that I do perceive it hath offended you; Pardon me, sweet one, even for the vows We made each other but so late ago.
> **DUKE.**
> One face, one voice, one habit, and two persons; A natural perspective, that is, and is not.
> […]
> **ANTONIO**.

> How have you made division of yourself?-- An apple, cleft in two, is not more twin Than these two creatures. Which is Sebastian?
> […]
> **SEBASTIAN.**
> A spirit I am indeed: But am in that dimension grossly clad, Which from the womb I did participate. Were you a woman, as the rest goes even, I should my tears let fall upon your cheek, And say--Thrice welcome, drowned Viola!
> (Shakespeare, *Twelfth Night* - V, i, 55)

The reunion between Viola/Cesario and Sebastian makes everybody puzzled. However, this also turns to be the key to disentangle the problem which has burdened Viola. "The twins represent the concept of androgyny in between themselves, as soon as Sebastian is back and will balance her femininity with his masculinity, Viola can become fully feminine again" (Cross-dressing in Shakespeare's Comedies, n.d.). Sebastian's arrival helps Viola to be acknowledged as a woman and therefore aids her to disentangle the confusion.

The major difference between Viola and Rosalind's participation in their new life is that Viola does not necessarily take part as the main key to unsettle the confusion as Rosalind does. The confusion in *Twelfth Night* is undoubtedly caused by Viola who disguises herself as a eunuch, Cesario, but the confusion heightens when her twin brother—Sebastian—arrives. Therefore, although Viola/Cesario actively performs her participation throughout the course of the play, she is not the only key to solve the problem because if Sebastian never shows up, she might never have the chance to show Orsino her true identity and feeling. Fortunately, Sebastian comes and all of sudden agrees to marry Olivia. The arrival of Sebastian can be said as playing an important role because he helps develop the plot and resolves the confusion. When both siblings are present in front of everybody, Viola's true identity can be revealed. Therefore, Viola can unsettle the confusion, and everything is put in order as comedy will always have a happy ending.

CONCLUSION

Both Rosalind and Viola have undergone a different life episode by disguising themselves as men, Ganymede and Cesario. Eventually, they have a similar purpose, seeking safety in their journey. Both perceive men's bodies as symbolizing security. In addition, in their disguised bodies, Rosalind and Viola have opportunities which they cannot possibly have in their 'women' bodies. Their disguised bodies have symbolized changes of things that they might never be capable of doing in their women bodies. It does not necessarily mean that they can do nothing per se, but it is merely because of the circumstance which makes them difficult to cope with things a woman is not allowed to do. Their disguised body symbolizes freedom and chances for during that time women are not given much space. Therefore, by disguising themselves as men, both women can do things they are impossible to do in their women's features.

Further, in the course of their life episode, both Rosalind and Viola have shifted their symbolic body into an agentic body. These disguised bodies seemingly have granted them not only the opportunities to experience new things but also to be the 'tool' to make things happen. Both heroines have full participation in the new

society of the new world; Rosalind/Ganymede in the Forest of Arden small community and Viola/Cesario in Illyria's dukedom. This full participation enables them to create confusion and to have control over the confusion made. Especially for Rosalind/Ganymede, she is the one who starts and ends the confusion which intertwined among her, Orlando, Silvius, and Phebe. Meanwhile, Viola/Cesario is finally able to disentangle the confusion when she meets her brother, Sebastian, face to face. However, aside from the slight difference between Rosalind and Viola, both girls in their disguised bodies have proven that the journeys they are taking are worth something. With the disguise, for example, Rosalind can demonstrate her agentic quality to have control over her bodies (both real and disguised bodies) and present them accordingly depending on the situation.

REFERENCES

Abrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition.* United States of America: Heinle and Heinle.

Belsey, C. (2014). Gender in Different Dispensation: The Case of Shakespeare. In *DiGeSt. Journal of Diversity and Gender Studies* 1(1): pp. 7-19 Leuven University Press. Available at https://www.jstor.org/stable/10.11116/jdivegenstud.1.1.0007

Bryne, M. St. C. 1926. *Elizabethan Life in Town and Country*. Boston and New York: Houghton Mifflin Company.

Cross-dressing in Shakespeare's Comedies. n.d. A Handout. Print. Accessed March 12, 2015.

Freeburg, V. O. 1915. *Disguise Plots in Elizabethan Drama: A Study in Stage Tradition*. New York: Columbia University Press.

Howson, A. 2013. *The Body in Society: an Introduction 2nd Edition*. USA: Polity Press.

Johnová, Lucie. n.d. Patterns of Crossdressing in Shakespeare's Comedies. Prague: Charles University. Accessed March 12, 2015.

Kumari, N. 2014. Gender Roles in the Renaissance: Role Playing in Shakespeare's *As You Like it*, *International Journal of English Language, Literature and Humanities*, II: III

Massai, S. (Ed.) 2007. *William Shakespeare's Twelfth Night*. New York: Routledge.

Kosut, M. and Moore, L.J. (2010). Introduction: Not Just the Reflexive Reflex: Flesh and Bone in the Social Science. In *The Body Reader: Essential Social and Cultural Readings* Moore, L.J. and Kosut, M. (eds.). New York: New York University Press.

Perko, A. 2008. Gender Role Reversal in Twelfth Night and The Rover. Available at http://ocw.mit.edu/literature

Shakespeare, W.n.d. *As You Like It*. Feedbooks e-book.

_____. n.d. *Twelfth Night*, Collins Edition. Project Gutenberg e-book.

Terry, N.S. n.d. *Disguise and Misdirection in Comedic Literature*, Houston Teachers Institute. Accessed March 12, 2015.

J-Lalite: Journal of English Studies
Volume 2, Issue 1, June 2021
Available online at: http://jos.unsoed.ac.id/index.php/jes/index

Copyright Transfer Agreement Form

The Authors submitting a manuscript do so on the understanding that if accepted for publication, copyright publishing of the article shall be assigned to J-Lalite and English Literature, Faculty of Humanities Universitas Jenderal Soedirman as publisher of the journal.

Copyright encompasses exclusive rights to reproduce and deliver the article in all form and media, including reprints, photographs, microfilms and any other similar reproductions, as well as translations. The reproduction of any part of this journal, its storage in databases and its transmission by any form or media, such as electronic, electrostatic and mechanical copies, photocopies, recordings, magnetic media, etc., will be allowed only with a written permission from J-Lalite and English Literature, Faculty of Humanities Universitas Jenderal Soedirman.

J-Lalite and English Literature, Faculty of Humanities, Universitas Jenderal Soedirman, the Editors and the Advisory Editorial Board make every effort to ensure that no wrong or misleading data, opinions or statements be published in the journal. In any way, the contents of the articles and advertisements published in J-Lalite: Journal of English Studies are sole and exclusive responsibility of their respective authors and advertisers.

Remember, even though we ask for a transfer of copyright, our journal authors retain (or are granted back) significant scholarly rights.

The **Copyright Transfer Form** can be downloaded from J-Lalite: Journal of English Studies website (http://jos.unsoed.ac.id/index.php/jes/Copyright-Transfer-Agreement-Form). The copyright form should be signed originally and send to the Editorial Office in the form of original mail or scanned document to:

Ririn Kurnia Trisnawati, S.S., M.A. ***(Editor-in-Chief)***
Editorial Office of J-Lalite:
English Literature Study Program
Gedung B, Faculty of Humanities, Jenderal Soedirman University
Jl. Dr. Soeparno 1, Karangwangkal, Purwokerto, Jawa Tengah 53122
Email : jlalite@unsoed.ac.id
Website : http://jos.unsoed.ac.id/index.php/jes/index

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

J-Lalite: Journal of English Studies
Volume 2, Issue 1, June 2021
Available online at: http://jos.unsoed.ac.id/index.php/jes/index

COPYRIGHT TRANSFER AGREEMENT FORM

Name of Principal Authors: .....

Address of Principal Authors: .....

.....

.....

.....

Tel: Email:

_____

Author(s) Name: _____

_____

Manuscript Title: _____

_____

_____

1. I/We submit to the **J-Lalite: Journal of English Studies** for the above manuscript. I/We certify that the work reported here has not been published before and contains no materials the publication of which would violate any copyright or other personal or proprietary right of any person or entity.
2. I/We hereby agree to transfer to English Literature, Jenderal Soedirman University the copyright of the above – named manuscript. I/We reserve the following: (1) All proprietary rights other than copyright such as patent rights. (2) The right to use all or part of this article in future works of our own such as in books and lectures.

Type Name and Title of Author

_____

Signature (original) Date

_____

(Only one signature will suffice)

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

J-Lalite: Journal of English Studies
Volume 2, Issue 1, June 2021
Available online at: http://jos.unsoed.ac.id/index.php/jes/index

Publication Ethics

The Ethics of Publication of J-Lalite follows COPE's Best Practice Guidelines for Journal Editors.

Publication decisions

The editors of J-Lalite are responsible for whether the articles submitted to the journal should be published or not. The editors' decisions are based on the J-Lalite editorial board's policies and constrained by such legal requirements against libel, copyright infringement, and plagiarism. The editor may discuss with other editors or reviewers to make a publication decision.

Fair Play

At any time, an editor evaluates manuscripts for their intellectual content without regard to race, gender, sexual orientation, religious belief, ethnic origin, citizenship, or political philosophy of the authors.

Confidentiality

The editors and any editorial staff must not disclose any information about a submitted manuscript to anyone other than the corresponding author, reviewers, potential reviewers, other editorial advisers, and the publisher, as appropriate.

Disclosure and conflicts of Interest

Unpublished materials disclosed in a submitted manuscript must not be used in an editor's own research without the express written consent of the author.

DUTIES OF REVIEWERS

Contribution to Editorial Decisions

Peer review assists the editor in making editorial decisions and through the editorial communications with the author may also assist the author in improving the paper.

Promptness

Any selected referee who feels unqualified to review the research reported in a manuscript or knows that its prompt review will be impossible should notify the editor and excuse himself from the review process.

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

Confidentiality

Any manuscripts received for review must be treated as confidential documents. They must not be shown to or discussed with others except as authorized by the editor.

Standards of Objectivity

Reviews should be conducted objectively. Personal criticism of the author is inappropriate. Referees should express their views clearly with supporting arguments.

Acknowledgment of Sources

Reviewers should identify relevant published work that has not been cited by the authors. The relevant citation should accompany any statement that an observation, derivation, or argument had been previously reported. A reviewer should also call to the editor's attention any substantial similarity or overlap between the manuscript under consideration and any other published paper of which they have personal knowledge.

Disclosure and Conflict of Interest

Privileged information or ideas obtained through peer review must be kept confidential and not used for personal advantage. Reviewers should not consider manuscripts in which they have conflicts of interest resulting from competitive, collaborative, or other relationships or connections with any of the authors, companies, or institutions connected to the papers.

Review Process

Reviewers independently review every manuscript submitted to J-Lalite in the form of a "double-blind review". The decision for publication, amendment, or rejection is based upon their reports/recommendations. In certain cases, the editor may submit an article for review to another, the third reviewer, before making a decision, if necessary.

DUTIES OF AUTHORS

Reporting standards

Authors of reports of original research should present an accurate account of the work performed as well as an objective discussion of its significance. Underlying data should be represented accurately in the paper. A paper should contain sufficient detail and references to permit others to replicate the work. Fraudulent or knowingly inaccurate statements constitute unethical behaviour and are unacceptable.

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

Data Access and Retention

If applicable, authors are asked to provide the raw data in connection with a paper for editorial review, and should be prepared to provide public access to such data, and should, in any event, be prepared to retain such data for a reasonable time after publication.

Originality and Plagiarism

The authors should ensure that they have written entirely original works, and if the authors have used the work and/or words of others, that this has been appropriately cited or quoted.

Multiple, Redundant or Concurrent Publication

An author should not, in general, publish manuscripts describing essentially the same research in more than one journal or primary publication. Submitting the same manuscript to more than one journal concurrently constitutes unethical publishing behaviour and is unacceptable.

Acknowledgment of Sources

Proper acknowledgment of the work of others must always be given. Authors should cite publications that have been influential in determining the nature of the reported work.

Authorship of the Paper

Authorship should be limited to those who have made a significant contribution to the conception, design, execution, or interpretation of the reported study. All those who have made significant contributions should be listed as co-authors. Where others have participated in certain substantive aspects of the research project, they should be acknowledged or listed as contributors. The corresponding author should ensure that all appropriate co-authors and no inappropriate co-authors are included on the paper. All co-authors have seen and approved the final version of the paper and have agreed to its submission for publication.

Disclosure and Conflicts of Interest

All authors should disclose in their manuscript any financial or other substantive conflicts of interest that might be construed to influence the results or interpretation of their manuscript. All sources of financial support for the project should be disclosed. Fundamental errors in published works When an author discovers a significant error or inaccuracy in his/her own published work, the author must promptly notify the journal editor or publisher and cooperate with the editor to retract or correct the paper.

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

J-Lalite: Journal of English Studies
Volume 2, Issue 1, June 2021
Available online at: http://jos.unsoed.ac.id/index.php/jes/index

Submission Information

All manuscripts should be submitted to J-Lalite: Journal of English Studies by Online Submission at: http://jos.unsoed.ac.id/index.php/jes/index.

Signed Copyright Transfer Agreement Form (CTA) should accompany the submitted manuscripts to our journal (a copy of the form is available at our website),

However, if for any reason authors are unable to use the above methods, authors may also contact to Editorial Office according to the following address:

Ririn Kurnia Trisnawati, S.S., M.A. ***(Editor-in-Chief)***
Editorial Office of J-Lalite:
English Literature Study Program
Gedung B, Faculty of Humanities, Jenderal Soedirman University
Jl. Dr. Soeparno 1, Karangwangkal, Purwokerto, Jawa Tengah 53122
Email : jlalite@unsoed.ac.id
Website : http://jos.unsoed.ac.id/index.php/jes/index

J-Lalite: Journal of English Studies accepts three types of manuscripts for publication. They are original research articles, review articles, and short communication.

Copyright © 2021, J-Lalite: Journal of English Studies, 2(1)

Published by

English Literature Study Program
Jenderal Soedirman University
Jl. DR. Soeparno No. 1 Karangwangkal, Purwokerto 53122
Telephone (0281) 6125152, email: jlalite@unsoed.ac.id