

ISSN 2723-3561  
e-ISSN 2723-357X

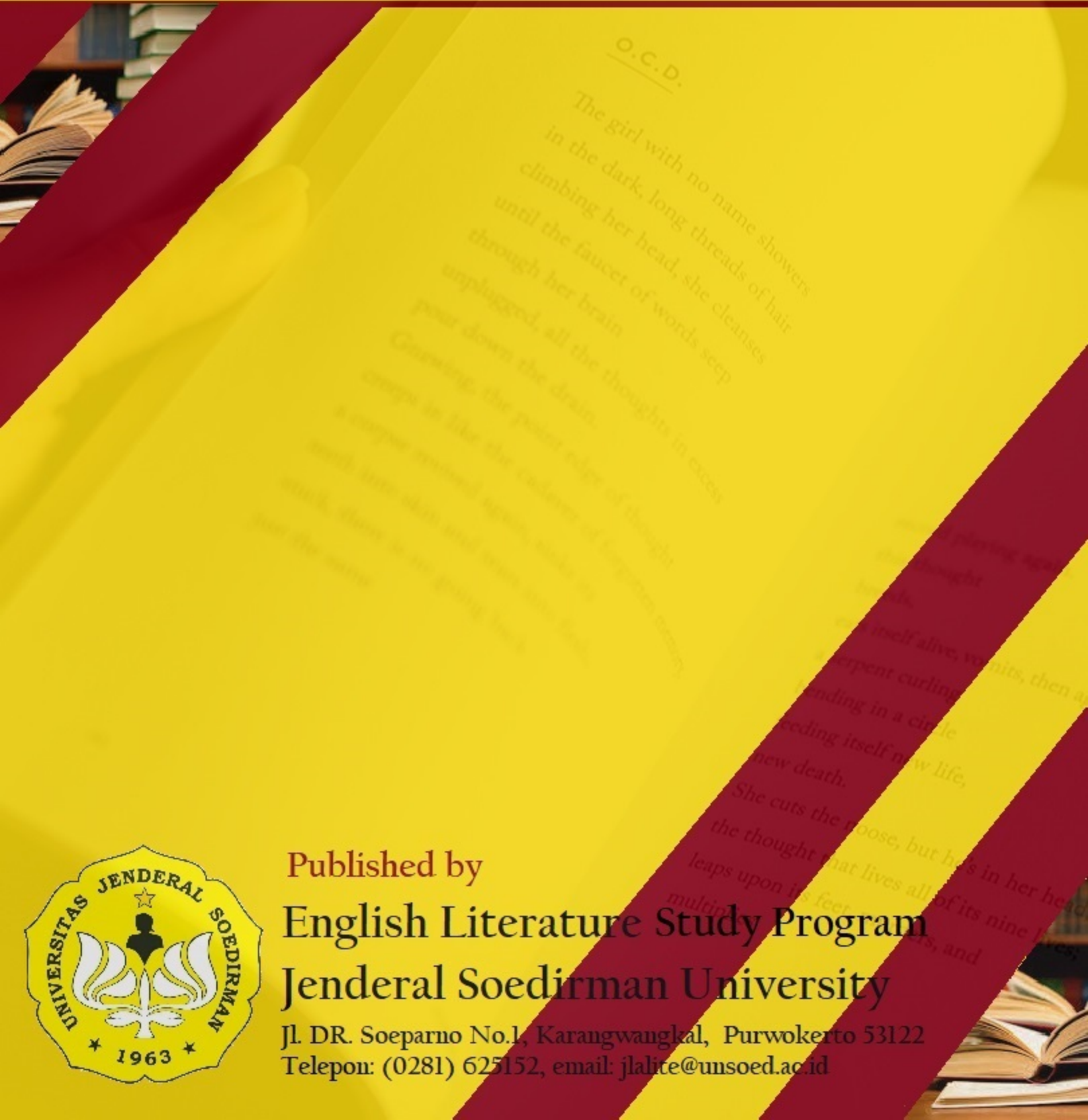


J-LALITE

# J-Lalite

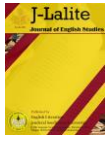
Vol. 3 Issue 1  
June 2022

## Journal of English Studies



Published by  
English Literature Study Program  
Jenderal Soedirman University

Jl. DR. Soeparno No.1, Karangwangkal, Purwokerto 53122  
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Volume 3, Issue 1, June 2022

Available online at: <http://jos.unsoed.ac.id/index.php/jes/index>



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**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:

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# The Manifestation of Hegemonic Masculinity in The Characters of Santa Monica Studio's *God of War* (2018)

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## Article History:

First Received:  
20/11/2021

Final Revision:  
04/04/2022

Available online:  
30/06/2022

**Abstract.** This research entitled "*The Manifestation of Hegemonic Masculinity in The Characters of Santa Monica Studio's God of War (2018)*" aims to figure out how hegemonic masculinity is manifested in the characters of the video game *God of War* (2018). The primary data is Santa Monica Studio's *God of War* which was observed with qualitative method. Moreover, the researcher used Connell's theory of hegemonic masculinity to analyze the traits of hegemonic masculinity through the characters. This research also uses characterization to further examine the characters' physical attributes and behavior in investigating their masculinities. The findings of this research indicate that hegemonic masculinity is represented through the characters of Kratos, Atreus, Brok, and Sindri. Using the above theories, the researcher found that those characters' dialogues, actions, and behavior demonstrate hegemonic masculinity. Another important finding is that each character who performs less hegemonic can still show their hegemony through their actions and speeches. It is also discovered, to an extent that the personalities and the degree of hegemonic masculinity of the characters stem from their respective backgrounds.

**Keywords:** *Characterization, God of War, hegemonic masculinity, video game.*

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## INTRODUCTION

In modern times, men are now facing a masculinity crisis. Although men have more privilege than women (Deutsch, 2004), that does not mean they do not have their problems to deal with, Zeilinger (2015) stated that even with ever-present privilege, men face their own set of destructive barriers that restrict what it means to be a man and how a man can express himself. This issue of difficulty in expressing oneself and defining what a man should be like stems from the influence of hegemonic masculinity on modern society. Coined in 1985 by Australian sociologist Raewyn Connell, hegemonic masculinity is a concept of masculinity that puts

hegemonic and masculine men above women and lesser men in the social hierarchy (Connell, p.77).

In this hierarchy, the men considered hegemonic or masculine are placed in a dominant position which enables them to dictate what is considered masculine or not; whereas men who do not fit in that criteria will be relegated to the lower end of the social spectrum. Because of this, many men strive to be hegemonic (Bufkin, 1999; Messerschmidt, 1997, as cited in Connell, p.834) but most cannot do so due to the unattainable expectations set by the hegemonic group. As a result, many men feel conflicted about their masculinity since men were taught to keep their feelings to themselves from childhood (Miles, 2017); they have difficulty in conveying their thoughts and emotions.

However, in reality, hegemonic masculinity has different extents, which can help men realize that hegemony is not the only degree of masculinity in society. These different degrees of hegemonic masculinity can be seen in the video game entitled *God of War* (2018), by Santa Monica Studio. In the latest entry in the *God of War* franchise, the story of the game focuses on the character Kratos and his son, Atreus, as they go on a journey through the harsh Nordic world to honor his wife's last wish. As the story progresses, the player learns more about these two characters.

Kratos is *depicted* as a brave warrior and knowledgeable about surviving the harsh world in which they live. Nevertheless, he has trouble opening up his feelings to his son and has difficulty in trying to bond with him. He is also quite reserved and only speaking when he needs to. On the other hand, Atreus is unlike his father; he is more talkative than Kratos. However, he is insecure about himself and he, thus, constantly tries to prove himself to his father. He is also more emotionally open than his father. Other than those two main characters, the supporting characters who are mostly men also have different masculinities from each other. All of those masculinities are similar to the degrees of hegemonic masculinity, and how they are shown in this game will be the main focus of this research.

*God of War* has become the object of various previous studies. One of those research conducted is Kratos' Struggle in Fatherhood in Santa Monica Studio's *God of War* by Mikhael Sianturi (2021). Another previous research about *God of War* is Reconstruction of Norse Myth in videogames: the case of *God of War* by Ekaterina Koshkina (2020). What differentiates this research from those previous studies is that this research focuses on how hegemonic masculinity is manifested in the characters of the video. Since the main focus of the research is the effects of hegemonic masculinity in the video game *God of War*, the theory of hegemonic masculinity will be used to analyze its aspects in the object. Additionally, characterization will be employed to support the main theory.

Hegemonic masculinity was coined by Australian Sociologist R.W Connell. It is primarily influenced by the hegemony theory by the Italian philosopher, Antonio Gramsci. Within the context of masculinity, hegemony refers to the dominant social position of masculine men, the subordinate social position of women, and lesser men. Moreover, hegemonic masculinity ensures that men maintain dominant social roles over women (or men) perceived as feminine (Dailami, 2014).

In regards to how a hegemonic masculine man interacts with other men, Connell (2005) posits four degrees of masculinities with each being labeled as personality types. These are hegemony, subordination, complicit, and marginalization. Hegemony is the dominant one which determines what masculinity is. Subordinated men who are dominated by the hegemony group are flamboyant or feminine. The complicit men strive to be hegemonic even though they are not hegemonic themselves; lastly, marginalized men are those who are unable to comply with the hegemonic group. This inability is caused by them being racially different or having a physical disability.

It is also important to note that to understand how hegemonic masculinity displays itself in the characters, it is vital to understand their personality as they help indicate their degree of masculinity. As a result, characterization is employed to support the main theory. Currently, there are many ways an author or storyteller uses characterization to better shape their characters. Reams (2015) described four commonly used methods including physical description, action, reaction, and speech/dialogue. Physical description means how a character looks can indicate their personality, whereas a character's action and reaction can also reveal their nature. Another way of guessing a character's personality is by examining on how they talk. How they have a conversation can be used to display their personality.

## RESEARCH METHOD

This research applied a qualitative research which focused on descriptions of objects as the data instead of numbers and statistics. According to Toloie-Eshlaghy et al. (2011), qualitative research is described as an umbrella term to cover the methods and techniques that are not quantitative. The primary data source of this research is the 2018 video game *God of War*, developed by the American video game developer *Santa Monica Studio*. To support the primary data source, the researcher also gathers data from various articles, journals, books, and internet sources related to the topics of discussion to make sure the analysis will be thorough. According to Aarseth (2004) there are three dimensions to game analysis, namely Gameplay (the players' actions, strategies and motives), Game-structure (the rules of the game, including the simulation rules), and Game-world (fictional content, topology/level design, textures etc.). This research focuses on the game world since the main discussion is the characters and their travels across the game world.

Regarding with the data collection, there were several steps in collecting the data for the research. The first was playing and replaying the video game. Secondly, it was continued by gathering the data and collecting them from supporting sources. These data were obtained from various books, articles, journals, and internet sources related to the theories used in this research. Lastly, the final step was classifying the data collected from the two data sources.

In the following subchapter, the results of the research were analyzed accordingly with the main theory. The results are the degrees of hegemonic masculinity found in the game.



## RESULTS AND DISCUSSION

### **Hegemonic Masculinity in The Characters from *God of War***

The following part only analyzes characters that are important to the story or frequently recurring in the video game. These are Kratos, Atreus, Brok, Sindri, and Mimir. To identify what character exhibits masculinity, it is necessary to view those characters through the lens of hegemonic masculinity, specifically, the masculine personality degrees that Raewyn Connell wrote in her book *Masculinities* (2005).

To find out characters' personality and degree of masculinity, the analysis focuses on their physical appearance, actions, dialogues and reactions to other characters and their environment. The traits of hegemonic masculinity are present in *God of War's* main character, Kratos, as seen in the introduction.



*Figure 4.1. A Picture of Kratos from God of War 2018*

Based on his physical appearance, Kratos is a physically robust man. With broad shoulders and a muscular build, Kratos exudes power and strength and uses them to achieve his goals in the game. The way he uses them varies, from fighting enemies to removing an obstacle, such as a boulder, in his journey with Atreus. Whether it is slaying monsters or lifting a massive boulder, Kratos displays his strength with little hesitation. He also rarely lets his emotions get the better of him; further this makes him a stoic character. This stoicism often shows when he runs into one of the enemies in the game. During the early part of their journey, Kratos and Atreus encounter a group of cannibals. When facing them, Kratos says, "Wait here. I will handle this" (Barlog et al., 2018, 48:10).

Based on the above dialogue, there is no sign of worry or fear. Kratos just accepts the situation in front of him and decides to take action on it. This action is proof of his stoicism since one of its characteristics is not exhibiting what

individuals are feeling but rather accepting whatever is happening to them (Vocabulary, n.d.).

A hegemonic man is closely associated with a range of characteristics including physical strength, wage labor and the ability to provide, heterosexual desire and potency, fatherhood, and emotional stoicism balanced with “appropriate” displays of aggression (Shumka, Strega, and Hallgrimsdottir, 2017). Moreover, Trujillo (2009) described hegemonic men display features such as physical force and control, occupational achievement, familial patriarchy, frontiersmanship, and heterosexuality.

Throughout the video game, Kratos exhibits many of those traits. One of those is frontiersmanship which is understood as ability to live and survive the outdoors; and this behavior is present at the beginning of the game. In his article, Trujillo (2009) wrote that masculinity is hegemonic as symbolized by the daring, romantic frontiersman of yesteryear and the present-day outdoorsman.

To test Atreus for the task of spreading his mother’s ashes, *Kratos* has him track a deer. It is at this moment where Kratos begins giving lessons about the outdoors. At one point, Atreus sustains minor injury to his hands, and Kratos has Atreus hold a ball of snow on them to nullify the pain. He also dispenses advice about hunting to Atreus when they travel as shown in the following dialogue.

*Atreus*: Aaah! Found it (The Deer).  
*Kratos*: Slow down, boy!  
*Atreus*: Sorry...  
*Kratos*: You are hunting deer - not chasing it.  
(Barlog et al., 2018, 11:15)

The other characteristic of hegemonic masculinity is emotional restraint (McKenzie et al., 2018); Kratos shows this when Atreus failed to shoot the deer. Rather than simply scolded him, Kratos held back his anger as shown in the following dialogue.

*Kratos*: (screaming) What are you doing? Now its guard is up! Only fire...  
(deep breath) Only fire when I tell you to fire.  
*Atreus*: I’m sorry...  
*Kratos*: Do not be sorry. Be better. Find it.  
(Barlog et al., 2018, 11:59)

However, this emotional suppression also brings side effects on Kratos’ capacity to express his love to Atreus. One of the moments in the game which showcases this in detail is when Atreus had finally found and shot the deer. *Kratos* had him kill the deer, only to find his son uncomfortable at the prospect of doing it. Still, Kratos insisted, and, with his help, Atreus finally killed the deer.



*Figure 4.2. Kratos Trying to Comfort his son*

As seen in the picture above, Kratos tried to console his son, but he could not. Instead of putting his hand to reassure his son, he retracted it back. This behavior is evidence of hegemonic masculinity at play. Kratos, the hegemonic man, is struggling to convey his care to his son because it is one of the characteristics of hegemonic masculinity. In an article written by Murnen et al. (2002), the themes of masculinity are resilience, aggression, and inexpressiveness. In this instance, this form of inexpressiveness prevents Kratos from bonding with his son. This is a recurring even it is in the game. However, that lack of emotion has an advantage, as proven in the following dialogue.

*Kratos:* Close your heart to it. On our journey, we will be attacked by all manner of creature. Close your heart to their desperation. Close your heart to their suffering. Do not allow yourself to feel for them. They will not feel for you.

(Barlog et al., 2018, 38:30)

Based on the dialogue above, it is evident that Kratos was trying to make Atreus stronger and less fearful of enemies. Another trait of hegemonic masculinity that exists between father and son is familial patriarchy. In her book called *The Creation of Patriarchy*, American historian Gerda Lerner, wrote that patriarchy is the exhibition and incorporation of male dominance over women and children in the family, and the extension of male dominance in society in general (1986, p. 239). In that respect, Kratos projected authority and dominance to his son whenever he saw Atreus had disobeyed his orders, or he felt his son was misbehaving. Throughout the story, Atreus rarely defied his father's commands or did something that his father forbid. However, in rare occasions, Kratos had no problem reminding Atreus of his authority and his son's mistake. For example, after Atreus and Kratos' hunt, they encountered a troll. Kratos ordered him to be in control when fighting the troll, yet Atreus was still erratic. After defeating the troll, Kratos swiftly scolded his son for his folly and deemed him unready for the journey ahead. It is shown in the following dialogue.

*Kratos:* Your anger... you can get lost in it. The path ahead is difficult and you, Atreus, are clearly not ready.

(Barlog et al., 2018, 22:30)

Beside Kratos, other characters also commit hegemony even though they are not necessarily hegemonic men. It is important to note that even they are marginalized or other lesser forms of masculinity, they can perform hegemony.

Marginalization does not define gender performance. Many marginalized people often perform hegemony to gain benefits from within their group and society as a whole. Performing hegemonic masculinity by a marginalized person is seen as a passing behavior that distracts from their stigma. (Cliff Cheng, 1999, p. 299)

One of these is subordinated masculinity. It is the second personality type in Connell's hegemonic masculinity model. A subordinated male is considered lesser by the hegemonic group; therefore, they are often the case of subordination. One of the characters in the game that fits in this category is Sindri, the dwarf blacksmith. A trait of subordinate masculinity is that they have no trouble in conveying their feelings and thoughts. This is no exception to Sindri as he is more emotionally open than Kratos. He is squeamish, easily sickened by the sight of blood. For example, he has no trouble expressing disgust for anything that is considered unsanitary.

*Sindri*: I just need a tooth from that dragon. Watch where you grab tha... oh... never mind. So unclean. So, so unclean. Oh, the smell! Perfect, that should do. Ugh. Yeaah... I'm not touching that. Just hold it out.  
(Barlog et al., 2018, 3:00:09)



Figure 4.1. Sindri from God of War 2018

Sindri's physical appearance also denotes his personality. With a short stature and a slender build, he is considerably less intimidating than Kratos and certainly less than his brother, Brok. In this regard, *Sindri* being the lesser man than *Kratos* is both figurative and literal. Despite being a subordinated male, he is capable of showing hegemonic actions at a certain point. When he first met *Kratos*, he

thought Kratos had stolen the axe he and his brother made for his late wife. Assuming this, he stood up to Kratos.

*Kratos:* Step aside.

*Sindri:* I can't. See, the woman we made it for... I was, well, I am... quite fond of her. And I would be somewhat... displeased if it turns out that... you did something to her.

(Barlog et al., 2018, 1:19:30)

Despite being physically weaker than Kratos, Sindri stood up and was ready to fight him. In that respect, he was assertive to Kratos, and assertiveness or boldness is one of the characteristics of hegemonic masculinity (Tseole & Vermaak, 2020).

Another character that fits the characteristics of subordinate masculinity is Atreus, Kratos' son. Unlike Kratos, Atreus is more talkative than his father and fondly enjoying conversations with anyone he meets throughout the story. Atreus is also noticeably much more compassionate than Kratos. This trait is evident when they encounter a dragon that is attacking Sindri.

*Atreus:* I can distract him (The Dragon).

*Kratos:* What are you doing?

*Atreus:* We have to help him.

(Barlog et al., 2018, 2:51:08)



*Figure 2.4. Atreus from God of War 2018*

Another part of what makes him subordinated character is that Kratos always ordered him around throughout the entire of the game. Whether translating a Norse rune or making sure enemies not present, Atreus had always to comply. This treatment is frequently shown in the video game, such as the following:

*Witch:* I'm... not sure I understand what... (notice Atreus new arrows) Wait... Where did you get those? The arrows... Give them to me. NOW.

*Atreus*: They were a gift...

*Kratos*: Do as she says, boy.

(Barlog et al., 2018, 3:33:08)

Despite his gentle and compassionate nature, Atreus commits a few actions and behaviors that can be identified as hegemonic. This change begins when Kratos revealed to his son that he was a god. This happens in the middle of the game.

*Kratos*: The truth... The truth. I am a god, boy, from another land far from here. When I came to these shores, I chose to live as a man. But the truth is... I was born a god. And so were you.

(Barlog et al., 2018, 5:14:45)

After this revelation, Atreus' whole demeanor changed. Where he once was naïve and kind, later he had become overconfident and boastful. This behavior is evident when they reached the base of a mountain.

*Atreus*: Whoa! Phht... I suppose that's Odin's doing too. Nice try! You and mother always said all gods were evil... but we're not! Týr wasn't. Freya neither. The Aesir gods - that's who's evil. And you know what - Odin's right. We are a threat. Cause we know what they are, and we know we can beat them.

(Barlog et al., 2018, 5:47:25)

Besides being more arrogant, he also starts to disobey his father's orders. For example, when they reached the cave that led to the mountain summit, they met an injured Modi, a Norse god; and the son of Thor. He was severely wounded, yet he still mocked Atreus' mother. Atreus immediately killed him despite his father's order.

This act of disobedience culminates in Kratos telling Atreus to not fight Baldur, a Norse god and a son of Odin, and escape immediately. Instead of obeying his father, Atreus shot Kratos with one of his arrows and charged at Baldur himself, resulting in Baldur subduing him. After that scene, Baldur took Atreus, and a chase ensued between Kratos and Baldur. As they fought each other, they reached the magical tree, Yggdrasil, and accidentally opened the portal to the Norse realm of the dead, Helheim. Seeing that it was Atreus' fault that made them stranded in the realm of Helheim, Kratos immediately scolded his son and reminded him of his mistakes.

*Kratos*: You will LISTEN to me and not speak a word. I am your father and you, boy, are not yourself. You are too quick to temper. You are rash, insubordinate, and out of control. This will not stand. You will honor your mother and abandon this path you have chosen. It is not too late... This discussion is far from over. We are here because of you, boy. Never forget that.

(Barlog et al., 2018, 6:00:52)

Since that exchange, Atreus never defied his father's orders again, and he reverted to his old demeanor.

Another type of masculinity is complicit masculinity. The males in this group are not necessarily hegemonic, but they do not challenge hegemony. The characters that fit this description are Brok, the dwarf blacksmith, and Sindri's brother. From his appearance alone, it is clear how the brothers differ from one another.



*Figure 4.3. Brok from God of War 2018*

Compared to Sindri's slim build, Brok's body has a stockier build, the kind of body one would see in a blacksmith. Another noticeable difference is their behavior. Unlike *Sindri*, Brok is the opposite. He is brash and foul-mouthed, has little hesitation to be angry at anyone. This behavior is evident when Kratos and Atreus first encounter him in the story.

*Brok:* Hey... you must be smart or somethin', boy. You are a boy aren'tcha?  
(slaps the elephant) HAAA!

*Atreus:* She have a name?

*Brok:* I dunno. Rude bastard ain't ever asked mine so I ain't ever asked hers.  
HAAA!!

(Barlog et al., 2018, 51:14)

Brok also preferred making armor and weapons because he thought anything other than those were feminine and delicate, furthering his quality as a complicit male. This notion is shown when Kratos asked him to make a key for their journey. This happened during the end of the game.

*Kratos:* Can you make it?

*Brok:* Is it a weapon? Armor? Or likewise an instrument of war of which I'm a master at shaping? No? Then forget it. Even if I wanted to make such an insignificant gewgaw, I'm liable to chink my tools working on something so delicate and ladylike.

(Barlog et al., 2018, 6:21:23)

He also does not hesitate to express his annoyance at his own brother. This idea is as proven by Sindri in the following dialogue. This happened in the optional dialogues in the game.

*Sindri*: Me? Make up with him? Because he is obstinate pig-head, incapable of change. Because he says the most horrible things about me, just because he's insecure about his own work - which, let me tell you, is sub-par. Because he blames me for - for the things that aren't my fault!

From the conversation above, it is clear that Brok often mocked his subordinated brother; thus, this indicates a hegemonic act. However, he seemed to care for Sindri. Surreptitiously, he asked Kratos and Atreus if Sindri was eating enough, as proven in the dialogue below.

*Brok*: Little canker-throat wouldn't know proper weight and balance if it were dangling off his chut. He eating well enough?  
(Barlog et al., 2018, 3:14:08)

This act of subtly caring for Sindri is one of the indications of hegemonic masculinity at play since one of its traits is emotional illiteracy (Scott-Samuel et al., 2009).

The last masculinity type in Connell's model is marginalized masculinity. The men in this category are unable to achieve or gain benefits from hegemonic masculinity. The reasons include being not of the same race as the hegemonic group or having some forms of disability. Out of all the characters in the game, the only one who seemingly matches the description of marginalized masculinity is Mimir, the Norse god of knowledge.



*Figure 4.4. A picture of Mimir with Kratos and Atreus from God of War 2018*

The reason for his marginalized state is the condition of his body. When he is first introduced, his entire body was implanted into a massive tree by Odin. He requested to be decapitated so that Kratos could reanimate his head with the help of the goddess, Freya. Thus, for the rest of the game, Mimir is a head dangling from Kratos' hip.

Throughout the course of the story, Mimir is just a reanimated head indicating he is disabled. This means that he almost meets the requirements of marginalized masculinity. The reason for that is, despite being just a decapitated head dangling in Kratos' hips for the majority of the game, Mimir manages to benefit from Kratos.



To further explain Mimir's predicament, it is necessary to see real examples of marginalized men. One example of marginalized masculinity is the condition of black men in the United States of America. Connell (2005) wrote that even though particular black athletes are exemplars of hegemonic masculinity, the fame and wealth of individual stars have no trickledown effect; it does not give social improvements to black men in general (p.81). In Mimir's case, though being a severed head in Kratos' hips, his life was improved. This improvement started when he asked Kratos to decapitate him. This happened after explaining his condition to Kratos.

*Mimir:* He tortures me, you know. Every day, brother. Odin himself sees to it personally, and believe me, there is no end to his creativity. Every. Single. Day. This... this isn't living.  
(Barlog et al., 2018, 3:08:41)

*Mimir:* Your father won't let me go, Baldur, and he won't let you kill me. You have nothing to offer me. Do take your questions, take your threats, take this two worthless wankers, and piss off.  
(Barlog et al., 3:05:17)

Besides, Mimir also displays assertiveness, another hegemonic trait, during a few moments in the story. For example, when Baldur asks him to tell where Kratos is and Atreus is in exchange for his freedom, he refuses.

### **Motivation for the Character's Masculinity**

This section will focus on the motivation of the characters' masculinity particularly why they commit their respective masculinity. Therefore, the following analysis will focus on the reasons that make the characters the way they are. The first character that is going to be analyzed is the main character, Kratos.

Throughout the story, Kratos has taught plenty of lessons to his son. One of these is emotional restraint. As Kratos puts it, "Do not allow yourself to feel for them. They will not feel for you". From this line, it is clear that Kratos wanted his son to be effective in combat; this was a good thing since the world they lived in is full of enemies. This point is proven when Sindri met Kratos and Atreus in the realm of Aflheim.

*Sindri:* Be careful where you're going. There's nobody nice out here anymore since all of the people left. I mean, I hate to generalize, but, umm, mostly they just try to kill you.  
(Barlog et al., 2018, 1:27, Alfheim)

Another reason why Kratos is hegemonic and teaches hegemonic values to his son is to make Atreus become strong and capable to survive whatever danger the world might pose. This notion is proven when Atreus had just killed a man for the first time, and Kratos tried to encourage him through the following words.

*Kratos:* Listen to me... To be effective in combat, a warrior must not feel for his enemy. The road ahead is long and unforgiving... no place for a boy. You must be a warrior.

(Barlog et al., 2018, 50:08)

In contrast, Atreus's character is softer than Kratos's. His gentle disposition and subordinated masculinity results from his upbringing. He was raised primarily by his mother since his father had spent most of his time outdoors. This trait is proven when Kratos and Atreus had reached the realm of Alfheim to acquire its magical light; and when Kratos stepped into the light to recover it, he entered Atreus's memory and came across this monologue.

*Atreus:* ...alone with him. He always leaves. He's never here. He doesn't want me and never will. I don't know him and he doesn't know me. Doesn't seem to want to. I'm strong. I'm smart. I am not what he thinks I am. I know better. He doesn't talk to me. Doesn't teach me.

(Barlog et al., 2018, 2:04:58)

This monologue explains why Atreus is distant from his father and inexperienced in the world. It also explains why he is eager to go through the journey with his father since it would prove to him that he is strong and self-reliant. This eagerness is seen when Atreus and Kratos have just left their house and encounter enemies.

*Atreus:* How was that? Did I help?

*Kratos:* If you want to help, distract them. Whoever is not my focus should be yours... but only when safe to do so.

*Atreus:* I can do that.

In the dialogue above, Atreus was keen to show his father that he could take care of himself. Beside Atreus, another subordinated male is Sindri. He is emotionally open about his disgust for germs, hence, he always prefers things to be clean. This fixation causes him to be fussy, and that is why his brother often mocks him. The reason for his open obsession with disgust for germs stemmed from his encounter with a witch who has told him about the existence of germs. This behavior is illustrated when Atreus asked Sindri about his fixation on hygiene.

*Sindri:* No, I was just as unsanitary as the next dwarf until the day a Vanir witch set me straight. She discovered with her magic that there are thousands of thousands of tiny beasties on everything around us, so small you can't even see them.

On the other hand, Brok is less open than his brother. He is also considerably ruder to people, especially to Sindri. This animosity toward Sindri is originated from Sindri's meticulous nature, mainly toward hygiene. This notion is proven when Sindri asks Atreus about Brok.

*Atreus:* Yeah! He (Brok) said you lost your talent.

*Sindri*: Oh, and that I'm selfish (no), I'm sure. That I value a weapon's look (no) over its purpose. That I am pretentious (no) and uptight. Fussy. I know what he thinks. But he can't hurt me any- AH!!! Burn that.  
(Barlog et al., 2018, 2:59:35)

In the dialogue above, Brok thinks Sindri as fussy and uptight, which is related to Sindri's hygiene complex.

The last character is Mimir. He is imprisoned due to Odin suspecting him of aiding his enemies, the giants. This fact is proven when Mimir is talking about the giants.

*Mimir*: Odin came to regard him as a threat to his rule... he suspected Týr of collaborating to aid the Giants instead of helping to steal their secrets for the Aesir. Same thing he accused me of, frankly- though in Týr's case, I believe he was right.

Odin confines him for 109 years when he met Kratos and Atreus; he was eager to help them as that would release him from imprisonment. Even to the point of asking Kratos to behead him, he wished to be free of his torment.

## CONCLUSION

By employing Raewyn Connell's hegemonic masculinity model as the primary theory and characterization, the researcher discovered that in the video game, each character exhibits their masculinity primarily through speech because a person's way of talking indicates their personality and masculinity. Those who are precise and bold with their words classifies as hegemonic men.

Another indicator of masculinity is their physicality. Men like Kratos, whose muscular and well-built body are obviously displayed as hegemonic; their physical presence emanates power and authority. On the other hand, men like Atreus or Sindri, who is not physically imposing, are placed into non-hegemonic masculine types such as subordinate, etc. The other indicator of a man's masculinity is their actions. Hegemonic men tend to be more assertive and aggressive. This bold behavior is evident in Kratos. In the video game, he often violently defeats his enemies and always states his intentions clear to the various people he encounters.

In contrast, characters such as Sindri rarely standing up for himself, always caters to others. The researcher also finds that the degrees of masculinity in Connell's model that are below hegemonic can commit hegemony to various extent; they perform hegemony through speech and actions. These characters become more assertive, and they begin to be more confident in their words. This behavior can be seen in Atreus when he learns of his godly heritage or when Sindri stands up to Kratos.

Another important finding is that each of the characters' background and surroundings have affected their behavior and, by extension, their masculinity. Kratos, who spends most of his entire life being a frontiersman in the Nordic

wilderness, has learned ways of surviving it; while, Atreus, who was primarily raised at home by his mother, is bound to be inexperienced about the world.

Conclusively, hegemonic masculinity expresses itself in many ways in this video game. These multiple expressions are due to masculinity in men that can be identified by various indicators namely their physical appearance, speech, or actions. Those traits portray the characters differently; and they stem from their social background. Based on the discussion, hegemonic masculinity that is present in the characters of this video game shows that different degrees of men exist and that a hierarchy will be formed based on the differences. The strongest and the most competent have the power and authority to determine how a man should look and behave; while the rest have to either follow or face the risk of being marginalized.

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# Balinese Phonological Interference in English Pronunciation by Denpasar People

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**Article History:** **Abstract.** The purpose of this research is to analyse the interference of Balinese Phonological in English Pronunciation by Denpasar people who work in the hospitality field. This phenomenon occurs because of interference between the mother tongue, namely Balinese and a foreign language, namely English. This is because the city of Denpasar is one of the famous tourist attractions throughout the world, so many people work in the hospitality sector. This study uses a qualitative descriptive method with data sources in the form of records of native speakers of Denpasar while speaking English. The data collection was done by asking native speakers of Denpasar, which are Denpasar people who work in hospitality to read English words given and then recorded. The method used in this research is descriptive qualitative design in the form of records. The research methods and techniques consist of the methods and techniques of providing data, the methods and techniques of data analysis, and the methods and techniques of presenting data. After the data were reduced and classified, then the data were transcribed orthographically and phonetically to see the sound errors spoken by native speakers. The results of this study show a number of forms of interference such in the phoneme, such as: [æ] becomes [e], [ɪə] becomes [e], [ɛ] becomes [ə], [eə] becomes [αɪ] or [e] or [I], [əʊ] becomes [o:], [tʃ] becomes [c], [dʒ] becomes [d], [ŋ] becomes [ŋg], [eɪ] becomes [e], (r) becomes [r], [f] becomes [p], and [i:] becomes [i]. There are two factors that cause language interference, namely linguistic factor (phonemes) and non-linguistic factors (society and work pressure).

**Keywords:** *Balinese, English pronunciation, interference, phonology,*

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

## INTRODUCTION

Language is a mean of communication. According to Brown (2002) in King Abdul Aziz University (2008), "*Language is a system of arbitrary conventionalized vocal, written, or gestural symbols that enable members of a given community to communicate intelligibly with one another.*" It means that language has a function to connect people via sounds of speech. Language also addresses as the identity of a country because every country has their language.

In Indonesia, there is not only one language used in communication which is Indonesia language, but there are many different languages used in each district known as local languages. Many Indonesians want to learn foreign languages to

communicate and make wider connection with people from different regions. This causes bilingualism or multilingualism in Indonesia also involves foreign languages, including English.

According to Ortega (2013), bilingualism or multilingualism is the mastery of two languages or more by a speaker, and there is mixing or transition from one language to another depending on the wishes or needs of the speaker. Bilingualism or multilingualism will cause language interference, especially phonological interference. Language interference occurs due to insufficient vocabulary of a language in renewal, the need for synonyms and the disappearance of words that are rarely used (Suindratini, Gosong, & Rasna, 2013). The ability to master more than one language gives rise to linguistic phenomena. Bilingual linguistic phenomena occur in many areas, such as those frequently found in tourist attractions.

Bali is one of the largest tourism areas in Indonesia. Bali is very famous for its natural and cultural tourism. As is known, almost 80% of the people in Bali work in the tourism industry. Due to the development of education and tourism that is happening in the area, the people of Bali, especially in Denpasar, learn English as their foreign language to communicate with the tourist for work. Most people are self-taught by directly speaking English with native speakers they met.

Because of the different language abilities of the community, there is a phenomenon of interaction in communicating in the society. It is undeniable that the first language may affect the second and even third languages in terms of communication (Suwito, 1982). This communication phenomenon makes the researcher interested in examining more deeply the Balinese Phonological Interference in English Pronunciation by Denpasar People. This research focuses on interference in phonology. Phonology is a branch of linguistics which studies about the changes, transformations, and modification of speech-sounds during the history and development of a language or a given dialect, considering each phoneme in the light of the part which it plays in structure of speech forms (Roach, 1991).

The discussion of phonological interference is related to the form of interference in the Balinese to the pronunciation of sounds in English in vowels and consonants. Speakers who have the ability to speak two or more languages tend to use it interchangeably in communication. According to Mackey (Rahardi, 2001), language contact is a phenomenon of one language influencing another language, whether it happens directly or indirectly. Language contact that is individual and social causes linguistic phenomena such as interference, integration, pidgin, creole, code-switching, code-mixing, language selection, and sorting, (Wijana, 2006). Weinrich in Sukardi (1999:4 as cited in Suindratini et al., 2013) said that the cause of interference other than language contact is the lack of vocabulary in a language in describing something. Thus, increasing the need for synonyms and prestige of the source language.

Interference is a form of deviation in second language learning. Interference occurs because of the influence of the mother tongue system during the second language learning process. The difference between the first language system and the second language system causes interference (Mustikawati, 2013). Interference is different from code mixing. In the event of code mixing, there is a deliberate mixing of the elements of other languages with a specific purpose, but the interference of

the use of other language elements is considered as an error because it deviates from the rules of the language used (Chaer, 1995).

There are several previous studies regarding phonological interference conducted in Indonesia. Research conducted by Mahendra and Marantika (2020) regarding phonological interference by EFL students in reading class. This study aimed to explore and find out in detail about the phonological interference experienced by those students. Another research done by Muhyidin (2016) regarding phonological interference in English pronunciation. This study aimed to determine the type of phonological interference in English pronunciation in elementary school students in Kediri, East Java. The data was obtained by asking students to read an English text. The method used is descriptive qualitative on content analysis. Research conducted by Suindratini et al. (2013) has almost the same problem as this study, regarding the interference of Balinese and foreign language, which is English in Indonesian spoken stories in middle school students. This happened not on purpose but because of the stronger influence of the mother language.

This research was conducted to address problems related to phonological interference of Balinese as their mother language in English pronunciation by Denpasar People. In Denpasar City, speakers who have the ability to speak more than two languages or more often mix and incorporate elements of their first language into their foreign language. This causes language interference. Their mother language which is Balinese have an impact on their pronunciation of English words. Phonological theory is used in describing phonemes of Balinese in English pronunciation. Bilingualism is used as a reference for the linguistic phenomena that occur. Theories about language contact are used to analyze data in bilingualism communication that cause language contact. Interference is used to determine the differences caused by dialects in speaking English.

## **METHOD**

The method used in this research is descriptive qualitative design. In general, qualitative research has three characteristics: (1) not stated in detail, (2) flexible, (3) evolves based on the situation and conditions that exist in field. Data sources are in the form of records of people in Denpasar city who work in hospitality field while speaking English. There were ten employees from several hotels and restaurants as respondents. The age range of the respondents are 26 – 41. The ten respondents are from Denpasar and have a background as tourism workers for several years.

The data obtained were in the form of voice recordings of several English vocabularies which were read by the ten employees selected. The voice recording process was done remotely and not face to face. Previously, the researcher provided a list of English vocabulary that must be read and recorded right at the moment.

## **RESULT AND DISCUSSION**

### **1) Phonemes in Balinese**

The researcher uses Balinese phoneme charts as the second source after IPA (International Phonetic Alphabet). Based on the existing phoneme, the researcher can find out which dominating phoneme is spoken by the people of Denpasar city. The following are phonemes in Balinese:



- Balinese Vowel Phonemes

There are six vowel phonemes in Balinese language: /I, e, a, ə, u, o/

Tabel 1. Phonemes of Vowel in Balinese

	Front		Center		Back	
	Not round	Round	Not round	Round	Not round	Round
Upper	I					u
Low up						
Mid up	ə					o
Mid				ə		
Mid low						
Up low						
lower	A					

(Madia, 1984)

The data shows that vowel in Balinese language has 3 front not round phonemes, that are upper / I/, mid up /ə/, and lower /A/. The center round vowel phoneme in Balinese language consists of Mid /ə/, and the back round vowel phonemes can be found in Upper /u/ and Mid up /o/.

- Balinese Consonant Phonemes

There are 18 consonant phonemes in Balinese language: /p, b, m, t, d, n, s, r, l, c, j, ñ, y, k, w, g, ŋ, h/

Tabel 2. Phonemes of Consonant in Balinese

		Bilabi	Labial	Apiko	Apiko	Lamino	Medio	Dorso	Lari
		al	dental	alveolar	palatal	alveolar	laminal	velar	ngal
Nasal	Voice	n		n			ñ	ŋ	
Inhibition	Voice	b			d		j	g	
Nasal	Not voice	p			t		c	k	
Fricative	Voice		w*				y*		
Nasal	Not Voice								h
Oral	Not Voice					s			
Spiran	Voice								
Oral	Voice			l					
lateral									
Oral	Voice				r				
shake									

(Madia, 1984)

In the table, we can see that Madia (1984) depicts consonant phoneme of Balinese language based on their place and manner of articulation. The consonant phonemes are started from bilabial for nasal voice /n/, bilabial inhibition nasal voice/b/, and inhibition nasal not voice /p/. Meanwhile, labial dental consonant can

be found in fricative nasal voice /w/. Apiko alveolar spreads in nasal voice /n/ and oral lateral /l/. In addition, apiko palatal can be recognized in inhibition nasal voice/d/, inhibition nasal not voice /t/, and oral shake /r/. Lamino alveolar is found in oral spiram /s/ and laringal is found in fricative nasal not voice /h/. Medio laminal is described in nasal voice /ñ/, inhibition nasal voice /j/, inhibition nasal not voice /c/, fricative nasal voice /y/. The least, dorso velar can be identified in nasal voice /ŋ/, inhibition nasal voice /g/, and inhibition nasal not voice /k/.

**2) Phonemes in English**

The researcher used English phoneme charts as the second source after IPA (International Phonetic Alphabet) to find out what types of phonemes are included in English and phonemes that are interfered by the source language. The following are phonemes in English:

- English Vowel Phonemes

*Tabel 3. Phonemes of Vowels in English*

	Front	Back
Hight	i	u
	ɪ	ʊ
Mid	e	o
	ɜ	ə
		ʌ
Low		ɔ
	(E	a
	Spread	round

(Parker & Katryn, 2014:127)

- English Consonant Phonemes

*Tabel 4. Phonemes of Consonant in English*

		Bilabial	Labiodental	Interdental	Alveolar	Palatal	Velar	Glottal
Stops	Voiceless	P			t			
	Voice	B			d			
Fricatives	Voiceless		F	θ	s	ʃ		
	Voice		V	ð	z	ʒ		
Affricative	Voiceless					tʃ		
	Voice					j		
Nasals	Voiceless							
	Voice	M			n		ŋ	
Liquids	Voiceless							
	Voice				l	r		
Glids	Voiceless							
	Voice	W				y		

(Parker & Katryn, 2014:127)

Based on phonetic sources from IPA (International Phonetic Alphabet) as well as phoneme charts from Balinese and English, the researcher found

phonological interference of vowel and consonants phonemes by native speakers of Denpasar to English pronunciation.

Table 5. Interference in Vowels

N O	Words	Intonation In English	Intonation from Balinese Informants	Meaning	
				Indonesian	Balinese
1	Back	/bæk/	/bek/	Belakang/punggu ng	Dori/tundu n
2	Cat	/kæt/	/ket/	Kucing	Meong
3	Nap	/næp/	/nep/	Tidur siang	Sirep tengai
4	Ugly	/'ʌgli/	/egli /	Jelek	Jele
5	Umbrella	/ʌm'brelə/	/ʌm'brɛlə/	Payung	Pajeng
6	Understand	/'ʌndə'stænd /	/'ʌndə'stɛnd /	Mengerti	Uning
7	Under	/'ʌndə(r)/	/'ʌndər/	Bawah	Beten
8	Want	/wɒnt/	/want/	Ingin	Dot
9	What	/wɒt/	/wat/	Apa	Kenken
10	Hot	/hɒt/	/hot/	Panas	Kebus
11	Again	/ə'geɪn/	/əgɪn/	Lagi	Buin
12	Afraid	/ə'fraɪd/	/əfɪɛd/	Takut	Jejeh
13	Take	/teɪk/	/tek/	Ambil	Nyemak
14	Face	/feɪs/	/fes/	Wajah	Mua
15	Same	/seɪm/	/sem/	Sama	Patuh
16	Place	/pleɪs/	/ples/	Tempat	Tongos
17	Easy	/'i:zi/	/'I:si/	Mudah	Aluh
18	Before	/bɪfɔ:r/	/bɪfor/	Sebelum	Sekonden
19	Door	/dɔ:r/	/dor/	Pintu	Jelanan
20	Floor	/flɔ:r/	/flor/	Lantai	Tehel
21	Afternoon	/aftər'nu:n/	/aftərnun/	Siang	Tengai
22	Childhood	/childhu:d/	/cildhod/	Masa kecil	Dugas cenik
23	Note	/nəʊt/	/not/	Catetan	Catatan
24	Boat	/bəʊt/	/bo:t/	Perahu	Jukung
25	Know	/nəʊ/	/no:/	Tau	Nawang
26	Low	/ləʊ/	/lo:/	Rendah	Endep
27	Go	/gəʊ/	/go/	Pergi	Megedi
28	Loud	/laʊd/	/lod/	Berisik	Uyut
29	House	/haʊs/	/haus/	Rumah	Griya
30	Down	/daʊn/	/down/	Bawah	Beten
31	Talk	/tɔ:k/	/tolk/	Berbicara	Ngomong
32	Tongue	/tʌŋ/	/tang/	Lidah	Layah
33	Tall	/tɔ:l/	/tal/	Tinggi	Tegeh
34	Kick	/kɪk/	/kɪk/	Tendang	Tanjung
35	Kind	/kaɪnd/	/kam/	Jenis	Kanca

36	Keep	/ki:p/	/kɪp/	Simpan	Sekeh
37	Kill	/kɪl/	/kɪl/	Membunuh	Padem
38	Kid	/kɪd/	/kɪt/	Anak	Oka
39	Hot	/hɒt/	/hot/	Panas	Kebus
40	Hat	/hæt/	/het/	Topi	Topong
41	Hop	/hɒp/	/hop/	Melompat	Mekecog
42	Make	/meɪk/	/mek/	Membuat	Ngae
43	Man	/mæn/	/men/	Pria	Muani
44	Nappy	/'næpi/	/'nepi/	Popok	Popok
45	Bamboo	/'bæm'bu:/	/'bem'bu:/	Bambu	Tiyang
46	Brave	/breɪv/	/brev/	Berani	Wanen
47	Dark	/'dɑ:k/	/dark/	Gelap	Peteng
48	Drug	/drʌg/	/drag/	Obat	Ubad
49	Date	/deɪt/	/det/	Tanggal	Dina
50	Good	/gʊd/	/gud/	Baik	Becik
51	God	/gɒd/	/god/	Tuhan	Betara
52	Glad	/glæd/	/gled/	Senang	Liang
53	Girl	/gɜ:l/	/gerl/	Perempuan	Anak Istri
54	Gain	/geɪn/	/gein/	Keuntungan	Bati
55	Learn	/lɜ:n/	/le:n/	Belajar	Melajah
56	Search	/sɜ:tʃ/	/sɜrch/	Mencari	Ngalih
59	Diet	/daiət/	/diet/	Diet	Mebrata
60	Zebra	/'zi:bræ/	/'zebra/	Zebra	Zebra
61	Hair	/heər/	/hɑɪr/	Rambut	Bok
62	There	/ðeər/	/der/	Disana	Ditu
63	Care	/keər/	/ker/	Peduli	Rungu
64	Stair	/'steər/	/'steɪr/	Tangga	Undag
65	Pear	/'peər/	/'pɪr/	Pir	Pir

It can be seen from the table that there are pronunciations of vocabularies in English by Balinese people which are influenced by their mother tongue in vowels. Vowel /ɒ/ appears in two different pronunciations. The first pronunciation is /a/, as in “want” and “what”. The second pronunciation is /o/, as in “hot”, “hop”, and “god”. This last pronunciation appears since the words own letter “o” inside them and it causes Balinese people pronounce the words with clear /o/.

The diphthong /æ/ is pronounced /e/ in some words, namely back, cat, nap, understand, hat, man, nappy, bamboo, glad, and care. Meanwhile, the diphthong /eɪ/ is mostly pronounced /e/, such as in again, take, face, same, place, make, brave, and date. The only diphthong /eɪ/ pronounced /ei/ found in the above data is in the word “gain”. Diphthong /əʊ/ is pronounced in three different pronunciations, that are /o/ as in note, go, and loud; /o:/ as in boat, know, low; and as the it should be /əʊ/ in house and down. In diphthong /eə/, the pronunciation appears in 3 different forms. If the word has letter “i” as in “hair” and “stair”, Balinese people will pronounce it in /hɑɪr/ and /steɪr/ with clear /I/. The clear /I/ is also can be recognized when they pronounce /pɪr/ for “pear”. Even though this word does not have letter “i” inside the word, Balinese people have already familiar to this word.

The last one, if the diphthong /eə/ appears without letter “i” inside the word as in “there” and “care”, Balinese people with pronounce it with /e/.

Table 6. Interference in Consonant

NO	Words	Intonation In English	Intonation from Balinese Informants	Meaning	
				Indonesian	Balinese
1	Jacket	/dʒækɪt/	/jeket/	Jaket	Baju anget
2	Sugar	/'SHʊgər/	/'Sʊogər/	Gula	Gula
3	Student	/'st(y)ʊdnt/	/'stʊdɛnt/	Murid	Sisia
4	Human	/'(h)yʊmən/	/'(h)ʊmən/	Manusia	Janma
5	Year	/jɪə/	/yer/	Tahun	Warsa
6	Never	/'næv.ɛɪ/	/nevɛɪ/	Tidak pernah	Sing taen
7	Where	/wɛə/	/wər/	Dimana	Dija
8	High	/haɪ/	/haɪg/	Tinggi	Tegeh
9	Toy	/tɔɪ/	/thɔɪ/	Mainan	Pelalian
10	Coin	/kɔɪn/	/khɔɪn/	Koin	Pipis
11	Liar	/laɪə/	/laɪə (r)/	Pembohong	Mogbog
12	Liable	/laɪəbəl/	/laɪəbəl/	Bertanggung jawab	Metetegan
13	Pure	/pjʊə(r)/	/pjʊə(r)/	Murni	Murni
14	Lure	/lʊə(r)/	/lur/	Menarik	Ngedetin
15	Tour	/tʊə(r)/	/tur/	Berwisata	Melancaran
16	Cure	/cʊə(r)/	/kur/	Sembuh	Nyegerang
17	Jury	/'dʒʊəri/	/'jyuri/	Juri	Pengayah
18	Leave	/li:v/	/liv/	Pergi	Ngalain
19	Rose	/rəʊz/	/rous/	Bunga mawar	Bunge mawar
20	Work	/wɜ:k/	/ wo:k /	Bekerja	Megae
21	First	/fɜ:st/	/fɜrst/	Pertama	Simalu
22	World	/wɜ:ld/	/wɜrld/	Dunia	Gumi
23	through	/θru:/	/trou/	Melalui	Ngeliwatin
24	Yesterday	/'jestədeɪ/	/'yestərdeɪ/	Kemarin	Dibi
25	Jealous	/'dʒeləs/	/'jeləs/	Cemburu	Iriati
26	Jump	/dʒʌmp/	/jʌmp/	Loncat	Kecos
27	Jungle	/'dʒʌŋgl/	/'jʌngel/	Hutan	Alas
28	Job	/dʒɒb/	/job/	Pekerjaan	Pakaryan
29	Clear	/kliə(r)/	/klir/	Bersih	Kedas
30	Fierce	/pɪərəs/	/fɪəs/	Ganas	Rengas
31	Choose	/tʃos/	/cos/	Memilih	Pilihin
32	Cheese	/tʃi:s/	/cis/	Keju	Keju
33	Choke	/tʃok/	/cok/	Tersedak	Simpatan
34	Check	/tʃæk/	/cek/	Memeriksa	Mereksa
35	Watch	/wɒ.tʃ/	/watc/	Menonton	Nyingakin
36	Bridge	/brɪdʒ/	/brɪd/	Jembatan	Titi
37	Wish	/wɪʃ/	/wis/	Harapan	Ngarep

38	Special	/speʃəl/	/special/	Khusus	Khusus
39	Sure	/ʃʊə(r)/	/su(r)/	Yakin	Seken
40	Trash	/træʃ/	/tres/	Sampah	Luu
41	South	/sauθ/	/souθ/	Selatan	Kelod
42	Paper	/'peɪpə(r)/	/'pepər/	Kertas	Kertas
43	Pillow	/'pɪləʊ/	/'pɪlou/	Bantal	Galeng
44	Pleasure	/'pleʒə(r)/	/'plesə(r)/	Senang	Liang
45	Mouth	/maʊθ/	/moθ/	Mulut	Cangkem
46	Sharp	/'ʃɑ(r)p/	/'sarp/	Tajam	Mangan
47	North	/no:rθ/	/no:rt/	Utara	Kaja
48	Natural	/nætʃrəl/	/netural/	Alam	Alam
49	Jump	/dʒʌmp/	/'jʌmp/	Loncat	Mekecog
50	Hang	/hæŋ/	/'heng/	Menggantung	Ngantung
51	Chick	/'tʃɪk/	/'cɪk/	Anak ayam	Pitik
52	Chin	/'tʃɪn/	/'cɪn/	Dagu	Jagut
53	Finger	/'fɪŋgə(r)/	/'finger/	Jari	Jeriji
54	Away	/'əweɪ/	/'əwey/	Pergi	Megedi
55	Bag	/'bæg/	/'beg/	Tas	Tas
56	Finish	/'fɪnɪʃ/	/'pɪnɪs/	Selesai	Suud

The table shows us that most of English vocabularies that have letter “r” in it, will be pronounced clearly by Balinese people, especially when this letter is placed by the end of the words, such as in: year, where, liar, pure, lure, tour, cure, clear, paper, and finger. Other words that have letter “r” in the middle of some words will also be pronounced clearly, such as in: first, yesterday, sharp, and natural.

In addition, the consonant that is pronounced differently from the native English is /dʒ/, which is pronounced /j/ as can be found in jealous, jump, jungle, and job. The consonant phoneme /tʃ/ is also pronounced differently by Balinese people, that is /c/. This can be found in: choose, cheese, choke, check, watch, chick, and chin.

Based on the interference gained on the table 5 and 6, the researcher noticed deep sounds in English, such as: [æ] becomes [e], [ɪə] becomes [e], [ɛ] becomes [ə], [eə] becomes [ɑl] or [e] or [l], [əʊ] becomes [o:], [tʃ] becomes [c], [dʒ] becomes [d], [ŋ] becomes [ng], [eɪ] becomes [e], (r) becomes [r], [f] becomes [p], and [i:] becomes [i]. Based on the data, it appears that the interference of the Balinese language on English pronunciation occurs in vowels and consonants by Denpasar people.

Bilingualism which results in language contact in speech is a source of interference as experienced by Denpasar people who work in the hospitality sector. Balinese phonological interference in English pronunciation often occurs because the native speakers only ensures that the interlocutor can understand what they are talking about. (Mustikawati, 2013).

In this study, the researcher found that there are two factors that cause language interference, namely internal (linguistic) and external (non-linguistic) factors. The internal or linguistic factors that cause the language interference of English pronunciation by Denpasar people are phonemes. Native speakers have difficulty in pronouncing English because of different Balinese pronunciation habits. It is easy to happen because the typology of Balinese and English is different and

there is a Balinese dialect that follows into the English conversation so that interference between the two languages is unavoidable.

The external or non-linguistic factors that cause the language interference were work pressure and society. Working in the hospitality field emphasizes mastery of English as an international language, so that it makes people compete to be able to understand and speak English even though it is only daily conversation.

## **CONCLUSION**

Based on the discovery of the problem and its discussion, it can be concluded that there was phonological interference in Balinese to English pronunciation by native speakers of Denpasar city in phonemes, vowels and consonants. The list of words of the two languages above, shows that the phonemes of the two languages are different and become a guideline in supporting the researcher to draw conclusions from the interference.

Based on the data and results of this study, the researcher suggests that in the future there will be other researchers who will review cases like this more broadly. Research related to cluster disorders or diphtheria disorders in Indonesia with the Balinese dialect needs to be carried out to broaden the reader's knowledge and increase research contributions in the language sector.

## **ACKNOWLEDGEMENTS**

The researcher would like to thank Prof. Dr. I Gede Budasi, M.Ed as a lecturer who has guided and assisted in carrying out this research along with the classmates who supported in collecting information for the purpose of this research.

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# **Southeast Asian Literature in English: Gender and Political Issues in Laotian, Burmese and Vietnamese Short Stories**

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**Article History:** **Abstract.** In teaching Southeast Asian literature in English in Thailand, a lecturer presented a brief historical background of each country. After lecturing on each country's literature background, the students were assigned to write the reflection essays on short stories studied in class. Then, a lecturer summarized the issues discussed in class and from students' reflection essays. This article is resulted from the case study of teaching modern Southeast Asian Literary Works in English at IAC international studies ASEAN-CHINA program, Faculty of Liberal Arts, Thammasat university, Thailand. A lecturer and students discovered gender and political issues in Laotian, Burmese and Vietnamese short stories. Laotian and Vietnamese short stories *A Bar at the Edge of Cemetery* and *The Khaki Coat* represent writers' attitudes towards their communist/socialist government. Laos and Vietnam share social problems such as poverty-famine, economic inequality and class struggle. Additionally, Laotian, Burmese and Vietnamese short stories also portray gender issues such as gender inequality, women's liberation movements, and the effects of war on women.

First Received:  
10/04/2022

Final Revision:  
10/05/2022

Available online:  
30/06/2022

**Keywords:** ASEAN short stories, Femininity, Politics, *Southeast Asian Literature*

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

## **INTRODUCTION**

Laos, Vietnam and Myanmar are countries with rich literary traditions both oral-transmitted stories and printed works. These countries are rich with folktales, historical literature and religious short stories especially Buddhism Jataka tales. After WWII when Laos, Vietnam and Myanmar were decolonized, literature was raised up again. There were modern literary works with social issues and the printed literary works were circulated around the regions. Besides, the translation of Laotian, Vietnamese and Burmese short stories into English has expanded their readers from local readers to international readers. The English translated Southeast Asian short stories benefit Southeast Asian scholars since they can explore and analyze social issues, cultures, politics and economics through close-reading these short stories. In case of Thailand, in teaching subjects such as

Selected Modern ASEAN literary works, Southeast Asia through Literature, ASEAN Literature in English etc., a lecturer employs these English translated Southeast Asian literature especially short stories in order to expand students' knowledge both in mainstream historical works and literature as selective historical works. Koret (2020) said by studying English translated Southeast Asian literary works, the virtues of self-sacrifice, honesty, and morality to the common person can also be taught. Literature is not merely an entertaining way to learn about the region but also unique in its usefulness. Literature in translation serves as a looking glass.

Before the discussion of Laotian, Burmese and Vietnamese short stories in English, a lecturer presented brief literature background of each country. Firstly, Laotian literature background was divided into three periods: pre-independence 1955-1975 when Laos was under French colonization, post-independence 1976-1987 when Laos was decolonized and free from French and then new imagined or modern era 1985-now. Significantly, in the new imagined era, the Laos government aspire Laos to improve the modern images of the country, including more open-minded, less communist, and open-door policy in economics to form a modern country. In this era, as contemporary literature began, economic and political obstacles continued to limit the growth of literature in Laos at the end of the 20<sup>th</sup> century such as the cost in publication, the government's strong censorship and the very small group of readership (people tend to listen to the radio or watch television more than reading literature). However, the government's "New Imagination" policy of the late 1980s promised to liberate Laos society, but the truth was the government remained strict in its control of the printed works. Laotian writers still faced the state's censorship, and literary works printed in Laos were the government-propagandized works while the strong critical works towards government were banned. Despite these restrictions, Laotian authors produced significant and varied literary works.

For Vietnam, after Lae dynasty freed Vietnam from China, Vietnam developed their own alphabets and composed the original Vietnamese literary works. Under French colonization, there were nationalism literature, the influence of Western education and English literature. Vietnamese Literature during 1946-1954 supported their government's ideology in arousing nationalism and anti-French colonization. Besides, literature became tool for decolonization and the representation of Vietnamese bravery in anti-French wars. Around 1986-1991, Vietnamese reformed their Economic ideology under Doi Moi policy. In December 1986, the government mandated the Doi Moi (open door) policy, shifting from a centrally planned economy to a market oriented one, inside the frame work of state regulations. The main thrust of the Doi Moi is to promote a multi-sector economic system, emphasizing the state sector while encouraging the private sector. To achieve economic integration, the open door would be implemented gradually in order to stabilize the political and social situation (Tran Thi Que, 2003). Among Vietnamese writers, due to Doi Moi policy, they reconceptualized their literary works' contents. Vietnamese literature during Doi Moi to post-Doi moi era tended to reveal social problems, female problems, political corruptions and the effects of wars instead of tool for decolonization or socialist propaganda.

After WWII, Vietnamese writers represented their own experiences in wars especially American-Vietnamese war and civil wars. Famous writers who wrote

about war experiences and Vietnamese politics were Bao Nhin (*The General Retired* short story), Duang Thu Huang (*Beyond Illusions, Paradise of the Blind* novels) and Le Minh Khue (*The Distant Stars* short story). These writers experienced wars themselves by attending Vietnamese army during wars, and their works represented the effect of wars towards Vietnamese citizen. Their literary works were translated into English and were considered as Vietnamese historical short stories and socialist criticism.

In case of Myanmar, its literary circumstance began with oral-transmitted literature and poetry. Burmese literature represented local beliefs and religion such as Nat ghost and strong Buddhism. The printing house in Myanmar was established in 1870, and Myanmar was under British colonization around 1885. Under British, Burmese intellectuals were influenced by Western literary works. In 1920, Myanmar denied Western culture, and writers avoid the imitation of Western works. They went back to their folklore and aimed to create their original Burmese literary works. At the same time, the department of literature was established in Rang-Kung university. The university students composed literary works, and the most famous group was Khitsan group. Famous writers from Khitsan group were U Sein Tin, U Thein Han and U Wun. These writers represented simple villagers' ways of life, historical novels and peasants' lives including Burmese folklores in their works. Under Prime Minister U Nu's governing era, there were translation of political books from China and the Soviet Union in order to stimulate Burmese writers in socialism and anti-colonialism ideologies. Burmese literary works under U Nu's government represented the exploitation in Capitalism, socialist ideology and the effect of Colonization towards Burmese people such as Htin Patt's novel named *Nga Ba* (The Peasant). In Myanmar modern era (post U Nu's government until now), the state established literary prizes such as Sape Beikman Award and The Ethnic Literature Award. Myanmar attended The S.E.A. Write Award, or Southeast Asian Writers Award in 1998 (Sinbyu-Kyun Aung Thein was awarded). Even Myanmar has been under political turmoil, modern Burmese writers tried to represent Burmese ways of life, Buddhism and the effect of capitalism and globalization in their literary works. Due to the limitation of publications, international readers can access to English translated Burmese short stories through the website "Things Myanmar" under topic "Selected Myanmar Short Stories" (<https://sites.google.com/site/thingsmyanmar/selected-myanmar-short-stories>).

After lecturing on each country's literature background, the students were assigned to write the reflection essays on short stories studied in class. Then, a lecturer summarized the issues discussed in class and from students' reflection essays. This article *Southeast Asian Literature in English: Gender and Political Issues in Laos, Myanmar and Vietnamese Short Stories* is resulted from the case study of teaching modern Southeast Asian Literary Works in English at IAC international studies ASEAN-CHINA program, Faculty of Liberal Arts, Thammasat university, Thailand. Southeast Asian short stories in English which were discussed here: Laotian short stories *A Bar at the Edge of Cemetery* by Bounthanong Xomxayphol and *Heart's Refuge* by Thongbay Phothisane, Vietnamese short stories *The Khaki Coat* by Nhat Tien and *Distant Stars* by Lê Minh Khuê, Burmese short stories *Trio* by Moe Moe and *Once There Were Two Old Men* by Ma Sandar.

## RESEARCH METHOD

This article is the result teaching of Modern ASEAN Literary Works in English at the IAC international studies ASEAN-CHINA program, Faculty of liberal arts, Thammasat University in Thailand. The IAC program was established in 2013 as a response to the advent of the ASEAN Community (AC) and the expansion of China's economic, cultural and strategic rise, which has led to great changes in the Southeast Asian region and the global community. This transition at both the domestic and international levels led to the foundation of the International Studies (ASEAN-China) program. The program aims to enrich students' understanding of the various dimensions of the ASEAN region and China as well as to encourage students to identify as ASEAN and global citizens.

From the program's vision, one of the subjects is IAC 338 Contemporary ASEAN Literature which requires the students to study Southeast Asian literature in English. Most of the literary works were composed in their original language after World War II and then were translated into English later. The teaching methodology for Thai students: 1. a lecturer lectures them on literature and social background of each country; 2. a lecturer assigns them to read 2-3 short stories with different issues from each country; 3. after reading short stories, in class a lecturer analyzes and extracts social issues from short stories with them; 4. a lecturer assigns the students to write their reflection essays on short stories studied in class.

This article is the case study from teaching Laotian, Burmese and Vietnamese short stories in English to Thai students by employing close-reading methodology. After close-reading, a lecturer examines the students' knowledge from their reflection essay. This teaching methodology aims to see how the students can relate the information of political and social background of each country with its short stories. In writing the reflection essay on Laotian, Burmese and Vietnamese short stories, a lecturer can see what issues students extract from the texts assigned. By close-reading Laotian short stories *A Bar at the Edge of Cemetery* by Bounthanong Xomxayphol and *Heart's Refuge* by Thongbay Phothisane, Vietnamese short stories *The Khaki Coat* by Nhat Tien and *Distant Stars* by Lê Minh Khuê, Burmese short stories *Trio* by Moe Moe and *Once There Were Two Old Men* by Ma Sandar, the students discovered the issues of gender and political issues as follows.

## RESULT AND DISCUSSION

### **Political Laos short story *A Bar at the Edge of Cemetery* and Vietnamese short story *The Khaki Coat***

One of the most important and outspoken Laos writers was Bounthanong Xomxayphol, whose novels, short stories, and poetry provide invaluable insight into Laos culture and society's rapidly changing realities under the communist regime. He also wrote several notable short stories in the 1990s, among them *A Bar at the Edge of the Cemetery* is a political one. This short story by Bounthanong Xomxayphol was written in 1992 and translated by Peter Koret. It appeared credited to Bunthanaung Somsaiphon in the anthology, *Virtual Lotus: Modern Fiction of Southeast Asia* published by University of Michigan Press, and recently in

his collection of stories *Freeing Birds* (Laodouangdeuane Publishing House, 2011). Xomxayphol has written thirteen books about, in his words, “the daily life of village people and what they are fighting for.” He is a former magazine and newspaper editor, and a founding member of four magazines as well as the Lao Writers Association in Laos. In *A Bar at the Edge of The Cemetery* he describes the dangers of public apathy in the face of corruption and political oppression. This short story reflects the hard-economic reality of postwar Laos and socioeconomic inequalities. The residual effects of the Indo-Chinese War years on the people and economics of Laos and also the political corruption. The story is narrated by an anonymous person who observed the illegal bar that opened at the graveyard by middle-aged woman and her teenage daughter. She opened an illegal bar with the helping from her daughter since the daughter quitted her job (a teacher). A middle-aged woman told a narrator in the story that “After several years of work, she (her daughter) could not afford even a single pretty silk dress” (Xomxayphol, 2019, p.43) while the government officer got high salary as she mentioned “you are government workers, you have money left over to see” (Xomxayphol, 2019, p.43). This can indicate the issue of government corruption in Laos since the only high-salary group is government officer. Even, a bar owner’s daughter was well-educated and worked as a teacher, she didn’t get enough money for her sweat and labor. A bar owner’s family was the example of people who had no choice due to the lack of economic power.

Once this family had farmed their own fields but they turned to open the bar since their farming was disrupted by natural disaster and they were deported from their own land by government officer. A middle-aged woman revealed the situation to a narrator that most of the illegal bars were shut down because owners rejected free drink to the government officers. They were accused of prostitution and human trafficking as mentioned in the story “the stores that were closed did not sell women; it was only that they refused to give free whisky to government officials” (Xomxayphol, 2019, p.42). From the evidence Xomxayphol (a writer) voices Lao citizen in the unfairness in doing business. The government controls laws and regulations and the citizen can’t protect themselves from the government officers’ exploitations. Under socialist government, the citizen can’t possess the land as demonstrated in the story “government officials have come here on many occasions to tell us to leave and make our living elsewhere.” (Xomxayphol, 2019, p.44). The quotation refers to the government’s exploitation. The citizen can be deported out of the land whenever the government officials want the land for themselves.

Xomxayphol created a middle-aged woman character in order to speak for the exploited people. A middle-aged woman named government workers as problem-makers as stated “Government workers, now they are the problem-makers” (2019, p.43). Meanwhile, people still face with poverty and they couldn’t get rid of it except doing unlawful things such as illegal bar, farming someone’s land, prostitution or migrating illegally to other countries to find a job. Xomxayphol also presented lifeless people who drank at the bar with the description “dead people that breath.” As mentioned in the story, “Dead people that breath is more frightening than ghosts” (Xomxayphol, 2019, p.47); it points out that people who live day by day without dream like zombies. Xomxayphol shows the hopelessness

of the citizen who ignore political issues. They lost motivation in life as stated “this type of person who remains indifferent and merely lives his life day to day, lacking in commitment and concern. In all that he does, his sole motivation is survival” (Xomxayphol, 2019, pp.47-48). These are poor people who live day by day and do not want to find out the cause of their poverty. Xomxayphol reveals hard truth to Laotian readers that the cause of their poverty and exploitations is the government itself.

Similarly, the history of Vietnamese literature is closely linked to the country's ongoing political struggles, class clashes, and economic problems that led to poverty and famine. *The Khaki Coat* short story was written by Nhat Tien, one of the best-known Vietnamese writers who lived in South Vietnam until a few years after the Communist take-over of the country successfully in 1975. In the late 1970s, he left Vietnam as a refugee, and he is now living in the United States. The short story reveals the hard truth of the communist government which fails to provide social and economic equality for their citizen. The khaki coat means the color of the soldier's uniform in Vietnam. The story is about a poor and uneducated girl who lived in poverty and famine, having to take care of her two sisters. She made a living by selling any objects she could dig up from the graveyard. One day, while she was selling a luxurious-looking khaki coat she dug up from a tomb she was arrested by police since the wife of khaki coat owner remembered her husband's khaki coat. This girl was accused of stealing khaki coat and selling goods in the illegal market.

A writer (Nhat Tien) criticized the government's monopolization of the market by the setting of illegal market. In contrast, Don Xuan market was the legal market controlled by the government but the citizen who couldn't afford buying the government's quota and couldn't sell goods at this market as stated in the story “The problem with the main market was that most of the displayed articles could only be sold to people with books of stamps; there were always more sales assistance than custom most people withdraw from the main market to form a society on the margin of society all the members of this society were ragged and dirty” (Nhat Tien, 1988, p.15). From the quotation, if people wanted to sell goods at the legal market, they had to get a book of stamps from the government. However, most people couldn't afford the stamps from the government. Consequently, they established their illegal marketplace around the muddy district and tried to create their own community. Both buyers and sellers in this illegal market were the marginalized people. They were left out from the state's consideration due to their lack of economic power. On the other hand, the government didn't provide them opportunity to make a living legally.

The khaki coat itself symbolizes the effect of wars and hierarchy in the society. After Vietnam War and civil wars, Vietnamese citizens devoted themselves by attending the army, but in the post-war era the state didn't recognize them. From the young girl's familial background, she was the victim of the socialist Vietnamese government's re-education since her father died in the re-education camp and her mother died within a few years as stated in the story “Because of his connection with the puppet government, her father had been sent to a re-education camp and there he had died and left her with two siblings.” (Nhat Tien, 1988, p.16); from this quotation, it refers to the re-education camps in Vietnam. Re-education

camps (Trại cải tạo) were prison camps operated by the Communist government of Vietnam following the end of the Vietnam War. In these camps, the government imprisoned up to 300,000 former military officers, government workers and supporters of the former government of South Vietnam. "Re-education" as it was implemented in Vietnam was seen as both a means of revenge and a sophisticated technique of repression and indoctrination, which developed following the 1975 Fall of Saigon. Thousands were tortured and abused. Prisoners were incarcerated for periods ranging from weeks to 18 years (Anderson, 2002).

This young girl character was the victim of the re-education camps without any compensation from the state. Not only the state didn't recognize the victim, but also prohibited them from making a living as the evidence of the khaki coat selling. The girl was prohibited from taking benefit from the rich soldier's possession as stated in the khaki coat description "The coat did attract people's attention. It was a Western coat made out of golden-colored khaki. Its long and roomy sleeves were so skillfully sewn to the two shoulders that no wrinkles were to be seen... The coat must have belonged to a prosperous person who a few decades ago had certainly been fashion-conscious. Because it had been well-cared-for it still looked quite new" (Nhat Tien, 1988, p.15). Due to its luxurious image, this khaki coat symbolized the difference between classes in Vietnam. The rich soldier who can possess luxurious tailored-made coat which implied to its owner's wealth and high position in the society and a very poor girl who had to dig up tombs for objects. Even he was dead and this coat was his leftover belonging in tomb but poor people were not allowed to take benefit from it.

The girl was arrested and she was released because she spoke out the truth in the court. She had stated in the story "I earn my living by my own labour. I do not live as a parasite, at somebody else's expense. I have only taken what was buried in a grave, i.e. what had been discarded by our society" (Nhat Tien, 1988, p.16). Nhat Tien criticized the Vietnamese government of being a parasite through the young girl's declaration. The girl who made her living by her own labor was accused of robbing while the government who took benefits from its citizen wasn't accused of any allegation. Moreover, Nhat Tien used the satirical tone in young girl's declaration in court. She stated that she was nurturing her two siblings who were the economic workforce of the nation, she said "Furthermore I have used the profit I made to bring up my siblings, which means that by this kind of labor I've reared two children who belong to the next generation and in whose hands will lie the fate of our socialist country. Therefore, I am totally innocent" (Nhat Tien, 1988, p.16). From the quotation, the girl satired the state of being ignorant its poor citizen. In contrast, the task of improving citizen's quality of life and nurturing the next generation were the government's responsibilities.

Nhat Tien employed the young girl character to remind the government of its duty. When she was arrested by the government officials, she stated "And don't "thou" and "thee" me. I am one of the masses. You serve the masses. You have no right to talk to me like that" (Nhat Tien, 1988, p.15). From the quotation, she satired the socialist ideology. According to Ho Chi Minh who was a Vietnamese Communist revolutionary leader, he stated "Socialism is about making people rich and powerful... Socialism is to bring the people with freedom, prosperity, happiness, and chances of education, medical care, and good accommodation.

Under socialism, children will be nurtured, and the elderly will be cared for.” Ho Chi Minh also indicated that socialism is not a complete model but a constant formula, so building socialism must be practical, consistent with objective conditions, must uphold the Law and must know how to apply rules in a creative way, avoiding literal dogma, and stereotypes (Nguyen, 2018). In contrast, this short story represented the differentiation between the government officials and the citizen. There was no freedom, prosperity, happiness, chances of education or medical care for this young girl character as she was one of the masses. Whereas, the masses in Socialism term was the main purpose of this political ideology.

In comparison between Laotian short story *A Bar at the Edge of the Cemetery* and Vietnamese short story *The Khaki Coat*, these two writers criticized their socialist governments. A middle-aged bar owner and a poor young girl characters from short stories revealed the government’s exploitation in terms of being problem-makers and parasite. The government officials didn’t help their citizen in improving their living or protecting their human rights. In contrast, the government officials exploited them by asking for free drinks, accusing them, deporting them from their land, restricting them in trading. Under socialism ideology, writers did not only represent their national values, culture, ways of life but also represented their readers what happened in their society and also voiced for their national fellows. Beside the political issues, Laotian, Burmese and Vietnamese short stories also represented gender issue especially female situation as follows.

#### **“Portrayal of gender inequality” in Laos, Burmese and Vietnamese short stories.**

A Burmese short story *Once There Were Two Old Men* was composed by Ma Sandar, who is a well-known Burmese writer. Her novel *Life's Dream, Flower's Dream* won the 1994 Myanmar National Literature Award for novel. Her short stories collection, *Short Stories Collection 3* won the 1999 Myanmar National Literature Award for Collected Short Stories. Another novel, *Hexagon*, won the 2002 National Literature Award for novel. A short story *Once There Were Two Old Men* represents the portrayal of gender inequality and social hierarchy due to one’s economic power. Ma Sandar created two old men with different social and financial status. One old man got married with rich woman and after his retirement he was a rich old man. His children grew up as rich kids and got married with rich men and women. He had no worry on his financial status and he planned to spend his pension on taking a young mistress. Another old man got married with poor woman and he was working at his sixties. After his wife’s death, his two daughters grew up inefficiently. Elder daughter had to work for a living and had no chance to further her study. This old man was worried of his financial status and his daughters’ future. Moreover, he had knee ache, but he had no money to pay for the medical treatment. At the end of the story Ma Sandar created the satirical ending. A rich old man took a poor old man’s elder daughter as his young mistress.

Not only the difference of social status but this short story also represents the different perception towards men and women in Myanmar. A rich old man compared himself as Yethaphan tree while his old wife was old hen as stated in the story “Men are like the Yethaphan tree, he wanted to tell her, the older they are,



the more fruit they will bear, but thinking it indiscreet he kept his mouth shut. If the wife, that old woman, heard him he'd be in for it, she'd cackle like an old hen." (Ma Sandar, n.d.). From this comparison, old man was a tree which could bear more fruit while old woman was an old hen which couldn't lay eggs anymore. This perception reveals the gender inequality. In old age, men can do what they want such as having young mistress, dressing like young men in contrast, women are declined and rejected from their husbands. In this short story, an old wife commented on her husband that "Now don't you go flattering your Dad like this, as it is he's not acting his age" (Ma Sandar, n.d.), but her husband was proud of himself instead of being embarrassed. While a rich old man was acting younger than his age, he presented his disgust towards his old wife as stated in the story "made him sick just to look at her. He just did not want to listen to her nagging", and he also compared her to "the fatty foods I get at home" (Ma Sandar, n.d.). The comparison of old wife to fatty food which he declined to eat can be imply to the sexual objectification.

Sexual objectification is the act of treating a person solely as an object of sexual desire. Objectification more broadly means treating a person as a commodity or an object without regard to their personality or dignity. Objectification is most commonly examined at the level of a society, but can also refer to the behavior of individuals and is a type of dehumanization. Many feminists argue that sexual objectification of girls and women contributes to gender inequality, and many psychologists associate objectification with a range of physical and mental health risks in women (Fredrickson, 1997). The sexual objectification can lead women to bad self-image in themselves. By naming his wife old hen and fatty food, it shows the dehumanization towards women. Not only his old wife, he sexually objectified a young girl by comparing her to a young gourd. As stated in the story, a group of old men were discussing on spending their money on young mistress "Why, of course I'd love some tender gourd; I'll exchange it anytime for the fatty foods I get at home," U Maung Maung Sein laughed softly to himself at his private joke "I've found one tender young gourd," U Han Win whispered to him" (Ma Sandar, n.d.). From this quotation, he objectified a young girl from a person to a young gourd. This refers to the perception towards women as something men can eat and buy for their pleasure.

Not only calling her by dehumanized term but he also judged a woman by her virginity as stated in the story "Are you sure it's quite tender, it might be rotten inside you know. Not too good if I have to be treated for..... let's say, indigestion, at my age!" "Now, now, I assure you it's quite fresh. But impoverished, so I thought only you could help out. You know I can't afford a lot." (Ma Sandar, n.d.). From this paragraph, a rich old man revealed his consideration towards women's virginity. He defined a woman who lost her virginity as "rotten inside" while a woman with her virginity was a 'fresh' gourd. This perception represents male-dominated value which leads to the gender inequality. In this short story, men are superior to women because of his financial power. Besides, by using verbs 'help out' 'afford' 'digest', women are inferior to men.

From a short story *Once There Were Two Old Men* Ma Sandar who is a female writer created two old men characters in order to reveal men's perception towards women. In case of another Burmese short story *Trio* composed by female writer

Moe Moe (Inya), it raised up from gender inequality to women's liberation movements in Myanmar. For a brief history of feminist movements in Myanmar, the Burmese Women's Association, established in 1919, was the first women's organization in Myanmar (then called British Burma) and led by the wives of officials and rich women entrepreneurs. Following in its example, many other groups, while based on religion, emerged to promote national handwoven cloth and to preserve the culture and Buddhism against colonialism. Grass-roots women found representation eventually after female farmers, workers, journalists and students joined in the independence movements, and from them emerged many female leaders. Generally during the colonial period, women who were not of the elite communities participated in few roles of prominence. Women's rights activists (both from the grass roots and elites) raised their voices successfully for special laws granting women equal rights with men in marriage, divorce and inheritance, and they protested for the removal of the "sex disqualification clause" in the law barring women from contesting elections. Women's organizations, like the National Council of Women in Burma (1926), extended their coalition with international women's organizations, such the National Council of Women in India, although alignment with the Indian groups became a divisive issue during the colonial period (Aye Lei Tun, La Ring and Su Su Hlaing, 2019, p. 7).

In the parliamentary era (1948–1958), women's participation in politics at last was somewhat accepted and their numbers increased. But women in leadership positions were there to maintain their husband's or father's status and power (sometimes taking the government position of their husband upon his death). After the military coup in 1962, the social and political movements of women across the country once again became limited. The military oppression of the many ethnic populations stimulated their political activism; however, the violence committed against the women became a point of rebellion, reducing women's issues to their victimhood. Unlike the traditional women's groups that formed on the basis of religion and nationalism, exiled women's groups, largely of ethnic origin, were more progressive, even introducing the concept of "feminism" to their sisters who remained inside the country. It is the women's organizations formed by activists, working women and students (not those organized by elite women) who have maintained their sense of sisterhood, coordinating in advocacy and to push for the empowerment for all women. Myanmar acceded to the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) in 1997 (Aye Lei Tun, La Ring and Su Su Hlaing, 2019, p. 7).

A short story *Trio* composed by Moe Moe (Inya) in 1972 represents the feminist ideas in Burmese literary works. She won the Myanmar National Literature Award four times. She is considered one of the most influential Burmese women writers. She wrote 101 short stories and serial novels, 24 full-length novels and 55 articles. Under her pen name Inya, she began writing poems while attending Yangon University in 1964. In 1972, she wrote her first novel, *Pyauk-thaw-lann-hmar san-ta-war*, which received the National Literature Award in 1974. In 1980, 1982 and 1986, she received short story awards for her short stories and anthologies. From 1989 to until the period before her death, she worked as the editor of Sabel Phyu Magazine.

A short story *Trio* began with the discussion among three modern women on “Myanmar women enjoyed equal opportunities in education, business and inheritance and also enjoy fair division of property in a divorce. However, a Burmese Buddhist man could take on as many more wives as he wished or could support.” (Moe Moe, 1972). The characters were discussed on this issue because one famous man rejected women’s liberation movements in Myanmar. From the quotation, Burmese women are believed enjoying opportunities in education, business, inheritance and fair division of property in divorce but in familial relationship men are allowed to take on many wives. Due to these opportunities, a famous man in the story commented in public that feminist movements were not necessary in Myanmar. Moe Moe created three modern female characters with feminist ideas. Wa Wa character was described as “strong-willed and decisive”, Ni Ma was “languid” and Kyi Pyar was “looked feisty but she was a tranquil person”. They grouped together because their minds worked alike. They were described as non-traditional Burmese women as stated in the story “Ni Ma was amazed to see a very proud and willful woman living in a beautifully decorated house. She was doubly amazed that someone so unlike the traditional Burmese woman had prepared a delicious meal. And, the house of someone so apparently at home in the western world was filled with Burmese artefacts. The three of them felt free and happy in this little place of opposites for indeed they themselves differed from each other as to be total opposites” (Moe Moe, 1972).

From the excerpt, Moe Moe described her female characters in details such as how they lived, their characteristics, thoughts, their tastes and values. It shows the qualification of female writing as an action for women’s liberation movement. Ian McCormick stated about women’s writing and feminisms that whether the starting point for readers is literary and cultural studies, critical theory, or the canon of literary writings and its traditions, the agendas that have now been asserted by feminist theories and explored in women’s writings, cannot now be silenced or excluded. Yet we still inhabit a world in which the reality for many women is that they remain second-class citizens, and many women suffer terrible violence and injustice (McCormick, 2016, p. 3). Moreover, female writings represented women’s desire, thoughts outside male-centric construction. French critics and feminist philosophers such as Kristeva, Irigaray, and Cixous have examined the distinctive features of women’s writing as a challenge to phallogocentrism. *Écriture féminine* has emerged as the key term that celebrates and explores the qualities at work in women’s writing which are produced by the female body and by female difference.

In a short story *Trio*, Moe Moe created female characters who anti male-centric values. Wa Wa sent a letter to a man who was anti-feminist as stated “Wa Wa had enclosed a copy of an impetuously written letter she had sent to man who had stated that the feminist movement was unnecessary in Myanmar” (Moe Moe, 1972). It was a distinctive action in attacking back men’s patriarchal comment by using female writing (Wa Wa’s letter). Another character Kyi Pyar who had short haircut as rebellious action towards Burmese men’s preference for long hair women. After wearing short hair, she was bad-mouthed by male friends but she stated that “I am sorry I ever thought he was a decent chap. She could care less for the many men bad-mouthing her just because she is an independent woman. In this excerpt “As if I don’t know that long hair is more attractive and as if I so

desperately want a husband” (Moe Moe, 1972), it reveals that she disregards male expectation on women, and she dares to be herself.

Not only appearance, these female characters also rejected social expectation on female gender role. Gender roles in society means how we’re expected to act, speak, dress, groom, and conduct ourselves based upon our assigned sex. For example, girls and women are generally expected to dress in typically feminine ways and be polite, accommodating, and nurturing. Men are generally expected to be strong, aggressive, and bold. In personality traits, women are often expected to be accommodating and emotional, while men are usually expected to be self-confident and aggressive. For domestic behaviors, some people expect that women will take care of the children, cook, and clean the home, while men take care of finances, work on the car, and do the home repairs. Additionally, for occupations teachers and nurses are assumed to be women’s occupations, and that pilots, doctors, and engineers are occupations for men. However, three female characters in Moe Moe’s short story declined both personality traits and expected occupations for women as stated “If it were Wa Wa, she would have immediately tackled the man face to face” (Moe Moe, 1972). For occupations, these three women rejected being a housewife. Wa Wa was an artist (painter) while Ni Ma was a traveler and writer, and Kyi Pyar was a journalist who loved writing poems. Their occupations represented freedom and out of social expected gender role.

A character Wa Wa insisted living alone with her dog and meeting with her two close friends was for “All the days that they met, they would talk about literature, arts, poetry, and what they planned to do next and would part only at dusk. Ni Ma always felt uneasy when it was time to leave, seeing Wa Wa standing there all alone in front of her house. But she is used to living alone, Ni Ma had to console herself” (Moe Moe, 1972). From the excerpt, these women didn’t talk about any household responsibilities or nurturing a child. It reveals that women have their own desires and dreams which are different from gender role expectation. Moe Moe represented Burmese female characters who were out of traditional norms. Even she didn’t present the women’s liberation movement directly but the female community and sisterhood in this short story which “They met to help each other survive in their respective fields, to continue creating, to face life with reason and sense; to laugh and have fun, free of guilt” (Moe Moe, 1972) was itself the action of feminist movement in Burmese literature.

Apart from gender equality and women’s liberation movement, in case of Vietnamese short story *Distant Stars* composed by Le Minh Khue it represents the effects of war on women. Additionally, this short story was derived from Le Mihn Khue’s experience in war. Dana Sachs provided the information of Le Minh Khue as sated “Vietnamese author Le Minh Khue began publishing stories as a young revolutionary soldier in the 1960s. Since that time, her work has undergone a dramatic transformation from wide-eyed idealism to cleareyed skepticism. This change in outlook parallels a pervasive sense of disappointment both among Vietnamese writers from the North and within post-war Vietnamese society as a whole” (Sachs, 1999, p. 2). In a short story *Distant Stars*, three teenage North Vietnamese girls detonate unexploded bombs and fill craters along the Ho Chi Minh Trail during the American War. Theirs is an uncertain existence. Explosions bury them in rubble. Bombs drop dangerously close to their hideout. But the young women approach

their duty with good humor and a love that is “selfless, passionate, and carefree, only found in the hearts of soldiers” (Le Minh Khue, 1997, p. 20). War, as seen through the eyes of these young women, becomes the noble struggle of people who fervently believe in its goals.

This short story reveals the effects of war on women since military and wars in mainstream history seems occupied my male heroic actions. Rachel Woodward presented the relation of Soldiers, masculinity and the countryside as stated “It is suggested that this conceptualization of the countryside contributes specifically to the construction of particular (hegemonic) notions of masculinity. The ideas of adventure and danger are particularly important in this respect. Third, the role of the body of the soldier in this process is examined. The construction of a specific gendered identity through a process of transformation from civilian to soldier is discussed” (Woodward, 2010, p. 277). In contrast, Le Minh Khue portrayed women who entered adventure and danger which were considered male gendered identity. She revealed that not only men but women also involved in national history as national defender and the victim of war. As Vietnamese female writer, Le Minh Khue emphasized women’s role and involvement through her short story. In Vietnamese history, The Northern Vietnam government, led by Ho Chi Minh, made a number of legal reforms in order to gain popularity and enhance social equity, such as new laws banning wife-beating, forced marriages and child marriages (McKeon, 2012). In addition, they also focused on the roles of women outside of the traditional home for the purpose of industrial growth and development. As a result of this, North Vietnamese women were seen as essential participants and were enlisted into the Viet Cong for the purposes of combat and manual labour, such as attacking and harassing American troops, being sent into the combat zone to lay booby-traps, and working as truck drivers and smugglers. Viet Cong women also played important roles in espionage against the Americans and the South Vietnamese as well as serving as liaisons to coordinate North Vietnamese squads and covertly pass information (McKeon, 2012).

Le Minh Khue presented the history of Vietnamese War in female perspective through young female soldiers. They were reconnaissance team in battle field but their description of war was not frightening as stated in the story “Our job was to sit there. Whenever a bomb exploded, we had to run up, figure out how much earth was needed to fill the hole, count the unexploded bombs, and, if necessary, detonate them. They called us the Ground Reconnaissance Team”. That title inspired in us a passion to do heroic deeds and therefore our work was not that simple.” (Le Minh Khue, 1997, p. 21). Even though she was taking a risk in battle field, she described her action as ‘our job was to sit there’, and it was ‘our work was not that simple’. It reveals that women whose expected personality traits are fragile, weak and easily panic are not these Vietnamese female soldiers. From the excerpt, they were fearless and ready for their work. Additionally, they were positive enough to tease themselves as stated “When we laughed, our teeth glowed out of our grimy faces. At those moments, we called each other the “Black-Eyed Demons” (Le Minh Khue, 1997, p. 21). This is the opposite image of women since women are normally compared to angelic images.

Le Minh Khue presented women in war in positive vision. They were in wartime but they still have their dreams to peruse after the war ended. A writer

revealed women's desires which couldn't be completed due to the effects of war as stated "As for Thao, she wanted to become a doctor or "She wanted a job in a big hydroelectric plant. She would work as a welder and play on the plant's volleyball team. Perhaps to become an architect? How interesting! A voiceover artist in a children's movie theater?" (Le Minh Khue, 1997, p. 23). Among three young girls, one of them wanted to be a doctor, one wanted to be an architect and another wanted to be a voiceover artist. In comparison with Burmese short story *Trio*, these female writings represent female image, values, desires out of ideal women norms. Each female character has her own specific dream, characteristic and talents. This is the presentation of women as a unique person which is anti the generalization of women.

Besides, three female characters in a short story *Distant Stars* also rejected the domestic responsibilities and marriage as stated "From now until we're old, we'll have romance but we'll never marry. Marriage would mean too much work. Diapers. Blankets. Mosquito nets. Sawdust. Fish sauce. There would be no time left for fun. In love, he'll take you to the movies. He'll be sweet to you when you sulk. You'll have plenty of time to read books." (Le Minh Khue, 1997, p. 23). In term of gender role, a female character revealed her desires which were opposite to female domestic behaviors. Household management and child nurturing are not every women's dreams. They considered marriage was a trap for much work in contrast they wanted to read books. From this representation, female writings produced the female body and by female difference.

Le Minh Khue even presents strong female characters who are brave, positive and strong-willed. However, these girls were looked down by male soldiers by calling them "Hanoi girls". With this term Hanoi girls, it refers to the bias between urban people and countrymen. The Hanoi girls can be implied to weakness and the preference of comfortable lifestyle. To anti the Hanoi girls' image, Le Minh Khue presented her characters as strong and nationalist women as stated in the story "She was in the same state of mind as me: loving everyone. That was the love of the people in smoke and fire, the people of war. It was a selfless, passionate, and carefree love, only found in the hearts of soldiers. I put my arm around Nho and squeezed her small, soft shoulder. We said nothing to each other. She was here, brave, gentle, from the same city as me and standing with me on this night on a hill covered by bomb craters near the front. We understood each other and felt completely happy" (Le Minh Khue, 1997, p. 27). From the excerpt, it reveals the devotion of women to the nation. They are compared to distant stars which are far away in the battlefields but they are still shining with hope and love. Although in mainstream history, women might not be mentioned as men but in female writings women's heroic action are represented and voiced.

As mentioned in the previous section, female writings represent the reality for many women is that they remain second-class citizens and many women suffer terrible violence and injustice. In Laotian short story *Heart's Refuge* composed by Thongbay Phothisane. He is Laotian male writer and a president of Lao Writers Association and Department of Heritage. A main character in this short story was Sompheng who was a young widow with a son. Her love life was related to the illegal deforestation since her ex-husband was a rich man whose businesses were smuggling and contraband. Phothisane presented female character as weak, fragile

and easy to deceive as stated in the story “a very rich man came to the village asked for her hand and married. A year later, rumors about Sompheng’s husband seeped through the village. He had already been married and had many children before meeting Sompheng” (Phothisane, 2008, p. 58). From the quotation, Sompheng character was represented the victim of capitalism. Her ex-husband who was a businessman deforested at her village and at the same time he deflowered a woman (Sompheng) too. A husband character was symbolized a capitalist who consumed labor and body of working class. Moreover, it also represented the danger of capitalism on Laotian up-country villagers.

Sompheng character was represented in the image of ideal Laotian women who were submissive and weak. Burke, Andrew and Justine Vaisutis (2007) described about Laotian women as stated “Many rural Lao women undertake a variety of semi-formal roles in their communities, including handicrafts, commerce, public health, and education, in addition to their traditional roles as homemakers and the caretakers of children. In the cities and at the government level, Lao women are underrepresented, particularly in high-level positions. In terms of wages, women typically receive lower salaries than men.” (Burke, Andrew and Justine Vaisutis, 2007, p. 301). In this short story, Sompheng lived in domestic area. She weaved at home and never went outside the village as stated “Sompheng was weaving under her house” (Phothisane, 2008, p. 56), and she was a devoted mother of her son as stated “she found that she loved him as much as she loved her own eyes”(Phothisane, 2008, p. 57). From the quotation, it represents the traditional roles and personality traits of Laotian women. However, in the portrayal of gender inequality Sompheng character was doubly exploited by two urban men. For the first time, a rich urban man deceived her and left her with a child. Next, due to road construction in her village, Damdy, who “is a young, active and cheerful driver” (Phothisane, 2008, p. 57) fell in love with Sompheng. From this point, each time an urban man came to the village (for deforestation and road construction) a rural woman was approached and exploited.

Sompheng was a submissive character and she never rejected a man. At the end of the story, even she was hesitated with Damdy’s approach but she didn’t reject him directly. In contrast, Damdy never asked for Sompheng’s permission. He made his own decision that Sompheng would be his heart’s refuge as stated “I’d leave my heart here with you, he said”. But Sompheng afraid to make the same mistake twice so “Damdy understand her words and meaning very well” and he wind up with the sentence “On my life’s road, I have traveled a very long way. I do hope this home will be place my heart settles, a refuge for my heart” (Phothisane, 2008, p. 57). From the excerpt, Sompheng didn’t say anything while Damdy made a decision that she was home for his heart and her house would a place for his settling. At this point, woman was represented in ideal feminine personality traits and domestic behaving norms. She couldn’t decline marriage and lived her own life which differed from female characters in *Trio* and *Distant Stars* short stories.

In contrast, this short story portrays the female inferior status and they are still under ideal women ideology such as women are home, women are men’s followers and women are men’s pleasure. The female character Sompheng is also the victim of development and capitalism. Under capitalism, her ex-husband exploited her virginity and naïve (along with the deforestation), and under the village

development (by road construction) as stated “Once the road is paved, electricity will surely come soon” (Phothisane, 2008, p. 57) also leads a new male-dominated situation to Sompheng (a new husband). Both Sompheng and her house are under male possession. In conclusion, by close-reading Burmese, Vietnamese and Laotian short stories in English a lecturer and students explored the portrayal of gender inequality especially female desires, problems and women’s liberation movement in literature.

## CONCLUSION

This article is the case study from teaching Laotian, Burmese and Vietnamese short stories in English to Thai students by employing close-reading methodology. After close-reading, a lecturer examines the students’ knowledge from their reflection essay. This teaching methodology aims to see how the students can relate the information of the political and social background of each country with its short stories. In writing the reflection essay on Laotian, Burmese and Vietnamese short stories, a lecturer can see what issues students extract from the texts assigned. By close-reading Laotian short stories *A Bar at the Edge of Cemetery* by Bounthanong Xomxayphol and *Heart’s Refuge* by Thongbay Phothisane, Vietnamese short stories *The Khaki Coat* by Nhat Tien and *Distant Stars* by Lê Minh Khuê, Burmese short stories *Trio* by Moe Moe and *Once There Were Two Old Men* by Ma Sandar, the students discovered the issues of gender and political issues as follows.

In political issues, the Laotian short story *A Bar at the Edge of Cemetery* represented the government’s exploitation of the citizen. The government officials were presented as problem-makers instead of helpers. Under socialist political ideology, the citizen was expected to be the main consideration of the state. In contrast, the socialist government in the Vietnamese short story *The Khaki Coat* prohibited their citizens from trading because of the government’s market monopolization. A Vietnamese writer also reminded the readers of the re-education camps in Vietnam in which the victims of this event had never been compensated by the government. In both of Laotian and Vietnamese short stories the writers created a character who voiced for each country’s social problem. In *A Bar at the Edge of Cemetery* a middle-aged bar owner was a narrator for the government’s corruption and in *The Khaki Coat* a poor young girl questioned the socialist government in the court when she was accused of being a thief. The socialist governments in Laotian and Vietnamese short stories were represented as parasites who consumed their citizen’s sweat and labor.

For the portrayal of gender inequality, after studying Burmese short stories *Once There Were Two Old Men* and *Trio*, Vietnamese short story *Distant Stars* and Laotian short story *Heart’s Refuge*, a lecturer and students discovered two female images. The first one was submissive and weak and the other was strong-willed and decisive. In Laotian short story *Heart’s Refuge* and Burmese short story *Once There Were Two Old Men* women characters were presented as submissive, weak and easy to deceive. They both were sexual objectified by men. In *Heart’s Refuge* women were called home for men’s hearts and in *Once There Were Two Old Men* women were compared to old hen and young gourd. In contrast,



Vietnamese short story *Distant Stars* and Burmese short story *Trio* represented strong-willed and decisive women. Each female character had her own dream and unique characteristics. They insisted on living on their own instead of getting married. These female characters represented the opposite personality traits and domestic behaviors. At this point, female writings are for women and they represent women outside male-centric construction with language used by women themselves.

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# **An Analysis of the Flouting of Conversational Maxims by Grice on 'A Clean, Well-Lighted Place' Short Story**

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**Article History:**  
First Received: 16/04/2022  
Final Revision: 31/05/2022  
Available online: 30/06/2022

**Abstract.** This study aimed to analyze the use of flouted conversational maxims found in "A Clean, Well-lighted Place" short story by Ernest Hemingway. This is qualitative research with content analysis research design. The results of the study reveal two main findings. First, from the total data of 50, 27 (54%) data contain the flouted conversational maxims. The highest frequency of flouting is found in the maxim of relevance in which there are 11 data (40.74%) and 4 data (14.81%) represent the lowest frequency which is the flouting of the maxim of manner. The number of flouting in the maxim of quantity and quality is 7 (25.93%) and 5 (18.52%) respectively. Second, those maxims are flouted for certain reasons such as avoiding the speaker to be direct and impolite when talking about darkness and loneliness, being old and nothingness as the themes of the short story. By flouting the maxim of quality, the speaker tries to keep a secret. The speaker avoids responding to negative opinions or showing his disagreement by flouting the maxim of quantity. The speaker's flouting on the maxim of quality is done to maintain the conversation and to keep a secret the speaker the maxim of manner is flouted. Thus, flouting the conversational maxims is sometimes done by the interlocutors which does not necessarily mean that they do not want to maintain the conversation, yet it is another way to avoid the conversation breakdowns. Based on the result of the research, the study implies that it is important for both interlocutors to have common belief that successful communication requires them to cooperate and maintain the communication either by adhering the conversational maxims or even flouting the maxims due to certain reasons.

**Keywords:** *conversational maxims, the maxim of manner, the maxim of relevance, the maxim of quantity, the maxim of quality*

## INTRODUCTION

Communication is an inevitable part of human life. Every day people communicate with each other to share information, feelings, or ideas. They communicate both in written and spoken forms. In spoken language, people usually engage in the communication process through a conversation. A conversation involves two main interlocutors, the speaker, and the hearer that take a turn in exchanging information. Therefore, to maintain the conversation flows smoothly the speaker and the hearer will try to cooperate to keep certain rules in mind. This cooperation will also help them to keep the conversation effective and efficient to meet the conversational goals.

These rules are called 'Cooperative Principle' (CP) by Grice. Grice (as cited in Finegan, 2011) suggests that in conversations, people are needed to contribute efficient information according to the goal of the conversation. Further, Leech (1983, p. 83) argues that "the CP enables one participant in a conversation to communicate on the assumption that the other participant is being cooperative. CP has a function to regulate what we say so that it contributes to some assumed illocutionary or discoursal goal(s)." In other words, in a conversation, the interlocutors are expected to give their meaningful contributions into it to keep engaged in the conversation and to achieve the conversational goals. To obey this principle, the interlocutors must follow four conversational maxims consisting of maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner.

Fromkin, Rodman & Hyams (2014) define each maxim by outlining some indicators as follows. First, the maxim of quantity deals with how much information is given by the interlocutors. It requires the interlocutors to share a sufficient amount of information as needed in the conversation they engaged. For example:

A : May I borrow your pencil?

B : Yes, sure.

In the conversation above, A requests to borrow B's pencil, and B answers it with a sufficient answer by accepting A's request. That example shows that B obeys the maxim of quantity by giving an appropriate amount of information as needed by A. Second, the maxim of quality reflects the 'truth'. The interlocutors are expected to be honest when giving the information and to be based on appropriate evidence. For example:

A : Do you think Jane can win this competition?

B : I think so. I saw her practice a lot last week.

When A asks B's opinion whether Jane can pass the competition or not, B answers that Jane will win and this answer is based on evidence because B saw Jane's practice last week. Thus, B's answer is a truth based on certain evidence. Third, to adhere to the maxim of relevance, the interlocutors need to give suitable information or to 'be relevant'. Here is the example:

A : Where is my car key?

B : It's in the drawer.

In the conversation, B provides suitable information to A's question by telling A about the location of the car key. Fourth, the maxim of manner requires interlocutors to provide 'clarity' in their contribution. It means that the interlocutors need to give brief and logical information to avoid ambiguity.

A : Do you know when the graduation is?

B : It is on Monday next week.

B obeys the maxim of manner by giving a clear and brief answer to A's question. When A asks about the day for the graduation, B says that it is on Monday next week, not this week or even next month. Thus, the word 'next week' helps B to give clearer information for the word 'Monday'.

Though both interlocutors believe that cooperating well during the conversation by obeying the cooperative principle is important to maintain and to reach the goals of the conversation, sometimes they still violate the cooperative principle. However, here the violation cannot be assumed that they are not trying to maintain the conversation. Instead, it is also another way to maintain it.

In certain cases, it is closely related to politeness (Politeness Principle). Sometimes people prefer to use indirect utterances to avoid being impolite, misunderstanding, and even threatening others' faces. Therefore, the speaker sometimes uses what Grice calls as 'Conversational Implicature'. Grice (as cited in Igwedibia, 2017) states that conversational implicature refers to the implication of something which is implicitly stated in the use of language. Implicature shares explicit clues on how to understand the meaning of the speaker's actual statement. Mey (as cited in Diningrum & Musyahda, 2016) also adds that in daily conversations people frequently share indirect utterances implying certain propositions. Davis (as cited in Saul, 2001) classifies implicature into two: speaker implicatures and sentence implicatures. The former refers to the intended meanings that the speaker is trying to implicate by what she or he said. On the other hand, the latter deals with the conventionally used meaning from the expression uttered by the speaker. Therefore, implicature needs the hearer's interpretation on the meaning of what the speaker utters. For instance, an utterance 'Oh, the weather is so hot recently' has the illocutionary act of requesting the hearer to give a drink. Thus, rather than saying 'Can I have a glass of water?' the speaker prefers to say 'Oh, the weather is so hot recently' which is more indirect and the hearer will surely understand what the speaker implies. In this context, the indirectness of the speaker is chosen because he probably thinks that it is more polite than directly requesting the hearer to give him a glass of water.

Some interlocutors sometimes violate the maxims in certain contexts for some reasons which do not necessarily mean that they fail to communicate. For example, the hearer responds insufficiently towards the speaker's question or gives indirect responses requiring the speaker to interpret it by himself. This violation is called by the flouting of the maxim. According to Birner (2013), the speaker usually shows four main behaviors regarding the and may observe the maxim, violate the maxim, flout the maxim, or opt out of

the maxim. When the speaker observes the maxim, he or she directly adheres to the maxim by giving the appropriate amount of information and being honest, relevant, and clear. Violating the maxim means the speaker fails to observe the maxim and expects that the hearer will not know about the violation made. Flouting the maxim happens when the speaker purposely does the violation and expects the hearer to be aware of it. Finally, opting out of the maxim indicates that the speaker prefers not to get involved in the conversation. By flouting a maxim, the speaker decides not to obey the maxim as the implication of something (Fromkin et al., 2014). Thomas (as cited in Noertjahjo, Arifin & Ariani, 2017) argues that the speaker flouts the maxim due to the failure in observing the maxim at the literal level so the speaker purposefully intends to implicate something. In other words, flouting the maxim can be understood as the speaker's choice to intentionally disobey the maxim to implicate something.

The flouting of the maxims can occur in the four maxims of the Cooperative Principle. In the maxim of quantity, the interlocutors need to contribute sufficiently to the conversation. Therefore, the violation of this maxim can be seen from too little or too much information given by the interlocutors. People who violate this maxim by giving too much information may be labeled as garrulous people. On the other hand, giving less information will characterize the people as dour, cagey, or quiet (Finegan, 2011). The flouted maxim of quantity happened when the speaker shares responses that are too much or less (Thomas, as cited in Noertjahjo et al., 2017). The following example taken from the exchange between Polonius and Hamlet will show the flouting of the maxim of quantity.

Polonius : What do you read, my lord?

Hamlet : *Words, words, words.*

(Fromkin et al., 2014: 172)

The conversation above indicates that Hamlet does the flouted maxim of quantity by answering Polonius with an insufficient response. Hamlet intentionally gives insufficient information to Polonius because he does not want to share what he reads with Polonius.

The flouted maxim of quality can be seen from lies or invalid information given by the speaker without sufficient proof (Ibrahim, Arifin & Setyowati, 2018). It will be exemplified in the following exchange.

A : *Teheran's in Turkey isn't it, teacher?*

B : *And London's in Armenia I suppose.*

(Brown, & Levinson, 1987: 110)

Both speakers violate the maxim of quality by providing false information. A's statement is incorrect because Teheran is in Iran, but A uses a question tag as if A checks B's understanding of it. B responds by also giving false information that London is in Armenia. That is incorrect because London is in England.

The flouting of the maxim of relevance can be seen in the speaker's statement which is not relevant to the conversation. This violation requires the

hearer to struggle in guessing the relevant statement (Finegan, 2011). The flouted maxim of relevance occurs when the hearer is required to relate and infer from what is not explicitly stated in the speaker's statement (Cutting, 2002). Here is the example:

Zane : How's the weather outside?

Zora : There's a great movie on HBO Thursday night.

(Finegan, 2011, p. 309)

If seen at a glance, it is clear that Zora gives an irrelevant answer to Zane's question because Zane asks about the weather, while Zora answers it by talking about a movie on HBO. However, it may be understood that the implicit meaning of Zora's answer is probably she does not want to go out and prefers to watch TV at home. Zora probably recognizes that Zane's intention of asking about the weather is actually to invite Zora to go outside and she tries to reject the invitation.

The flouted maxim of manner can be seen from when the speaker's ambiguous or disorderly utterances which may make the hearer difficult to understand them. The speaker's flouting on the maxim of the manner can also be done producing obscurity in his or her utterances because they attempt to avoid other people from knowing what is being discussed by the interlocutors (Cutting, 2002). The following example will show the flouting of the maxim of the manner in terms of orderliness.

A birthday cake should have icing; use unbleached flour and sugar in the cake; bake it for an hour; preheat the oven to 325 degrees; and beat in three fresh eggs.

(Finegan, 2011, p. 309)

From the example above, it is clear that it violates the maxim of manner by describing the procedure of baking a cake that is not orderly. The steps are disorderly and the hearer may be confused to follow them.

The studies on the flouting of the cooperative principle have been previously conducted by some scholars. Here is the review of the previous research. First, (Manurung, 2019) studied the most dominant type of flouting of maxims in an Indonesian Talk Show, *Hitam Putih*, and the reasons why the speakers flout the maxim. The result shows that the most dominant maxim flouted is the maxim of quality. The speakers mostly flouted the maxim to make jokes. Second, Nasution (2014) examined the flouting of maxims in *Sarah Sechan* Talk Show, especially in *Fitri Tropica* Episode on Net TV. It mainly tried to know what maxims were flouted and to what extent was the violation done by the host and the guest. The result indicates that all maxim types are flouted in 46 utterances and the maxim of relation is the most common type. The flouting of the maxim is often done to avoid the speaker from talking explicitly about personal matters and making jokes. Third, Jiwarno, Valiantien & Setyowati (2020) investigated the kinds of maxims flouted by the characters in *Jackie's* Movie and the reasons for the flouting. The result of the study reveals that the four maxims are flouted by the characters in the movie and the motivation behind the flouting includes competitive and collaborative

motivation. Fourth, Pradika & Rohmanti (2018) analyzed the maxims flouted in *COCO* movie. The result shows that the movie presents the violation of the of quantity, the maxim of relation, the maxim of manner, and the maxim of quality with the percentage of 45%, 27%, 18%, and 10% respectively.

Fifth, Fitri & Qodriani (2016) studied the flouting maxims in *Divergent* Novel focusing on revealing the types and reason of flouting the maxims. The result indicates that only three types of maxims are flouted in the novel, namely the maxim of quantity, the maxim of quality, and the maxim of relevance. The maxim of quantity is flouted to elaborate the topic, emphasize something and avoid cooperation. The maxim of quality is flouted to express panic, to assure the hearer about something, and to conceal something. The flouting of the maxim of relevance is done to talk about a different topic and to refuse to discuss certain things. Sixth, Prativi (2012) examined the flouting of maxims in "*Uncle Tom's Cabin*" novel by Harriet Beecher Stowe. The result shows flouting maxims in 27 data namely the flouting clash between maxims, the flouting maxim of quality, the flouting maxim of quantity, the flouting maxim of relevance, and the flouting maxim of manner. The flouting clash between maxims is the most dominant type found. Besides, the study shows that the novel shows six types of implicature, namely convincing, expressing feeling and condition, showing refusal, clarifying something, looking for certainty, and hiding feeling and condition. Last but not least, the study also figures out the reason why the maxims are flouted which include assuring someone, showing disagreement and politeness, keeping a relationship, sharing ideas and conditions, providing a clear explanation, maintaining self-esteem, and expressing feelings and condition. Seventh, a study was conducted by Al-Qaderi (2015) to scrutinize the implementation of Gricean implicature in Arabic. The study shows that Gricean implicature can be used in Yemeni dialect of Arabic and the flouting is frequently found in the maxim of quantity. Finally, an analysis conducted by (Handayani, 2005) entitled, "The Flouting of Conversational Maxim in Javanese Short Story *Pacarku Ngandheg*." The result shows that the maxim of relevant frequently flouted but the flouting can lead to a more varied conversation.

The current studies that researching types of maxims have been myriadly conducted. Yet, those of studies that provided extent analysis to indicate how successful a communication through maxims were found to be limited. Thus, this study had an objective to study the flouting of conversational maxims found in the short story entitled '*A Clean, Well-Lighted Place*' by Ernest Hemingway and to figure out why the flouting was done by the speakers. Besides, this study also attempted to identify the implication of this study on speaker's attitudes towards the flouting.

## RESEARCH METHOD

This research is qualitative research with content analysis design. Qualitative content analysis is a kind of qualitative methods used to analyze data and interpret their meaning (Schreier, 2012). Similarly, Shava et al.



(2021) points out that qualitative content analysis is carried out by subjectively interpreting data which have been systematically coded and identified into categories. Weber (as cited in Sándorová, 2014) argues that content analysis employs some stages to make 'valid' conclusion from the data.

This research was conducted using qualitative content analysis design because it focused on giving detailed descriptions and making inferences of the phenomena of flouting maxims in the short story and the reasons for the flouting based on the coded data.

The research data were the utterances spoken by the characters in 'A Clean, Well-Lighted Place' short story. The researcher read the short story before identifying the utterances containing the flouting maxims of quantity, quality, relevance, and manner. Then, the researcher coded the data according to the types of maxims which included Maxim of Quantity (MQT), Maxim of Quality (MQL), Maxim of Relevance (MR), and Maxim of Manner (MM). After coding the data, the researcher analyzed the maxims flouted based on Cooperative Principle by Grice and the reasons why the characters in the short story. A conclusion was drawn at the end of the analysis.

## **RESULT AND DISCUSSION**

Before the short story was analyzed, 50 data were coded into the four types of maxims in the cooperative principle. However, this research only focused on the flouting of conversational maxims found. There were 27 data containing the flouting of conversational maxims. The distribution of the flouting of conversational maxims will be presented in table 1.

**Table 1.** *The distribution of the Flouting of Conversational Maxims in the Short Story*

<b>No</b>	<b>Cooperative Principle</b>	<b>Frequency</b>	<b>Percentage</b>
1.	Maxim of Quantity (MQT)	7	25.93%
2.	Maxim of Quality (MQL)	5	18.52%
3.	Maxim of Relevance (MR)	11	40.74%
4.	Maxim of Manner (MM)	4	14.81%
	<b>Total</b>	27	100%

The table shows that more than half of the data contain the flouting of the conversational maxims. The highest number of the flouting is the flouting of the maxim of relevance (11 or 40.74%) and the least frequent one is the maxim of manner (4 or 14.81%). Other types of violations are found in the maxim of quantity and maxim of quality occurring at 25.93% and 18.52% respectively.

***The flouting of the maxim of relevance***

In the short story, there are 11 or 40.74% data indicating the flouting of the maxim of relevance. They are common in the forms of avoiding to talk about a certain topic, changing the topic, producing unmatched (irrelevant) responses, and keeping secrets.

The speaker flouts the maxim of relevance to avoid talking about a certain topic.

Younger waiter : What did he want to kill himself for?

Older waiter : ***How should I know?***

(ACWLP, p. 17)

The speaker is curious about why the old man wants to commit suicide but the older waiter refuses to talk about this by saying, "How should I know?" The older waiter flouts the maxim of relevance by implying that the reason is not his business. Besides that, the speaker flouts the maxim of relevance by altering the conversation topic.

Younger waiter : How do you know it was nothing?

Older waiter : ***He has plenty of money.***

(ACWLP, p. 6)

Because the younger waiter does not get a satisfying answer to his previous question, he tries to urge the older waiter to tell him the reason why the old man wants to kill himself because he believes that the older waiter knows the reason. Again, the older waiter does not want to talk about it and he changes the topic by talking that the man has plenty of money. In addition, the speaker produces unmatched statements in flouting the maxim of relevance.

Younger waiter : I wish he would go home. I never get to bed before three o'clock. What kind of hour is that to go to bed?

Older waiter : ***He stays up because he likes it.***

(ACWLP, p. 23)

The hearer's answer becomes irrelevant to the younger waiter's question because he states an opposite statement of what the younger waiter says. The older waiter actually insists that the reason why he has not gone home yet is because he likes to stay up late. He lives alone. He does not need to go home earlier since no one waits for him, so he prefers in the café than at home alone.

To keep a secret, the speaker flouts the maxim of relevance. Here is the example.

Barman : What's yours?

Older waiter : ***"Nada."***

(ACWLP, p. 49)

When the older waiter talks to himself in unclear utterances, the barman hears it. One of the older waiter's points is the man needs a clean and well-lighted place. The barman asks him what he needs, but the older waiter simply answers it with "Nada" in Spanish meaning "nothing". It indicates that the older waiter does not want to talk about what he feels and what he wants and he rather keeps it as a secret.

Thus, the maxim of relevance is mostly flouted by the older waiter because he does not want to talk about being old and lonely which becomes the main theme of the story. He tries to understand the old man's feeling of being old and lonely. Therefore, he does not want to talk about the reasons why the old man becomes so desperate and he himself also starts to realize that he gets older and starts feeling what the old man feels.

***The flouting of the maxim of quantity***

There are 7 (25.93%) data containing the flouting of the maxim of quantity. The flouting is commonly done in the form of speakers' uninformative contributions towards the conversation. The speakers share information that is too little or too much.

The maxim of quantity is flouted by the speaker by giving an uncommunicative contribution to the conversation.

Younger waiter : He must be eighty years old.

Older waiter : ***Anyway I should say he was eighty.***

(ACWLP, p. 22)

The speaker does not really give any informative contribution to the conversation related to the age of the old man. He only produces a similar statement previously uttered by the younger waiter that the man is eighty years old. The older waiter wants to show his agreement and emphasizes that the age of the man is eighty.

The speaker flouts the maxim of quantity by giving too little or too much information than it is needed. It can be seen in these examples.

Younger waiter : His niece looks after him. You said she cut him down.

Older waiter : ***I know.***

(ACWLP, p. 26)

The speaker does not really respond to the younger waiter's statement, and he prefers to just show his agreement. It is not enough to respond to the younger waiter's statement.

Younger waiter : I wouldn't want to be that old. An old man is a nasty thing.

Older waiter : ***Not always. This old man is clean. He drinks without spilling. Even now, drunk. Look at him.***

(ACWLP, p. 27)

The older waiter gives too much information about the old man and it shows that he flouts the maxim of quantity. He wants to show his disagreement toward the younger waiter's opinion that being old is nasty but he gives more information on his own opinion about the man.

In other words, the speaker's flouting on the maxim of quantity can be in the form of uninformative or insufficient responses because he does not want to respond to the younger person's opinion of what being old is like since he believes that the younger person will not understand how it actually feels. In addition, giving too much information indicates that the older waiter sometimes does not agree about the negative assumptions about elders.

***The flouting of the maxim of quality***

There are 5 (18.52%) data containing the flouted maxim of quality. This type of flouting can be seen when the speakers use a metaphor, irony, and false information or a lie.

Younger waiter : Why did they do it?

Older waiter : ***Fear for his soul.***

(ACWLP, p. 20)

In the conversation, the older waiter uses a metaphor to answer the question about the suicide tried to be committed by the old man. He says "Fear for his soul" instead of "fear of being old". In this case, the older waiter avoids saying the direct statement.

Older waiter : An hour is the same.

Younger waiter : ***You talk like an old man yourself. He can buy a bottle and drink at home.***

(ACWLP, p. 34)

The younger waiter responds to the older waiter's opinion about the word "an hour" by being ironic to the man and saying "*You talk like an old man yourself.*" Here, the young waiter actually attempts to make the older waiter stop arguing about the time by insulting him. His indirect statement is considered more polite than saying directly "*You are also an old man*" to the older waiter.

Older waiter : It's not the same.

Younger waiter : ***No, it is not. (He did not wish to be unjust. He was only in a hurry.)***

(ACWLP, p. 35)

This conversation is still related to the previous topic talking about the word "an hour", yet this time the younger waiter changes his opinion by agreeing with the older waiter's opinion because he does not want to continue the argument with the older waiter. He prefers agreeing with him to stop the debate. The speaker flouts the maxim of quality because the younger waiter shares false information (a lie).

In short, the flouting of the maxim of quality is used by the speakers to maintain the conversational flow and to avoid disputes in the conversation. Sometimes people do not give true information because they want to be polite and avoid insulting others.

***The flouting of the maxim of manner***

There are 4 (14.81%) data indicating the maxim of manner which is flouted. In the short story, some ambiguous statements and other statements using a foreign language indicate the flouted maxim of manner. The speakers sometimes produce complex and ambiguous utterances and use a foreign language (Spanish) or the combinations of both (English and Spanish).

Older waiter: ***Some lived in it and never felt it but he knew it all was nada y pues nada y nada y pues nada. Our nada who art in nada, nada be thy name thy kingdom nada thy will***

**be *nada* in *nada* as it is in *nada*. Give us this *nada* our daily *nada* and *nada* us our *nada* as we *nada* our *nadas* and *nada* us not into *nada* but deliver us from *nada*; *pues nada*. Hail nothing full of nothing, nothing is with thee. He smiled and stood before a bar with a shining steam pressure coffee machine.**

(ACWLP, p. 46a)

In the short story, the older waiter replaces the Spanish word "*nada*" meaning "nothing" with the Lord's prayer (Mather 6, pp. 17-19) he recites. If it is linked to everything that surrounds the older waiter which has no meaning, it also indicates that the older waiter's life also means nothing. It can be seen from these verses.

		(Mathew 6, pp. 17-19)	<b>but deliver us from <i>nada</i>; <i>pues nada</i>.</b>
<b>Our <u>Father</u> who is in <u>heaven</u>,</b>	<b>Our <i>nada</i> who art in <i>nada</i>,</b>		
<b><u>hallowed</u> be your name.</b>	<b><i>nada</i> be thy name.</b>		
<b>Your kingdom <u>come</u>,</b>	<b>thy kingdom <i>nada</i>,</b>		
<b>your will be <u>done</u>, <u>on earth</u>, as it is in <u>heaven</u>.</b>	<b>thy will be <i>nada</i> in <i>nada</i> as it is in <i>nada</i>.</b>		
<b>Give us this <u>day</u> our daily <u>bread</u>,</b>	<b>Give us this <i>nada</i> our daily <i>nada</i>,</b>		
<b>and forgive us our <u>debts</u>,</b>	<b>and <i>nada</i> us our <i>nada</i>,</b>		
<b>as we <u>have</u> <u>forgiven</u> our <u>debtors</u>.</b>	<b>as we <i>nada</i> our <i>nadas</i></b>		
<b>but deliver us from <u>evil</u>.</b>	<b>and <i>nada</i> us not into <i>nada</i></b>		

Those replacements show that the darkness or nothingness which he feels has caused him to lose his faith in God. The older waiter believes that life is about and means nothing. This belief is known as nihilism. According to Reginster (as cited in Tartaglia, 2016, p. 36), nihilism is "the belief that existence is meaningless." He also argues that 'despair' is a crucial indicator of nihilism. The speaker's utterance shows the futility of prayer of religion as the core of life which means nothing to him. Actually, the Lord's prayer is used by a person as a prayer to give meaning to his or her life, but since the older waiter changes the important words in the prayer to '*nada*' the meaning becomes pointless. This reveals that as people get older, they may lose what they had when they were younger. They feel more lonely, bored, anxious, and worthless. This leads them to believe in nothing.

While the speaker is talking to himself, his statement uses some foreign words in Spanish like '*nada*', '*y pues nada*', and '*pues nada*' which mean 'nothing'. Those words are repeated and they may make the hearer confused. Thus, the maxim of manner is flouted by using the foreign language and repetitions which make his statement ambiguous.

To sum up, the speaker's flouting on the maxim of manner avoids the hearer understanding his message easily or to keep a secret. For example, he uses foreign language or repetitions which make the statement ambiguous.

Based on the result of identifying the maxims above, it can be implied that at a key for successful communication is the interlocutors' cooperation to avoid the conversation breakdowns. This can be done by either obeying or flouting the conversational maxims because sometimes flouting the maxims is unavoidable for certain reasons. In case the interlocutor flouts the maxims because of certain reasons, it should be understood as an effort to maintain the communication itself.

## CONCLUSION

In conclusion, the interlocutors share a common assumption that they cooperate to achieve the goals of the conversation. They do it by adhering to the cooperative principle proposed by Grice which include the four maxims. However, sometimes they tend to be indirect in expressing their thoughts, ideas, and feelings. In this case, they flout the conversational maxims. When they do the flouting, it cannot simply be implied that they are not trying to maintain the conversational flow and achieve the goal of the conversation, rather they do it in different ways. That is through flouting the maxims.

In the short story, all maxims are flouted and the speakers do it for some reasons. The flouting of the maxim of relevance is done because the speaker tries to understand the feeling of the old man by avoiding to talk about being old and lonely which is the main theme of the short story. The flouted maxim of quantity is done to avoid responding to a negative opinion about being old and disagree with it. The flouted maxim of quality is done to maintain the conversation and avoid the conversation breakdown. Last but not least, the speaker's flouting on the maxim of manner is because the speaker tries to keep a secret for himself. The flouting is mostly done by the older waiter because he tries to understand the old man's feelings of darkness, loneliness, and nothingness, so he refuses to talk about these things.

Thus, it can be concluded that people are not only able to maintain the conversation by obeying the cooperative principle. Sometimes they also need to flout the cooperative principle to maintain it, such as for politeness reason. Last but not least, the analysis of flouted conversational maxims in this short story is very helpful and useful to understand the deeper meaning of the short story and reveal some underlying themes of the story.

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# Mental Illness as The Other and Hope in Selected Lyrics by TOMORROW X TOGETHER

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**Article History:** **Abstract.** This article is a thematic analysis of selected song lyrics by Korean pop boy band, TOMORROW X TOGETHER. TOMORROW X TOGETHER is known for their profound and relatable lyrics that appeal to young people particularly when it comes to mental health issues. Mental illness is regarded as uncommon, and individuals suffering from it are being identified as the “Other” by society. This paper will analyze three of TOMORROW X TOGETHER’s song lyrics from their repackaged album, *The Chaos Chapter: Fight or Escape* (2021) namely *Loser=Lover*, *Anti-Romantic*, and *OX1=Lovesong (I Know I Love You)*. This article aims to examine the themes of mental illness as the Other and hope that can be found in the lyrics of the songs. In addition, the narrative exploration reveals a link between the three songs, revealing a persona that is facing depression and anxiety while seeking to find hope in life, illustrating the misconception of complete powerlessness.

First Received:  
27/04/2022

Final Revision:  
12/06/2022

Available online:  
30/06/2022

**Keywords:** *Hope, Mental illness, Song lyrics analysis, The Other, TOMORROW X TOGETHER*

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

## INTRODUCTION

The Korean pop boy band, TOMORROW X TOGETHER’s song lyrics usually addressed the themes of heartbreak, loss, insecurity, and uncertainty in their songs—the experiences that “Othered” an individual. TOMORROW X TOGETHER’s song lyrics that will be examined in this paper are song lyrics from their repackage album, *The Chaos Chapter: Fight or Escape* (2021) which are *Loser=Lover*, *Anti-Romantic*, and *OX1=Lovesong (I Know I Love You)* which deals with the themes of hope and mental illness that othered an individual as well; especially the way society views people who have a mental illness. The concept of the Other in literary criticism is the concept of Self and Other where the Other is being dehumanized and demonized by the self who is the authority of the relationship between the two parties involved. According to Kalampalikis and Haas (2008), the Other is a concept that instigates difference and might include adjectives of being foreign, strange, and unusual. Typically, in literary studies, the concept of The

Other is applied in a postcolonial context to comprehend the interaction between the west and the east, as well as the relationship between the bourgeoisie and proletariat.

The notion of "Other" in this article relates to individuals with mental illness who are frequently viewed as a threat and people who are different and violent in society (Goffman, 1963). It is a conflict between an individual and society. Therefore, individuals who are suffering from mental illness may perceive themselves as inferior, leading them to dehumanize and demonize themselves to the point where they label themselves as the "Other". People who have depression and anxiety are considered to have mental illness and they avoid communicating their feelings, experiences, and struggles as it is possible that they fear they would be considered "insane" or "mad" by society or people around them (Karp, 1995). The stigma surrounding mental health and mental illness can also lead to the illness being considered the Other by the Self because people who are mentally well do not understand the experience that people with mental illness are going through. This is the case for the persona in the song lyrics of TOMORROW X TOGETHER; the persona sees himself as the "Other" due to the fact that he has a mental illness and he would start to think about rejecting his life as he sees himself as an outcast. However, in this article, I argue that despite his mental health condition, the persona still managed to find hope in his life which is in line with the statement by Chandran and Pai (2017) on how it is a misconception that one is completely powerless and people who are considered to be naturally malleable "have broken chains and chose to stand up for themselves" (p. 24).

In addition, the emphasis on self-care, self-love, and reclaiming self in Korean popular music is common nowadays. In today's competitive society, Korean pop groups are producing songs that tell the story of how it is important to love yourself, take care of yourself, and not listen to societal pressure. Korean pop bands recognize young people's difficulties in dealing with societal pressure where they are expected and pressured to perform above expectations to be accepted in society. O'brien (2019) also points out that the attitude toward mental health and mental illness is still stigmatized in Korean society, and it is a taboo topic that should not be discussed publicly. Park and Jeon (2016) further remark that the stigma surrounding mental health problems should be promptly recognized by Korean society because it has a negative influence on those living with mental illnesses, which can lead to social and economic losses. Thus, people suffering from mental illnesses may find it difficult to seek treatment from mental health professionals because of the stigma associated with mental illness.

Mendez (2021) highlights that one of the members of TOMORROW X TOGETHER, Yeonjun, underlines that he wanted the lyrics from their album *The Chaos Chapter: Fight or Escape* (2021) to incorporate the theme of togetherness, especially to those who have lost hope during the coronavirus pandemic; to some extent, people would also find a sense of comfort in their music. The repackaged album *The Chaos Chapter: Fight or Escape*, according to the group's company official website, shows a world in which a boy who feels lost, inferior and frozen,

whose aspirations have been swept away by the towering presence of reality. The boy has vowed to fight and escape beyond the freeze (“REPACKAGE ALBUM THE CHAOS CHAPTER: FIGHT OR ESCAPE”, 2021)”. It is also worth noting that TOMORROW X TOGETHER debuted under the same entertainment company as the internationally known and successful K-Pop boy band, BTS, which is Big Hit Entertainment. Big Hit Entertainment's objective in creating music was to alleviate music listeners' feelings of loneliness and isolation, which many people felt, by writing more profound, meaningful song lyrics that listeners can relate to as people feel more alienated nowadays (Knows, 2020). BTS are the pioneers of self-love and uplifting themed music, with songs like *No More Dream* (2013), *Wings* (2016), and *Spring Day* (2017) encouraging their audience to love themselves. Their *Love Yourself* album series has a storyline that depicts a person's path to self-acceptance (Dyer, 2019). Thus, TOMORROW X TOGETHER is likely to have produced songs on how people with mental health issues and mental illness are perceived as the Other and how they aim for people to find hope in their life in spite of their mental illness, given the statement of vision by Big Hit Entertainment in terms of creating music.

Furthermore, Frith (2007) points out that the value of popular music has been questioned by critics. The aesthetic of popular music is considered “aesthetically worthless” because of its commercial form. Music is manufactured for business instead of authenticity as it is possible that artists who produce popular music due to a particular pattern in the music market instead of producing music that they are passionate about. Frith also underlines the fact that the music is being distributed through mass media as mass culture for easy consumption of the audience. Despite the backlash directed towards popular music, it is still seen as an art form with each person's musical experience being unique. This is consistent with Randle and Evans' (2013) assessment of popular music, they stated that even “meaningless dance music” usually has an underlying story, and that pop music narrativity is overlooked in academia. This includes music from TOMORROW X TOGETHER whose music is regarded as being “cohesive and unique in its execution” (Rami, 2019). It is also worth noting that TOMORROW X TOGETHER has 11.8 million followers on Twitter and over 7,499,206 monthly listeners on Spotify. In spite of their popularity, academic research on their music and lyrics are still lacking.

In this paper, I argue that the narrative in the first three tracks of TOMORROW X TOGETHER'S repackage album, *The Chaos Chapter: Flight or Escape* (2021) are connected and each of the three tracks has the same persona. It can be argued that the songs depict a story about a persona who tries to find meaning in his life to the point where he develops depression and anxiety and starts to consider himself and his illness as the Other. At the same time, the songs also have an optimistic tone, which implies the persona is seeking to find hope in life despite his mental health conditions which give an illustration of how complete powerlessness is a misconception. The song lyrics of *Loser=Lover* tell a storyline of a persona who has struggled in life and is on the verge of giving up on life. The persona also claims himself as a loser which gives an illustration of him being an

outcast or the Other. In this song, the persona also exhibits suicidal ideation, overthinking about death while simultaneously being anxious about death, implying that he is lonely. *Anti-Romantic* is the second track from the album, the song tells the story of the persona who managed to have hope in life after having depressive episodes and anxious thoughts. The persona can be seen to be choosing healing over being self-destructive. Finally, the third track from the album *OX1-Lovesong (I Know I Love You)* tells a story of the persona being scared of life because of how lonely life is and begging for people in his life to love him with an anxious and defeated tone in the lyrics.

## RESEARCH METHOD

This article focuses on three TOMORROW X TOGETHER songs from their repackage album *The Chaos Chapter: Flight or Escape* (2021) namely *Loser=Lover Anti-Romantic* and *OX1-Lovesong (I Know I Love You)* and it is worth mentioning that the song lyrics were written in Korean with a few English phrases, the English translation of the songs from the website Genius was utilized in this article, which is a site acknowledged by TOMORROW X TOGETHER themselves.

This article utilized close reading as a method. Close reading focuses on paying close attention to literary texts such as novels, poems, or song lyrics to seek the text's meaning, how the meaning is developed and how the effects are accomplished (Kaan, 2021). Kaan emphasizes that close reading is often employed to respond to the question "how is the story told" in structural analysis. This paper also used thematic analysis and narrative analysis. Anwar (2018) emphasizes that thematic analysis is a method for identifying themes or patterns within a literary text for which codes must first be determined. For example, in this article, the themes of depression, anxiety, and hope will be examined using thematic analysis. Narrative analysis, on the other hand, is when researchers collect stories and analyze them thematically, revealing events that may appear "discontinuous or isolated" but it can be interpreted through storytelling (SAGE Research Methods Datasets, 2019). In the context of this article, the narrative study exposes a connection between the three songs, presenting a persona who is dealing with depression and anxiety while trying to find hope in life and illustrating the misunderstanding of total impotence.

## RESULT AND DISCUSSION

The lyrics of the songs convey the intensity of the persona's depressive episode, to the point where he regards himself as the Other. A depressive episode is defined by American Psychiatric Association (APA) as a period in an individual's life where they exhibit symptoms of major depressive disorder such as hopelessness, emptiness, a sense of worthlessness, and the inability to find joy in life ("What Constitutes a Depressive Episode?", n.d.). In *Loser=Lover*, it can be argued that the song portrays the story of a persona who has struggles in life and is on the verge of giving up in life which is a sign of having a depressive episode.

*In a car colored gray I'm running away  
Beyond this fucked up world (Oh, oh)  
My hand clutching yours, it's all banged up  
It doesn't matter when I'm with you*

*'Loser=Lover' (TOMORROW X TOGETHER, 2021)*

The darkness of his depressive episode can be seen in the first verse where he states that he wants to get away from “this fucked up world” in a “car colored gray”, which exhibits an individual without any sense of direction in life. Gray is often linked with uncertainty; this is how the persona feels about his life and how he wishes he could get away from it as he has no interest in living, which gives the impression of hopelessness, loneliness and isolation. The line “my hand clutching yours” relates to the persona’s attempt to cling on to his life, while the words “banged up” refer to the fact that his life is already in shambles as a result of his melancholy episode. The word “you” in the line “It doesn't matter when I'm with you,” illustrates his negative thoughts and how he has lived with his negative views for so long that he no longer sees any worth in his life.

The persona in the song can be argued to have a self-destructive behavior with constant intrusive thoughts about himself; the persona demonized himself and his mental illness:

*Couldn't win, fighting, bleeding, losing and now I'm sick of it  
If I can't have it, I fuckin' keep it low  
Crying, crying, crying, forget it now*

*'Loser=Lover' (TOMORROW X TOGETHER, 2021)*

The pessimistic tone of the word uttered by the persona “couldn’t win, fighting, bleeding, losing, now I’m sick of it” gives an illustration of how the persona is beating himself up for losing in life constantly; it gives him a blurry and dark view of life. The repetition of the word “crying” shows the persona going through a sorrowful life to the point where he feels like he has no hope in life anymore. This gives an image of the person’s intrusive thoughts. Intrusive thoughts refer to the unwanted negative thoughts or images that become lodged in a person’s head and are difficult to erase in some situations (Sreenivas, 2021). The image of losing continues to appear in his thoughts, and he finds it difficult to entirely erase from his mind, causing him to become depressed and demonize himself. The depressive episode continues in the second verse:

*This life like a war I'm always the loser  
You were my savior (No doubt, no doubt, no doubt)  
On the edge of the cliff your light leads me  
Making me a winner (So right, so right, so right)*

*'Loser=Lover' (TOMORROW X TOGETHER, 2021)*

The persona declares his life to be “like a war” and how he is always “the loser”. This demonstrates how the persona perceives everyday life as a war; it would be pointless for the persona to continue living because he will constantly be the loser to everyone. The persona calls himself a loser which illustrates the persona as an outsider and outcast who does not fit in the society which is an act of demonizing and dehumanizing of self from the persona. As stated by Goffman (1963), society refers to individuals with mental illness as people who are a threat, different and violent in society. Hegel (1807), in his theory of self-consciousness, argues that self-consciousness is the notion where an individual is putting emphasis on another’s awareness of the individual; it is where the Other sees himself through the lens of another. An individual learns about themselves through the lens that others have on them instead of viewing themselves through their own lens. Relating the theory to this text, rather than humanizing himself, the persona sees himself through the perspective of others and believes that having a mental illness is strange.

The word “you” alludes to his unfavorable self-perceptions and ideas. The persona also mentioned the word cliff, along with the line “your light leads me” and “making me a winner,” which conjures up an image of the persona standing on a cliff, having self-destructive thoughts about his life. It also gives an illustration of an individual who thinks it would be much better if he ended his life, as this would finally make him a winner in life as he would finally succeed at something. The phrase “so right” appears three times, implying that the voice in the persona’s head is trying to ensure that he is allowing intrusive ideas and self-destructive thoughts to win. This gives an illustration of how the persona does not know what to do with his feelings, he does not respond to his negative emotions in a healthy and constructive way. As a result, he Othered his own illness.

In the lyrics of *Anti-Romantic*, even though the song focuses on the theme of being hopeful, the depressive episode is also visible where in the first verse:

*I don't know who loves me  
And I don't care, it's a waste anyway  
I'm a little scared of this romantic feeling*

*'Anti-Romantic' (TOMORROW X TOGETHER, 2021)*

The persona says that “I don’t know who loves me” and “I don’t care, it’s a waste anyway” which gives an image of loneliness and life that is not worth living for as he finds trying to know someone who loves him is a waste of time. It can be argued that it also appears that the persona has no one in his life to support him; the line depicts how he is always alone and lonely at the same time, which could be the reason why he is allowing himself to be consumed by intrusive thoughts. In the chorus of *Anti-Romantic*, the persona is showing a sign of unworthiness in himself:

*Sorry I'm an anti-romantic  
I don't believe anymore in being romantic*

*'Anti-Romantic' (TOMORROW X TOGETHER, 2021)*

The line “sorry, I’m an anti-romantic” implies that the persona may not believe in love, in giving love to others or in giving love to himself as a result of his sadness taking over his life. “I don't believe anymore in being romantic” confirms his rejection of the concept of love because he is entirely numb; the thought of romance does not appeal to him which gives an illustration of how he is Othering himself because of his experience with mental illness.

The depressive episode is also apparent in *OX1=Lovesong (I Know I Love You)*. The Other, loser, and unworthiness narratives are mentioned in the first line, and in this verse is also where suicide ideation from the persona is demonstrated:

*From this bottomless pit  
You're the only (one) shining gold  
Now I can't stop thinking 'bout you  
When I'm sinking alone  
Angel who appeared to me  
Take me away to your hometown  
I know it's real I can feel it*

*'OX1=Lovesong (I Know I Love You)' (TOMORROW X TOGETHER, 2021)*

The persona has the impression that his unhappy life is eternal, similar to a “bottomless pit”. He has no choice but to consider ending his life; this portrays a person who is overwhelmed by negative emotions due to his depressive episode. The word “angel” in this verse refers to the angel of death and the word “you” in this verse alludes to the angel, the person is begging the angel to take him to the angel’s hometown, which gives an illustration that the persona wishes for the angel to end his life. He has the inability to stop thinking about death, the line “now I can’t stop thinking about you” proves this statement. The angel’s hometown is generally associated with holiness and divinity, therefore, “hometown” in this verse symbolizes heaven. The line “I know it’s real I can feel it” refers to the feeling and emotions that are going through the persona’s body when thinking about the angel. He has heartfelt affections for the angel, to the point that he believes he can feel the angel’s touch on his body, inviting him to the angel’s hometown. The persona romanticizes the angel in the hopes of having a better life in the angel’s hometown as he has a bad experience on Earth. This shows how the persona views mental illness as bizarre, and he would rather end his life than try to find a purpose in existence.

Additionally, in the chorus of the song as it is excerpted below,

*I'm full of problems, love sick*

*No way to go  
I was fine to die  
I'm a loser in the game  
The only (one) rule of this world  
Save me  
Take my hand  
Please use me like a drug (I know I love you)*

*'OX1=Lovesong (I Know I Love You)' (TOMORROW X TOGETHER, 2021)*

the persona emphasizes that he is “full of problems, love sick”; he has “no way to go” and “I was fine to die” which displays the emotions of the persona being lost, overwhelmed with emotions and negativity as he clearly mentioned that he is full of problems. The phrases “take my hand” and “please use me like a drug (I know I love you)” in the chorus also refers to the persona begging the angel to consume his life and a sign of worthlessness that can be felt by the persona due to his depression. It also suggests that he does not care if he is no longer in the world with a convincing and confident tone of the line “I know I love you”, this line exemplifies the persona, professing his love for the angel and believing that the angel’s decision to take him away from Earth would be a good decision. This is also an act of self-demonization and self-othering because he believes he no longer deserves to live due to his mental illness.

The notion of being Othered for having or experiencing anxiety is also evident in the lyrics of the songs. Anxiety, according to Adwas, Jbireal, and Azab (2019), is a pathological counterpart to natural fear that manifests itself in mood, thinking behavior, and physiological activity. As previously discussed, the persona in the songs has depressive episodes where he does not see life as worth living. However, the persona feels overwhelmed with anxiety thinking about death even though he has suicide ideation in the first place. In *Loser=Lover*, this can be demonstrated in the third verse of the song:

*Falling is beautiful  
I gladly sink  
To the other side of the sky  
Just hope we can embrace  
By the end of my clumsy flight  
I don't care if everyone laughs  
I want to sink into your ocean*

*'Loser=Lover' (TOMORROW X TOGETHER, 2021)*

The line “my clumsy flight” illustrates how the persona is constantly losing the battle of ending his life. The word “flight” alludes to his attempt to commit suicide and fly “to the other side of the sky”. This also shows how his passive suicidal ideation turns into active suicidal ideation, which is when a person considers and plans to commit suicide, including how to do so (Purse, 2022). The anxiety is



apparent in the line “I don’t care if everyone laughs”, even though he has thoughts about suicide and failed, he still cares about people’s perception of him. Therefore, he is trying to convince himself that he does not care if everyone laughs at him for failing to win his “clumsy flight”. In the lines “falling is beautiful”, “I gladly sink” and “I want to sink into your ocean”, he shows how again, he is trying to convince himself that he will win and end his life. It can be argued that this is motivated by the anxiety that he feels, therefore, this heightens his anxiety. By attempting to end his own life, he can finally be considered to be winning in his life because he would manage to succeed at something, and people would finally pay attention to him. This exemplifies how anxiety is Othered by the persona; instead of attempting to self-soothe and respond to his anxiety in a healthy manner, he opted to be self-destructive about it.

Furthermore, panic attacks caused by anxiety can be illustrated in the chorus:

*I say run  
Laugh like you've gone mad*

*'Loser=Lover' (TOMORROW X TOGETHER, 2021)*

The persona tells himself to “run” and “laugh like you’ve gone mad” after stating that he wants “to sink into your ocean”. Even though the persona seems to have an active suicide ideation, he is still terrified of the idea of death. Hence, he is trying to convince himself to run away from the suicidal thoughts and just laugh at the thoughts. The words “gone mad” in the line exhibits chaos as the persona is filled with all sorts of emotion. It can also be argued that the persona feels overwhelmed with anxiety, he does not know what to do or react to the emotions and feelings that he feels. Instead of reacting healthily, he chose to ignore the anxious feelings and panic attack by running and laughing it off.

In *Anti-Romantic*, the theme of anxiety is apparent when the persona is having difficulties romanticizing his life. The persona mentions in the first verse:

*I'm a little scared of this romantic feeling  
Sweet and slightly bitter chocolate  
The aftertaste of it is always the same  
Like saddest movies  
There are only tears around my eyes*

*'Anti-Romantic' (TOMORROW X TOGETHER, 2021)*

This first line uses the imagery of having a relationship with life as if life is a person, being romantic and viewing life as a pleasant place to live can be scary to the persona. The line “sweet and slightly bitter chocolate” echoes the feeling of seeing life positively as a bittersweet moment filled with much uncertainty. The

persona feels anxious about loving life because he knows that the feeling of loving life is temporary, and he would feel sad again afterward. The persona uses “saddest movies” as a metaphor for when an individual consumes a sad movie, they would feel melancholy; sometimes the feeling of despair would last long because of the trigger that the individual would feel after watching the movie. Davis (2016) contends that individuals who watched traumatic films would have a strong negative change in their mood; it is possible that this is what the persona is referring to regarding the “saddest movies”. Since the persona has anxiety, it gives “tears around” his eyes which indicates tears of sadness whenever he thinks about life this way, and he keeps on questioning whether it is possible for a human to be happy constantly, or it is just a temporary emotion. This demonstrates how the persona regards himself as a burden, and anxiety, as the Other, plays a role that interferes with the persona’s ability to be entirely joyful.

In the second verse, the anxiety can be seen again when the persona has thoughts about being self-destructive. He starts to think about life when he is addicted to sabotaging his own life:

*I deeply get drunk in you again  
You're like champagne  
I shouldn't do this  
I can see the entire ending  
It will be difficult, worse than a hangover*

*'Anti-Romantic' (TOMORROW X TOGETHER, 2021)*

In South Korea, the society considers drinking the easiest way to relieve stress and build relationships because it is a part of their culture (Cho, 2016). Champagne symbolizes addiction in this verse as the persona is anxious about life as many would consume the drink whenever they need an escape from real-life stress such as school and work-life. The persona thinks that he wants to go back to his old addiction of hurting himself. The use of “you” presents his self-destructive behavior and how if he goes back to the old pattern of behavior he would get deeply “drunk” into the behavior again. The line “I shouldn’t do this” evokes the emotions of fear and concern for his faith. “I can see the entire ending” illustrates the idea of hell to the persona if he chose to hurt himself again.

The persona also mentions “it will be difficult, worse like a hangover”, the persona indicates that hurting himself would not be beneficial and it would cause many problems to him as he is concerned that it would be “worse than a hangover”. This remark also implies that the persona would drink as a coping strategy anytime he is struggling in life; therefore he understands how it feels to have a hangover. The line also shows how a hangover is a horrific experience for the persona, and that if something worse happened than a hangover, he would be disturbed or uneasy about it. Even though at first the persona views his anxiety as the Other, he started to be conflicted with himself as he is not sure whether to end his life or not; therefore, this gives an illustration of how the person started to

accept his mental illness and he does not want to stigmatize it and started to think reasons on why he should continue living instead.

In *OX1=Lovesong (I Know I Love You)*, the theme of anxiety is visible in the second verse of the lyrics:

*I'm not going to make it  
I won't be able to get into heaven  
I don't belong there  
No place for me in heaven*

*'OX1=Lovesong (I Know I Love You)' (TOMORROW X TOGETHER, 2021)*

In most societies, attempting suicide or losing a battle to suicide is considered as an unholy practice. This verse can be argued to be a conversation between the angel and the persona. The persona has a realization that even though the angel's "hometown" is heaven, he would not be able to make it to their hometown if he chose to end his life. Hence, the persona feels anxious that he is not going to make it to heaven if he chose to end his life. He does not have a sense of belonging in heaven, and that there would be no place for him in heaven. Not only does he feel anxious about the thoughts, but the abrupt realization by the persona overloads him with emotions of fear and guilt, causing him to overthink his faith in the hereafter. This is also the point at which the persona began to embrace his mental condition rather than acting on it destructively and Othering himself because of it.

In addition to the themes of depression and anxiety as the Other, the lyrics also include the notion of hope. In the song lyrics of *Loser=Lover*, the theme of hope can be displayed in how the persona tries to convince himself that he is a loser but he still attempts to force the feeling of love in his life. In the chorus, the persona can be seen attempting to push aside his unpleasant emotions about life:

*Time to say goodbye to tears  
Run  
Never look back*

*'Loser=Lover' (TOMORROW X TOGETHER, 2021)*

Tears in this verse symbolize hope as it gives the imagery of happiness that is about to come for the persona hence, the line "time to say goodbye to tears". Even with the dark thoughts clouding his mind, the persona still tries his best to find hope in life by running away from the negative thoughts he is experiencing. Chandran and Pai (2017) mention that it is a misconception that one is completely powerless and people who are considered to be naturally malleable "have broken chains and chose to stand up for themselves" (p. 24). This can be demonstrated in the line "never look back" which serves as an encouragement from the persona to the persona himself in order for the feeling of hope to be consistent in his life. If he

chose to look back on his self-destructive behavior, he would be stuck in that behavior which would make him return to his depressive and anxious thoughts. The line is viewed as the persona is having an optimistic view of life and it is a proof that one is not completely powerless.

In the post-chorus:

*I'm a loser (Oh-oh)*  
*I'm a loser (Oh-oh)*  
*Lover with a dollar sign*  
*Is a loser*

*I'm a lover (Oh-oh)*  
*I'm a lover (Oh-oh)*  
*Lover with a dollar sign*  
*Is a loser*

*'Loser=Lover' (TOMORROW X TOGETHER, 2021)*

The line "I'm a lover" is repeated twice and the statements "lover with a dollar sign is a loser" are mentioned afterward. This gives an illustration that even though he claims to be a loser, an outcast in society, he can still see himself as a lover despite what he goes through with the depression and anxiety. "Lover with a dollar sign is a loser" shows how the persona is embracing the life of an outcast. He can be a loving individual even though he lives with mental health problems; he still has hopes in his life, and he refuses to let his instructive thoughts win over him.

In *Anti-Romantic*, the theme of hope is evident throughout the lyrics. In the chorus of the song, the persona says:

*As my entire heart burns*  
*I'm afraid that only black ashes will remain*

*'Anti-Romantic' (TOMORROW X TOGETHER, 2021)*

The image of a dead person being cremated is shown in this verse. The line "as my entire heart burns" illustrates the body of the dead person being placed into a cremation chamber to be turned into ashes. The line "I'm afraid that only black ashes will remain" demonstrates how the persona is fearing the thoughts of being turned into ashes after death, perhaps, knowing the fact that he has not done anything that he is proud of in his life, considering he is in his depressive and anxious episodes most of his life. Therefore, this illustrates hope and how the character is enthusiastic about life to the degree where he fears death, despite the fact that he is self-destructive depicted in the aforementioned lyrics.

Additionally, in the pre-chorus, the persona reflects on his life:

*So stupid, this sweet love song  
An extravagant rom-com  
As much as I was happy  
There is a red line on the final bill*

*'Anti-Romantic' (TOMORROW X TOGETHER, 2021)*

The persona reflects on his life during his depressive period and how he believes it was foolish of him to act in such a self-destructive manner. The persona compares his life to a “sweet love song” where it can be soothing and calming to listen to, reminiscing the good moments that happened in his life. He also associates his life to an “extravagant rom-com” which illustrates him, starting to romanticize life for the sake of his well-being. Romantic comedies can bring joy and a sense of optimism to the person who consumes them (Shah, 2020). Even though he went through a lot in life, he still manages to find light and be hopeful about his life. He thinks that life is worth living even though he finds the world to be toxic sometimes. However, even though he is hopeful about life, the line “as much as I was happy” brings him back to his old behavior pattern of not seeing the good in life. The line “there is a red line on the final bill” is a metaphor used by the persona to echo the idea that nothing will last forever. The final bill symbolizes life, the red line gives the imagery of how there is a limit to joy to him. Just like happiness, it is temporary, once he has the intrusive thoughts back to him, he would be back to square one.

In the lyrics of *OX1=Lovesong (I Know I Love You)*, the theme of hope is apparent in the bridge of the lyrics:

*The hole in my soul begins to mend  
Frigid air starts to thaw  
In this world of zero  
I found warmth that's you  
Take all of me*

*'OX1=Lovesong (I Know I Love You)' (TOMORROW X TOGETHER, 2021)*

The persona seems to view the world positively and in favor of living. “The hole in my soul begins to mend” gives an illustration of how the persona prioritizes healing over his destructive thoughts and the “frigid air starts to thaw” gives an illusion of how the world for the persona is starting to get better for him. Chakraborty (2021) emphasizes that *OX1=LOVESONG* is about believing in love when the world is getting chaotic, with overwhelming emotions such as doubts and sorrows coming into an individual's mind. The person still believes the world is “zero” for him, but he has found “warmth” in it, indicating that he is at peace with himself and has chosen to believe in love, whether for the chaotic world or for himself, even if it is difficult for him. “You” in this bridge refers to the angel of death mentioned earlier because of the angel; it makes the persona realize that it is

not worth it to end his life even though it is distressing for him because he will not “get into heaven”. In spite of the fact that mental illness is initially regarded as The Other, the persona remains optimistic about what life and the universe have in hand for him and goes with the flow.

## CONCLUSION

In conclusion, the narrative in the lyrics shows a link between the three songs, revealing a persona that is facing depression and anxiety while seeking to find hope in life. The persona in the song lyrics is struggling in life which leads to him having depressive episodes that cause him to be self-destructive, have intrusive thoughts and have a suicide ideation. The persona feels unworthy of his existence, and he has lost faith in romance as a result of his unhappiness to live, which is an act of Othering himself. The persona identified himself as the Other because he has a mental illness; he also viewed mental illness as the Other because mental illness is seen as uncommon by society. The persona does not believe that life is worth living. He considers himself a loser, and he is always plagued by negative thoughts, which exacerbate his anxiousness. Although he first views mental illness as the Other, he is also concerned about ending his life due to his fear of not entering heaven and his faith. In the end, he has begun to accept and destigmatize his mental illness. Although his standing is as the Other, the persona pushes himself to find love in his life which highlights the fact that complete powerlessness is a myth. He also prioritizes healing over destructive thoughts, and he dreads death while hoping for a better life because of the image of ashes in his mind. He also considers his act of self-destruction to be foolish.

In general, pop music lyrics need to be examined more because research on the analysis of pop music lyrics is still limited. Particularly, in terms of how people engage with pop music and how they can form their identity based on the music they listen to. It would be beneficial to conduct research on these topics in order to make sense of people’s behavior, especially in sociological studies. The music and lyrics of TOMORROW X TOGETHER require more academic attention because the lyrics contain complex themes, imagery, and symbolism that should be examined, particularly their debut song *Crown* (2019) and their follow-up song *Run Away* (2019).

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## **Authorial Pronoun We: Capturing Politeness in EFL Academic Writing**

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**Article History:** **Abstract.** This study aims to decipher the use of authorial pronoun *we* as a politeness strategy in the EFL academic writing. The data consist of 56 published research articles taken from the Corpus of State University of Malang Indonesian Learners' English. The articles were written by Indonesian undergraduate students co-authored with their thesis supervisors. Attempting to categorize pronoun *we* into inclusive, exclusive, and ambiguous types in the co-authored texts, we identify seven functions of the authorial pronoun. The result unveils that the ambiguous authorial pronoun *we* appear to be the most frequently used politeness device to minimize face threatening acts (FTA).

First Received: 01/06/2022

Final Revision: 16/06/2022

Available online: 30/06/2022

**Keywords:** *academic writing, corpus, politeness, pronoun.*

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

### **INTRODUCTION**

Academic writing has become an ultimate means of communication to share the recent update of knowledge among academics. Academic writing, as suggested by Hyland (2010), bears interpersonal function which serves the communication between academics. However, academic writing culture, which seemingly impersonal or faceless as it is lack of 'personal' signals, has been mostly taken for granted to enhance the objectivity of research. This notion apparently yields the tendency of author(s) in hiding behind their texts. Reflecting on this issue, various studies have attempted to seek for evidence by examining impersonality in academic writing (Conrad, 2018; Kitagawa & Lehrer, 1990; Martínez, 2001; Myers & Lampropoulou, 2012). However, an extensive number of research studies have also stressed the importance of authorial presence in the texts. For instance, Hyland (2001) points out that despite a constraint in hard disciplines (e.g., natural science, engineering), the signals of authorial presence in the texts are commonly used in soft disciplines (e.g., social science, humanities) for various purposes such as self-promotion, identity projection, and engagement.

Among the roles of first person pronoun in academic writing, establishing an intimate relationship with readers has been discussed as a potential strategy of politeness in academic writing (Harwood, 2005; Hyland, 2005; Myers, 1989; Wang et al., 2021). Pioneering the work on unveiling various politeness strategies and features in academic writing, Myers (1989) initiated the discussion by

foregrounding his study on drawing the relationship between the writers and the intended audience in order to depict what sort of strategies might be suitable for effectively communicating with a certain audience (academic community). He attempted to extend the well-known Politeness theory by Brown and Levinson (1987) from speech acts into writing by the authors of research articles in the molecular geneticist discipline.

By firstly sketching the interaction which might happen between the writers and intended readers of the published articles, or equally as Speaker and Hearer in Brown and Levinson's terms, Myers (1989) found that minimizing FTA or (Face Threatening Acts) strategy in academic writing comprises the choice of authorial pronoun, hedging to build solidarity with the readers. He argued that authors' strategy in using pronoun *we* as a politeness strategy to include themselves in the criticism is one way to minimize FTA as it could mitigate the claim. This way, the authors could avoid any potential insults to the readers by making them part of the community while projecting their arguments in the text.

In line with Myers's work, Harwood (2005) continues the discussion and stresses the role of pronoun *we* as politeness device in written text. Taking a step further from Myer, Harwood proposed 3 semantic types of pronoun *we* in multiple-authored texts: inclusive, exclusive and ambiguous. Among these types, he highlighted the use of ambiguous *we* by authors as a potential political attempt to alternate between inclusive and exclusive types. In addition, he also insinuated the possibility of a negative politeness strategy in the way authors use the exclusive and inclusive pronoun *we* by eliminating "writer responsibility for an imperfect state of affairs" (2005, p. 348). This is illustrated by an example from Mühlhäusler and Harré (1990, p. 175) cited in (Harwood, 2005, p. 348), "We have not fully understood the medical implications of snuff-taking", where inclusive *we* dispersed the responsibility of knowledge limitation among the readers.

Despite the ongoing discussion on the functions of first person pronoun in academic writing, EFL authors still find them problematic (Luzón, 2009; McCrostie, 2018). Investigating the use of first person pronoun in academic reports written by Spanish students, Luzón (2009) unveils authors' difficulty in understanding the specific functions of the pronouns to project authorial identities. Meanwhile, McCrostie's (2018) study comparing the use of first person pronouns by native and non-native speakers reveals the overuse of the pronouns, which resemble spoken language, by the non-native speakers, particularly Japanese students. The previous studies have highlighted the difficulties of EFL authors in employing first person pronoun in unpublished writing. However, a study on how novice EFL authors utilize first person pronouns in research articles intended for publication has not yet been addressed even though a number of studies have also focused on first pronoun use in published writings.

Considering the possibility of extending the discussion and the gap of the previous studies on the use of authorial pronoun *we* by EFL authors, the present study aims to unveil the functions and semantic types of authorial pronoun *we* in

co-authored research articles intended for publication. In addition, we will also investigate whether there is a tendency of pronoun *we* as a politeness strategy to establish authorship while creating engagement by minimizing the potential threats to them and their potential readers.

## RESEARCH METHOD

The data were taken from a readily available Corpus of State University of Malang Indonesian Learners' English (C-SMILE) which contains academic writings (theses and research articles) of undergraduate students. The students are non-native speakers of English majoring in English Language Teaching and English Language and Literature. In this study, we made a sub-corpus of C-SMILE containing 104 research articles (RA) with a total of 405.901 words. The RAs, written by the students co-authored by their thesis advisors, are the final projects of the students after passing their thesis exams. This project is part of the department's effort to familiarize the students with academic publication as they aim to publish them in a journal or at least on the department's website. Even though each article has the supervisor's name, the supervisors only act as an advisor instead of the writer. Hence, the article could be categorized as the work of novice authors.

This study employs quantitative and qualitative corpus-based analysis of the first person pronoun *we* using AntConc (Anthony, 2011). In order to find the authorial pronoun *we* in the data, we conducted a Key Word in Context (KWIC) search to find the frequency. Next, a preliminary analysis was done to distinguish the difference from *we* as authorial pronoun or non-authorial pronoun.

### Excerpt 1

- a) The example of the sentence is '**We** go home'. (AAS3)
- b) As Paul C. Taylor argues, "a white dominated culture has racialised beauty, [in] that it has defined beauty per se in terms of white beauty, in terms of the physical features that the people **we** consider white [people] are more likely to have" (Taylor, 1999, 17). (NAIF2)
- c) In this present study the main target items to be analyzed are subject verb agreement (I, you, they, **we**, he, she, it), plural (noun+inflectional ending s/es), article (a and an) and verb-ing (progressive form). (FMGS2)

The occurrences of non-authorial pronoun in the corpus comprises example (1a), direct quote (2b) and object of analysis (1c). Table 1 below is the result of the result of preliminary analysis between *we* as authorial pronoun and non-authorial pronoun. We calculated the frequency of pronoun *we* according to each occurrence per item and per 10.000 words. Based on the analysis, the first person pronoun *we* as authorial pronoun occurs more than twice as many as the non-authorial pronoun.

Table 1. Frequency of Pronoun *We* as Authorial vs Non-authorial Pronoun

<b><i>We</i> as Authorial Pronoun (per item)</b>	<b><i>We</i> as Authorial Pronoun (per 10.000 words)</b>	<b><i>We</i> as Non-authorial Pronoun (per item)</b>	<b><i>We</i> as Non-authorial Pronoun (per 10.000 words)</b>
207	5.10	94	2.31

Following this result, we attempted to distinguish the inclusive and exclusive pronoun *we*, even though the distinction of inclusive and exclusive pronoun *we* is almost impossible to spot, ultimately in the co-authored texts (Harwood, 2005). However, looking at the patterns and context of use, we managed to divide pronoun *we* into seven functions which gave a clue whether the pronoun belongs to the three semantic types, inclusive, exclusive, or ambiguous, which have been previously introduced and implemented by previous studies (Harwood, 2005; Wang et al., 2021). Hence, qualitative analysis by looking at the context of every authorial pronoun *we* occurrences is essential as the next step of data analysis.

## RESULT AND DISCUSSION

The qualitative analysis of the contexts surrounding the occurrence of authorial pronoun *we* gives us insights on its role in five discourse functions, including assumption of common ground (2a), guide (2b), review of previous study (2c), generalization (2d), procedure (2e), acknowledgement (2f), claim (2g). These functions then become the baseline to determine whether pronoun *we* belong to one of the three semantic categories, inclusive, exclusive, and ambiguous. The inclusive denotes the writer and readers, while exclusive denotes the writers themselves and people who are directly related to them. In addition to the two, ambiguous appears as a relatively new category since it could act as inclusive and exclusive interchangeably as part of the authors' rhetorical strategy (Harwood, 2005).

### Excerpt 2

- a) The researcher chooses past regular and past irregular forms as the target morphemes to be analyzed. As **we** know, Bahasa Indonesia does not have different form of action verb as it is found in English grammatical structure, such as past forms in past tense. (FRGS2)
- b) **We** can see in line 6 of sonnet 18, the sun is personified by addressing it "his" in "his gold complexion". (FBJA2)
- c) Connell (2005) says that **we** need at least a three-fold model of the structure of gender, by distinguishing relations of (a) power, (b) production and (c) cathexis (emotional attachment). R.W. Connell suggests us to use the term masculinities rather than masculinity to represent the differences and plurality. (HCMC2)

- d) First, on facebook there is application of creating event. **We** can create a certain event and invite our friends through facebook. (IFEK2)
- e) In short, after extracting information from the table, **we** find that 7 free blacks in the state owned from 20 and 84 slaves, as did Henry. (ISMC2)
- f) **We** the researchers would like to thank A. Effendi Kadarisman, Ph.D. for editing the article and making it publishable in English Language Education (ELE) on-line journal. (SANY2)
- g) Therefore, **we** can conclude that English is a popular language so that studying this language becomes significant in most countries. (BTML2)

Categorizing the seven functions into the three categories requires us to check every possibility of pronoun *we* convergence from inclusive to exclusive and vice versa. If the pronoun *we* has the possibility of the divergence, we categorize it as ambiguous, for instance Excerpt 2a in which pronoun *we* is used by the authors to make an assumption of common ground. Pronoun *we* in the phrase “as we know” could be viewed from inclusive and exclusive in the co-authored texts. The inclusive viewpoint denotes that the authors assume that the readers have the same background knowledge as the writers. On the other hand, it could also be seen from exclusive perspective that the authors inform what they know to the readers. The inclusive *we* is likely to benefit the authors if the readers have the same knowledge about Bahasa Indonesia, yet it could prone to threatening both faces (authors and readers) if the readers have no background knowledge about it. Here is where the ambiguity comes as a savior to save both authors and readers with the exclusive point of view.

On the other hand, if the process of divergence is impossible, we categorized them based on their characteristic of usage whether pronoun *we* refer to the authors and the readers (inclusive) or the authors only (exclusive). The inclusive comprises review of previous study and generalization. The occurrence of *we* in both functions addresses general audience including the writer and readers. Meanwhile, the exclusive *we*, which includes description of research procedure and acknowledgement, refers only to the authors as the researchers who conducted the study.

Table 2. Frequency of *We* based on Types and Functions

No	Type/Function	Occurrence (per item)	Occurrence (per 100.000 words)
<b>1</b>	<b>Inclusive</b>	<b>58</b>	<b>14.29</b>
	Review of previous study	16	3.94
	Generalization	42	10.34
<b>2</b>	<b>Exclusive</b>	<b>5</b>	<b>1.23</b>
	Description of research procedure	3	0.73
	Acknowledgement	2	0.49
<b>3</b>	<b>Ambiguous</b>	<b>144</b>	<b>35.48</b>
	Assumption of common ground	10	2.46

Guide	23	5.67
Claim	111	27.35

Table 2 shows that the occurrence of ambiguous *we* is significantly high compared to the other two types, inclusive and exclusive. The ambiguous type occurs 35 times every 100.000 words followed by inclusive and the very least exclusive type which only appear 58 and 5 times respectively.

The EFL authors use the pronoun significantly when delivering their arguments or making claims. As we can see in the Excerpt 2g, pronoun *we* could be seen from both inclusive and exclusive viewpoints. From the inclusive viewpoint, the authors could be seen as making a joint conclusion with the readers. On the other hand, it could also be perceived as the exclusive type since the authors are the conclusion maker and conduct the study. According to Harwood (2005), this ambiguity allows the authors to achieve both benefits of inclusive and exclusive types as each reader has their own tendency of how they perceive the texts. Hence, stating a claim with ambiguous pronoun *we* could possibly highlight the positive politeness since it has the ability to involve the readers in the conversation while avoiding the negative politeness imposed by the inclusive pronoun *we*.

The second most frequently used type is inclusive pronoun *we*. Even though the occurrence is less than a half of the ambiguous type, these findings strengthen the previous studies' findings on the importance of inclusive pronoun *we* in research article. As Harwood (2005, p. 347) suggests that performing engagement with the readers could be seen as a "manifestation of positive politeness", inclusive *we* in the corpus also plays the same role. However, it is important to note that on one hand, involving the readers could be positive politeness which improves the interaction between authors and readers, but on the other hand, it could also potentially jeopardize the integrity of the authors, particularly when making a generalization as in Excerpt 3.

#### Excerpt 3

Character education is a national movement in creating schools that foster ethical, responsible and caring young people by modeling and teaching good characters through emphasis on universal values that **we** all share. (NFF2)

In the above generalization, the authors must be aware that there is a possibility that the readers are from a different nation which has no such movement, namely character education. Hence, they need to be careful in determining the nation and the shared universal value in the next sentences. Otherwise, those readers could lose the context as they are not familiar with the movement.

Even though previous studies have emphasized that inclusive pronoun *we* have been widely exploited by students and journal article writers to develop interaction with the readers (Harwood, 2005; Wang et al., 2021), the significant use of ambiguous and the significantly low occurrence of exclusive pronoun *we*

seem to be the authors' strategy in minimizing FTA. Considering the background of the main authors, novice EFL writers who are about to receive their first degree, we can assume that they are faced with the daunting task of interacting with a wider academic community when their writings get published. Hence, it is important to have a low-risk strategy (Tang & John, 1999) when projecting their claims in order to convince their readers of the ideas proposed in their writing. Without this strategy, the authors could be prone to attacks from the academic community in the following publication. An ample of instances of the previous studies by Elbow (1999) in response to Ramanathan & Atkinson (1999) which was responded back by Atkinson (2000) could illustrate the interaction between readers and writers in published academic writing.

The high concerns of FTA, particularly among novice EFL writers, could be the result of the potential power differences between the authors and readers. In the previous example, the published scientific articles have become a series of dialogues between professional academics who have a long list of reputable publications which made them hold equal power as academics to persuade their readers or even followers. As Burke (2008, p. 207) stated, "Issues of power become foregrounded as they consider how certain texts and certain writers represent their knowledge claims and how these are recognised as il/legitimate and in/valid." In the case of EFL writers in this study, their power is far least significant compared to the professional academics since the research articles would be their first publication. This situation could likely be the implication of the EFL authors' choice of using exclusive type as the least preferred type. Hence, they could avoid the possibility of being seen as arrogant and mitigate the FTA while attempting to persuade the readers with their ideas.

## **CONCLUSION**

Attempting to continue the discussion by Harwood (2005) and Myers (1989), this study has argued that politeness theory can be applied to examining the interaction between the writers and readers in academic writing through the first person pronoun *we*. We have identified seven functions of pronoun *we* and categorize them into three semantic types, inclusive, exclusive, and ambiguous. Among the three semantic types, we have discovered that ambiguous, referring to either the authors only or authors with the readers, has a significant presence in EFL research articles compared to the other two types, inclusive and exclusive. We have also argued that the overall choice of pronoun *we* used by EFL authors could be distinguished as a politeness strategy to mitigate the potential FTA.

Although this paper has been able to support the attempt to extend politeness application, the current discussion has not addressed the students' awareness of the impact of their rhetorical choice. The preference for ambiguous type has opened a new Pandora of discussion for future research pertaining pronoun *we* usage in research articles, particularly RAs written by EFL authors. Therefore, in terms of pedagogical suggestion, this study could encourage lecturers or writing instructors to raise their students' awareness that small elements in writing like

the choice of pronouns can make various impacts on the readers' reaction to their proposed ideas in the texts.

## ACKNOWLEDGMENTS

We would like to send our deepest gratitude to Professor Yazid Basthomi for the access to the Corpus of State University of Malang Indonesian Learners' English.

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# Negative Politeness Strategies Used by American Girl in TV Series *Emily in Paris*

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**Article History:** **Abstract.** The objective of this study is to identify and describe the negative politeness strategies across cultures. The use of politeness strategies will be different depend on the context and the factors that influence it. With regard to that, the TV series *Emily in Paris* was chosen for this study in which Emily Cooper, the main character, played the young American girl hired by a marketing company in Paris. This study applies the theory of politeness proposed by Brown and Levinson (1987) and the supporting theory by Holmes and Wilson (2017) about social factors that can affect politeness. This research is descriptive qualitative research. The data were taken from Emily Cooper's utterances in the form of words or phrases. The results of this study exposed that there are five kinds of negative politeness strategies found in Emily's utterances: giving deference, apologizing, questioning, or hedging, stating the FTA as a general rule and being conventionally indirect. At the same time, the social factors that influence Emily in using politeness are the participant, the setting, the topic, and the function. In addition, apologizing became the most used strategy for Emily because she tried to be polite and avoid offending her interlocutors.

First Received:  
01/06/2022

Final Revision:  
16/06/2022

Available online:  
30/06/2022

**Keywords:** *Emily in Paris, Negative Politeness, Politeness, Politeness Strategy*

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

## INTRODUCTION

The use of language to communicate in social interaction is different from one to another. This difference can be influenced by several factors, such as context, age, social distance, educational background, power, gender, and profession. For example, when talking to colleagues, an employee will use language that tends to be friendly, relaxed, and informal. As in utterance, "Hey John, my friend, I want to talk to you." That utterance shows that the speaker directly said what he wanted to the addressee, who already know each other, indicated by the phrase "my friend." It will be considered as an impolite expression if the speaker uses it with someone elder or of higher status. Yet, when the employee talks to his boss, he will use a different way to communicate with his boss, such as, "Excuse me, sir, if you would not mind, I want

to talk to you just for three minutes." Using the expression "Excuse me, Sir", and "if you would not mind" shows that the employee respects the boss by using polite language. This is due to the social distance between employees and their bosses.

Learning about polite language and politeness is capable of helping everyone in behaving during the interaction since politeness implies the degree of behavior that the individual should perform. People need to decide how to act based on the situation and enable the speaker and the hearer to feel comfortable during the conversation (Probosini: 2020). When people want to build relationships with others, it is essential to be polite. Thus, other people will respect and appreciate those who can speak politely. Briefly, when people want to build a relationship, they need to pay attention to the politeness strategy they use.

There are two strategies, namely, positive politeness strategy and negative politeness strategy. The use of politeness strategies depends on the context of the situation. Suppose the speaker and the hearer are good friends or want to decrease the distance between him and the listener. In that case, the speaker can use a positive politeness strategy by expressing the same interest and desire to the hearer since positive politeness minimizes the conflict, builds a good relationship, and shows the closeness between the speaker and the listener. In other situations, the speakers want to show their respect towards the hearer and awareness of their needs. The speaker can use a negative politeness strategy by showing deference, apologizing, questioning, and hedging (Brown and Levinson 1987).

The topic related to politeness strategies is not a new study concept in the field of linguistics. Therefore, three previous studies under the same theory by Brown and Levinson (1987) have revealed and discussed the use of politeness strategies. The first previous study is conducted by Probosini (2020), dealing with the politeness strategies in workplace interaction through the movie *the Devil Wears Prada*. The method is qualitative research. The findings show that positive politeness is frequently used by the protagonist in order to create harmonious relationships and to show their solidarity in the workplace. The second study by Putra and Ariyanti (2016) presented the analysis of politeness strategies, the aspects that drive the use of politeness, and the effect of applying the politeness strategy by the major characters in the movie *In Good Company*. The results found that negative politeness strategies are the most used strategies by the main characters. However, that strategy is categorized as an unsuccessful strategy due to social distance and power factors that made it less effective than it actually is. Furthermore, the third study conducted by Yalmiadi and Iddris (2021) in "Politeness Strategy in Directive and Expressive Utterances as Found in *Jane Eyre Movie*" showed politeness strategy in a directive expressive speech reflected by the characters in the *Jane Eyre* movie. The results found that the negative politeness strategy is the most used in the film.

This research differs from the previous studies because it focuses on recognizing what negative politeness strategies found in Emily's utterances and how social factors affect politeness used in the TV series *Emily in Paris*. American TV series *Emily in Paris* is a popular series and one of the trending series on Netflix. This series portrays Emily's life while in Paris. Emily is an American girl who moves to Paris for her new job. She gets her new life in Paris and works in a marketing firm. Furthermore, in order to get the result of this study, several questions will be given,

among which are: 1.) What is the negative politeness strategy used by Emily in the series? 2.) What are the social factors that affect the negative politeness strategy used by Emily in the series?

### **Politeness**

During the conversation, there are some principles about language. One of them is politeness. Mills (2003) defines politeness as an act of respecting someone with whom the speaker is speaking and avoiding any offense directed at them. This means, politeness is how people talk properly with others without giving their interlocutors threats. This is in line with Yule (1996) who stated that politeness during the conversation can be the action to show awareness toward the hearer's face. The concept of the face that Yule refers to here is a kind of self-image of a person in public. That points out everyone's emotions and social sense, and they are expected to be recognized.

Nonetheless, this politeness does not come naturally to a person. Politeness has not been there since people were born, but rather something that must be learned and developed when growing and socializing with others. As Watts (2003) said, politeness is not acquired from birth but must be learned and socialized. According to Huang (2008), politeness can also be noted as a public norm in a particular community or group. It is indeed required to be polite to show a moral and civilized person. Huang also said that to meet a certain standard of politeness; people must tolerate and refrain from an act or attitude that is said to be impolite or immoral.

### **Politeness Strategy**

A politeness strategy is used to avoid the imposition or the act that will threaten the hearer's face. There are four politeness strategies outlined by Brown and Levinson (1987). Among others, off-record strategy, bald on records strategy, positive politeness strategy, and negative politeness strategy. Concerning politeness strategy, Brown and Levinson (1987) disclosed that politeness strategy is how we save the interlocutor's face. According to Schein (1989), people interact socially, maintain their identities, and make faces for others. The word "face" here refers to the deference that a person has for him or herself and keeping up that "self-esteem" in open or private circumstances (Schein 1989). Generally, we attempt to avoid humiliating the other individual or making them feel awkward. By speaking politely, Holmes (2013) said people would feel comfortable, and even the interlocutor would be friendly when responding to the speaker. Not only makes the communication run smoothly, but politeness can also suppress conflicts, so it is essential to be polite. People are not paying much attention on how they speak these days. It shows that human beings are unaware that the use of language can affect a person's behavior.

### **Negative Politeness Strategies**

The negative politeness strategy is used to respect the social distance and recognize the status differences. Brown and Levinson (1987) said that a negative politeness strategy is a heart of respect behavior, which minimizes the particular imposition that face-threatening acts cause in an avoidable way. Also, negative politeness is more focused and specific. Using this strategy, the speaker is usually afraid of being considered impolite when the speaker wants to convey something, so the message conveyed is said carefully (Ardianto and Setiawan 2016). Mahmud (2019) noted that the negative politeness strategy points out an effort to express

awareness not to be forced, that is, by using apologies and hedges to prevent threatening the hearer's liberty of action.

Negative politeness is assumed that it possibly will not impose on the listener and interfere with their area. Thus, they automatically think that the situation may have a certain social distance or discomfort. Based on Brown and Levinson (1987), there are ten negative politeness strategies. Those are:

- a) Be Conventionally Indirect  
*"I am looking for scissors."*
- b) Question, Hedge  
*"It was delicious, wasn't it?"*
- c) Be Pessimistic  
*"You could not give me an opportunity, could you?"*
- d) Minimize The Imposition  
*"Could I meet your boss for just ten minutes?"*
- e) Give Deference  
*"Excuse me, sir, would you mind if I turn off the air conditioner?"*
- f) Apologize  
*"I hope you'll forgive me if..."*
- g) Impersonalize S and H  
*"It would be appreciated if..."*
- h) State the FTA as General Rule  
*"Visitors will please refrain from smoking in this room."*
- i) Nominalize  
*"It is our responsibility to make sure customer satisfaction."*
- j) Go on Record as not as incurring debt, or as not indebting H  
*"I could easily do it for you, no problem!"*

### **Social Factors Influencing Politeness**

Social factors strongly influence language. Some elements must affect the main character's use politeness strategies during their talk. Nowadays, communication is necessary for human interaction to accomplish its purposes, especially in the workplace. People in these situations tend to be more careful when talking to their interlocutors. They might choose a specific setting in a discussion to fit in the topic of conversation that contains their implicit politeness strategies to determine the interlocutors' reactions during an exchange to achieve their goals.

Four types of social factors influence how a speaker expresses and uses politeness. They are the participants, the setting or the social context of interaction, the topic, and the function (Holmes and Wilson 2017).

#### **1. The participants**

The first social factor that influences politeness is the participant's factor. The participants here are the speaker and the hearer involved in a conversation. Although some people adjust the way they talk when speaking to adults and children, most people talk differently to them (Holmes 2013). The differences are determined by the speaker's background, including social identity, age, sex, and personal qualities. This participant's factor is also known as the social distance between the speaker and the interlocutors. It resulted in an interaction and the participant's choice of politeness, such as a negative politeness strategy to show the conversation's formal context or a positive politeness strategy to lead the conversation's informal setting.

## 2. The setting

Many factors in the social context can influence which language is used in a given situation (Trudgill: 2000). Depending on where the interaction or conversation occurs, the setting or social context of the interaction might be a significant factor. This can be done as a conversation where the speaker and the listener decide on politeness strategies depending on the context. In formal contexts or situations in which they are involved, the speaker and the listener, for example, tend to use negative politeness.

## 3. The topic

The third social factor is the topic talked about during the conversation. Deciding what politeness strategy to use can be seen from the speaker and the hearer's topic. If the speaker and the hearer have work or job topics, the strategy that will be used is negative politeness. Nonetheless, if the topic changes, the politeness strategy will also change. On the other hand, people will make an effort to develop one major topic for communication to run well.

## 4. The function

The other factor that influences the selection of the appropriate politeness strategy is the speaker and the listener's reasons to interact or speak to each other. It signifies that the purpose is essential in treating someone when making a request, expressing desire, or telling others to take action. A negative politeness strategy can be used to give orders or make indirect requests to the hearer's face without offending the hearer's positive face; besides, a positive politeness strategy can be used to show direct appeal through utterances to fulfil the speaker's desire by the hearer.

## RESEARCH METHOD

This research uses descriptive qualitative method to identify negative politeness strategies and understand how Emily uses them as the main character of the TV series: *Emily in Paris*. Bogdan and Biklen (1998) define qualitative research as descriptive research. The research results of the qualitative study should contain data excerpts to clarify and improve the presentation. Therefore, the data of this study is the utterances in the forms of words, phrases, or sentences, which are taken from Emily's utterances through the popular TV series on Netflix entitled *Emily in Paris*.

This research chooses the TV series *Emily in Paris* because this series was top-rated at that time and became the most viewed on the film platform. The series depicts how an immigrant from America, Emily, comes to Paris to work in a marketing firm that requires good communication skills. With the cultural differences between America and Paris, there must be a strategy when Emily has to communicate politely and properly with her interlocutors. Thus, it is exciting to see how the politeness strategy is implemented in this series. Furthermore, negative politeness was selected in this study because politeness is an essential subject matter for communicating and behaving by paying attention to the hearer's emotions. This study chose Emily Cooper, the main character of the TV series *Emily in Paris*, as the subject of the study. Since this study focused on Emily Cooper as the main subject to be analyzed, the setting was commonly in her new office named *Savoir* in Paris, a restaurant, and a client's office. This study used observation and

documentation as data collection techniques because the data were collected by analyzing scripts containing Emily's utterances that grouped into the features of the negative politeness strategies.

Based on Creswell and Creswell (2018), one of the qualitative research characteristics is the researcher as a key instrument. Thus, researchers are used as the instrument in seeking the answers to research questions because they are the people who describe and give the interpretation of the data. Data collection procedures began by finding and downloading the series, including the transcription. After watching the whole episode of that series several times, the situation and utterances in Emily's daily life were analyzed accordingly to answer the research questions based on the script. This step was acknowledged by the politeness theory of Brown and Levinson (1987). The next step was identifying utterances that were classified as negative politeness to know the social factors that influence them. The theory of Holmes and Wilson (2017) is utilized in this step. The last step was reporting the results of the analysis. The researcher started to write the report after finding all the data needed. Since the research was qualitative, the author presented the results in a narrative form.

## **RESULT AND DISCUSSION**

Negative politeness strategies across cultures between America and Paris are reflected in the TV series *Emily in Paris*. The result show that there are five types of negative politeness strategies used by Emily Copper, namely apologizing, questioning & hedging, giving deference, stating the FTA as a general rule, and being conventionally indirect subsequently. The politeness used by the speaker is affected by four social factors, including the participants, the setting, the topic, and the function. The detailed explanations are depicted as follows:

### **1. Apologizing**

The first negative politeness found in this series is apologizing. The results found that six utterances showed Emily used this strategy. They are:

(01) "I'm so sorry for what happened at the auction, Pierre."

(02) "I'm sorry, Olivia, but I can't be your brand ambassador."

(03) "I'm sorry if I offended you."

(04) "... I'm sorry if I was talking too much about work."

(05) "First, let me apologize for speaking English...."

(06) "I... I just came here to apologize for the other day, for offending you...."

The data above found Emily's utterances that show she uses apologizing strategies in the series. Apologizing can reduce the effect of face-threatening acts that the speaker caused to the hearer. By strategy of apologizing, a speaker shows polite behavior to the interlocutor. This reduces the threat that is faced. There are several ways in which a speaker apologizes. Among them are giving overwhelming reasons for doing FTA, showing reluctance to do FTA, apologizing, and admitting violations (Brown and Levinson 1987).

(01) "I'm so sorry for what happened at the auction, Pierre."

Context:

Pierre Cadault : "Ah, Emily dear. How are you? Come in, sit!"

Emily : **"I'm so sorry for what happened at the auction, Pierre."**

Pierre Cadault : “You do not need to apologize. We both took it in the face last night.”

Datum number (01) occurs when Emily begs forgiveness from her client Pierre Cadault for his dress that was damaged at the auction. Emily came to meet Pierre at his house. She apologized that the dress she wore at the auction was damaged due to an unexpected incident. Emily apologized as she felt she should be responsible for everything related to her client's business.

(02) “I'm sorry, Olivia, but I can't be your brand ambassador.”

Context:

Olivia : “what do you think?” [While showing the contract to Emily]

Emily : “ Oh, uh, no. No, no, no. Um... **I'm sorry, Olivia, but I can't be your brand ambassador.**”

Olivia : “You're under a contract with someone else?”

Emily : “Well, yeah, kind of, um. You see, I had a bit of an unfair advantage at your lunch. I'm a marketing executive at Savoir, and I think you should come back.”

In datum number (02), Emily says sorry to Olivia for objecting to the offer to be a brand ambassador of her brand. Here, Emily shows her reluctance to refuse Olivia's request because, actually, Emily was trying to talk to Olivia to get Olivia to pick Savoir again to help market her brand, not to make Emily a brand ambassador. Emily politely declined by saying, “**I'm sorry, Olivia, but I can't be your brand ambassador.**”

(03) “I'm sorry if I offended you.”

Context:

Luc : “Ah, you come to Paris, and you don't speak French. That is arrogant.”

Emily : “Hm. More ignorant than arrogant.” [sighs]

Luc : “Well, let's call it the arrogance of ignorance.”

Emily : “**I'm sorry if I offended you.**”

Luc : “Oh, I am not offended by anything.”

Moreover, datum number (03) shows that Emily admitted the impingement that she had caused. Here, Emily is asking sorry for offending her colleague, Luc, when Emily tries to correct the way Luc speaks English (03).

(04) “ ... I'm sorry if I was talking too much about work.”

Context:

Antoine : “How are you enjoying Paris?”

Emily : “I love it. I mean, who wouldn't, right? **I'm sorry if I was talking too much about work.** Sometimes I just get a little over enthusiastic, and, uh, I know it's a party.”

The datum number (04) happened when Emily begged for forgiveness from her client, Antoine, because she talked too much about working at the party, which is considered impolite to discuss work outside of working hours. One of the articles talks about office-party etiquettes. One of the manners mentioned is “do not talk about work (too much)”. The party should be a time to relax and socialize, not for a company meeting, discussing work plans or, company financial reports. It will annoy people by making them talk about work when they are trying to relax (Green 2019).



Then in datum number (04), it happened when Emily introduced herself in front of her colleagues and boss at her new office for the first time. She begged forgiveness for using English since she could not speak French yet.

(05) “First, let me apologize for speaking English....”

Context:

Emily :” **First, let me apologize for speaking English.** I did Rosetta Stone on the plane, but it hasn’t kicked in yet.” [someone leaves the room]

Sylvie :” Oh, Patricia doesn't speak English. Please continue.”

In datum number (05), it happens when Emily, for the first time, introduces herself in front of her colleagues and boss at her new office. She begs forgiveness for using English since she cannot speak French yet. And also, she is aware that not everyone can understand English.

(06) “I... I just came here to apologize for the other day, for offending you....”

Context:

Emily : “Monsieur Cadault”

Pierre Cadault :” Do I know you?”

The woman : “It’s the *ringarde* from the marketing firm the other day. “

Emily : “Emily from Savoie. **I... I just came here to apologize for the other day, for offending you,** and... to let you know that... you're right. I am a basic bitch with a bag charm. You think *ringardes* don't respect designers. We worship designers so much that we spend all we've saved on a dumb accessory just to feel like we're somehow on your runway. You may mock us... but the truth is... [chuckles] ...you need us. Without basic bitches like me, you wouldn't be fashionable.”

The datum number (06) occurs when Emily meets again with Pierre Cadault because she feels that Pierre is offended by the hanger on her bag. She apologized that she had come to see him using something he did not like. In addition to apologizing for her ignorance about something that offended Pierre Emily, she also apologized with the intention that Pierre still chose Savoie to be the marketing team for his fashion show. Emily was polite by apologizing first before expressing her desire to see Pierre.

The social factor that makes Emily use this strategy is Emily’s reason apologized to her interlocutors. First, Emily wanted to decline an offer from a client politely and respectfully, so she showed her reluctance by apologizing to Olivia. Secondly, she admitted to her offense, such as offending or disturbing the other person while talking to her. Third, she wanted to beg for forgiveness because she used English. She noticed that not everyone in the office understood and wanted to use or hear people speak languages other than French in the office, so she apologized on the first day she came to work because she could not speak French. Not all French people think it rude if someone speaks English. However, it is because they thought communicating across language differences was difficult. They wanted to speak with people who could speak French rather than people who speak English. That is their comfort zone (Johnston 2021).

2. Question or Hedging

The following strategy is questioning and hedging. This strategy is in the form of interrogative sentences. This structure is chosen because the speaker does not want to force the hearer to do as the speaker wants to. The results show there are three utterances found in Emily's utterances that use questions and one utterance that use hedging. They are:

(07) "Uh, Timothée, would you mind getting a picture of us?"

(08) "Could I... Could we meet later or...?"

(09) "Do you mind if I ask you a couple of questions?"

(10) "... I was wondering if I could come by the atelier to discuss something ...."

Here, Emily used questioning and hedging as a strategy toward her interlocutors. Using questions as a politeness strategy helps to satisfy the speaker's desire not to assume that the other person is capable or willing to do what the speaker wants. This is in line with what Lafi (2011) stated that the use of question is frequently used to give choices to the hearer to receive or reject the speaker's request.

(07) "Uh, Timothée, would you mind getting a picture of us?"

Context:

Emily : "Uh, Timothée, **would you mind getting a picture of us?**"

Timothée : [takes the phone with smile]

In data number (07), Emily wanted to capture dinner moments with Camille's family. Emily wants to take pictures and make a short video with Camille for her family's champagne product campaign. She asked Camille's younger brother for help with it. Emily uses a question to ask Timothée for help without threatening his negative face by saying, "**would you mind getting a picture of us?**".

(08) "Could I... Could we meet later or...?"

Context:

Emily : "Uh, but, uh, I would love to tell you more about it. **Could I... Could we meet later or...?**"

Olivia : "Tomorrow. Lunch. Lucien will set it up."

The data number (08) occurs when Emily tries to get Olivia to discuss more about the event which Olivia is organizing in her office. Olivia's manager tells Olivia that she has to go to another event. Here Emily is trying to invite Olivia to meet her again to discuss the continuation of what has been discussed. Instead of asking her directly, such as "we have to meet again later", Emily expressed her intention in the form of a question, which means Emily is trying to reduce the potential negative effect on Olivia's face.

(09) "Do you mind if I ask you a couple of questions?"

Context:

Emily : "Uh, *bonjour. Je suis* Emily from Savoir."

The Model : "I don't speak French."

Emily : "Me either. Um, okay, good. **Do you mind if I ask you a couple questions?**"

The Model : "Okay."

In data number (09) Emily wants to interview a model that her client uses for the advertising process. Emily politely asked the model in advance if she would be willing to be interviewed or not. Emily avoids offending the model by saying, "**Do you mind if I ask you a couple of questions?**". It shows that Emily was not trying

to force her thoughts. Instead, she makes it sound like a polite request and thus shows respect on the faces of her addressee.

(10) "... I was wondering if I could come by the atelier to discuss something ..."

Context:

Mathieu : "Emily from Savoie, how are you?"

Emily : "I am good, thanks, Mathieu. **I was wondering if I could come by the atelier to discuss something** with you and Pierre."

Hedging in a politeness strategy is used when the speaker does not directly force the listener to do something. Hedging is often used to show hesitancy (Lafi 2011). This is a negative politeness strategy based on avoidance to help save the listener's negative face. Emily asked if she could come to the studio to discuss something with Mathieu using hedging to reduce the effect of the FTA. Thus, hedging strategies are used to avoid the possibility of facing threats. For example, in datum number (10), Emily threatens Mathieu's face if she says, "I have to come to the studio to discuss something with you and Pierre." However, she avoided threatening Mathieu's face by saying, "**I wonder if I can come to the studio to discuss something with you and Pierre?**" thus making it sound like a polite request. These examples show that Emily focused on avoidance-based strategies through questioning and hedging, ensuring politeness when speaking to the interlocutor.

Emily uses questioning and hedging as negative politeness strategies because the participants are involved in the conversation. The difference and the social distance between Emily, her clients, and her interlocutors made Emily soften and make her speech more polite. For example, Emily did not directly ask a model from her client project to answer some questions, but she asked first if she was willing and did not mind a few questions. Also, because Emily had just met Timothée for the first time, she was reluctant to ask him to take a picture of Camille and her. Therefore, the social factor that influences Emily the most in this strategy is whom Emily is talking to.

### 3. Give Deference

The third order of using the negative politeness strategy is giving deference. Brown and Levinson (1987) state that there are two ways to behave to the interlocutor, namely by lowering himself and by treating the other person as a superior. This strategy found four of Emily's utterances using the give deference strategy. Those are:

(11) "You are completely right. And I should not be here, telling you what fashion is. But... But Grey Space admires your work. They wish that they could do what you do. You are the original."

Context:

Pierre : "Fashion is not about a concept. It's about looking beautiful. Any woman who wears this looks awful. The world's gone crazy. Huh! This is the revenge of *la ringarde*. Fashion respects the people who wear it. This is disrespectful!"

Emily : "**You are completely right.** And I should not be here, telling you what fashion is. But... But Grey Space admire your work."

They wish that they could do what you do. **You are the original.**"

In data number (11), Emily lowers herself by saying she should not talk improperly about fashion. At the same time, she praises the hearer by saying, "**You are completely right,**" and "**you are the original,**" to persuade and convince Pierre that he is a genuinely fabulous designer and that everything he says about fashion is true.

(12) "It is so nice to meet you, Monsieur Brossard."

Context:

Mr. Brossard : "Hello"

Emily : "It is so nice to meet you, **Monsieur Brossard**"

Mr. Brossard : "It's a pleasure. Welcome to Paris"

Data number (12) shows how Emily addressed Mr. Paul Brossard as the boss at Savoir. Emily addresses Mr. Brossard as senior by using the title "Monsieur". This is one way to be polite by using a give deference strategy. Addressing someone with their titles or family names is one of the independence politeness strategies proposed by Scollon and Scollon (2001).

(13) "Monsieur Cadault."

Context:

Emily : "**Monsieur Cadault.**"

Pierre Cadault : "Do I know you?"

The woman : "It's the *ringarde* from the marketing firm the other day."

Emily : "Emily from Savoir."

The data number (13) occurred when Emily greeted her client, Mr. Pierre Cadault, at an event that Pierre was attending. Like data number (12), Emily is polite by addressing her client "Monsieur".

(14) "With all due respect, I have been sent here for a reason...."

Context:

Mr. Brossard : "Perhaps you have something to learn from us, but I'm not sure if we have much to learn from you."

Emily : "**With all due respect,** I have been sent here for a reason, so if you wouldn't mind, I would really like to share some of my ideas about your social media strategies."

Datum number (14) happened when Emily said she was there to bring the American perspective in terms of marketing strategy, but Mr. Brossard replied that he was not sure he could get new experiences from her. Precisely, Emily will be the one who will learn a lot from Savoir's marketing team. Mr. Brossard thinks Emily did not have any experience promoting fashion and luxury brands. Thus, here Emily defends herself in front of Mr. Brossard politely with the words "**with all due respect**" to show that Emily respects him as a senior boss at the office.

The reason why Emily uses this strategy is because of the participants to whom she speaks are her boss and her client. Her social distance from her boss and client influences Emily's use of politeness strategies. In such a situation, Emily decided to use a give deference strategy by addressing them with the word "**Monsieur**". Then another reason that made Emily used this strategy was the setting where this conversation took place. Since this conversation appeared in the office, using this

strategy is the right choice. Holmes and Wilson (2017) emphasize that the setting or the social context might be an important influence since the speaker could decide what politeness strategy depending on the context. In datum (14), Emily was still talking to her boss Mr. Brossard at the office. However, other social factors also emerge here, such as what topics are discussed. Because in that conversation, Emily and Mr. Brossard were talking about work, more specifically about Emily's lack of experience in dealing with clients from the owners of luxury brands while working in a marketing office in Chicago. With such a topic of conversation, Emily tried to answer Mr. Brossard politely and used the phrase "**with all due respect**" to defend herself from Mr. Brossard without offending Mr. Brossard as a senior boss at Savoir. In addition, Emily used the term "**with all due respect**" because of the social distance between her and Mr. Brossard

Furthermore, in the utterance datum (11), Emily used this strategy because Emily felt that she had offended Pierre Cadault's feelings with her impudence and spoke about Pierre's fashion concept in front of him. Also, Emily tried to convince Pierre Cadault to collaborate with Gray Space, which only makes him angry and humiliated. Therefore, Emily tried to make Pierre feel respected again by saying, "**You are completely right.**" Emily chose this strategy because she wanted to make Pierre felt respected and appreciated again.

#### 4. State the FTA as a general rule

The following negative politeness strategy is stating the FTA as a general rule. The strategy is applied where the speaker has to do face-threatening acts as an example of a rule, general regulation, or social obligation for this strategy. As in datum (15) concerning the general regulation. It began when Brooklyn Clark asked Emily if she had a weed or not. Then Emily used the general rule that weed or marijuana is strictly prohibited in Paris. Emily did not directly mention that Brooklyn Clark could not get or consume the weed in question because of the regulations in force in France. This is intended to separate the interlocutor from the imposition of the FTA so as not to threaten her face. Therefore, what Emily said can be called a general rule by saying "**marijuana is highly illegal in French.**"

(15) "...Actually, marijuana is highly illegal in France."

Context:

Brooklyn Clark : "Do you have any weed?"

Emily : "Um, not on me. **Actually, marijuana is highly illegal in France.**"

Emily used this strategy because she did not want to say directly that she did not have marijuana and could not give it. Emily uses this strategy because the marijuana or weed that Brooklyn asks for is illegal in France. France has a regulation about weed, known as Cannabis law. It says that "*according to Article R. 5132-86-1 of the French Public Health Code (PHC), the culture, manufacture, transport, import, export, holding, offer, transfer, acquisition, and use of cannabis (plant and resin) and THC (natural and synthetic) are prohibited*" (Thiénot and Chambrion 2022). The social factor of the setting influenced Emily to say that. Emily probably would not have said this if she were in a country that legalized marijuana or weed. But because in France, the use of marijuana is illegal or prohibited.

#### 5. Be conventionally indirect

The last negative politeness strategy is being conventionally indirect. The speaker's desire is delivered indirectly. The contextual meaning differs from the literal meaning. As in datum (16), Emily tried to tell Mathieu that she couldn't meet him because she had an appointment with some friends by saying, "**I'm going to a gallery opening with some friends.**" This was meant to avoid imposing Mathieu's face. Emily would threaten Mathieu's face if she directly said she could not meet him.

(16) "Oh, I'm going to a gallery opening with some friends."

Context:

Mathieu : "He's working nonstop with Fashion Week so close. But I can meet you for a drink tonight, if you'd like."

Emily : "**Oh, I'm going to a gallery opening with some friends.**"

Emily used this strategy because of the social factor and the function. That is why Emily was saying that. Emily said she would go with her friends to a gallery opening as an expression implying that Emily could not meet her client named Mathieu, who asked Emily to meet him to discuss work matters. Emily did not want to offend Mr. Mathieu by her refusal, so Emily chose the negative politeness strategy of being indirect to express face-threatening acts without threatening Mr. Mathieu's positive face.

## CONCLUSION

Negative politeness that is found in the TV series *Emily in Paris* reflects cross-cultural negative politeness strategies between the American people and France. It shows that five out of ten types of negative politeness strategies are found in the TV series: *Emily in Paris*. They are from the most to the fewest, namely apologizing, questioning or hedging, giving deference, stating the FTA as a general rule, and being conventionally indirect. Apologizing is the most negative politeness strategy that Emily applies, and the fewest one is, being conventionally indirect strategy, only found one utterance that shows in the TV series. Besides, the social factors also influence how Emily uses politeness. Four social factors that strongly influence the use of politeness are the participants, the setting, the topic, and the function. Emily succeeds in using negative politeness by addressing her boss 'Monsieur', the title for French male in formal instead of 'Mr.', and using apologizing strategy when using English to the hearer because not everyone in her new office can speak English.

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