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Focus and Scope

J-Lalite: Journal of English Studies which is published twice a year (every June and December) is a double-blind peer-reviewed publication consists of research-based and review articles, fresh ideas about language, literature, cultural studies which have never been published before. The journal covers all aspect relating to topics including:

1. Linguistics;
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13. Post-colonial literature;
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15. Film Studies;
16. Children Literature;
17. Cultural Studies;
18. Modern culture;
19. Popular culture;
20. Folk culture.



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Character Development of Estella/Cruella in Cruella (2021) Movie

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Abstract. This research focuses on the process of identifying the main character's character development starting by unraveling (1) the characterizations of the main character; (2) the conflicts experienced by the main character; and (3) the character development of the main character. The researchers use the theory of Petrie & Boggs to define character, conflict, and character development. Qualitative descriptive methods and analysis content are used to analyze deep problems to find the answers. The result showed that the conflicts happened to the main character are coming from internal conflicts between Cruella and herself and external conflicts between Cruella and Catherine, Baroness, and the society. Also, the development of Cruella's character is triggered by conflict. It is shown by the character's development which is constantly growing when entering the new act/story.

Keywords: *character developments, characterization, conflict, movie*

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INTRODUCTION

Nowadays, literary works are growing so fast and are presented in various forms; one of which is the movie. The wider community is increasingly consuming movies, and their development is overgrowing. Movies often contain many messages that are conveyed symbolically. These messages are usually conveyed through the creation of characters in movies. Characters in movies are often the main highlight of the story in a movie. The conflict in the story usually supports the growth and development of this character. The spectators seem to reconsider the presence of characters and categorize good characters and bad characters or heroes and villains. Sometimes the spectators feel worried about the changes of a good character into a bad one. In fact, in movies or stories, this development of

characters becomes something natural because character development triggers the development of the story itself. Each character in the story certainly has reasons why it turns into a bad character or vice versa. Therefore, character, characterization, and character development in the movie are the main points for a developing storyline. The presence of characterization and character development is also triggered by conflict because characterization and character development are impossible if there are no problems or conflicts that attack the character.

Conflict is an inevitable interaction in every human's life. The presence of conflict is often seen as something terrible and unpleasant. On the other hand, the presence of conflict can be a trigger in human development. This phenomenon also happens in literary works, especially in movies. Conflict usually appears in movies; it usually becomes a significant factor because the conflict in a movie is a component that enlivens the movie and leaves remarks in the story. Conflict may evoke the spectator's emotions such as sad or happy emotions, or everything in between. One of the essential points in conflict is obstacles or hurdles, which are usually experienced by a character in a movie.

Stories that are presented in literary works usually develop with conflict. In the end, the relationship between these different figures then causes problems and conflicts. Meredith & Fitzgerald explain that conflict also usually occurs against a character in the story who experiences an event, and if he can choose, maybe the character will not choose to experience the event (in Nurgiyantoro, 1995). Conflict is the primary source of a story, both in writing and on stage in layers, and it often creates tension for the audience (Petrie & Boggs, 2012). Conflict, in general, has an influence on the development of a character's characterization and subsequently can also affect changes in a characterization's development.

One of the movies that focuses on character development affected by conflicts is *Cruella* (2021). The conflict started when Estella ended up working as a fashion designer with the Baroness. After working with the Baroness for a long time, Estella learned a secret that it was the Baroness who killed her mother by dropping her into the abyss. Since then, there has been a development in the character of Estella's character. She, who has initially been kind and calm, turned arrogant, rude, and evil. She also changed her name to Cruella, and she had a desire for revenge against the Baroness.

The character of Cruella attracted much attention to be the object of research by revealing the character development represented by the main character, Estella. In the *Cruella* movie, each character development is portrayed to be caused by the earlier conflict. Moreover, character development has led to new conflicts. Thus, in this movie, the story's development progresses nicely, for conflict and its character are constantly enhanced, evolving, and changing. The reason for choosing *Cruella's* movie is because the character development in the movie is very striking and becomes the main point in this movie, but there are several causes for the change in the main character's characterizations that are not clearly explained. In addition, the characterizations and conflicts in this movie are interrelated and bound. The characterizations cause conflicts, but the conflicts also cause characterization development. Hence, the story's development in *Cruella's* movie is indeed focused on changing characterizations, conflicts, and character developments.

In this regard, the researchers try to analyze the narrative aspects associated with the characterizations of the characters in Cruella's movie, which are Estella's or Cruella's character development. The researchers found development in Estella's character, and Estella's conflict with other characters influenced it. Apart from conflicts between characters, there are other conflicts such as conflicts between Cruella and the environment, or even with herself. Thus, these conflicts contributed significantly to the development of Estella's character, which turned her into Cruella.

Characters in literary works, especially movies, are characters or figures that take part in the plot of a movie. Movies, especially fiction movies, will always need characters because creating these characters is a means to convey the thoughts of the writer or the moviemaker. According to Chatman, characters play roles in books or performances (Chatman, 1978). The context that is played is the idea or thought of the writer or moviemaker. Thus, this proves that character creation is important because it can convey the author's message, mandate, intent, and purpose to be accepted and understood by the audience. Thus, what is enhanced by the phrase of Abrams and the character, are those in a narrative element and usually have the moral qualities that result from the actions or speech of the character; it is often the aspect that readers interpret to get a particular value (Abrams, M, 1999). That statement proves that the character was created to act out (act or speech) according to what the author wants. Then, the value of the character is based on the readership or acceptance of the reader.

Characters in literature and fiction are not consistent with what audiences or readers expect. However, it turned out that this problem in literary works was not a matter of concern. It is mentioned by Edward Jones that characters are persons of fiction who can contribute to the story in various ways (Jones, 1968). Thus, it can be said that characters can enter and move the plots in different ways so that no one is entirely right or completely wrong. Characters are in areas that are 'gray.' Character in fiction or literary works is always sought to achieve the best moral value to provide instruction to audiences or their readers. That makes character creation different, for each character would have its own unique and do something that they feel is right (or the author think is correct). Pritchard also said that character is a character who makes a habit (Wulandari, 2015). That aspect can also be referred to as the characterization of the characters in the story.

In addition to the characters, there are also characterizations. Characterizations are often created from the thoughts or images of authors and following authors' wishes. As Bernando in Syailana says, characterizations are produced by the authors' words or thoughts, which are then directly interpreted by audiences or readers (Syailana, 2021). Characterization is a character's description of actions, behavior, and ways of thinking. In addition, characterizations also contain the characteristics, habits, emotions, desires, and instincts of a character (Chatman, 1978). The characterization of a character in a movie is always able to influence the audience. If the characterization is made negative, there is a possibility that we hate the character and vice versa. However, this is the purpose of creating characterization so that the character is credible, and the audience is not entirely neutral on the overall character (Petrie & Boggs, 2012).

The characterization may also be a paint pattern that can be seen from several aspects of psychic, sociology, and physical (Nurholis, 2016). The physical aspect of the movie is what the audience can see clearly without any deep analysis. Physical aspects, for example, the author would describe his character by his appearance, age, face, skin color, etc. In the psychic aspect, authors would portray their characters utilizing things that relate to feelings and thoughts. It is this aspect that the audience or the reader can often analyze deeply in order to know how to care for a character. Lastly is the sociological aspect; this aspect directly relates to the reflection on the world of reality.

The researchers analyzed characterization using Petrie & Boggs's theory in *The Art of Watching Film*. Petrie & Boggs divided several ways in analyzing characterization or understanding of story characters (2012), namely characterization through appearance, dialogue, external action, internal action, reactions of other characters, contrast: dramatic foils, and the choice of name.

Conflict is usually presented in the story as a 'seasoning' so that the story does not feel boring and the struggle of the characters to achieve their goals is even more pronounced. Petrie & Boggs (2012) explained that conflict is significant to character development, and conflict often develops the characters involved. The researchers will analyze first what kind of conflict appears in this movie. To determine the kind and types of conflict, the researchers use Petrie & Boggs's theory which divides conflict into two types: internal and external. Conflict also has several types, namely conflicts between a man fighting with another man, a man fighting with society, a man fighting with nature, and a man fighting himself (known as inner or internal conflict) (Kenney, 1966). Therefore, conflicts occur not only because of clashes or problems between characters but they can also be caused by the environment or even themselves.

The conflict theory of Petrie & Boggs and Kenney is also used to analyze how Cruella or Estella develops her traits and personality in her character because of the conflicts she faces, both internal conflicts or external conflicts, and what conflicts that lead to the development of this character. Petrie & Boggs's theory is also used to know what kind of character Cruella or Estella is. Petrie & Boggs (2012) describe several variations of characters found in the movie, namely stock and stereotypes characters, static and dynamic (developing) characters, and flat and round characters. According to Petrie & Boggs, developing character or character development is caused by specific events in the plot, either internal or external, and they cause essential changes in personality, attitude, or outlook on life as a result of the action of the story (Petrie & Boggs, 2012). According to Keller, character development in a story tends not to be fast, easy, and calm (Miranti & Nurul, 2014). The statement is undoubted because the character is the most visible aspect in a movie, especially the main or protagonist character. Thus, character development seems impossible if unseen or invisible to the audience. The development that characters experience is essential and permanent, not just a strange attitude change that will change again tomorrow. The characters will never be the same person when the action of the film begins.

RESEARCH METHOD

This research is a qualitative descriptive study to describe, explore, and explain social phenomena or realities (Leavy, 2014; Creswell, J, 2013). Qualitative phenomenological research is related to variety and quality (Mishra & Shashi, 2017). Mishra & Alok adds that this qualitative research is descriptive, and the analysis is in-depth without any numerical data, more naturalistic or anthropological.

In addition, the researchers used the content analysis method to interpret meaning (Schreier, 2012) and to examine human life and behavior indirectly through communication analysis, such as books, texts, advertisements, movies, and all types of communication that can be analyzed (Fraenkel, J & Wallen, N, 2007). Thus, this method can be called a data analysis and interpretation method. The researchers chose this method because it was suitable for this study (analyzing the effect of conflict on character development).

The lead character in the movie experiences significant character development and becomes the highlight when people watch this movie. In acquiring and describing the character development process in this movie, several steps are required. First, a detailed analysis of the major characters in the movie, i.e., characters highly affecting the lead character's character development. Subsequently, the analysis was continued by analyzing various conflicts in the lead character. These conflicts are vital in character development since characters' lives often cause the development of characters. Therefore, these developments are usually meant for self-defense in a conflict-rich environment. After acquiring the primary characterization and conflict in this movie, the character development process completed the analysis by identifying the character development that occurs in this movie, then relating it to the conflict that causes the character development.

RESULT AND DISCUSSION

This article discovered how characterization, conflict, and character development occur or appear in the main character.

The Characterizations of the Main Character

In this Cruella movie, there are several characters, from the main character to additional or peripheral characters. However, there are only a few essential characters in the story. Hence, in this article, the characterization to be discussed is characterization in major characters because these characters play a significant role in the lead character's conflicts and development, i.e., Cruella or Estella. As what Nurgiyantoro mentions (1995), major characters are often seen in story scenes. Hence, their roles are crucial in the storyline development.

Estella's character has a characterization that can be very different from Cruella's. Even though they are in the same character and body, there are some very different characterizations. Estella's character is indeed described as much gentler than Cruella. In contrast to Cruella, the researchers found that Estella had a gentle demeanour, even giving the impression of being a crybaby. That is in stark contrast to Cruella's rude and cruel attitude.



Cruella (2021), timestamp: 00.11.36

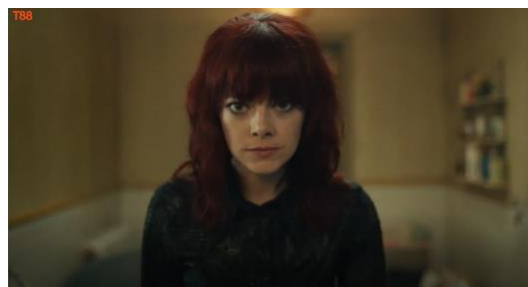
*CRUELLA : I was an orphan.
JASPER : You don't got that many options. Just us.
ESTELLA : He was right. I was a fugitive.
(ESTELLA SOBBING)
Is she crying again?*

In the datum above, the first scene depicted Estella losing her mother; she was only crying. In the second scene, it depicted the moment Jasper offered Estella to steal with Jasper and Horace because Estella had no other choice; then Estella returned to tears. In those two scenes, it can be said that Estella has a distinct character. She always wept when she remembered her mother because she was a tender heart. She could not do much more than cry.



Cruella (2021), timestamp: 01.00.23

The next character is Cruella. Cruella's hair is black and white. In addition, the dress is fashionable, and the makeup she used was quite flashy and thick with the red lipstick she wore. The color of Cruella's hair is the hair that has been around since birth, so it can be said that the appearance of Cruella's character has been around since she was a child. These show that Cruella's figure does have a 'strong' character, which is also marked by the way she looks and dresses.



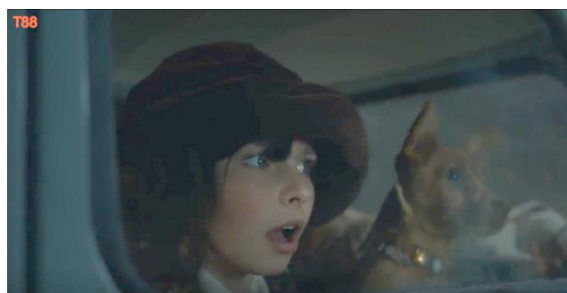
Cruella (2021), timestamp: 00.10.30

Unlike Cruella, Estella's appearance seems more serene and innocent. The color of her hair was different from Cruella's. Estella turned her hair red; she ensured that her hair would not become too conspicuous. Estella's dresses, looks, and makes up do not exactly stand out. She looks so calm and relaxed. The researchers conclude that Estella's character was more of a quiet characterization, while Cruella is a strong one.

Apart from appearances, the data above can be visually visible on Cruella's and Estella's faces. They both had very different facial expressions. Just as her appearance suggests, Cruella seems to have more of an arrogant, powerful, and braver facial expression. On the other hand, Estella had a quieter, plainer expression or facial expression and was not too happy to rebel. Thus, Estella and Cruella's characters could also be seen visually through their appearance and expression. The character with black and white hair constitutes Cruella, while the red one is Estella. Then, her facial expression will be different; Estella will seem more relaxed, whereas Cruella will appear more arrogant. Apart from their appearance, the characters of Cruella and Estella also have different attitudes that can be seen from their internal attitudes.

In addition to differences, Estella and Cruella also have many similarities in their characterization. Because, after all, Estella and Cruella are the same people, in general, they have a lot of the same personalities and characterization. Below is a characterization equation for the characters of Estella and Cruella. The characterization identification will also be analyzed using the characterization through the external action method.

The character Cruella and Estella described has a considerable curiosity about many things. She was always curious about something she had just met. Sometimes her curiosity can lead to a problem, but she seems unable to hide any curiosity. Here is an example from the scene:



Cruella (2021), timestamp: 00.06.46



Cruella (2021), timestamp: 00.06.53

*CRUELLA: I did try to lay low.
(GASPS)
Is that fur and chiffon? In the one gown?
(ESTELLA OUT FROM THE CAR)*

In the scene, it shows Cruella was at a party with her mother. Then she was ordered to stand still in the car and not try to get out. She consented to her mother's command until finally she was lured out to see a woman wearing fur and chiffon on her dress; this made Cruella with an appearance of awe, so she was curious to know more about the dress's shape. That thing finally caused Cruella to get out of the car and follow the woman. In the datum above, the researchers can say that one of Cruella's characterizations having a reasonably high curiosity. She even sacrificed a promise or commitment to her mother to remain in the car to satisfy her curiosity.



Cruella (2021), timestamp: 01.14.38

*(ALL EXCLAIM)
CRUELLA: Do you have a light?
(MATCH STRIKES)
(ALL GASP)
(CRUELLA TRANSFORMS HER DRESS)
(ROCK MUSIC PLAYING)*

The scene shows when Cruella visits Baroness's party to steal Baroness's necklace. Cruella is trying to create a diversion. Cruella wore a white robe, and then she burned it; she took a transformation from a white robe to a red dress, not forgetting the collection of Cruella's typical black and white hair. The implication is that Cruella is not exactly an amateur in fashion design. She could easily have developed the concept of amazing transformation, even winning the attention of the entire party. Surely, it is not easy to do a fashion transformation as Cruella does. These two prove that Cruella does have talent since she was able to create an unexpected and surprising transformation.

CRUELLA: Ah, excuse me, sir. I had a thought about the front window... CRUELLA'S BOSS: I gave you your job description.

Don't go outside the boundaries of your engagement. Please.

CRUELLA: (INHALES SHARPLY)

(Cruella (2021), timestamp: 00.21.53)

Although already working at a boutique, it turned out that Cruella was only placed as the cleaning service whose job was to clean the entire room in the boutique. As shown in the datum above, Cruella has persuaded her boss to take advantage of Cruella's suggestion to repair a clothing design on display in front of the boutique. However, her boss would not approve this because Cruella had her cleaning service to do. The researchers categorize this trait as ambitious and optimistic, as Cruella did not simply let up when placed as a cleaning service. She still seems to be trying to convince her boss to take the slightest look at Cruella's work as a fashion designer.

The character Cruella and Estella is described as having a considerable curiosity about many things. She was always curious about something she had just met. Sometimes her curiosity can lead to a problem, but she seems unable to hide any curiosity. For example, in the following scene:

CRUELLA: I did try to lay low.

(GASPS)

Is that fur and chiffon? In the one gown?

(ESTELLA OUT FROM THE CAR)

In the scene, it shows when Cruella as being at a party with her mother. Then she was ordered to stand still in the car and not try to get out. She consented to her mother's command until finally she was lured out to see a woman wearing fur and chiffon on her dress; thus filled Cruella with an appearance of awe, so she was curious and curious to know more about the dress's shape. That thing finally caused Cruella to get out of the car and follow the woman. In the datum above, it can be said that one of Cruella's characterizations is having a reasonably high curiosity. She even sacrificed a promise or commitment to her mother to remain in the car to satisfy her curiosity.

Cruella and Estella have a talent for fashion design. Her talent may have seemed naturally born, because in some cases, Cruella did not have to put out a big effort to create an awesome, irresistible fashion design. Her aptitude for this fashion design made Cruella have a rather high taste in clothing and seeing a dress design. Furthermore, Cruella appears to be quite fashionable and is always wearing clothes or fashion captivating.



Cruella (2021), timestamp: 00.24.30

CRUELLA : I feel sad that you think that looks good.
BOUTIQUE'S STAFF : What?
CRUELLA : (LOUDLY) I feel sad you think that looks good.

The datum above shows the scene as Cruella looks at the design of the dress displayed in the boutique display case where she works. Then, Cruella stated that the dress did not look good. For common people, it may be that the design will look great and that there is nothing to fix. However, in this condition, Cruella does have a knack for fashion design, which leads to Cruella understanding many things relating to fashion design, so Cruella has a unique taste in looking, judging, and designing clothing design. The dress design that Cruella saw on the datum above does not look good. Thus, it can be said that Cruella has quite an appetite for judging a clothing design.

Cruella and Estella had smart thoughts. This smart characterization grows in the two personalities, both Cruella and Estella. This characterization can be seen from the various actions performed by Cruella. In some scenes, brilliant characterization is also shown with reactions from other characters who acknowledge the intelligence of Cruella and Estella.



Cruella (2021), timestamp: 00.43.42

ESTELLA : We need to know their security setup.
Power nap, nine minutes.
ESTELLA : Where the cameras are.
Where the guards are posted.
And what the schedules are.
We need to know every detail and every blind spot.

The datum above shows when Estella plans to retrieve Baroness's necklace. Estella's actions and dialogue show that plans are in full detail. Estella had even devised a strategy that would be used to steal Baroness's necklace. The above the datum describes Estella as intelligent, for everything she does must be carefully planned. In datum above, Estella sets up her strategy well on a chalkboard. To make sure nothing was left out.



Cruella (2021), timestamp: 00.59.00

CRUELLA : Morning, boys.
JASPER & HORACE : Morning.
CRUELLA : So, let's begin.
JASPER : (CHUCKLING) You're not gonna kill her, are ya? CRUELLA: It's not part of the current plan, but we might need to be adaptable.

The scene where Cruella will begin to plot a plan and strategy to exact her revenge on the Baroness and retrieve the necklace that dalmatians have eaten or her dogs. In the scene, it appears that Cruella said that she may have killed Baroness, even though that was not in the plan. The thing Cruella is saying can be argued as cruel behavior. “*What can be worse than a plan to kill someone?*” Though, it can be seen that her friends were a little surprised to suggest that Cruella would do the vile thing. Instead, Cruella responded with great ease. Also, in the visual scene, Cruella dropped Horace's cereal so rudely and cruelly that Horace's cereals and the bowl fell on the floor. Thus, the acts and scenes may indicate that Cruella did have a ruthless side.

The Conflicts of the Main Character

The *Cruella* movie has a complex storyline with conflicts presented in this movie. One conflict usually leads to other conflicts. In this movie, there is a primary conflict. In this movie, there is also a major conflict. As Petrie & Boggs mentions in a movie, a primary conflict usually develops the storyline (2012). Indeed, this primary conflict ends up causing other conflicts to emerge. Besides, conflicts are the main cause of a movie's character development. The character in a conflict will strive to survive, and therefore, it brings up or creates other characterization as a defense against the conflict.

Thus, the discussion includes these two types of conflict. Because internal and external conflict cannot be denied as the principal cause of the development of a movie character, the researchers will analyze and describe first the internal conflict in the movie between Cruella and Estella or herself. Even in a few scenes, it can see Cruella or Estella wrestling with herself. After that, the researchers would analyze an external conflict, namely the relationship or conflict between Cruella or Estella with other characters. The characters who have conflicts with Cruella or Estella in this movie are Catherine, which often limits Cruella from doing something and turns it into a burden to Cruella. Then, the conflict between Cruella and Baroness is the main conflict in the movie. The last is the conflict between Cruella, Jasper, and Horace, Cruella's closest friend. Besides other characters, the external conflict in the movie occurred when Cruella had problems with her surroundings. Because Cruella's environment is not taking her well enough, these conflicts are a key trigger in the development of the character of Cruella or Estella.

1. Internal Conflict

In this movie, internal conflicts often occur because Estella or Cruella put too much pressure on herself over something she did not want very much. This internal conflict sometimes happens because Estella tries to hide Cruella's character inside her. As explained in the discussion of the character, Cruella and Estella are the same people, but their attitude is vastly different and very opposite. Sometimes, Cruella's character is very dominant, but it is hidden by Estella because she does not want to disappoint her perfectly good mother.

CATHERINE : Good. Now say goodbye to her.

CRUELLA : Goodbye, Cruella.

CATHERINE : And wear the hat.

CRUELLA : I don't need the hat.

*CATHERINE : Well, be polite. And good.
And friendly.*

(Cruella (2021), timestamp: 00.01.44)

From the beginning, it appears that Cruella is the dominant one, but Estella has always tried to hide her attitude because her mother ordered that. Even so, Cruella has always tried to obey her mother's every command. Although sometimes, it makes her uncomfortable because of having to remove Cruella's overall character. She should be just what her mother had asked her to be courteous, kind, and close to everyone. An attitude is one within Estella, not Cruella. Thus, the datum above suggests that the conflict within Cruella rotates on the issue of Cruella's and Estella's infinitely different characterization, and Cruella has to remove one of these, namely Cruella's characterization.

2. External Conflict

In this study, the researchers will analyze the external conflict between the main character (Cruella or Estella) and other characters. Some characters appear to have conflicts with Cruella, namely Catherine, Baroness, Jasper, and Horace. Every conflict between Cruella and the other character impacted the development characterization of Cruella. So, these conflicts need to be described, especially the major conflicts.

Petrie & Boggs (2012) add that this external conflict is not merely between one character and human beings because it turns out that it can also be brought about by something other than humans, such as nature, society, social systems, and so forth. Thus, this analysis describes some of the conflicts between Cruella and her surroundings. Since it can be said that Cruella's society favored Cruella's presence less, that is causing some of the conflicts that Cruella felt. Therefore, first, this discussion views the conflict between Cruella and the other characters; it is then continued with Cruella's conflict with her society.

Like a mother and a child, Cruella and Catherine (her mother) frequently experienced some conflict and opposition. Some of the conflicts between Cruella and her mother affected Cruella's internal conflict. As illustrated in her characterizations analysis, Cruella's mother has gentle characterization and always defends her child. Thus, Cruella also feels that she must always obey her mother's words. Sometimes it feels difficult until it finally causes an inner conflict within Cruella.

CATHERINE : Uh, Estella.

CRUELLA : Serious voice.

CATHERINE : Stay in the car. I won't be long.

(Cruella (2021), timestamp: 00.06.15)



Cruella (2021), timestamp: 00.09.21



Cruella (2021), timestamp: 00.09.23

Catherine asked Cruella to stay in the car. However, it was not done by Cruella. The image in the data above shows that Cruella finally got out of the car, and Cruella accidentally ruined the party. Then, Cruella saw Catherine talking to a woman, then soon the Dalmatians came and pushed Catherine to the Cliff.

In that incident, it could be seen that there was a conflict between Cruella and Catherine because Cruella is not obeying Catherine's orders to stay in the car. In the end, Cruella instead witnessed her mother being pushed by the Dalmatians who were about to attack her, and this leads to Cruella assuming that her mother's death was actually due to her because Cruella should not get out of the car, so that does not happen. In the end, all she can do is regret it.

*CRUELLA: So this is a confusing day. My nemesis is my real mother and she killed my other mother. I guess you were always scared, weren't you, that I'd be a psycho like my real mum?
Hmm?
That explains all the "tone it down, try and fit in" stuff.
Love me into shape, I suppose, was the plan. And I tried.
I really, I tried because I loved you.
But the thing is... I'm... not sweet Estella, try as I might.
I never was.*

(Cruella (2021), timestamp: 01.35.06)

From the beginning, it turns out that what Cruella wants was often, in fact, contrary to what her mother had intended and hoped for Cruella. Of course, her mother always expected the best and led Cruella in a better direction. However, it turned out that this tormented Cruella heavily since it could be said that Cruella was forced to do just that. As Cruella told datum six above, indeed, her mother had not wanted her to be arrogant, rude, and cruel in the first place. Cruella tries to become Estella; it is all because of compulsion since Cruella loves her mother.

The datum above appears to have been a considerable conflict between Cruella and Catherine. However, Cruella never expressed any discomfort to her mother. Cruella always tried to be Estella to her mother. This big conflict causes Cruella to frequently experience internal conflict with Estella or herself. The conflict above becomes a fairly big conflict in this movie because the conflict is

only revealed at the end when Cruella has gone through many other conflicts. Thus, it can be argued that it was, deep in Cruella's heart, that Cruella was experiencing conflict with her mother.

The next conflict is between Cruella and Baroness. The most responsible character for Cruella's character development is Baroness. Thus, it can be said that the conflict between Cruella and Baroness was the main conflict in this movie. As Petrie & Boggs points out, there is one major conflict from the various conflicts that took place in movies. This major conflict can give significant developments to everything in the movie, beginning with its character, plot, and so forth. Thus, the conflict between Cruella and Baroness is one of the principal foundations of Cruella's character development.

The conflict between Cruella and Baroness is depicted gradually in this movie. The more advanced the movie's plot, the conflict between Baroness and Cruella gets bigger until the main conflict. In the opening scene, Cruella was one of the fans of Baroness, who was the most popular fashion designer. However, as the plot continues, more and more is revealed through the conflict, so there is a fairly rapid development of the plot in the movie.



Cruella (2021), timestamp: 00.40.37

*CRUELLA : Your necklace.
Oh.*

*BARONESS : Family heirloom. Funny story, actually. An
employee once stole it.*

*BARONESS : "She stole this, was stupid enough to come back
and then she fell off a cliff and died."*

CRUELLA : "How terrible."

*BARONESS : "Yes, actually. It was during my winter ball and her
death really overshadowed the whole thing."*

The internal conflict between Cruella and Baroness started when Baroness wore a necklace that was familiar to Cruella. As it turns out, the necklace is the one Catherine was given to Cruella. Of course, this caused turmoil within Cruella. Because all of a sudden, the necklace was on Baroness. At that time, Cruella was a fashion designer at Baroness's boutique. The whole thing did not seem to make sense because, at the time, Cruella felt that Baroness was not part of her family; so, it was strange that the necklace was on Baroness.

This conflict also became quite serious because Baroness said a woman had stolen the necklace. The woman in question was Catherine or Cruella's mother, who passed away long ago. Besides, it certainly was not a good thing when Baroness said that Catherine was a thieving and foolish woman because it was in front of Cruella, who was Catherine's daughter.

*CRUELLA : She called my mum a thief.
Said she failed as a mother.*

JASPER : What? Your mum? She knew your actual mum?

*CRUELLA : Yeah, it turns out that was her party we were
at. Mum worked for her once. I dropped the
necklace as I was running away. She must've
found it. It's mine. So I'm taking it back."*

(Cruella (2021), timestamp: 00.42.47)

Consequently, Baroness's words returned to create turmoil and opposition inside Cruella. The reason is that Cruella loves Catherine, who is her mother. Thus, Cruella would certainly be annoyed if someone mentioned that her mother was a thief. Furthermore, the only thing that Cruella knew at the time was that the necklace belonged to her mother. Thus, a conflict arose between Baroness and Cruella in this incident. This conflict then provoked other conflicts. In the end, there is a conflict within Cruella, namely Cruella believes that her necklace was found and taken by Baroness, so Cruella must take back the necklace.



Cruella (2021), timestamp: 00.55.50



Cruella (2021), timestamp: 00.55.57 (flashback)

In the scene depicted in the datum above, it was explained that at the time of the Baroness's party, there began to be chaos; so she blew her whistle, and her dogs began to arrive. Cruella witnessed it all; she recalled an incident from the past. The scenes then flashback as Baroness blew her whistle to call her dogs and drop Catherine from the abyss. At that point, Cruella realized that her mother had fallen not into a ravine by accident because Baroness had murdered her mother.

This scene is surely a crucial conflict. After these years, Cruella found out that Baroness murdered her mother. As a child, this conflict must be very painful. Because it turns out that all this time Catherine's fall into the cliff was not an accident, but it was the intention of the Baroness. This conflict got even worse because Cruella had a grudge against Baroness before, namely because Baroness called Catherine a thief. Baroness was Catherine's killer causing more turmoil within Cruella.

CRUELLA : The Baroness has a kid?

JOHN : You.

CRUELLA : Stop. You keep saying "you."

JOHN : You are her daughter. I was there when you were born. The Baron was away on business, and she ordered me to do the unthinkable

JOHN : The Baroness said the child had died. The Baron, he, uh, wasted away. The point I'm making is, you are the rightful heir to the Baron's entire fortune. The mansion, the title. Everything.

CRUELLA : That psycho cannot be my mother. No.

(Cruella (2021), timestamp: 01.31.39)

The climax conflict between Cruella and the Baroness occurred when Cruella finally found out that the Baroness was her birth mother, so Catherine was her adoptive mother all along. As can be seen in the datum above, John, the Baroness's assistant, revealed the secret to Cruella. Of course, this becomes a conflict and turmoil that climaxes and becomes the climax of all conflicts. The Baroness, who was Cruella's enemy and had killed Catherine, turned out to be her biological mother.

This fact or secret caused a conflict within Cruella. After all, Cruella feels denial to accept that the Baroness is her biological mother. This climactic conflict continued when it turned out the Baroness had indeed intended to kill Cruella as a baby, so the Baroness ordered John to kill Cruella. Of course, this was not done by John, and in the end, John left Cruella to Catherine. Cruella finally found out that she was an unwanted child. On the other hand, Cruella found it difficult to accept that the Baroness was her biological mother because Cruella hates the Baroness.

The external conflict on the above datum became the culminating conflict in this movie. As mentioned earlier, the conflict between Cruella and the Baroness is the principal cause of Cruella's character development. In the chapter, the

conflict between Cruella and the Baroness gradually, and each stage was worsening, leading to the climax conflict. Starting with the conflict when the Baroness wore the necklace that Catherine gave to Cruella, Cruella discovered that the Baroness had killed Catherine until finally, Cruella learned the secret that Baroness is her birth mother. The stages of the conflict between Cruella and the Baroness became the main foundation in the development of Cruella's character.

The last conflict in this movie is the conflict between Cruella and society. It is undeniable that society is often one of the factors in developing a character because society often influences a character. As Lindsay (2015) says, the conflict between characters and society usually occurs when the system of a society is in disrepair, and this usually becomes a conflict with a character. In this case, the character in question is Cruella.

CRUELLA : From the very beginning I've always made a statement. Not everyone appreciated that.

STRANGER : That's unfortunate.

CRUELLA : But I wasn't for everyone.

From the beginning, the inhospitality of society to Cruella has indeed been featured in this movie. Judging from the above datum, an old woman mentioned 'unfortunate' when seeing Cruella's condition with the two-coloured hair. Of course, the older adult thought that the condition was quite strange. Thus, the old lady looked with disgust and astonishment at the sight of baby Cruella. Cruella said in the initial narration that not everyone could appreciate Cruella's condition at that time.



Cruella (2021), timestamp: 00.02.20

CRUELLA : Hi, my name's Estella.

BOY 1 : Look. A skunk's got loose in the building.

BOY 2 : Nice jacket.

Society's unacceptance of Cruella's condition continued when Cruella began attending elementary school. There were some of Cruella's friends who took a strange look at her condition, and not even a few of her friends were bullying her. Meanwhile, Cruella was already trying to be nice and friendly. Thus, society's unacceptance of Cruella can also be categorized as an external conflict. Because it becomes a contradiction, Cruella tries to be nice to be accepted in society, but some people do not even accept Cruella well. Seen in datum 17 in

the second picture, Cruella was thrown a piece of gum from the mouth of one of her friends. It became a new conflict for Cruella at her school.

HEADMASTER : Well, I think it's clear what happens now.

Estella, you are expelled...

HEADMASTER : You're out. (SCOFFING)

(LOUDLY) Out!

(Cruella (2021), timestamp: 00.03.17)

Not just between Cruella and her classmates, this external conflict developed between Cruella and the head of the school. From the datum above, it appears that Cruella's criminal record is growing more and more daily. Until Cruella was finally expelled from the school for her trouble and mischief, and this has become a conflict between Cruella and the society. Looking at the datum before, it would appear that this conflict was not merely because of Cruella's dubiousness or mischief; Cruella was merely trying to defend herself because some of her schoolmates were constantly bullying her. However, seen in the datum above, Cruella became the one who seemed to be the most to blame for the misbehavior; whereas there is a reason why Cruella did that. Thus, it could be categorized as an external conflict between Cruella and society. Since Cruella is only defending herself, the head of the school keeps judging it as mischief carried out by Cruella and causing Cruella to be expelled from the school.

The Main Character Developments

Quoting from Kenney (1966), characters in movie must be treated as living things or lifelikeness. Movie characters are reflection of human behaviors in a real life. Hence, whatever a character does, it has to mimic humans in real life. Borrowing a statement from Chatman (1978), fundamentally, fictional characters have no 'life.' However, these characters are filled with characterization or personalities to put life into them. These characterizations are illustrated as similar to human characters in real life. Inevitably, many humans finally change and develop themselves due to a major conflict or event in their life. Likewise, movie characters tend to develop their characterizations and change when encountering conflicts, particularly if the conflict is significant.

This development of character is important in movies due to some event or plot that takes place in a character. Thus, it can be said eventually that the character will never be the same when it enters the movie plot, especially if the movie plot has many conflicts. As seen in the movie, Cruella could be categorized as a developing character since the figure experienced a significant development due to some major conflict.

ANITA : Estella. Ignore them.

CRUELLA : Just did. But it might not last.

(BOYS LAUGHING)

CRUELLA : "Ignore them"?

Didn't I just say, "Hear me roar"?

(Cruella (2021), timestamp: 00.02.21)

At that time, Cruella showed a good attitude. She promised her mother that she would be nice and not arrogant. Cruella kindly introduced herself to her friends. However, it can be seen in the datum above when there was a conflict between Cruella and society, namely when her friends bullied Cruella even bullied Cruella quite badly. Thus, Cruella's formerly benevolent and non-arrogant attitude eventually turned into arrogance. This happens because Cruella is trying to defend herself. If Cruella does not do that, then the bullying that happens to Cruella will get worse. So, Cruella turned herself into arrogant and brave, not the innocent and kind Cruella also known as Estella.



If the previous data show the character development from Estella to Cruella, in this datum, the development of the character happened is from Cruella to Estella. This is marked by Cruella's words which say that smart women turn into stupid women who are alone. Besides, Cruella also dyed her black and white hair; Cruella did that, so she became a normal woman like in general. This development or change is not without reason, there has been a conflict between Cruella and her mother, which is when Catherine (Cruella's mother) died.

*CRUELLA : But the thing is... I'm... not sweet Estella, try as
might. I never was. I'm Cruella, born brilliant, born
bad and a little bit mad.
(CHUCKLES)
I am not like her.
I'm better.
Anyway, must dash.
Much to avenge, revenge and destroy.
But I do love you.
Always. (CHUCKLES SADLY)*

(Cruella (2021), timestamp: 01.36.25)

The main conflict and climax in this movie are when Cruella finds out that the Baroness was her birth mother; Catherine turns out to be her adoptive mother. In the datum above, it can be seen when Cruella is coming to the park and has been complaining about what happened all this time. It is known that Cruella's characterization was natural from birth. The development of the character in Estella is Cruella's way of pleasing her mother, as Cruella has let her mother

down a lot; so, as far as possible, she tries to be a good, sweet, and innocent, Estella. However, the various conflicts that occurred, especially with the Baroness, made Cruella's original character return. Surely, Cruella developed this character because Cruella wanted revenge on the Baroness. It cannot be denied that from the beginning, indeed, Cruella never intended to be an Estella; while the conflict with her mother caused Cruella to develop into Estella. Then, she re-developed into Cruella due to the big conflicts in her life.

In the end, Estella developed her character into a brave, genius, arrogant, rude and cruel Cruella. Thus, there is no more Estella. In the movie, Estella is depicted as dead and buried. However, the absence of Cruella remains as Cruella is still alive. Estella's death means that her character will never appear again. Since then, the only thing alive is Cruella; as mentioned in the datum above, Cruella was alive. These are due to various conflicts in Cruella's life, and Cruella developed her character to survive; if she were still Estella, maybe she would never dare to fight the Baroness.

CONCLUSION

In the discussion and results, there are three subdiscussions of the problems: the characterizations, conflicts, and character development associated with the conflict that affected the character. In the first problem, there are seven characterizations found in this research, namely Estela's characterization that soft or mushy and innocent, in contrast, Cruella is an arrogant or strong character. Besides, Cruella and Estella have similar characterization, namely nosy, brave, great taste in fashion, and brilliant.

Then, the second sub-discussion is the internal conflict and external conflict in the movie; the conflict analysis is intended to know which conflict was present in Cruella's life, as this conflict would eventually lead to her character development. In the sub-conflict discussion, there are internal and external conflicts in this movie. The internal conflict between Cruella and herself (or with Estella) and the eternal conflict between Cruella and the other figure, namely between Catherine, Baroness, and the society. The internal conflict between Cruella and herself occurred because Cruella was often carrying on something that was not to her liking, so there was an inner war.

The last sub-discussion is the conclusion of the conflict's impact on character development. There are three data found. It is portrayed that some character developments in Cruella were the background to conflicts in the previous sub-discussions. From the beginning, Cruella's character has been embedded but it eventually developed into Estella because of the conflict between Cruella and Catherine that requires Cruella to become what Catherine wants it to be. Then, Cruella returned to her character and left Estella's character because of some conflict with the baroness and society. The conflict between Cruella and society caused Cruella to develop an attitude of courage versus society, which was carried out as a measure of Cruella's self-preservation.

It can be concluded that in the film, character and conflict are quite crucial aspects because the presence of characters and conflicts can affect character development. Character development is also the main foundation in the development of the story or plot. If there is no character development, the story will tend to be monotonous. The existence of characters and conflicts in the film

influence each other, characters can create conflict; conflicts can arise because of the actions of the characters.

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'Firearming' Fairytales: NRA and Gun Culture in American Fan-Fiction

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Abstract. Gun issue becomes one of the most polemic issues in the United States alongside racism. Regardless, the last major gun control legislation to make it into law was the assault weapons ban in 1994 as part of a larger crime-related bill approved during Bill Clinton presidential period. After the assault weapons ban expired, American society is threatened by the increasing numbers of gun violence issue such as mass shooting and gun homicide. In this case, NRA (National Rifle Association) involvement is vital towards gun culture in the United States. As non-profit organization, NRA has influential lobbying for any policies towards gun policies. Thus, this paper discusses the dissemination of gun culture on NRA family website *www.nrafamily.org*. In 2016, Amelia Hamilton rewrote two Grimm's fairytales "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)". Since gun becomes commodity, these NRA versions of fairytales can be analyzed as part of consumer manipulation by using consumer capitalist theory. Thus, this analysis shows that those fan-fictionalized fairytales consist of two main aspects: gun as protector and gun culture as common culture in the United States. It embraces the rationalization of gun ownership' in the United States despite its lethal consequences.

Keywords: *Grimm's fairytales, fan-fiction, gun culture, gun violence, NRA*

INTRODUCTION

Mass shooting is one of the most tragic gun violence issues within in American society that has already killed many innocent victims almost each year. According to Gun Violence Archive, there are 152 mass shootings in the United States between 1967 and May 2018, averaging eight fatalities per incident when the perpetrator's death is included (Berkowitz & Alcantara, 2017). This statistic strengthens the United States' position as the highest mass shooting victims in the world (Christensen, 2017). There are many factors of mass shooting in the United States including higher accessibility and ownership of guns (Healy, 2015) and mental illness (Emanuella & Levenson, 2016). In this case, mass shooting and other gun violence are the result of gun culture which spread rapidly as an integral part of American societal development.

The legalization of gun issue itself creates many social problems within American modern society. Since the legalization of gun is part of the Second Amendment, gun control policy is not fully established by lawmakers until today (Sommerlad, 2018). Many attempts of establishing gun policy have been made since the 1960s when gun rights became a national political issue (Schuppe, 2018). The last major gun control legislation to make it into law was the assault weapons ban in 1994 as part of a larger crime-related bill approved during Bill Clinton presidential period. However, the ban was only applied to the manufacture of 19 specific models of semi-automatic firearms and other guns with similar features. Then, this ban was expired in 2004 without any repetition (West, 2018). After the assault weapons ban expired, American society is threatened by many gun violence issues. In this case, NRA, National Rifle Association, plays important role.

NRA is a non-profit organization that advocates for gun rights that have influential political lobbying for many decisions relate to gun control in the United States (Korte, 2013). Since founded in 1871, this non-profit organization has directly lobbied for and against firearms legislation and prohibition. Moreover, NRA becomes powerful in both political and economic aspects since many members of this organization are influential politicians such as George W. Bush, John McCain, Ronald Reagan, John F. Kennedy and Donald Trump (Gould, 2017). As a one of the most influential non-profit organizations in the United States, NRA launches its television channel, NRATV, official website and family website to promote the idea of the right to arming civilians which is written in Second Amendment.

Despite many gun violence issues such as mass shooting and gun homicide, in 2016, a NRA member, Amelia Hamilton rewrote two children stories "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)" with gun violence elements published by NRA family website. In this case, the main characters in both stories were illustrated using gun to protect them from the villains. The consequence of the alternate version of these old Grimm's fairy tale stories creates many critics from many political and social figures, which put the right of gun ownership in a question.

This research is under Post-Nationalist American Studies which utilizes capitalism as its approach and consumer capitalism as its theory. In this context, Post-Nationalist American Studies is a paradigm in American Studies which concerns with cross-cultural communication, race and gender, global and local identities, and the complex tensions between symbolic and political economies. The discussion of this paradigm is around the complex issues in American society which may deal with ethnic, race, gender and Women's Studies and other minor issues in the United States that criticize American exceptionalism (Rowe, 2000). Thus, under Post-Nationalist American Studies, this research no longer celebrates Americanization, but instead questioning and revising the underreported issues in American society. It includes American gun culture issue which has already emerged since American colonial period.

Meanwhile, in capitalism approach, the consumers are seen as the important entity in the market system so that the consumption is taken as an important object of the economic and political study. Adam Smith (in Korkotsides, 2007) says "Consumption is the sole end and the purpose of all production". Keynes further adds that all production is for the purpose of the consumer. In consumption, the relation between the consumers and the producers are strong.

"Methodologically, consumption is restored on an equal footing and innovative footstep with production, abandoning their usual dichotomous treatment. Capitalism is not just a technological affair, but a waltz dance of production with consumption, its pace being determined by income distribution. When any of these trips, capitalism flounders. When the slaves fail to synchronize the oars, the ship jerks with no speed or direction" (in Korkotsides, 2007).

It emphasizes that without the costumers' demand, the meaning of all production would fail. In this case, both sides have to synchronize to make the production keeps working. Therefore, the role of consumer is undoubtedly important and also become an important key of all production.

In capitalist point of view, consumers are obviously active participants. They are not seen as the people who just consume the products. Regarding this issue, many capitalists try to manipulate the consumers by using many approaches. One of the approaches is consumer capitalism which refers to a theoretical economic and social political condition in which consumer's demand is manipulated. In this case, the consumers are seduced to buy and purchase product based on "what they want" rather than "what they need" (James & Scerri, 2012). Then, it creates many critics since it focuses on human's desire rather than human's need. The best example of consumer capitalism in history was when American government encouraged citizens to purchase food stuff not to satisfy their needs but to support their country during the World War I (Woods, 2015).

Furthermore, Adam Smith's *The Wealth of Nations* emphasizes consumer capitalism as the fundamental principles of capitalism. It takes place on a large scale level and involves a technique known as mass marketing. The beneficiaries of

the consumer capitalism are the sellers. In this case, there are some benefits of consumer capitalism. The first benefit of consumer capitalism is increased economic growth particularly in developed countries such as America. Secondly, sellers enjoy increased revenue from their sales. Thirdly, it increases competition which leads to better quality and variety of product. Meanwhile, it also promotes division of labor which in turn encourages specialization in industries such as automotive manufacturing (Hamilton, 2004).

Moreover, Stuart Hall defines representation as "an essential part of the process by which meaning is produced and exchanged between members of culture" (2003). It creates a produced meaning and is exchanged among members of certain society. This discourse is a way to produce meaning. Therefore, the process of representation needs the understanding of cultural background knowledge. This theory, combined with consumer capitalism, is to further analyze the discourses of gun consumption in U.S, through American fan-fiction.

Thus, dealing with this issue, the 'firearming' of children fairytale phenomenon becomes a pivotal aspect to discuss since it directly intertwines the gun issue and fan-fiction in American society. This research tries to answer a question of "how does NRA manipulate its children consumers by using their version of two fairytales "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)"?" In order to enlarge the analysis, the researcher uses consumer capitalism theory which mostly focuses on manipulating the consumers. In this case, this research further studies the manipulation of gun importance towards children inside those two fairytales.

RESEARCH METHOD

This research is a qualitative which is defined as "a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (Creswell, 2009). In conducting a qualitative research, it relies on qualitative data, which mean material things used by the researcher to investigate (Leedy, 2009). Moreover, technique data analysis is needed to classify and to arrange the data based on the research purposes and objectives (Mahsun, 2005), which include (1) data selection, (2) data interpretation, and (3) data conclusion.

RESULT AND DISCUSSION

The discussion focuses on NRA's influence towards its consumers by focusing on two NRA versions of fairytales "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)" by Amelia Hamilton on NRA family website. Some aspects within these fairytales and other aspects which related to gun culture in America can be used as evidence to support the argumentations.

In this case, the element of gun in these fan-fictions echoes the pivotal aspects of gun in American society, especially to the NRA gun community. In these fan-fictions, which are essentially part of children's literature, gun is strongly emphasized within the narratives. To ease the comprehension, this discussion about the meaning of gun in these fan-fiction narratives is divided into two: gun as protector and gun culture as 'normal' culture in American society.

a. Gun as a Symbol of Protection

In both fairytales entitled "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)" on NRA Family website, the writer, Amelia Hamilton creates a unique twist in both Grimm's stories by adding guns to the main characters. In this case, they use guns in order to protect themselves from threats and to save the others. For instance, in Amelia Hamilton's "Little Red Riding Hood (Has a Gun)", Grandmother is given gun to protect herself and her home from the antagonist character, the wolf.

"The wolf leaned in, jaws open wide, then stopped suddenly. Those big ears heard the unmistakable sound of a shotgun's safety being clicked off. Those big eyes looked down and saw that grandma had a scattergun aimed right at him. He realized that Grandmother hadn't been backing away from him; she had been moving towards her shotgun to protect herself and her home" (Hamilton, 2016).

It shows that Amelia Hamilton as a member of NRA tries to disseminate and strengthen the idea that gun is an essential part of human protection. In this case, the old grandmother character also has a right to protect herself with a shotgun. This provocative narrative, in a sense, shapes American perception towards the social meaning of gun. Therefore, the emphasis of this narrative seems to strengthen the idea of having gun as a fundamental part of American society since it is supported by the constitution itself.

The implementation of gun in this Grimm's fairytale represents how significant the impact of gun culture through literary works such as film, music and prose. Gun violence, for instance, has been long associated with hip-hop music. As a Mississippi senator, Chris McDaniel stated "It has everything to do with a culture that is morally bankrupt. What kind of culture is that? It's called hip-hop." (Murphy 2014). Hip-hop, in this case, is viewed as a representation of 'gangster' culture often depicts homicides and other gang violence. However, the discussion surrounding this issue in literary works has never dived deep into the gun legalization. Having a gun further symbolizes an act of self-protection instead of a threat for the society.

Furthermore, in another story entitled "Hansel and Gretel (Have Guns)", Amelia Hamilton describes both main protagonist characters Hansel and Gretel, as hunter rather than just ordinary children. In this version of story, they save other children who had been kidnaped by The Witch with their guns. In fact, both characters seem to be expert with gun,

"The boys directed Hansel to the key that would unlock their cage while Gretel stood at the ready with her firearm just in case, for she was a better shot than her brother. Hansel unlocked the cage and opened the door. The hinges gave a groan and the sound of the witch's snoring stopped, the silence filling the room as they looked at each other in panic" (Hamilton, 2016).

By saving life of others, it shows that the implication of using gun in "Hansel and Gretel (Have Guns)" is used as protector from threat and savior for other. Since these fairytales are aimed for children. It can be an indication that NRA as pro-gun organization want to disseminate gun culture to younger consumers. In this case, NRA manipulates their younger consumers to believe that gun is part of human protection and it can also be used to save others.

In any case dealing with gun violence in the United States, NRA never blames the usage of gun in the middle of American society. In fact, National Rifle Association chief, Wayne LaPierre's always echoes a long-touted notion that "the only way to stop a bad guy with a gun is with a good guy with a gun (Kennelly, 2018)". This theory is always sounded by pro-gun activists based on Second Amendment which is shortly about freedom of protecting themselves with firearm. Thus, gun control or gun prohibition is not considered as right solution for pro-gun supporters to stop gun violence issues.

Thus, by creating an alternative version of "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)", pro-gun activists such as Amelia Hamilton, try to embrace the idea of gun rights that has been fundamentally implemented in American society. The fact that pro-gun activist using children's short story can be categorized as part of 'rationalization of gun ownership' which brings many benefits to weapon industry in the United States even though it has a lethal consequence for the society.

It can be said that Amelia Hamilton's "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)" are made by pro-gun activist to manipulate children as future consumers to purchase gun or weapon in the United States. It further strengthens the importance of gun ownership in American society. Since this fairytales were posted on NRA family website, it embraces the idea of "gun as a symbol of protection" to children and family. It is obviously evidence of consumer manipulation which shapes American people's perspective about the existence of Second Amendment, gun ownership and gun industry.

b. Gun Culture as 'Common' Culture in American Society

Furthermore, gun which is reflected in both stories can be part of gun culture in the United States. As being said, the freedom of firearming the civilians leads the development of gun culture in the middle of American society. Gun culture is a term for encompassing the behaviors, attitudes, and beliefs about firearms and their usage by civilians. Since the civilians are allowed to have gun, it is considered unique culture among developed countries in terms of the large number of firearms owned by civilians, generally permissive regulations, and high levels of gun violence (Fisher, 2012). It further becomes part of American popular culture because firearms are often used in American literature such as TV shows and Hollywood movies.

In both fairytales entitled "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)", gun is added as part of the main characters' life. In "Little Red

Riding Hood (Has Gun)”, for instance, Red character was given a rifle as her birthday gift and has been trained to use it,

“One birthday not long ago, Red was given her very own rifle and lessons on how to use it—just in case—to be sure that she would always be safe. So, with a kiss from her mother, rifle over her shoulder and a basket for her Grandmother in her hands, Red took a deep breath and entered the woods” (Hamilton, 2016).

Red as a child can be also trained to use a gun in her early age. It strengthens that gun is part of “common culture” in American society. In this case, gun training becomes common lessons for any individual including children to protect themselves. In fact, in the United States, there are few classes that offer children how to shoot. In Texas, for instance, according to *ABC 7 News* (2018), kids are trained to use pistol during gun training lessons. It is debatable issue since it is considered as unusual playdate for children (Chang et al. 2014). It becomes national issue that many children accidentally hurt and kill themselves or others in the United States.

This emphasis can also be seen in “Hansel and Gretel (Have Guns)” when the main protagonist characters Hansel and Gretel are described as a hunter which hunts the Witch. In this story, Gretel was described as an expert in using her rifle, in fact, better than her elder brother. It can be seen in the line saying,

“They heard a rustling in the leaves, and slowly turned to see a magnificent 10-point buck drinking from a stream. Gretel readied her rifle and fired. Her training had paid off, for she was able to bring the buck down instantly with a single shot” (Hamilton, 2016).

It shows that in both stories, gun training is taught to the main characters who are still children. It further emphasizes that gun is part of common culture in the middle of American society which can be practiced and used for any individual including children. It seems like Amelia Hamilton is showing an image that gun is not a dangerous and threatening stuff. In fact, it is a common “tool” to play with and can be used to protect themselves and saving other people’s life.

In consumer capitalism theory, this manipulation is used in order to create and convince the market. NRA and other gun industry-sponsored organizations pour millions of dollars into youth shooting programs nationwide. Nearly four million youths attended a training program that followed the NRA’s guidelines in 2012, up two million from 2008 (Chang et al. 2014). By looking at this fact, Little Red Riding Hood (Has a Gun)” and “Hansel and Gretel (Have Guns)” on NRA Family website are contained by a purpose of selling gun and developing future consumers in order to support gun industry. Those stories can be considered as tool for manipulating consumers. It is intended to reach younger consumers. Thus, it can be concluded that both stories by pro-gun, Amelia Hamilton, are used as a tool to manipulate younger gun consumer that gun is part of “common” culture in the United States.

CONCLUSION

In conclusion, NRA version of "Little Red Riding Hood (Has a Gun)" and "Hansel and Gretel (Have Guns)" which rewritten by Amelia Hamilton contain manipulation of gun towards any individuals including children. Both stories are added with gun elements that reimagine that gun can be a protector for human. In this case, the main characters, Red and Grandmother, in "Little Red Riding Hood (Has a Gun)", are armed with gun in order to protect themselves from the Wolf. Then, Hansel and Gretel are described as hunters who hunt the Witch with their guns. They save other children's life from Witch. It emphasizes that gun is a protector or even savior inside those stories. Furthermore, both stories represent that gun training is a common lesson for children. It is part of gun culture in the United States that is reflected within these NRA versions of these stories. Thus, those stories can be considered as tool for manipulating consumers because it is contained by many good images of gun. It is obviously intended to reach younger consumers and develop future consumers. In fact, it is about selling gun and supporting gun industry in the United States.

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Simulation and Simulacra in Aldous Huxley's *Brave New World: A Baudrillardian Appraisal*

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Abstract

Aldous Huxley's *Brave New World* portrays a post-human totalitarian society namely "World State" which does not let humans be conceived in and born naturally from mothers' wombs, rather it regards them as any creature which can be hatched, conditioned, fertilized, incubated and Bokanovskified to be manufactured in thousands. The system of power has thrown normality into exile while celebrating the procession of replicating humans in abnormal proliferation. I find this technological multiplication of humans identical to the march of simulacrum of any object or sign of today's world, which Jean Baudrillard (1929-2007) elucidates in his *Simulacra and Simulation* (1981). This study intends to achieve a critical appraisal of the novel through Baudrillard's illumination of simulation and simulacra.

Keywords: *Aldous Huxley's Brave New World, Simulation, Simulacra, Jean Baudrillard, Appraisal*

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

INTRODUCTION

Vallverdú (2014) defines simulation as the best perceptive depiction of composite reality, which means people's most profound notion of what reality stands for while White and Ingalls (2009) define it as experimentation with a framework which replicates some relevant aspects of the behavior of the system. On the other hand, according to Wolny (2017), simulacrum (its plural form is simulacra) refers to similarity or/and resemblance. When the term, simulacrum, was used in English language for the first time in around the 16th century, it, according to Wolny (2017), used to mean a replica of a loftier kind or a divine one; however, with time nearing 19th century, its meaning got worsened substantially to refer to something of much inferior standard. In the view of Wolfreys et al. (2006,

as cited in Wolny, 2017), the term “simulacrum” is basically related to “reality effect” offered by Baudrillard, which signifies the manners through which reality is very often recognized and gets substituted for some entities and beliefs via media exaggeration both in printed and electronic forms. Therefore, simulacrum stands for the duplicate, illustration or imitation of a reality, which itself lacks in retaining the least resemblance with reality (Wolny, 2017). In case of literature, Ramírez (2005) interprets Spanish writer, Miguel de Cervantes’ (1547-1616) novel *Don Quixote* as a text that presents a world constituted of the non-real. Ramírez (2005) argues that the protagonist, Don Quixote and other characters of the novel form reality by assuming pictures, signs and emblems which one finds in other imaginary narratives. Ramírez (2005) reviews the text through Baudrillard’s three orders of simulacra: imitation, production, and simulation, which illuminate the convoluted coatings of meaning coded in the book. Fernandes (2016) examines Margaret Atwood’s *The Year of the Flood* and Suzanne Collins’s *The Hunger Games*, through Baudrillard’s concept of simulacrum in parody of coded discourses. Fernandes (2016) argues that both novels present several instances of parody of coded discourses with emphasis on science fiction, mass media, religious discourses, and experiences of nostalgia by dint of the frequent use of the simulacrum, Baudrillard’s concept from *Simulacra and Simulation*.

As for Aldous Huxley’s *Brave New World*, I find in it the same sort of exaggerated versions of reality having a rare semblance of reality itself. To one, the narrative, the entities, the state policy, and the overall illustration of the system presented in the story obviously go through an indiscriminate process of simulation engendering multi-layered simulacrum and simulacra. This study hinges upon the procedure of simulation and the overabundance of simulacrum creating untoward hyperreality demonstrated in the novel. *Brave New World* as a fiction propels us to imagine what the world could look like, how technology would manipulate humans and administrations in crucial aspects, such as biotechnology, genetics, health and upbringing, and whether such post-human practices match with or go against universal ethical considerations (Schermer, 2007).

Huxley receives inspiration for the narrative of the novel from a trip to California where modernity gets marked by mass production and the private pursuits of pleasure (Holzer, 2003). The narrative renders an imitating world called “World State” that reproduces the real-world races and names them Alpha, Beta, Gamma, Delta and Epsilon, who belong to disparate privileges as well as dissimilar statuses. Likewise, this echoing society adopts a mechanized production system that manufactures human babies in lieu of granting them biological birth, and the mechanically multiplied infants are processed to attain artificial and extravagant attributes in an unusual magnitude. In fact, every normal phenomenon of a normal human being is rampantly simulated in a ludicrous manner. This whole *Brave New World* saga vividly goes in conformity with Jean Baudrillard’s theory of “Simulacra and Simulations” where Baudrillard (1988) elaborates that, in today’s world; simulation means the production of a real by models without any source or authenticity, which he (Baudrillard) terms as a *hyperreal*. Kashi & Ladani (2017) expound Huxley’s *Brave New World* and Kazuo Ishiguro’s *Never Let Me Go* in the light of Franchis Fukuyama’s *Our Posthuman Future* to posit that the technocratic societies the two novels depict wield a catastrophic future for humanity. Taking

into consideration Fukuyama's warning that post-humanism is necessarily a threat to humanistic values, Kashi & Ladani (2017) explicate the vehement technological possession which overwhelms the characters of the novels and dehumanizes them constantly letting them be more of the used than the users.

According to Holzer (2003), *Brave New World* makes us encounter the nightmarish implications of modern technology from various considerations including engineering the human race in the hatchery, producing them on an assembly line, manipulating them with clinical substances, and multiplying them by cell division. It is a horrible portrayal of a post-human world where humans are technologically manufactured in laboratories to serve production and consumption (Hamamra, 2017) as it depicts a post-human world where humans are cloned, mass-produced and preserved in absolute contentment through an unending display of sensuousness and gratification, in the failure of which, the "World State" always offers *soma*, the anti-depressive drug (Spierings & Houtum, 2018). The new world portrayed in the narrative is a duplicate state founded by Henry Ford to whom the cloned humans send their excitements and prayers as they very often utter, "Oh my Ford!", and in Ford's world, reality or nature is a taboo whereas technologically hybridized reality is true and welcome; therefore, anyone born naturally is labeled as *savage* and is thrown away to live in a reservation enclosed with barbed-wire (Spierings & Houtum, 2018).

Hamamra (2017) calls this an utter dystopian system which manipulates people's mental and physical reactions through creating a feigned society modified by eugenic engineering, biological conditioning, coital endorsement, hypnopedia and narcotics so as to make the citizens remain oblivious of reality. It showcases a dehumanized society in which people, in exchange of being made artificially happy, unfeeling and unaging, lose the fundamental attributes of humans, like humanity, individuality, relationship, emotion, conscience, morality, sense of decency and artistic creativity (Zhamurashviti, 2014). In lieu of parental bonds, children are mechanically produced in labs, and likewise, love is replaced by sheer sex, beauty by pneumatism, God by Ford, religion by Fordism and high art by 'feelies' (Zhamurashvili, 2014). Panagopoulous (2016) explores Huxley's elitist background, his eugenicist theories, and his personal preference in narcotics and extravagant copulations to be nothing against the day-to-day comfort of the god-like men who methodically arrange their own affairs, manufacture heaven on Earth and as such ensure social harmony and stability to go on. People who believe in individuality, and, due to one reason or another, fail to cope with community life, those who are dissatisfied with orthodoxy or "who've got independent ideas of their own" (Huxley, 1932, p. 200) are to be sent to an island filled with savages (this is what the "World State" calls humans from outside) devoid of basic human supplies. The Controller enlightens, "Our Ford himself did a great deal to shift the emphasis from truth and beauty to comfort and happiness. Mass production demanded the shift. Universal happiness keeps the wheels steadily running; truth and beauty can't" (Huxley, 1932, p. 201). This can be matched with Kevin's (2009) statement that human beings in the present world surrender to incalculable procedures of hyperreality.

Quoting from *Ecclesiastes*, Baudrillard (1981) wrote, "The simulacrum is never what hides the truth - it is truth that hides the fact that there is none. The

simulacrum is true.” Identical to the “World State” phenomena of *Brave New World*, Baudrillard (1981), to explain simulation and simulacra, cites Jorge Luis Borges’ “On Exactitude in Science”,

If once we were able to view the Borges fable in which the cartographers of the Empire draw up a map so detailed that it ends up covering the territory exactly (the decline of the Empire witnesses the fraying of this map, little by little, and its fall into ruins, though some shreds are still discernible in the deserts - the metaphysical beauty of this ruined abstraction testifying to a pride equal to the Empire and rotting like a carcass, returning to the substance of the soil, a bit as the double ends by being confused with the real through aging) - as the most beautiful allegory of simulation, this fable has now come full circle for us, and possesses nothing but the discrete charm of second-order simulacra (Baudrillard, 1981).

Thus, using the one-paragraph short story from Jorge Luis Borges, “On Exactitude in Science”, Jean Baudrillard deliberates the overturn of the connection between replicas and reality in “The Precession of Simulacra”, the opening chapter from his book, *Simulacra and Simulations* (Kevin, 2009). Baudrillard (1981) continues,

Today abstraction is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory — *precession of simulacra* — that engenders the territory, and if one must return to the fable, today it is the territory whose shreds slowly rot across the extent of the map. It is the real, and not the map, whose vestiges persist here and there in the deserts that are no longer those of the Empire, but ours.

Baudrillard (1981) has doubted the relevance of the statement that we cannot reproduce reality in our representations. For him, the development of mass consumption requires a substantial alteration in the methods of sociological analysis. The privilege of Western society envelopes each and every citizen with materials that are not instantly accessible social phenomena. People no more attribute an exclusive affiliation between things and both their purposes and any specific setting. This engrossed atmosphere triggers shopping (both the fundamental necessity and its provocation on actions not formerly linked to consumption) to attain a novel fame; in such a prevalence, people react more to a grid of signs (connotations marketed by advertising, for instance) than to the usability of any material (Lodge & Wood, 2000). According to Baudrillard, there is an emblematic economy that is far detached from its productive self, that is, where a pertinent examination might be endeavored to focus on its ways of manufacturing associated labor affiliations. This change approximately creates an aesthetics of everyday life (Lodge & Wood, 2000).

Value, for instance, might itself be a commodity, which will be replaced by its own value. Therefore, there is no insurance that all value will continue to exist. Instead of an originating creative act, there are intertexts, assembled from the myriad of cultural texts. This is the freedom as well as the potential nightmare Baudrillard (1981) outlines in "Simulacra and Simulation". To create in the new age is inevitably to re-cycle, or simulate, signs of past cultures. Instead of some prior reality, art actually now deals in 'myth of origin' and Baudrillard locates his own sign of this in Disneyland – an artifact that so obviously announces its own fictiveness that it would seem to imply some counterbalancing reality. Similarly, so entangled are our perceptions in pre-packaged media perspectives that we can only take any sense of the 'real' as a strategy, a means to ends decreed by apparently transparent media. According to Wolny (2017), what we witness at present is, basically, the dismissal and deletion of the real to the benefit of the imitation, the depiction, and the visible. The prevalence of technology, remote technology, and their supremacy over the psyche of the tech-defined people all through the world makes human life multi-layered in terms of both virtual reality and others as called hyper-realities, like enhanced and artificial realities (Wolny, 2017). Whatever it may be, some will go for reality while others will be there to vote for simulacrum and simulacra (Wolny, 2017).

In Cayir's (2019) words, *Brave New World* opens with an account of the procedure of manufacturing human babies, including insemination, in "the Central London Hatchery Conditioning Centre". At this point, Bokanovskification - the most operative process demonstrates itself. The Director defines it with the following words "Bokanovskification consists of a series of arrests of development..." (Huxley, 1932, p. 7). With the target of steadiness, a world conditioner plans everything for the sake of "COMMUNITY, IDENTITY, STABILITY" (The terrestrial dictum). This trio is labeled as "Grand words". In such a designed (simulated) world, after being exposed to a number of operational phases such as incubation, codification, injection, and so on; how would it be possible to mention the archetypal concept of the world?

Huxley's characters in the novel are vividly presented to possess as well as demonstrate unique characteristic features. Although Alphas and Betas have been conditioned to an equal standard, they are in no way similar, as while Benito Hoover seems easygoing, his friend Henry Foster is a kind of "go-getter", while Lenina Crowne seems to be unconventional and more "pneumatic", Fanny Crowne proves moralistic and less pneumatic while Bernard Marx appears resentful and ugly, and Helmholtz Watson behaves in a handsome and intelligent way. As a matter of fact, Huxley seems to have worked with a consistent and conscious poise to create contrastive/complementary pairs to offer disparate possibilities of reactions to identical circumstances (Firchow, 1984). According to Diken (2011), Huxley's dystopian novel is continually relevant in the contemporary, post-political contexts which take for granted "freedom" and nurture a passive nihilist version of "happiness" to the height of a political and ethical ideal. The mottos of *Brave New World*, if considered differently, can be construed in light of bio-politics, nihilism and network society; and thereby, the readers may come across remarkable homology between the novel and the contemporary world we are living in (Diken, 2011). As to the names of the characters in *Brave New World*, Huxley has made a

cognizant choice that precisely bolsters the novel's concept as all the names he has used can be related to real or fictional eponyms (McGiveron, 1998). With sardonic irreconcilability, insinuations, and dual connotations underscoring exasperated perspective, the use of names Huxley makes echoes his caution against the obliteration each and every human undergoes in the contemporary world (McGiveron, 1998). Even though each of the names like Marx, Engels, Trotsky, Bakunin, Ford, Benito Mussolini, Diesel, Rothschild, and Hoover could reflect an affirmative attribute, in Huxley's society, each refers to a deleterious one just as easily. Likewise, the "World State" depreciates candid uncomplicatedness, scientific innovation or advancement, ideal thoughts or ground-breaking notions, and political judiciousness while appreciating self-indulging debauchery, ironclad domination, despotism, and sheer gratification (McGiveron, 1998).

Merrin (2001) estimates that the simulacrum that Baudrillard spoke of, has proved itself, with the aggravating plethora of simulation processes, too diabolically powerful and outdone the symbolic, which may surprise its founder himself. Merrin (2001) quotes Baudrillard, "The universe and all of us have entered live into simulation". Baudrillard (1994) suggests that in a simulated reality, the original becomes insignificant and the presented existence or model prevails without origin or reality (Sameshima, 2017). Sameshima (2017) explains that a simulacrum means a representation of something that becomes the perceived real which is not original, or the original has ceased to be over time. In his essay, "The Precession of Simulacra" Baudrillard elucidates the growing indiscernibility of reality from what he terms as *simulation* through a sort of thought exercise (Weiss, 2011). Baudrillard (Weiss, 2011) views that power, or the established order, is allied with the reality principle and what they have in common is their firmness, or their impermeable existence, which he (Baudrillard) explains as "speech without the possibility of reply," i.e. as something indisputably agreed upon. Simulation is, as one experiences usually, affiliated to consumerism which engrosses humans into so huge a cycle of unnecessary abundance that it seemingly carries death in all aspects of life in the postmodern society (Habib, 2018). Humans' identities have gone through total refurbishment since working identities mean identities no more, rather, consumer identities have replaced original identities; individuality does not count anymore, rather only group identities work; and satisfaction means, not gratification, but conformity. Similarly, workers are not made to work by the system, rather they participate in the system; and a worker is not regarded as a workforce, rather as a consumption force (Thiry-Cherques, 2010). Baudrillard explicates that the magic of the system is to offer an apparently flawless clarification isolated from the flawed reality (Thiry-Cherques, 2010). He contends that any structured system continues performing because people have an enforced belief that there is an integral reasonableness in it, and the system regards each individual not as a human, but as a sign. In such a system, time is manipulatively harmonized, space is eliminated and, thus, both are epitomized in the same framework, which provides us with widespread cells to deal with and a cloned world to live in (Thiry-Cherques, 2010).

In an obvious conformity, *Brave New World* depicts a world which radically limits individual freedoms in exchange of a balanced, methodical and steady society. Huxley's world is predetermined in all severities, and there practically

nothing occurs instinctively; since the quantity and talent of the newborn are strictly controlled, disorderly class systems are transformed into caste systems, and the upper caste (alpha-pluses) are as inflexibly controlled as the lower-caste (epsilon sub-morons). Literally, the birth-to-death survival of the population of the "World State" is abnormally repressed by unbending rules and orders fixed and effectuated by the new system (Roberts, 2012). According to Sampson (2017), the severest dystopia is often clothed in apparently the best utopia; Huxley's society, albeit dystopian in the strictest manner, is not controlled by apprehension or threatening, but made and stabilized as compliant as possible by engineered happiness. Huxley delineates a world which conditions its citizens emotionally echoing a dystopian neuroculture which manipulates people's willpower and placates individualism. Accordingly, for attaining its target, the "World State" joins two major mechanisms of domination – on the one hand, the wholesale consumption of the ecstasy-propelling drug, *Soma*, and on the other hand, an entrancing media publicity device that works not on reason but through "feely" arrangements (Sampson, 2017). The morals and aspirations of the society of the "World State" are not family, love, and human relations but unparalleled achievements in industrial, economic, and technological growth (Miller, 2011). The citizens in the "World State" do not have any individual identity and they have surrendered their basic human facets and necessities to the weird and overt supremacy of technology (Miller, 2011). Huxley's message in the novel reveals that our attempts and initiatives to attain unmitigated self-satisfaction will lead us to some sort of existence inhuman and impossible to live (Frag, 2016). The question of enslavement and freedom is obvious in the texture of the novel where Huxley vividly portrays the fact that over-dependence on rules and craving for development limits the basic tenets of humanity (Frag, 2016).

RESEARCH METHOD

The study adopts a qualitative research method comprising combined, comparative, and contrastive analyses among the selected narrative, theoretical framework, and available scholarly contents on them.

RESULT AND DISCUSSION

"A SQUAT GREY building of only thirty-four storeys. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY" (Huxley, 1932; p. 1). Thus, begins Aldous Huxley's *Brave New World* and the hatchery mentioned here is, in no way, related to birds or poultry as the term basically refers to. Rather, to one's utter surprise, it is meant for humans to be hatched or "bokanovskified" (Huxley, 1932; p. 3). Each and every aspect of the "Bokanovsky's Process" (Huxley, 1932; p. 3) has been a replication of the hatching process of the real world and, as a matter of fact, has surpassed the system that people apply to hatch eggs. Thus, there are the "Fertilizing Room" (Huxley, 1932; p. 1), the "Director of Hatcheries and Conditioning (DHC)" (Huxley, 1932; p. 1), "the incubator, racks upon racks of numbered test tubes, and the week's supply of ova"

(Huxley, 1932; p. 2), concurring with, and in many regards, outshining the elements of usual hatching procedure.

In *Brave New World*, the citizens of the “World State” do not have any use for old things there specifically when they are beautiful, for beauty is attractive and the world state controllers do not want people to be charmed by old things, rather they program them to like the new ones. For their defined stability, they are ready to sacrifice everything. Their assumed happiness comes out of stability, and for that, they are to pay. They have chosen between happiness and high art by sacrificing the latter. Instead of literature, they have “the feelies and the scent organ” (Huxley, 1932, p. 194) which “mean a lot of agreeable sensations to the audience” (Huxley, 1932, p. 194). Fundamental human biological, as well as psychological aspects, are replaced by artificial pretensions which the denizens of the “World State” are to wear constantly to the utmost level of seeming reality, and if they feel otherwise, which is only normal for any living creature, they are provided with a specific amount of *soma*, obviously, a sort of supplementary drug, to retain the temperament designated by the Government. After any long-time labor and exhaustion, the “World State” inhabitants are retrieved with the help of *soma*, games, feelies, and wild sex. In Mustapha Mond’s (one of the World State controllers) words, “Seven and a half hours of mild, unexhausting labor, and then the *soma* ration and games and unrestricted copulation and the feelies. What more can they ask for?” (Huxley, 1932, p. 197).

Dehumanization, in *Brave New World*, occurs in the interest of the “World State” whose motto is “Community, Identity, Solidarity” (Al-Barznji & Rasheed, 2008). The novel prescribes that the loss of individuality and freedom is inevitable for a state of stability albeit at the expense of the normalcy of nature (al-Barznji & Rasheed, 2008). They offer flowers and books to the newborn babies only to frighten them subsequently so as to make them hate those natural and intellectual items perpetually. As the babies crawl to the flowers and books, the Director gives the signal to the Head Nurse to press down a little lever to make a violent explosion which lets a siren shriek, “shriller and ever shriller” (Huxley, 1932, p. 16) and the alarm bells sound maddeningly. Consequently, the children start and scream, and their faces get distorted with terror, and the lesson is exacerbated by a mild electric shock. Eventually, the explosions cease, the bells stop ringing and the shriek of the siren dies down to ensure a silence when the nurses are commanded to offer the babies flowers and books again. This time, at the approach of roses and pages of books, the infants shriek in horror and howl in an increasing volume. Thus, the lesson is repeated around two hundred times to make sure that the babies grow an instinct to hate books and flowers rest of their lives, which the Director emphasizes, “They’ll grow up with what the psychologists used to call an “instinctive” hatred of books and flowers. Reflexes unalterably conditioned. They’ll be safe from books and botany all their lives” (Huxley, 1932, p. 17). The “World State” does not allow the produced children to read books, for they apprehend that the “lower-caste people” will waste “Community’s time over books” and there remains the risk that these enlightened readers might “undesirably decondition one of their reflexes” (Huxley, 1932, p. 18). However, one of the students, not understanding the reason for keeping the newborn babies aloof from flowers, asked for an explanation which the DHC provides through the fact that the World

State's motto is exclusively mercenary and product-oriented. As it does not see any love of nature keeping any factory busy, it decides to abolish the love of nature at any rate. Incidents and activities are fundamentally tailored and they do not occur naturally, like the Director concludes,

We condition the masses to hate the country. But simultaneously we condition them to love all country sports. At the same time, we see to it that all the country sports shall entail the use of elaborate apparatus. So that they consume manufactured articles as well as transport. Hence those electric shocks. (Huxley, 1932, pp. 18-19)

The "World State" consists of overabundance in everything especially in human engendering as to which the narrator presents, "OUTSIDE, IN THE garden, it was playtime. Naked in the warm June sunshine, six or seven hundred little boys and girls were running with shrill yells over the lawns" (Huxley, 1932, p. 25). Sex and sexual activities in the "World State" are performed in a seemingly wholesale manner among the denizens there regardless of their age or maturity since children are endorsed in mere "rudimentary sexual game" (Huxley, 1932, p. 26). If any of the little children shows the slightest reluctance to join the erotic dealings, he or she is regarded as abnormal and must be brought to proper medical attention. This happens when a nurse leads by the hand a small boy "to see the Assistant Superintendent of Psychology" just "to see if anything's at all abnormal" because this little boy "seems rather reluctant to join in the ordinary erotic play" (Huxley, 1932, p. 26). In the "World State", things happen in the name of Ford who is the Lord Almighty there. Time is counted not as BC or AD, rather as AF, and in the time of Ford everything takes place in a way opposite to nature and normality.

The Director apprises, "For a very long period before the time of Our Ford, and even for some generations afterward, erotic play between children had been regarded abnormal" (Huxley, 1932, p. 27). However, nowadays, in the time of Ford, sex between a male child and a female one is considered mere amusement which they should not be deprived of. Here, family life is abominable; it is, therefore, completely forbidden. To them, family life is appallingly dangerous, and when there was family life, "The world was full of fathers – was therefore full of misery; full of mothers – therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts – full of madness and suicide" (Huxley, 1932, p. 33). Having sexual relations with one single man or woman is simply intolerable in the "World State" where sex is as promiscuous as any other issue of everyday life. When Lenina reveals that she continues having Henry Foster for about four months, Fanny becomes utterly surprised and says, "But seriously I really do think you ought to be careful. It's such horribly bad form to go on and on like this with one man" (Huxley, 1932, p. 34). It's like, promiscuity is an art to practice and a right to enjoy for which one is "to make the effort" and "play the game" after all. In Fanny's tone, "everybody belongs to everyone else" (Huxley, 1932, p. 37). On one occasion when Lenina enters the lift which is crowded with men from the Alphas Changing Rooms, she is greeted by many friendly gestures and smiles, for she is a popular girl as she "at one time or another, had spent a night with almost all of them" (Huxley, 1932, p. 49). Emotional attributes are dehydrated from the people

so that they, in no possible way, can give vent to any sentiment. The incubated children of the “World State” are made to go through procedures which desiccate them of their last drop of emotion or emotional feeling, which the Controller asserts, “Fortunate boys! No pains have been spared to make your life emotionally easy – to preserve you, so far as that is possible, from having emotions at all” (Huxley, 1932, p. 37).

Anything old and traditional is to be only thrown away because the regulations of the “World State” do not support mending or repairing, they always desert old ones and embrace new. To them, “Old Clothes are beastly” and they maintain that they always throw away old clothes, for they believe, “Ending is better than mending” (Huxley, 1932, p. 42). Anything excessive is welcome to them, which is why they love to consume extravagantly and, in some cases, people are forced to consume much for the greater sake of industries to flourish. Artificial enormity is a regular facet of people in the Ford’s era when people have and do things far more than normal necessity, like someone considered an indefatigable lover commendably has “six hundred and forty different girls in under four years” (Huxley, 1932, p. 58). In such a weird way, drug means progress to them given that they have been able to engender a panacea narcotic called “Soma” that solves all of their negative attributes and provides them with pleasures of all kinds. The progress is so majestic that even

...the old men work, the old men copulate, the old men have no time, no leisure from pleasure, not a moment to sit down and think – or if ever by some unlucky chance such a crevice of time should yawn in the solid substance of their distractions, there is always *soma*, delicious *soma*. (Huxley, 1932, p. 47)

Similarly, the “World State” is devoid of any sort of sentiment or alternating existence of pleasure and pain, or turns of comedy and tragedy. The Controller says,

Because our world is not the same as Othello’s world. You can’t flivvers without steel – and you can’t tragedies without social instability. The world’s stable now. People are happy; they get what they want, and they want what they can’t get. They’re well off; they’re safe; they’re never ill; they’re not afraid of death; there are blissfully ignorant of passion and old age; they’re plagued with no mothers or fathers; they’ve got no wives, or children, or lovers to feel strongly about; they’re so conditioned that they practically can’t help behaving as they ought to behave (Huxley, 1932, p. 193-94).

“And if anything should go wrong, there’s *soma* (Huxley, 1932, p. 194). The ration of *soma* is “half a gramme for a half holiday, a gramme for a weekend, two grammes for a trip to the gorgeous East, three for a dark eternity on the moon” (Huxley, 1932, p. 47). Anybody looking gloomy for any silly or serious reason needs “a gramme of *soma*” of which “One cubic centimeter cures ten gloomy” (Huxley, 1932, p. 52) souls. *Soma* remains at the hub of everything from relieving

from pain to celebrating ecstasy. Partying and having sex are the two most appropriate occasions to take *soma* to heart's content and get lost in the pure indulgence of pleasure. Both Henry and Lenina have their second dose of *soma* that rises "a quite impenetrable wall between the actual universe and their minds". The narrator apprises, "Bottled, they crossed the street; bottled they took the lift up to Henry's room on the twenty-eight floor. And yet, bottled as she was" (Huxley, 1932, p. 67). At Ford's Day Celebration, they sit around the table to make their solidarity circle and are served with dedicated *soma* tablets. Then, "the loving cup of strawberry-ice cream *soma* was passed from hand to hand and, with the formula 'I drink to my annihilation', twelve times quaffed" (Huxley, 1932, p. 70). For every gloomy sentiment raspberry sundae is the cure that not just eradicates the unwitting feeling but more robustly brings ecstasy to the brim. Lenina says, "A gramme in time saves nine" (Huxley, 1932, p. 77) and says to Bernard who wishes to be himself and not to indulge in challenging pursuit, "Now don't lose your temper. Remember, one cubic centimeter cures ten gloomy sentiments" (Huxley, 1932, p. 77).

In a bid to be different from the real world, Huxley's World State in *Brave New World* nurtures more severe racism than it is found anywhere. There prevail various castes, like Alpha, Beta, Gamma, Delta, Epsilon, and the like, some of who are superior while others are inferior and servile. The citizens in the World State do not have their individual life marked by distinguished identity and existence. Their existence is connected and conditioned in the same manner, and there everybody is for everybody else, which, as a matter of fact, they effectuate not because they feel its essence deep in their heart, rather they are conditioned to feel as such by the state policy. This kind of tailored collectiveness does not give true happiness to radical people like Bernard anymore and he wants to be more *him* and more on his own, "not so completely a part of something else. Not just a cell in the social body" (Huxley, 1932, p. 78). Hearing what Bernard expresses, Lenina cries out loud, "It's horrible, it's horrible; and how can you talk like that about not wanting to be a part of the social body?" (Huxley, 1932, p. 78). She calls this sort of wish from Bernard's mouth "blasphemy" (Huxley, 1932, p. 78), as she believes that they are free and there is no need to be wanting to become different from others. However, Bernard knows out and out that they are not free, rather simply enslaved by conditioning, and are to be happy in everybody else's way.

Nobody can have a wish or desire to live a life and enjoy freedom in a way different from what the World State permits to its denizens. Otherwise, there is the provision of unimaginable punishment of transference to some "Sub Centers" where one feels wishing for death more than life. After discovering Bernard's mental rebellion, the Director becomes almost furious and lets him know,

And I like to take this opportunity, Mr. Marx, of saying that I'm not at all pleased with the reports I receive of your behavior outside working ours. You may say that this is not my business. But it is. I have the good name of the center to think of. My workers must be above suspicion, particularly those of the highest castes. (Huxley, 1932, p. 84)

The Director's threatening continues, "If ever I hear again of any lapse from a proper standard of infantile decorum, I shall, ask for your transference to a Sub-Center – to Iceland" (Huxley, 1932, p. 85).

The kind of post-humanistic hyperreality delineated in *Brave New World* goes hand in hand with Baudrillard's thoughts centering on post-humanism. Guignon (2018) studies the relationship between Baudrillard's views and theories of post-humanism and argues that Baudrillard's work is fundamentally post-human, although his notion stands in opposition to the principal currents of modern-day post-human theory. Most present-day post-human theories, Guignon (2018) reasons, focus on the indulgence of a liberal humanist subject—and celebrate its loss while Baudrillard's thought suggests that the post-human figure only arrives in the age of hyperreality and is, therefore, interweaved with the tyrannical logic of the simulacrum. Barton (2016) finds a nightmarish link between contemporary dystopian literary works and the world we are heading to. The shadow of the modern, industrial and post-industrial eras is manifest as the dystopian nightmare of popular fiction. The disturbing world described in George Orwell's novel 1984, points to an innate fear of our own "progress." Our obsession with the post-apocalyptic and dystopian in contemporary fiction is an indication of a larger need to acknowledge the shadow of all this "advancement" and to consider the tremendous environmental, psychological, and sociological destruction that it has caused over the last few centuries. The dystopian landscape is one where the virtues of the individual and the family are trampled upon and destroyed in the name of development and control. We have paid a heavy price for our technologies and conveniences, and like Dr. Frankenstein, we unconsciously fear that we will not be able to control the monster of our own creation.

Dystopian fantasies allow us to recognize the combined obscurities in space and temporality securely beyond our day-to-day life. They demonstrate our shared apprehensions and let us shape them in a horrendous fiction (Barton, 2016). Dystopian imaginations, as well as prophetic conjectures, often accompany hefty cultural and technological transformations and provide a fictional voice to anything, which is too petrifying or perplexing for the community to express ostensibly. According to Jungian Psychologist Edward Edinger (Barton, 2016) in his book *Archetype of the Apocalypse*, dystopian and apocalyptic illusions act to re-establish humanity far from the issues of civilization, which have become outdated and unfitting in order to endorse new and more feasible ways of joint functioning. Nevertheless, regrettably, the wholesale shifts for the development of unnatural sorts in unusual paces bring more unnecessary replicas than originality. In *Symbolic Exchange and Death* (1976), Baudrillard argues that any ideology has been replaced by simulacra, and in the consumption-based society, artificial health, beautified beauty, and augmented eroticism collectively form the salvation of the body (Thiry-Cherques, 2010). Bodily appearance or what a physique stands for works as a trick for being sold.

CONCLUSION

Baudrillard's concept of the simulacrum has been historically, even before the term came into existence, pervading the world with its consuming efficacy, its

nihilistic debasement of certain epistemological foundations, and its succeeding demonization in human civilization. However, Baudrillard himself is overwhelmed with simulacrum's ever-permeating diabolical sinew which is excessively greater for the symbolic (Merrin, 2001). Nothing the "World State" of *Brave New World* makes a display of its original or an archetype of anything real; it is rather a simulated reality which is nothing but an overrated as well as an exaggerated proliferation of the real we experience in practice. Huxley's simulation in the novel and that of Baudrillard offer identical effects on the world and the people belonging to it.

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First Language and Second Language in the Multilingual Context

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Abstract. Studies in English continues to gain ground in different countries and from different perspectives to the extent that some concepts need to be rethought. For this reason, the first language (L1) and second language (L2) in a multilingual setting were examined. This study was motivated by the fact that despite the extensive research into language teaching and language learning, little was clear about L1 and L2 in the context where many indigenous languages coexist with European languages and others. As example, Chad which is a multilingual country has French and Arabic as official languages, and English is given the status of a foreign language. Many studies in English in non-native English speaking environment considered the students' mother tongue as L1, but the current research aimed to show that the first language could refer to the second language and rethink what are called first language and second language in research on English language learning by contextualising the situation. Qualitative method was used. The data collection was based on literature readings: books, articles, and opinions. The findings showed that many studies in English referred to the first language not as the speaker's mother tongue, but the second language. This meant that L1 in terms of the students' native languages (indigenous languages) should not be included in studies that involve the influence of L1 on English, unless the L1 that refers to the native language is made clear in the study.

Keywords: *first language, foreign language, learning, multilingual setting*

INTRODUCTION

It is interesting to note that studies in English in non-native speaking settings continue to draw the attention of researchers all over the world since English is not limited to any countries, nowadays. It is interesting to note that Chad which was colonised by France has more than 180 ethnic languages and dialects. This highlights the multi-ethnic and multicultural characteristics of the country. Therefore, obstacles abound the learning context since Chadian learners of English are from various linguistic background, having different mother tongues as their first languages whereas Indonesia has more languages than Chad. In addition to the official language which is Bahasa, there are 726 languages spoken in Indonesia. They are called Bahasa Nusantara (Riza, 2008). This indicates that Indonesia is the second most linguistically and culturally heterogeneous country in the world.

These obstacles come from the use of terminology relating to second or foreign language, and this is determined in defining the first language (L1) and the learned language which is the second language (L2). Thus, the topic, *First Language and Second Language in the Multilingual Context* seems to be appropriate as it will guide the researcher on the choice of the first language in a multilingual setting before embarking on studies that bring together English language and the first language.

According to Graddol (1997:5), speakers of English can be divided into three categories: “those who speak it as a first language, those for whom it is a second or additional language, and those who learn it as a foreign language.” Therefore, what does the term first language mean in a multilingual environment where speakers have their first languages?

Over the years, researchers have embarked on studies that involve L1 and L2 with a view to focusing on the influence of the prior on the L2 during the learning process. Brown (2007) states three processes of second language acquisition: *transfer*, *overgeneralization*, and *interference* which he considers not as separate processes, but as manifestations of one principle of learning.

In fact, the work of Derakhshan and Karimi (2015) includes the terms first language and second language in the sense that they concern the study of some difficulties that learners of English face since the first language can interfere with the second language because of the differences between them. This is a well-known and general hypothesis in second language learning. The authors have not specified in their study what is referred to as the first language and second language.

However, Yanti (2022) who studies the interference of Balinese in English pronunciation, describes Balinese as the mother tongue, that is to say the first language, and English as a foreign language. To be clear, the author specifies the status of the languages involved in the research, that is to say the mother tongue and the foreign language. In other words, Yanti’s study is not purely English study.

The study of Amoakohene (2017) discusses error analysis in English writing made by First Year Students of the University of Health and Allied Sciences in Ghana to explore their competence. According to the author, English is adopted as an official language. So, it is a second language. In other words, Ghanaians are not native speakers of English. They have their indigenous languages. Among the causes of errors that the study reveals, the first language influence in the writing of the students is not mentioned. Obviously, that may be due to the fact that the researcher

does not know the different native languages of his students. Unlike other researchers, Amoakohene rather focuses on errors relating to the different aspects of English, and this seems to be correct in studies in English.

Abdulkhalek and Al-Khulaidi (2022) also conduct a study on writing problems in Yemen, but they do not report any difficulties pertaining to first language. As a matter of fact, they conclude in these terms: “writing difficulties, problems and causes of those problems in contexts where English is not a mother tongue, seem to be quite identical” (Abdulkhalek and Al-Khulaidi, 2022:46).

Tshotsho, Sekiso and Mumbembe (2015) investigate the English language grammar challenges faced by Congolese students who pursue their degree program in South Africa. The results of this research show that the Congolese French-speaking students faced challenges related to various aspects of grammar: tenses (present, past, present continuous, past continuous, future), infinitive forms of the verb and perfect tenses, concord, conjunctions, prepositions, articles, pronouns and punctuations. Some causes of these errors are attributed to the French background of the Congolese students that interferes with English. These authors, like Amoakohene (2017) do not include the Congolese indigenous languages in their research even though they are also Congolese. This is an evidence that it is not easy to study English while other languages come in.

Islam (2019) carries out a research on the teaching of English as a foreign language with a focus on writing. In his study, he compares Bengali and English, and it was found that similarities and differences exist in the teaching methods of English writing and Bengali. One may wonder if the teaching of Bengali writing in schools can improve the writing skill of Bengali learners of English. In this case, the present research encourages the teaching of English, not the native language in order to prevent the tendency of native language translation into English, which may result into errors.

The uniqueness of the present study lies in the fact that it discourages the use of L1 as an indigenous language and encourages the use of English as L2 in a multilingual context, because in such a context, there may be many first languages, and it would be impossible for the researcher to master them all, unless he is the native speaker of the L1. Thus, in a situation where there are English and other languages, reference to the first language and second language have to be explicitly mentioned in research. Studies in English should not include studies in indigenous languages, otherwise, the research is not worth doing in English studies since it becomes a linguistic study. So, studying the influence of an indigenous language on any aspects of English is the business of indigenous language studies, that is to say, linguistics. Chad can be taken as an example with more than 180 languages.

As mentioned earlier, Chad is a French and Arabic speaking country. Chadian learners of English will consider French or Arabic as L1, and English as L2 regardless of their native languages (the languages that they learned from childhood). Viewed from this point, it would be easier for a Chadian English teacher to study the influence of French or Arabic on English, because the teacher is either a Francophone or an Arabophone.

From this perspective, it seems appropriate to make clear what is referred to as L1 and L2 in the multilingual context. This is a situation where L1 could be L2, and L2 could be L3. For example, in Francophone African countries, French is L2 and

English is L3, and L1 could be any native language of the speakers, which seems appropriate in research.

However, this paper is limited in scope as it could not find out how many first languages a speaker could have. This could be a subject for further research. Nevertheless, studies on English flourish.

As in the case of Derakhshan and Karimi (2015) who has not specified L1 and L2, the present research could help in the future to state clearly L1 and L2. The study of Yanti (2022) who has studied the interference of Balinese in English pronunciation, the present would also help to focus on English pronunciation regardless of Balinese. If Abdulkhalek and Al-Khulaidi (2022) in their study have not made reference to the Yemeni mother tongue as discouraged in the present study, they would just focus on writing problems in English. The investigation of Tshotsho, Sekiso and Mumbembe (2015) on the English language grammar challenges faced by Congolese students also shows that the use of indigenous languages is not needed in studying English.

The study of Islam (2019) is also an indication of studying English with a native language. This approach can help the students in identifying similarities and differences between the structure of English and Bengali. Unlike the study of Islam, the current research pays much more attention to the explanation of the native language and the target language, and suggests that studies in English are not linguistic studies, therefore, the study prefers English to native language in the context of foreign language learning to facilitate fully the mastery of English language.

Only the research conducted by of Amoakohene (2017) are in line with the focus of the present research, and it just deals with the problematic aspects of English in writing. It should be noted that the study was carried out in Ghana, and Ghanaian speak English as an official/ second language. So, reference to the indigenous languages in the study of English is not worth contributing to the study of English in a multilingual classroom.

RESEARCH METHOD

The qualitative method has been used to reach the objective of the research since numerical data have not been involved. This research did not need a research site and data collection. It did not involve participants. So, the data and findings in this type of research came from the body of the paper. By the body of the paper, it should be understood that reference was made to books and articles from academic journals. Information contained in these literatures were analysed from the perspective of the researcher in order to make suggestions.

RESULT AND DISCUSSION

As a matter of fact, in francophone countries like Chad where French coexists with many indigenous or native languages, **L1** which is learned in the first position, that is to say before another language, is sometimes confused with **L2**. English, in colonies other than the British ones, like French colonies, is not widely spoken. It is considered a foreign language (**FL**). Arguably, in French colonies like Chad, English may be said to be known as a third language (**L3**), because it is learned in the third

position after indigenous languages and French or Arabic. The latter is considered a second language in Chad. To sum up this view, English is:

L1 in native Anglophone countries like the US or GB, etc;

L2 in non-native Anglophone countries like Kenya or Indonesia, etc;

L3 in Francophone countries like Chad, etc.

Language Status

The learning process of L1 and L2 is the same, but the work of Van Els et al. (1984) describes the differentiative factors that characterize L1 and L2 so that the concept of first language and second or foreign language should be put into a definitional perspective for a better understanding:

L1 and L2 may be learned simultaneously or successively; In the latter case, L2 may be learned at various ages: it may be learned by children, adolescents or adults; L2 may be learned in either an L1 or an L2 environment; in the former case, L2 is usually learned through instruction, while in the latter case, L2 is learned through verbal contact with native speakers in a 'natural' environment often in combination with L2 instruction (Van Els et al., 1984, p. 35).

These different ways have given rise to such terms as *foreign language* and *second language*. Research on first language acquisition is an older field than research on second language acquisition or third language acquisition. When talking about first language acquisition, we can think of children. A first language is by definition a language that a person has learned from childhood. Saville-Troike (2006, p. 4) considers that the terms 'first language', 'native language', 'primary language', and 'mother tongue' are synonyms in the literature. They are all abbreviated as L1.

When children grow up, they cannot acquire, but learn another language called second language. In this case, learning several languages as second languages is not as easy as a child does. From this perspective, Yule (2010, p. 187) argues that "learning a language that is not generally spoken in the surrounding community" means learning it as an FL while "learning a language that is spoken in the surrounding community" is learning it as a L2. For instance, Chadian students in Chad which is a francophone African country learn English as a foreign language, and the same students would learn it as a second language if they were in the United States of America. Nigerians also learn English as L2. In language studies, FL is commonly called L2.

All researchers have not yet come to definite definitions of the status of languages. The ultimate objective of having the list of these definitions is to highlight the confusions and contradictions that abound variably according to different authors (Mitchell and Myles, 2004; Saville-Troike, 2006; De Angelis, 2007) over the years with a view to setting forth terms relating to language learning in a non-native environment.

Researchers' views reflect the various attempts to define second language, additional language, third language, and foreign language attracting criticism. For

instance, Gass and Selinker (2008) considered third language as second language. Mitchell and Myles (2004) include foreign languages under the term of second languages; Saville-Troike (2006, p. 2) believes that “the additional language is called a second language (L2)” while De Angelis (2007) considers a third language and additional language as interchangeable. So, the term second language covers many meanings. The following are language specialists’ statements full of confusion and contradictions.

Conceptual Confusions and Contradictions

These concepts, first language second language, (Mitchell and Myles, 2004; Saville-Troike, 2006; Gass and Selinker, 2008; Yule, 2010), have more than one definition. The various definitions enable to highlight the confusions and contradictions among scholars. The following are language specialists’ definitions of the terms:

Saville-Troike (2006, p. 4): “A second language is typically an official or societal dominant language needed for education, employment, and other basic purposes”. It is understandable that by linking this definition to English, non-native speakers of English are concerned, particularly, those who have been colonised by the British, but the definition is not applicable to countries that are not British colonies like Chad that has French and Arabic as second languages.

Mitchell and Myles (2004, p. 5): “Second languages are any languages other than the learner’s native language or mother tongue”. This definition seems to include both French, Arabic, and English, and it is supported by Gass and Selinker, (2008, p. 7) who provide additional explanation in these terms: “as with the phrase ‘second language’, L2 can refer to any language learned after learning the L1, regardless of whether it is the second, third, fourth, or fifth language”. However, in research on the interference of L1 on L2 in the context of Chad, French and Arabic would be L1. The reason is that it may not be possible for the researcher to know the students’ individual L1. Logically, only English is L2.

Mitchell and Myles (2004) and Yule (2010) consider the expression second language learning as being used to also describe foreign language learning. To illustrate, Chad and Nigeria are taken as examples: English is a ‘foreign language’ in Chad, but it is a ‘second language’ in Nigeria. Politically, English has the status of a foreign language in Chad, because Gass and Selinker (2008, p. 7) believe that: “foreign language learning refers to the learning of non-native language in the environment of one’s native language (e.g., French speakers learning English in France or Spanish speakers learning French in Spain, Argentina, or Mexico”. So, English is an official language for Nigerians. For Chadians, it is a foreign language. In English studies, it would be preferable to present English under the umbrella of L2, be it in Chad or in Nigeria when it comes to language studies.

Krashen’s Five Hypotheses and Second Language Acquisition

It would be interesting also to refer to Krashen’s theory on second language acquisition with his five hypotheses in order to understand how languages are acquired or learned. In fact, the five hypotheses established by Krashen (1982) in the field of second language acquisition are:

1. **Acquisition-learning hypothesis:** this hypothesis emphasizes the difference between language learning and language acquisition. In fact, the first refers to conscious learning through the teaching of the grammar and the structure of the language while in language acquisition, the learner picks the language unconsciously when he is exposed to it like children who acquire their mother tongue.

So, in the multilingual context, it can be said that learners of first language acquisition the language while learners of English as a second/foreign language learn the language. In other words, they need to be taught the language. It is interesting to clarify that even though learners of first language are exposed to it, learners of English as a second language could also be said to be exposed to the language since they live in which they live is Anglophone. Therefore, they are in frequent contact with the language compared to the Francophone learners of English as a foreign language who are only exposed to the language through teaching in the classroom.

The acquisition-learning hypothesis means that learning and acquisition are the basis of the development of the first language competence and the second or foreign language competence, but the development of language competence takes time as confirmed by the monitor hypothesis.

2. **The monitor hypothesis** focuses on the early acquisition of some grammatical rules and structure of the language and late acquisition of some others that occurs progressively over time in a conscious way, enabling the learner to become competent through self-monitoring. Again, it should be remembered that the grammatical rules and structures of the language are acquired subconsciously by the first language learners through exposition to the language. Competent first language learners are able to do self-correction. So, they do not need to be taught or corrected for their mistakes.

Thus, learners of English as a second or foreign language need a native speaker, an advanced learner, or a teacher to use the rules of the language to correct them for their errors. They will progressively be self-corrected and use the language correctly in writing, speaking, reading, listening when they reach native speaker's competence approximately, but it should be emphasized that the occurrence of errors is not totally impossible. So self-monitoring as shown in the monitor hypothesis is not done in the same by first language learners and second or foreign language learners. The order in which first language learners and second/foreign language learners acquire the language is universal. This will be explained in the natural order hypothesis.

3. **The natural order hypothesis:** according to this hypothesis, the grammatical rules and structure of the language are learned by learners of first language and learners of second/foreign language predictably all over the world. That is why Chomsky (1965) talked about "universal grammar. For instance, all languages have morphemes, and Krashen (1982, pp. 60-61) argues that "both children and adults acquire the morphemes of a second language in a remarkably similar order". From

another perspective, the development of first language competence and second language competence occur in the same order. Languages are acquired at home first, then pedagogically, learned in the classroom, and this is applicable to first language learners. Second language learners only learn in the classroom. Thus, children acquire their first language in the same way; adults also learn another language in the same way.

The input hypothesis emphasizes more the acquisition and understanding of the second/foreign language through extra-linguistic knowledge. In other words, the learner makes extra effort to learn the language. The rules and structures of English are learned consciously by second or foreign-language learners through instructions, and they develop as Krashen states, through “comprehensible input” since learners need to go beyond what they have learned in order to use the language successfully. The ‘comprehensible input’ is determined by the affective filter.

4. **The affective filter** is based on the assumption that emotion and the environment in which the learning takes place can affect the learning positively or negatively. According to Krashen (1982), motivation and self-confidence contribute to high performance while anxiety contributes to low performance. In an environment where English is a foreign language, learners cannot practice the language outside the classroom. This can limit their possibility to develop their speaking skills. In addition, a lack of library or high cost of textbooks can also prevent them from reading in order to develop their vocabulary and knowledge. Krashen affective filter is confirmed by research done by Shahzadi and Ahmad (2011) who described such factors as home environment, study habits, learning skills, and academic interaction as significant in students’ academic performance. The affective filter concerns both first-language and second or foreign-language contexts.

CONCLUSION

The comprehensive view of the conceptual definitions provides a current understanding of L1 and L2, and reflects a theoretical development that considers L2 as L1 in the field of English studies in the multilingual context. In the multilingual setting, the “first language” is considered to be the indigenous language(s). This view will be important when it comes to study English language. Since there are many ethnic languages and dialects spoken in Africa or Asia, it would be impossible for a teacher who is not knowledgeable in those languages to identify the learner’s ethnic language that interfere with English. This would be the best way to avoid confusing the students’ L1 which is multiple with L2. Combining two languages in the study of English falls within the field of linguistics.

If the English language is L1 for native speakers like the British, L2 for non-native speakers who use it as official language, then, English could be called L3. If the students’ mother tongues are considered to be their first languages, then it would be difficult or even impossible for a researcher to study the effect of L1 on L2 or to identify languages that interfere with a target language in a multi-ethnic and

multilingual setting, unless he knows the language of the individual students or he is from the same ethnic and linguistic group as the students. Therefore, it is hoped that in such a context, and in English language studies, further studies would consider the study of English without including other languages or the students' native languages. It would be interesting to mention that there is an ongoing study on error analysis in the written productions of EFL learners in Chad with a view to comparing their results with learners in ESL context.

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Beyond the Reader, Towards the Player: Reconceptualizing the Reader-Response Theory through Video-Games

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Abstract: The reader-response theory valorized the reader; without the latter, the text did not exist and had no meaning. The reader is deemed as an interpreter of an already rigid text. This theoretical limitation is evidenced in the understanding of the player in video-games. The scholarship equates the player to the reader in their passivity. The players, through playing, are not the object of the process of signification. They constitute their narratives across video-game categories. Role-playing reinforces the player's identification within the game world beyond mere interpretation. The player's lived experience is no longer separated from role-playing. Lived experience is intertwined with the gaming experience, which establishes double-faceted contextualization; the player's lived experience shapes their gaming choices and vice versa. Hence, the players are not confined to being passive interpreters of an already assigned narrative; instead, they constitute their narratives, live within the game, and experience their video-games.

Keywords: *Video-Games, Player, Reader, Literary Theory, Cultural Studies*

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INTRODUCTION

The centralization of the reader's importance emerged through reader-response theory. The shift from the author and the text has materialized a new critical itinerary. From the beginning, reader-response theorists attempted to explain the process of signification in literature. The author, the text, or, rarely, the reader was centered; this has effectuated a linear and predictable understanding of meaning-making. Louise Rosenblatt, in contrast, examined the "to-and-fro, spiraling,

nonlinear, continuously reciprocal influence of reader and text in the making of meaning” (Rosenblatt, 1995). The text is mere ink on paper; the reader, through reading, ‘finds’ and assigns meaning. Reading becomes an experience between the reader and the text within circulating contexts and discourses. “We still can distinguish the elements, but we have to think of them, not as separate entities, but as aspects or phases of a dynamic process” (Rosenblatt, 2005). The text is deemed unimportant until the reader assigns and reevaluates its meaning. Reading does not force meaning unto the text but allows meaning to come from it as a dynamic, contextualized process.

Rosenblatt also focused on the “reader’s stance” as a determinant that affects this dynamic process of meaning-making. The reader’s focus on aesthetics, facts, literariness, or wording changes the text’s meaning, yet this does not stop even when one reads the literary work. “[E]very time a reader examines a work ..., it is ... created anew” (Rosenblatt, 1995). Meaning is constituted through the dynamic process of reading. For her, there is no “single ‘correct’ meaning inherent ‘in’ the text” (Rosenblatt, 2005); rather, specific readings are more correct than others because the reader has better mastery of language, history, theme, etc. The authorial intent can guide the readers through their work, but no text is misinterpreted. She proclaims that commonalities between author and reader allow communication, yet meaning would not emerge without their difference. Each dynamic process of reading is irreproducible and irreversible.

Still, the interest in reader-response theory climaxed in the 1970s. Going against the New Critical principle of Affective Fallacy, the work should not be studied through its effect and praxis. Reader theorists furthered the reader as the critical constituent of any literary work. Accordingly, “we can say that the poem has no real existence until it is read; its meaning can only be discussed by its readers” (Seldon et al., 2005). Thus, the readers assign meaning as it befits their understanding and interpretation. The intentional neglecting of the reader and the reading process was viewed, until recently, as too apparent to state. Then, the reader has a mandatory role in making a literary work. Nevertheless, the reader remains ambiguous and challenging to define:

“The reader” is variously labeled, however, as the ideal reader, the informed reader, the implied reader, the narratee, the authorial reader, the hypothetical reader, the optimal reader, the intended reader, the competent reader, the super reader, the composite reader, the average reader, the encoded reader, the actual reader, the flesh-and-blood reader, and so on. (Fowler, 2001)

The plethora of notions have to be distinguished. The narratee is the receptor of the narrator’s story. The latter is a character within the narration. The text and the author control the ‘implied’ readers. However, these two have become classical because of their limitedness to the text. Their consideration of the reader as passive has issued debate in reception theory; Jonathan Culler’s *Structuralist Poetics*, for instance, developed the notion of “literary competence” to highlight the readers’ knowledge and activeness. Similar scholarship has effectuated the shift from the aforementioned readers. The intended reader is presumed through the context of

the text (Culler, 2002). The postulated reader perceives the text's meaning through the characteristics of the critic. The latter reader relies on neither text nor context. Stanley Fish theorizes that the "informed reader," a real reader versed in linguistics, semantics, and literary competence, can articulate a text's meaning outside what is personal (Fish, 1980). These readers' distinctions are not stark, resulting in their interchangeable use.

The debate amongst reader-response theorists does encapsulate not only the reader's definition but also the analysis perspective. Stanley Fish claims that meaning is contextual while denying the possibility of literal meaning. However, not all readers are in the same context; then, the critic debates the most appropriate context for the dynamic reading process. Culler claims the reading process is already contextualized in the shared cultural discourses of the academic entourage. Fish furthers the inexistence of a general literary competence while arguing for the different "interpretive communities" which set the context and the perspective through which the reader reads the text. Reading strategies are always part of an interpretive community; "These strategies exist before the act of reading and therefore determine the shape of what is read rather than, as is usually assumed, the other way around" (Fish, 1980). Norman Holland, especially in *Meeting Movies*, focuses on the psychological context of the hypothetical reader and the actual student through Freudian psychoanalysis (2006). Also, the historical context has been focalized; the reader reads the literature through a "horizon of expectations," which differs historically and shapes the views on literature. The reader's historical context foregrounds particular meanings of immediate importance in that period. In the context of gender, feminists argue the difference between female and male readers; the difference is not only in understanding the text but in producing meaning itself. Women from a specific socioeconomic background resist the readings of the canonical male academic critics. Then, the contexts within which the readers read the text affect the meaning of the text and even the perspective through which the critics analyze it.

Reader-Response criticism has various stands and approaches to the reader. The disagreement and criticism toward New Criticism might be the only commonality between the different perspectives. The notion of "right" or "wrong" reading has been discarded; it paved the way for other criticisms to further their critical theories, especially feminism. The emerging disinterest in the text as a provider of meaning has furthered the interest in the reader as the interpreter of meaning. Hence, none can definitively interpret a literary work; instead, interpretation became contextualized historically, politically, discursively, etc. Reader-response theory has helped deconstruct the canonical literary works from the 1970s and paved the way for new readings and literary works. Hence, the paper seeks to focalize and (*re*)conceptualize the notion of the player.

RESEARCH METHOD

This paper uses the Secondary Research Method to ground the paper within the scholarship and analyze the existing literature. Secondary Research, or Desk Research, involves collecting data from various sources that are already published. Although the Secondary Research Method uses secondary sources in general, this

paper focuses primarily on the theories, concepts, and literature. The exclusion of government papers, media, surveys, websites, reports, and statistics grounds the literature as unnecessary to this research because it is a theoretical paper. The latter are not fixated on a specific text but engage in the theoretical debate in reader-response theory. I use this method to analyze the already-done research on the player in video games, which presents the need for reconsidering the notion of player/reader in the game context. Also, this paper uses Content Analysis, which is a research method used to identify patterns, understand the implications of an individual or a group, discover propaganda and bias in media, reveal communication in different contexts, and analyze the consequences of media, especially audience responses and information's flow. The researcher will use this method to scrutinize the notion of the player as a reader and the game as text.

RESULT AND DISCUSSION

The print's limitation materializes in the reader's inability to go beyond "reading." To read a text and interpret its meaning is the extent of the reader; this, nonetheless, positions the reader in a passive position. The reader, accordingly, is subject to be an interpreter of a fixed text whose structure changes not. Since the Reader-Response theory has been dominant in the 20th century, the possibilities of narration and reading might have been unforeseen. Yet, the digital medium allows the reader to be more than a reader; the latter becomes an active constituent of the text. Video games are no longer a means of entertainment but are "stages that facilitate cultural, social, or political practices; they are also media where cultural values themselves can be represented for critique, satire, education, or commentary ... In other words, video games make claims about the world, which players can understand, evaluate, and deliberate" (Bogost, 2008). Players go beyond the traditional notion of reading to engage the game. The players' choices within the game are not interpretations but the constitution of the narrative itself.

Since this paper considers the player as furthering the reader's notion, then, by necessity, the game should be considered as the text. Video games have had multiple theories since the 1990s as the gaming industry rose to prominence. At first, they were perceived as a novel way of designing literacy and multimedia (New London Group, 1996). The latter focused mainly on the multimodal design of games while their textuality was not focalized. The question of literariness in games began to be considered critically with the turn of the century; scholars posed the critical question of "Are games stories?" (Salen & Zimmerman, 2003). Games became popular fiction, especially since they are stories (Atkins, 2003). Still, critiques of the theorization of games as fiction mainly centered on the preconception that games "rely more on the attainment of a particular goal and a win/lose distinction rather than on character and thematic development" (Wolf, 2002). Another perspective considers interactivity in games as a conflict between the game's design and the player's immersion (Ryan, 2001). The consideration of the concept of reality has emerged as a central notion because of games' *simulacra* and mapping of the real (Rehak, 2003). Others have even considered the game an extension of the social realist literary tradition (McMahan, 2003). However, the dominant scholarship on

the notion of the player or the reader continues to be discussed as a passive receiver of the game's preassigned meaning.

Video-games' interactivity establishes the reader/player as "the author" of their narrative. The players 'read' the story while simultaneously constructing it; of course, video-games already set different stories available to the reader, but the player may constitute a narrative dissimilar to other players. The latter's ability to interact with different NPCs (Non-Playable Characters) might unlock stories that others might not access. They have to move through the world while constituting their text. The player affects the beginning and end of the game, changing from player to player. "While a reader of a typical text can become lost in the world of the book, he or she is ultimately powerless to control the narrative and can only be a spectator. In video-game narratives, however, an effort is required of the reader" (Ostenson, 2013). This effort, I forward, is the ultimate centralization of the reader beyond the author/text authority. The author's intentions no longer matter to the player while the narrative awaits the player to be constituted. "[P]layers always perform as an Other on the screen – whether as *Pac-Man*, *Mario* or *Lara Croft* in an arcade and console games; heroic soldiers in First-Person-Shooters such as *Call of Duty*, or particular classes, races and characters in MMORPGs from *World of Warcraft* to *Runescape*" (Lars de Wildt, 2014). The otherness of the player argued above situates the player as fragmented and ambivalent. I do not argue for the utter unity of the player as a subject of the process of signification, but I do argue for the situatedness of the player's experience within a socio-political and historical context(s). Hence, the character on the screen is not a fragmented other, but is a continuation of the player's identity and, accordingly, constitutes a narrative based on their lived experience. The character becomes a fragmented continuation of the self, itself. For instance, Bethesda Games Studios' *the Elder Scrolls V: Skyrim* positions the player based on sex, race, and appearance, mainly because the game gives total control over the character. Beyond the appearance, the player chooses to join the Imperials (soldiers that serve the Empire) or the Stormcloaks (the revolution that seeks to overthrow the Empire) in the tutorial. The player's identity and experience necessitate their choice before the game begins. When the player finishes the tutorial and emerges from the cave, she can travel and do whatever she pleases in the world of Skyrim. Although there is a main quest, the player becomes a bandit, a merchant, a soldier, a mage, etc., based on their identity politics.

The player does not only constitute the narrative. The playable character of the player is directly effecting/affected by the game's world. In interacting with the game and constituting the player's story, the player becomes an active part of their narrative. The immersive narration techniques materialize the players' continuous interaction with the world. One is "invested in a character and his or her choices ... [because] you are the character making the choices and dealing with the outcomes (even if those consequences are virtual)" (Ostenson, 2013). The juxtaposition of the character with the player allows the latter to move through the game world in non-linearity. The reader in the print, the traditional text has to follow a specific linear narrative, yet video games' hypertextuality allows the player to interact with different narratives simultaneously. The latter further the players' ability to construct the narrative beyond the cutscenes. The most direct way of storytelling in video games is through cutscenes, but they are often not activated until the player

chooses to pursue the main story. Unlike the reader, the player does not follow causal events because they effectuate causality. “With the networked structure of hypertext, its fragmentation into recombinant units, and its rejection of the linearity inherent to chronology and causality, interactivity has contributed to the postmodern deconstruction of narrative” (Ryan, 2009). The player’s figure deconstructed the assumed readers’ agency while still subject to the text’s linear, causal narration. Interactivity establishes the player as a constituent of the story, not only an interpreter of the text. In Bethesda Gaming Studios’ *Elder Scrolls IV: Oblivion*, the player is considered another character unless they want to be the world’s savior. Like *Skyrim*, *Oblivion* allows players to roam and choose a race, God, sign, and class to constitute their narrative beyond what the developers or authors intended. The role-playing experience allows players to assume their character while assimilating into the game world.

Certain video games negate narratives. Through many examples, critics establish the nonexistence of narratives. “the stories present ... just facades pasted over the gameplay, and that trying to understand video games using the tools of narrative theory is a category mistake” (Suduiko, 2017). The dismissal of narration for play materializes the player’s centrality in constituting their narrative since the game has no preset story. The reader without a narrative cannot be a reader, while the player constitutes their stories because of intertextuality (Benharrouse, 2019). The *Multiplayer Online Battle Arena* (MOBA) games allow two teams to battle against each other; the map is static, and there is no narrative that the player should follow. The game begins the same for all players to defeat the other team. Riot’s *League of Legends*, Valve’s *DOTA 2*, Garena’s *Arena of Valor*, and others have no stories or quests which the player ‘should’ follow, but the player spawns into the game with freedom of choice. “All characters in a MOBA game start a match with two common actions they can perform: walking and basic attack. Walking lets the character move where the player wants to go, as expected. The basic attack can happen whenever a player chooses to attack an enemy without using any of their skills” (Cannizzo and Ramirez, 2019). The player then creates their own stories within the games. Even cooperation with other team players is a choice, not a requirement. MOBAs focus on the player constituting their narrative while neglecting a rigid, linear storytelling narration. The infamous *League of Legends* does not have a plot or a quest that the player has to follow; instead, it requires the destruction of the enemy’s nexus for the game to end either in victory or defeat. Yet, *LoL*’s intended linearity is already deconstructed because the player has infinite choices between movements, skills, champions, routes, and positions. Hence, even when the game is intended to be linear, the player still has various routes dissimilar to others.

The latter extends beyond the MOBAs towards the entirety of the video-games industry, from Battle Royal to Role-Playing Games (RPG). Battle Royal games have gained momentum in the gaming industry because of their accessibility on phones, tablets, computers, and smart gadgets. The lack of narrative in these games, notably Garena’s *Free Fire*, PUBG Corporation’s *PUBG*, and Activision’s *Call of Duty: Mobile*, presumes the reader’s focalization on the play; the act of “reading” for the player continues even if no story exists. The players spawn on the map to be the last standing. The means and tools used to achieve this goal do not matter. In *Call of Duty: Mobile*, when the player wins a game, the game presents them with their itinerary

on a map with the number of kills, assists, milage, and if they were respawned. Even with no prescribed storyline, the player continues within the game world. The players' ability to choose from their character customization to the weapon and item used articulates the limitedness of the reader. The choices are better exemplified in RPGs since the player has many choices: Bethesda's *Elder Scrolls Series*, Capcom's *Dragon's Dogma*, Lionhead Studios' *Fable*, BioWare's *Dragon Age*, etc. These games allow the player to create their race, character, and interest, while in the game, the player can choose between factions, skills, places, and so on. For instance, In *Elder Scrolls Series*, the player can do whatever they like, from pursuing the main story to killing all the NPCs in the game. Each player's experience in this game differs from another in the means and character choices. The number of choices grounds the limitations of the reader-response scope, whose utmost interaction with the text was interpretation.

Playing, then, is a critique of the reader-response theory. It merges the text and the player; the other, the avatar, becomes the self, the player. Richard Bartle forwards, "You are not role-playing as a being, you are that being; you're not assuming an identity, you are that identity; you're not projecting a self, you are that self. If you're killed in a fight, you don't feel that your character has died, you feel that you have died. There's no level of indirection, no filtering, no question: you are there" (Bartle, 2004). This is furthered since playing is a self-identification that furthers the player's immersion as the avatar. Blurring the self and the other allows the possibility of experiencing more than one identity, worldview, and perspective. In TaleWorlds Entertainment's *Mount & Blade Series*, the character's history and features constitute the character. The player is thrown into Calardia, the continent on which the game takes place, to make their narrative. Beyond a brief tutorial, there is no central story or narrative to which the player should adhere. Instead, the player's choices exemplify the idea of self-identification. As Paul Gee articulates, "games can show us how to get people to invest in new identities or roles" (Gee, 2003). The outcomes within the game rely on the players' skills, choices, and knowledge of the game since the game merges strategy and RPG components. Because the game does not have a rigid class system, the player could have different identities within the same game. This merging of the avatar and the text centers further on the theoretical limitations of the reader-response theory.

The playing merging of the player and the avatar is not decontextualized. The player is already part of a specific context that structures their experience within the game. The choices and possibilities within the game are subject to the player's previous lived experiences in the real world. This does not adhere to a top-down model in which only the player affects the video game; instead, the effect goes in both ways. Further, the player negates the top-down model toward a contextualized understanding. "The possibilities offered by the ludic universe of simulation games are much broader than some critics seem to recognize" (Chávez, 2010). Hence, the research should understand the methodological particularities of the medium; the game as a simulation allows the player to be within/without the text. This does not excuse the theoretical limitations of the reader-response theory and its ready-made use on different mediums.

Dominant stereotypes about gender, race, religion, etc., are readily reproduced in most video games which the player experiences through their lens. "Games may

feature morally questionable actions, but their open structures frequently allow for a great deal of variation in the ways a player can respond to those possibilities, thus creating space for the player to act” (Penix-Tadsen, 2013). The centralization provides “both the opportunities for the articulation of outsider identities and also the means through which existing normative meanings around gender and race are circulated” (Dovey & Kennedy, 2007). The representation of normative meaning does not limit video games but furthers their simulation since the world is culturally contextualized. The player accordingly would experience not only a ‘culturally bound’ setting but also a reproduced discursive structure that is already existent within the world. In *Fable 3*, the player is the kingdom’s prince, yet it reproduces the same discursive framework of power relation in almost every sovereign power. The plot begins with the kingdom of Albion entering the industrial age with a new tyrannical king, Logan. The player assumes the prince’s character who escapes with Jasper the Butler and Sir Walter Beck the Mentor. They start a journey of opposing sovereignty through resistance from the bottom-up and uniting the already divided tribes in the content of Albion. The plot reproduces different normative meanings: first, the hero is always a male, white person who goes to liberate faraway places although he is the brother of the tyrannical king Logan; second, women are perceived as a subject with which the character can boost their flirting skills, but they are not active members of the community; third, the notion of working hard is readily applied, especially since without working hard the prince will never be king; fourth, the idea that the leaders of the resistance become those whom they resisted. When the player becomes the king, the tyrannical choices are more rewarding than the just and ethical choices. Hence, the player has been deemed to repeat the same cycle.

Accordingly, the player furthers the virtuality of lived experience itself. Real-life experience is no longer rigidly separated from the virtual world but is continuously infused with it. The virtual informs one’s lived experience because the player is already grounded within the game’s narrative and contexts. Video games allow players to merge with their virtual identity beyond the simplified textual representation. Grant Tavinor reflected, “One of my most vivid recent memories is riding my horse into Mexico for the first time in the open-world video-game *Red Dead Redemption*. It was late in the day, and the sun was hanging low in the sky over the San Luis River, reflecting distant mountains and rock formations on its rippling surface. The landscape was one of the flowering cacti, bleached white sand, and brilliant orange rocks” (Tavinor, 2011). Tavinor as a player, already felt the virtuality of his lived experience; yet, virtuality does not mean unreal but a mere distinction between the digital and non-digital. That is, Simulation video games prove an adequate example of the blurring between virtuality and reality of lived experience. The player can fish, hunt, drive, farm, etc., which is the extension of their identity and, at the same time, further their lived experience in one of the aforementioned activities. For instance, when one hunts in video games, one becomes knowledgeable about guns, prey, winds, habitat, and ammo without actually going to hunt. Yet, the virtuality of the hunting simulation informed and grounded the player’s lived experience virtually in an already real context. The game, then, allows the player to experience while not experiencing. The negation of experience becomes its affirmation; the virtual becomes real, and the real, virtual.

This formulation grounds the game beyond rigid text and the player beyond the reader.

CONCLUSION

Reader-Response Theory has gained momentum because it defamiliarized the meaning-making process. The reader has become considered the sole interpreter of the text, irrespective of the author's intentions. A text does not exist unless a reader interprets its meaning. Yet, in considering video games as a new medium of narration, the reader/player is not a passive interpreter of an already set narrative; instead, the player is a constituent of the process of signification. Hence, confining the reader's role to an interpreter would dismiss the possibilities arising from the new narration forms. The player can create their narrative within the video game. They are not confined to a particular story but can move through the game world and create their own stories, especially in RPGs and MOBAs. Through playing, the player constitutes the text. Role-playing is dominant because the player adapts the character's identity. This does not mean decontextualization but two-fold contextualization: the player's lived experience, perception, and ways of life affect their gameplay experience; the game's lore and world affect the player's perception and lived experience. Still, there is an urgent need to consider the player, and video games, through literary studies, especially in notions of race and gender. That is, although gender is considered in the current dominant literature (Kneer, Franken, & Reich, 2019; Grieve, March, & Van Doorm, 2019; Ong, Vorobjovas-Pintas, & Lewis, 2020; Reich, 2021), there is a pressing need to consider the gaming experience effect on the player rather than vice versa. Also, the player must be theorized to further the reader-response theory to encompass the emergent new storytelling medium.

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*Beyond the Reader, Towards the Player: Rachid Benharrouse
Reconceptualizing the Reader-Response Theory through
Video-Games*

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Presuppositions of Social Activism in Marcus Rashford's Open Letter

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Abstract. This study analyzed the presuppositions in Marcus Rashford's open letter to the UK government regarding free school meals for children all over UK during the outbreak of Covid-19. His open letter is an essential part of social activism in a changing society. It was written with enthusiasm, optimism, and positivity for a new future. The study is conducted to fill the gap between the previous studies since no research has analyzed an open letter before. This study used Yule's theory (1996) of presuppositions and Cutting (2002) to analyze the data found in the letter. The results of the study found that the open letter used four kinds of presuppositions, which is existential, factive, lexical, and counterfactual presuppositions. Rashford was able to provide the audience with new data as an addition to the material they already knew by utilizing those presuppositions. Additionally, it refutes a common misconception. In this case, the UK government's stance is successfully influenced.

Keywords: *presupposition, open letter, social activism*

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

INTRODUCTION

Standing for human rights whenever, wherever, and at whichever level is a powerful form of activism. One of the people who played a big role in it is the great Muhammad Ali. He refused to be drafted into the United States Army in 1966, claiming his Islamic beliefs and how the war's cause did not correspond with them. Due to his remarks, he was arrested, and his boxing license was canceled (DAZN, 2021). Ali's action reflects social activism, which is an individual's decision to participate in society (Brenman and Sanchez, 2014). In this case, it is not social activism if participation is forced or compelled. Confronting existing power, authority, or "the way things are" is a common feature of social activism.

However, social activism is frequently misinterpreted by many (Taib, 2006). To avoid misinterpretation, activists who intend to promote activism need to have the same understanding as the ones they want to engage with. The understanding should be able to be conveyed through communication. Before producing a speech, in a communication, speakers would assume a presupposition as an event (Yule, 1996). One can recognize the statement as information that is understood correctly and will be connected with its knowledge. The presupposition is in the form of a speaker's saying that the speech partner can know the person or object being discussed. The speech partner will understand or recognize something that the speaker communicates.

Presuppositions, according to Griffiths (2006) are the shared underlying assumptions that people take for granted during a communication. These are significant in pragmatics because they are necessary for connecting discourse. Background presuppositions are also an excellent place to start for a reader or listener who wants to know what the message's author thinks is important. People who are well acquainted can form entirely correct ideas of what assumptions they share. It is, however, more challenging to determine which portions of that information the other person is considering at any given time throughout a communicative interaction. A presupposition is sometimes used to refer to a specific type of inference described in this section. In addition, presupposition deals with the truth-value in the utterance. The true value is based on what is happening in the language and the world. Katz in Sopha (2020) said that the truth of a sentence's presupposition must flow from the statement's truth. Still, if the presupposition is false, the statement has no truth value, meaning it is neither true nor false. The presupposition must be true if the sentence is false.

Yule (1996) classified presuppositions into six types, they are existential, factive, non-factive, lexical, structural, and counterfactual presupposition. The symbol (>>) stands for "presupposes" in presuppositions.

An existential presupposition is a form of presupposition in which the objective is to assume the existence of someone or something. It is identified by using a noun phrase and possessive construction. For example, *Kai has a new shirt* >> The new shirt exists because Kai bought it.

Then, the form of the presupposition that demonstrates a fact is known as a factive presupposition. It can be seen in terms like know, glad, be aware, regret, and realize, which can be viewed as facts. In this case, the speaker persuades the addressee to believe what he or she is saying. For example, *we know that Kubo is a Japanese footballer* >> Kubo is a Japanese footballer. In this example, the speaker strives to inform the reader about Kubo.

In contrast with factive presupposition, the non-factive presupposition is associated with some verbs that assume not to be true. Such verbs are: imagine, pretend, and dream. Those are used to presuppose that something is not valid. For example, *Erika pretends to be angry* >> Erika is not angry. This example shows that the speaker is not angry.

Next, there is lexical presupposition. In other words, the usage of one form with its declared meaning is typically read with the assumption that additional meanings are possible. For example, *Reno stopped loving Risa* >> Reno used to love Risa. This example shows that 'Reno' was doing something, but 'Reno' stopped doing it now.

Another one is structural presupposition. A structural presupposition is a type of presupposition that is linked to the use of the WH question, which is information obtained after the WH question has already been determined to be true. For example, *where did Nana buy the bracelet?* >> Nana bought a bracelet.

The last one is counterfactual presupposition that gives rise to meaning that is the polar opposite of the facts. When information is not valid at the time of utterance, this kind can be demonstrated using if-clause. For example, *if Joey came here, this would not happen* >> Joey did not come here.

There are several studies done on presuppositions. The first study is conducted by Bahar and Ariyanti (2020) about the types of presupposition and the function used by the previous mayor of Surabaya, Tri Rismaharini, on a television program named *Satu Indonesia*. This study was based on the theory of Yule (1996). It used a descriptive qualitative method and a presupposition pragmatic. This research found that there are four types of presuppositions in the interview which are existential, non-factive, lexical, and counterfactual presuppositions. Furthermore, those presuppositions have three pragmatic functions: emphasis, persuasive, and euphemism.

The next study was conducted by Devi (2020) concerning pragmatic presuppositions in Youtube advertisement. For the method, it employs mostly a qualitative design with some descriptive quantification. This study adopts the presupposition triggers' classification by Khaleel (2010) with some adjustments. From the investigation, it is found that there are seven types of triggers in the advertisements analyzed; they are existential (definite description), lexical (conventional items and iterative), and structural (questions, adverbial clauses, comparative constructions, and non-restrictive clauses). Existential presuppositions were the most frequent ones, which can be used to notify viewers that their product exists and drive their curiosity in purchasing the advertised products.

Auliawanti and Parmawati (2020) also examined presupposition in President Erdogan's message in the form of a speech. The qualitative descriptive method was used as the research methodology in this study. In this case, the theory of Yule (1996) was used to analyze the group of presuppositions. This study showed that there are 30 utterances with three sorts of presuppositions: existential, lexical, and functional, with existential presupposition dominating.

Another study was conducted by Khalili (2017) which investigated *Heart of Darkness*, a short novel. In collecting the data, it employed non-participant observation as a method of data collection. This study also used Yule's theory (1996). It provides insight to the readers on presupposition as a pragmatic study. Moreover, the result found that existential presuppositions were most used in this study.

Lastly, the use of presuppositions was also studied in the communication between a student and a lecturer through WhatsApp by Ariyanti, Damanhuri, Wedawati, and Khoiri (2020). As a means of explanation, the qualitative method was used and the theory of Yule (1996) was used. The result showed that the presuppositions used by the lecturers are 39 presuppositions (12 existential, three factive, 16 lexical, six structurals, and two non-factive).

This current study deals with Marcus Rashford's open letter. Marcus Rashford is a professional footballer who plays as a forward for the national team of England and Manchester United Football Club (Manchester United FC Ltd, n.d.). Just like Muhammad Ali who took a part in social activism by refusing to be drafted into the US Army, Rashford's open letter is an essential part of social activism in a changing society. His letter was issued with anticipation, jubilation, and fresh hope for a future. Rashford's statements are highly anticipated and crucial for the public, the black community, and all those who support him to make a change for society. Thus, Rashford's open letter is one-of-a-kind in a variety of ways. His acts and inactions as a black English footballer draw the attention of a wide range of individuals. Rashford was regarded as a hero who represented the 'people' (Whittingham, 2020). Every word that Rashford delivered in his open letter holds important messages about social activism to combat the UK's child hunger. Hence, Rashford's open letter became the object of this study, focusing on examining the social activism through pragmatic presuppositions.

Unlike previous research, this study examined the presuppositions on Marcus Rashford's open letter. According to BBC Online (2015), an open letter is addressed to the general public or a specific person, such as a politician, but published in a public forum such as a major newspaper or a social media. It is also letter which is intended to be read by many people, not only the person to whom it is addressed (Cambridge University Press, n.d.). Furthermore, an open letter itself is one of the letter types, which is also under the branch of non-fiction texts, texts based on facts (BBC Online, 2017).

This study will help to reveal the types of presuppositions used by Marcus Rashford in his open letter. Moreover, it will also be able to reveal the underlying meanings of the presuppositions used by Marcus Rashford in his open letter. The study is conducted to fill the gap between the previous studies, since no research has analyzed an open letter before. Furthermore, it is also due to presuppositions being inferences about what is assumed in an utterance rather than directly asserted. It can be drawn even when there is little or no surrounding context.

RESEARCH METHOD

This research focused on forming descriptive information in the shape of a person's written sentences, which was analyzed and it is known as qualitative method. This research used qualitative methods, which illustrate a distinctive method to scholarly analysis than quantitative research methods (Creswell and Creswell, 2018). It builds on the data of texts and images, has different data analysis steps, and draws on various designs.

The source of the data is from a Rashford's open letter that was taken from a Twitter post which was posted on Rashford's official Twitter account, @MarcusRashford, back on June 15, 2020 (Twitter, 2020). This research data are the written sentences obtained from Marcus Rashford's open letter to the UK government.

The data are collected in a document analysis technique wherein social activism is analyzed in this research. The study's document is an open letter with written sentences as its content. As for the research instrument, it is the observation

checklist consists of sentences that contain presupposition triggers in Marcus Rashford's open letter.

The presupposition data analysis was classified in accordance with Yule's (1996) theory, according to which presuppositions were chosen by triggers. A presupposition that is triggered by a word or sentence structure is meant to be background knowledge that is believed to be understood by the addressee (Griffiths, 2006). By highlighting the presuppositional utterance triggers, the data were classified into presuppositions. Every utterance contains a presupposition that is dependent on the triggers.

The data obtained are then classified according to the types of presuppositions.

RESULT AND DISCUSSION

The presuppositions used in Marcus Rashford's open letter are discussed below. The analysis draws on associative endophora by Cutting (2002) and the theory of cohesion by Halliday and Matthiessen (2004), which depends in part on background knowledge of the cultural or interpersonal context inside the presuppositional pool as well as knowledge of what came before or later in the same text.

For this study, the concept of social activism is adopted from Brenman and Sanchez (2014), which describes social activism as getting engaged with others in working together to make a difference in society. The term "social" refers to both "society" and the notion that activism encourages participation. It demonstrates an individual decision to participate in society. People often decide to participate in social activism because of morals. Social responsibility thoughts are frequently shared between them. Some activists put their actions on their personal relationship, while others think they were born with a psychological tendency for social justice activism. As for Rashford, in the open letter he wrote, he refers to his activism actions to two themes, they are: a) Rashford's childhood; and b) fresh hope for the future of the UK children.

a) Rashford's Childhood

Inside the letter, Rashford describes his personal experience of having to struggle with life and his relation with free school meals as a child, emphasizing how much they supported his family using presuppositions triggers.

- 1) "*My story* to get here is all-too-familiar for families in England: my mum worked full-time, earning minimum wage to make sure we always had a good evening meal on the table."
- 2) "*The system* was not built for families like mine to succeed, regardless of how hard my mum worked."

Data 1 and 2 displayed the use of existential presuppositions with *my story* and *the system* as the triggers to show the existence of them. In datum 1, Rashford clarified that he also had a story similar to families in England. His statement suggested that the families who struggle in England are just like his family back in the days, where the parents would work hard while only receiving the minimum pay to ensure that their children had a satisfying supper. Rashford, in datum 2, also used the presupposition to tell the addressees that there was a system in the UK that did not

help many families to succeed, including his own family. He implied from the familiarity of his story to the present day, that the issue has been there for a long time and it has not changed. The two presuppositions indicated Rashford is having his personal relationship from his childhood absorbed to his action of issuing an open letter for the UK government, which portrayed social activism.

- 3) "It's only now that I really *understand* the enormous sacrifice my mum made in sending me away to live in digs aged 11, a decision no mother would ever make lightly."

Datum 3 showed the use of factive presupposition with *understand* as the trigger to refer to a fact. Rashford presupposed that by sending him to live away from home at the age of 11, his mother had made a huge sacrifice. The present day's issue made him realize that. Furthermore, he emphasized again that the problem had always existed, but that the pandemic had made it worse. How Rashford deals with his childhood experience here, and how that helped him realize about an issue of child hunger in the UK, is one aspect about social activism.

- 4) "We *relied* on breakfast clubs, free school meals, and the kind actions of neighbours and coaches."

In datum 4, *relied* is categorized as lexical presupposition since this expression was used to presuppose unstated concept. The concept is that when Rashford was a child, his family *used to rely* on breakfast clubs, free school meals, and the kindness of his neighbors and coaches to live. Without the help from those people, he would not be able to survive as the UK government did not do enough to help him and many other children. This, once again, shows how Rashford's childhood experience in the past urged him to take social action.

b) Fresh Hope for the Future of the UK Children

Rashford used his open letter to the UK government to request that it reconsider its decision to end free school food vouchers. He used presuppositions to illustrate the causes and realities of the poor society.

- 5) "As many of you know, as lockdown hit and schools were temporarily closed, I partnered with food distribution charity *FareShare* to help cover some of the free school meal deficit."
- 6) "This is about *humanity*."
- 7) *Food poverty* in England is a pandemic that could span generations if we don't course correct now.

In data 5, 6, and 7, the use of existential presuppositions can be seen with the use of triggers such as *FareShare*, *humanity*, *food poverty*. Rashford indicated in data 6 and 7 that there is an issue existing which is about humanity, specifically about food poverty in England. He wanted to highlight how important the issue is. Rashford then clarified, it can be seen in datum 5, that there is a food distribution charity named *FareShare* that partnered with him. Together, they covered up a part of the

deficit in the providing of free school meals. Without his partnership with FareShare, there would not be any help for the free school meal deficit. The main point from those three data is, here, he implicitly urged the government to take on this matter quickly. Because if they do not fix it now, it will only get worse. In this case, by using the existential triggers above to urge the government so that they take an action belongs to social activism as Rashford hoped for a new future.

- 8) “Whilst the campaign is currently distributing 3 million meals a week to those most vulnerable across the UK, I *recognize* it’s just not enough.”
- 9) “I also *know* from talking to people that there is a 2-child-per-family limit, meaning someone like my mum would only have been able to cover the cost of 2 of her 5 children.”
- 10) “I’m *asking* you today to extend that same thinking to protecting all vulnerable children across England.”

In here, *recognize*, *know*, and *asking* are categorized as factive presuppositions as they showed facts. Rashford implied that the UK government did not try enough to protect their people. The campaign he did while partnering with FareShare of providing 3 million meals a week to the most vulnerable people in the UK is not enough. By saying not enough, in datum 8, he suggested that the government needs to do something too. They need to help significantly. Furthermore, in datum 9, Rashford suggested that the policy, Universal Credit scheme, is insufficient for a big family because it has a 2-child-per-family limit. He presupposed that this policy would be unfair for families with more than 2 children. Rashford then used presupposition in datum 10 to imply that the UK government did not protect the vulnerable children. He was asking the UK government to protect all the vulnerable children across England, like how they took extra care of the other things, as they have not done so. Again, the facts Rashford showed by using the triggers were that he demanded the UK government to make a change, which was an act of social activism.

- 11) “I would be doing myself, my family and my community an injustice *if* I didn’t stand here today with my voice and my platform and ask you for help.”

In datum 11 above, the if-clause used was the trigger for counterfactual presupposition which leads in meaning that is opposite with the facts. Rashford urged the UK government to protect all the vulnerable children across England. He presupposed that without doing all of this, he will disrespect all of the people who had helped him back in the days when he was just a poor kid. The presupposition used there showed that Rashford’s decision is his individual decision to get involved in society and change it for the better.

CONCLUSION

In conclusion, Marcus Rashford’s open letter presupposes his miserable childhood and his hope for a new future for the UK children. The theme of Rashford’s childhood consist of three presuppositions, they are existential, factive, and lexical. As for the theme of fresh hope for the future of the UK children, it consists

of three presuppositions also, which consist of existential, factive, and counterfactual presuppositions. The use of all the presuppositions in his open letter, which he used to critique the UK's child hunger were connected to his personal interactions and life experiences. Importantly, it influenced the stance of the addressee, which is in this case, the stance of the UK government.

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Personification in *Call Us What We Carry* Poems by Amanda Gorman 2021

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Abstract. This study aims to find out the types of personification in a poem and to know which personification types are dominant in *Call Us What We Carry* poems by Amanda Gorman. The previous studies emphasized on types, meanings, and functions of personification contained in literary work. Qualitative research method was applied and the data used were lines and stanzas within the poem. The concept of personification by Breed (2021) becomes the main theory of this current study. The result shows that there are 3 types of personification which contained 51 data of personification types in total. The Platonic personification type which applied an action, picture, and the role of human knowledge into an inanimate object including a total of 46 data was the most dominant of the three forms of personification since its characteristics most frequently occur in the lines and stanzas of *Call Us What We Carry* poems. Then, it is followed by the Prudentian personification type that has religious and deification aspects in their characters with a total of 3 data; it is uncommon to discover lines and stanzas in the *Call Us What We Carry* poems by Amanda Gorman that fulfill the features of Prudentian personification. The last position was occupied by the Aristotelian personification type which has a mundane and ironic characteristic. This personification type contained the least quantity of 2 data due to the rarity of lines and stanzas.

Keywords: *Personification, Types of personification, poem*

INTRODUCTION

Figurative language is a way of expressing or symbolizing something beyond its actual meaning. According to Wren and Martin (as cited in Sharma, 2022), figurative language is another form of expression or an ordinary idea to achieve a greater effect. Figurative language has an important role in using language to make the language more diverse. This current study focused on figurative language as personification. Walter and Bart (2016) stated that personification is a form of figurative language that uses something other than human to easily be assigned an identity or a face with its form and function. Another definition of personification as stated by Breen (2021), is a way of representing something that is not human, such as an animal, an idea, or an abstract thing as if it were human. Breen also added that personification can impart sex and gender into inanimate objects and often adds important social characteristics such as race, age, ability or disability, and level of interest. There are three personality types developed by Breen, such as the Prudentian personification that is created through a process of devotion or deification. This type also has religious and realist characteristics. Then, the Platonic personification which not only gives human images or actions on inanimate objects or ideas, but also adds to it the role of human knowledge. Finally, the Aristotelian personification which explained in everyday language, and this personification is more trivial than religious, and also ironic rather than serious. The use of personification can be found in many different forms of literary works such as lyrics, poetry, novels, and other literary works.

This current research gives more emphasize on discussing the form of personification in the poem. Poetry and poem are linked together. Hughes (as cited in Ellen, 2021) said poetry is a combination of thoughts and feelings concentrated in a single unit that can describe the whole, while a poem is an arrangement of poetry. This current study used the poem *Call Us What We Carry* by Amanda Gorman as a data source to find the types of personifications present in the poems. The *Call Us What We Carry* poems are used as the source of the data because these poems have represented the data needed and have a lot of data sources that this current research could dig up.

There have been many researchers explored personification and figurative language. Some of them are (1) Utama (2015), in an article entitled *Analysis of Personification Expressions Used in The Blink 182 Songs*, Utama made identification on the types of personification expressions that appeared in The Blink 182 song lyrics. It was found that there are two types of personification using the Theory of James J. Paxson and K.L. Knickerbocker & H. Willar Reninger. (2) Another study by Manueke (2021), aims at exploring to find out the types of personification in the poem and find out the connotation of meaning in the *Kata Yang Tak Sempat Terucap* poem. The results of the current research indicate that there are 63 sentences containing the phenomenon of verb personification and name personification, of which 61 sentences refer to the personification of the verb and 2 sentences refer to the personification of the name. (3) Citra, Putranti, and Wahyuni (2020) in their article entitled *An Analysis of The Subtitle of Simile and Personification in Anna Karenina Movie* explored types of subtitle strategies applied to personality translation comparative personification and personification found in the film *Anna Karenina*. The research used Perrine's Theory of Comparative and Personification to

analyze the personifications and comparisons they found in the *Anna Karenina* movie, and they also used Gottlieb's Theory of Subtitle Strategy to analyze the strategy of subtitles in the movie. The study uses qualitative methods and document analysis to interpret and describe the data obtained from the *Anna Karenina* Movie. The search results show that 2 data are classified as personification and 5 data are classified as a comparison. There are 3 out of 10 strategies applied to data translation, namely transfer, decay, and deletion. (4) Trisna (2016) analyzed figurative languages and determine semantic meanings in Coelho's novel entitled *The Alchemist*. It was qualitative research and used Leech figurative language theory, in which the results show that there are 70 figurative sentences including 30 comparatives, 27 personifications, 12 metaphors, and 1 hyperbole.

The previous researchers have analyzed the types of subtitle strategies to translate personification and simile, and types of personification with meaning. While this current research explored and analyzed the types of personification and classified the dominant personification kinds in the *Call Us What We Carry* poems by Amanda Gorman used types of personification theory by Breen. This current study used the personification type theory by Breen because it could categorize and interpret personification forms differently than any other theories out there, and this theory is also appropriate for analyzing poems that utilize personification forms that depict the characteristic of personification type theory by Breen, such as an action that belong to Platonic personification element, deification which contained in Prudentian personification feature, and ironic elements which is a part of Aristotelian characteristic. Therefore, this current research aims to find the types of personification and to know the dominant type in *Call Us What We Carry* poems by Amanda Gorman.

RESEARCH METHOD

This current study belongs to qualitative research method. Lincoln (2017) stated that it is a method of studying things in their natural environment and trying to explain phenomena in terms of the meaning that humans give them. This study design was chosen because the data was extracted from the source in its natural and pure form without any internal changes. Data analysis is descriptively interpreted into an appropriate type of personification.

The data sources for this current study were poems containing a collection of poetry owned by Amanda Gorman titled *Call Us What We Carry* published in 2021. The data used are; the form of personification contained in the line or stanza of the poem, then the researchers determined the form of personification types based on Breen's theory.

There are several steps in the technique of collecting data. The first step was reading the *Call Us What We Carry* poems to search for the stanzas or lines that contain personification form in them. In this step, we scanned every line in the stanza to find the form of personification. The second step was collecting the form of personification found in *Call Us What We Carry* poems. After finishing reading the whole *Call Us What We Carry* poem, we collected all the forms of personification data that had been found, then it was continued to count the total number of personifications obtained from the *Call Us What We Carry* poem by adding the

description of the name of its poetry with their lines and stanzas. This was done because the *Call Us What We Carry* poems did not have page numbers.

In the technique of analyzing data, we took several steps. The first one was categorizing the personification form found in *Call Us What We Carry* poems, whether they were included in the types of personification theory by Breen (2021). The data categorization must follow the order of types of personification theory by Breen (2021), which started with Prudentian personification, Platonic personification, and Aristotelian personification. After the data were categorized, we gave the proper reasons why those forms of personification are included in each different three types of personification. The second step was done by determining which type of personification has the most dominant form of personification data contained and providing information on the types that has the least or no personification form data.

RESULT AND DISCUSSION

The three types of personification that are part of Breen’s (2021) theory found in the poem *Call Us What We Carry* are Prudentian personification, Platonic personification, and Aristotelian personification. With 46 data and a percentage of 90%, Platonic personification is the most dominant type of personification. Prudentian personification comes next with 3 data and a percentage of 6%, while Aristotelian personification is last with 2 data and a percentage of 4%. The Platonic personification, with a total of 46 facts, is the most prevalent of the three varieties of personification in the poem *Call Us What We Carry* because it has the most lines and stanzas that exhibit its traits, such as action, role, and human understanding. Because it is uncommon to discover lines and stanzas in the poem that fulfill the features of Prudentian personification, such as religious and deification aspects, it is then followed by Prudentian personification with a total of 3 data. Due to the rarity of lines and stanzas that exhibit Aristotelian traits, such as being ordinary and sardonic, Aristotelian personification data contain the least quantity of 2 data.

Table 1. Types of Personification in Call Us What We Carry Poem

No	Personification Types	Amount	%
1	Prudentian personification	3	6
2	Platonic personification	46	90
3	Aristotelian personification	2	4

Prudentian Personification

A type of personification called prudential personification combined realistic and religious elements. Through the process of deviation or deification, this kind of personification is created by Breen (2021). This finding is contradictory with

Walter's (2016) Personification Prosopopoeia, which has the ability to describe something that is not human as human and has cognitive functions and forms that are entirely distinct from deification elements. Three instances of Prudentian personification in *Call Us What We Carry* poems were discovered by this current study, and these three instances are examined in the section below.

*Anxiety is a living body.
'Fugue' (Line 46, stanza 7)*

This line could be categorized into Prudentian Personification because the word "living" conveys the idea that "anxiety" is something alive and has a "body," the phrase "living body" that belongs to "anxiety" in the poem entitled *Fugue* could be categorized as Prudentian personification. Because it doesn't use action words or depict humans in general, "anxiety" in that sentence is compared to a living human being with a higher level than humans. As a result, the phrase "living body" refers to the deification of something. This line embodies the traits of Breen's Prudentian personification, which deifies an object as if it were alive. However, this line contradicts with Dancygier (2014) personification metaphor *corporations are people* which describes a corporation as a living being but with equal degrees as people.

*Trees heaving huge sighs into the heaven.
'Earth Eyes' (Line 10, Stanza 1)*

The word "sighs" used in the line of the poem entitled *Earth Eyes* to describe the "trees" as deities as if they were alive and the word "heaven," which is a religious element of Prudentian personification; both could be classified as Prudentian personification according to Breen. Because the word "sighs" does not have a cognitive function and because the word "heaven" appears in this line, the "trees" are not described as humans. This result contradicts Grill (Ellen, 2021) who states that personification is a way to express inanimate objects, abstract ideas, or aspects of nature as a human being without any increase in the degree of it.

Platonic Personification

Platonic personification is a type of personification that does not only depict an action by humans against non-human entities but also incorporates human knowledge into it, as stated by Breen (2021). Platonic personification refers to all types of personification data that have been discovered and contain an action, role, and human knowledge in non-human objects. This finding is consistent with verb personification, a type of personification that serves to describe an action according to Abrams (as cited in Ellen, 2021). This study discovered 46 pieces of Platonic personification in *Call Us What We Carry* poems, but only 2 of those pieces were examined in this section below;

*March shuddered into a year.
'At First' (Line 16, stanza 2)*

In the poetry entitled *At First*, “march shuddered” could be categorized as Platonic personification because ‘shuddered’ is belong to a human role stated by Breen, and it describes that ‘march’ seems to have a trembling feeling towards the year. The word “march” is used to describe a human character that is trembling. It can also mean that “march” transforms its fear into “year.” This statement is consistent with Keraf (as cited in Baan, 2020) stating that personification is the depiction of an inanimate object that has human characteristics in it.

*By the slash of a screen.
'What We Did In The Time Being' (Line 2, stanza 1)*

In that line in the poetry entitled *What We Did In The Time Being*, the word “slash” could be regarded as a Platonic personification because, according to Breen, it refers to an action that is carried out by a “screen.” This statement implies that the “screen” actually “slashed” us, and it also implies that staring at a computer screen excessively can be harmful to our eyes. This line is consistent with Turner’s general mechanism of personification which gives awareness of the central nervous system to inanimate objects as if they could move and perform an action (Dominicy, 2019).

Aristotelian Personification

This kind of personification is an explanation form that uses everyday language, ironic rather than serious, and more commonplace than religious. The Aristotelian personification can be seen as having a common character and using everyday language. Aristotle’s conception of the reality that exists in the world as a component of entities serves as the foundation for this kind of personification as well as stated by Breen (2021). This finding contradicts Bart (2016) personification allegory, which is a type of personification that represents something opposed to its literal meaning. It is also possible to say that this personification represents a figurative and non-literal interpretation of mythological material rather than mundane and ordinary elements. We discovered two forms of Aristotelian personification in *Call Us What We Carry* poems, and this section analyzes those instances;

*As trees forget their leaves in fall.
'At First' (Line 22, stanza 3)*

That line belongs to Aristotelian personification because “trees forget” refers to an ordinary reality that belongs to “trees”; it was an ironic event that happened because “trees” “forgot their leaves”. In other words, it is impossible for trees to lose their leaves when they do it naturally. Thus, “trees forget” in the poetry entitled *At First* could be categorized as Aristotelian personification. This statement contradicts Potebnya stating that personification in art can give a characterization, expression, and gender to inanimate objects (Nurullina, 2017).

*Feet falling over themselves.
'Fugue' (Line 40, stanza 7)*

Since “falling” describes an ordinary reality experienced by “feet”, and it was part of the irony that feet would fall naturally because it is their own function to walk; this line is in accordance with the Aristotelian personification characteristic by Breen. This seems to demonstrate how the “feet” are similar to a person who unintentionally falls on “themselves”. The Melion (2016) personification allegory is in conflict with this line because there is no statement of the opposite literal meaning by the feet that describe the object as though it were a human.

CONCLUSION

Using Breen’s theory, this current study discovered three different forms of personification, including Prudentian personification, Platonic personification, and Aristotelian personification in the poem *Call Us What We Carry* by Amanda Gorman. Prudentian personification had 3 data, Platonic personification had 46 data and Aristotelian personification had 2. All the data were analyzed and categorized by following the criteria of the three forms of personification.

Platonic personification is the most dominant of the three types of personification in the poem *Call Us What We Carry* which has a total of 46 data; thus, there are many lines and stanzas in poems that contain the characteristics possessed by Platonic personification, such as human role, human action, and human knowledge. Then, it is followed by Prudentian personification with a total of 3 data because it is rare to find lines and stanzas that match the characteristics of Prudentian personification, such as deification and religious elements. Because it is very rare to find stanzas and lines that match Aristotelian characteristics, such as mundane and ironic, Aristotelian personification data has the least amount of 2 data.

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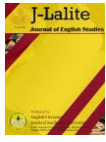
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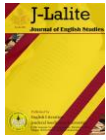
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