

ISSN 2723-3561
e-ISSN 2723-357X

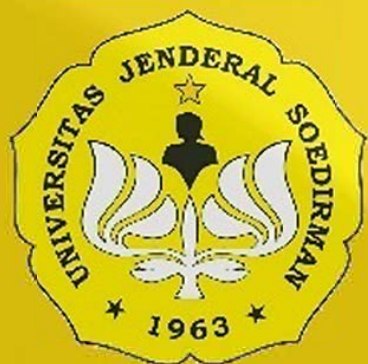
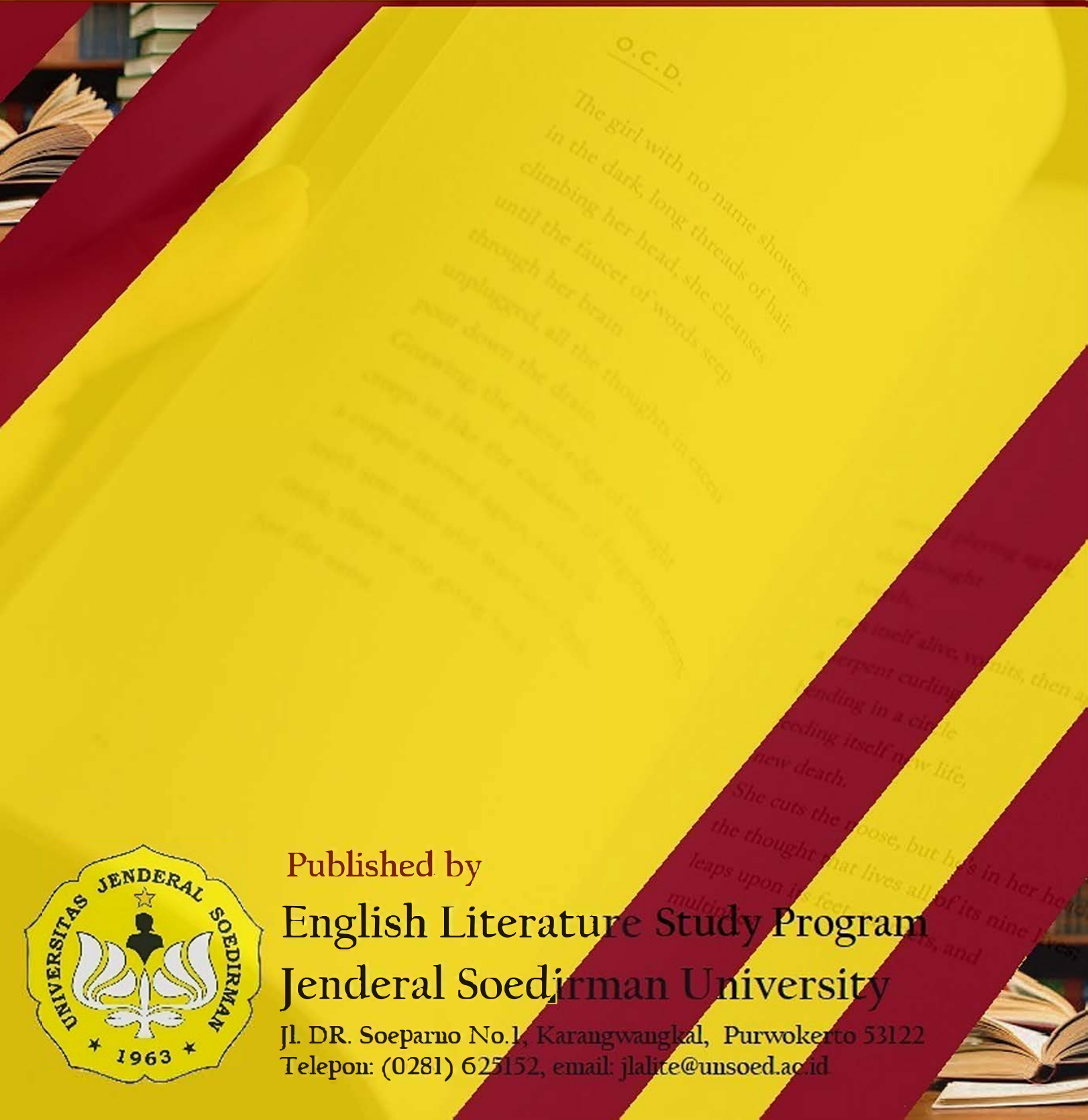
Vol. 4 Issue 2
December 2023



J-Lalite

J-LALITE

Journal of English Studies



Published by
English Literature Study Program
Jenderal Soedirman University

Jl. DR. Soeparno No.1, Karangwangkal, Purwokerto 53122
Telepon: (0281) 625152, email: jlalite@unsoed.ac.id



Editorial team

Editor in Chief

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

Advisory Boards

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

Editors

- Mia Fitria Agustina, Jenderal Soedirman University, Indonesia
- Usep Muttaqin, Jenderal Soedirman University, Indonesia
- Tri Wahyu Setiawan Prasetyoningsih, Jenderal Soedirman University, Indonesia
- Syayid Sandi Sukandi, Universitas Islam Negeri Imam Bonjol, Indonesia
- Muhammad Najib Noorashid, (Scopus ID: 57094055200), Universiti Brunei Darussalam, Brunei

Reviewers

- Ekaning Krisnawati (Scopus ID: 56175472600), Universitas Padjadjaran, Indonesia
- Lestari Manggong (Scopus ID: 57209973576), Universitas Padjadjaran, Indonesia
- Tri Murniati, Jenderal Soedirman University, Indonesia
- Ikwan Setiawan, Universitas Jember, Indonesia
- Nandy Intan Kurnia, Scopus ID: 57222333335, Yogyakarta State University, Indonesia
- Rohmani Nur Indah, (Scopus ID: 57216787660) UIN Maulana Malik Ibrahim Malang, Indonesia
- Erna Andriyanti, Scopus ID: 57209566723, Yogyakarta State University, Indonesia
- Faizal Risdianto, Institute Agama Islam Negeri Salatiga, Indonesia
- Intan Pradita, Scopus ID: 57201476386, Universitas Islam Indonesia, Indonesia
- Eka Dyah Puspitasari, Scopus id: 57211082497, Universitas Jenderal Soedirman, Indonesia
- Lili Awaludin, UIN Sunan Gunung Djati Bandung, Indonesia



J-Lalite: Journal of English Studies

Volume 4, Issue 2, December 2023

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



Editorial Office:

English Literature Study Program

Gedung A, Faculty of Humanities, Jenderal Soedirman University

Jl. Dr. Soeparno 1, Karangwangkal, Purwokerto, Jawa Tengah 53122

Email : jlalite@unsoed.ac.id

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



Focus and Scope

J-Lalite: Journal of English Studies, which is published twice a year (in June and December), is a double-blind peer-reviewed journal that publishes original research and review articles, as well as fresh ideas in language, literature, and cultural studies. The journal covers all aspects relating to English Studies, including but not limited to the following:

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



Table of Contents

Interpersonal Meaning Analysis of Taylor Swift's Song "Anti-Hero"	83-96
Putra, Y. W., Agung, I G. A. M. (Universitas Mahasaraswati Denpasar)	
A Pragmatic Analysis of Deixis in Olivia Rodrigo's Song "Driver's License"	97-107
Prayudha S, J. (University of Bengkulu)	
Analysis of Violations of the Cooperative Principles in the Film: Extraction 2 (2023)	108-119
Aryanto, B., Kholis, A. (Universitas Nahdlatul Ulama Yogyakarta)	
Subtitling Strategies and Acceptability of Humour in "Modern Family" Season 6 (2014)	120-135
Azim, R., Handoyo, R. P., Yulianita, N. G. (Universitas Jenderal Soedirman)	
Binary Opposition Found in the Characterization of Lemony Snicket's Ersatz Elevator Novel	136-149
Larasati, S., Permatasari, R.. (Sultan Agung Islamic University)	
The Stages of Grief and Response of Cameron Turner in Confronting Death depicted in Benjamin Cleary's Swan Song	150-162
Ardyandika, B., Praptawati, D. (Sultan Agung Islamic University)	
Transmission, Crisis, and Identification in Ocean Vuong's on Earth We're Briefly Gorgeous: A Post-Memory Study	163-175
Agustin, N. (Gadjah Mada University)	

Interpersonal Meaning Analysis of Taylor Swift's Song "Anti-Hero"

Yonarius Widyo Putra¹, I Gusti Ayu Mahatma Agung²

Faculty of Foreign Languages, Universitas Mahasaraswati Denpasar

jhonputra1908@gmail.com¹, ayu.mahatma@unmas.ac.id²

Article History:

First Received:

11/06/2023

Final Revision:

24/11/2023

Available online:

31/12/2023

Abstract. Song is a work of art created by humans and used for entertainment or a means to express and reveal the contents of the heart. By using songs, many people try to say something or convey a message to someone from the bottom of their hearts. The purpose of this research is to find out the interpersonal meaning of Taylor Swift's Song "Anti-Hero". This research applied a qualitative method to analyze 15 lyrics of the "Anti-Hero" song. This research is based on the theory of interpersonal meaning proposed by Halliday. The result showed that the song "Anti-Hero" by Taylor Swift used interpersonal meaning elements of Mood and Residue in the lyrics. Therefore, it can be concluded that the song "Anti-Hero" used interpersonal meaning to explain the meaning of the song to the listeners to show the feelings, emotions, and ideas of the songwriter. This helped the songwriter in creating a more meaningful connection between the music and the listeners.

Keywords: *interpersonal, meaning, lyrics, song*

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

INTRODUCTION

Language is a means of conveying ideas or emotions through the use of standardized symbols, sounds, gestures, or signs that possess recognized significance (Bonvillain, 2019). Based on the definition provided, it can be inferred that language serves as a medium of communication between individuals, facilitating the transfer of intended objectives through the use of sound, gestures, and signs (Alsaawi, 2019). A figure of speech is a linguistic device utilized to convey ideas and emotions in a manner that distinctly reflects the author's feelings and character (Molidah et al., 2021). Following the statement, every writer possesses a distinct linguistic style (Cahyani et al., 2021). This includes songwriters who compose music lyrics. In this instance, songwriters often utilize interpersonal

meaning in their lyrics to elicit an impact of emotions on individuals who listen to music (Sari et al., 2019).

A song is a form of artistic expression produced by humans, typically utilized for entertainment or as a medium for conveying thoughts and feelings (Nursolihat & Kareviati, 2020). By using songs, many people try to express their emotions or convey a message from the bottom of their hearts to other people. The lyrics of a song comprise a sequence of words that serve to communicate a message, which may be implicitly or explicitly expressed (Damayanti & Agung, 2022). When attempting to express a message or convey emotional content through songwriting, it is common to employ a distinct language style that goes beyond everyday vocabulary. This practice is implemented to ensure that the linguistic expression and composition employed in lyrical work do not appear rigid, ordinary, or uninteresting (Grensideng & Agung, 2023).

The lyrics used have their own meaning and language style, so listeners can imagine the song to be livelier and more meaningful. Oftentimes, the lyrical expressions conveyed are expressed in figurative words and may appear hyperbolic (Aryawan et al., 2019). Language style is one of the components of poetic value, particularly in song lyrics, where it can produce a variety of interpretations (Gina et al., 2022). Through the song, the listeners can imagine a story behind the making of the song. Songs lead the listeners to imagine things that are written in the lyrics. Song lyrics chosen by the songwriter can also show the interpersonal meaning of the songwriter or singer, whether he or she creates lyrics that include lots of moods or residue (Antari, 2022).

Language serves as a powerful tool for human expression, particularly in artistic works such as songwriting. The theory of interpersonal meaning, as proposed by Halliday (2007), offers a lens through which we can understand how language is used to express attitudes, emotions, and social relationships. One crucial aspect of interpersonal meaning is the Mood system, which encompasses the grammatical choices made to express the speaker's stance and position within a discourse. Within the Mood system, the components of Subject, Finite, and Residue play pivotal roles in shaping the interpersonal dynamics of communication. The Subject identifies the speaker or the entity responsible for the action, while the Finite encapsulates tense, aspect, and modality. The Residue contains the remaining elements of the clause, including the verb, providing a nuanced understanding of how language is employed to convey meaning.

There are several previous studies related to interpersonal meaning analysis. The research by Fatoni et al. (2020) discusses the interpersonal meaning of the mocking chant directed towards football players, as displayed by fans of the English Premier League (EPL), with particular emphasis on the six most prominent clubs, commonly referred to as the "big six." This research was conducted using a Systemic Functional Linguistics approach. The analysis of the MOOD system, modality, and polarity within the Systemic Functional Linguistic approach uncovers interpersonal meaning. Results show equal positions between supporters and listeners, with information exchanged in the discourse. However, mocked players have different perspectives due to negative polarity. Supporters' confidence in singing mocking chants to mocked players is also revealed.

Another relevant research was conducted by Savitri & Warsono (2019). The study examines Donald Trump's victory speech using the Systemic Functional Linguistics framework, focusing on the speech's tenor of discourse. The study focuses on the interpersonal meaning of speech, which can be utilized to determine the speaker's attitudes toward the speech's content. The analysis revealed that Trump was responsible for his speech, delivering the general truth using the simple present tense. He shared his vision and mission for future America with the audience through declarative clauses. The Appraisal theory was used to analyze this information, revealing Trump's positive attitude towards Americans. It was concluded that understanding speech well involves analyzing its interpersonal meaning and appraisal system.

Research that also discusses interpersonal meanings was carried out by Latunra (2022). This study aims to reveal the various forms of mood and modality employed in the Gettysburg Address, as well as to analyze how Abraham Lincoln utilizes them to convey a sense of commitment and highlight the challenges that come with the pursuit of unity and equity. The result reveals that the speaker uses a declarative mood to express their struggle for victory, dedication to fallen soldiers, and unfinished work towards union and equality. In the imperative mood, they command the listeners to dedicate a portion of the aftermath field to fallen soldiers. Modality positions messages in Probability, Obligation, and Inclination, with most in high value and the rest in median and low value.

The three previous studies are relevant to this research since they investigate interpersonal meaning through the lens of Systemic Functional Linguistics. However, this research employs Halliday's theory and emphasizes the Mood and Residue elements within song lyrics, which provide a unique perspective on artistic communication. This research uses song lyrics as the data source, while the previous studies analyze mocking chants, victory speeches, and historical speech. Different text genres employ different language styles. Therefore, analyzing the interpersonal meaning of song lyrics will lead to different results from the previous studies. Based on the background, this study aims to analyze the interpersonal meaning of the song "Anti-Hero" by Taylor Swift. The researcher is interested in investigating how the singer communicates emotions such as sadness, anger, and disappointment through interpersonal meaning. According to Systemic Functional Linguistics theory, the singer's expression of her ideas, emotions, and feelings can be observed through the utilization of interpersonal meaning.

RESEARCH METHOD

This research was conducted by applying the qualitative method, which explains the results of the research with sentences and not with statistics (Chandra & Shang, 2019). Qualitative research methods prioritize the observation of phenomena and the analysis of their underlying meanings. Thus, it can be inferred that qualitative research emphasizes the process and interpretation of the results.

The data source of this study is the song "Anti-Hero" by Taylor Swift. The data was collected through observation and note-taking techniques. After the data was collected, the analysis was conducted using the theory of interpersonal meaning by Halliday (2007). The clauses of the song were analyzed based on Mood-Residue

elements. The Mood element includes Subject and Finite, while the Residue comprises three distinct functional elements: Predicator, Complement, and Adjunct.

RESULT AND DISCUSSION

The number of lyrics of the song "Anti-Hero" analyzed was 27 lyrics. However, only 15 data were included in the analysis so that it could become more focused. This selection procedure focused on a representative subset of lyrics that were thought to be most relevant to the research objectives to improve the accuracy and clarity of the analysis. Based on the data analysis of interpersonal meaning that has been conducted, the research results can be seen as follows.

Data 1

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"I have this thing where I get older but just never wiser"</i>	I	have	this thing	where I get older but just never wiser	

In data 1, the subject of the clause is "I," referring to the singer. The finite element is "have," indicating possession or ownership. The predicator is "have this thing," expressing the possession of a particular characteristic or experience. The complement is "where I get older but just never wiser," which describes the nature of the possession. The mood of the clause is indicative, as it presents a statement about the speaker's tendency to age without acquiring wisdom. The residue elements include the subordinate clause "where I get older but just never wiser," expressing a condition or situation. It implies that the lack of wisdom with age is a recurring pattern or ongoing experience for the singer.

This lyric portrays the singer's self-reflection and introspection regarding her personal growth and the absence of wisdom. Through the use of interpersonal metafunction, the lyric conveys the singer's attitude and social relationship with herself, highlighting her realization of not acquiring wisdom as she grows older. The lyric invites the listeners to empathize with the singer's experience and perhaps contemplate the idea of personal growth and wisdom in their own lives.

Data 2

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"Midnights become my afternoons"</i>	Midnights	become (present)	become	my afternoons	

The subject of the lyric in data 2 is the word “midnights”. The predicator is “become,” indicating a change or transformation. The complement is “my afternoons,” describing the nature of the transformation. It suggests that the singer experiences a shift where the concept of midnight transforms into her personal experience of afternoons. The mood of the clause can be interpreted as indicative, describing a personal experience or perception.

This lyric conveys the singer’s subjective experience of time and perception. The interpersonal metafunction emphasizes the singer’s relationship with the concept of time, suggesting that her afternoons hold a significance similar to what midnight traditionally represents. It invites the listeners to reflect on the singer’s unique perspective and how her personal experiences can alter her perception of time. The lyric showcases the singer’s introspective and imaginative approach to interpreting the world, inviting listeners to connect with their individual experiences and perspectives.

Data 3

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>“When my depression works the graveyard shift”</i>	My depression	work (present)	works	the graveyard shift	when

The subject of the clause in data 3 is “my depression,” referring to the singer’s experience of depression. The predicator is “works,” indicating the action or state of the depression functioning. The complement is “the graveyard shift,” providing additional information about the nature of the depression. It metaphorically suggests that the depression is active or more prominent during nighttime, a time associated with the graveyard shift. The adjunct is “when,” introducing a dependent clause that specifies the condition or time when the depression operates. The mood of the clause is not explicitly stated. However, this statement can be construed as indicative, as it pertains to the singer’s perception or personal experience.

This lyric portrays the singer’s personal experience of depression and personifies it as working the “graveyard shift,” highlighting its nocturnal impact. Through the interpersonal metafunction, the lyric communicates the singer's struggle with depression and its influence on her daily life. It invites the listeners to empathize with the singer’s experience and sheds light on the interpersonal dynamics involved in dealing with mental health challenges.

Data 4

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"All the people I have ghosted stand there in the room"</i>	All of the people that I've ghosted	stand (present)	stand	there in the room	

The subject of the clause in data 4 is "All the people I have ghosted," referring to the individuals who were intentionally ignored or cut off by the singer. The finite element is "stand," indicating the action or state of the people standing. The predicator is "stand," representing the action of the people being in an upright position. The complement is "there in the room," providing additional information about the location or context of the people standing. It implies that the people the singer has ghosted are present in the same space as the singer. The mood of the clause is indicative, presenting a statement or fact.

This lyric reveals the singer's introspective realization that the people she has ghosted are figuratively present in the room, representing her unresolved relationships or past actions. Through the interpersonal metafunction, the lyric conveys the singer's acknowledgment of her behavior and the impact it had on others. It reflects a sense of remorse, regret, or self-awareness regarding her actions. The lyric is used to inspire the listeners to reflect on their interpersonal relationships and the consequences of their choices. It explores the themes of personal growth, self-reflection, and the complex dynamics of human interaction.

Data 5

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"I should not be left to my own devices"</i>	I	should not	be left to	my own devices	

The subject of the clause in data 5 is "I," referring to the singer. The finite element is "should," indicating a sense of obligation or recommendation. The predicator is "be left," suggesting the action or state of being abandoned or unattended. The complement is "to my own devices," providing additional information about the manner or condition in which the singer should not be left. It implies that the singer is not capable or suitable for being unsupervised or without guidance. The mood of the clause is indicative, presenting a statement or fact.

This lyric expresses the singer’s self-awareness and acknowledgment that she should not be left alone or entrusted with too much freedom. Through the interpersonal metafunction, the lyric conveys the singer’s recognition of her tendencies or vulnerabilities. It implies a need for support, guidance, or accountability. The lyrics of the song encourage listeners to reflect on their capacity for self-management and the importance of external influences or relationships in maintaining balance and well-being. It explores the themes of self-reflection, self-care, and the recognition of one’s limitations.

Data 6

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>“They come with prices and vices”</i>	They	come (present)	come	with prices and vices	

The subject of the lyric in data 6 is implied and can be understood as “They,” referring to unspecified individuals or entities. The predicator is “come,” indicating the action of arriving or being present. The complement is “with prices and vices,” providing additional information about the characteristics or attributes associated with the subject. It suggests that the individuals or entities being referred to bring along both costs and negative habits or behaviors. The mood of the clause can be interpreted as indicative as it presents a statement or fact.

This lyric highlights the singer’s perception or experience of the individuals or entities she encounters. Through the interpersonal metafunction, the lyric communicates the singer’s understanding that these entities come with both a cost and negative qualities. It invites the listeners to reflect on the nature of relationships and interactions, suggesting that not everything or everyone is without drawbacks. The lyrics of the song delve into the thematic elements of discernment, prudence, and the possible consequences that may arise from interacting with specific individuals or influences.

Data 7

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>“I end up in crisis (tale as old as time)”</i>	I	end up (present)	end up	in crisis	tale as old as time

In data 7, the subject of the clause is “I,” referring to the singer. The finite element is “end up,” indicating the completion of an action or the attainment of a certain state. The predicator is “end up,” suggesting the outcome or result of the singer’s actions or circumstances. The complement is “in crisis,” providing

additional information about the nature of the outcome. It implies that the singer finds herself in a state of crisis or distress. The adjunct is a "tale as old as time," offering a metaphorical expression that emphasizes the familiarity and commonality of the situation. The mood of the clause is indicative, presenting a statement or fact.

This lyric reflects the singer's introspection and self-awareness regarding her tendency to end up in a state of crisis. Through the interpersonal metafunction, the lyric conveys the singer's recognition of a recurring pattern in her life. It suggests that the singer is reflecting on the timeless nature of personal struggles or challenges. The lyric invites listeners to reflect on their own experiences of crisis and the commonality of such struggles throughout time. It explores themes of self-reflection, vulnerability, and the human condition.

Data 8

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"I wake up screaming from dreaming"</i>	I	wake up (present)	wake up	screaming from dreaming	

The clause in data 8 consists of the subject "I," which refers to the singer. The finite element is "wake up," indicating the action of the singer transitioning from a state of sleep to wakefulness. The predicator is "wake up," representing the action of the singer becoming conscious or aware after being asleep. The complement is "screaming from dreaming," providing additional information about the manner or condition of the waking experience. It implies that the singer awakens while during a dream and expresses fear or distress by screaming. The mood of the clause is indicative since it conveys a statement or fact.

This lyric depicts the singer's intense and distressing waking experience. Through the interpersonal meaning analysis, the lyric conveys the singer's account of waking up in a state of fear or anxiety, having been immersed in a troubling dream. It invites the listeners to empathize with the singer's emotional turmoil and highlights the theme of inner struggles and nightmares. The lyric also suggests the potential impact of dreams on the singer's well-being and emotional state.

Data 9

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"One day I will watch as you re leaving"</i>	I	will	watch	you're leaving	one day

The clause in data 9 consists of the subject "I," referring to the singer. The finite element is "will," indicating future tense and the singer's intention or prediction. The predicator is "watch," representing the action of the singer observing or witnessing.

The complement is "as you're leaving," providing additional information about the nature of the observation. It implies that the singer will witness someone's departure or their act of leaving. The adjunct is "one day," which refers to a time in the future when the event might take place. Since the clause presents a statement, the mood of the clause can be interpreted as indicative.

This lyric reveals the singer's anticipation or prediction of a future event where she will see someone leaving. The lyric communicates the singer's intention to observe the departure, suggesting a sense of detachment or distance. It invites the listeners to contemplate the dynamics of relationships, endings, and the bittersweet nature of observing someone's departure. The lyric explores themes of change, separation, and the passage of time. It also reflects the singer's perspective and the role she plays as an observer in this scenario.

Data 10

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"Cause you got tired of my scheming (for the last time)"</i>	You	get (past)	get	tired of my scheming	for the last time

The clause in data 10 has the subject "you," referring to the person being addressed or addressed to. The finite element is "got," indicating past tense and representing the action of receiving or acquiring. The predicator is "got tired," suggesting the state or condition of becoming weary or exhausted. The complement is "of my scheming," providing additional information about the cause or reason for the person getting tired. It implies that the singer's actions or manipulative tactics, referred to as "scheming," led to the person becoming fatigued. As the clause expresses a statement, the mood can be classified as indicative.

This lyric reveals the singer's acknowledgment of someone becoming fatigued due to the singer's scheming behavior. Through the interpersonal meaning, the lyric communicates the singer's recognition of the impact her actions had on the other person. The lyric is used as a means of contemplation on the consequences of manipulative behavior in relationships and the toll it can take on others. The lyrics of the song delve into various themes, such as introspection, responsibility, and the complex nature of interpersonal relationships.

Data 11

Clause	Analysis
--------	----------

	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
"It's me, hi, I'm the problem, it's me"	I	be (present)	am	the problem	It's me, hi

In data 11, the subject of the clause is "I," referring to the singer. The finite element is "am," indicating the present tense of the verb "to be." The predicator is "am," representing the state of being or existence. The complement is "the problem," providing additional information about the singer's self-perception. It implies that the singer acknowledges herself as the source of the problem or difficulty. The adjunct is "It's me, hi," functioning as a greeting or introduction to the statement. The mood of the clause is indicative, presenting a statement or fact.

This lyric reflects the singer's self-awareness of being the problem. Through the interpersonal metafunction, the lyric communicates the singer's recognition and acceptance of her role in causing the issue at hand. The phrase "It's me" emphasizes personal responsibility and ownership. The lyric invites listeners to reflect on their accountability in various situations and challenges the tendency to blame external factors. It explores themes of introspection, self-reflection, and personal growth. The statement portrays the singer as self-aware and willing to take responsibility for her actions.

Data 12

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
"At teatime, everybody agrees"	Everybody	agree (present)	agrees	at teatime	

The subject of the clause in data 12 is "everybody," referring to a collective group of people. The predicator is "agrees," representing the action or state of reaching a consensus or agreement. The complement is "at teatime," providing additional information about the timing or context in which everybody agrees. It suggests that the agreement occurs during the period of teatime. The mood of the clause is not explicitly stated, as there is no finite element. However, it can be interpreted as indicative, presenting a statement or fact.

This lyric portrays a scene during teatime where everyone present reaches a state of agreement. The lyric communicates a sense of harmony or unity among the individuals involved. It suggests a shared understanding or consensus, emphasizing the time or setting in which this agreement takes place. The song lyric encourages the listeners to imagine a moment of agreement in a social context. The lyric delves into the thematic elements of collaboration, unity, and the potency derived from shared experiences.

Data 13

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"I'll stare directly at the sun but never in the mirror"</i>	I	'll (will)	stare	directly at the sun	but never in the mirror

The clause in data 13 contains the “I,” which refers to the singer. The finite element is “will,” indicating future tense and the singer’s intention or prediction. The predicator is “stare,” representing the action of looking intensely or fixedly. The complement is “directly at the sun,” providing additional information about the direction or focus of the singer’s gaze. It implies that the singer is willing to stare directly at the sun, a potentially harmful or challenging act. The adjunct is “but never in the mirror,” contrasting the singer’s willingness to stare at the sun with her reluctance to look at herself in the mirror. It suggests a lack of self-reflection or avoidance of self-confrontation. The mood of the clause is indicative, presenting a statement or fact.

This lyric juxtaposes the singer’s willingness to confront external challenges (staring at the sun) with her reluctance to engage in self-reflection (looking in the mirror). The lyric conveys the singer’s aversion to self-examination or introspection. It suggests a theme of avoiding personal scrutiny or self-awareness. The lyric invites the listeners to consider the singer’s mindset and the potential consequences of avoiding self-reflection. It explores the tension between external focus and internal introspection, highlighting the singer’s preference for external distractions or experiences over self-understanding.

Data 14

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"It must be exhausting always rooting for the anti-hero"</i>	It	must be	exhausting	always rooting for the anti-hero	

The subject of the clause in data 14 is “It,” which refers to an unspecified entity or situation. The finite element is “must be,” indicating a strong likelihood or necessity. The predicator is “exhausting,” representing the state or condition of being mentally or physically drained. The complement is “always rooting for the anti-hero,” providing additional information about the cause or reason for the exhaustion. It implies that consistently supporting or sympathizing with the anti-

hero, a character who deviates from traditional heroic qualities, is emotionally draining. The mood of the clause is indicative, as it presents a statement or fact.

This lyric expresses the singer's observation or reflection on the potential exhaustion experienced by individuals who consistently support the anti-hero. The song lyric expresses the singer's viewpoint on the emotional cost of supporting characters who challenge conventional notions of heroism. It challenges the listeners to think about the difficulty and strain of empathizing with morally flawed characters. The lyric explores topics related to fandom, moral ambiguity, and the conflicting emotions that arise when supporting characters who challenge traditional narratives. It prompts reflection on the psychological implications of aligning with characters who may blur the line between good and bad.

Data 15

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
"Sometimes I feel like everybody is a sexy baby"	I	feel (present)	feel	like everybody is a sexy baby	sometimes

The clause in data 15 contains the subject "I," which refers to the singer. The finite element is "feel," indicating the singer's perception or emotional state. The predicator is "feel," representing the state of experiencing a particular sensation or emotion. The complement is "like everybody is a sexy baby," providing additional information about the singer's perception or feeling. It suggests that the singer sees or perceives others as attractive ("sexy") and cute or childlike ("baby") in certain moments. The adjunct is "Sometimes," indicating the frequency or occurrence of the singer's feelings. As the clause presents a statement, the mood of the clause can be categorized as indicative.

This lyric expresses the singer's subjective perception or feeling of perceiving others as attractive, cute, or childlike. The lyric communicates the singer's personal experience and perspective through the interpersonal metafunction. It suggests a complex mix of emotions and perceptions, potentially exploring themes of innocence, attraction, and the nuances of human interaction. The lyric of the song encourages the audience to contemplate the singer's unique point of view and the inherent contradictions in their understanding of other individuals. It prompts reflection on the diversity of human experiences and the various ways individuals interpret and perceive those around them.

The theoretical contribution of this research lies in the application of Halliday's interpersonal meaning theory to analyze song lyrics, revealing the complexities of the singers' attitudes, emotions, and social relationships through their diction. Each analysis of song lyrics shows how singers talk about themselves, share

personal experiences, and comment on society. By dissecting clauses into subject, finite, predicator, complement, and adjunct, this study uncovers the subtle ways singers communicate in various contexts. Therefore, this research offers a comprehensive exploration of how language, particularly in songwriting, becomes a powerful tool for conveying personal and social meaning. It extends the application of Halliday's theory to a creative and emotive domain, enriching our understanding of how artists employ language to express complex emotions and ideas.

CONCLUSION

Based on the analysis, it was found that the song "Anti-Hero" by Taylor Swift mostly used interpersonal meaning elements of Mood and Residue in the lyrics. The number of lyrics of the song "Anti-Hero" analyzed was 15, and it can be seen that the lyrics contain Mood and Residues. Based on the result and analysis, the song "Anti-Hero" by Taylor Swift incorporates interpersonal meaning elements, specifically Mood and Residue, within its lyrics. Therefore, it can be inferred that the lyrics in the song employed interpersonal meaning to explain its intended significance to the listeners, thereby conveying the songwriter's feelings, emotions, and ideas. Suggestions that can be given for further research are that researchers can use research objects outside of songs, for example, character interviews, and use theories other than those of Halliday.

REFERENCES

- Alsaawi, A. (2019). Spoken and Written Language as Medium of Communication: A Self-reflection. *International Journal of Applied Linguistics and English Literature*, 8(2), 194–198. <https://doi.org/10.7575/aiac.ijalel.v.8n.2p.194>
- Antari, N. K. D. (2022). An Analysis of The Interpersonal Meaning of Lyric and Video "Zombie" by day6. *Journal of Language and Pragmatic Studies*, 1(1), 16–24. <https://doi.org/10.58881/jlps.v1i1.3>
- Aryawan, L. P. K. F., Suarnajaya, I. W., & Swandana, I. W. (2019). A Semantic Analysis of Figurative Language Found in Eminem's Song. *Lingua Scientia*, 26(2), 95–105. <https://doi.org/https://doi.org/10.23887/ls.v26i2.22467>
- Bonvillain, N. (2019). *Language, Culture, and Communication*. Maryland: Rowman & Littlefield Publishers.
- Cahyani, R. G., Hadiati, C., & Yulianita, N. G. (2021). A Stylistic Analysis of Imperative Mood on Hannah Baker's Monologue - 13 Reasons Why (Season 1). *J-Lalite: Journal of English Studies*, 2(1), 1–17. <https://doi.org/10.20884/1.jes.2021.2.1.3165>
- Chandra, Y., & Shang, L. (2019). *Qualitative Research Using R: A Systematic Approach*. Singapore: Springer Nature Singapore. https://doi.org/10.1007/978-981-13-3170-1_3
- Damayanti, N. L. P. T., & Agung, I. G. A. M. (2022). An Analysis of Figurative Language in Selected Ariana Grande Songs. *PROJECT (Professional Journal of English Education)*, 5(6), 1248–1257. <https://doi.org/10.22460/project.v5i6.p1248-1257>

- Fatoni, N. R., Santosa, R., & Djatmika, D. (2020). The Interpersonal Meaning of Mocking Chant to Football Players by English Premier League Supporters. *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra*, 15(1), 23–36. <https://doi.org/10.18860/ling.v15i1.8237>
- Gina, N. A., Shidqi, M. M., Fauzan, M. H., Chairina, S. H., & Uçar, A. S. (2022). An Analysis of Language Style in Song Lyric: "Heat Waves" by Glass Animal. *Journal of English Teaching, Applied Linguistics and Literatures (JETALL)*, 5(2), 165–178. <https://doi.org/10.20527/jetall.v5i2.13218>
- Grensideng, W., & Agung, I. G. A. M. (2023). Analysis of Figurative Language in Stephen Sanchez's Song Lyrics. *Journal of English Language Teaching and Literature (JELTL)*, 6(1), 27–39. <https://doi.org/10.47080/jeltl.v6i1.2468>
- Halliday, M. A. K. (2007). *Language and Education*. London: Continuum.
- Latunra, A. R. Q. (2022). Interpersonal Meaning in the Gettysburg Address (Systemic Functional Analysis). *ELS Journal on Interdisciplinary Studies in Humanities*, 5(4), 723–728. <https://doi.org/10.34050/elsjish.v5i4.24847>
- Molidah, M., Qalyubi, I., & Sugianto, A. (2021). Figure of Speech Stylistic Analysis on Song Lyric in Sami Yusuf's Albums. *Loquen: English Studies Journal*, 14(2), 86–92. <http://dx.doi.org/10.32678/loquen.v14i02>
- Nursolihat, S., & Kareviati, E. (2020). An Analysis of Figurative Language Used in the Lyric of "A Whole New World" By Zayn Malik. *PROJECT (Professional Journal of English Education)*, 3(4), 477–482. <https://doi.org/http://dx.doi.org/10.22460/project.v3i4.p477-482>
- Sari, H. P., Dartini, N. R., & Mulyani, E. R. (2019). Interpersonal Meaning Analysis of Adele's Song Lyric in 21 Album. *PROJECT (Professional Journal of English Education)*, 2(1), 94–101. <https://doi.org/10.22460/project.v2i1.p94-101>
- Savitri, A. S., & Warsono, W. (2019). The Interpersonal Meaning in Trump's Victory Speech. *English Education Journal*, 9(4), 527–540. <https://doi.org/10.15294/eej.v9i4.31874>

A Pragmatic Analysis of Deixis in Olivia Rodrigo's Song "Driver's License"

Joko Prayudha S.
University of Bengkulu
jokoprayudha@gmail.com

Article History:
First Received: 01/03/2023
Final Revision: 07/09/2023
Available online: 31/12/2023

Abstract. Deixis is one of the pragmatic aspects that refers to words, phrases, or expressions that have different meanings depending on the contexts of who is speaking and the time and the place where the utterance is expressed. This study aims to analyze the types of deixis found in Olivia Rodrigo's song, "Driver's License". This song is one of the most popular songs today and is widely heard around the world. The research method used is a mixed method through a descriptive approach. The data were obtained by observing the lyrics of the song, which were then analyzed by content to determine the types of deixis in this song. Then, data analysis by using (1) generating the natural unit, (2) classifying, categorizing, and ordering the unit, (3) structuring the content, and (4) interpreting the data. The results of the study show that there are 119 deictic expressions in this song and can be categorized into three types of deixis, namely: person deixis, which refers to the character or noun in an utterance; spatial deixis, which refers to the place or location spoken; and temporal deixis, which refers to the time when the speaker is speaking. By knowing the types of deixis, students can distinguish deixis information through categories that are appropriate based on the types so that they can distinguish the use of deixis based on the situation of the object used.

Keywords: *Deixis, Song, Olivia Rodrigo, Driver License*

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

INTRODUCTION

Language is a communication tool that has an infinite variety of studies that can be explored and developed continuously to get an update on its use. Language is also an object of science that has parts in their respective fields, which can be studied separately based on particular knowledge. Then, language also consists of

various forms, starting from spoken language spoken through the human mouth, written language, which can be in the form of descriptions, expressions, or descriptions through written media such as books, newspapers, comics, and so on, as well as sign language, which is carried out with various kinds of movements, certain codes, or symbols. Language must be well studied for every human being because by having good language skills, good communication will also be created so that the interactions that occur give impressions and understanding that are mutually acceptable and understandable for the communicators earlier. Apart from being expressed directly to represent a condition or condition experienced by the language's speaker, it can also be expressed in a variety of forms, such as pictures, murals, poetry, symbols, or symbols, and even songs. The various forms of conveying the meaning of the language above are an attempt to be able to provide meaning, both explicit and implied, to the reader regarding the message to be conveyed, either in a way that is easy to understand directly or must go through a deeper effort to get the meaning of what is to be conveyed. In the use of language, there are also reference words that refer to who, where, and when the utterance was delivered. This reference is commonly referred to as deixis. Deixis is one aspect of pragmatics that explains the use of words based on the object being referred, to understanding deixis will explain what was discussed, who was discussed, and when it happened. Interesting ways are needed to make deixis learning easy for students to understand, one of which is through songs. Prayudha and Malik (2021) state that the use of songs can be used as a means of conveying messages. This study focuses on the use of songs in conveying an intention or purpose to be conveyed to readers where in learning a language it is also necessary to understand the elements that exist in that language both the big elements that are often encountered in conducting a communication or even the elements smaller languages like deixis. Deixis itself has a meaning as an indicating word or phrase whose reference is not fixed. This means that the word or phrase will change meaning based on the situation and conditions experienced and spoken by the speaker.

According to Sunarwan, (2014), deixis is a word that has a reference that can only be identified by taking into account the identity of the speaker and the time and place of the utterance that contains the element in question. Sometimes, in linguistics are often found pronunciation of the language the context that is experienced and what occurs when the utterance is spoken will also provide a different understanding for the listeners of the speech, so it is very necessary to study the meaning of the sentence to get a clear intention in understanding it. Nadar (2009) said that pragmatics examines the relationship between language and the context experienced by the speaker. She also added that pragmatics is a study that studies language in a particular social context. Thus, someone who is studying a language to be able to understand and master pragmatics must be able to clearly understand the intent and purpose of what is conveyed by the speaker. It concludes that deixis is a study that can be used to find out the references or references of what the speaker is talking about based on the place, time, and subject being talked about, so that it will give an idea of the true meaning of the speaker wants to convey in his utterance. Currently, teaching about deixis is rarely

taught to students, only a handful of students understand the meaning of deixis, so not all students can understand it. It is necessary to teach and provide an understanding of deixis material in a way that is more fun and easily accepted by the students so that not only language students understand the meaning of deixis learning, but other people can also be interested in understanding the intent of learning deixis material.

According to Silvi, Rina, and Aa (2021), it is very necessary to understand deixis in the relationship between communication and language because understanding the meaning of a language is not just knowing the true meaning but there are sometimes hidden meanings that also need to be known. Because it is important to know the implied meaning of an utterance, it is necessary to teach about deixis to students because by knowing deixis students will also understand how a language has its meaning based on the types of deixis. Teaching deixis then should be done in a fun way, one of which is through a famous song.

In this study the song to be examined to determine the number and types of deixis is a song sung by the United States singer Olivia Rodrigo entitled "*Driver License*". This song has become one of the most favorite songs since 2021 and has been listened to and watched 430 million times on YouTube. Meanwhile, knowing the deixis contained in the song can provide information to readers about the type and number of deixis in the song "*Driver License*" so that the listeners while listening to the lyrics of the song can also understand the meaning referred to in the form of words or phrases that are referenced in the lyrics. Therefore, this study analyzes the type and number of deixis contained in the song "*Driver's License*" as a form of providing information and learning to readers regarding the types of deixis and the number of deixis that are one part of language learning that must be mastered and understood by language learners to understand the true meaning based on the speaker's situation. Through deixis learning, students will be able to distinguish the types of deixis based on the category of uses and functions of each deixis in a sentence. Language learners need to know and understand how the message conveyed in a song can be properly interpreted, especially in referring to the meaning used based on the deixis in the song.

THEORETICAL REVIEW

Furthermore, in pragmatics, there is a study that can provide information about words or phrases whose references have changing meanings based on the context experienced by the speaker. Gee (2011) said that deixis is a word that has a reference that is not fixed or changing. In carrying out language activities the spoken words or phrases sometimes refer to references that move or change depending on who is the speaker, and when and where the words are spoken. Words or phrases such as "I, he, there, there, yesterday, two days ago" are words or phrases whose designation can change or change according to the context. Deixis is also a way to refer to something that is closely related to the context of the speaker (Rahardi, 2005). According to Lyons (1995), deixis is a way to identify the person, object, time, and place being talked about or referred to based on the time and context experienced by the speaker. Thus, studying deixis will provide knowledge

about how to understand the references or references that are discussed in an utterance or sentence. Furthermore, deixis itself is divided into several types where these types have their characteristics that can be distinguished from the others. There are three main categories in studying deixis according to Levinson (1983). They are person deixis, spatial deixis and temporal deixis.

Person deixis

Sometimes some words or phrases show intent or refer to people or individuals in expressing words or utterances. Words like "I, he, you, they", and so on are terms to describe persona deixis. Persona deixis has a meaning as a word or phrase where when a sentence is spoken it has its meaning (description of the person being spoken about) based on the context experienced by the speaker. So a word or phrase that states the existence of a person in a sentence is a deixis, in this case, it is a persona deixis. Many people are still confused about the meaning or purpose of what is conveyed which refers to the person or subject. Personal deixis, is divided into three types, the first is the first-person pronoun "I". Second, "you". Third, "he", is the name of objects, animals, and so on. Persona deixis shows the role of each character in the utterance mentioned, so it is very necessary to understand the division of roles in the utterance to find out who the meaning refers to so that people can understand the clarity of the meaning conveyed. So, persona deixis can be interpreted as a subject involved in or playing a role in the speech sentence conveyed. For example, who is being discussed, who is speaking, or what subject is included in their conversation.

Spatial deixis

In a sentence or utterance, sometimes there are several names of places or locations mentioned by the speaker to describe a location where the place is spoken of. In pragmatic studies, place or location in a sentence is included in spatial deixis. Spatial deixis refers to the location or places involved in the conversation where the location or place is adapted to the context experienced by the speaker of the language. Knowing the location or place in an utterance or sentence will make it easier for people to understand where an utterance is conveyed either by looking at the condition or situation in the sentence. Knowing the location or place of an utterance will also make people understand when the event occurred based on the location where it occurred. In English, the most frequently seen example is "here", or "there" which refers to the situation of the place or location being discussed. Thus place deixis refers to the location conditions that occur where the speaker and the interlocutor speak.

Temporal deixis

An utterance and sentence sometimes have a word or phrase indicating time. The time in a sentence or utterance refers to the description of when an utterance was uttered so that when one can understand and know the utterance, one can understand the implementation of the utterance when it is uttered in a certain context. Temporal deixis can be a time indication of "12 AM, tomorrow,

yesterday, now, recently” and so on. Temporal deixis refers to when the utterance is uttered by the speaker so that one can understand the time in the situation or context in which it is spoken. Some sentences sometimes have time indicators or temporal deixis so that the interlocutor can easily understand them or also understand the context of when an utterance occurs. For example, in the following sentence "Only today you can get free food, but pay tomorrow", in the context of the sentence the words "today" and "tomorrow" are words that refer to adverbs of time in sentences. "I will go to America in the next two days", so the word indicating the time in the sentence is "the next two days". In conclusion, time deixis is a word or phrase that refers to the adverb of time mentioned in a sentence or utterance.

RESEARCH METHOD

This study uses a mixed method to analyze the types of deixis contained in Olivia Rodrigo's song entitled "*Driver License*". This song was chosen because it is one with the largest number of music listeners around the world, as well as making it in the top five on Billboard. The singer is also one of the top artists who has issued many other best-selling songs. The "*Driver License*" song was chosen because it has more than 452 million listeners on YouTube and the lyrics contain various kinds of deixis which can serve as examples for teaching deixis. The type of approach used is descriptive through content analysis. The mixed method is a combination of quantitative and qualitative to find out the data of the research. The research can be used to find out the number of deixis types in Olivia's song. In addition, mixed-method research can also be used to obtain more detailed information about what is being studied in a more comprehensive manner (Arora, R., & Stoner, 2009). Meanwhile, Miles, M. B., Huberman, A. M., & Saldana (2013) state that content analysis is a method that can be used to identify meaning in the form of documents, texts, or other archives. Thus, it can be concluded that this research tries to examine the lyrics of the song "*Driver's License*" to obtain and know the deixis and its types.

The data were obtained by collecting "*Driver License*" song lyrics on the internet which were then analyzed based on the type of deixis. After the data were collected, they were analyzed through the following stages proposed by Cohen (2007) they are; (1) generating the natural unit, (2) classifying, categorizing, and ordering the unit, (3) structuring the content, and (4) interpreting the data. In carrying out this research, the researcher used two main steps to understand the intent and find the types of deixis from the song, namely by listening to the song several times and then using the taking notes technique to determine the type of deixis through content analysis cards.

RESULT AND DISCUSSION

This study analyzes the types of deixis in one of the most popular songs sung by Olivia Rodrigo entitled "*Driver License*". Deixis itself has a meaning as a word, phrase, or expression that has a meaning that moves or changes depending on the condition of the speaker who utters the utterance. Understanding deixis in a song can provide information to listeners and readers about the types of deixis

contained in the song so that listeners and readers can understand words, phrases, or expressions that refer to something different according to the conditions that affect the song when it is spoken. The results of research on deixis contained in the "Driver's License" song can be seen in the following table:

Table 1. Deixis Analysis

No	Lyric of song	Types of deixis
1	Person deixis	86
2	Spatial deixis	17
3	Temporal deixis	16
Total		119

We often find words or phrases related to changing meanings in utterances and sentences. This word or phrase will explain to the reader the true meaning based on the situation or context in which the utterance is said. Someone can understand and know a real meaning when he/she can analyze and understand the real meaning through a deixis situation or condition so that the meaning will provide clarity according to the real meaning. In the lyrics of a song sung by American singer Olivia Rodrigo entitled "Driver License," there are several deixes that can be explored further so that readers and connoisseurs of the song can understand the true meaning of the lyrics of the song they like. Broadly speaking, there are three main categories of deixis offered by Levinson (1983) they are persona deixis, spatial deixis, and temporal deixis. Each of these deixis can be classified based on the characteristics and uses of each so this research will be the object of in-depth research.

Based on the results presented in Table 1 regarding the total number of deictic expressions, there are around 119 deixis words including the following division: 86 person deixis, 17 spatial deixis, and 16 temporal deixis. Each of these deixis types describes information about the subject, place/location, and time which shows the story in the sentence or utterance that is conveyed so that we can learn more about how Olivia Rodrigo's true meaning is conveyed in her song. We can see that in the lyrics of the song "Driver License", the highest number of deixis is in the persona deixis which refers to the depiction of the subject in the lyrical story being sung. Words like "I", and "you" have a lot of repetition in the lyrics of the song so they have a very large portion when compared to other deixis. "I" and "You" refer to persona deixis. Furthermore, spatial deixis has the second largest number, around 17, where the place in the lyrics of the song describes the atmosphere and location related to the condition of the song in the story of the song's lyrics. Lastly, the number of temporal deixis in the song is around 16 which is more likely to describe or show the time of events based on the story that happened to singer Olivia. The conclusion is that what must be considered is how the meaning refers to or represents what is supposed to be understood in the lyrics of the song so that carrying out this research can provide a broad picture of the meaning contained in deixis. The examples of deixis contained in the song lyrics can be seen in Table 2.

Table 2. Song Analysis

No	Song Lyrics
1	I got my driver's license last week
2	Just like we always talked about
3	'Cause you were so excited for me
4	To finally drive up to your house
5	But today I drove through the suburbs
6	Cryin' 'cause you weren't around
7	And you're probably with that blonde girl
8	Who always made me doubt
9	She's so much older than me
10	She's everything I'm insecure about
11	Yeah, today I drove through the suburbs
12	'Cause how could I ever love someone else?
13	And I know we weren't perfect but I've never felt this way for no one
14	And I just can't imagine how you could be so okay now that I'm gone
15	Guess you didn't mean what you wrote in that song about me
16	'Cause you said forever, now I drive alone past your street
17	And all my friends are tired
18	Of hearing how much I miss you, but
19	I kinda feel sorry for them
20	'Cause they'll never know you the way that I do, yeah
21	Today I drove through the suburbs
22	And pictured I was driving home to you
23	And I know we weren't perfect
24	But I've never felt this way for no one, oh
25	And I just can't imagine how you could be so okay now that I'm gone
26	I guess you didn't mean what you wrote in that song about me
27	'Cause you said forever, now I drive alone past your street
28	Red lights, stop signs
29	I still see your face in the white cars, front yards
30	Can't drive past the places we used to go to
31	'Cause I still fuckin' love you, babe (ooh, ooh, ooh, ooh)
32	Sidewalks we crossed
33	I still hear your voice in the traffic, we're laughing
34	Over all the noise
35	God, I'm so blue, know we're through
36	But I still fuckin' love you, babe (ooh, ooh, ooh, ooh)
37	I know we weren't perfect but I've never felt this way for no one
38	And I just can't imagine how you could be so okay now that I'm gone
39	'Cause you didn't mean what you wrote in that song about me
40	'Cause you said forever, now I drive alone past your street
41	Yeah, you said forever, now I drive alone past your street

Note: Red : Person deixis
 Yellow : Spatial deixis
 Green : Temporal deixis

The table above is the sum of each type of deixis in the "Drivers' License" song. The deixis contained in the lyrics of the song "Drivers' License" has its reference meaning where there are three types of deixis including, person deixis, spatial deixis, and temporal deixis. The red color shows the person's deixis. Person deixis refers to a person or individual expressing words and an utterance. According to Saputra & Apsari (2021), deixis person is a meaning that refers to the actor, meaning that this meaning shows the subject who is the character in the song lyrics. Person deixis in the lyrics of the song "Drivers' License" consists of words (I, we, you, your, me, the blonde girl, someone, no one, and so on). The number of person deixis in the lyrics ranges from 86 deixis and it is the most deixis in the lyrics of this song. Sitorus (2019) revealed that several songs show the meaning of the subject to refer to person deixis. Prayudha (2023) said that person deixis refers to the character being talked about in a certain context. In the lyrics of the song "Driver's License" sung by Olivia Rodrigo, person deixis is the actor or subject discussed in a romantic relationship, where there are subjects I, You, We, and a blonde girl who are the main characters in the relationship of the story of the song's lyrics. This means that when a statement is expressed and has words that refer to the "actor" which shows involvement in the story, it is called person deixis. The role of person deixis is used to find out who is involved in someone's speech, whether it is the meaning, treatment, or role that the speaker wants to convey. Herdiyanti (2020) says when the speaker expresses a sentence and then refers to the subject, the subject has a role as a person deixis which has a role performed by him. Therefore, person deixis is a word that refers to or expresses a subject involved in a narrative or conversation that has a role in it.

Furthermore, the yellow color is a spatial deixis which refers to the location or place involved in the conversation where the location or place is adapted to the context experienced by the speaker of the language. Based on Tomy et al (2017) explanation, spatial deixis is a reference in a sentence or utterance that refers to the location or place being addressed. This place or location is mentioned because it is involved in the sentence conveyed, so it is involved in giving the meaning of a place that occurs in an event to the reader or listener. There are around 17 spatial deixis in the lyrics of this song, making it the second most deixis. The spatial deixis in the lyrics of this song include (house, the suburbs, street, home, place, and so on). Spatial deixis explains a meaning that refers to location, this location will explain specifically where a speech occurs. Research conducted by (Nurhikmah, 2019) reveals that spatial deixis is a description of the location involved in detail in a conversation or utterance that explains the occurrence of an event. Spatial deixis sometimes must be understood so that the reader can know in detail where the location of a speech is clearly expressed which has involvement in a conversation. Nurvagian & Herlina (2021) also added that it is necessary to understand and analyze in depth the location or place conveyed by someone in a speech to avoid misunderstanding the purpose of going somewhere. So, the spatial deixis contained in the lyrics of "Driver's License" describes and tells the place where the incident happened that happened to Olivia on the way to her love story.

Then, the temporal deixis in the lyrics of this song consists of 16 deixis. Temporal deixis is a word that shows when an utterance occurs, for example (today, now, gone, forever, and so on). According to Patmo (2017), temporal deixis explains the time description of an event that is told in a story. Temporal deixis is

related to when an event occurs. Each deixis provides information to readers and listeners regarding the reference to the meaning of a sentence which explains in detail who, when, and where the utterance occurs. This will provide information related to pragmatics that students will learn, especially in deixis studies. In understanding a sentence or utterance, sometimes it is very necessary to know when an event or incident occurred so that it can provide very detailed information about the incident. Aprilia et al. (2022) said that temporal deixis is closely related to the atmosphere in which an event occurs, both the time of the event and the circumstances that influenced the event to occur. Ekawati, Argian, and Sofwan (2014) added that temporal deixis is a component that is always present in describing an event's atmosphere to get a feeling for the event. In the lyrics of the song "*Driver's License*" temporal deixis consists of several references to types of time and circumstances that tell of events that happened to him in a state of heartbreak. By understanding temporal deixis, readers will get a clear and detailed picture of the atmosphere and time when an incident or incident occurred.

The number of deixis contained in the song can provide information and understanding about the meaning of the types of deixis both from examples of words in the lyrics of the song. Studying the references to meaning in a song, can provide an overview of what and who the speaker is talking about so that someone can provide broader insights regarding the implied meaning. Prayudha and Pradana (2023) said that It is very important to understand how a sentence has the actual meaning so that a language learner can find out the true meaning based on the reference to its meaning. The findings of this study can provide an overview of examples of the types of deixis that exist in a song which will encourage students to better understand the differences and functions of each type of deixis. Then, understanding deixis will train students to be able to digest and understand one of the pragmatic sciences, namely deixis where students will understand well the meaning of an utterance related to characters, place, and time so that it will provide extensive information and knowledge related to the use language in everyday life.

CONCLUSION

Understanding deixis can provide knowledge to readers about one of the studies in pragmatics where studying it will provide new knowledge about words, phrases, and expressions that refer to meanings that move around based on situations that affect speakers or sentences that pronounce them. Thus, language learners must understand how a word or sentence can influence giving a change of meaning so that when someone is in a problem, he can understand the scope of pragmatics, which in this case is deixis. Furthermore, the deixis contained in the song lyrics also provide new insight for listeners and readers to understand the meaning of the sentences conveyed. In this case, deixis provides information regarding what the spoken word refers to, when it was spoken, and in what situations. Furthermore, the lyrics of the *Driver's License* song sung by Olivia Rodrigo have various types of deixis, including person deixis, spatial deixis, and temporal deixis. Each of these deixis has its section and portion in the song lyrics

that readers can learn and understand. Readers can understand the types of deixis based on the function and the categorization of the word refers.

REFERENCES

- Aprilia, A., Wahyudi, A. B., Markhamah, & Sabardila, A. (2022). Social deixis analysis in a Wattpad story "menjadi selir" and its use as teaching material for sociolinguistics courses. *Proceedings of the International Conference of Learning on Advance Education (ICOLAE 2021)*, 662. <https://doi.org/10.2991/assehr.k.220503.041>
- Arora, R., & Stoner, C. . (2009). A mixed method approach to understanding brand personality. *Journal of Product & Brand Management*, 18, 272–283.
- Edi Sunarwan, D. (2014). Analisis deiksis dalam cerpen siswa kelas X SMAN 01 Karang Anyar. *BASASTRA: Jurna Penelitian Bahasa, Satra Indonesia Dan Pengajarannya*, 2(3).
- Ekawati, Argian and Sofwan, A. (2014). The use of pragmatics deixis in conversation texts in "Pathway to English". *Journal Unnes*, 43(2).
- Gee, J. P. (2011). *An introduction to discourse analysis: Theory and methods*, 3rd edition. London and New York: Routledge Taylor and Francis Group.
- Herdiyanti, T. T. (2020). Deixis analysis in the song lyrics "Someone Like You" by Adele. *PROJECT (Professional Journal of English Education)*, 3(6). <https://doi.org/10.22460/project.v3i6.p777-780>
- L, C. (2007). *Research Methods In Education*. London: Routledge.
- Levinson, S. C. (1983). *Pragmatic*. London: Cambridge University Press.
- Lyons, J. (1995). *Pengantar Teori Linguistik*. Jakarta: Gramedia Pustaka Utama.
- Miles, M. B., Huberman, A. M., & Saldana, J. (2013). *Qualitative data analysis: A methods sourcebook*. Sage Publications Incorporated. <https://doi.org/https://doi.org/10.1080/10572252.2015.975966>
- Nadar, F. . (2009). *Pragmatik dan Penelitian Pragmatik*. Yogyakarta: Graha Ilmu.
- Nurhikmah. (2019). The functions of deixis used by EFL teachers in classroom interaction. In *Universitas Negeri Makassar*.
- Nurvagian, S., & Herlina, R. (2021). The analysis of deixis in students' talk in learning English speaking. *Journal of English Education Program (JEEP)*, 8(2). [https://doi.org/10.25157/\(jeep\).v8i2.6435](https://doi.org/10.25157/(jeep).v8i2.6435)
- Patmo, Y. (2017). An analysis of deixis and speech act used in English teaching and learning process. *Linguistic, English Education and Art (LEEA) Journal*, 1(1). <https://doi.org/10.31539/leea.v1i1.34>
- Prayudha, J. (2023). An analysis of students ' barriers in implementing English presentations and online discussions in ELT classrooms. 3(2), 112–119.
- Prayudha, J., & Malik, A. A. (2021). The implementation of singing method to increase student interests in learning at TK Negeri Pembina Lebong. 02(01). <https://jurnal.fkip-uwgm.ac.id/index.php/sjp>
- Prayudha., & Pradana, A. (2023). An analysis of students' difficulties in English conversation practice. *JEEYAL: The Journal of English Teaching for Young and Adult Learner*, 2(3), 215–222.
- Rahardi, K. (2005). *Pragmatik: Kesantunan imperatif bahasa imperatif bahasa Indonesia*. Jakarta: Erlangga.
- Saputra, S., & Apsari, Y. (2021). A deixis analysis of song lyrics in "I want to break

- free" by Queen. *PROJECT (Professional Journal of English Education)*, 4(2).
<https://doi.org/10.22460/project.v4i2.p244-249>
- Sitorus, E. (2019). A deixis analysis of song lyrics in Calum Scott "You are the reason." *International Journal of Science and Qualitative Analysis*, 5(1).
<https://doi.org/10.11648/j.ijsqa.20190501.14>
- Tomi, Y. (2017). An analysis of deixis and speech act used. *Linguistic, English Education and Art (LEEA) Journal*, 1(1).

Analysis of Violations of the Cooperative Principles in the Film: Extraction 2 (2023)

Bagya Aryanto¹, Adhan Kholis²

¹Universitas Nahdlatul Ulama Yogyakarta

bagyaaryanto0204@student.unu-jogja.ac.id

Article History:

First Received:
27/07/2023

Final Revision:
09/11/2023

Available online:
31/12/2023

Abstract. It would have been much better if both speakers and interlocutors could carry out conversations with each other that meet the rules of language when providing information in a communication that was carried out in real life, or it can be said that the communication carried out was communicative. Each response must be pertinent to the question, not wordy, and contain no lies or ambiguous conversations so that the speaker or interlocutor understands more about what was being discussed. As a result, cooperative principles in discourse are required. This study is connected to linguistic rules in the film Extraction II. This study aimed to (1) determine the type of violation of the cooperative maxims presented in the film Extraction II and (2) characterize the speakers' motivation behind committing the violation. The methodologies and strategies employed in the Extraction II film research were the listening and note-taking methodology for data collection and then the researcher employed a data analysis technique, specifically the equivalent method, to identify the form of violation and motivation of the cooperative principle. In addition, the approach used in this study was qualitative. According to the findings of the research, there were seven violations of the cooperative principle in the film. These infractions included one violation of the maxim of quantity, three maxims of quality, two maxims of relevance, and one maxim of manner. In addition, the violation served six purposes: to convince, plan something, cover something, express annoyance, divert the topic of conversation, and confirm identity.

Keywords: *cooperative principles, pragmatic, maxim violation, film*

INTRODUCTION

Every person utilizes language to convey and execute the results of their feelings and ideas into sound, or to communicate with other humans more easily. "A system of arbitrary and conventional articulated sound symbols used as a means of communication to generate feelings and thoughts" (Dendy et al., 2008). It can be concluded that the primary function of language is to facilitate human communication by ensuring that the other person fully comprehends what is being stated.

"Language is important in humans since it is one of the means through which humans interact with one another" (Toda & Ghozali, 2017). Language is used in communication not just to ensure that the other person understands what is being said, but also to generate successful communication based on linguistic principles. The adoption of the cooperative principle to generate communicative debates is one such rule. "People converse to exchange various types of information" (Jorfi & Dowlatabadi, 2015). Good communication may be defined as communicative and capable of conveying information in such a way that listeners accept what is communicated. "In certain conversations, the speaking partner may not cooperate well. This might end in the speaker losing since the speaking partner does not give the information the speaker requires, causing the discussion to be failed" (Ilma & Dahlan, 2022).

Someone's interaction with another person may have a variety of intents and intentions, such as ridiculing, diverting the focus of the discussion, lying, or reacting to things that are unnecessary and do not result in inquiries from the one enquiring. Speaking in terms of cooperative principles, this is a breach. "The adoption of cooperative principles by speech participants is critical to the effectiveness of the communication process" (Wildan et al., 2020). If there is a violation during communication, the discourse cannot be considered communicative.

"If there is a departure in a discourse, the speaker intends to reach certain connotations, the speaker in question does not cooperate or is not cooperative if the implied relationship does not exist. In conclusion, it may be stated that both the speaker and the listener must adhere to some sort of cooperative concept for the communication process to be successful" (Fatmawati, 2017). In this example, it is evident that the function of the cooperative principle in communication is critical to developing communication that can be described as informative and communicative. Violations of the cooperative principle may be observed in everyday life, literary works, and even films as a source of amusement.

Grice (1975) explains the four maxims in a pragmatic study, namely: the maxim of quantity is a speech act performed by the speech participant by providing sufficient information or not exaggerating other information in an utterance, the maxim of quality is a speech act performed by the speech participant by saying something that is by the facts or truth based on clear and real evidence, the maxim of relevance implies that good cooperation between the speaker and the speech partner is expected in a speech act so that the speech act has a good and relevant contribution, and finally, the maxim of manner implies that in a speech act, the speech participant is required to say something immediately clear and coherent to establish good cooperation in an utterance. Pragmatics also investigates speakers' intentions when reciting a certain linguistic unit in a language. "A pragmatic study is a study of the intent behind the speech of a speaker and addressee who are both context-bound" (Rohmadi, 2014). So, in pragmatics, there will be different context-bound linguistic features, such as social context, place, environment, and even culture, since, as Rohmadi stated, this pragmatic research concerns the intention behind someone's speech. As a result, the function of speech context in interpreting the intent of speech in communication is quite high.

"In everyday life, there are still frequent disparities in understanding between speakers and conversation partners, because the communication or speech that is uttered serves another function, making the meaning of the phrase that should be in the speech ambiguous" (Wulandari et al., 2020). In this situation, it is evident how this pragmatic analysis is used, namely to determine the speaker's objective behind the words stated and to determine if the speaker violates the cooperative principle when carrying out the speech. "Even if a communication does not meet the cooperative principles, it can nevertheless be understood" (Pradani & Sembodo, 2021). Perhaps the listener can still understand what is being said, but this is not always the case due to a violation of the cooperative principle, but more importantly in a conversation, the listener will be able to understand and feel the answers required are what is expected. Violations of the concept of cooperative principle may be discovered in a variety of literary works, including film. This study tries to elaborate on the content using maxims.

"Film is a moving image that is connected by color, sound, and a story," according to the definition of the entertainment business. Films are frequently referred to as "living pictures" (Dewanta, 2020). Everyone can enjoy films according to the genre they like, be it romantic, horror, thriller, and so on. "Film is a living picture or story" (Dendy et al., 2008). As the industrial world is developing, especially in the film industry, the film is not only an image that looks stiff which is only black and white, but now we can enjoy films with very clear quality to give an impression that can make it seem as if the story connoisseurs are immersed in the story.

The relationship between film and language can be examined through every conversation that the characters have, then from these conversations, we can know what they are talking about, whether each language is understandable by listeners or the language used tends to be wordy so that the person being the opponent he talks in the film and even we as film connoisseurs feel we don't understand what is being conveyed. "The fundamental strategy used in movies to accomplish message

delivery is conversation. Therefore, we must pay great attention to the words being made if we want to know the message we want to communicate” (Fahlevi & Ainusyamsi, 2019). It can be concluded that conversations that fulfill the cooperative principle are conversations that make other people understand what is being said, the information provided follows what is needed, and of course, relevant answers so that the conversation runs communicatively. "In this type of communication, the speaker will speak as informative as possible, say something with adequate evidence, carefully consider the context of the conversation, always try to make the speech produced concise, and not ambiguous so as not to mislead the interlocutor" (Fauziah et al., 2018).

A film can be used as a medium that is used to analyze matters related to linguistic conventions through conversations that are carried out by each character in the story either orally or and there are no film genre limitations for analyzing linguistic conventions, meaning that we can use any genre, such as romantic, action, drama, comedy, scientific and horror. “The film was employed as a study tool since it depicts the interactions of individuals in diverse locations and situations” (Sari et al., 2019).

According to the statement above, the writer is interested in investigating breaches of the principle of cooperation inherent in creative work, namely *Extraction II*. This action, drama, and thriller film with a running time of 124 minutes was released on June 9, 2023. The plot revolves around the actions of a mercenary team tasked with saving a woman and her child from criminals. There are violations of the cooperative principle maxims in this action genre film, which may be discovered in the words of the actors who have different purposes.

When delving into an analysis of potential violations of the Cooperative Principles in the film titled "*Extraction 2*," the primary objectives of the research are twofold. Firstly, the investigation aims to discern the extent to which this study adheres to Grice's maxims of Quantity, Quality, Relation, and Manner in communication. Furthermore, the research seeks to unearth any instances of information overload, misrepresentation, lack of relevance, or ambiguity. Secondly, the research endeavors to understand the practical implications of these potential violations on audience perception and engagement. The ultimate goal is to offer insights that can guide future filmmakers and marketers in creating titles that align more effectively with the Cooperative Principles, fostering clear and engaging communication with the audience.

RESEARCH METHOD

The methodologies and strategies employed in the Extraction II film research were the listening method for data collection, followed by a follow-up technique, the Free Liberal Listening method, and the researcher also used a note-taking method to collect data in this study. "The listening method is a method of listening that is accomplished by listening to a use of language" (Sudaryanto, 1993). To begin investigating, researchers used the listening method on the research object. Then, using the free liberal listening method, researchers only listened to a discussion without being personally involved or having a dialogue in the conversation. Following the listening method, the researcher uses the note-taking method to capture every data displaying violations in the Extraction II film, which will then be gathered and put together so that the necessary data may be nicely structured. and then, the approach used in this study was qualitative.

The researcher then employed a data analysis technique, specifically the equivalent method, to identify the form of violation of the cooperative principle maxims and define the motivation of the form of violation. "The equivalent method is one in which the determining tool is external to the language in question and does not become part of it" (Sudaryanto, 1993). The pragmatic equivalent technique will be utilized in this study to assess the violation of the cooperative principle maxims in Extraction II, with the data findings classified based on the type of violation detected. "From a linguistic standpoint, the pragmatic equivalent method identifies according to the reaction and level of audibility related to the speech partner" (Sudaryanto, 1993).

"Meanwhile, the referential equivalent method is used to explain the aim of violating the cooperative principle's maxims, which indicates that one sort of equivalent method is the deciding instrument in the form of language referents" (Sudaryanto, 1993). Of course, in this instance, the aim of each character to violate the cooperative principle by creating analogies between language and actual reality will be sought. To determine why a character breaks the principle of cooperation, the referential equivalent technique analyses the context, character motivation, and actions performed. In this study, the researcher searches for indications in the speech, character behavior, and situations to gain a better understanding of the character's rationale for violating the cooperative principle. Researchers compare the discovered data to the true goal to be conveyed.

So, this study has two goals. The first is to determine the type of violation of the cooperative maxims presented in the film Extraction II and to characterize the speakers' motivation behind committing the violation.

RESULTS AND DISCUSSION

The findings of this study include an examination of the form and purpose of the violation of the cooperative principle in Extraction II, which lasts 124 minutes and contains seven utterances that violate the cooperative principle in a speech. The following is a table of speech distribution that breaches the cooperative principle:

Table 1. Violation type and amount of data

No	Type of violation	Data
1	Maxim of quantity	1
2	Maxim of quality	3
3	Maxim of relevance	2
4	Maxim of manner	1
Total		7

Based on the findings of the data analysis, it is possible to conclude that the breaches of the maxim of cooperative principle that is most frequently carried out in an utterance are the maxims of quality, with as many as three data points. The violations in the speech that were violated the least were maxim quantity and maxim manner with only one data appearing.

On the maxim of the cooperative principle, every remark violates this maxim because it has a meaning. The following are the intents of these violations:

Table 2. Type of violation intent and amount of data

No	Violation intent	Data
1	Convincing	1
2	Plan something	1
3	Cover something	2
4	Expressed annoyance	1
	Divert the topic of conversation	1
5	Confirm identity	1
Total		7

According to the table above, the infractions that are frequently made are designed to Lie or conceal something with a total of three data. While the few infractions were giving inadequate information and rambling with only one data point apiece.

1. Violation of the maxim of quality

The maxim of quality is a speech act done by the speaker by delivering accurate information, and a violation of this maxim occurs when the speaker offers incorrect information. The following are the utterance's forms and meanings:

a. Convincing

At the time duration of 00:36:41:

Sandro: [in Georgian] Where's Father? You told me he was coming.

Ket: He'll meet us later.

The speech participants were Sandro and Ket. The topic of the story was that Sandro asked his mother about the whereabouts of his father. Ket's purpose in lying was to make Sandro believe and want to go with the rescue team. The place where this story took place was in the car. This speech was direct. Ket lived up to the norms of decency. The type of speech was direct dialogue. It was called a violation because Ket lied about the whereabouts of his father Sandro.

b. Plan something

At the time duration of 00:52:18:

Yaz: We're almost there. Are you all right? Need anything?

Sandro: I'm hungry.

Yaz: Let me see what we got.

The speech participants were Sandro and Yaz. The topic of his story was when Yaz finished making calls with one of his teams, Sandro intended to take Yaz's phone. Sandro's goal in lying in his story was to be able to take Yaz's phone and then use it to call Sandro's uncle, the leader of the criminal group to tell the location of the rescue team. The place where this story took place was inside the plane. This speech was direct. Sandro lived up to the norms of decency. The type of speech was indirect dialogue. It was called a violation because Sandro lied by saying he was hungry to be able to take Yaz's phone.

c. Cover something

At the time duration of 01:32:42:

Mia: Why didn't you stay? Why didn't you stay?

Tyler: Well, they needed me in, um... in Kandahar and...

Mia: We needed you.

Tyler: Because I was deployed...

Mia: Tyler why didn't you stay?

Tyler: Well, I had ordered, and... so I couldn't...

Mia: Bullshit. No, why didn't you stay?

Tyler: I couldn't...

The speech participants were Tyler and Mia. The topic of the story was Mia asked why Tyler wasn't there beside her when her son died. Tyler's purpose in lying was to cover up the one thing he was hiding, Tyler could not see his son die, so he chose to become a volunteer force to fight in Kandahar. The place where this story took place was Tyler's house. This speech was direct. Tyler lived up to the decency norm. The type of speech was direct dialogue. Called breaking because Tyler lied about what happened.

The findings of this study are similar to those of previous studies. Wulandari (2020), titled "*Prinsip Kerja Sama dalam Film Nicky Larson et Le Parfum de Cupidon dan Implikasinya pada Pembelajaran Bahasa Prancis*" and

Toda (2017), titled “*Violations of Maxims Analysis of Cooperative Principle in Maleficent Movie*”. In that, they highlight violations of the quality maxim. The rationale for breaching the Cooperative principle is to try to persuade and conceal anything; the prior study is still relevant to the author's research.

2. Violation of the maxim of quantity

The maxim of quantity is a speech act done by a speaker in which appropriate information is provided while not embellishing material that is unnecessary in a discourse. Meanwhile, a violation of the quantity maxim is supplying partial information or offering information that is not required. The following is the utterance's form and meaning:

a. Covering something with incomplete information

At the time duration of 00:52:37:

Nik: Don't. She could aspirate.

Ket: I know how to take care of my child.

Tyler: [in Georgian] Calm down. She's just trying to help.

Ket: [in Georgian] Don't patronize me.

Tyler: [in Georgian] A doctor will be there when we land. Try to rest.

Nik: Since when do you speak Georgian?

Tyler: Since always.

The speech participants were Nik, Tyler, and Ket. The topic of the story was when Nik suggested that Ket be more careful when taking care of his child Ket, then surprisingly Nik was surprised why Tyler could speak Georgian. Tyler's purpose in hiding this was to cover up something related to his past. The place where this story took place was inside the plane. This speech was direct. Tyler lived up to the decency norm. The type of speech was direct dialogue. Called violating because Tyler did not provide information related to why he can speak Georgian completely.

The finding of this study is similar to those of previous studies. by Wulandari (2020), titled “*Pelanggaran Prinsip Kerja Sama dalam Film Nicky Larson et Le Parfum de Cupidon dan Implikasinya pada Pembelajaran Bahasa Prancis*” and Pradani (2021), titled “*The Violation of Conversational Maxims in the Movie Series Divergent*”. Which highlighted the violation of the quantity maxim. The reason for breaching the cooperative principle is to disclose information that the interlocutor does not truly grasp what is being discussed since the information presented is insufficient to comprehend what the speech implies and the data supplied is insufficient. In this scenario, the earlier study is still relevant to the author's current research.

3. Violation of the maxim of relevance

The maxim of relevance is a speech act in which a statement is made that is pertinent to the issue being discussed. The violation occurs when the speaker delivers material that is unrelated to the query. The following are the utterance's forms and meanings:

a. Expressed annoyance

At the time duration of 00:16:51:

Unknown: What happened? Do you fall off a bridge?

Tyler: How about you put my cup down, hop in your car, and fuck off?

Participants in the speech were Tyler and a man whose identity was unknown. The topic of the story was when the man asked about what happened to Tyler. The purpose of this story was to express the annoyance Tyler felt by the man. The place where this story took place was in front of Tyler's house. This speech was direct. Tyler does not live up to the norms of decency. The type of speech was direct dialogue. Called violating because Tyler did not answer the question relevantly.

b. Divert the topic of conversation

At the time duration of 00:49:38:

Sandro: [in Georgian] Where's Father?

Ket: [in Georgian] There isn't time for this. Your sister needs help.

Sandro: [in Georgian] I'm not leaving without him.

Ket: [in Georgian] Come on. Your sister needs help.

Sandro: [in Georgian] I'm not going.

The speech participants were Sandro and Ket. The topic of the story was Sandro asked his mother about his father. Ket's goal in changing the subject was to make sure Sandro would not hinder their escape from the criminals. The place where this story took place was on a road leading to the plane. This speech was direct. Ket lived up to the norms of decency. The type of speech was direct dialogue. It was called violating because Ket tried to divert the topic because he didn't want to answer Sandro's question.

The findings of this study are comparable to those of previous studies. Fatmawati (2017), titled *Violation of Cooperation Principles in the Speech of Samin* and Wildan (2020), titled *"An Analysis on The Violation of Cooperative Principles in The Film Avengers"*. In that, they emphasize violations of key Cooperation maxims. Both conversations in the research contain sentences that do not give the essential responses; hence the concept of cooperation is violated since there is no relation between questions and replies. In this scenario, the earlier study is still relevant to the author's current research.

4. Violation of the maxim of manner

The maxim of manner is a speech act performed by offering clear, orderly speech according to the standards that apply in the context of communication. The violation occurs when the speaker delivers a long-winded, confusing, and ambiguous speech. The following is the utterance's form and meaning:

a. Confirm identity.

At the time duration of 00:16:27:

Tyler: You lost, right?

Unknown: Are you Rake?

Tyler: I asked you first.

Unknown: Yeah, but my answer depends on yours. See, if you are Rake, then you are the myth of Mumbai, the legend that got the journalist out of Congo, that took down the two gangs to save the mayor of Rio, the honor would be all mine but I have to say, mate, you're not living up to the hype.

Participants in the speech were Tyler and a man whose identity was unknown. The topic of the story was the man whose identity was unknown suddenly in front of Tyler's house and asked about Tyler. The purpose of the unknown man was to confirm the identity of Tyler for his prowess and to invite collaborate with Tyler. The place where this story took place was in front of Tyler's house. This speech was direct. Unknown men do not live up to the norms of decency. The type of speech was direct dialogue. Called violating because the man tries to confirm the identity of Tyler's prowess by rambling and ignoring Tyler's questions.

The finding of this study is similar to those of previous studies. Jorfi (2015), titled *"Violating and Flouting of the Four Gricean Cooperative Maxims in Friends the American TV Series"* and Sari (2019), titled *"An Analysis of Maxim Violations in a Movie and Their Impacts on Effective Communication"*. Which exposes violations of the maxim of manner. In each of these cases, the dialogues were given with unnecessary words and words that were not clear. In this scenario, the earlier study is still relevant to the author's current research.

The results of this research analysis are certainly far from perfect, as there are several obstacles and limitations in analyzing content based on various maxims. Some statements are implicitly expressed, requiring further and deeper interpretation. Not all conversations were analyzed; only a few were selected that the researcher deemed representative of various maxims. Therefore, there is a need for the continuation of this research to produce meaningful content analysis results.

CONCLUSION

According to the findings of the research, there are seven violations of the cooperative principle in the Extraction II film. These infractions include one violation of the maxim of quantity, three maxims of quality, two maxims of relevance, and one maxim of manner. and then, the violation serves six purposes: to convince, plan something, cover something, express annoyance, divert the topic of conversation, and try to confirm identity. This study can potentially be used as a reference for future research on breaches of the cooperative principle. It is anticipated that the reader will be able to grasp the sorts of violations of the cooperative principle as well as the speaker's motivation for violating the cooperative principle as a result of this research.

Moreover, hopefully, the results of this research can have a positive impact on readers, especially in terms of understanding the concept of violation.

REFERENCES

- Dendy, S., Sugiyono, & Maryani, Y. (2008). *Kamus Bahasa Indonesia*. Pusat Bahasa Departemen Pendidikan Nasional.
- Dewanta, A. A. N. B. J. (2020). Analisis Semiotika Dalam Film Dua Garis Biru Karya Gina S. Noer. *Jurnal Pendidikan dan Pembelajaran Bahasa Indonesia*, 9(1), 26–34. <https://doi.org/10.23887/jppbi.v9i1.3123>
- Fahlevi, A. R., & Ainusyamsi, F. Y. (2019). Pelanggaran Prinsip Kerjasama Dan Implikatur Percakapan Dalam Film Ibrahim Khalilullah. *Hijai - Journal on Arabic Language and Literature*, 2(2), 1–17. <https://doi.org/10.15575/hijai.v2i2.6533>
- Fatmawati, A. (2017). Pelanggaran Prinsip Kerja Sama Dalam Tuturan Masyarakat Samin (Violation Of Cooperation Principles In The Speech Of Samin). *Jalabahasa*, 13(1), 50–60. <https://doi.org/10.36567/jalabahasa.v13i1.50>
- Fauziah, M. T., Emzir, E., & Lustyantje, N. (2018). Pelanggaran Prinsip Kerja Sama dalam Tuturan Diskusi Kelas Bahasa Indonesia. *JP-BSI (Jurnal Pendidikan Bahasa dan Sastra Indonesia)*, 3(2), 51. <https://doi.org/10.26737/jp-bsi.v3i2.722>
- Grice. (1975). *Syntax and semantics*. Academic press, Harcourt Brace Jovanovich.
- Ilma, N., & Dahlan, M. (2022). *Prinsip Kerja Sama dalam Penggunaan Bahasa Makassar di Pelelangan Paotere*. 10(4).
- Jorfi, L., & Dowlatabadi, H. (2015). *Violating and Flouting of the Four Gricean Cooperative Maxims in Friends the American TV Series*. 3.
- Pradani, A. F., & Sembodo, T. J. P. (2021). The Violation of Conversational Maxims in the Movie Series Divergent. *Lexicon*, 7(2), 224. <https://doi.org/10.22146/lexicon.v7i2.66572>
- Rohmadi, M. (2014). *Kajian Pragmatik Percakapan Guru Dan Siswa Dalam Pembelajaran Bahasa Indonesia*.
- Sari, D. F., Nuraini, L., & Muthalib, K. A. (2019). *An Analysis Of Maxim Violations In A Movie And Their Impacts On Effective Communication*.
- Sudaryanto. (1993). *Metode dan aneka teknik analisis bahasa: Pengantar penelitian wahana kebudayaan secara linguistis*. Duta Wacana University Press.
- Toda, M. A. E., & Ghozali, I. (2017). *Violations Of Maxims Analysis Of Cooperative Principle In Maleficent Movie*. <https://doi.org/10.36597/jellt.v1i1.922>
- Wildan, D. N., Rejeki, S., & Taufik, M. (2020). An Analysis On The Violation Of Cooperative Principles In The Film Avengers. *Journal Albion : Journal of English Literature, Language, and Culture*, 2(1). <https://doi.org/10.33751/albion.v2i1.1796>

Wulandari, N. D., Kusrini, N., & Ikhtiarti, E. (2020). *Pelanggaran Prinsip Kerja Sama dalam Film Nicky Larson et Le Parfum de Cupidon dan Implikasinya pada Pembelajaran Bahasa Prancis*. 3(1).

Subtitling Strategies and Acceptability of Humour in “Modern Family” Season 6 (2014)

Rahima Azim¹, Raden Pujo Handoyo², Nadia Gitya Yulianita³

Universitas Jenderal Soedirman

azimrahima18@gmail.com, handyjojo@gmail.com, nadiagityay@unsoed.ac.id

Article History:

First Received:
08/08/2023

Final Revision:
28/12/2023

Available online:
31/12/2023

Abstract. This research aims to analyse the types of verbal humour, the subtitling strategies, and its acceptability in *Modern Family Season 6*. The research is conducted by using the theory of verbal humour translation by Raphaelson-West (1989), theory of subtitling strategies by Gottlieb (1992) and the theory of translation acceptability proposed by Nababan (2012). This research uses descriptive qualitative method. In the process, this research utilizes a questionnaire with inputs from raters as a consideration in analysing the translation. The data are utterances containing verbal humour from *Modern Family Season 6*. The result shows the most frequent type is universal humour (45), followed by linguistic humour (19), and cultural humour (13). Furthermore, 8 out of 10 subtitling strategies are applied by the subtitler. The most dominant strategy is the paraphrase strategy (28), followed by transfer (15), expansion (11), condensation (10), deletion (6), imitation (4), transcription (2), and decimation (1). The acceptability level of the subtitle is acceptable in 69 data and less acceptable in 8 data. The object of the research proposes to serve humour in a usual relatable family interaction that is universal. However, the source language is English which has different grammatical, vocabulary, and syntactic rules than Indonesian. Thus, paraphrase strategy is the most frequently used to transfer the message naturally and appropriately to the target language rules without losing the humour. Hence, the subtitle of verbal humour in *Modern Family Season 6* is natural and relevant to the Indonesian rules that conveys the meaning and preserve the humour aspects.

Keywords: *Translation Studies, Humour Translation, Subtitling Strategies Acceptability, Modern Family Season 6*

INTRODUCTION

In the world deluged by technology advance, exchanging information has prominently become a form of habit and even need. It is undeniable that the modern era has made it easy for people to exchange information, share knowledge, or access entertainment. Nowadays, those who like to watch Hollywood movies can easily enjoy their favourite western movies despite the geographical boundaries. Many Western movie enthusiasts in Indonesia are always excited to watch Hollywood productions. According to an article from *the Jakarta Post* in March 2019, “Hollywood has found a new golden era in Indonesia”. However, although Hollywood movies become the object of attraction for almost all layers of society and age in Indonesia, there are barriers that potentially become the bane of all the enjoyment. It is the language barrier that can be the obstacles from movie lovers or fans from certain artists who produce their work or content in English language. This problem does not only occur in Indonesia but also in other non-English speaking countries. Thus, movie makers and producers use translators to translate the dialogue or conversation of the movie characters from Source Language to Target Language. This process of translation is also called as rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988). In the process of translating a text into a target language, not all texts can be translated as natural as the text is. So, it is possible if translators meet some issues when they try to find the equivalence translation without losing the meaning itself.

In modern society, translation does not only involve printed media such as imported novels or newspapers. TV programs and movies also need translation. This form of translation is Audiovisual translation (AVT) in which the verbal components are contained in Audiovisual works. Translation in Audiovisual works is mostly recognized as subtitling. Subtitling is a translation practice where the text is presented on the lower part of the screen (Cintas and Remael, 2014). The strategies of subtitling proposed by Henrik Gottlieb in his study in 1992 involve approximately ten subtitling strategies. There are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Each strategy aims to help the subtitler to produce the message. In addition, in order to produce a good quality of subtitle, the subtitler needs to apply the proper strategy in the process. There are ways to evaluate the quality of a subtitle. Nababan (2012) evaluates 3 aspects for a good translation; accuracy or how accurate the translation product, readability or how easy the message to be understood, and acceptability or how natural the translation product to the TL. The main purpose of humour is to make the audience laugh, so humour translation needs to be natural and acceptable to the audience. For this reason, humour translation can be challenging for a translator.

Humour is flexible. It can occur in nearly everything in life, such as: physical slapstick, verbal humour, jokes, and short stories. In the process, humour usually goes across boundaries such as geography and culture. Thus, in translating humour the translator must consider the linguistic terms related to the geographic and cultural term to the target language. In order to make the reader, listener, or audience understand the humour. Based on the relationship to the language, humour can be classified as verbal humour and non-verbal humour. Verbal humour

includes: linguistics humour, cultural humour, and universal humour (Raphaelson-West, 1989: 130). Linguistics humour is language based and humour manipulating the components of language. Cultural humour is humour influenced by certain cultures. Universal humour is humour that can be understood by almost everyone. Humour in television is mostly presented in verbal language. For this reason, verbal humour takes a large proportion in sitcoms.

According to Oxford Learner Dictionary, sitcom or situational comedy is a regular television series using the same character in different amusing daily situations. Normally, sitcoms have recurring characters that appear with familiar humorous situations such as: family home, workplace, neighborhood, and so on. One of the American sitcoms with a family home setting is *Modern Family*. *Modern Family* was a phenomenal American Sitcom series produced by Steven Levitan and Christopher Lloyd and the first season is broadcasted on ABC channel in 2009. It has received the Emmy during five consecutive years for the best comical TV series, among other awards. The sitcom takes place in a family home situation, specifically American families. The humour is served in usual daily family interactions.

Humour translation has been an object of study for many students and scholars. The researcher found studies which analyse the similar object. One of which is "The Acceptability Humour Translation of English to Indonesian in the Movie *Penguins of Madagascar: Discover Their Untold Story Thanksgiving*" by Dede Zahrotun Nufus Bey (2015) from University of Syarif Hidayatullah. However, this research only focuses on finding the types of humour and its acceptability using Raphaelson-West (1988) and Nababan (2012) theory as reference (Nufus, 2020). It means that there is a gap in this research because it did not investigate the strategies applied by the subtitler to transfer the message from SL to TL.

Thus, considering all the things mentioned, this research conducts analysis to the types of humour in American Sitcom Series "Modern Family" Season 6 (2014). Furthermore, researchers examine and classify the subtitling strategies in the Indonesian subtitles of the series using Gottlieb (1992) subtitling strategies. Also, the researcher applies Nababan et.al (2012) Translation Quality Assessment (TQA) to analyse the acceptability analysis used to make sure that the subtitling of humour is acceptable for the viewers.

Furthermore, the objectives of this study are as follows:

1. To analyse the types of humour based on Raphaelson-West theory in the utterances in the English-Indonesian Subtitle of American Sitcom Series "Modern Family" Season 6.
2. To describe the subtitling strategies of utterances containing verbal humour in Indonesian Subtitle of American Sitcom Series "Modern Family" Season 6.
3. To investigate the acceptability of utterances containing humour in the Indonesian Subtitle of American Sitcom Series "Modern Family" Season 6.

RESEARCH METHOD

Based on the study and theory used in this research, the descriptive qualitative method is considered as the most precise method to conduct this research.

Therefore, the researcher uses qualitative descriptive methods in this research. In qualitative research, the researcher focuses on the ‘understanding’ rather than ‘explanation’ as the goal of human science (King and Brooks, 2017).

The subject of analysis where the data is found is the data source. In this study, the researcher finds the data which is the utterances that contain humour in the English and Indonesian subtitles from the selected episodes of American sitcom series “Modern Family” season 6 (2014). From the utterances, the researcher analysed the types of humours proposed by Raphaelson-West's theory of humour: linguistic humour, cultural humour, and universal humour in the series. The researcher collected the data by watching the entire selected episodes of season 6 from *Disney Hotstar* streaming platform, then analysed the humour features in certain scenes of the certain episodes. The researcher collected the subtitles from the streaming platform to classify the data using the subtitling strategies theory according to Gottlieb.

Other data is needed to conduct the Translation Quality Assessment. In order to get the acceptability scores, the researcher collected data from several respondents. The respondents were given questionnaires with supporting references, for example, the video clips from certain episodes to help them understand the context. Also, there are some criteria for respondents' qualifications to avoid being subjective or irrelevant. The most crucial criterion is that the person must have good competence in SL and most importantly in TL including the cultural, linguistic, and grammatical aspects.

Data collection is a series of processes on gathering related information to answer the research question (Creswell 2007:118). There are several steps required to collect the data. The steps are as follows:

1. Watching the first two episodes of the sitcom series “Modern Family” season 6 which has 24 episodes in total.
2. Collecting the English to Indonesian subtitles of “Modern Family” season 6.
3. Analysing the subtitles gathered from the previous step.
4. Gathering the data which are the utterances that are included in English humour expressions and the Indonesian subtitle.
5. Preparing the questionnaires that will be delivered to the raters.
6. Determining the respondents that will be the raters.

Table 1. Example of Questionnaire Form

No	SL	TL	Register Definition	Acceptability			Comments
				3	2	1	

The researcher explains the process of data collecting from the beginning on the research until the finding. The process of conclusion drawing is related to the result of the research. This research deals with the existence of three types of humour and the ten subtitling strategies that are used in “Modern Family” Season 6 (2014). Moreover, the acceptability of the subtitle is also taken into account.

RESULT AND DISCUSSION

This chapter presents the result from the analysis of types, subtitling strategies, and the acceptability of humour that are found in American sitcom series "Modern Family " Season 6. The data analysis covers the types of verbal humour; universal, cultural, and linguistic that are found in the sitcom using Raphaelson-West's (1989) as reference. Moreover, Gottlieb's (1992) theory is applied to analyse the subtitling strategies applied in the subtitle, namely expansion, transfer, paraphrase, transcription, condensation, dislocation, etc. Also, the researcher uses Nababan (2012) translation quality assessment theory in order to assess the acceptability level or the quality of translated verbal humour in "Modern Family" Season 6 Episodes 1-2. Therefore, there are three main points in this chapter namely: 1. The Types of Humour, 2. Subtitling Strategies, and 3. Translation Acceptability. The data of research are gained from the verbal humour found in American sitcom series "Modern Family " Season 6 Episodes 1-2 directed by Christopher Lloyd & Steven Levitan, also the questionnaire's answers provided by the raters.

1.1 Types of Verbal Humour

Raphaelson-West (1898:130) divides humour into three types; linguistic humour, cultural humour, and universal humour. The researcher found 77 utterances containing verbal humour throughout the first two episodes of the sitcom series season 6.

Table 2. The Frequencies of Types of Humour That Used in Modern Family Series Season 6

No.	Types of Humour	Frequency	Percentage
1.	Linguistic Humour	19	24.67%
2.	Cultural Humour	13	16.88%
3.	Universal Humour	45	58.44%
Total		77	100%

The table shows data of the types of humour that are found in "Modern Family" Sitcom Series Season 6. The researcher obtains 77 data by referring to Raphaelson-West's theory of the types of humour. From the data shown, the most frequent type of humour that appears is universal humour. Universal humour dominates with 45 data or 58%. Furthermore, linguistic humour emerges as the second frequent type of humour. It is apparent that linguistic humour appears in 19 data or 25% from the total data. Lastly, cultural humour has the least amount of data which only appears in 13 data or 17% of the total.

1.2 Subtitling Strategies

The following discussion is about the subtitling strategies. The analysis of utterances containing humour of "Modern Family" Season 6 referring to Gottlieb 1992 theory of subtitling strategies. The researcher found eight from ten subtitling proposed by Gottlieb (1992) that are applied in "Modern Family" Season 6 American sitcom series to deliver the verbal humour.

Table 3. The Frequencies of Subtitling Strategies That Used in Modern Family's Series Season 6

No.	Subtitling Strategy	Frequency	Percentage
1.	Expansion	11	14.28%
2.	Paraphrase	28	36.36%
3.	Transfer	15	19.48%
4.	Imitation	4	5.19%
5.	Transcription	2	2.59%
6.	Condensation	10	12.98%

7.	Decimation	1	1.29%
8.	Deletion	6	7.79%
Total		77	100%

The most frequent strategy in verbal humour subtitling is the paraphrase strategy. From the findings, this strategy appears 28 times or 36%. The strategy that often appears after paraphrase strategy is the transfer strategy. The table shows that 15 or 20% of the data belongs to transfer strategy. Next, expansion appears 11 times or 14% in the translation of verbal humour utterances. Afterwards, the condensation strategy appears with only one data below the expansion strategy. There are 10 or 13% utterances that are translated using condensation strategy. Furthermore, there is a deletion strategy which has 6 data or 8% of the utterances. The imitation strategy used 4 times or 5% in translating the series. Also, transcription strategy is shown in 2 utterances or 3% of the total. Lastly, the subtitler applies a decimation strategy one time or 1% out of all data.

1.3 Translation Acceptability

In finding the acceptability level of the translation in verbal humour subtitling shown in “Modern Family” Sitcom Series Season 6. Raters are involved in assessing by giving scores from scale 1 to 3. The questionnaires contained data are provided and distributed to the raters. Subsequently, all the questionnaire that already filled are collected by the researcher. Then, the average of the data is calculated. The table belows is the result of the assessment of acceptability level score.

Table 4. The Result of Acceptability Assessment

No.	Acceptability Level	Frequency	Percentage
1.	Acceptable	69	89.6%
2.	Less Acceptable	8	10.38%
3.	Not Acceptable	0	0%
Total		77	100%

There are three categories of acceptability indicated by different scales of score. According to Nababan (2012) the three categories involve namely acceptable, less acceptable, and not acceptable. Based on the analysis of translation acceptability in humour subtitling, which also involves raters to assess, this research found two categories of acceptability. The researcher only found acceptable and less acceptable translation of verbal humour in this series. The data shows that acceptable verbal humour subtitling appears in 90%. Whereas, the 10% left belongs to less acceptable translation. Afterwards, 0% of not acceptable verbal humour subtitling is found in this research. Further analysis will be described in the following section.

2.1 Types of Verbal Humour

Raphaelson-West (1898:130) divides humour into three types; linguistic humour, cultural humour, and universal humour. The researcher found 77 utterances containing verbal humour throughout the first two episodes of the sitcom series season 6. Based on the theory, the research result shows that all three types of humours appear in the findings.

Linguistic Humour

This verbal humour associates with the use of language involving language characteristics, the vocabulary use, tenses, wordplay, and linguistic devices. This type of humour relies on puns, words rhyme, and meanings. One form of wordplay is pun which utilises the multiple meanings of words and similar sounds that have a deliberated rhetorical effect (Merriam-Webster Online Dictionary, 2022). Moreover, Delabastita (1996:128) categorised pun into four types; homonymy, homophony, homography, and paronymy.

Episode	Data Number	Source Language	Target Language	Types of Humour
Ep. 1	6	Luke: “Lead the way, kitten.”	Luke: “Tentu, anak manis.”	Linguistic

Luke’s utterance contains English verbal humour in which category belongs to linguistic verbal humour. It belongs to linguistic humour since pun is found in the utterance and categorised as homonym. The word “kitten” has more than one meaning depending on the use. “Kitten” has similar spelling and pronunciation. However, in different contexts the meaning of “kitten” can also be different. In the utterance, it is shown that “kitten” is part of the humour when Luke addresses his sister as “kitten” which is very rare to happen. Commonly, kitten means a young cat (Oxford Learner’s Dictionary, 2023). Luke used “kitten” to address his sister in order to show affection and love.

Ultimately, there are 19 data of linguistic humour contained in the utterances in “Modern Family” Sitcom Series Season 6. The data gathered through analysis on the context and scheme of the humour. Furthermore, the researcher also considers the characteristics of linguistic humour which are associated with language, linguistic device, and wordplay.

Cultural Humour

Cultural humour is the type of humour that is bound to cultural elements such as values and beliefs of a certain culture.

Episode	Data Number	Source Language	Target Language	Types of Humour
Ep. 1	29	Luke: “We just got free Cinemax!”	Luke: “Kita mendapatkan saluran Cinemax gratis!”	Linguistic

The humour appears when Luke shouts about getting free *Cinemax* right after Alex shuts the door. Luke utters **“We just got free Cinemax.”** which contains the cultural term “*Cinemax*”. The term refers to American commercial television cable which is only available in selected regions. Thus, the term is a part of the social culture of certain countries, especially America and other regions that have *Cinemax*.

The use of cultural elements in the humour indicates that the humour belongs to cultural humour.

Overall, there are 13 utterances containing cultural humour in the sitcom series. Looking at the series' background that takes place in America, the cultural humour is mainly adapted from American culture.

Universal Humour

Universal humour can be understood by everyone regardless where they live or what language that

they speak. The humour transcends cultural and linguistic boundaries that is understood by people worldwide.

Episode	Data Number	Source Language	Target Language	Types of Humour
2	74	Claire: "He looks like he's mid-sneeze, which is a shame, 'cause I was having a great boob year."	Claire: "Dia seperti sedang bersin, itu sangat disayangkan, karena aku sedang memiliki payudara yang bagus."	Universal

Claire says, **"He looks like he's mid-sneeze, which is a shame, 'cause I was having a great boob year."** The utterances indicate humour since the plot twist when Claire is unsatisfied because Luke ruins the family picture while she was having a great boob year. The humour type is universal humour for there are no certain cultures or language rules in the utterances.

The utterances containing humour from "Modern Family" season 6 episodes and 2 are considered funny by most audiences in general without any cultural or linguistic features to understand.

2.2 Subtitling Strategies

Subtitling is a part of Audiovisual translation that not only considers other than verbal but also non-verbal aspects such music, speakers, and camera movements. Henrik Gottlieb (1992) develops the strategies of subtitling into ten strategies, namely, expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Expansion

Expansion is a subtitling strategy when the subtitler expands expression to achieve adequate rendering of the message. This strategy is used to add extra information regarding culture specific reference, idiomatic expression, or historical event from source language which is not familiar in the target language.

Despite 10 strategies are proposed by Gottlieb (1992), the researcher found only eight strategies; expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. Those strategies applied by subtitler to translate the verbal humour of American sitcom series "Modern Family" season 6 episode 1-2. These are the strategies found in the research.

Source Text:

Haley: "Oh my God! It's a bat! **Get it away!**"

Target Text:

Haley: "*Astaga ada seekor kelelawar! Usir kelelawar itu!*"

In the utterance "get it away" there is no word "bat" but the subtitler adds the word "kelelawar" instead. This strategy was taken by the subtitles to avoid confusion for the Indonesian audience.

Paraphrase

The paraphrase strategy applied when the subtitler rephrased the original dialogue from source language into the target language. In this strategy the same meaning is still conveyed although different expressions, terms, or words are used.

Source Text:

Phil: "**It really hasn't been the same here without you.**"

Target Text:

Phil: "*Rasanya sangat berbeda di sini tanpamu.*"

The utterance "it really hasn't been the same" contains the pronoun "it" that refers to the situation. The subtitler might have found this as a problem since it's difficult to find the same pronoun in the TL. Thus, the subtitler uses paraphrase strategy which altered the expression into "*rasanya*" to describe the situation. The meaning of the pronoun "it" in the target language is more clearly defined as "*rasanya*" than the literal translation "itu".

In addition, there are 28 paraphrase strategies used in translating the utterances containing humour. It is proven from the data, which shows that 19 out of 28 verbal humour utterances that use paraphrase strategy is universal humour.

Transfer

Transfer strategy shows when the subtitler keeps certain expressions in terms of linguistic elements, jokes, syntactic structure, and cultural reference in the target language. This strategy involves translating the original dialogue from the SL into TL literally or by word-to-word.

Source text:

Phil: "**What, Claire? What do you hope?**"

Target Text:

Phil: "*Apa, Claire? Apa yang kau harapkan.*"

The subtitler translates it into "*Apa, Claire? Apa yang kau harapkan?*". It is obvious that the translation is from word-to-word. Each form from the SL is translated as it is in the TL. The subtitler even perceived the exact same punctuations. Furthermore, the subtitler did not change the syntactic or grammatical structure.

Imitation

This strategy involves equivalent rendering by keeping the same expression or terms. The imitation strategy perceives the original linguistic and cultural characteristic from the SL. This strategy is usually used in translating proper nouns such as the name of people, places, and international greetings.

Source Text:

Claire: "It was our **Hanukkah**."

Target Text:

Claire: "Itu **Hanukkah** kami."

From the previous explanation, this imitation strategy is usually applied when the subtitler found a proper noun such as people's names, places, or specific cultural references. As from the data gathered, we can see that in the example data number 3 the subtitler rewrites the word "Hanukkah" in the source text for the word to refer to the Jewish festival.

2.2.5 Transcription

Transcription strategy used in the cases when the subtitler found unusual terms such as third language or nonsense language. In this case the subtitler usually transcribes the original language as phonetically.

Source Text:

Luke: "Is *milady's* arm broken?"

Target Text:

Luke: "Apak ah lengan **Nona** patah?"

Here, the subtitler translates "milady" into "nona" in the TL. "Milady" is a French term to address noble women. Transcription strategy is applied for the subtitler conveying the meaning from the third language which is French into the TL.

Condensation

In condensation strategy, the subtitler creates efficiency by eliminating redundancies. When subtitlers use this strategy, they are compressing the original text by summarising, paraphrasing, or reducing the dialogue to point out the necessary information.

Source Text:

Alex: "And, by the way, if any of you start coughing up blood, my bad. I think I brought back the plague."

Target Text:

Alex: "Kurasa aku membawa wabahnya. Jika ada di antara kalian yang mulai batuk berdarah, itu salahku."

The subtitler translates those utterances into "Kurasa aku membawa wabahnya. Jika ada diantara kalian yang mulai batuk berdarah, itu salahku." Thus, it shows that the original dialogue is summarised and paraphrased in the process. Condensation strategy applies by summarising, paraphrasing, reducing, or compressing the original dialogue from SL to TL. From the example, it can be seen that the utterances "and, by the way" are deleted and not translated in the SL. Furthermore, the subtitler paraphrased the rest of the original dialogue and the result is completely syntactically restructured in the TL.

Overall, the researcher found 10 humour utterances translated using condensation strategy. From the analysis, it is proven that condensation strategy is

most suitable for translating universal humour. This statement is proven as the result shows that 6 out of 10 results are universal humour.

Decimation

Decimation strategy involves omitting part of the original dialogue in the SL. The subtitler applies this strategy when there is a limited space in the subtitle.

Source Text:

Luke: "Lead the way, kitten."

Target Text:

Luke: "*Tentu, anak manis.*"

From the data number 6, it is shown that the original dialogue "**Lead the way, kitten**" translated into "*Tentu, anak manis.*" In decimation strategy, the subtitler deliberately omits original dialogue "lead the way" into "tentu". If the subtitler only translates the utterance as it is, the translation would be, "*pimpin jalannya*" which requires more duration to the scene.

Deletion

Deletion strategy involves eliminating some or all the original dialogue from SL that is considered as irrelevant speech in order to convey the message in the TL.

Source Text:

Claire: "No, I don't. You can go."

Target Text:

Claire: "*Tidak. Kau boleh pergi.*"

The utterances "I don't" from the original dialogue, "No, I don't" are deleted. The translation result is "*Tidak*" which only means "No" in TL. Means that the subtitler deleted the entire utterance "I don't" in order to allow the time for the following utterance and keeps the message conveyed.

Overall, based on the finding, the researcher concludes that there are 6 utterances containing humour using deletion strategy to render the message to the TL. Based on the data, 5 out of 6 data are universal humour utterances whereas the rest is cultural humour.

2.3 Translation Acceptability

Acceptable

According to Nababan (2012) theory, there are certain factors and criteria that make translation products acceptable. A translation is considered as acceptable translation if the terms in the translation are conventional and used in daily activity and familiar for the reader. Furthermore, in order to produce the acceptable translation, the phrase and clause used should be relevant with Indonesian rules. The translation is also required to concern common language terms in Indonesian language. Moreover, referring to the research object and purpose, the acceptability of the subtitling is not merely on the naturalness or relevancies to the target language. Other aspects such as how the subtitles impact the humour is also taken into consideration. Based on the analysis and research, 69 out of 77 data on acceptable level of assessment.

Data Number	Data		Acceptability			Average Score	Comments or Suggestions
	Source Language (English)	Target Language (Indonesian)	Rater 1	Rater 2	Rater 3		
1	Claire: "Are we the kind of family that has cookies for breakfast? Yes, we are!"	Claire: "Apakah kita tipe keluarga yang sarapan dengan biskuit? Ya, benar!"	3	3	3	3	

The example is taken from the first humour utterance from the findings. The utterances **"Are we the kind of family that has cookies for breakfast?"** contain humour that is funny and easy to understand. The translation result *"Apakah kita tipe keluarga yang sarapan dengan biskuit? Ya, benar!"* create the same impact as the original dialogue in the SL. As it shown from the utterance, the subtitler uses different expressions in the target language. The initial expression "that has cookies for breakfast" in literal translation is *"yang memiliki biskuit untuk sarapan"* but the subtitler uses *"yang sarapan dengan biskuit"* that sounds more natural in Indonesian daily conversation. The situation in the scene is a family breakfast situation, the subtitler renders the message by rephrasing the original dialogue from SL that considers the non-verbal aspect such as the setting.

Less Acceptable

Nababan (2012) states that the translation product is considered less acceptable if the translation feels natural. However, there is a slight problem found in using technical terms or grammatical errors. Thus, it is possible if the translation product sounds proper although the source language feels forced. In this research, the researcher also adds several assessment criteria. Not only consider the verbal aspects such as grammatical rules or technical terms, but the raters also take account of the Audiovisual aspects such as time, and camera movement. Also, since the utterances contain verbal humour, other consideration is taken into account. The consideration is whether the less acceptable subtitle affects the humour in the utterances or not.

Data Number	Data		Acceptability			Average Score	Comments or Suggestions
	Source Language (English)	Target Language (Indonesian)	Rater 1	Rater 2	Rater 3		

2	Phil: "Our record was eight consecutive blissful days, December 2007. "	Phil: " <i>Rekor kami delapan hari yang bahagia secara beruntun, Desember 2007.</i> "	1	3	1	1.7	Rater 1: "secara beruntun" is inappropriate / not natural for this context and for good Indonesian language. It should be "berturut-turut". Rater 3: The term used "secara beruntun" is unnatural in Indonesian daily conversation.
---	---	--	---	---	---	-----	--

The translation product in the example is considered as less acceptable. The data shows the slight problems on the technical terms. In the scene, Phil and Claire try to recall their last happy memory as a family. Phil mentions the 8 days their family spent in a happy mood. The utterance "**Our record was eight consecutive blissful days, December 2007.**" That contains universal humour. The setting in the scene is in summer 2014, which means that it has been almost 7 years since their last happy family time. The utterance implies that what they are having this summer is something quite peculiar. Moreover, the subtitle "*Rekor kami delapan hari yang bahagia secara beruntun, Desember 2007*" shows the unnatural translation. The subtitler translates the utterance in transfer strategy as that makes the slight problem with the term unnatural in the SL

Overall, based on the findings, there are eight less acceptable translations of humour utterances in the American sitcom series, "Modern Family" Season 6 Episodes 1 and 2. The researcher found four universal humours and four linguistic humours. It proves that cultural humour is not included in the less acceptable translation. The less acceptable translation that involves universal humour utterances are using the condensation strategy. Furthermore, as for linguistic humour, utterances are using different strategies. Those strategies are expansion, transcription, and imitation, paraphrasing.

Not Acceptable

Not acceptable translation indicates that the translation is unnatural. Furthermore, the terms used are not familiar in the target language with clauses and sentences that is suitable and belong to the Indonesian rules (Nababan, 2012). Other factors that make a translation product become unacceptable if there are the uses of phrases, clauses, or speech that do not consider and follow Indonesian rules. However, unfortunately the researcher cannot find this type of assessment in the

data. Thus, the researcher cannot find a way to provide examples of not acceptable translation.

CONCLUSION

The researcher found all 3 types of humour proposed by Raphaelson-West (1989) namely linguistic humour, cultural humour, and universal humour. According to the percentage, Universal humour is the most prominent type of humour with 45 or 58% of the humour utterances. The second type is linguistic humour with 16 or 25% of the total data. Lastly, the last 17% holds by the cultural humour as 13 verbal humour utterances belong to this type. The researcher concludes that the most dominant type of humour is universal humour.

In this research, there are 8 strategies found in the subtitles of verbal humour. The strategies involve expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. The most used strategy in translating verbal humour is the paraphrase strategy with 28 or 36% of the data utterances. Whereas, the transfer strategy shown in 26 or 20%. Followed by expansion strategy which applied in 11 utterances. Fourth place is condensation with 10 or 13% of the data. Next the deletion strategy with 6 or 8% of the data. Transcription found in 2 utterances or 3% of the data. Lastly, the decimation strategy is used one time or 1%. In translating sitcoms, the subtitler is not only focused to deliver the meaning of the words or expressions, but also to consider the Audiovisual aspects that support the humour. The paraphrase strategy is the most suitable strategy implemented in translating humour for the subtitler who tries to produce subtitles not only by translating the words or phrases but also the funny situation.

From three acceptability levels, the researcher found two levels in the data. As many as 69 verbal humour utterances, or 90% of the data of utterances are included in the acceptable category. The acceptability parameter is based on the translation result that is natural, conventional, and relevant in daily conversation and Indonesian rules. Nevertheless, there are 8 data or approximately 10% of the verbal humour utterances belong to less acceptable level. The subtitle of the sitcom series is considered acceptable and natural since the translation product of the dominant data is natural and the terms are conventional and used in daily activity that is familiar in TL.

In conclusion, there is a connection between the object, types of humour found, the subtitling strategy applied, and the acceptability of the subtitle. Since the object of this study reserves humour in relatable family interaction, the humour is universal and easy to understand. However, the original dialogue is produced in English language with different grammatical and language rules than Indonesian. Thus, the subtitler applied paraphrase strategy to transfer the relevant messages and perceive the humour. Hence, the natural and relevant subtitles are produced which make the subtitle acceptable to the target language.

REFERENCES

- Aveline, R.G. (2015). *Subtitling Strategies and Translation Readability of the Indonesia Subtitle of Maleficent Movie*. (Skripsi). Universitas Negeri Semarang.
- Bakri, M. (2003). *Metodologi Penelitian Kualitatif: Tinjauan Teoritis dan*

Praktis. Malang: Lemlit Unisma.

- Billig, M. (2005). Laughter and ridicule: Towards a social critique of humour. In *Laughter and Ridicule: Towards a Social Critique of Humour*. <https://doi.org/10.4135/9781446211779>
- Bernschütz, M. (2010). *Empirical Study of Subtitled Movies*. Translation Journal Subtitling and Dubbing: Restrictions and Priorities.
- Chiaro, D. (2010). *Translation, humour and literature*. 230. https://books.google.com/books/about/Translation_Humour_and_Literature.html?id=kCelpJ2V0HQc
- Creswell J.W. (2007). *Qualitative Inquiry and Research Design, Choosing Among Five Traditions Second Edition*. California: Sage Publication.
- Dictionary.cambridge.org. (2023) *Cambridge Online Dictionary*. (Cambridge University Press) Retrieved June 14, 2023, from <https://dictionary.cambridge.org/dictionary/english/stack-the-deck>
- Gambier, Y. (1998). Dirk Delabastita (ed.) 1997: Traductio. Essays on Punning and Translation . *Babel. Revue Internationale de La Traduction / International Journal of Translation*, 44(4). <https://doi.org/10.1075/babel.44.4.18gam>
- Gottlieb, H. (1992). Subtitling - a new university discipline. In *Teaching Translation and Interpreting*. <https://doi.org/10.1075/z.56.26got>
- Hartono, R. (2017). PENGANTAR ILMU MENERJEMAH (Teori dan Praktek Penerjemahan). In *Angewandte Chemie International Edition*, 6(11), 951–952
- Hidayati, F. A. (2019). SUBTITLING STRATEGIES AND THE RESULTED READABILITY OF INDONESIAN SUBTITLES OF MOANA. *Final Project*, 1(1).
- Hornby, A. S. (2005). Oxford Advanced Learner's Dictionary (International Student's Edition). In *Oxford University Press*.
- Jabbari, A. A., Ravizi, Z. N., & Abbas, B. (2012). *Dubbing Verbally Expressed Humor: An Analysis of American Animations in Persian Context*.
- Salna, K. (2019). *Hollywood Finds a New Golden Age of Cinema in Indonesia*. Hollywood Finds a New Golden Age of Cinema in Indonesia.
- Kholiq, M., & Agustinne, E. (2020). Subtitling Strategies in "The Boss Baby: Back in Business" Series. *Ethical Lingua: Journal of Language Teaching and Literature*, 7(1), 22–27. <https://doi.org/10.30605/25409190.156>
- Larson, M. L. (1998). Meaning-Based Translation: A Guide to Cross-Language Equivalence. Second Edition. In *University Press of America* (Vol. 2, Issue 12).
- Levitan, S., Lloyd, C. (Director). (2014). *Modern Family Season 6* Tv Series]. 20th Century Fox Television.
- Merriam-websteronlinedictionary.com*. (2023) *Merriam-Webster Online Dictionar*. Retrieved June 14, 2023, from <https://www.merriam-webster.com/dictionary/pun>
- Miles, Huberman, & Saldaña. (2007). Qualitative Data Analysis: An Expanded Sourcebook. In *Qualitative Data Analysis: An Expanded Sourcebook*.
- Nababan, M., Nuraeni, A., & Sumardiono, &. (2012). Pengembangan Model Penilaian Kualitas Terjemahan (Mangatur Nababan, dkk). *Kajian Linguistik Dan Sastra*, 24(1).
- Newmark. (1988). *A Textbook of Translation [Paperback]*. 304. https://books.google.com/books/about/A_Textbook_of_Translation.html?id=ABpmAAAAMAAJ

- Nufus, D. Z. (2020). The Acceptability Humor Translation of English to Indonesian in The Movie Penguins of Madagascar: Discover Their Untold Story Thanksgiving. *Buletin Al-Turas*, 20(1).
<https://doi.org/10.15408/bat.v20i1.3749>
- Ordudari, M. (2007). Translation procedures, strategies and methods. *Translation journal*.
- Oxfordlearnerdictionaries.com. (2022) *Oxford Learner Dictionary*. (Oxford University Press) Retrieved June 14, 2023, from <https://www.oxfordlearnersdictionaries.com/definition/english/kitten?q=kitten>
- Oxfordlearnerdictionaries.com. (2022) *Oxford Learner Dictionary*. (Oxford University Press) Retrieved June 14, 2023, from https://www.oxfordlearnersdictionaries.com/definition/english/mine_1?q=mine
- Oxfordlearnerdictionaries.com. (2022) *Oxford Learner Dictionary*. (Oxford University Press) Retrieved June 14, 2023, from https://www.oxfordlearnersdictionaries.com/definition/english/suck_1?q=suck
- Raphaelson-West, D. S. (1988). On the Feasibility and Strategies of Translating Humour. *Meta: Journal Des Traducteurs*, 34(1).
<https://doi.org/10.7202/003913ar>
- Season 6 | Modern Family Wiki | Fandom*. (n.d.). Retrieved December 6, 2022, from https://modernfamily.fandom.com/wiki/Season_6
- Suharsimi, A. (2006). Prosedur penelitian suatu pendekatan praktik. *Jakarta: Rineka Cipta*.

Binary Opposition Found in the Characterization of Lemony Snicket's *Ersatz Elevator* Novel

Sheila Larasati¹, Riana Permatasari^{2*}

English Literature Study Program

Sultan Agung Islamic University

Sheilalarasati36@std.unissula.ac.id, permatasari@unissula.ac.id *

Article History:

First Received:
07/09/2023

Final Revision:
29/12/2023

Available online:
31/12/2023

Abstract. This study aims to analyze the characterization of the characters in Lemony Snicket's *Ersatz Elevator* novel. The found characterizations were then later categorized and sorted so that it could be contrasted and formed into a binary opposition. Binary opposition is chosen to analyze the novel because of the children's literature's nature of contrasting the characters. The primary data were taken from the novel in the form of dialogues and narrations while the secondary data were taken from the various sources that were deemed to support the study. The data found in the novel were then identified, classified, and reduced. This study was finished with two results. The first result is the characterization found in characters are; greedy, grateful, indifferent, caring, coward, and brave. The second result deals with the binary opposition. The pairs found in the novel are greedy – grateful, indifferent – caring, and coward – brave. After thorough interpretation and analysis, the study shows that there is a power imbalance between the adult and the children characters as they have opposite traits with each other along with their responsibilities as their respected roles. The power imbalance shown in the characters are made more prominent by how the children are portrayed to be the hero by the author while the adults are portrayed to be reckless.

Keywords: *binary opposition, characterization, Lemony Snicket, Ersatz Elevator*

INTRODUCTION

Deconstruction by Jacques Derrida is one tricky theory to analyze. Derrida believed that everyone who even attempted to explain the definition of deconstruction was wrong (Powell, 2008). Deconstruction's principle is during when understanding a text, one should disregard the text and the structure, as well as the inside and outside context (Aprilia & Arianto, 2021) and its derived from the word 'deconstruire' which means to breakdown an improvement. Derrida had always been vocal about his stance on western metaphysics that truth is objective (logocentrism). The concept of logocentrism creates a pair between the privileged and the non-privileged such as speech is given privilege over writing, tall is given privilege over short, white is given privilege over black, etc (Powell, 2008). The previously explained concept creates another concept which is binary opposition where it situates two completely different concepts as a pairing (Smith 1996). In this research, binary opposition acts as a tool to dissect a novel as binary opposition "aims to open the reader's mind to see other meanings and not stick to one thing only" (Aprilia & Arianto, 2021). Plenty of the research that has been previously done talked about the relation between binary oppositions and characterization in a literary work because the main object of the binary opposition is the opposition in between the traits of the characters.

According to Pickering & Hoepfer, character is "any individual in a literary work" and characterization is an act written by the author in the text to give a meaning of how a character is portrayed to be (quoted in Reams, 4). They further divided characterization into two points including telling (direct) and showing (indirect). Telling or direct is used when the author tells the audience through their comments of the characters in the writing, whereas showing of indirect is when the author steps aside and lets the readers analyze the characters based on the hints provided in the narratives, dialogues, or explanations. There are certain ways in analyzing the characterization based on them such as characterization through names, characterization through appearance, characterization by author, characterization through dialogues, and characterization through actions (Pickering & Hoepe, 1981). By looking at those aspects, the readers may conclude the traits of the characters build by the characterization used by the author.

Studies related to binary opposition through characters and characterizations in literary works are not something new. A research from Aritonang (2022) examined binary opposition in Nat Gould's novel *Fast As The Wind*. He focused on one of the characters in the novel, namely Hector Woodridge. The results showed that there are 3 binary oppositions inherent in Hector's character. Another research is from Muqit (2020) who analyzes the Indonesian novel entitled "Orang-orang proyek" by Ahmad Tohari. He observed that the novel not only reflects the real situation of Indonesian community, but can also be an allusion to the social and political conditions that exist in Indonesia. Although some previous studies have discussed binary opposition in novels, it is important to note that most studies focusing on adult literature and children's literature have not been analyzed adequately. Thus, children's literature is chosen as the object of this study as novelty and its tendency to strikingly contrast the characterization of the characters in adult literature.

The object of this study was Lemony Snicket's *Ersatz Elevator* novel that tells the story of the Baudelaire children under the custody of the wealthy couple, Esme and

Jerome Squalor. Despite living with a wealthy family, the Baudelaire children still had to worry about the long-time nemesis, Count Olaf who would always follow them everywhere in order to obtain their wealth. On top of their recurring problem, their best friend whom they met previously in the Prufrock Preparatory School, the Quagmire triplet, was kidnapped by Count Olaf so it was also the Baudelaire children's mission to save them. In order to analyze the characterization of the characters, the theory by Pickering and Hoepfer in *Concise Companion to Literature* (1981) was used. In short, based on the explanation above, this research has two objectives: (1) finding the traits shown by the characters through characterization and (2) analyzing the binary opposition concepts form by the traits of the characters. By doing this research, it is expected that this study will enrich the findings in the research field related to binary opposition shown in children literature.

RESEARCH METHOD

The study was conducted with a descriptive qualitative study. The focus of attention of this research was Lemony Snicket's *Ersatz Elevator* novel which was the textual basis of this research. The data collection method was qualitative because it dealt with observations, record, and documents (Lambert & Lambert, 2012). The data were classified into two types of data; primary and secondary data. Primary data included all the main sources related to the object of the study such as dialogues and narrations in the novel, Lemony Snicket's *Ersatz Elevator*. The secondary data were wide arrays of scholarly studies related to deconstruction, binary opposition, characterization, books, journals, and all other legitimate sources related to the study.

The first step of primary data collection was reading the novel. The researchers had read the novel times and again and fortunately the researchers had also read the preceding series of the novel to better understand the novel even more. After reading the novel, the researchers annotated some parts that were deemed suitable to add to the research. After the raw data were gathered, the researchers further sorted the raw data with the existing theory from the secondary data. Since the study had two research questions, the classification of the data was divided into two parts each to answer its respective research questions. After classifying the data, the data were then reduced by eliminating the weak data for better understanding of the research. After that, the data began to be analyzed using the theory mentioned previously. Finally, conclusions are drawn from the results and discussions that have been carried out.

RESULT AND DISCUSSION

In this part, the findings are discussed to answer the research questions. There are two points as the findings. The first point is related to the finding about characterization found in Lemont Snicket's *Ersatz Elevator* novel. The second point is related to binary opposition formed by the traits of the characters in the novel. The following is the details of each findings.

a. Characterization found in Lemony Snicket's Ersatz Elevator

a.1 Greedy

Count Olaf is the arch nemesis of the Baudelaire children. His main intention behind his every scheme is to snatch away the Baudelaire children's

fortune which they currently do not possess until Violet Baudelaire, the eldest, comes of age. Count Olaf has been very persistent in snatching away the Baudelaire children's fortune since the first series of the book when he tried to marry Violet Baudelaire so that he could get their possession as her husband but thankfully it was a failure. In his early appearance on the book, Lemony Snicket describes him as **"He had one long eyebrow, a tattoo of an eye on his ankle, and two filthy hands that he hoped to use to snatch away the Baudelaire fortune that the orphans would inherit as soon as Violet came of age."** (Snicket, 2001: 7). This excerpt not merely explains Olaf's appearance, but also support his evil characterization. According to James Pickering and Jeffrey D. Hoepfer (1981), the author can implicitly explain the traits of the characters through the author's way of describing their appearance. Through the narration, readers can immediately understand that Count Olaf is the villain in the novel as he is described to be someone very vile from his appearance and characterization which are explained directly by the author.

Esme Squalor is also one of Count Olaf's crew who at first fools the Baudelaire children by making them think she is a good guardian and is on their side. The truth is, Esme Squalor is just as evil as Count Olaf. Esme Squalor is described to be the sixth most important financial advisor in the city who is also disgustingly wealthy that people can get lost in her house. Even though she has everything, it does not make Esme Squalor satisfied. The following quote shows that the author narrates Esme Squalor's questionable act that says **"Esme clapped her long nailed hands together with glee. "Me! Every last bit of money that people pay at the auction goes right to me! Isn't that smashing?"** (Snicket, 2001: 45). While in some cases dialogue needs to be scrutinized further and connected to the situation or character's gestures to understand its meaning, sometimes the author creates characters who are open and express whatever is on their mind (Pickering & Hoepfer, 1981: 32). From Esme's words, it is clear that she has an excessive obsession with money and wealth. It seems like despite being wealthy herself, Esme would still do devilish act and help Count Olaf for money. It shows that Esme is a greedy character.

a.2 Indifferent

The poor Baudelaire children's series of unfortunate events do not happen without the adults. Unfortunately, the adults around Baudelaire children's life are rather indifferent about it. Mr. Poe is the Baudelaire children's banker who takes care of the guardians of the Baudelaire children and their inheritance until Violet Baudelaire comes of age. Sadly, despite being the adult who consistently in Baudelaire children's life, he is lack of awareness and not really good at his job. If he were truly good at it, the previous close-call misfortunes of Count Olaf harming the Baudelaire children would not even happen in the first place as explained the quote that says **"I am sorry to say that Mr. Poe had not done a very good job so far, and the only thing they could rely on with Mr. Poe was that he always had a cough,"** (Snicket, 2001: 4). This quotation is a dramatic characterization method where a character's trait or personality are revealed through what other characters say or think about them (Jones, 1968: 84). The words of the main character can also be said to be more important than the minor character's

words, although in some cases the minor character's words also provide crucial information for the whole story (Pickering & Hoepe, 1981). Thus, the Baudelaire children's statement about Mr. Poe can be used as a valid testimony about his character. Moreover, Mr. Poe characterization becomes increasingly visible when he sends off the Baudelaire children to their new guardians in Squalor's condominium which located on the highest floor of 667 Dark Avenue. Unbeknown to them, the elevator is 'Out'. The term 'Out' is used when things are no longer relevant and should not be used. The stairs are 'In' which means that stairs is socially acceptable to use at the moment. In other words, the Baudelaire children and Mr. Poe had no other choice but to take hundreds and hundreds of stairs to reach their destination. However, Mr. Poe refused to take the stairs with them. **"You're not going to accompany us?" Klaus asked. "I simply don't have the time to accompany you," Mr. Poe said, "and that is that"** (Snicket, 2001: 15). The lack of interest of Mr. Poe to actually send off the Baudelaire children and personally meet their new guardian screams a lot about his personality. Pickering & Hoepfer (1981: 34-35) stated that action can reveal both unconscious emotional or psychological states and the conscious attitudes or values of a character. So, Mr. Poe's attitude in telling the Baudelaire children to go alone to their new guardians implies that he has no sympathy and indifference towards them. It also supports their previous testimony that Mr. Poe wasn't very good at carrying out his duties.

Other than Mr. Poe, Esme Squalor also possess indifferent traits. It can be seen from the first time the Baudelaire children arrived at Esme Squalor and Jerome Squalor residence.

"Even though I am unbelievably wealthy, you may call my 27 name Esme. I'll learn your names later. I'm very happy you're here, because Orphans are in, and when all my friends hear that I have three real live orphans, they'll be sick with jealousy, won't they Jerome?" (Snicket, 2001: 28).

Despite being their new guardian, the fact that she does not give them any consolation after everything that they went through is sad and indifferent at best. It also suggests that she solely care about her sense of fashion or social status and does not really care about matters that do not align it. It seems like she is more thoughtful towards her social status than the well-being of the Baudelaire children. Additionally, the topics discussed by characters are important for assessing their characterization (Pickering & Hoepfer, 1981). Characters who always talk about themselves or a specific topic in characterization can be considered as either egoist or a bore. Furthermore, prior to coming to the condominium of Esme Squalor and Jerome Squalor, the Baudelaire children was sent to Prufrock Preparatory School where they meet their best friend, the Quagmire triplet. Sadly, the Quagmire triplet was kidnapped by Count Olaf and it makes the Baudelaire children terribly sad. Up until their arrival in the Squalor condominium, the Quagmire triplets have not been found yet. The Baudelaire children are very worried, but Esme Squalor could only think of one thing **"Well, if they find them soon," Esme said, "maybe we'll adopt them, too. Five orphans! I'll be the innest person in town!"** (Snicket, 2001: 31). Once again, Esme's words clearly show that she only cares for herself. Similar to Mr. Poe, she

has no sympathy for the Baudelaire children or Quagmire triplet, and she is more focused on what other people in town think about her. All she cares about is to be the most up-to-date person in town. It is another dramatic characterization where the author shows the characterization of characters through their words or dialogue (Pickering & Hoepe, 1981).

a.3 Grateful

Baudelaire children was born into a wealthy family despite their endless misfortune which is why they got a massive amount of inheritance. Even though they lost everything in the blink of an eye, Baudelaire children are still very much grounded children who appreciate everything in life gracefully. Upon their arrival in the Esme and Jerome Squalor's condominium, the pinstripe is 'In' so Esme Squalor got them each pinstripe so that they do not embarrass her for not wearing one. It is a sweet gesture from Esme Squalor but she does not think whether the pinstripe she gave to them will fit into their body and the truth is it does not fit them at all as shown in the quote:

“The Baudelaire stood together for another moment and nodded resolutely, a phrase which here means “tried to make themselves stop feeling ungrateful and put on the suits.” But even though they did not want to seem spoiled, even though they knew the situation was not a terrible one at all, and even though they had less than an hour to change into the suits, find Jerome, and walk down all those hundreds and hundreds of stairs, the three children could not seem to move.” (Snicket, 2001: 53).

Characters are commonly represented through their actions. Readers can get clues about a character's personalities or attitudes through their actions. Besides, characters are often aware of their actions or it is done intentionally. Thus, by paying attention to the character's actions and other properties such as setting or events, the action of the character can have significant value in terms of their personological features (Margolin, 1986). So, in this excerpt, the author tells the readers directly the characterization of the Baudelaire children through their action in such situation. The Baudelaire children are very much aware that they could have been in a worse position right now and they are in a much better position than their best friend who is kidnapped by Count Olaf. Consequently, they try their best to be grateful in every aspect.

a.4 Brave

In the novel, some of the actions of the Baudelaire children also show that they are brave. First, after being on the run to avoid Count Olaf, this time around, the Baudelaire children are looking for Count Olaf in order to save their dearest friend from Count Olaf's chokehold. A very brave decision made by them considering how they almost lost their lives to him. **“I cant believe that now we're trying to find him.” “Me neither,” Violet agreed. “If it weren't for the Quagmires, I wouldn't go down there at all,”** (Snicket, 2001: 134). Then, the Baudelaire children put their suspicion on the ersatz elevator which has 2 doors in front of the condominium but only has 1 door on the first floor. In order to find out, the Baudelaire children need to climb down the dark and empty elevator

shaft with a makeshift torch made of random metals found in the Squalor condominium. **“Hold them very, very, carefully,” she said, giving an ersatz welding torch to each of her siblings. “They’re hot enough to melt metal, so just imagine what they could do if they touched us. But I’m sure we can manage,”** (Snicket, 2001: 157). By making an ersatz rope from ties, the Baudelaire children gather their courage to go down the dark and deep elevator shaft with their ersatz scorching torch. “Hold them very, very, carefully,” she said, giving an ersatz welding torch to each of her siblings. **“They’re hot enough to melt metal, so just imagine what they could do if they touched us. But I’m sure we can manage.”** (Snicket, 2001: 157), and **“We’ll each have to keep one hand free to hold the torch. But I’m sure we can manage.”** (Snicket, 2001: 158). The Baudelaire children put aside the fact that they are scared to climb down into the pitch-black darkness to save their best friends and that is the epitome of bravery. From these quotations, It is clear that the Baudelaire children's words indicate that they are actually afraid, but their actions show otherwise. They act bravely and selflessly determine to help the Quagmires. Action-driven characterization such as characters’ decision, habits, or reactions help authors to add depth and authenticity to a character's development (Jenkins, 2023).

a.5 Caring

Violet Baudelaire is a gifted inventor and her invention has saved the Baudelaire children from many dangerous situations. She uses her inventing ability to make ersatz rope to rescue the Quagmire triplet who turns out to have been hidden in the ersatz elevator by Count Olaf. Violet Baudelaire creates a makeshift torch and ersatz rope to go down into the pitch darkness of the ersatz elevator by themselves. Sadly, in the last minute the effort failed because Count Olaf already moved the Quagmire triplets and that makes the eldest sibling very sad as shown in the dialogue below.

“They’re gone!” Violet said “They’re gone, and it’s all my fault!” She threw her welding torch into the corner of the tiny room, where it sizzled against the floor. She turned to her siblings, and they could see, by their white glow of their tongs, that their older sister was beginning to cry. **“My invention was supposed to save them,” she said mournfully, “and now Gunther has snatched them away. I’m a terrible inventor and terrible friend.”** (Snicket, 2001: 135)

Violet actions and words demonstrate a strong sense of responsibility and protection. The way she takes the initiative to solve problems and blame herself when it did not go according to plan shows her caring and nurturing qualities. In the next scene, Baudelaire children think that the Quagmire triplets are sent into the auction and hidden in one of the things being auctioned. After begging Jerome Squalor to buy the item being auctioned, turns out they are wrong. Quagmire triplet is once again kidnapped by Count Olaf and elopes successfully along with Esme Squalor. Amidst their sadness, Jerome Squalor offers them to live with him which is a nice gesture that they deny.

“We’re not going to track down Olaf,” Jerome said, shuddering at the thought. **“We’ll be lucky if he doesn’t track us down. As your guardian, I**

cannot allow you to try to find such a dangerous man. **Wouldn't you rather live safely with me?"** 31 **"Yes," Violent admitted. but our friends are in grave danger. We must go and rescue them.**" (Snicket, 2001: 257).

In this scene, despite facing their own challenges, the Baudelaires still insist on saving the Quagmire. They could have lived happily and comfortably with Jerome Squalor but they decide not to because they cannot live comfortably while their best friend is still in the chokehold of Count Olaf. This mutual care and support also highlight the themes of solidarity and compassion among the characters in the series.

a.6 Coward

In contrast with the Baudelaire children, Jerome Squalor is a coward. Jerome Squalor is indeed a one kind man. Yet, what is kind without the existence of bravery in him. After offering the Baudelaire children to live comfortably under wings, an offer with they reject, he continues to admit that he is in fact a coward. Jerome sighed, and kissed each Baudelaire on the forehead. **"You children are very dear to me," he said, "but I don't have your courage. Your mother always said I wasn't brave enough."** (Snicket, 2001: 257). His noble intention to take the custody of the Baudelaire children is hindered by his cowardice and that makes the Baudelaire children once again, by themselves. His unwilling behavior to confront Count Olaf or challenge any dangerous situations the Baudelaire children might encounter suggest a certain timidity in his character. Even prior to that, Jerome Squalor has shown a non-confrontative quality. For example, when Esme sends him and the Baudelaire children to eat at Cafe Salmonella, and the Baudelaire children talk about how they are worried about Count Olaf disguising as Gunther the auctioneer but Jerome dismisses their concern simply because he does not want to confront Esme about it. **"I can't think of a single argument that would be useful or necessary," Jerome said. "For instance, Esme made reservations for us here at Cafe Salmonella, and I can't stand the taste of Salmon. I could have argued with her about that, of course, but why would it be useful or necessary?"** (Snicket, 2001: 36). Another example would be when he is told by Esme to get yellow paper clips, to which he replies that he needs to send the Baudelaire children to the auction hall, which is then again dismissed by Esme. Jerome then replied with **"Well, I don't want to argue," Jerome said shrugging and giving the children small smile**" (Snicket, 2001: 121). It signifies that Jerome's actions are often drive by a desire to avoid conflict or danger. In addition, Jerome's fear of confrontation and his tendency to avoid conflict are consistent traits throughout the series. While he means well and is sympathetic to the Baudelaires' difficulty, his inability to confront danger directly showcase a vulnerability that contrasts with other characters.

b. Binary Opposition found in the Characterization

This section discusses the binary opposition regarding the binary opposition in Lemony Snicket's *Ersatz Elevator* novel. After identifying the traits shown by the characters through characterization, it is revealed that there is a binary

opposition of difference between child characters, the Baudelaire children, and the adult characters in the novel.

b.1 Grateful – Greedy

As previously mentioned, though having a poor fate and going through a series of unfortunate events, it is clear that the origin of the Baudelaire children was comfortable. They used to live in a massive mansion and inherit large sums of wealth, so much that their safety is always in constant danger. The Baudelaires were also blessed with amazing parents who taught them well when they were alive thus making the Baudelaire children grow up to be compassionate and resilient people. After the fire incident that took their parent's life, Baudelaire children had to start from zero. In the technical sense, they do not possess any money because none of them are adults yet. Hence, the existence of Mr. Poe is needed to take care of that affair even though it would be hard to say that he has done a good job. Baudelaire children are now orphans living one guardian from another. Despite the sudden massive change in their life, they are still collected and calm amidst the chaotic adults. After experiencing several guardianships, Baudelaire children are placed under the custody of Esme Squalor and Jerome Squalor, a wealthy couple living in 667 Dark Avenue. Esme Squalor loves following in what is considered to be In and considered to be Out. During the arrival of the Baudelaire children, pinstripe is currently 'In' hence she gives them pinstripe suits for Baudelaire children to wear. She is nice enough to give them pinstripe suits, but does not care enough about their sizes. When opening the shopping bag, they find out that the pinstripe suits are way too big for them.

“The Baudelaire stood together for another moment and nodded resolutely, a phrase which here means “tried to make themselves stop feeling ungrateful and put on the suits.” But even though they did not want to seem spoiled, even though they knew the situation was not a terrible one at all, and even though they had less than an hour to change into the suits, find Jerome, and walk down all those hundreds and hundreds of stairs, the three children could not seem to move.
(Snicket, 2001: 53)

The role of parents is crucial in shaping children's personality as they are the main figures in the family environment and play a firsthand role in teaching their children. They have the responsibility to teach moral values, practical skills, and emotional intelligence through direct interaction within the family unit as well as becoming role models which are eventually useful for their children's social life. Parents also have influence in shaping children's worldview and their behavior or attitudes in society (Safitri et al., 2023). As times go by, good habits would be engraved in children's hearts and mind (Wangi et al., 2023). As a result, the attitudes of the Baudelaire children who always think positively and grateful in every situation remain the same even though they have lost their parents. The realization that Count Olaf has once again reached their new life is also makes them uneasy and stressed. The thoughts of what Count Olaf will do to them this time make them giddy, but despite all that they are still managed to be calm.

On the other hand, Esme Squalor who is one obviously wealthy woman experiencing zero unfortunate events in her life. Yet, she has the most willpower

to be greedy. Despite having everything, she just wants more and more money even though the way for her to gain money is not morally correct as shown in the quote **“Esme clapped her long nailed hands together with glee. “Me! Every last bit of money that people pay at the auction goes right to me! Isn’t that smashing?”** (Snicket, 2001: 45). The auction that she held is just a decoy for them to transport the Quagmire triplet and fool the Baudelaire children. In the end, Esme Squalor elopes with Count Olaf bringing the poor Quagmire triplet with them. In psychology, Esme's obsession with getting richer and richer are considered a form of addiction or usually called greed addicts. It does not focus on the amount of wealth they have, but the process of pursuing financial opportunities to earn more money stimulates the dopamine which is the molecule of pleasure (Seltzer, 2012). Apart from that, Esme's attitude is also possibly motivated by her desire to be admired by the town people. Unfortunately, greed addicts tend to justify any means to achieve their goals, even becoming manipulative, committing illegal acts, and growing insensitive to the needs and feelings of others. Not to mention, being in a high economic status also oftentimes makes someone have higher levels of narcissism, entitlement, and even self-centered behavior (Piff, 2014). It explains a lot about Esme's character in this novel.

The striking contrast between the characters is their attitude towards the comfort of this world, the Baudelaire children are grateful for what they have despite the conditions, while Esme is never enough of it. This kind of contrast shows a binary opposition concept between grateful and greedy in which one key term is the opposite of another in a way that “If the question is being, then one can establish "being" against "non-being" (Leung, 2005).

b.2 Indifferent – Caring

Indifferent trait in this novel comes from Mr. Poe. Despite being the adult whose job is to ensure the Baudelaire children's safety, his indifferent nature has led so many unfortunate events to happen to the Baudelaire children. Mr. Poe indifferent trait could be seen in few quotes such as; **“I am sorry to say that Mr. Poe had not done a very good job so far, and the only thing they could rely on with Mr. Poe was that he always had a cough. “** (Snicket, 2001, 4) and **“You’re not going to accompany us?” Klaus asked. “I simply don’t have the time to accompany you,” Mr. Poe said, “and that is that”** (Snicket, 2001: 15). Mr. Poe does not want to take extra steps to make sure that the Baudelaire children safely arrive at the front door of the Squalor condominium because of its stairs. He simply does not care and wants to go about his day leaving Baudelaire children alone in their new home. In fact, an indifferent attitude can be an indication of an apathetic person. It includes a lack of caring and concern which is usually related to the bystander effect, which is a phenomenon where people do nothing when they see other people who need help or assistance (Purse, 2022). Nonetheless, Mr. Poe is not necessarily intentional and it comes from his inability to fully understand the dreadful situations the Baudelaire children face. So, Mr. Poe's indifferent character becomes a satirical representation of bureaucracy and incompetence.

Conversely, caring trait comes from the Baudelaire children who are willing to do everything they can to save their friend from the chokehold of a person who is also after them. They tried their best to save the Quagmire, but their attempts is not fruitful and the Baudelaire children get really sad over it.

“They’re gone!” Violet said “They’re gone, and it’s all my fault!” She threw her welding torch into the corner of the tiny room, where it sizzled against the floor. She turned to her siblings, and they could see, by their white glow of their tongs, that their older sister was beginning to cry. **“My invention was supposed to save them,” she said mournfully, “and now Gunther has snatched them away. I’m a terrible inventor and terrible friend.”** (Snicket, 2001: 164)

Violet is willing to risk her safety to help the Quagmire triplets from being held captive by Count Olaf at the bottom of the Ersatz elevator. When all her effort and her inventions fail, she blames herself too badly for not being able to save their friends. In reality, oldest children often exhibit a caring nature that is shaped by their role as an older sibling and the responsibilities that come with it. Subsequently, in this context, the term eldest daughter syndrome appears which refers to characteristics that develop as an outcome of being the first-born. The eldest daughter generally has characteristics such as displaying leadership qualities, taking on a caregiving role as a sense of responsibility, and has a strong nurturing effect (Laderer, 2023). Unfortunately, this sense of responsibility can have a bad impact because it puts a lot of pressure on someone. It can cause emotional symptoms such as self-blame, anxiety, burnout, and even depression (Butler, 2023).

The binary opposition shown in this novel is such an irony because it is between adults and children. Between the two oppositions, there is always the center. It is the center that is given a privilege i.e man/woman, tall/short, big/little, black/white, and etc. (Bertens, 2012). In this example, the adults are supposed to be the responsible ones. The adult (Mr. Poe) simply does not take extra steps to make sure that Baudelaire children are safe, or listen to them. Baudelaire children on the other hand, even though they are just children, are caring for others and willing to take extra steps even if it harms them to save their friends.

b.3 Brave – Coward

Bravery is something that is always associated with the Baudelaire children throughout their book for their never-ending battle and struggles with Count Olaf and how they escape from it. When Baudelaire children realize that Count Olaf has once again entered their life. This time, they want to find his hiding place because they want them to find the Quagmire triplets whom he successfully kidnapped. Baudelaire children do the unusual by actively looking for him instead of hiding like it always was. “I can't believe that now we're trying to find him. **“Me neither,” Violet agreed. “If it weren't for the Quagmires, I wouldn't go down there at all.”** (Snicket, 2001: 134). This part shows that people often find the strength to be brave when it comes to those they care about. Bravery is an attitude of knowingly putting oneself in danger, both mentally or physically, for the sake of others (Dorner, 2013). Love and concern for others, whether family

or friends, can be a powerful motivator to overcome fears and difficulties. This sense of responsibility and connectedness often fuels acts of bravery, as individuals are driven to protect, support, or care for the well-being of those they love dearly. It is clearly illustrated by the attitude and actions of the Baudelaires who try their best to save the Quagmires.

On the contrary, opposite attitude shown by Jerome Squalor. He is indeed a sweetheart. One of the best Baudelaire guardians but he is terribly lacking in bravery. He never confronts anything. He never says no. He just wants to make both parties happy. Even after being left alone when his wife elopes with Count Olaf, he still chooses to live in his comfort zone. He refuses to help Baudelaire children to help them catch Count Olaf. It shows in the following quotes “Jerome sighed, and kissed each Baudelaire on the forehead. **“You children are very dear to me,” he said, “but I don't have your courage. Your mother always said I wasn't brave enough.”** (Snicket, 2001: 257). Naturally, humans tend to seek safety and stability. In this sense, the comfort zone offers familiarity, predictability, and a sense of security which leads to lower levels of stress and anxiety (Lacovich, 2023). Thus, individuals are likely avoiding situations outside their comfort zone due to fear of the unknown, uncertainty, or potential danger. In other words, comfort zone can be said to be a self-protective mechanism for personal survival. It is a common thing especially when individuals are still children because they are not yet mature, do not have the ability to assess the situation well, and have not developed skills to overcome their fears. Still, it can turn into a trap that is difficult to escape from if it continues into adulthood, and can even make someone become dependent on it (Seltzer, 2022). In the novel, Jerome seems confined in his comfort zone and prefer to avoid any situations outside his comfort zone rather than fight his fears.

Between the two oppositions, there is always the center. It is the center that is given a privilege i.e man/woman, tall/short, big/little, black/white, and etc (Bertens, 2012). In this case, adult are deemed to be more powerful often times prove they are not like what they should behave towards children. Jerome, as an adult, should act like one and protect the Baudelaire children especially since he is also their new guardians, and not let them face dangerous situations alone. Hence, the binary opposition of bravery from the Baudelaire children serves to emphasize the stark contrast between the children characters and the adult character as well as highlights the challenges the children character face as they encounter adult character with opposing attitudes.

In conclusion, the binary oppositions shown in the characterization of the characters formed a pattern. Each of the binary opposition pairings is between the adult characters (Count Olaf, Esme Squalor, Mr. Poe, and Jerome Squalor) and the Baudelaire children which are children. The pairings mentioned show that the adults are being neglectful of the children who are clearly in need of help. The adults, who are supposed to look after them and take care of their safety, are in fact the ones who caused the Baudelaire children's misery all along. These binary oppositions emphasize the theme of children being underestimated or misunderstood by the adult figures around them. It adds a sense of irony and commentary on the nature of authority, responsibility, and the complexities of adult-child dynamics. The researcher admits that the pattern of the children

characters being the hero in the story is not unheard of, but binary opposition was used to do a deeper reading activity to know that despite the pattern, binary opposition still can be used.

CONCLUSION

This study analyzed the binary oppositions found in the characterization of the characters in the novel Lemony Snicket's *Ersatz Elevator* novel. The researcher used Derrida's concept of Binary Opposition which was first brought up in his book entitled 'Of Grammatology'. There are two points concluded from the findings. The first point is related to the characterization found in the characters. The characters are; the Baudelaire children whose characterization is caring, brave, and grateful, Count Olaf whose characterization is greedy, Esme Squalor whose characterization is greedy and indifferent, Jerome Squalor whose characterization is coward, and Mr. Poe whose characterization is indifferent. The second point is related to binary oppositions found in the novel; Greed - Grateful, Indifference - Caring, and Brave - Coward. All the pairings are between the adult characters and the Baudelaire children which further proves that even though adults are deemed to be more logically developed and are the protector of children, they do not always good at keeping children safe. On the other hand, children who are deemed to be weak, in this novel are proved to be the ones having the most common sense and dozens of times could save themselves from danger. It is most expected for the cliché pattern of the children are portrayed to be the hero of the story, but in any way, it could give a depth to the analysis that at the end of the day after thorough analysis the true nature of binary opposition still persists.

REFERENCES

- Aprilia, C., & Arianto, T. (2021). Binary Oppositions as the Result of Deconstruction Analysis in the *Goldfinch* Novel by Donna Tartt. *JURNAL BASIS*, 8(1), 65-74.
- Aritonang, B. R. (2022). Binary Opposition in *Fast as The Wind* Novel by Nat Gould. *Linguistika Kultura: Jurnal Linguistik Sastra Berdimensi Cultural Studies*, 11(2), 80-86. <https://doi.org/10.25077/jlk.11.2.80-86.2022>
- Bashar, K. U., & Zeb, A. Binary opposition of the characters in Steinbeck's *Of Mice and Men*: From Derridean perspective.
- Bertens, H. (2012). *Literary theory: The basics*. Routledge.
- Butler, H. (2023, October 11). *Do You Have Eldest Daughter Syndrome? Guide & Checklist*. Retrieved from Family Education: <https://www.familyeducation.com/family-life/relationships/eldest-daughter-syndrome>
- Dorner, A. (2013). "Morally Adaptive or Morally Maladaptive: A Look at Compassion, Mercy, and Bravery," *ESSAI*: Vol. 10, Article 17. Available at: <http://dc.cod.edu/essai/vol10/iss1/17>
- Gnanasekaran, R. (2015). An Introduction to Derrida, Deconstruction and Post-Structuralism. *International Journal of English Literature and Culture*, 3(7), 211-214.
- Jenkins, P. (2023, July 5). *Brilliantio Ltd*. Retrieved from What is Indirect Characterization? Exploring Subtle Techniques in Literature: <https://brilliantio.com/what-is-indirect-characterization/>

- Jones, E. (1968). *Outline of literature: short stories, novels, and poems*. The Macmillian Company.
- Lacovich, M. (2023, July 12). *Comfort Zone*. Retrieved from My Mind: <https://mymind.org/comfort-zone>
- Laderer, A. (2023, September 27). *What Is Oldest Daughter Syndrome*. Retrieved from Charlie Health: <https://www.charliehealth.com/post/what-is-oldest-daughter-syndrome>
- Lambert, V. A., & Lambert, C. E. (2012). Qualitative descriptive research: An acceptable design. *Pacific Rim international journal of nursing research*, 16(4), 255-256.
- Margolin, U. (1986). The Doer and the Deed: Action as Basis for Characterization in Narrative. *Poetics Today*, 7(2), 205-225. <https://doi.org/10.2307/1772759>
- Muqit, A. (2020). THE REVIEW OF THE SOCIO-POLITICAL FICTION NOVELS UNDER SAUSSURE'S BINARY OPPOSITION AND LOGOCENTRISM (CASE STUDY OF NOVEL ENTITLED "ORANG-ORANG PROYEK" BY AHMAD TOHARI). *RELACult - Revista Latino-Americana de Estudos em Cultura e Sociedade*, 6(1), 1-20. <https://doi.org/10.23899/relacult.v6i1.1398>
- Pickering, J. H., & Hooper, J. D. (1981). *Concise companion to literature*. Macmillan.
- Piff, P. K. (2014). Wealth and the Inflated Self: Class, Entitlement, and Narcissism. *Personality and Social Psychology Bulletin*, 40(1), 34-43. <https://doi.org/10.1177/0146167213501699>
- Powell, J. (2008). *Deconstruction for beginners*. Red Wheel/Weiser.
- Purse, M. (2022, August 21). *What is Apathy?* Retrieved from Very Well Mind: <https://www.verywellmind.com/apathy-lethargy-and-anhedonia-379832>.
- Putra, R. K. (2016) A Deconstruction on The Binary Opposition of The Male and Female Characters in Susan Glaspell's Trifles. Diss. Sanata Dharma University.
- Safitri, D. A., Agustina, M. F., & Trisnawati, R. K. (2023). The Effect of Parental Rejection on Children's Personality Depicted in The Willoughbys (2020). *Buletin Al-Turas*, 29(1), 33-50. <https://doi.org/10.15408/bat.v29i1.27230>
- Seltzer. (2022, January 26). *Why Is It So Hard to Get Out of Your Comfort Zone?* Retrieved from Psychology Today: <https://www.psychologytoday.com/us/blog/evolution-the-self/202201/why-is-it-so-hard-get-out-your-comfort-zone?amp>
- Seltzer, L. F. (2012, October 17). *Greed: The Ultimate Addiction*. Retrieved from Psychology Today: <https://www.psychologytoday.com/us/blog/evolution-the-self/201210/greed-the-ultimate-addiction>.
- Smith, G. (1996). Binary opposition and sexual power in Paradise Lost. *The Midwest Quarterly*, 37(4), 383.
- Snicket, L. (2001). *Ersatz Elevator*. Harper Collins.
- Wangi, E. N., Sartika, D. R., Aslamawati, Y., & Lutfiani, S. M. (2023). Honesty and Empathy Character-building Training for Children Under Care of Foster Parents. *Social and Humaniora Research Symposium (SoRes), KnE Life Sciences*, 1260-1267. <https://doi.org/10.18502/kss.v8i18.14327>

The Stages of Grief and Response of Cameron Turner in Confronting Death depicted in Benjamin Cleary's *Swan Song*

Bima Ardyandika¹, Destary Praptawati²

English Literature, Faculty of Languages and Communication Science, Sultan Agung Islamic University^{1,2}

ardyandikabima@std.unissula.ac.id¹

Article History:

First Received:
08/09/2023

Final Revision:
26/11/2023

Available online:
31/12/2023

Abstract. The underlying theory of grief is rooted in understanding the concept of loss. Stages of grief define the journey of accepting the reality of loss. Elisabeth Kübler-Ross shows these stages of grief by interviewing a terminally ill patient who was confronting the end-of-life transition. Stages of grief consist of denial, anger, bargaining, depression, and acceptance. Throughout the end-of-life transition, some may have a different response to grief at certain stages. This study aims to identify the stages of grief and the response to grief that Cameron Turner, the *Swan Song* film's main character, portrays. The data analysis exercises the qualitative descriptive method. The steps were watching the film and reading the script, identifying the data, classifying the data, reducing the collected data from the film and script, and analyzing the data. The findings of this study show that Cameron Turner was going through a complete grief stage of denial, anger, bargaining, and depression down to the acceptance stage. To respond to each stage, Cameron had a variety of modes of expression that differed in each of the stages of grief, such as verbal response, nonverbal response, physical response, and physical activities.

Keywords: *grief, stage of grief, modes of expression, response of grief*

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

INTRODUCTION

Literature can be defined by written and spoken words that form a meaningful understanding. As stated by Bennet and Royle, literature was seen as something uncanny because it correlated with uncanny aspects of experience, thought, and feeling (2014). Literature itself had a relationship with film in dealing with the narration aspect. The relationship between literature and film is in their mutual visual, dialogical, and narrative aspects. Narration of literature could create mental images in the readers' minds to make imagery beyond the reader (Cruz, 2014). The film narration is in the form of a film script that digitalizes to be a visual storyteller. The selected film scripts provide an understanding of Sigmund Freud's psychoanalysis. Psychoanalysis needs the process of explaining literature in which the literature is a source for psychoanalytic conceptions (Hossain, 2017, p. 41).

Stroebe et al. state that grief is one of the psychological aspects that affect after bereavement occurs and is a part of a normal part of life (2020). In other words, humans as mortal beings would not be able to avoid the matter of death either from sickness, accident, or even age. Sooner or later, grief may occur in the loss of someone's life. Elizabeth Kübler-Ross shows stages of grief after her study on terminal illness patients. The underlying understanding of grief not only occurs to the close one to the bereavement but also to the one who is facing an end-of-life transition. Elizabeth Kübler-Ross portrays the stage of grief in her book *On Death and Dying* in 1969, which consists of five stages: denial, anger, bargaining, depression, and acceptance.

In the denial stage, someone who is facing grief tries to deny any reality of the loss. This stage signifies the one who experiences the end-of-life transition. According to Ritchie, denial refers to the reaction to shield or protect someone from an imaginary or real threat that invades their reality of loss that they cannot accept (Ritchie, 2014). Denial may occur after the bereaved experiences a loss they cannot bear.

Anger is a common emotion that humans convey. According to Novaco, anger is an experience of a justified response to some wrongdoing that was triggered or provoked (Novaco, 2020). In the anger stage, the trigger of the bereaved is something or people against their beliefs. In grieving, the bereaved are sensitive to the threat of the loss that they cannot bear.

The bargaining stage takes the bereaved to be a bargainer as the bereaved are about to take an argumentation. Corr relaying the understanding from Kübler-Ross about the terminal illness patient has an understanding that the bargainer or the bereaved see the objective bargaining to reach some agreement to postpone the grief that they are going through. They usually want to extend their life and to stop the suffering they have been through (Corr, 2019). The bereaved in the bargaining stage mostly wanted to have a bargain or an agreement to oppose the grief that they suffered.

According to José Eduardo Rondón Bernard, depression is a sinking feeling of a person with a weight on their existence. The main symptom that depression consists of is a decayed mood. Furthermore, there are also painful feelings, inappropriate humor, anguish, and panic attacks (Bernard, 2018). In the depression stage, the bereaved suffer from a psychological illness that indicates a decayed mood or a loss

of feeling or numbness. Many mental illnesses could develop in the depression as depression is a mental illness symptom that mental illness has.

Kübler-Ross and Kessler's acceptance stage is a stage when the bereaved cannot bear the death of someone they care about. Acceptance is about accepting and realizing the new reality of life without someone they care about (Kübler-Ross and Kessler, 2005). The acceptance stage is the final stage of stages of grief, which are different for each. The final stage is the acceptance of the closure of grief that the bereaved have been through. The bereaved who are confronting their death are most likely to have peace or accept their end-of-life transition.

When the bereaved are facing grief, they are most likely to have a mode of expression that shows the manner of grief. The modes of expression classify the response of grief that the bereaved went through. According to Corless et al., an example of manners in dealing with grief are in the forms of a child's paradigm of grief, such as clinginess, thumb-sucking, trouble sleeping, wearing deceased clothing, or even fear of abandonment (2014). The theory of grief languages by Corless B. Inge., et al. indicates the response of the bereaved can be different in various ways. Modes of grief expression are in the forms of verbal (written or oral) responses, nonverbal (silent or reflective) responses, physical responses (somatic or expressions), and physical activities (rituals or objects).

The response of grief commonly shown by the bereaved is in the form of a verbal response. Verbal responses are those that communicate one's reaction to bereavement with the use of words (Corless et al., 2014, p.135). A verbal response is easy to identify because the bereaved will communicate their grief response using written or spoken language that someone else can understand.

The nonverbal response is another form of response that the bereaved may show. Corless et al. stated that nonverbal responses consist of the thoughts or reflections that the bereaved keep for themselves in the form of silent or reflective reactions toward the experience of grief (Corless et al., 2014). The nonverbal responses are not visible. The bereaved keep their grief in their thought for themselves. Nonverbal responses are often in self-talk.

The physical response is a visible response that the bereaved shows. This response shows physical signs, bodily expressions, and sensual aspects like seeing and hearing (Corless et al., 2014, p. 136). The bereaved react to grief in physical response in their body language that someone else can notice. The forms of physical responses include weeping, sobbing, sighing, intense emotion, or other somatic physical responses (Corless et al., 2014).

Physical activities are different from physical responses. In physical activities, the responses are intentional and conscious. Corless et al. stated that physical activity includes attending, planning, or organizing a wake. Another activity refers to a physical activity to the extent of respecting the dead (Corless et al., 2014). Physical activity that the bereaved does could be a response to grief as the response that the bereaved shows is intentional to respect the dead.

This study uses *Swan Song*, a 2021 science fiction film by Benjamin Cleary. The aim is to identify the stages of grief and how the main character responds to the stages of his grief. Cameron Turner, the main character, is the subject of the study as he is the one going through the stages of grief. The grief that Cameron experiences is anticipatory as he is a terminal illness patient who is facing an end-of-life

transition. This study's results aid in having a better understanding of stages of grief in the perception of end-of-life transition.

Swan Song is centered on the end-of-life transition of Cameron Turner as he went through the stages of grief. Cameron deals with his terminal illness by cloning himself to replace his position in the family that he is about to leave after he passes away. This study brought back the core of Elisabeth Kübler-Ross' stages of grief model dealing with terminally ill patients as they went through grief rather than focusing on the surrounding people who lost someone close to them.

RESEARCH METHOD

This study focuses on *Swan Song* film and applies the qualitative research method to provide quality, different manifestations, the context in which this study appears, or the perspectives from which it can be perceived, especially in a psychological literature aspect. This study focuses on a psychoanalysis approach that analyzes the stage and the response to grief. The data are the primary data and secondary data. The main data are from dialogue and narration of the original film script taken from *the Deadline* website that covers the original script from Benjamin Cleary. Meanwhile, the secondary data are from journals, books, and articles related to the study.

In analyzing the film, the steps were identifying the collected data on the stage and response to grief. The first step was watching the film and reading the film scripts to get a better understanding of the context of the film. The second step was identifying the data from the film by highlighting, underlining, or giving a code to the data. The third step is classifying the data. The fourth step was reducing the data to select the best data to support the analysis. The final step was analyzing the collected data.

RESULTS AND DISCUSSION

The study shows results related to the stage of grief that Cameron Turner goes through and the response he reacts towards each stage in the following. The first result covers how Cameron Turner experiences the stages of grief, and the second result captures how Cameron Turner responds to his grief.

1. Stages of Grief

The stages of grief model of Elisabeth Kübler-Ross in 1969 shows the stages that someone goes through in the end-of-life transition and also for someone that lost their close one. The stages of grief consist of five stages, including denial, anger, bargaining, depression, and acceptance, which are not in a specific order but end with the acceptance stage.

1.1 Denial

Cameron Turner starts his stage of grief in his end-of-life transition through the denial stage. As stated by Ritchie, denial encompasses when someone experiences a threat, and they are most likely to deny the peril to protect themselves from the reality of loss that they have not accepted (2014). Based on the definition above, Cameron's denial stage experience is in the following quote.

Cameron looks down at Jack, a long beat, his mind racing. **He diverts his eyes now, shakes his head.** Jo looks into the Control Room at Dalton, sensing that Cameron is struggling.

CAMERON:

I'm sorry... (beat)

I can't do this.

(Swan Song 0:13:20 - 0:14:02)

In the quotation above, Cameron sees Jack, his clone, as a potential threat that is about to attack his reality of loss. In denial, people only let in as much as they can handle to avoid becoming overwhelmed by the sense of loss (Rimiru and Mokua, 2020). Cameron's reaction when he diverts his eyes and shakes his head shows how he will not believe his reality that he is getting replaced by Jack.

1.2 Anger

The second stage that Cameron goes through was the anger stage. Anger signifies a justified response to some "wrong" to have been done to the subject person. It is triggered or provoked by events perceived to constitute deliberate harm done by an instigator toward oneself or those to whom one is endeared (Novaco, 2020, p. 167). A threat triggers anger. The proof of the peril Cameron has through in the anger stage is in the quote below.

Cameron seamlessly transitions into his workspace now to work on the design for the packaging of the organic tea company.

A new message appears from Jo, taking him out of his stride. He minimizes his array of screens and sits there, glum, as a memory emerges...

(Swan Song 0:17:13 - 0:18:34)

The message that Jo sends is an indication of the anger that he is experiencing. Jo asks Cameron to meet her as she wants Cameron to continue the cloning process, but he does not want to. The indication of Cameron's anger by the provocation message is seen in the quote below.

Back to the present with Cameron, sitting at his desk. **A sudden surge of anger.** He punches his desk. Hard. It hurts.

We read the message from Dr Jo Scott on his AR screen: Can we meet, please?

Cameron looks at the message, sighs.

(Swan Song 0:18:45 - 0:19:01)

A message from Jo on the computer that insists Cameron continue the cloning process becomes a threat to Cameron as he does not want to continue the cloning process. This event made Cameron angry as he saw that Jo was doing wrong or annoyed Cameron until he projected his anger.

1.3 Bargaining

In the third stage, Cameron goes through the bargaining stage. According to Corr, as she relays Kübler-Ross' understanding, she views the purpose of bargaining as an

entry to an agreement that may postpone the inevitable happening (Corr, 2021). Cameron's form of the bargain is in the quote below.

CAMERON

...I don't like this.

Cameron gets up to go. Jack stands too and pursues him.

JACK

And you think I like this? Talking to my wife under a spotlight.

CAMERON

...She's not your wife!

(Swan Song 0:55:19 - 0:56:52)

At this stage, Cameron bargains when he distastes his clone bonds naturally with his wife. Cameron does not want someone else to replace his wife. This conversation is a form of Cameron's bargain when he enters to have an agreement to postpone the cloning. Cameron tries to prevent Jack from meeting Poppy. He sees Jack as a stranger, though he is a duplicate of himself.

1.4 Depression

The fourth stage in Cameron's stage of grief is the depression stage. According to José Eduardo Rondón Bernard, depression is a sinking feeling of a person with a weight on their existence. The main symptom of depression is a decayed mood. Furthermore, There are also painful feelings, inappropriate humor, anguish, and panic attacks (Bernard, 2018). Depression begins to be Cameron's fourth stage of grief. His depression stage is in the quote below.

Next day. **Cameron stands at the edge of the forest, battling with a growing inner turmoil.** He turns back to face Barra. In an upstairs window he spots Jo and Dalton having a heated argument. He crouches behind a tree and watches them like a hawk.

(Swan Song 1:18:57 - 1:19:11)

In the depression stages, Cameron struggles with a growing inner turmoil as a state of panic attack that causes him to explode his emotions. According to Dimitar Bonevski and Andromahi Naumovska, a panic attack is an intensive fear characterized by unexpectedness and immobilizing intensity (Bonevski and Naumovska, 2020). Cameron struggles with inner turmoil when he fears unexpectedness. He is unable to see his family again, therefore he is worried about his family being taken care of by Jack.

1.5 Acceptance

The last stage of stage grief is acceptance. According to Kübler-Ross and Kessler, this stage is about accepting that our loved one is physically gone and recognizing that this new reality is permanent (Kübler-Ross and Kessler, 2005). Cameron finally goes through the acceptance stage to complete his stage of grief. His acceptance stage is in the quote below.

JO: ...As of this morning, he's officially Cameron Turner. He'll never know about any of this.

Cameron digests this information. It seems to give him some comfort. He looks back out to the surrounding landscape.

(Swan Song 1:39:00 - 1:40:15)

In the last stage, Cameron has an acceptance stage that allows him to accept that he is going to die soon and his clone will replace his position in his family. He feels comfort knowing his family will be alright without him because he already trusts Jack.

2. Response of Grief

The expression of grief might differ from one to another; these expressions can be the medium for a person to grow and to achieve the acceptance of grief. To capture the manner of grief indicated, modes of expression distinguish which manner is classified. In the acceptance stage, Cameron responds to every stage of grief in a certain way based on the modes of expression to responds to during those stages. Modes of expression are in the forms of verbal (written or oral) responses, nonverbal (silent or reflective) responses, physical responses (somatic or expressions), and physical activities (rituals or objects).

2.1 Cameron's Denial Response.

The first stage that Cameron goes through is denial. In this stage, Cameron expresses his denial of the reality of his loss, which eventually happens due to his terminal illness. In this denial stage, Cameron uses verbal responses.

Cameron looks down at Jack, a long beat, his mind racing. He diverts his eyes now, shakes his head. Jo looks into the Control Room at Dalton, sensing that Cameron is struggling.

CAMERON:

I'm sorry... (beat)

I can't do this.

(Swan Song 0:13:20 - 0:14:02)

The quotation above shows Cameron's denial in a verbal response. He said that he would not do the cloning project. His statement of his rejection of continuing the cloning process indicates how he denies the reality of his loss. Corless et al. stated verbal responses communicate a reaction to bereavement in words (Corless et al., 2014). Cameron expresses his denial to Jo in words of his agreement of getting cloned.

2.2 Cameron's Anger Response

In the second stage, Cameron goes through the anger stage, which shows his rage of emotion as the manifestation of facing a threat. Cameron expresses his anger toward the message that Jo gives by the narration of the script and the scene in the film. Cameron only showed one response to express his anger, a physical response.

Cameron shows his form of expression as the response in the anger stage in the quote below.

Back to the present with Cameron, sitting at his desk. A sudden surge of anger. **He punches his desk.** Hard. It hurts.
(Swan Song 0:18:35 - 0:19:01)

Corless et al. stated that physical responses are the response of grief by composing the physical signs, bodily expressions of reaction, and sensual aspects such as seeing and hearing (Corless et al., 2014). As the sudden surge of anger hits him, Cameron punches his desk. His reaction to anger is a form of a physical response that he projects physically by body language to punch his desk.

2.3 Cameron's Bargaining Response

Entering the third stage, Cameron goes through the bargaining stage when he wants his old life back with his family. The responses that Cameron shows are in a long sequence of dialogue. It shows the verbal response. The point of Cameron's bargaining response is the following quotation. The first statement that Cameron shows is his argumentation with Jack. Cameron points out when he bargains his life in a dialogue with Jack.

Cameron shoves him with a flash of aggression.

JACK (CONT'D):

Yeah? Come on! Do it. Do it.

Rafa enters Lab One to intervene but Jo stops him with a stern look and a hand up. Leave them. Cameron shoves Jack now and moves forward, inches from Jack's face. He speaks with venom in his voice.

CAMERON:

You won't leave this place. I'm going home and I'm telling them everything. Everything!

(Swan Song 0:56:07 - 0:56:52)

After seeing how Jack and Poppy interact during the video call, Cameron goes through the bargaining stage by showing verbal responses that symbolize how he wants to bargain or negotiate about how he wants to be back with his family rather than dying. According to Corless et al., verbal response communicates the bereavement through words or spoken language (Corless et al., 2014). In the sequence above, Cameron expresses the bargain of his old life to everyone in the room as his verbal response.

Another verbal response is during the bargaining stage of his stage of grief. This response shows a conversation between Jack and Cameron as a depiction that they tried to bargain about his life. Below is the quotation to support his bargaining verbal response.

JACK

I keep waking up. And I don't know where I am for a minute. I'm just me. Then it comes rushing back. (long beat) **Look I know you have to go back to see them.** I get it. **But do the right thing here.** Seven months man.

CAMERON

Don't do that...

JACK

If you tell her, you're saying it for you. I'm saying this for them.

CAMERON

Enough!

(Swan Song 0:59:58 - 01:01:07)

In the sequence above, Cameron continues the bargaining with his clone Jack as Jack tries to pursue Cameron to continue the cloning process, which shows how the bargaining begins for Cameron in exchange for his old life. Cameron refuses Jack's suggestion as he still wants his old life with his family.

2.4 Cameron's Depression Response

The next stage that Cameron goes through is the depression stage. In this stage, Cameron shows several repeated responses as he goes through the depression stage. The statement to prove Cameron's depression stage consists of narration and dialogue.

The first response shows that Cameron goes through a depression stage in a physical response. Cameron's trouble sleeping can be an indicator of depression. His response to grief is in the quote below.

...Back to Barra that moment as **Cameron jolts awake from the nightmare.** One of those hyper realistic dreams that lingers after you wake. **He buries his head into his covers, screams into them. His shoulders heave up and down.**

(Swan Song 1:20:00 - 1:21:11)

Based on the sequence above, as Cameron gets through the depression stages, one of the responses that he shows in the film is that he has trouble sleeping as a physical response. He jolts as he wakes without intention. Corless et al. stated that physical response consists of bodily expression and sensual aspects, such as the sense of seeing and hearing (Corless et al., 2014). Cameron also shows the physical response as he screams in the covers and how his shoulders heave up and down.

Another physical response that Cameron shows is tears or crying. Cameron cries twice as he talks with his son, Cory, and his wife, Poppy. Cameron's cry is his expression of depression response in the quote below.

CAMERON

Come here, man.

Cameron can't hold back tears now. He hugs Cory for a long time, kisses his head. Cory seems to almost sense the finality of this moment.

CORY

You OK, Dad?

CAMERON

Let me look at you, man. Let me look at that face.

Cameron has tears in his eyes.

CAMERON (CONT'D)

Yeah, I'm OK. I'm OK.

(Swan Song 01:31:06 - 01:32:02)

Cameron shows physical response to how he cries and pours his emotions. According to Corless et al., body language is an example of a physical response, such as weeping, sobbing, sighing, sudden, intense emotion, or other somatic, physical responses typically occurring without intention (Corless et al., 2014). Cameron's cry is a form of physical response as he sobs at the reality of how that moment is the last moment he can physically meet his son. In another sequence, Cameron repeatedly shows his physical response by crying in front of his wife, Poppy, as he feels saddened by losing his wife, which is in the quote below.

CAMERON

If it's a boy... We should name him Andre.

POPPY

Yeah, I know.

They laugh together. **Tears come for Cameron now.** And for Poppy. They lie there for a long beat.

CAMERON

Poppy...

POPPY

Yeah?

Cameron struggles to get out the words.

(Swan Song 1:34:39 - 1:36:43)

In this sequence, Cameron cries as he is about to lose his family. The thought of how he cannot meet his future son, whom he is about to name Andre after Poppy's twin brother passed away, tore him up and made him cry even more.

In this stage, Cameron also expressed his depression of grief in verbal response, as he communicated his depression state with Cory and Poppy. Their sequence of dialogue is a form of verbal response to depression. This statement is in the quote below.

CAMERON

Hey, Doc? Doc? Wake up. Cory stirs. Cam shakes him gently again. Cory wakes, sleepy.

CORY

What's wrong?

CAMERON

I just had a really bad nightmare. Wanted to see you.

CORY

...What was it about?

CAMERON

It doesn't matter. It's OK now. (smiles) Hey, I have an idea.

(Swan Song 1:29:03 - 1:29:46)

Cameron expresses his nightmare as a term of his depression stage to his son, Cory. Corless et al. stated that verbal response uses spoken language to communicate to the bereavement (Corless et al., 2014). The way Cameron responds to Cory in a verbal response shows his expression of grief in the depression stage. Another sequence shows Cameron's verbal response, as in the quote below.

CAMERON (CONT'D)

Poppy, wake up...

POPPY

Mmm?

Poppy opens her eyes, sees Cameron's pale, upset face.

POPPY (CONT'D) (concerned)

Bear? What's wrong? What's wrong?

CAMERON

It's nothing. I just... **I just had a really bad dream.**

Cameron smiles, just about holding it together. Poppy's rarely if ever seen him like this. She waits for him to continue.

CAMERON (CONT'D)

I lost everything...

(Swan Song 1:33:43 - 1:34:10)

In this sequence, Cameron expresses in a verbal response to communicate with Poppy how he has a nightmare and how he loses everything. Cameron's statement of losing everything shows his low self-worth in the depression stage.

2.5 Cameron's Acceptance Response

As the film is about to end, Cameron achieves acceptance at the final stage of grief. In this stage, Cameron responds to the acceptance stage by several expressions. The expressions of response include verbal response, physical activity, and physical response.

The first form of expression is the acceptance stage. It is the verbal response. Cameron shows the response as he knows that Jack finally replaced him. The quotation of this sequence is in the quote below when Cameron talks to Jo.

Cameron digests this information. It seems to give him some comfort. He looks back out to the surrounding landscape.

CAMERON:

Good... Good. Thank you, Doc.

Jo smiles, emotional now. He smiles at her

(Swan Song 1:39:00 - 1:41:09)

In the quotation above, Cameron showed his acceptance through verbal response as he responded to the news of successful clone programs that replaced him with Jack as a symbol of him letting go of his past life to face the reality of his dying time.

Cameron expresses his acceptance response to grief through physical activities. According to Corless et al., physical activities are intentional expressions that involve actions or objects. Physical activities usually can be attending funerals, planning and holding memorial services, or other expressions of respect for the dead and the bereaved (Corless et al., 2014). In this scenario, Cameron's physical activities guide the other patient who is about to do cloning, as this is also what Kate did before she passed away as a former patient. This activity became a tradition to greet the new terminally ill patient with the cloning process. This statement is in the quotes below.

JO (CONT'D) ...

The new client is about to arrive. **Come down to us when you're done speaking with him.** Jack left you something.

Cameron looks at her, curious. But that's all she's saying.

EXT. BARRA HOUSE - FOREST CLEARING - DAY

We see **Cameron speaking to the new arrival on the bench where he first met Kate.** The new client is a YOUNG MAN, no older than twenty five.

(Swan Song 1:40:14 - 1:40:25)

At the near end of the film, Cameron expresses his last responses in a physical response. The final expression of his acceptance response is in a combination of different forms of physical response. The form of his physical reaction is in the quote below.

Cameron stands in Lab One looking at Poppy on the screen. Jo is welling up as she watches Cameron standing there, alone, in front of the screen. Back with Cameron, his eyes open again, looking at Poppy's beautiful smiling face, paused, looking right at him. **Cameron's nodding his head now, smiling through his tears.**

(Swan Song 1:42:25 - 1:42:48)

This sequence is the last response as Cameron finally reaches acceptance, lets his old life go, and is ready to depart in his dying moment. Corless et al. stated that physical responses are in physical signs, bodily expressions, and sensual aspects such as seeing and hearing (2014, p. 136). Cameron expresses his response by nodding his head and smiling through his tears.

CONCLUSION

In conclusion, Cameron experiences the full range of the stages of grief: denial, anger, bargaining, depression, and acceptance. Cameron demonstrates a response of grief in each stage. He shows a verbal response in the denial stage. In the anger stage, Cameron produces a physical response. The bargaining stage that Cameron went through portrays him in a verbal response. In the depression stage, Cameron not only shows a physical response but also a verbal response. Lastly, in the acceptance stage, Cameron shows three different responses: verbal response, physical activity, and physical response. The implication of the findings is to advance theoretical understanding of the stage of grief. This study emphasizes that the stages

of grief that the bereaved experienced may differ from one another. Responses vary among stages, which implies diverse responses that someone can go through at the stage of grief.

ACKNOWLEDGMENTS

The author would like to send his full gratitude for the support and the chance to write this study to the English Literature Program, Faculty of Language and Communication Science, Sultan Agung Islamic University, Semarang, Indonesia.

REFERENCES

- Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Routledge, 2014.
- Bernard, José Eduardo Rondón. "Depression: A Review of Its Definition." *MOJ Addiction Medicine & Therapy*, vol. 5, no. 1, MedCrave Group, Jan. 2018, <https://doi.org/10.15406/mojamt.2018.05.00082>
- Bonevski, Dimitar, and Andromahi Naumovska. "Panic Attacks and Panic Disorder." IntechOpen eBooks, 2020, <https://doi.org/10.5772/intechopen.86898>.
- Corless, Inge B., et al. "Languages of Grief: A Model for Understanding the Expressions of the Bereaved." *Health Psychology and Behavioral Medicine*, vol. 2, no. 1, Taylor and Francis, Jan. 2014, pp. 132–43. <https://doi.org/10.1080/21642850.2013.879041>.
- Corr, Charles A. "Should We Incorporate the Work of Elisabeth Kübler-Ross in Our Current Teaching and Practice and, if so, How?" *Omega - Journal of Death and Dying*, vol. 83, no. 4, SAGE Publishing, Sept. 2021, pp. 706–28. <https://doi.org/10.1177/0030222819865397>.
- Cruz, D. T. (2014). *Literature and Film: A Brief Overview of Theory and Criticism*. https://doi.org/10.1057/9781137439734_3
- Hossain, Md. "Psychoanalytic Theory Used in English Literature: A Descriptive Study." *Global Journal of Human -Social Science*, vol. 17, no. 1, 2017, pp. 41–46.
- Kübler-Ross, Elisabeth, and David A. Kessler. *On Grief and Grieving: Finding the Meaning of Grief Through the Five Stages of Loss*. 2005, ci.nii.ac.jp/ncid/BB00981106.
- Novaco, Raymond W. "Grief." *Encyclopedia of Personality and Individual Differences*, edited by Virgil Zeigler-Hill and Todd K. Shackelford. Springer ebooks. 2020. pp. 166-171.
- Rimiru, Teresa Nyawira and Mokuia, Maroko Gilbert. "Denial in Bereavement." *International Journal for Innovation Education and Research*, vol. 8, no. 10, Oct. 2020, pp. 68–73. <https://doi.org/10.31686/ijer.vol8.iss10.2655>.
- Ritchie, Timothy D. "Denial." *Encyclopedia of Deception*, edited by Timothy R. Levine, vol. 1, SAGE Publications, 2014. pp 278-280.
- Stroebe, Margaret, et al. "Grief." *Encyclopedia of Personality and Individual Differences*, edited by Virgil Zeigler-Hill and Todd K, Shackelford, Springer eBooks, 2020. pp. 1843-1847.

Transmission, Crisis, and Identification in Ocean Vuong's *on Earth We're Briefly Gorgeous*: A Post-Memory Study

Nerry Agustin

Gadjah Mada University, Yogyakarta, Indonesia

nerryagustin1995@mail.ugm.ac.id

Article History:

First Received:
29/10/2023

Final Revision:
20/11/2023

Available online:
31/12/2023

Abstract. Post-memory is a study of traumatic memory transmission from first-generation to post-generation. A transmission of traumatic memories often leads to complicated effects on the post-generation. This novel tells the story of a young boy called Little Dog, who lives with his grandmother Lan and his mother Rose, who are the Vietnam War survivors. As a post-generation of the Vietnam War survivor, Little Dog has to live in a complex reality because of the traumatic past of his family. This study aims to describe the transmission, form of crisis, and identification of traumatic memories constructed in Ocean Vuong's *On Earth We're Briefly Gorgeous*. It applies the theory proposed by Marianne Hirsch, known as post-memory. It is a qualitative study that uses a descriptive analysis method and exercises several stages, namely, the determination of data sources and data, data collection, and data analysis. The results show that the form of traumatic memory transmission occurring in this novel is familial transmission. Little Dog experiences this transmission because of his grandmother, Lan, and his mother, Rose, daily behavior. The transmission of traumatic memory has caused a crisis within Little Dog that then prompts him to identify the transmitted traumatic memory. The form of memory identification occurring within Little Dog was a combination of idiopathic and Heteropathic. Writing has helped Little Dog to understand, articulate, narrate, and finally accept his familial traumatic memory as a part of his life.

Keywords: *transmission; crisis; identification; post-generation; post-memory*

INTRODUCTION

War is one of the spears of human history. Wars that occurred in various parts of the world have destroyed many sectors of life and ultimately were able to change human awareness about equality between humans and nations. World War I and II caused changes in the world (Ahmadjayadi, Subkhan, & Wiradinata, 2016).

The Vietnam War was one of the wars between 1955 and 1975. This war is known as the Vietnam War since the war took place in Vietnam (Dania N. P., 2014). The Vietnam War was known as a controversial, divisive, and the longest war involving the United States. The Vietnam War had a significant impact on the survival of every level of society involved. This war led to the deaths of millions of people and the massive migration of Vietnamese citizens to several Western countries, especially the United States and Australia. This war not only caused material and immaterial losses, but it also shook the souls of the survivors. The survivors are deeply traumatized by the war and loss. As a historic war, even after 60 years, the information about the Vietnam War exists in books, historical documents, and literary works.

Both Vietnamese and American post-generation who have a strong connection with the Vietnam War have written many literary works about the event. The work by post-generation of a particular traumatic event is known as post-memory work. Post-memory work includes two groups of authors who directly experienced the event and those who did not (Mulyadi & Putra, 2020).

Ocean Vuong is an American-Vietnamese writer born in 1988. He is a post-generation of the Vietnam War survivors. His grandfather was white, and his grandmother was native Vietnamese. They met during the Vietnam War, married, and had three children. His mother is one of them. During the Vietnam War, his family was migrating to the United States. The traumatic memories of the Vietnam War were transmitted to him and re-narrated into a novel of post-memory.

Post-memory is a term associated with memory transmission that occurs between generations. According to Hirsch, post-memory is a memory passed on from the first generation to the post-generation (Hirsch, 2012). The memory transmitted from first-generation to post-generation is traumatic memory, such as war or genocide. Traumatic memories passed to the post-generation can be personal or collective memories. Post-memory is categorized as indirect memory since the post-generation does not experience the event (Nugroho, 2022). Post-memory is memory transmitted to the post-generation that enables them to reconstruct the memory through mediation and the help of their storage (Assa, 2019).

The post-generation gets post-memory through some mediations, such as story narratives, photos, paintings, literary works, and public documents (Furqan, 2022). The post-generation of either individuals or groups who receive the transmitted traumatic memory does not have a direct relationship with the events because the narrative passes the memory. The deep and continuous transmission makes the traumatic memories adopted by the post-generation their memories. Hence, post-memory impacts the post-generation present's life (Ernawati, 2020).

The post-generation that receives the traumatic memory transmission tends to experience a life crisis. The distance that separates post-generation and

post-memory is impossible to be bridged. It leads to confusion and crisis within the post-generation. The crisis within the post-generation prompts them to look for traces of what has happened in the past so that they can have a better understanding of it. The traumatic memory transmission and the crisis will prompt the post-generation to identify the transmitted traumatic memory. The identification will help them accept, avoid, or negotiate the traumatic memory.

On Earth, We're Briefly Gorgeous is a post-memory novel by Ocean Vuong, published in 2019. The novel is a long letter written by an American-Vietnamese young man to his illiterate mother. It tells the story of Little Dog, who lives with his grandmother and his mother, Lan and Rose, who are the Vietnam War survivors. As a child who is growing up in a family with traumatic experiences, Little Dog sees how the traumatic memories of the Vietnam War still haunt his grandmother and mother in their present lives. Little Dog is the post-generation of the family that has to live within the shadow of his family's traumatic memory. The domination of the past traumatic memories shown by his family are seen and adapted by him and have influenced his whole life.

This research uses the post-memory theory proposed by Marianne Hirsch to analyze the process of memory transmission, a form of crisis, and the identification of traumatic memory transmission in a post-memory novel. Three concepts of post-memory theory answer the problem in this study: (1) familial and affiliative transmission, (2) form of crisis, and (3) idiopathic and heteropathic identification.

First, post-memory is the idea of traumatic memory passed from generation to generation. The post-generation plays a role as the receiver of the traumatic memory, so this generation does not have a direct memory of the event as the core of the memory. The transmission of traumatic memory that is so strong and deep makes post-generation memory's storage dominated by traumatic memory narratives of the previous generation. The narratives of traumatic memory transmitted to the post-generation have a huge effect both in the past and in the present (Jati, 2020). The traumatic memory transmission involves media such as story narratives, photos, objects from the past, and family or community behavior as the impact of traumatic events. Hirsch divides memory transmission into two forms, namely familial transmission and affiliative transmission. Familial transmission is memory transmission that occurs within the family. Family is one of the most powerful spheres of traumatic memory transmission due to the presence of nonverbal transmission or body language that occurs very clearly through daily behavior (Hirsch, 2012). Story narratives, photographs, objects from the past, and behavior mediate memory transmission within the family. Meanwhile, affiliative transmission is memory transmission with a broad scope, such as social groups or communities. Affiliative transmission occurs through objects tied to collective memory, such as national archives and museums (Fernanda, 2017).

Second, post-generation is the receiver of memory transmission who can reconstruct memory. In this reconstruction stage, story narratives related to memory transmission tend to have improvements or changes. Improvement and changes occur because post-generation make a returning journey or a trip back to

the places from the past. This return journey creates a spark of memory that has a significant influence between generations (Hirsch, 2012). The transmitted narrative will be received differently by each post-generation, which depends on their memory (Noer, Udasmoro, &Subiyantoro, 2020). At this stage, post-generation tends to have a crisis since the transmitted memory is incomplete. The post-generation is always looking to the traces of the past so that they will be able to understand the memory better. This stage will help post-generation to accept, negotiate, or deny the memory.

Third, after performing memory construction, the process that post-generation goes through is the identification process. The identification process is significant since it is the process of forming a post-memory. The process of memory identification includes two forms, namely Heteropathic and Idiopathic. Heteropathic is the process of memory identification by pulling the self out of transmitted memory. In Heteropathic identification, post-generation creates distance between self and others. This identification allows post-generation to empathize with the victim of the traumatic event (other) but still at a distance between self and other. Idiopathic identification is a process of memory identification by positioning the self as part of the victim of the transmitted traumatic event (other). By placing oneself as part of the victim, the self has no boundaries with the victim (other); it tends to be dangerous for post-generation because the self can no longer distinguish itself from others (Hirsch, 2012). In this case, post-memory is a form of Heteropathic identification in which there is a distance between self and other, connected through family or community (Hanif, Udasmoro, & Astuti, 2021).

The research on the novel *On Earth We're Briefly Gorgeous* has been done by two researchers. The first research was by Olivia and Wahyuni in a journal entitled "Men as the Victim of the Patriarchal System in Ocean Vuong's *On Earth We're Briefly Gorgeous* (2018)". This research focuses on gender-related discussion using feminist literary theories that include the discussion of heterosexuality, masculinity, and the patriarchal system. The results show that the patriarchal system, which is considered beneficial for men, makes men who cannot meet its standard become victims. In the patriarchal system, men are required to be masculine (both physically and mentally) and must have a heterosexual orientation (Olivia & Wahyuni, 2022). The second research is by Duyen in the form of a thesis entitled "Concepts of Motherhood and the Mother-son Relationship in Ocean Vuong's Epistolary Novel *On Earth We're Briefly Gorgeous* (2019)". This thesis applied the Kishotenketsu Structure theory to analyze the mother-son relationship shown in the novel. There are three results in this research. First, it happens a polarity of the relationship between mother and son in Vuong's novel. The polarity of relationships includes tension and tenderness, violence and love, love and hate, intimacy and distance through the use of Kishotenketsu structure, epistolary, the play of motifs, and the resulting content. Second, being a mother means appearing as a god but being seen as a ghost. Being a mother is also being a monster, and being a mother means suffering for life. Third, being a son means being a witness to the mother, being a reflection of the mother, and being an extension of the mother. The relationship between mother and son is a result of the bond with each other, the existence of

helplessness, the acceptance of ambivalence between violence and tenderness, love and hate, distance and intimacy, and the establishment of a relationship through different phases despite the limitations of their existence and life (Duyen, 2023).

Based on the literature review, it concludes that this current research is different from the previous research on Vuong's novel *On Earth We're Briefly Gorgeous*. This research aims to describe post-memory construction in *On Earth We're Briefly Gorgeous*. The analysis of post-memory examines the form of memory transmission, the form of crisis, and the identification of traumatic memory transmission depicted through Little Dog, the protagonist. This study examines the development of relevant studies, especially memory and trauma studies. This study may also contribute to helping people have a better understanding of the long-term effects of traumatic memories, whether for the survivor of the traumatic event or the next generation.

RESEARCH METHOD

This qualitative research emphasizes understanding problems in social life based on reality and complex and detailed conditions (Anggito & Setiawan, 2018). The method used in this research is descriptive analysis. This research exercises three stages: selecting data sources, collecting data collection, and analyzing data.

The data sources in this research include two types, namely primary data sources and secondary data sources. The primary data source in this research is *On Earth We're Briefly Gorgeous*. The secondary data sources in this research are written data that include journals, theses, books, and other sources that support this research. The data in this research are words, phrases, clauses, or sentences related to transmission, crisis, and identification in line with the post-memory concept.

The data collection exercises two stages. First, the researcher conducts repeated reading of the novel *On Earth We're Briefly Gorgeous*. Second, the researcher classifies the data of each variable. Three data variables include the data on traumatic memory transmission, the data on the crisis experienced by Little Dog after the traumatic memory transmission, and the data related to the identification process done by Little Dog toward the traumatic memory transmission.

In the analysis stage, each variable found and classified in the data collection stage is connected to form an in-line analysis. The relationship between each variable indicates the cause and effect of a traumatic memory transmission. The data analysis exercises three stages. The first stage is the analysis of traumatic memory transmission. Traumatic memory transmission examines two different forms of transmission: familial and affiliative transmission. Transmission of familial memory occurs within the family, mediated by story narration, photos, and behavior shared by the family members' survivors in daily life. Affiliative transmission occurs outside the family, which takes a larger context in society. Archives, documents, and testimony videos mediate the affiliative transmission. The analysis of traumatic memory transmissions is in the context of media. The data of the traumatic memory transmission includes the words, phrases, clauses, or sentences related to the familial and affiliative transmission represented in the

novel. The second stage is the analysis of the crisis experienced by Little Dog. The crisis experienced by Little Dog refers to the words, phrases, clauses, or sentences that show conflict and confusion shared by Little Dog after receiving the traumatic memory transmission. The analysis of the conflict and confusion shared by Little Dog refers to three aspects: Little Dog himself, his family, and his society. The third stage is the data analysis of the identification process done by Little Dog. The identification process happens when the traumatic memory transmission and the crisis prompt several responses within Little Dog. The response refers to the words, phrases, clauses, or sentences that indicate the acceptance, the rejection, or the negotiation made by Little Dog toward the traumatic memory transmission. The identification process shown by Little Dog includes two forms: idiopathic identification and heteropathic identification.

RESULT AND DISCUSSION

Familial Transmission from Lan and Rose

Familial transmission is a traumatic memory transmission process that occurs within the family. This transmission in the novel exercises two mediations, namely, story narratives and daily behavior. The familial transmission refers to Lan, the grandmother, and Rose, the mother of Little Dog. Lan and Rose are survivors of the Vietnam War who witnessed how the war has destroyed their homeland and has taken many lives. They survived the Vietnam War and joined the exodus of Vietnamese citizens to the United States. The Vietnam War has caused deep trauma and made them experience Post Traumatic Stress Disorder (PTSD).

The strong connection with his grandmother and mother influences the process and the impact of traumatic memories transmission received by Little Dog as a post-generation of the family. Surviving the war did not make Lan and Rose have a good life. Based on Hirsch (2012), families who survive the war tend to be damaged and broken. The war that happened in the past has a traumatic effect on the future and is transmitted and adopted by post-generation. In this novel, the process of war memory transmission exercises Lan's narratives. Made into an afternoon tale between grandmother and grandson, Lan's narratives of her youth, homeland, and the Vietnam War sound very interesting and genuine to Little Dog.

“Now this one, Little Dog, this one will really take you out. You ready? Are you even interested in what I’m saying? Good. because I never lie.” A familiar story would follow, punctuated with the same dramatic pauses and inflections during moments of suspense or crucial turns. I’d mouth along with the sentences, as if watching a film for the umpteenth time—a movie made by Lan’s words and animated by my imagination. In this way, we collaborated” (Vuong, 2019, p. 15).

The quote shows that Little Dog is actively involved in memory transmission, as told by his grandmother. By reconstructing her past using his imagination, Little Dog can understand the story very well. By imagining, Little Dog becomes very close to the narrative. The transmitted memory given by his

grandmother left a deep impression on him. By collaborating in projecting the narrative story told by his grandmother, he directly enters and is drawn into the grandmother's narrative.

"I had forgotten myself into her story, and had lost my way, willingly, until she reached back and swatted my thigh. "Hey, don't you sleep on me now!" But I wasn't asleep. I was standing next to her as her purple dress swayed in the smoky bar, the glasses clinking under the scent of motors oil and cigars, of vodka and Gunsmoke from the soldiers' uniforms"(Vuong, 2019, p. 16).

The quote shows that Little Dog is transported deeper into his grandmother's past, mediated by his grandmother's story narratives. In the last sentence Little Dog says that he was there, standing next to his grandmother when she was in the smoke-filled bar. This statement identifies that he is participating in the traumatic event experienced by his grandmother and bringing himself into the traumatic event. The strong connection between a family member, as a grandmother and grandson, makes him want to know more about his grandmother's past. Hence, he projects himself into the story narratives told by his grandmother and tries to understand more of what happened to his grandmother in the past before he was born.

The transmission of traumatic memory is also mediated through the form of everyday behavior since there is a tendency for survivors to perform actions that indicate the presence of trauma within their bodies. The body holds trauma that the memory cannot recall and the mouth cannot speak about. Lan demonstrates this trauma. The war not only affected her mental health but also affected her body. Her body has memorized the trauma, and her daily behavior shows it. The body is a place where trauma is stored and realized. Lan has a problem with her body, muscles, joints, and posture. It causes Little Dog to barely see his grandmother's head when standing at the sink since her back has to bend often (Vuong, 2019, p. 13). The war also makes her schizophrenia worse. Schizophrenia is a severe mental disorder that causes sufferers to experience hallucinations, delusions, thinking disorders, and behavioral changes. After surviving the Vietnam War, Lan often experienced hallucinations and delusions where she felt as if she was still in the past when the war happened. She experienced confusion about living in the past and the present, which caused her to always live in fear. This symptom of trauma refers to war trauma, where survivors live in the shadow of the past and can never truly escape from the past. One night, Lan was on her knees, scratching widely at the blankets, and when she saw Little Dog was awake, she grabbed his mouth, placed her finger over her lips, and said, "Shhh. If you scream, the mortars will know where we are(Vuong, 2019, p. 13).

The Vietnam War still haunted Lan. The movement of scratching the blanket is a compulsive action performed by her as a sign that the war trauma still dominates her present life. It is a sign of the presence of trauma in her body. The quote above shows that Lan kept the traumatic memory of her past, which significantly affects her present life. Lan's daily behavior creates confusion and anxiety within Little Dog. On the one hand, as a grandson who loves his grandmother, he wants to help her and tries to understand her pain. On the other

hand, the more he finds out and tries to understand the traumatic event owned by his grandmother, the greater the risk of him being affected.

Little Dog received a more significant traumatic memory transmission than Rose, his mother. Rose also experienced the trauma of the Vietnam War within herself. Her daily behavior expresses her trauma. She is a mother who cannot control her emotions. She often yells and hits Little Dog. However, as a post-generation, he tries to understand the situation of surviving from the war. His understanding and awareness of the traumatic memory owned by his family made the trauma closer to him. There is a significant tendency within Little Dog to adopt the transmitted traumatic memory into his own.

"I read parents suffering from PTSD are more likely to hit their children Perhaps there is a monstrous origin to it, after all. Perhaps to lay hands on your child is to prepare him for war. To say possessing a heartbeat is never as simple as the heart's task of saying yes yesyes to the body"(Vuong, 2019, p. 9).

The quote shows how trauma not only affects the past but also affects the present. Rose has survived the war and lives in the present, but she speaks, behaves, and thinks oriented to the past. As a war survivor, she tends to be and feel like someone different. It makes her unable to love and be gentle to her son and sometimes makes her feel like a monster rather than a mother. It happened in the morning while she was pruning a basket of green beans over the sink; she said, out of nowhere, "I'm not a monster. I'm a mother" (Vuong, 2019, p. 8).

It shows that there are moments when she feels like a monster and how the trauma of the war has affected her life. She keeps the past, and the past events affect her behavior. She has no power to get out and overcome it. The behavior keeps repeating itself without her control. Like Lan, Rose also lives in the present by never being able to escape from the domination of the past.

"Your mom. She is not normal, okay? She is in pain. She is hurt. But she wanted you, she needed us." she stirred in place. The leaves crackled. "She loves you Little Dog. but she sick. Sick like me. In the brains"(Vuong, 2019, p. 90).

The data shows that traumatic memories that continue to resonate have enormous potential to be adopted by post-generations that live and grow within the family. The statement that families who survive war are often fractured and disrupted (Hirsch, 2012). It strengthens the power of family in traumatic memory transmission. The story narratives and daily behavior demonstrated by Lan and Rose are transmitted to Little Dog significantly and effectively, causing the memory embedded in his life as if it were his own. Based on the discussion above, it can be seen the transmission of traumatic memories and trauma happens within the family. It strengthens Hirsch's (2012) opinion that family is a fertile ground for transmitting traumatic memory and trauma.

The Crisis Experienced by Little Dog

The transmission of traumatic memory, both familial and affiliative, carried a varied impact on each post-generation. The transmission of traumatic memory tends to bring a post-generation experiencing a life crisis. The crisis occurs because of the confusion within the post-generation to articulate and understand the transmitted traumatic memory. Lan and Rose's transmission of memories of the Vietnam War has created a crisis within Little Dog. He has to undergo the burden of a very complex dual reality. The reality shown in this novel is in line with Hirsch's statement, which says that children of survivors who transform themselves into the past will undergo a very complex double reality burden. This double burden occurs because the post-generation tends to repeat the traumas of the previous generation, known as the horrific and involuntary mimetic obsession (Hirsch, 2012).

The strong bonds that exist between grandmother, mother, grandson, and son emphasize the ownership of trauma transmitted within the family. The post-generation tend to take responsibility for the suffering experienced by the family as compensation for their lives. It caused Little Dog to live in the dominance of his family's past.

There is a moment when the mother of Little Dog suddenly says that she is not a monster but a mother. Little Dog convinced her mother that she was not a monster, but he lied (Vuong, 2019, p. 8). It shows a crisis experienced by Little Dog. He realizes that something is wrong with his mother and his family, but as a post-generation war survivor, he cannot say so. It is due to the reason for his and his family's existence, as well as the many lives lost due to the war. He had a crisis between feeling like his mother was a monster and feeling a great deal of guilt for not being able to understand the pain his mother was going through as a result of the war.

The crisis of Little Dog shows his ignorance of the meaning of his and his family's existence. The traumatic memory of the war had a significant impact, both on his family and also on himself. Little Dog's ignorance of his and his family's existence is as in the quote below.

“I don't know what I'm saying. I guess what I mean is that sometimes I don't know what or who we are. Days I feel like a human being, while other days I feel more like a sound. I touch the world not as myself but as echoes of what of who I was. Can you hear me yet? Can you read me?”(Vuong, 2019, p. 46).

The data emphasizes the crisis experienced by Little Dog. The dominance of his family's traumatic past, which is transmitted and shown by the daily behavior, makes him feel that he has lost himself and his family. The resonance of traumatic memories that continue to be emitted by his grandmother and mother erode the existence of the present and refer to the events from the past. His ignorance of the essence of his existence, which sometimes feels like a human being and at other times only a voice, indicates a post-generation life taken away by the past. The dominance of the past makes him trapped between the past and the present, thus making him lose his identity. The resonance of voice from his family's memory shapes and dominates his current life and draws an understanding that his life is

only a resonance that pulled him into a very dark hole by his grandmother and mother (Vuong, 2019, p. 49).

The crisis the Little Dog experienced manifested in his personality, which always doubts everything and makes him hate himself. It shows another impact caused by the transmission of traumatic memories that dominate his life. The doubts that appear everywhere in himself indicate a fear within himself that continues to haunt him, and the fear of his family adopted into his fears that make him afraid of everything, even something he is very sure about. He hated himself for being uncertain about images, clauses, ideas, and journals he used in his writing. Even when he knows something for sure, he fears the knowledge will dissolve (Vuong, 2019, p. 46).

Little Dog, as the post-generation of a traumatized family, knows the war that his family had been through, but he cannot fully understand the trauma and the pain. There are so many things that are unable to be bridged between the past and the present. It makes Little Dog confused and experiences a crisis. As a post-generation, he felt responsible for the war experienced by his loved ones, but his inability to completely understand left him in a crisis and frustration.

“Sometimes, when I’m careless, I think survival is easy: you just keep moving forward with what you have, or what’s left of what you were given, until something changes—or you realize, at last, that you can change without disappearing, that all you had to do was wait until the storm passes you over and you find that—yes—your name is still attached to a living thing”(Vuong, 2019, p. 102).

The quote emphasizes the pain and trauma experienced by his mother and grandmother cannot be fully understood by Little Dog. Sometimes, he thinks that survival is easy, but his broken belief emphasizes the fact shown by his family. It reinforces Hirsch’s arguments that war trauma is impossible to understand by the post-generation who did not experience the event. No matter how much effort is needed to articulate and understand the pain and the trauma left by the war, there are always things that are impossible to bridge. Little Dog’s crisis is a result of his inability to understand the pain and suffering owned by his mother and grandmother, as well as the unfulfilled sense of responsibility to heal the wounds.

The Identification of Transmitted Traumatic Memory by Little Dog

The transmission of traumatic memories and the crisis experienced by Little Dog determine his identification process. The memory identification shown by Little Dog is a combination of idiopathic identification and Heteropathic identification. In the beginning, Little Dog’s identification of the transmitted traumatic memory tends to be idiopathic since he adopts the memory as his own. It shows by the time he projects himself into his grandmother’s memory. Referring to the memory of his grandmother shows that he has adopted and has been dragged deeper into his grandmother’s past traumatic memory. There are no boundaries between the *self* and the *other*, which makes Little Dog lose himself and stay in his family’s traumatic past.

As he grows up, the identification of the transmitted traumatic memory changes to Heteropathic identification. He gains an understanding that the traumatic memory belongs to his mother and grandmother, not himself. The awareness helps him to create distance between the *self* and the *other*.

“I didn’t know that the war was still inside you, that there was a war to begin with, that once it enters you it never leaves—but merely echoes, a sound forming the face of your own son”(Vuong, 2019, p. 2).

The data shows an identification process carried out by Little Dog. As a post-generation of a traumatic family, he has no memory of the Vietnam War, but he realizes that her mother has it. He knows that the war had happened in the past, even though the impact of the war still presents today. By realizing the different times of the past and the present, he creates a distance between them. He can pull himself out of the domination of his family's traumatic past and live in the present.

“Even after all these years, the contrast between our skin surprises me—the way a blank page does when my hand, gripping a pen, begins to move through its spatial field, trying to act upon its life without marring it. But by writing, I mar it. I change, embellish, and preserve you all at once”(Vuong, 2019, p. 62).

The quote shows how writing helps Little Dog to understand, articulate, and re-narrate the traumatic events experienced by his family into something better, beautiful, easily understood, and acceptable for him as the post-generation. His acceptance of the traumatic events experienced by his family makes him realize that he and his family were not born of war, but they were born of beauty. The acceptance allowed him to continue his life and find the value of his existence of himself and his family. He can see the good inside the traumatic event by considering it as a gift from the past so that they will be able to celebrate life.

“All this time I told myself we were born from war—but I was wrong, Ma. We were born from beauty. Let no mistake us for the fruit of violence—but that violence, having passed through the fruit, failed to spoil it”(Vuong, 2019, p. 172).

The data shows that Little Dog represents a change in the identification form of transmitted traumatic memory, from idiopathic to heteropathic identification. It shows that the identification process of traumatic memory by post-generation alters. It changes over time as the storage of the post-generation changes. The changes in the identification process in Little Dog happen because he gains an awareness of his existence, which enables him to create a distance between the transmitted traumatic memory and his memory, between the past and the present. Writing mediates his identification process. Writing helps him understand, articulate, negotiate, and accept his family’s traumatic past without letting himself in it. Writing has helped him bridge the distance between the past and the present, between the experienced and non-experienced, even though, in

the end, the distance between the past and the present can never be fully bridged (Hirsch, 2012).

CONCLUSION

As a post-memory novel, *On Earth, We're Briefly Gorgeous* is a narrative related to traumatic memory transmission, crisis, and identification. The transmission of familial memory done by Lan and Ros dominates the narrative. In transmitting the traumatic memory and trauma, story narratives and daily behavior are used as mediators. The transmission of traumatic memories received by Little Dog caused him to experience a life crisis. The crisis appears as a result of his confusion and his inability to understand the transmitted traumatic memory, which then makes him unable to recognize the value of himself and his family. The crisis also causes him to experience self-doubt and makes him hate himself. The sense of responsibility to understand and heal his family's suffering due to the war has caused a crisis within him worse. The traumatic memory transmission and the crisis experienced by Little Dog encourage him to identify the transmitted traumatic memory. He represents a combination of idiopathic and heteropathic identification. Idiopathic identification is dangerous since it will affect a Little Dog's present life. However, as he grew up, his identification changed to heteropathic identification. By adopting heteropathic identification, he can create distance between the *self* and the *other*.

The discussion shows that traumatic memory transmission is a complex process and always followed by a risky effect, which has a great potential to disrupt post-generation's present life. Since every post-generation has a different background and storage, the impact of traumatic memory transmission is also different and not fixed. It creates many ways of reconciliation, and writing is one of them. In this novel, writing enables Little Dog to reconcile with his family's traumatic memories. Writing enables him to change his self-perception and live without being dominated by voices from the past.

REFERENCES

- Ahmadjayadi, C., Subkhan, F., & Wiradinata, M. R. (2016). *Melesat atau Kandas? New Indonesia*. Jakarta: Percetakan PT Gramedia.
- Assa, A. E. (2019). Postmemory dalam Novel *Tapol* Karya Ngarto Februana. *Jurnal Poetika*, 7(1).
- Dania N. P., S. (2014). Kekalahan Amerika sebagai Negara Super Power pada Saat Perang Vietnam (1954-1975). *Jurnal Ilmu Hubungan Internasional*, 9(1). <https://doi.org/10.26593/jihi.v9i1.539.%p>.
- Duyen, D. T. (2023). Concept of Motherhood and the Mother-son Relationship in Ocean Vuong's Epistolary Novel *On Earth We're Briefly Gorgeous* (2019). *Thesis*. Austria: The University of Graz.
- Ernawati, Y. (2020). Memori Traumatis dalam Novel *Jawa Kandang Suriname Sanak Merapi* Karya Fuji Riang Prastowo. *Jurnal Kajian Bahasa, Sastra, dan Budaya Daerah serta Pengajarannya*, 11(1), 82-91. <http://dx.doi.org/10.17509/jlb.v10i1>.

- Fernanda, A. (2017). Transmisi Memori dan Trauma dalam *Motherland* Karya Dimitri Kakmi: Kajian Postmemory. *Poetika: Jurnal Ilmu Sastra*, 5(2), 82-95. <https://doi.org/10.22146/poetika.v5i2.30937>.
- Furqan, R. A. (2022). Returning Journey dalam Novel *Pulang*: Postmemory dan Trauma. *Jurnal Bebasan*, 9(2), 178-192. <https://doi.org/10.5281/zenodo.7498502>.
- Hanif, F., Udasmoro, W., & Astuti, W. T. (2021). Memory Transmission in *Dora Bruder* Novel: A Post-memory Analysis. *LiNGUA: Jurnal Bahasa, Sastra dan Pengajarannya*, 16(1).
- Hirsch, M. (2012). *The generation of postmemory: Writing and visual culture after the Holocaust*. New York: Columbia University Press.
- Jati, G. P. (2020). Transmisi Memori dan Wacana Rekonsiliasi dalam Cerpen *Perempuan Sinting di Dapur* Karya Ugoran Prasad: Kajian Postmemory. *Jentera: Jurnal Kajian Sastra*, 9(1), 28-42. doi: 10.26499/jentera.v9i1.2265.
- Mulyadi, M. S., & Putra, C. R. (2020). Transmisi Memori Peristiwa 1965 dalam Novel *Pulang dan Amba*. *Jurnal Aksara*, 33(1), 71-82. <https://doi.org/10.29255/aksara.v33il.565>.
- Noer, N., Udasmoro, W., & Subiyantoro. (2020). Dinamika Hubungan Keterasingan dengan Transmisi Memori dalam Novella *Tempete* Karya J. M. G. Le Clezio: Telaah Postmemory. *Jurnal Bahasa, Sastra, Seni, dan Pengajarannya*, 48(2), 155-166. [dx.doi.org/10.17977/um015v48i22020p155](https://doi.org/10.17977/um015v48i22020p155).
- Nugroho, A. R. (2022). Postmemory: Transmisi Memori dan Rekonsiliasi dalam Novel *Next Year in Havana* Karya Chanel Cleeton. *Jurnal Aksara*, 34(1), 61-72.
- Olivia, O., & Wahyuni, D. (2022). Men as the Victim of the Patriarchal System in Ocean Vuong's *On Earth We're Briefly Gorgeous* (2018). *E-Journal English Language & Literature*, 11(2). <https://doi.org/10.24036/ell.v11i2.115444>.
- Vuong, O. (2019). *On Earth We're Briefly Gorgeous*. New York: Penguin Press.



Copyright Transfer Agreement Form

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

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

Every effort is made to ensure that no wrong or misleading data, opinions, or statements are published in the journal. In any case, the contents of the articles and advertisements published in J-Lalite: Journal of English Studies are sole and exclusive responsibility of their respective authors and advertisers.

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

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

Ririn Kurnia Trisnawati, S.S., M.A. (Editor-in-Chief)

Editorial Office of J-Lalite:

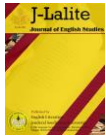
English Literature Study Program

Gedung A, Faculty of Humanities, Jenderal Soedirman University

Jl. Dr. Soeparno 1, Karangwangkal, Purwokerto, Jawa Tengah 53122

Email : jlalite@unsoed.ac.id

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



COPYRIGHT TRANSFER AGREEMENT FORM

Name of Principal Authors:

Address of Principal Authors:

.....

.....

.....

Tel: _____ Email: _____

Author(s) Name: _____

Manuscript Title: _____

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

Type Name and Title of Author

Signature (original) _____ Date _____

(Only one signature will suffice)



Publication Ethics

The Ethics of Publication of J-Lalite follows [COPE's Best Practice](#) Guidelines for Journal Editors.

Publication decisions

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

Fair Play

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

Confidentiality

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

Disclosure and conflicts of Interest

Unpublished materials disclosed in a submitted manuscript must not be used in an editor's own research without the express written consent of the author. Editors should not be involved in deciding the manuscript in regard of editors' interest

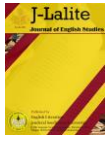
DUTIES OF REVIEWERS

Contribution to Editorial Decisions

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

Promptness

Reviewers who feel unqualified to review the manuscript or knows that its prompt review will be impossible should notify the editor and excuse themselves from the review process.



Confidentiality

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

Standards of Objectivity

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

Acknowledgment of Sources

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

Disclosure and Conflict of Interest

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

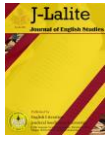
Review Process

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

DUTIES OF AUTHORS

Reporting standards

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



Data Access and Retention

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

Originality and Plagiarism

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

Multiple, Redundant or Concurrent Publication

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

Acknowledgment of Sources

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

Authorship of the Paper

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

Disclosure and Conflicts of Interest

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



Fundamental errors in Published Works

When authors discover a significant error or inaccuracy in their own published work, it is the authors' obligation to promptly notify the journal editor or publisher and cooperate with the editor to retract or correct the paper.



Submission Information

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

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

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

Ririn Kurnia Trisnawati, S.S., M.A. (*Editor-in-Chief*)

Editorial Office of J-Lalite:

English Literature Study Program

Gedung A, Faculty of Humanities, Jenderal Soedirman University

Jl. Dr. Soeparno 1, Karangwangkal, Purwokerto, Jawa Tengah 53122

Email : jlalite@unsoed.ac.id

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