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O.C.D.

The girl with no name showers
in the dark, long threads of hair
climbing her head, she cleanses
until the faucet of words seep
through her brain
unplugged, all the thoughts in every
post down the drain

Conscious, she presses edge of thought
toward the center of her brain
till she reaches the center of her brain
till she reaches the center of her brain

...self alive, wants, then a
...pent curling
...iding in a circle
...eding itself new life,
...new death.
...She cuts the nose, but has in her head
...the thought that lives all of its nine
...leaps upon its feet
...multiplying, and

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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
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Realizations of TH Sounds among University Students in Brunei

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Abstract. This study investigates the different realizations of TH sounds in Brunei English among 31 local university students based on their pronunciations in a recorded reading task and five-minute interview. The study also attempts to compare the variations in TH sound realizations between female and male speakers to identify gender-based differences. The paper aims to discuss these variations by comparing its findings to previous studies of TH sounds in Brunei. The findings mainly support previous studies on TH sounds, particularly for initial voiced TH and medial and final TH sounds. However, the more remarkable occurrences of dental fricative [θ] in initial voiceless TH in tokens such as *threaten* and *third* contrasts with earlier reports stating more use of plosive [t] instead. Also, it is unclear from our data whether female speakers are leading in linguistic changes as there is insufficient data. Hopefully, this study will contribute to discussing sociolinguistic trends and the defining features of Brunei English to distinguish it from other varieties, such as Malaysian and Singapore English.

Keywords: *TH sounds, Brunei English, pronunciation change, language variation, acoustic analysis*

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INTRODUCTION

The realizations of TH sounds have been reported in many English varieties. The initial TH sounds in words such as *through* and *they* are traditionally pronounced using dental fricatives [θ] and [ð], respectively, for speakers in the United Kingdom, Australia, and the United States. In contrast, London English (Wells, 1982, p. 328) and Hong Kong English

(Deterding et al., 2008) speakers use [f] and [v] for TH sounds, while English speakers in China (Deterding, 2006a) and in Nigeria (Oyebola et al., 2019) use [s] and [z] instead.

Some speakers in places such as Ireland and New York realize TH sounds as plosives [t] and [d] (Wells, 1982, p. 429, 515). This avoidance of dental fricatives is also observed in English varieties in Southeast Asia (Deterding & Kirkpatrick, 2006), such as in Singapore English (Deterding, 2007), Malaysian English (Nur Haziq Fikri et al., 2023, p. 1006), Philippine English (Agbayani & Sy, 2022) and Brunei English (Salbrina et al., 2024).

Nearly thirty years ago, Mossop (1996) reported that there were tendencies to use alveolar plosives for initial TH sounds among Bruneian secondary school and university students and newscasters; for example, *this* would be pronounced as [dis] and *thing* as [tɪŋ]. In a recent study, Salbrina et al. (2024) analyzed 53 speakers in the Universiti Brunei Darussalam Corpus of Spoken Brunei English. They found slightly more instances of [t] (53%) in initial voiceless TH sounds compared to [θ] (47%). These findings are like those reported by Salbrina (2010). Salbrina et al. (2024) also observed more occurrences of [d] (64%) than [ð] in initial voiced TH sounds, which supports the description initially reported by Mossop (1996). However, Diana Tahir (2008) found more use of fricatives (64%) than plosives (32%) in initial voiceless TH sounds among local undergraduates.

These differences confirm that pronunciation shifts occur over time, and it is helpful to note such trends and the possible reasons for these changes. Clynes and Deterding (2011) suggest the tendency to use plosives in the TH sounds of Brunei English may be due to the absence of dental fricatives in the Standard Malay phoneme inventory. Also, dental fricatives may be challenging for English speakers to produce and distinguish in speech, especially if the sounds are absent from the speakers' phoneme inventory. For example, Indian English speakers replace dental fricatives with dental plosives [t̪] or [t̪h] and [d̪] (Pingali, 2009, p. 21). Another suggestion is the pronunciation of words borrowed from English into Malay (Salbrina et al., 2024, p. 36), such as 'matematik' (*mathematics*), 'tesis' (*thesis*), and 'termos' (*thermos*). As these words are pronounced with a plosive where the TH sound in English is pronounced using a fricative, we can expect other words to be pronounced with a plosive in Brunei and Malaysian English.

Variations in pronunciation features such as TH sounds play a vital role as signs of how language is identified and changes over time. While there have been quantitative pronunciation studies, research on the specific features of Brunei English remains limited. This study offers a quantitative analysis of the realizations of TH sounds among university students in Brunei. Using a correlation test, it explores the relationship between TH sounds and other pronunciation features of Brunei English, namely rhoticity and intervocalic [t̪]. The study will also investigate gender as a variable.

This study aims to contribute to understanding the variation of TH sounds among university students who represent a younger demographic likely to lead or reflect ongoing linguistic changes. Their language use can provide insights into emerging pronunciation patterns that may indicate shifts in Brunei English. It also aims to examine gender-based differences by comparing the realizations of TH sounds between female and male speakers.

This paper will refer to words from the passage and in the interviews as tokens, and these will be italicized. Non-English words will be used in ' ', and their English translation will

follow in brackets. Also, TH is used to denote the sounds in the onset of tokens, such as *throw* and *them*, in the medial sound in *rather*, and the final sound in the *path*. This is to ensure the analysis is descriptive and that there are no suggestions for how the sounds should be pronounced. Extracts from the interviews will include the participant's code and time stamp of when the token was mentioned. Finally, phonetic transcription using IPA symbols will be inserted where necessary to describe speakers' pronunciation.

RESEARCH METHOD

The study recorded 17 female and 14 male university students between 19 and 25 reading a passage titled 'The Boy Who Cried Wolf' (Deterding, 2006b). This was followed by a five-minute interview to obtain natural or informal instances of TH sounds in their speech. This research adopts a quantitative descriptive design rather than an experimental approach, focusing on realizations of TH without manipulating any variables.

Each recording was done in a quiet room using an H4N Zoom recorder. The participants were assigned a code to maintain anonymity. For example, M1 is the first male participant, and F2 is the second female participant.

The recordings are analyzed using Praat (Boersma & Weenink, 2024). The analysis primarily involves perceptual judgments made by the researchers, with an inter-rater reliability rate of 96%. Spectrograms from Praat illustrate the varied realizations and support the authors in making their judgments when necessary. Table 1 lists the TH tokens from the passage.

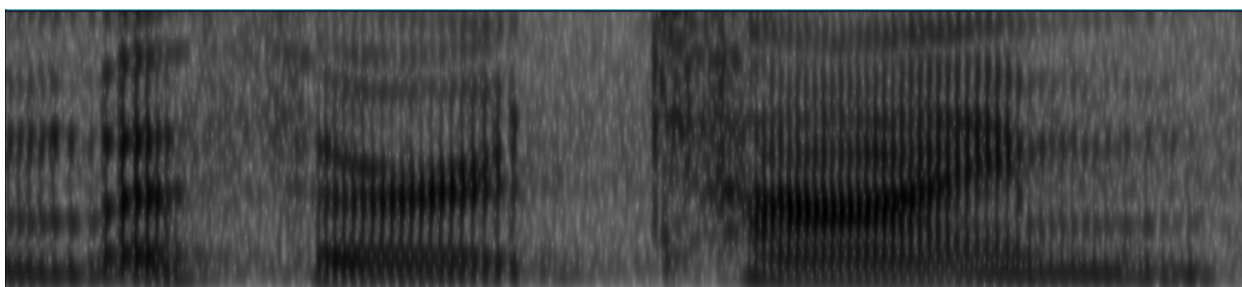
Table 1. TH Tokens Observed in the Reading Passage

TH sound	Tokens
Initial voiceless TH	<i>thought, threaten, third</i>
Initial voiced TH	<i>There, This</i>
Medial TH	<i>bother</i>
Final TH	<i>with</i>

Cruttenden (2014) notes that the [θ] and [t] sounds are voiceless as there are no vocal fold vibrations compared to their respective voiced counterparts [ð] and [d]. Dental fricatives are produced when the tongue is placed behind the upper teeth, with the tip reaching the lower part of the front teeth while the blade touches the inner side of the upper teeth (Roach, 2009, pp. 40–41). American pronunciation, however, differs slightly as the tongue protrudes between the teeth (Ladefoged & Johnson, 2011, p. 12) to produce these hissing sounds. An alveolar plosive occurs when the tongue blade presses against the alveolar ridge, obstructing air, which is then suddenly released when the articulators separate (Roach, 2009, p. 26; Ladefoged & Johnson, 2011, p. 14).

Fricatives are shown as uneven striations in the upper part of the spectrogram, while plosives are indicated by silence followed by a sharp frequency burst (Davenport & Hannahs, 2010, p. 68). An example of a fricative (*third*) and plosive (*time*) on a spectrogram is shown in Figure 1.

Figure 1. Spectrogram of a third time by F7



ə

θɜ:rd

_tam

RESULT AND DISCUSSION

Initial Voiceless TH Sounds

Table 2 shows the 31 university students' realizations of initial voiceless TH sounds. Both female and male speakers produced more [θ] than [t], and there was no significant difference between the two data sets ($\chi^2=0.60$, $df=1$, $p=0.43$).

Table 2. Realizations of Initial Voiceless TH in *thought*, *threaten*, and *third*

	Female		Male	
	[θ]	[t]	[θ]	[t]
<i>thought</i>	11	6	9	5
<i>threatn</i>	10	7	10	4
<i>third</i>	9	8	9	5
Total	30 (59%)	21 (41%)	28 (67%)	14 (33%)

Overall, there are more instances of dental fricatives (58; 62%) than plosives (35; 38%) in the onset of *thought*, *threaten*, and *third* which contrasts with findings reported by Mossop (1996), Salbrina (2010), and Salbrina et al. (2024), but supports Diana Tahir's (2008) results. Table 2 also shows more instances of [θ] in *thought* in the female data and slightly decreases in *threaten* and *third*, possibly because the latter two tokens occur near the end of the passage, and the participants may have been less careful with their speech. This could also suggest that the pronunciations were lexical based, such as in the male data, where there is an equal number of dental fricatives for *thought* and *third*, and ten instances were found at the start of *threaten*.

Among the 31 participants, 16 speakers (8 females; 8 males) were consistent in their use of [θ] in all three tokens, two speakers (1 female; 1 male) had two instances of [θ] and one [t], six produced one [θ] and two [t], and seven speakers (4 females; 3 males) used [t] throughout. The two speakers, F13 and M12, realised the onset of *threaten* and *third* using [θ] and *thought* with [t]. This is surprising as *thought* occurs near the beginning of the passage, when we expect participants to be most cautious in their pronunciation. In contrast,

F14 and M1 only produced [θ] in *threaten* and not in *thought* and *third*, while F3, F5, F9, and M9 realized [θ] only in *thought* and not in the other two tokens.

Intra-speaker variation is also observed in the interviews. There are limited TH tokens from the interviews, so providing a comprehensive analysis and conclusion is difficult. This will be addressed further in the limitations of the study.

For example, F10 used both [θ] and [t] in her informal speech, as shown in Extracts 1 and 2, even though she only used the voiceless dental fricative in the three tokens in the formal reading. The different realizations could be due to her fast speech rate and the fact that the participant is more relaxed conversing with the interviewer regarding her previous Study Abroad program. Deterding (2007) also notes similar variations among speakers of Singapore English.

- 1 three [θri:] point six {F10: 26}
- 2 I think [tɪŋ] it was a very different um experience (F10: 80)

Speakers like F1 showed no variation in her initial voiceless TH sounds in the reading task and her interview, as she consistently used [θ] in the initial TH. In contrast, M1 had varied realizations in both formal and informal settings.

Initial Voiced TH Sounds

The two tokens analyzed for voiced TH sounds were chosen to facilitate the auditory analysis because they occur at the start of their respective sentences in the passage. The realizations of initial voiced TH sounds are shown in Table 3.

Table 3. Realizations of Initial Voiced TH in There and This

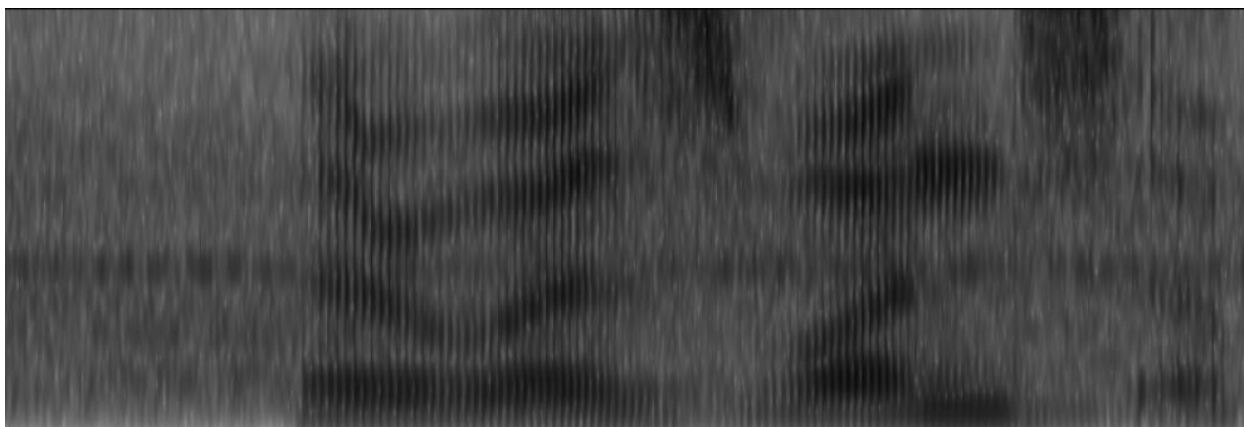
	Female		Male	
	[ð]	[d]	[ð]	[d]
<i>There</i>	6	11	2	12
<i>This</i>	6	11	6	8
Total	12 (35%)	22 (65%)	8 (29%)	20 (71%)

Compared to the initial voiceless TH results, Table 3 shows the students using more plosives (42; 68%) than fricatives (20; 32%) in initial voiced TH. This is observed in the female and male data, which has no significant differences ($\chi^2=0.32$, $df=1$, $p=0.57$). The findings here mirror previous studies' findings (Mossop, 1996; Salbrina et al., 2024). Diana Tahir (2008) did not include quantitative data for initial voiced TH sounds, limiting the scope of a detailed comparison. However, she provided qualitative insights that her participants use [d] over [ð], also observed in the current study.

One reason for this is that the tokens are function words and may be spoken quickly with little emphasis, which lends to the difficulty in analyzing the TH sound. Two disagreements between the first and second authors' analyses were from the pronunciation of *there* and *this* by M5. The first author initially reported no TH sound was produced in the two tokens, but the second author heard a fricative. Figures 2 and 3 show the spectrograms of *There was*

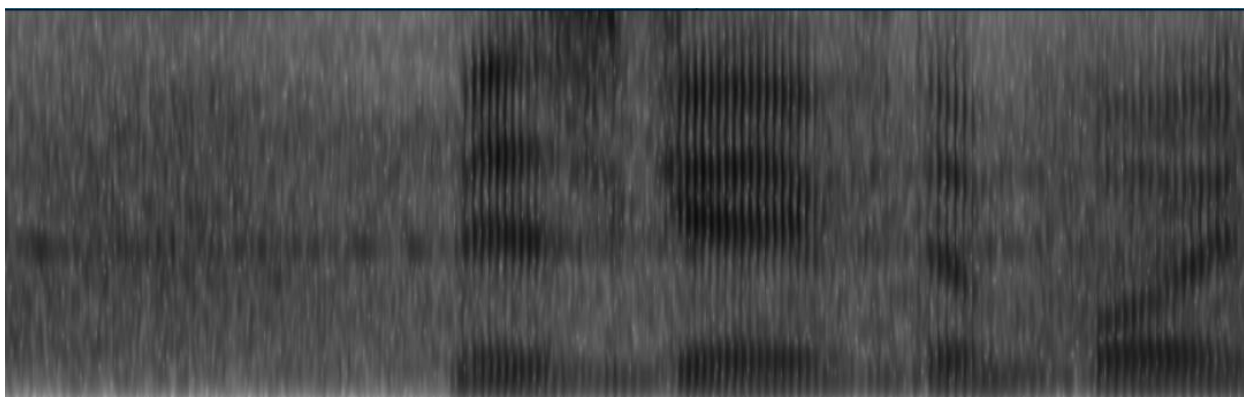
once, and *This gave* by M5. The authors concluded that fricatives were used in these instances based on perceptual judgments.

Figure 2. *Spectrogram of There was once by M5*



(TH)er wəz wʌns

Figure 3. *Spectrogram of This gave by M5*



(TH)ɪz geɪv

Six out of 31 students (5 females; 1 male) had two [ð], and 17 (10 females; 7 males) produced two [d] in both tokens. The remaining eight participants varied in their realizations: F15 and M7 had [ð] in *There* and [d] in *This*, while conversely, F7, M1, M2, M8, M10, and M14 had [d] in *There* and [ð] in *This*.

We also observe intra-speaker variation in the interview data. For example, M1 uttered *that* using [ð] and [d] and *there* with [d] in the same utterance, as shown in Extract 3. These may also be due to the informal nature of the interview, rapid speech, and the conversation topic being the student's recent internship placement.

- 3 officers that [dæt] are there [der] and companies that [ðæt] want to sponsor {M1: 76}

Overall, the correlation coefficient between the 17 female students (0.57) and 14 male students' (0.55) use of [θ] in initial voiceless TH and [ð] in initial voiced TH show a positive linear relationship (0.53). Only initial TH sounds are analyzed, as there is inadequate data for medial and TH sounds.

Medial and Final TH Sounds

The reading passage only has one token each for medial TH (*bother*) and final TH (*with*). This limits the study as one token is not enough to capture variability in pronunciation. However, we can still compare the formal reading data with those in the interviews.

From the passage reading, 11 students (8 females; 3 males) pronounced *bother* using the voiced dental fricative [ð], and the remaining 20 students (9 females; 11 males) used [d] instead, deviating from the standard pronunciation (Wells, 2008, p. 97). Furthermore, there are more occurrences of [d] (20; 65%) than [ð] (11; 35%) in the medial TH, and this is more apparent in the male data than in the female data. This could suggest that the female students follow standard pronunciation more closely than the males (Labov, 1990), but there is not enough data to confirm this.

In the interviews, M1 used [ð] in the medial TH in *whether* and *within*, but he pronounced *bother* using [d] in the reading task. In contrast, F4 had [ð] in *bother*, but used [d] in *another* in her informal speech. F16 maintained the use of [d] in *bother* in the formal reading and *other* in the interview. The limited number of tokens in the data makes it challenging to draw definitive conclusions regarding differences between realizations in formal and informal contexts.

Similar to *There* and *This*, the token *with* is also spoken rather quickly as it is a function word and is given less emphasis. Overall, the university students mainly produce dental fricatives (23; 74%) and sometimes plosives (8; 26%) in the final TH. The variations among the female participants are 12 instances of [θ], four [d], and one [t], while nine male participants had [θ], three had [d], one used [ð], and one produced [f]. 85% of British English speakers have [ð] in the coda of *with* while 84% of American English speakers tend to have final [θ] instead (Wells, 2008, p. 904). Perhaps the 21 local students who realized *with* as [wɪθ] lean towards the American pronunciation. The TH findings will be correlated with other pronunciation features to analyze this further.

[θ] is the most common TH sound at the end of *with* in Diana Tahir (2008)'s study, followed by [t] and [f], which is confirmed here. Although there are parallels between the two studies, our analysis shows that the variations of final TH sounds among university students now include [d] and [ð]. Salbrina et al. (2024) also report the use of [d] and [v] among their participants.

Extracts 4 and 5 provide two examples of tokens with the final TH from the interview data. F1 used [θ] at the end of *South*, likely because she is familiar with pronouncing the proper noun, having gone there for her Study Abroad program. However, the final TH in *clothes* was omitted as F1 speaks quite fast, and the token was pronounced similarly to *close*.

- 4 My DY was in South [sauθ] Korea. So South [sauθ] Korea in Seoul {F1: 03}
 5 their clothes [kləuz] are like really pretty {F1: 44}

Other Pronunciation Features of Brunei English: Rhoticity and Intervocalic [t̚]

Here, we will briefly discuss the university students' realizations of the non-prevocalic [r] in eight tokens from the passage, namely: *poor*, *dark*, *heard*, *concern*, *short*, *more*, *before*, and *third*, and their pronunciation of three other tokens with potential intervocalic or flapped [t̚]: *little*, *shouting*, and *later*. These findings correlate with the participants' use of initial voiceless and voiced TH sounds. These features are chosen as they are characteristic of American English pronunciation as it is a rhotic variety. Its speakers tend to have flapped [t̚] when 't' occurs in the middle of a word and the preceding syllable is stressed (Davies, 2007, p. 75). For example, an American English speaker might pronounce *writing* and *riding* the same way. Similar to the TH sound, the analyses below are based on the authors' perceptual judgments.

The results for rhoticity are shown in Table 4.

Table 4. Realizations of R-colouring

	Female		Male	
	[r]	[Ø]	[r]	[Ø]
<i>poor</i>	14	3	12	2
<i>dark</i>	16	1	10	4
<i>heard</i>	16	1	12	2
<i>concen</i>	16	1	9	5
<i>short</i>	15	2	8	6
<i>more</i>	16	1	12	2
<i>before</i>	15	2	12	2
<i>third</i>	14	3	10	4
Total	122 (90%)	14 (10%)	85 (76%)	27 (24%)

In total, 207 out of 248 tokens (83%) had R-colouring. 28 participants (90%; 16 females, 12 males) are considered rhotic. Among these, four students had five tokens with R-colouring, five students had seven occurrences of [r], and 19 consistently produced [r] in all eight tokens. The remaining three, F15, M10, and M11, are non-rhotic as they did not produce [r] in any of the tokens.

In the individual groups, the female students had more instances of R-colouring than the males, which is statistically significant ($\chi^2=8.49$, $df=1$, $p=0.003$). This finding confirms with those reported in previous studies (Nur Raihan, 2017; Salbrina et al., 2024). Brunei English speakers are becoming increasingly rhotic, and females are more rhotic than males. One possible reason for the widespread rhoticity among the locals may be due to the Americanisation of Brunei English, as younger Bruneians are more exposed to American media and culture (Salbrina, 2022).

Table 5 shows the correlation results between using [θ] and [ð] in initial TH and R-colouring among the female and male participants.

Table 5. Correlation between using [θ] and [ð] in Initial TH and R-colouring

	[θ]	[ð]
Female	-0.21	0.23
Male	-0.08	0.06
Overall	-0.16	0.14

It is difficult to conclude a correlation between these pronunciation features as the values are too small. Nonetheless, we observe a small negative correlation (-0.16), especially among the female speakers, between using [θ] and rhoticity. In contrast, there is a positive correlation (0.14) for the use of [ð] in initial voiced TH and [r] in non-prevocalic positions.

Table 6 shows the results for the occurrences of intervocalic [t̚]. This analysis includes fewer tokens due to the 8 instances where the participants realized little as the abbreviated 'Lil.' These are omitted from the overall results.

Table 6. Realisations of Intervocalic [t̚]

	Female		Male	
	[t̚]	[t]	[t̚]	[t]
<i>little</i>	9	5	3	6
<i>shouting</i>	4	13	2	12
<i>later</i>	12	5	3	11
Total	25 (52%)	23 (48%)	8 (22%)	29 (78%)

As mentioned above, there is a tendency to use [t] (61%) than [t̚] (39%), especially in the male data in the tokens *shouting* and *later*. Conversely, the female participants used [t̚] more in *shouting* and had a higher frequency of [t̚] in *little* and *later*. The difference between the female and male data is statistically significant ($\chi^2=8.16$, $df=1$, $p=0.004$). Perhaps the use of [t] over [t̚] may be attributed to spelling pronunciation (Raihan, 2015). However, to confirm this, we need to analyze other tokens in the passage, which is beyond the scope of this paper.

The correlation results between using [θ] and [ð] in initial TH and intervocalic [t̚] among the female and male participants are shown in Table 7. The results show that there is a positive correlation, for both female and male data, between the use of [θ] (0.46) and [ð] (0.37) in initial TH and using flapped [t̚]. There is insufficient evidence to claim Brunei English is leaning towards the American variety. So, more data is needed to conclude the relationship between initial TH sounds in Brunei English and features that American English potentially influences.

Table 7. Correlation between using [θ] and [ð] in Initial TH and Intervocalic [t̪]

	[θ]	[ð]
Female	0.64	0.44
Male	0.42	0.20
Overall	0.46	0.37

In summary, the data showed a tendency to use [θ] in initial voiceless TH. This supports Diana Tahir's (2008) study on TH sounds among undergraduates but contrasts with other reports on TH sounds in the English of Brunei, Malaysia, and Singapore. Nonetheless, the higher frequency of [d] than [ð] found in initial voiced TH and variation among medial and final TH in the female and male data support the findings of previous studies of Brunei English. We also observed variations of TH sounds in the interview data, but this proved inconclusive as there were limited tokens for analysis. We must also be careful when making conclusive statements regarding small correlation coefficients between the pronunciation features.

Finally, we cannot claim female speakers are at the front of pronunciation change (Labov, 1990; Johnson, 2008, p. 166) based on the realizations of TH sounds and intervocalic [t̪] as there was insufficient data. However, in terms of rhoticity, there were more rhotic speakers among the female university students, and they had a higher frequency of tokens with R-colouring than the male students. These results reflect previous descriptions of rhoticity in Brunei English, suggesting that these young female speakers are linguistic trendsetters. Again, we need more data to confirm this for other pronunciation features.

CONCLUSION

We have observed variations in the initial, medial, and final TH sounds among 31 university students regarding gender and formal and informal speech. While the findings showed differences between male and female speakers, the data did not draw definitive conclusions about gender-based trends. The study's limitations include the limited number of tokens from the passage, the quality of the recordings, the reliability of the spectrograms, and the fact that the results cannot be generalized as the data is not representative of Brunei English speakers. The analysis of voiced TH and medial TH sounds highlights the complexity of realizations among the participants, where the variations were influenced not only by the speech context (i.e., formal and informal) but also by individual speech habits. This suggests the need to explore further the intra-speaker variation and its implications for phonetic studies. Nevertheless, it is hoped that consideration for future research includes conducting a longitudinal study, or a similar synchronic study with more representative samples of Bruneians, with variables such as ethnicity and age, more tokens to be observed, and investigating the extent of the influence of Malay on TH realizations in Brunei English. Exploring these areas could offer further insights into the dynamics of pronunciation variability in this context.

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Dissecting Cultural Identity Construction among EFL Learners: Voices from the Periphery

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Abstract. This paper investigates how English as a foreign language (EFL) learners construct their cultural identity and how globalisation influences this construction. It also explores studies on globalisation and English language learning in EFL contexts, focusing on students living in peripheral areas. 44 EFL learners aged between 18 and 25 years old were the participants in the study. The study utilized a mixed-method descriptive approach as the foundational framework for this research. The quantitative data consists of questionnaires and semi-structured interviews. They were collected using open-ended questions and then supplemented with semi-structured questions. The qualitative approach is further supported by previous research on cultural identity, such as cultural identity projection analysis and the influence of globalization on education. The study revealed that EFL English learners express their cultural identity through various aspects, such as their interactions with others, self-perception as students in a globalized world, and the impact of globalization on their identity. Students' cultural identity in peripheral areas is influenced by nationality, lifestyle, language, local community, education, cultural shock, mass media, and political beliefs. These elements influence the construction of an individual's cultural identity.

Keywords: *Cultural Identity, EFL Learners, Globalization, Peripheral*

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

INTRODUCTION

Research on globalization has become the main issue characterizing the state of the world. Nowadays, it is inevitable that globalization has absorbed every human's walk of life penetrating the aspect of life including but not limited to political, socio-economic, educational as well as cultural. The term globalization has come into a debate among scholars, some focusing on its impact on economic, and political matters and some others concerned on the trajectory line of it to the vulnerability of disintegration of certain nation's identity, yet some have put their attention on the cultural concerns of this phenomenon and how this has affected and shaped different aspect of culture to be written in English using standardized academic writing structure and composition.

Concerning globalization, there seems to be a vigorous bond between language and cultural identity construction at the societal level, from the center to the periphery. Culture and globalization are two divergent features of different people. Globalization and emerging culture are profoundly linked and involve mutual interaction (Tomlinson, 1999). One of the dominant consequences of globalization is the spread and connectivity of languages, particularly the English language (Crystal, 2003). As a product of culture, language is one of the most effective instruments for determining an individual's identity, behavior, perception, and cultural heritage. English has become a lingua franca, and the activity of learning English has resulted in one of the most influential rooms for the deployment of cultural values in English-speaking countries (Byram & Feng, 2005; Tajeddin & Ghaffaryan, 2020; Upali, 2016).

According to Block (2010), learning and teaching English is currently the most effective medium for conveying globalization and promoting the domination of English-speaking cultures. In the context of such a rapidly changing world, it is presumable that the young generation will find it challenging to construct their social identities, especially concerning the nature of education and external cultural influences. According to Giddens (1990), globalization is the development of worldwide social interactions that connect distant places where local happenings are impacted by events occurring miles away and vice versa. He added that globalization is commonly viewed as a force that radiates outward, projecting away from local communities and into the global arena.

The most critical argument is about cultural globalization. The arguments refer to the cultural identity trajectory among teenagers residing in the periphery and the role of mass media as facilitating factors in shaping their cultural identity. The current research, portrayed under the sociolinguistics of globalization, is an attempt to scrutinize how EFL students in the periphery context project their cultural identity and to profoundly investigate how the globalized world shapes students' cultural identity. The above situation is in line with Bloomaert's (2008) statement that sees the process of globalization in the periphery context. It is especially relevant when considering globalization processes from the center to the periphery. We observe the relocation of global depiction, discussions, and behavior patterns into pre-existing, robust, and enduring patterns. Peripheral local communities are touched by the structure of globalization, self-presentation, and image remain firmly local. Societies with deep inequality create strata and niches with different lifestyles based on rules, norms, and irrelevant opportunities.

The need to investigate this issue has become more crucial because the subject has also been relatively under-researched, particularly on exploring periphery students projecting their cultural identity and how the wave of globalization has shaped their cultural identity as students residing in the peripheral. Hence, to fill the gaps, this study

will broaden the scope and dimensions of the themes of the analysis by outlining two essential objectives: first, how do EFL students in the periphery context project their cultural identity, and second, what ways the globalized world has shaped their cultural identity. Using data from surveys and questionnaires taken in Lampung Regency, a region located geographically and economically on Sumatera island's periphery, this research demonstrates how peripheral contexts should be viewed as critical sites for understanding the current sociolinguistics of globalization.

Globalization is another significant issue in this study. Understanding the scope of this term is pivotal to the readers' comprehension of this research. Given the variety of definitions of the fundamental term "globalization," this cannot be reduced to a single universal definition. Therefore, at this point, the researcher would like to outline the definition of globalization under the sociolinguistics of globalization concerning cultural identity in a peripheral context. From the perspective of globalization, the research utilizes the notion of globalization coined by Appadurai (2008). Globalization, as he suggested, is the ever-changing and "flowing" of technology, "techno-scapes," economics, "finance-scapes," media "mediascapes," and ideology "ideo-scapes" via the movement of people across cultural and national borders. He explains that "Scapes" refers to the result of processes, given material shape and meaning by human action. These "flows" via "-scapes" alter perceptions of "center" and "periphery," resulting in imagined worlds constructed by different people and groups.

As local cultures change in response to globalization, some young people feel at home in neither local nor global culture (Doku, 2011). Globalization is changing the cultures it touches, and the deployment of globalization is bringing changes to the cultures affected, though the changes do not mean the deletion of the native traditional values attached within (Kaul, 2012).

If cultural identities are becoming increasingly homogenized, it is important to delve more into the subject from several perspectives. Investigating the relationship between globalization and cultural identity will show the direct and indirect effects and the number of future generations that may suffer.

Cultural identity mingling may occur among people whose local culture is rapidly altered by globalization. Globalization has become a tool for the mingling of peoples and identities and local space by distance. According to Bochner (1973), as cited in Kaul (2012), "the cultural identity of a society is characterized by its majority group, and this group is relatively recognizable from the minority sub-groups with whom they share the physical environment and the space that they inhabit." The notions of cultural identity involve the shared principles, values, definitions, and beliefs and the day-to-day, largely unconscious, patterning of interactions or activities. Second, individual cultural identity relates to their culture and is defined as a functioning aspect of individual personality. Cultural identities are shaped and constructed by different factors such as religion, nationality, gender, language, local community, education, profession, family, and political attitudes. These factors contribute to one's cultural identity development (Esquivel et al., 2021).

While the study of how globalization affects students' identity construction is not new, there has been a recent surge in interest among researchers in examining the impact of globalization on English language learning for EFL learners in peripheral contexts. Many of these studies emphasize the positive effects of globalization, as discussed by Poggensee (2016). She highlights the importance of learners' perceptions regarding English as a global language in Senegal and the United States about access to education and employment. It demonstrates that the educational possibilities for pupils learning English

are more accessible and abundant and shows that the opportunities within the education setting are more open and available for students learning English. The aim of learning English, especially for Senegal students, is to communicate with others. A deterioration in their language is seen as an effect of globalization, but it is not threatening as they experience an impact of the effect of globalization.

Azhari (2017) found a contradiction in the impact of globalization on language learning and stated that EFL learners do not necessarily imitate the native speakers in their inner circle when learning English. Moreover, students in foreign countries are free to express themselves in English. Teachers must be aware of incorporating students' identities into English. This makes them to be fluent in English and proud of their identity.

Jewel and Haque (2018) found that globalization has affected English. Their research highlighted a looming requirement for educating and socially sharpening EFL students on the social status of English as a universal dialect and communication in English-speaking towns. This research focused on the reflection of students' perceived the contribution of globalization to spreading the English language in their lives. A different perspective on the reflection of globalization on cultural identity was addressed by Wang (2008), who proposed that globalization has improved cultural identity. According to this viewpoint, accepting other cultures allows people to become more self-aware of their cultural identities than they perceived before. Furthermore, Wang (2008) highlighted that globalization, rather than homogeneity, might contribute to a sense of interconnectedness or togetherness from one to another. From this concept, globalization might be viewed as the facilitator of cultural identities.

In respect of how students project their cultural identity is depicted by some other researchers. Seppälä (2011) brought the impacts of Globalization on the Cultural identity of Chinese University Students in China. With Ethnographic Research and qualitative methods. Her findings found that the Western lifestyle and values increased in China. Yet participants' language attitudes strengthened one's cultural identity as a resistance. There is a pressure to learn English in China. Students have positive values in learning English since it gives them a better future.

Azhar et al. (2014) are concerned with the effects of globalization on youth cultural identity. They studied globalization's impact on young socio-cultural identities. Through technical advancements and Western imperialism, globalization has an effect on young cultural identity. Globalization has reduced the significance of local cultural activities.

A study by Roy and Al Harthy (2022) investigated the impact of the Indiana University of Pennsylvania classroom environment on overseas students' cultural identity construction. The findings show that life experiences and early problems were the most essential variables influencing the construction of international students' cultural identities. To develop their cultural identities, the international students went through the steps of the acculturation paradigm.

However, far too little attention has been paid to cultural identity construction in the EFL context and in what ways globalization has shaped their cultural identity construction, and studies concerning globalization and English language learning in the EFL context seen from the students residing in periphery situatedness in specific are rare. Thus, the formulation of the research problems is as follows:

- (1) How did EFL learners in a peripheral context project their cultural identity?
- (2) In what ways did the globalized world shape their cultural identity?

RESEARCH METHOD

Research Design

The study utilizes qualitative and quantitative methodologies, including theories and findings from the literature, to analyze cultural identity projection and the influence of globalization on students' cultural identity by Creswell and Guetterman (2018). According to Creswell and Guetterman (2018), the mixed method research commences with a comprehensive survey to generalize results to a population. Subsequently, in a subsequent phase, it concentrates on qualitative, open-ended interviews to gather detailed perspectives from participants to elucidate the initial quantitative survey. Mixed-method qualitative research provides numerical descriptions of trends, attitudes, and opinions.

Research Participants and Sampling Procedures

A total of 44 Lampungnese students who study English at a university located in Lampung Regency, a periphery situatedness region out of and far-reaching of the capital city of Indonesia, were recruited as the sampling for the questionnaire stage. Ranging in ages from 18 to 25, the participants consisted of male and female students. Most of them had resided in Lampung Regency for five to twenty years.

Data Collection

A semi-interview and questionnaire were conducted to get the data. This will also employ a questionnaire as a separate investigation to answer the research question on how globalization shapes their cultural identity. The student's cultural identity is investigated by utilizing a variety of items on a Likert scale, ranging from "strongly agree" to "strongly disagree." The initial pool of items was developed after examining the relevant literature and prior investigations. The participants are chosen from only 12 out of 44 students involved in an interview session. To conduct the interview, the researcher selected samples of participants based on the students who are accessible and know the researchers. Furthermore, the interview session will be recorded to make it easier for the researcher to collect and analyze the data, and it will be transcribed and interpreted to answer the second research question, which deals with how globalization has shaped their cultural identity construction who learn English residing in a periphery context.

Data Analysis

The data analysis for this study was methodically designed, using both quantitative and qualitative methodologies to enable a thorough interpretation of data acquired through questionnaires and interviews. The quantitative research includes calculating mean scores from Likert scale responses to determine how EFL learners project their cultural identities. Iterative coding was used to uncover and refine reoccurring themes based on semi-structured interviews. This approach involved familiarizing with the data, creating initial codes, and combining or separating themes to capture the intricacies of

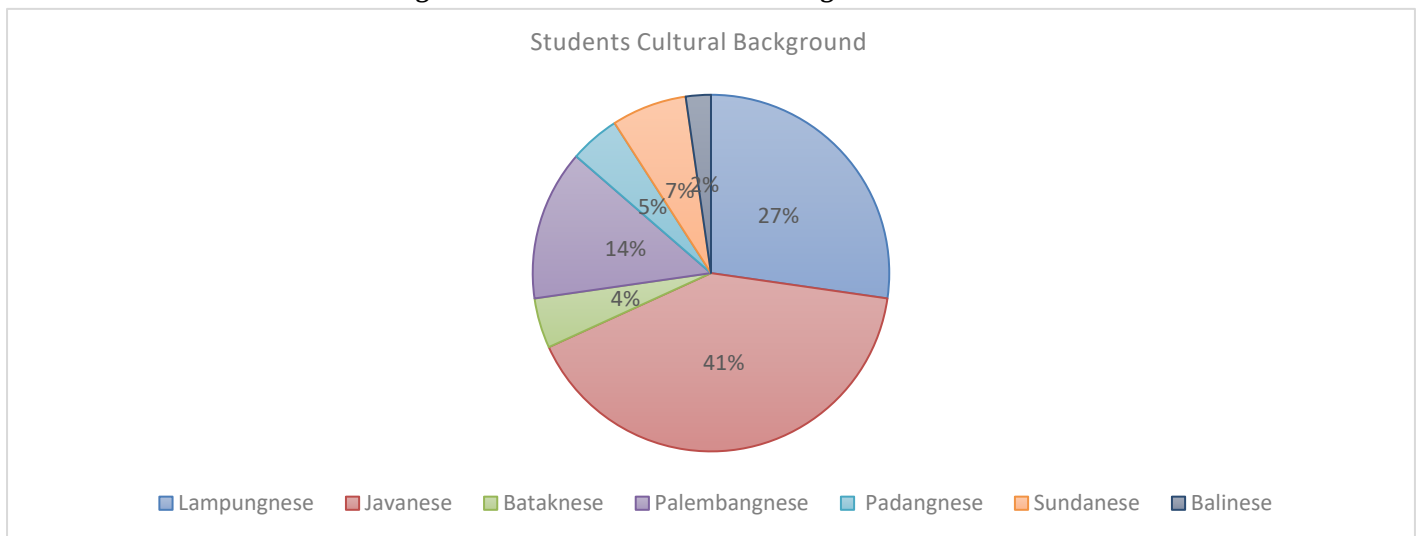
students' experiences, resulting in a thorough comprehension of the practical components of translanguaging (Nowell et al., 2017).

Setting

The participants studied EFL in Lampung Regency, a peripheral region of the capital city of Indonesia. The primary languages in the region are Indonesian and English, with some individuals incorporating vernacular languages in their daily communication in English classroom contexts.

RESULT AND DISCUSSION

Figure 1. Student's cultural background



The research findings begin with the demographic information of the respondents in this survey. According to Figure 1.1, 44 respondents were from various ethnicities in Lampung Regency.

Figure 2. Participants' locality

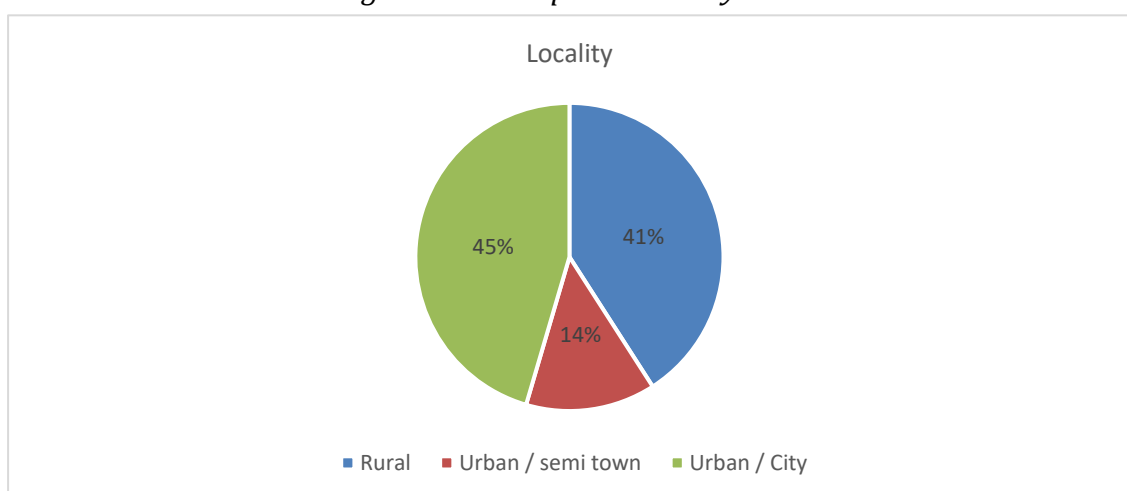
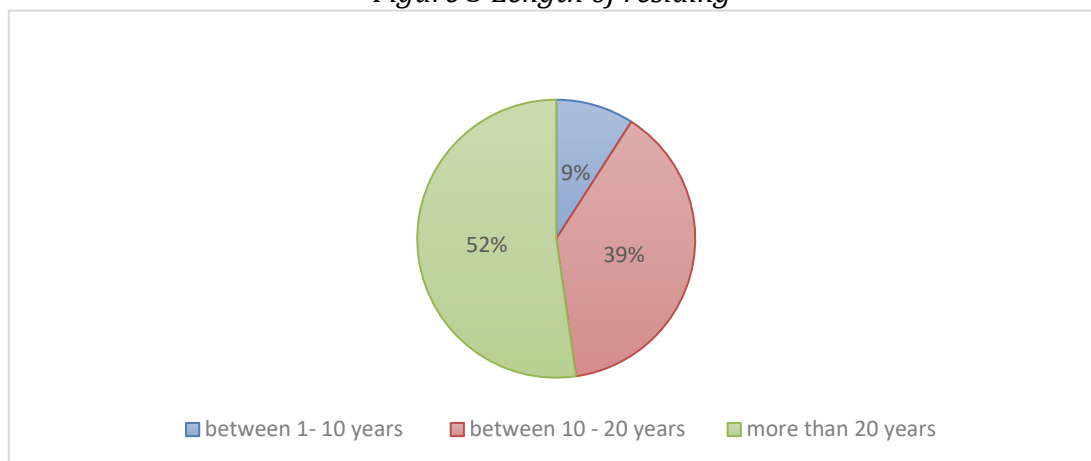


Figure 2 shows that 41 % of students live in rural areas, followed by those who live in urban or semi-towns and urban cities with 14 % and 45 %.

Figure 3 Length of residing



The data shows the length of respondents living in Lampung Regency. Data shows only 9 % of the total respondents between 1 to 10 years living in Lampung, followed by 10 to 20 years for 39%. 52 % or 23 respondents have resided in Lampung for 25 years or more.

Table 1. Percentage distribution on EFL students' projection on their cultural identity

No	Statement	Strongly Agree	Agree	Disagree	Strongly Disagree
1	As a language learner, I become more familiar with western cultural values than my own	9.1 %	29.5 %	56.8%	4.5 %
2	Some local cultural norms must be changed or replaced with modern cultural norms originating from the western world	2.3 %	22.7 %	54,5 %	20.5 %
3	In today's Globalized Era , following my local cultural norms is meaningless	2.3 %	2.3 %	70.5 %	25 %
4	If any cultural shock or conflict between my local cultural norms/values and foreign/western cultural norms/values, I prefer to adopt western cultural norms.	0 %	11.4 %	68.2 %	20.5 %
5	the impacts of globalization have lost the essence of Local events/festivals	6.8 %	43.2%	40.9%	9.1 %
6	As an English learner, i see that western culture such as	18.2 %	68.2 %	11.4 %	2.3 %

America/Britain is currently being accepted as an international culture.

Based on the data above, it can be highlighted that students residing in the periphery context tend to follow the phenomenon of globalization since they are exposed to Western culture. It shows that 29.5 % claimed that they are more familiar with the culture of the West since they are learning English, while 9.1 % strongly agreed that they know Western culture better than before. In contrast, 56.8 % of students disagreed that they are familiar with and know more about Western culture than before. This statement corresponds to Canagarajah et al. (1999); local cultures are being driven out by English language education because it is primarily in learning and teaching that students start adopting and becoming familiar with the diversity of global culture.

In projecting their cultural identity, it is also shown that 2.3 % of students strongly agreed, and 22.7 % of students agreed that their local norms should be replaced with modern cultural norms of the Western world. 54.5 % of respondents strongly disagreed, followed by 20.5 % who disagreed with changing their local norms with the present culture. From this depiction, we know that even though they are from a peripheral context, they have realized the importance of their local culture as their cultural identity projection. This corresponds to Jan Bloomaert's that seeing the process of globalization taking place in the periphery context, the patterns of behavior and values of locals are relocalized into existing strong and long-lasting patterns. Even if such peripheral local communities are 'touched' by globalization, their structure, self-presentation, and image remain firmly local.

How they project their cultural identity as peripheral English students can also be seen from their cultural identity construction. Based on the data, it is seen that only 2.3 % of them claimed to strongly agree that in today's Globalized Era, following their local cultural norms is meaningless. 70.5 % strongly disagreed with that statement, and 25 % disagreed that their local cultures have no meaning due to globalization. In other words, they think their local cultures are still meaningful in everyday life.

Additionally, 11% or five students agreed that when there is a cultural shock or conflict between local cultural norms or values and foreign or Western cultural norms or values, they prefer to adopt Western cultural norms. Whereas 68.8 % of students strongly disagreed, followed by 20 % who disagreed to consent to Western culture whenever they encounter internal conflict. It can be concluded that students situated in peripheral contexts do not have conflict with themselves when they hold their cultural identity. This finding mismatches with what L. Jensen (2010) stated; a construction of cultural identity involves adopting the beliefs and practices--the custom complexes--of one or more cultural communities whenever individuals reflect it in their social life. It is found that most of them do not adopt other (Western) cultures whenever conflicts appear.

Table 2. Percentage distribution on EFL students' projection on the pride of cultural identity

No	Statement	Strongly Agree	Agree	Disagree	Strongly Disagree
1	I consider myself as part of my native ethnic	38.6 %	54.5 %	6.8 %	0 %

2	I consider myself as part of another ethnic group in the midst of globalization	9.1 %	31.8 %	50 %	9.1 %
3	I am proud to be a part of my native ethnic.	61 %	38.6%	0 %	0 %
4	I have a strong sense of belonging to my culture	25 %	61.4 %	13.6 %	25 %
4	I have a strong sense of belonging to my culture	25 %	61.4 %	13.6 %	25 %

The table above also highlights how EFL English students in a peripheral context perceive their own cultural identity amid the wave of globalization. Based on the data, it is found that 54.5% of respondents claim that they are part of their ethnicity. 6.8% of them disagree that they belong to their own culture. Concerning the involvement of other cultural belongings, most of them, or 50%, claimed that they do not belong to the part of the others. It is clear as what L. A. Jensen et al. (2011) stated that culture and globalization become a decent mingle yet explosive mixture, with the capacity to perceive not only traditional modes of belonging but also established ways of thinking about being and belonging to a particular group of culture. It shows that 31.8% of them mentioned that they agreed that they became part of another ethnicity. Interestingly, even if the deployment of globalization occurs in a peripheral setting, all of them argued that they were proud of a part of their native ethnic group. Further, in terms of a sense of belonging, most students, or 81%, agreed that they have a strong sense of belonging toward their cultural norms and beliefs.

Table 3. Percentage distribution on EFL students' projection on National Identity.

No	Statements	Strongly Agree	Agree	Disagree	Strongly Disagree
1	During a globalization spread, I'm proud of speaking and having Indonesian culture.	75 %	25 %	0 %	0 %
2	As foreign language learners, Indonesian is no longer a priority in for communication	6.8 %	16 %	58.8 %	20.5 %

Based on the data, it is portrayed that all of them, or 100 % agreed, that the deployment of globalization has no effect on their personality perceiving the pride of speaking and having Indonesian as their national identity. Moreover, the statement addressed to explore their national identity. It is also seen in how they consider the Indonesian language significant and a priority in daily communication. The data shows us that 58.8 % disagreed that the Indonesian language is not being considered a priority, followed by 20 % strongly disagreed with that statement as well.

Table 4 Percentage distribution in what ways Globalized world has shaped students' cultural identity.

No	Statement	Strongly Agree	Agree	Disagree	Strongly Disagree
1	I feel better when I look like and dress like people from western country	4.5 %	29.5 %	50 %	15.9 %
2	Mass media and western fashion have changed my lifestyle	2.3 %	45.5 %	40.9 %	11.4 %
3	I like to wear western style dress	2.4 %	34.1 %	50 %	13.6 %
4	Wearing western dress has become a part of my life	2.3 %	18.2 %	63.6 %	15.9 %
5	I realized that social media takes us away from interacting in a real life	25 %	61.4 %	9.1 %	4.5 %
6	I like fast food rather than local products/culinary.	2.3 %	25 %	59.1 %	13.6 %
7	Foreign fast food has become part of my daily lifestyle	2.3%	18.2 %	63.6 %	15.9 %
8	Adopting foreign cultural values such as English can threaten and damage my local cultural values	11.4 %	61.4 %	22.7 %	4.5 %
9	In my opinion, speaking English with a local accent or Indonesian accent is not a bad thing	25 %	58.2 %	68.2 %	0 %
10	I often speak English rather than vernacular or Indonesian with my friends.	4.5 %	34.1 %	56.8 %	4.5 %
11	I believe that knowing an English program is something influential and has pride	15.9 %	70.5 %	13.6 %	0%
12	In language practice, it is important to speak English like a native English speaker.	20.5	61.4	15.9	2.3

Based on the data above, the factors affecting one's cultural identity vary from language, interaction or relation, technology, food, behavior, belief, food, and lifestyle. Cultural identity is shaped by lifestyle. The data show that 33 % of respondents agreed that they feel and look even better when they dress imitating Western culture. 50 % disagreed that Western dress has made them look better. Mass media and fashion have changed their life in a peripheral context. 45.5 % have claimed that this aspect has done so. The globalized world has shaped their cultural identity in interacting with others. Regarding the sensitivity of social media to their social contact, 61.4% agreed. 25% strongly agreed that social media draws them away from interacting in real life. Only 4.5 % or two of the total strongly disagreed that the phenomenon of social media has taken their life away from real interaction with family and friends.

The way they behave and react to the current globalization phenomenon can also be seen in the habit of eating fast food. The data show us that 25 % agreed that fast food becomes part of their daily life. This occurs especially to those who live in semi-urban areas where everything is accessible and ordered online. This statement is strengthened by one of the students named Zulyaden, who claimed that.

Excerpt 1" in my opinion, in today's era, everything is easy to get, from taxi online to food. Everything is on our hand. I like to order food to my regular eating".

Another way that the globalized world has shaped their cultural identity is seen in language use. The data show that 34.1 % often speak English rather than vernacular or Indonesian with friends. English is one of the instruments used to spread globalization from local to global. Learning and teaching English is currently the most effective medium for conveying globalization and promoting the domination of English-speaking cultures (Block, 2010). Based on the excerpt from the interview, one of the students, Ega Melani, stated that.

Excerpt 2" When studying, I need to prioritize the cultural values of native English speakers. This statement approves us that one cultural identity can be shaped through the language practice and use.

The exposure to English shapes their cultural identity. It can be seen from the statement that knowing an English program is something influential and has pride. 70.5 % agreed, and 5 % strongly agreed that having the English program in their daily life makes it easy to access the news globally. They think that it is a part of the exposure to internationalization since they are students of English in a peripheral setting, they could get the same opportunity to access the English Channel. They perceive that having the English program enables them to get broader information and knowledge about English and new insights. Due to the language practice, 61.4 % argued that it is significant to speak English like a native English speaker. 20.5 % strongly agreed that the practice of using English should be like a native English speaker. The respondents claimed that exposure to practicing English is the sense of internationalization they must keep.

Excerpt a respondent named Muhammad Rizki "Social relations: adjusted to the context and theme of the discussion. Communication, technology, and networking require us to always update our knowledge, foreign language skills are very important to learn.

CONCLUSION

The present study highlights the state of EFL students residing in a peripheral context by seeing the phenomenon of globalisation in their projection toward cultural identity construction. Some findings found that when it is situated in learning and teaching activity, they start adopting and familiarising themselves with the diversity of global culture and admitted that local cultures are also driven out. In addition, only a few agreed that their local norms should be replaced with modern cultural norms originating from the Western world. Most respondents expressed disagreement with the replacement and alteration of their local norms. Based on this portrayal, it is evident that although originating from a peripheral context, they have recognised the significance of their local culture in shaping their cultural identity. This signifies that their local cultures are still meaningful in their everyday life. While respecting cultural shock or conflict between local and Western cultural values or norms, most disagree with adopting Western culture whenever they encounter internal strife. Students situated in peripheral contexts do not have a conflict with themselves when they hold their cultural identity.

Globalisation has shaped learners' cultural identity, including lifestyle. Mass media and fashion also have changed their life in a peripheral context. Half of the respondents have claimed that this aspect has done so. In addition, a global world has shaped their cultural identity as seen by how they interact with others. The majority of them admitted that social media draws them away from interacting in real life. Besides that, how individuals behave and react to globalisation may also be noticed through their preference for fast food. It can be concluded that 25% of respondents mentioned that fast food is a part of their daily lives. This occurs notably for those who reside in semi-urban settings where anything can be obtained online. What has been elaborated above significantly shows us that the construction of one's cultural identity is affected by some factors.

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Translation Quality of Positive Politeness in the Translated Novel “Reflected in You”

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Article History: **Abstract.** Most translation studies examine translation aspects; nevertheless, this study explores translation aspects combined with pragmatics, focusing on the study of positive politeness. A novel entitled *Reflected in You* contains many instances of complex positive politeness strategies and their translations. This novel is written by Silvia Day, a best-selling novelist. Data in the form of utterances representing positive politeness strategies were collected and analyzed to determine their types. Additionally, the translations of these utterances were assessed by three raters to evaluate their quality in terms of accuracy and acceptability. This research analyzes the types of positive politeness strategies in *Reflected in You*. Furthermore, the researchers examine and classify the translation strategies by using the frameworks to assess translation quality proposed byz Albir (2002) and Nababan et al. (2012). The results show that there are 12 positive politeness sub-strategies identified. The most dominant sub-strategy is the use of group identity markers, which accounts for 17 data units (34%). In this study, 8 translation techniques were identified, with the literal translation technique being the most dominant, used 22 times (37.28%). Regarding translation quality, out of 50 data samples, 43 (86%) were deemed accurate, and 40 (80%) were considered acceptable. Overall, the translation techniques applied to the utterances representing positive politeness strategies successfully conveyed the messages from the source language (SL) to the target language (TL) with clarity.

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INTRODUCTION

Politeness in language is crucial to fostering effective communication between a speaker and a listener. It plays a significant role in shaping a speaker's positive character and reflecting their national identity. In daily conversations, the failure to express utterances politely can hurt the listener's feelings. Therefore, politeness strategies are essential for encouraging respect for oneself and others.

Politeness in language is influenced by factors such as status, gender, age, and family relationships. The meaning of politeness reflects the speaker's cultural background, shaped by belief systems, livelihoods, family relations, social stratification, and marriage systems. Song (2014) explained that various factors influencing politeness necessitate the creation of a politeness scale from a pragmatic perspective, such as the optional scale, the continuity of speech scale, and the social distance scale. Politeness in language depends on the socio-cultural norms and rules of specific places, as cultural norms in one area may differ significantly from those in another.

In today's society, verbal behavior is often judged as lacking attention to politeness in communication, particularly in mobile phone interactions. Examples of this include the absence of proper addressing, the use of harsh words, inappropriate topics, poor diction, criticism, bossy instructions, intimidation, and threats. These are real examples of language phenomena observed in society (Zamzani, Musfiroh, Maslakhah, Listyorini, & Eny, 2011). Certain utterances can threaten others' faces, and even based on these phenomena, they can harm relationships. This has prompted the researcher to study politeness in speech acts, particularly positive politeness. Positive politeness is closely related to maintaining a positive face. According to Brown and Levinson (1987), an optimistic face refers to the consistently positive self-image or "personality" that interactants claim to have, incorporating the desire for this self-image to be appreciated and approved of.

In essence, language in society is diverse and sometimes necessitates learning another language, highlighting the importance of translation. Translation is the process of converting text or words into another language while preserving their original meaning. A translator, when translating from one language to another, must not only focus on the language itself but also consider the cultural aspects and habits of the language users, as each language embodies unique cultural norms and practices.

Good knowledge of linguistic and non-linguistic aspects is essential to convey the intended message accurately. Accuracy is crucial when translating utterances containing positive politeness because it relates to a place's specific context and culture. Thus, politeness strategies and pragmatic considerations influence the translator's work.

Researchers are particularly interested in studying positive politeness in novels. The speech acts found in novels are fascinating to examine because each character created by the author possesses unique traits. These varied traits result in diverse speech acts, each with its distinct characteristics. Thus, the speech acts embedded in written texts or discourse are just as compelling to study as verbal speech acts. This is especially true for speech acts in translated novels.

When original novels are translated into Bahasa Indonesia, the translated speech acts often adapt to the culture of the target audience. Occasionally, changes occur in the positive politeness strategies present in the source text and the translated text. These shifts in politeness strategies in the target language affect the degree of politeness reflected in the novel's translation.

In translation, a translator must employ appropriate translation techniques. According to Molina (2002), translation techniques are "procedures used to analyze and classify how translation equivalence works." These techniques have the following characteristics: (1) they affect the translation outcome, (2) they are classified by comparing the source text and the target text, (3) they influence the micro-units within the text, (4) they are discursive and contextual, and (5) they are functional.

Silvia Day, a best-selling novelist, wrote the translated novel under the study. She is a #1 *New York Times* and international bestselling author, with over 20 award-winning novels sold in over 40 countries. Although she has already become an international bestselling author in New York, the researcher still rarely hears her name. It attracts the researcher to know what kind of novel Silvia Day wrote. Surprisingly, it's an erotica novel genre, and that might be why people around the researcher rarely talk about her novel. It's interesting to spread the existence of Silvia Day and her incredible work in our society and to know the linguistics aspect of it as well.

Based on the discussion in the background, several goals for the study can be identified: first, to identify and describe the types of positive politeness markers in the novel *Reflected in You* by Sylvia Day and its translation; second, to determine the techniques used in translating sentences that represent positive politeness in *Reflected in You* by Sylvia Day; third, to discuss how the translator's method affected the phrases that symbolize positive politeness speech acts in Sylvia Day's novel *Reflected in You*, in terms of accuracy and acceptability.

Some previous research on translation, pragmatics, and politeness has been conducted. The first is "*Translation for International Publicity News: A Perspective of Cross-Cultural Pragmatics*" by Huang (2023). Cross-cultural pragmatics focuses on word usage, sentence structure, and communication between people from different cultural backgrounds. Based on this, other cultures and languages are compared and further studied to facilitate cross-cultural communication. The introduction of cross-cultural pragmatics into international publicity news translation can guide and improve existing translation strategies and methods, ensuring that the translation better conveys the ideas of the original text, achieves the purpose of effective communication and idea exchange, and promotes the better dissemination of both cultures. The second study is the research entitled "*Translation Theories and Pragmatics – Analysis of Maritime and Legalese Language-Based Examples*" by Denc and Denc (2019). This article aims to introduce the specificity of the translator's workshop, familiarize readers with the working framework for translations of implied meaning, translation theories, and the elementary principles to be followed so that the reference meaning of the communicated content can impart pragmatic meaning. In light of the constraints of literal translation, special attention is given to linguistic aspects of pragmatics, particularly about the conveyance of context

sensitivity, precision, the intentionality of the communicating sender, the influence of the translator's linguistic intuition and approach, and the communicating receiver. Different approaches to translation and potential limitations are exemplified and explained using Polish and English equivalents adopted from standard, maritime, and legalese languages.

Bernardo's research highlighted in this study is *"Analyzing Business English Translation Strategies in the Context of New Media from a Cross-Cultural Pragmatics Perspective"* (2010). This article explores how Business English translation is the core of the Business English discipline and a means to promote the successful conduct of international trade. In the face of various challenges in business English translation within the context of new media, cross-cultural pragmatics provides a novel perspective to overcome the dilemma. The study emphasizes the importance of cross-cultural communication, comprehensively understanding cultural differences, and mastering translation skills, particularly by combining naturalization and foreignization, as well as direct translation and meaning-based translation. At the same time, it stresses the need to focus on cultivating translation talent to promote the development of business English translation. Applying cross-cultural pragmatics to business English translation can actively promote the exchange and dissemination of Chinese culture, enhance discourse in international trade, and improve overall strength and international influence while ensuring translation quality.

The last is *"Exploring Politeness: Analyzing the Arabic Translation in Jane Austen's Sense and Sensibility"* by Mahmoudi and Chirig (2023). This article explores the link between pragmatics and translation at the level of politeness, which is one of the intersections between the two fields. Regarding politeness, the concept revolves around the individual's ego, as the decision to adopt one politeness strategy over another depends on the individual's egoic position and level of resilience. In interpersonal communication, individuals with weak personalities or feelings of inferiority may employ positive politeness as a strategic approach. It is important to note that their motivation is not rooted in genuine concern for the addressee's well-being or a desire to prevent potential embarrassment. Instead, the use of positive politeness arises from apprehension about the addressee's response and the possible negative consequences that may follow. Similarly, some individuals may adopt less direct approaches, not due to their closeness to the addressee or an expectation of a favorable response, but because they perceive themselves as superior to others and believe that the receiver should endorse any utterance they make. Therefore, the psychological aspects of the speaker and the listener play a significant role in shaping their mutual communication. This arises from people's perceptions of one another, their awareness of the other person's power dynamics, and their ego's strength or vulnerability.

Thus, considering all the points mentioned, similar to this research, all the studies above explore translation studies through a pragmatic approach. These studies analyze mediums such as novels, films, and everyday life. However, a key difference lies in the theoretical frameworks employed. This research utilizes the theories of Molina (2002) and Nababan (2004), which were not used in the earlier

studies. Additionally, while the previous research generally examines politeness, this study focuses explicitly on positive politeness.

Meanwhile, this research analyzes the types of positive politeness in *Reflected in You* novel. The researchers thus examine and classify the translation strategy by Molina (2002). The researchers also apply Nababan's (2004) Translation Quality Assessment (TQA) to analyze the acceptability of the translation, ensuring that it is suitable for the audience.

RESEARCH METHOD

This translation study is an embedded case study within a descriptive qualitative framework. It is classified as descriptive qualitative research because it investigates social issues within society (Creswell, 1998). Specifically, this study examines the translation of phrases from Sylvia Day's novel *Reflected in You* that exemplify acts of positive politeness. Data on positive politeness were extracted from the dialogues of characters in the novel and analysed using Brown and Levinson's theory of positive politeness. Phrases that do not align with Brown and Levinson's criteria for positive politeness were excluded from the data.

This research is referred to as descriptive research because it aims to specifically describe the phenomena investigated within society (Sutopo, 2002). It is categorized as an embedded case study (Sutopo, 2006) because the research questions were determined prior to the start of the study.

In this study, the researcher employed a questionnaire and conducted private focus group discussions (FGDs) with the informants (raters). There were two raters in this study, both of whom were required to have a background in translation, knowledge in the field of translation, and relevant translation experience. Additionally, they needed to possess an understanding of Indonesian and English grammar and usage, particularly as it pertains to literary works, and the ability to actively use both source language (SL) and target language (TL). The researcher also participated as a rater to be directly involved in the discussion process, rather than solely relying on the final results provided by the other raters.

This research also uses context to determine whether the data includes positive politeness. The setting of this research is the media—in this case, the novel *Reflected in You* by Sylvia Day, which takes place in New York. The participants are the characters in the novel, and the focus is on speech acts involving positive politeness expressed by these characters.

The quotation technique is used to select *Reflected in You* as the primary data source for this research. This novel was chosen because the speech acts contained within it closely resemble direct speech acts spoken by individuals. The speech acts in the novel are particularly intriguing to study, as each character created by the author—such as Gideon, Eva, Angus, Cary, Magdalene, Megumi, Dr. Lyle, the flight attendant, Daddy, Sheila, Mark, and Monica—exhibits distinct traits. Consequently, the speech acts uttered by these characters vary significantly, making them an engaging subject for analysis.

The speech acts within a written text or discourse are equally as fascinating as those found in verbal communication, especially in the context of translated novels. This novel provides ample data representing positive politeness. Additionally, the

quotation technique is employed to select informants who evaluate the quality of the translated utterances that reflect positive politeness in *Reflected in You* and its translation. The three informants, or raters, assess the quality of the translations in terms of accuracy and acceptability.

This research utilized two data sources: documents and informants. The document used was the novel *Reflected in You* by Sylvia Day and its translation. The second source comprised informants. Both primary and secondary data were employed in the analysis. Primary data consisted of sentences representing positive politeness speech acts extracted from *Reflected in You* and its translation, along with responses from a questionnaire administered during focus group discussions (FGDs) with raters regarding accuracy and acceptability.

FGDs were conducted with three raters to discuss and verify the data identified by the researcher. The raters determined whether the identified data represented positive politeness. If confirmed, they then evaluated the translation in terms of accuracy and acceptability. The selection of raters was based on several considerations: (1) proficiency in English (source language) and Indonesian (target language), (2) a minimum educational background of an S2 (Master's) in Translation, (3) knowledge and experience in the field of translation, (4) willingness to participate as raters and contribute to the research.

The secondary data used in this research consists of findings from other researchers, which serve as references for this study. The data collection methods include content analysis, surveys, and focus group discussions (FGDs). The steps for conducting FGDs are as follows: (1) contact the raters to confirm their willingness to participate in the research, (2) provide the raters with the questionnaire for review, (3) facilitate discussions regarding the previously submitted questionnaire, and (4) summarize the discussion results.

Content analysis is conducted using a see-and-note technique. This document analysis aims to extract information that aligns with the research objectives and requirements. In analyzing the data, the researcher employed four techniques of data analysis adapted from Spradley (2007).

The questionnaires were used to evaluate the quality of the translation, focusing on the aspects of accuracy and acceptability. The next step in data collection involved a focus group discussion (FGD). This step included conducting interviews with the group to refine the data, as it was reviewed and discussed by three informants participating in the FGD.

RESULT AND DISCUSSION

The number of data units that indicate a spoken act of positive politeness in Sylvia Day's novel *Reflected in You* is 50. The first finding highlights the positive politeness strategy which represents the positive politeness speech act based on (Brown & Levinson, 1987). There are 12 sub-strategies used in positive politeness, as shown in the findings and discussion:

No.	Strategy of Positive Politeness	Quantity	Percentage (%)
1.	Use in-group identity makers	17	34
2.	Intensify interest to hearer's	4	8
3.	Notice (attends to hearer wants, goods, needs)	4	8
4.	Give gift to hearer (goods, sympathy, understanding, cooperation)	1	2
5.	Offer or Promises	8	16
6.	Jokes	1	2
7.	Seek agreement	6	12
8.	Assert or presuppose speaker's knowledge of and concerns for hearer's wants	1	2
9.	Presuppose, raise, or assert common ground	1	2
10.	Give (or ask) for reason	1	2
11.	Be optimistic	2	4
12.	Exaggerate (interest, approval, sympathy with hearer)	4	8
	Total	50	100

Strategy 1: Notice, attend to H (interests, wants, needs, goods)

In general, this strategy suggests that the speaker pays attention to the hearer's condition (noticeable changes, remarkable possession, anything which looks as though H would want S to notice and approve of it)

Example:

Eva: "Thank you. **Let's get some coffee before we run out of time.**"

Eva: "Terima kasih. **Ayo, kita minum kopi sebelum kita kehabisan waktu.**"

In this context, Gideon seems to be using a strategy where he aligns his actions with Eva's preferences to maintain a positive relationship with her. The key elements of the situation are as follows:

1. Gideon's Generosity: He mentions paying others generously to spend time with Eva. This could imply that he values her time and wants her to feel special, even though he is not the one directly spending all of that time with her.
2. Eva's Preferences: Eva prefers to spend time with Gideon, and Gideon is aware of this preference. This shows that he is attentive to her needs and desires, which is important in relationship dynamics.
3. Effort and Compromise: Although Gideon knows that Eva would rather be with him, he still makes an effort to spend quality time with her by having coffee before

going to work. This gesture shows that he is trying his best within the constraints of his schedule.

Given these points, we can conclude that Gideon is using positive strategies in his relationship with Eva. He understands her needs (her desire to spend time with him) and tries to meet them in a way that shows care, effort, and a willingness to compromise. This approach focuses on nurturing the relationship by prioritizing Eva's happiness, even if he can't always fulfill it in the ideal way. The fact that he makes time for her, despite his busy schedule, reflects an attempt to be thoughtful and considerate—hallmarks of a positive relational strategy.

Strategy 2: Exaggerate (interests, approval, or sympathy H)

This is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers.

Example:

Gideon: "Don't you know, angel? **There's no one I trust more.**"

Gideon: "Tidakkah kau tahu, angel? **Tidak ada orang lain yang lebih ku percayai.**"

In this conversation, there are a few key elements to consider that lead to the conclusion that Gideon's response can be classified as an exaggeration strategy.

1. Eva's Concern: Eva (or Angel) is expressing doubt or worry about the stability of her relationship with Gideon. Specifically, she is concerned about potential secrets between them, which indicates a desire for openness and honesty. Her declaration that she trusts Gideon shows her vulnerability and commitment to maintaining transparency in the relationship.

2. Gideon's Response: When Gideon replies with, "There's no one I trust more," he is not only reassuring Eva about his trust in her but also making an emphatic statement about the strength of that trust. This is a significant exaggeration because, in reality, it's highly unlikely that there is literally no one else in the world Gideon could trust more than Eva. Such a strong statement is typically used for emphasis rather than as a literal truth.

3. Implied Attraction and Approval: Gideon's statement does serve another purpose: it reassures Eva of his emotional commitment and attachment. By saying he trusts her more than anyone else, he is also implicitly reinforcing that she holds a special place in his life, and this might be seen as an affirmation of his attraction to her. It's also a way of granting Eva the authority to maintain and continue that trust in their relationship.

4. Exaggeration Strategy: In communication, exaggeration is often used as a strategy to emphasize feelings or intentions that might be difficult to convey with more literal language. Here, Gideon is not simply saying "I trust you," but rather "I trust you more than anyone else," which heightens the emotional intensity of the statement. This kind of exaggeration emphasizes the depth of his trust and commitment to Eva, likely to ease her worries and reinforce their bond. It is also meant to make Eva feel

more secure, as exaggeration can sometimes amplify a sense of emotional closeness or reliability.

By saying "There's no one I trust more," Gideon uses an exaggeration to convey a message of reassurance and emotional commitment. He goes beyond what might be strictly accurate in a literal sense to create a more substantial emotional impact. Therefore, this communication tactic fits the definition of the exaggeration strategy because it amplifies his feelings of trust and attraction toward Eva to offer reassurance and support, even if the exact wording is not literal.

Strategy 3: Intensify interest to H

This strategy shows that the speaker wants to share some of his wants to intensify the interest of his own (S's) contributions to the conversation.

Example:

Eva: "**How gorgeous you are.** It's sickening how often I think about that. I need to get over it already."

Eva: "**Betapa tampan dirimu.** Menyebalkan sekali karena aku sering memikirkannya. Aku harus segera melupakannya."

In this context, we can see that Gideon is probing Eva's thoughts or feelings toward him by asking her directly what she thinks about him when they are talking on the phone. Eva responds by saying that Gideon is a "gorgeous man." Let's break this down in more detail to explain why this could be considered an example of intensifying interest to the hearer:

1. Gideon's Question:

Gideon's question—"What do you think about me when we talk on the phone?"—shows that he is seeking validation, understanding, or insight into how Eva perceives him. This question sets up an opportunity for Eva to either express admiration, affection, or a more neutral or critical opinion. By asking this, he may be subtly encouraging Eva to share something positive about him, perhaps in a flirtatious or self-affirming manner.

2. Eva's Response:

When Eva responds with, "You're a gorgeous man," she gives a direct and straightforward compliment, which can be interpreted in multiple ways. The most important aspect here is that her comment signals an interest in Gideon. Describing someone as "gorgeous" is not only a compliment but also an expression of admiration and attraction. This goes beyond simply answering the question; Eva is intentionally highlighting an attractive trait of Gideon's, which suggests that she sees him in a favorable light—likely both physically and, by extension, personally.

3. Intensifying Interest:

Eva's direct response intensifies the emotional or relational interest she has in Gideon. Rather than offering a neutral or casual reply, she opts for an enthusiastic, positive statement that underscores her attraction to him. This can be seen as a way to amplify or escalate the level of emotional connection and express her feelings

more explicitly. By calling him “gorgeous,” she is not only answering his question but also signaling her romantic or physical interest in him.

This kind of response is designed to intensify the emotional connection between them, especially in the context of a phone conversation where tone and directness are key. The statement shows Eva is comfortable with expressing her admiration and possibly drawing Gideon’s attention to the fact that she finds him physically appealing, which in turn, deepens his interest in her.

4. Impact on the Hearer (Gideon):

For Gideon, hearing such a compliment intensifies his awareness of Eva's feelings toward him. It serves as a clear signal that Eva has an emotional or romantic interest in him. This response likely makes him feel more valued and admired, reinforcing the connection between them. As a result, it can also encourage Gideon to open up more or further engage with Eva, as her statement strengthens his belief that she cares about him.

In this case, Eva’s response of calling Gideon a “gorgeous man” serves as an example of intensifying interest because it amplifies her positive feelings toward him. She is not just providing an answer to Gideon’s question; she is actively expressing her admiration, which in turn deepens the emotional interaction. By doing so, she encourages greater intimacy and interest between the two, making it clear that she finds him attractive, both physically and possibly on a deeper level. This strategy is often used to strengthen or enhance relationships, particularly in romantic or flirtatious contexts.

Strategy 4: Use in-group identity markers in speech

This strategy uses some special terms that are buddy, mate, honey, son, and others to make close relationship between speaker and hearer.

Example:

Gideon: “You know what happens when you run, **angel**. I catch you.”

Gideon: “Kau tahu apa yang terjadi kalau kau lari, **angel**. Aku menangkapmu.”

In this context, Gideon calling Eva “angel” can be seen as a use of in-group identity markers in speech. Here's a breakdown of why that is the case:

1. In-Group Identity Markers:

In-group identity markers are terms, expressions, or labels that signal familiarity, closeness, or a special relationship between two individuals. These markers typically highlight a bond that distinguishes the people involved from others outside the group. Terms like “angel,” “babe,” “darling,” or even nicknames often function as these markers.

2. Gideon’s Use of "Angel":

By calling Eva "angel," Gideon is using a term that is emotionally charged and suggests a level of intimacy or affection beyond formal or casual interaction. In many relationships, calling someone "angel" implies a special, close connection—one that signals affection, trust, and warmth. This term isn't something you'd typically use for someone you're not close to, making it an indicator that their relationship has progressed to a point of emotional closeness.

3. Eva's Rejection:

Eva rejecting this term after Gideon calls her "angel" can be seen as her either resisting this deepening of the relationship or expressing discomfort with the level of intimacy that the term implies. She might not be ready to fully embrace or reciprocate the closeness that calling her "angel" signifies. Her rejection is a clear response to the in-group identity marker being used, indicating her boundaries or the pace at which she's comfortable progressing in their relationship.

4. Context of the Relationship:

The use of "angel" shows that Gideon sees their relationship as one that has developed beyond casual interaction into something more personal. Such terms often serve to create a sense of exclusivity or closeness between the speaker and the person being addressed. When Gideon uses "angel," it indicates he views Eva as more than just a casual acquaintance, signaling that their connection is more intimate or meaningful in his eyes.

Gideon's use of the word "angel" is a classic example of an in-group identity marker because it signals familiarity, affection, and a special bond between him and Eva. By calling her this, he's indicating that their relationship has grown close, and that he views her in a tender, perhaps even protective light. However, Eva's rejection of the term highlights her discomfort with that level of intimacy, showing that while the term functions as a marker of closeness for Gideon, Eva may not be ready to fully embrace this deeper connection.

Strategy 5: Seek agreement in safe topics

This strategy shows that S talks about something where it is possible to seek agreement. It may be further stressed by repeating part or all of what the preceding S has said in the conversation and by using that function to indicate emphatic agreement.

Example:

Magdalene: "Eva? It's Magdalene. **Do you have a minute?**"

Magdalene: "Eva? Ini Magdalene. **Apakah kau punya waktu sebentar?**"

In this context, the phrase "Do you have a minute?" used by Magdalene is a polite request that serves a dual purpose: to ask for Eva's consent to engage in a conversation, and to establish a mutual understanding of time and attention.

1. Seeking Agreement/Consent:

When Magdalene asks, "Do you have a minute?" she is not only inquiring about Eva's availability but also seeking her explicit consent to continue the conversation. This question functions as a way of showing respect for Eva's time, acknowledging that Eva might be busy or preoccupied with something else, such as feeling hungry at that moment. By asking this, Magdalene is giving Eva the opportunity to either agree to speak further or politely decline, depending on whether she feels she has time to engage.

This approach avoids assuming or imposing on Eva's time, which is why it's an example of a polite and considerate strategy. Rather than immediately diving into the conversation, Magdalene shows deference to Eva's needs, thereby making the interaction feel more respectful and collaborative.

2. Establishing Boundaries:

The phrase "Do you have a minute?" also serves as a gentle way of setting boundaries. It's an indication that the conversation is going to be brief and that Magdalene is aware of the potential constraints on Eva's time. This gives Eva a chance to set the pace of the conversation and to decide how long she is willing to engage. By phrasing it this way, Magdalene avoids intruding on Eva's time too abruptly, signaling that the conversation will be short and to the point.

3. Softening the Request:

The use of "a minute" also functions as a softener, making the request less imposing. It's a casual and non-demanding way of asking for someone's attention, suggesting that the conversation won't take much time. It implies that Magdalene is not asking for a significant commitment of Eva's time, which helps to make the request feel less burdensome. This is an effective conversational technique to increase the likelihood of receiving a positive response.

4. Context of Eva's Situation:

At the time of this conversation, Eva feels hungry, suggesting she might have other priorities or distractions. By asking "Do you have a minute?" Magdalene subtly acknowledges that Eva's immediate needs or desires—such as eating—might take precedence. It's a way of showing awareness and respect for Eva's current situation, allowing her the space to either agree to the conversation or defer it to a later time without feeling pressured.

Magdalene's question, "Do you have a minute?" serves as a request for agreement that respects Eva's time and current state. It is a polite, non-intrusive way to initiate conversation, giving Eva the power to decide whether she's ready to engage or not. This approach is particularly useful in maintaining good rapport and ensuring that the interaction is mutually considerate, especially when the other person might have other needs or concerns, as in Eva's case with her hunger.

Strategy 7: Presuppose, raise, or assert common ground

This strategy shows that S is talking about unrelated topics to show that S is interested in H as the mark of friendship and does not come only to impose on him or her.

Example:

Megumi: "Oh, yeah. Wish me luck."

Eva: "**Absolutely.**"

Megumi: "Oh, ya. Doakan aku."

Eva: "**tentu saja.**"

In this context, Eva's response of "Absolutely" can be interpreted as a supportive and encouraging reply that aims to boost Megumi's self-confidence and affirm her choice in going on the blind date. Here's a more detailed breakdown of why this is the case:

1. Megumi's Request for Support:

Megumi tells Eva about her blind date and asks her to pray for her, which indicates that Megumi may feel some level of nervousness, uncertainty, or hopefulness about the upcoming experience. By asking for prayer, Megumi is seeking positive energy or encouragement from Eva, possibly in the form of emotional or spiritual support. It's a way of reaching out for reassurance and solidarity.

2. Eva's Response – "Absolutely":

When Eva responds with "Absolutely," it's a clear, affirmative, and enthusiastic reply. This kind of response does more than simply acknowledge Megumi's request—it actively reinforces Megumi's decision and boosts her sense of self-assurance. Here's why:

- Raising Megumi's Self-Confidence: By saying "Absolutely," Eva is not just agreeing to pray for Megumi; she is also making Megumi feel supported and validated. The word "absolutely" implies complete certainty and commitment. It's a strong and positive affirmation that tells Megumi, "You are making the right choice, and I fully support you." In the context of a potentially nerve-wracking experience like a blind date, this kind of affirmation can help Megumi feel more confident and reassured in her decision.

- Assertive Reassurance: The word "absolutely" also acts as a form of assertion. Eva is not hesitating or offering a half-hearted response; she's fully backing Megumi's choice and asserting that it is a good one. This makes Eva's response feel even more genuine and powerful, as it conveys a sense of conviction. In doing so, Eva indirectly communicates that Megumi should feel confident in her own choices, and that her decisions are worth believing in.

3. The Role of Eva's Affirmation:

Eva's response is more than a simple "yes" or "okay." It's a confidence-boosting tactic that provides Megumi with a sense of emotional strength. Megumi might be feeling uncertain about the blind date, wondering whether it will go well or whether she is making the right choice. By saying "Absolutely," Eva is not just agreeing to Megumi's request; she is helping to lift her spirits and make her feel more self-assured about the experience.

4. Megumi's Anticipation:

Megumi's expectation of this response ("the response Megumi was hoping for") suggests that she was looking for more than just a neutral acknowledgment. She wanted a response that would make her feel confident, positive, and reassured. "Absolutely" is precisely the type of response that helps elevate her confidence, signaling to her that she's not alone in this situation and that she has Eva's support.

Eva's use of the word "Absolutely" in response to Megumi's request to pray for her on the blind date does more than just affirm the request—it acts as a confidence-boosting statement. By offering a strong, enthusiastic response, Eva is not only expressing support but also helping to assert Megumi's decision and encourage her to feel more self-assured about the blind date. This type of response is a way of using positive reinforcement to strengthen the person's emotional resolve, which in this case, helps Megumi feel more confident and ready for the experience.

Strategy 8: Joke

Jokes can be used to stress the fact that there must be some mutual background knowledge and values that S and H share. That is why, the strategy of joking may be useful in diminishing the social distance between S and H.

Example:

Carry: "Thank you for putting up with my shit."

Eva: "Shut up."

Carry: "Terima kasih karena tahan menghadapi menghadapi kekacauan yang kutimbulkan."

Eva: "tutup mulutmu."

In this conversation, there's a mix of casual humor, friendship dynamics, and the way language is used to shift between playful joking and a return to a more serious or straightforward tone. Let's break it down further:

1. Eva's Initial Offer:

Eva mentions that she is going to pack Gideon's belongings to go to Arizona and then offers Carry the chance to help, likely as part of a lighthearted conversation. The offer to help pack might not have been made with serious intent—Eva may have said it simply to continue the flow of conversation or as a way to offer her assistance casually.

2. Carry's Response – "You want to do it? Good!":

Carry takes Eva's offer seriously, perhaps in a tone of mock surprise or playful confusion. The phrase "You want to do it? Good!" might suggest that Carry is pretending to misunderstand the nature of Eva's offer, humorously acting as if she believes Eva is volunteering to do more work than she intended. The use of "Good!" in this context may reflect that Carry is playfully surprised by Eva's willingness,

turning a simple offer into a bit of banter between friends. Carry is possibly exaggerating the situation for comedic effect, as if Eva had seriously volunteered to do all the packing on her own, which wasn't likely the intention.

3. Carry's Self-Deprecating Remark – "Thank you for putting up with my shit":

Carry then makes a self-deprecating remark: "Thank you for putting up with my shit." This line is typically used between close friends and suggests a kind of endearing apology, acknowledging that she might be demanding or difficult at times. It's a way for Carry to express gratitude while recognizing her own flaws or the potential inconvenience she may be causing to Eva, even if it's all part of the playful dynamic. This kind of comment is often used humorously to maintain a lighthearted tone while acknowledging a deeper level of friendship where both parties are comfortable teasing each other.

4. Eva's Response – "Shut up":

Eva's response of "shut up" is a playful way to end the joke or lighten the mood. While "shut up" can sometimes be an abrupt or harsh command, in the context of their long-standing friendship, it likely carries no serious negative connotations. Instead, it serves as a way for Eva to shut down Carry's self-deprecating remark and steer the conversation back to a more straightforward or less exaggerated tone. It's a way of signaling that the joke is over and that they don't need to continue pretending that there's something to apologize for. Eva's response also implies a sense of familiarity and comfort between them, where they both understand that the comment wasn't meant seriously.

5. Shifting from Playfulness to Real Offer:

The shift in tone—from playful banter to the "shut up" response—marks a transition from the lighthearted part of the conversation back to the real situation (packing). It's a way to signal that, while the conversation started with casual humor, Eva is now ready to focus on the actual task at hand or is perhaps dismissing Carry's joking self-blame as unnecessary. This response is an example of how close friends often mix humor with more direct communication, blending both to maintain the flow of conversation while also signaling when the joke has run its course.

Eva's response of "shut up" serves to end the playful joking and brings the conversation back to a more direct, light-hearted but serious tone. It's a familiar, non-hostile way of signaling that the self-deprecating humor, which Carry used to acknowledge her own faults, is unnecessary, and they should move on from the joking. This interaction highlights the closeness and comfort between Eva and Carry, as they can joke, tease, and even express gratitude for each other's support without any hard feelings. The dynamic here shows the fluidity between playful humor and straightforward friendship.

Strategy 9: Assert or presuppose knowledge of and concern for the hearer's wants

This strategy is a way to indicate that S and H are co-operators, and thus potentially to pressure H to cooperate with S. S wants to assert and imply knowledge of H's wants and willingness to fit one's own wants in with them.

Example:

Gideon: **"You can have what you want after work, angel.** In the meantime, enjoy lunch with your co-worker. I'll be thinking about you. And your mouth."

Gideon: **"kau bisa mendapatkan apa yang kau inginkan sepulang kerja, angel.** Untuk sementara ini, nikmati makan siang dengan rekan kerjamu. Aku akan memikirkanmu. Dan mulutmu.

In this conversation, Gideon's words and actions clearly demonstrate a strategic understanding of Eva's desires, emotional state, and the nature of their relationship. The use of phrases like "Then it's a gift" and "You can have what you want after work, angel" reveals his attentiveness to Eva's needs and his ability to speak to those desires in a way that asserts his knowledge of her emotional and physical wants. Let's break this down in more detail:

1. Gideon's Knowledge of Eva's Desires:

The conversation begins with Eva expressing that she was happy to make Gideon climax, which might indicate a playful or intimate tone between the two. Gideon's response, "Then it's a gift," can be seen as an acknowledgment that Eva's action (or their shared intimate moment) is meaningful and reciprocated in a way that aligns with their dynamic. By calling it a "gift," Gideon reinforces that he recognizes Eva's role in providing him with pleasure, and he frames their relationship as one where both parties give and receive in an emotionally and physically fulfilling way.

2. Presupposing Eva's Wants:

Gideon's next line, "You can have what you want after work, angel," presupposes that Eva has a clear desire for something after work—likely a continuation of their intimacy or connection. This is not an open-ended statement or a question; it's an assertion that he knows what Eva wants, or at least he knows that she has certain expectations, likely in the context of their physical or emotional relationship. This shows that Gideon is very much in tune with Eva's desires and is comfortable making promises or suggestions that he believes align with her interests.

3. Gideon's Concern for Eva's Enjoyment:

Gideon also says, "In the meantime, enjoy lunch with your co-worker." This is a consideration of Eva's immediate situation. While the conversation contains elements of flirtation and intimacy, Gideon is mindful of Eva's current circumstances—she's having lunch with a co-worker. By acknowledging this, he shows that he is not just focused on their shared desires or future plans but is also concerned with Eva's present moment. This shows that Gideon is thoughtful and aware of her broader life, beyond just their sexual relationship.

4. Intimate and Flirtatious End to the Conversation:

The closing sentence, "I'll be thinking about you. And your mouth," is an overtly intimate and flirtatious remark. It serves to heighten the emotional and physical tension between them. It also subtly reinforces the idea that Gideon knows what turns Eva on or what she finds exciting. This final comment has the dual effect of

assuring Eva of his attention and deepening their emotional connection by invoking physical imagery that they both understand as intimate and personal.

5. Eva's Emotional Response:

The line "It was the sentence Eva had been waiting for and it made her heart flutter" indicates that Eva, too, is aware of the dynamic between them and finds emotional excitement in the way Gideon interacts with her. It shows that Gideon has hit on something Eva desires, which makes her feel valued and appreciated in their relationship.

This conversation exemplifies a clear example of asserting and presupposing knowledge of and concern for the hearer's wants. Gideon's ability to speak to Eva's desires—both emotional and physical—shows that he has a deep understanding of her needs and is attentive to them. He both asserts knowledge (e.g., knowing what Eva wants after work) and shows concern for her immediate situation (encouraging her to enjoy lunch). His playful yet intimate language reinforces the connection between them, acknowledging their shared desires and emotional closeness. Ultimately, this dynamic showcases how Gideon knows Eva's wants and actively responds in a way that strengthens their bond, both emotionally and physically..

Strategy 10: Offer, promise

S and H are good co-operators that they share some goals or S is willing to help to achieve those goals. Promise or offer demonstrates S's good attention in satisfying H's positive-face wants, even if they are falls.

Example:

Eva: "**Don't worry, it's on Gideon. His plane, his hotel.** We'll just cover our food and drinks."

Eva: "**Jangan khawatir, Gideon yang membayarnya. Pesawatnya, hotelnya.** Kita hanya perlu membayar makanan dan minuman kita."

In this conversation, Eva's statements serve as a promise of reassurance to Carry, offering a solution to Carry's concerns about the financial aspects of their trip to Vegas. Eva's mention of "Don't worry, it's on Gideon. His plane, his hotel" functions as a way of both assuring Carry and making a commitment that she won't need to stress about the costs for accommodation and travel. Let's break this down:

1. Reassurance for Carry:

Carry is feeling uncertain about her financial situation for the Vegas trip, as indicated by her concern over her savings. Eva recognizes this worry and immediately tries to ease it by addressing the concern head-on. By saying, "Don't worry, it's on Gideon," Eva is telling Carry that the expenses related to their trip will not be a burden to her. This is a reassurance that alleviates Carry's stress about money, signaling that she can go ahead and enjoy the trip without the financial pressure.

2. Eva's Promise:

When Eva adds, "His plane, his hotel," she's making it clear that not just one, but multiple aspects of the trip will be covered by Gideon. This language emphasizes that the major expenses (transportation and accommodation) are already taken

care of, relieving Carry of the need to worry about these specifics. By using "his" in reference to Gideon, Eva is both asserting that Gideon will take responsibility for these elements and implicitly promising Carry that these logistics are already sorted out.

3. A Trustworthy Assurance:

Eva's phrasing is casual, but the implication is significant: she's making an arrangement on behalf of Carry, reinforcing the trust and friendship between them. While Eva does not use formal language like "I promise," the structure of her statements—particularly her tone and the use of "it's on Gideon"—communicates a promise to Carry that she needn't worry about the finances for the trip. In a way, it's an implicit contract that Eva is offering—she is guaranteeing that these aspects of the trip will be covered, and Carry can feel secure in that assurance.

4. Reinforcing the Relationship:

By making this promise, Eva also demonstrates her commitment to supporting Carry. This can be seen as an act of friendship, where Eva is stepping in to help Carry overcome a financial worry. It reflects the closeness of their relationship, where Eva feels comfortable making such a commitment on behalf of someone else, and Carry can trust Eva to follow through. This type of verbal commitment strengthens their bond and shows that Eva is looking out for Carry's well-being and comfort.

5. Why Eva Says It:

Eva might have said this not only to reassure Carry but also to ensure that Carry feels comfortable with the plan. It's common for people to feel hesitant about social commitments—such as a trip—if they think they can't afford it. Eva's statement directly addresses this concern, making the trip seem more feasible for Carry. By confidently stating that Gideon will cover the costs, Eva is making it clear that Carry's participation is welcomed without financial stress, which might make Carry more likely to say yes to the trip.

Eva's statement, "Don't worry, it's on Gideon. His plane, his hotel," can be understood as a promise to Carry, offering both reassurance and a clear commitment that the financial burden of the trip will be handled by Gideon. This allows Carry to feel free of concern about money, focusing instead on enjoying the trip and the experience with Eva. It also highlights Eva's role as a reliable and supportive friend who takes the initiative to make sure Carry's worries are alleviated, demonstrating both her care and confidence in the trip's arrangements.

Strategy 11: Be optimistic

S assumes that H wants what S's wants for S (or S and H) and will help to obtain them. This usually happens among people with close relationship.

Example:

Gideon: "**I am lucky.** And maybe, if I'm really lucky, you'll feel better tomorrow and like me again."

Gideon: "**aku memang beruntung.** Dan mungkin, kalau aku benar-benar beruntung, kau akan merasa lebih baik besok dan kembali menyukaiku."

In this conversation, Gideon's response to Eva's comment about her period demonstrates his optimistic attitude and his ability to remain positive, even in situations that might otherwise be seen as frustrating or inconvenient. Let's break it down further:

1. Eva's Explanation of Her Situation:

Eva is explaining that her period is coming soon, which typically signifies physical discomfort or emotional fluctuations. She adds a comment about how Gideon is "lucky" because he has to deal with the unfortunate aspects of being with someone on their period, implying that the experience might come with challenges, whether emotional or physical. This could be seen as a way of expressing a bit of self-deprecating humor or acknowledging the discomfort that often accompanies menstruation.

2. Gideon's Optimistic Reply:

When Gideon responds with, "I am lucky. And maybe, if I'm really lucky, you'll feel better tomorrow and like me again," he takes a light-hearted approach to the situation. His response shows optimism in several key ways:

Optimism about the Future: Instead of focusing on the potential discomfort or negativity that might come with Eva's period, Gideon chooses to focus on the positive possibility that she might feel better soon. His statement reflects hope that things will improve, both in terms of her physical comfort and their relationship dynamics.

Humor and Positivity: By saying "if I'm really lucky, you'll feel better tomorrow and like me again," Gideon uses humor to keep the conversation light. He acknowledges that Eva might be irritable or less affectionate due to her period, but he doesn't take offense or complain. Instead, he embraces the situation with a playful tone, showing that he can handle it with grace. His words suggest that he's willing to wait for her to feel better, without any negative feelings.

Acknowledging the Temporary Nature of the Situation: Gideon's comment also suggests that he sees the period as a temporary challenge. The use of "maybe" and "tomorrow" implies that he believes Eva's discomfort will pass quickly, and things will return to normal. This reflects an optimistic view of the situation—that this moment of difficulty is not permanent and that their relationship will continue to thrive once Eva feels better.

3. Gideon's Optimism in Action:

Gideon's attitude in this exchange highlights his emotional maturity and supportive nature. Rather than focusing on the inconvenience or discomfort that comes with a partner's period, he focuses on the possibility of improvement and maintains a positive outlook. This is not just an attempt at humor; it's an example of how someone with an optimistic mindset can approach challenging or awkward situations with a focus on the positive aspects.

His optimism also reflects a certain emotional intelligence, as he recognizes Eva's situation and responds in a way that is reassuring and light-hearted, rather than critical or dismissive. It shows that he's willing to give Eva space to go through her discomfort, while also showing affection and humor to keep the mood positive.

Gideon's reply, "I am lucky. And maybe, if I'm really lucky, you'll feel better tomorrow and like me again," clearly demonstrates his optimistic and light-hearted approach to a potentially uncomfortable situation. Instead of getting frustrated or upset about Eva's physical discomfort, he chooses to stay positive, expressing hope for her recovery and the return of their usual dynamic. His response highlights not only his emotional maturity but also his supportive and playful attitude toward Eva, which helps keep their relationship strong even in moments of discomfort.

Strategy 13: Give or ask for reasons

S uses H as the reason why S wants something so that it will seem reasonable to the hearer. S assumes (via optimism) that there are no good reasons why H should not or cannot cooperate.

Example:

Eva: "Yes, I did. **Can you explain that?**"

Eva: "Ya, benar. **Apakah kau bisa menjelaskannya?**"

In this context, Eva's question, "Can you explain that?" serves as a direct request for clarification, specifically regarding the presence of Corinne at Gideon's workplace. Eva has likely noticed something that has triggered her jealousy, which is why she's asking Gideon to explain why Corinne was there. Let's break down why this phrasing is important and what it reveals about the interaction:

1. Eva's Jealousy and Suspicion:

Eva sees Corinne, a woman she feels jealous of, entering Gideon's workplace at Bentley just before going into Gideon's room. Given that Eva has a sense of jealousy toward Corinne, this situation likely raises suspicion in her mind. She's trying to make sense of why Corinne was there and how it fits into her perception of her relationship with Gideon. Her question is a way of seeking clarity and potentially resolving the uncertainty she feels in the moment.

2. The Use of "Can you explain that?":

The phrase "Can you explain that?" is a direct and somewhat pointed request for reasons or justification. This phrase indicates that Eva is not simply asking out of casual curiosity but is looking for specific information that will either calm her doubts or confirm her suspicions. By using "can you," she is making the request sound less confrontational, but it still carries an implication that she expects an explanation. The phrasing suggests that Eva is waiting for Gideon to clarify the situation and offer an explanation that would justify Corinne's presence at his workplace.

Request for a Reason: The word "explain" is key here because it signals that Eva is seeking a reason behind Corinne's actions. She's asking for more than just a simple

statement of facts; she wants Gideon to help her understand the nature of Corinne's visit and what it might mean for their relationship.

Seeking Reassurance: Eva's choice to ask this question shows that she's likely feeling some level of insecurity or unease. By asking "Can you explain that?" she is seeking reassurance that there's nothing to be concerned about, especially since she's feeling jealous. This is a way for her to get answers that will either assuage her feelings or provide clarity on the situation.

3. The Tone and Implication:

While the phrase "Can you explain that?" is a direct request, it can also imply a subtle accusation or doubt. Depending on how it's said, it could suggest that Eva is questioning the legitimacy of Corinne's presence, especially if she perceives it as something that could be inappropriate or threatening to her relationship with Gideon. It's not an outright accusation, but it indicates that Eva's mind is filled with questions and doubts about the situation. This leaves Gideon in a position where he needs to provide an explanation that either reassures Eva or makes her feel more insecure.

4. The Dynamics of the Relationship:

This question also reflects the power dynamics and emotional investment in their relationship. Eva's use of the phrase shows that she feels comfortable enough to ask Gideon for clarification, but it also demonstrates the level of vulnerability she might be experiencing. If there is any underlying tension or unease regarding Corinne, Eva is seeking to either resolve her doubts or confirm her suspicions through this request.

By framing the question this way, Eva gives Gideon the opportunity to explain the situation in his own terms, but at the same time, she's opening the door for potential conflict if his explanation doesn't satisfy her or align with her expectations.

Eva's question, "Can you explain that?" is a direct request for clarification and justification regarding Corinne's presence at Gideon's workplace. It reflects Eva's jealousy and suspicion, as she seeks to understand the nature of Corinne's visit and how it fits into the dynamics of her relationship with Gideon. The use of "explain" implies that Eva is looking for a reason or reassurance to alleviate her doubts. This question serves as a way for Eva to process her emotions, gather information, and potentially resolve any feelings of insecurity or jealousy she is experiencing in the moment.

Strategy 15: Give gifts to Hearer (goods, sympathy, understanding, cooperation)

S satisfies H's positive face by giving gift, not only tangible gift, but human relation wants which are the wants to be liked, admired, cared about, understood, listened to, and others. In other words, this strategy is usually used for the benefit of H.

Example:

Gideon: **"Then that's your reward, angel. What do you want?"**

Gideon: **"kalau begitu, itulah hadiahmu, angel. Apa yang kau inginkan?"**

In this scenario, Eva's reaction to seeing Corinne enter Gideon's office leads to a situation where she asks for a gift. This request is symbolic of Eva's emotional response to the perceived threat or discomfort she feels, and her desire to regain a sense of control or reassurance. Let's break down the significance of the exchange between Eva and Gideon:

1. Eva's Extraordinary Reaction:

When Eva sees Corinne enter Gideon's office, it triggers an extraordinary emotional response from her, likely due to feelings of jealousy or insecurity. Instead of just letting the moment pass, Eva's request for a gift seems to be her way of seeking comfort or validation in the face of her emotional discomfort. This could be interpreted as Eva trying to assert control over the situation or perhaps as a way of seeking some form of reassurance from Gideon. By asking for a gift, Eva is not just asking for something material, but also for emotional affirmation or a way to feel valued and prioritized in their relationship.

2. Eva's Desire to Choose Her Own Gift:

Eva specifies that she doesn't want to be chosen by Gideon in this moment, and instead, she wants to choose her own gift. This request speaks to Eva's need for agency and control in the situation. In the context of her emotional reaction to Corinne's presence, she may feel vulnerable or uncertain. By choosing the gift herself, Eva takes back a sense of empowerment, asserting her own desires and preferences. This is not just about a physical gift, but about Eva deciding on her own terms what will make her feel better or more secure.

3. Gideon's Response – "Then that's your reward, angel. What do you want?":

Gideon's response, "Then that's your reward, angel. What do you want?", is crucial in understanding the dynamics of this moment. The way he frames the response — "that's your reward" — suggests that Eva's behavior (likely her reaction to seeing Corinne) is being acknowledged and somewhat validated by him. Gideon seems to be recognizing her feelings, even if they stem from a moment of jealousy or insecurity, and he offers a reward in return. This can be interpreted as an act of reassurance or an attempt to soothe Eva's emotional state.

The use of the word "reward" implies that Gideon sees her request as deserving or worthy of a response, further reinforcing the idea that Eva's feelings matter to him, even if they arise from a more complicated emotional place (such as jealousy). This is a sign of Gideon's understanding of Eva's emotional needs.

The phrasing "What do you want?" is especially significant. It's not just about offering a material gift; it's about giving Eva the freedom to choose what will make her feel better, showing Gideon's respect for her autonomy. It shows that he doesn't just want to give her something to ease the situation, but he wants to understand her desires and give her something meaningful, both materially and emotionally. This question emphasizes empathy, as Gideon doesn't assume what will make her feel better; instead, he leaves it up to Eva to guide him.

4. Significance to Eva:

For Eva, the question "What do you want?" likely carries a deep emotional significance. It's not just a transactional question (what gift do you want?), but rather an expression of Gideon's recognition of her feelings and a show of his willingness to meet her needs. This question can be interpreted as Gideon's desire to understand her on a deeper emotional level, reinforcing that he doesn't just want to give her a gift, but he wants to give her what will truly matter to her. This is an act of emotional support in the form of a personalized gesture, showing that Gideon is paying attention to her emotional state and responding accordingly.

5. Understanding Through Gift-Giving:

By asking "What do you want?" Gideon empowers Eva to make the decision, which in itself is a gift of understanding. The gift here goes beyond material value; it is about emotional understanding and support. Eva is not just getting something as a reward for her actions but is being offered emotional validation and recognition. Gideon's approach indicates that he values Eva's autonomy and emotional well-being, allowing her to take the lead in deciding what would make her feel better, instead of just offering a generic response to her feelings.

Gideon's response, "What do you want?", is more than just a casual inquiry about a material gift—it is a gesture of emotional understanding and empathy. By giving Eva the freedom to choose her own gift, Gideon shows that he respects her feelings and desires, demonstrating his attentiveness to her emotional state. His response signifies not only his willingness to give, but his deeper understanding of what might make Eva feel valued and reassured, particularly after a moment of emotional vulnerability. This exchange illustrates Gideon's empathy, highlighting how his gifts are not just about physical objects, but also about offering emotional comfort and support that resonates with Eva's needs. This shows that the use of speech containing positive politeness is widely used by characters in the *Reflected in You* novel. The characters in this novel use 12 types of positive politeness. The researcher found that there are two factors affecting the frequency of positive politeness, through the theme and the social relationships in the novel.

The theme of the novel is romance, which significantly influences the thematic dialogues. The story features a seasoned romance intertwined with conflict, with dialogues heavily dominated by expressions of familiarity. These factors contribute to the prevalence of dialogue containing elements of positive politeness.

Another factor influencing the frequent use of positive politeness strategies is the social relationships between the characters. The novel's characters are predominantly of equal social status, with most speakers and listeners sharing a close and intimate relationship. Positive politeness, in general, emphasizes proximity, familiarity, solidarity, friendship, and maintaining good relations between speakers and listeners.

Based on the research findings, many sentences representing speech acts with positive politeness in *Reflected in You* and its translation demonstrate that the speakers and listeners often know each other well. This is evident from the context of the story. However, there are instances where the characters do not share close or familial ties. Interestingly, there are also phrases containing positive politeness that involve speakers and listeners who do not know each other or lack any prior

relationship. This shows that positive politeness strategies are not limited to interactions between well-acquainted individuals but are also used to manage social distance between strangers.

From these findings, it can be concluded that positive politeness directly enhances the positive face of conversational partners. The use of positive politeness strategies fosters familiarity, reduces social gaps, and often involves informal language. Positive politeness aims to minimize social distance between speakers and listeners by showing hospitality and expressing a strong desire to meet the listener's need for respect and acknowledgment.

Translation Technique in Translated Utterances that Represent Positive Politeness

The researcher has analyzed 50 data and found the findings in translated utterances that represent positive politeness in the novel entitled *Reflected in You* by Sylvia Day using eight kinds of translation techniques with the frequency of the application in 3 variants of the technique.

For example:

Gideon: "You know what happens when you run, **angel**. I catch you."

Gideon: "Kau tahu apa yang terjadi kalau kau lari, **angel**. Aku menangkapmu."

Context: Gideon asks Eva to come closer to him by calling her 'angel', but Eva rejects. The word "angel" in that utterance is categorized as positive politeness, specifically in Using in-group identity makers. In translating the word "angel", the translator tends to use literal translation. He could think that it is translated word by word without change the message.

Another example:

Eva: "**How gorgeous you are**. It's sickening how often I think about that. I need to get over it already."

Eva: "**Betapa tampan dirimu**. Menyebalkan sekali karena aku sering memikirkannya. Aku harus segera melupakannya."

Context: Gideon asks to Eva, what she is thinking about Gideon when they are talking by phone. She said that Gideon gorgeous man directly.

From the example, "How gorgeous you are" is categorized as intensify interest to the hearer. Eva tried to intensify the interest to Gideon to show the positive politeness. When it is translated to "Betapa tampan dirimu". It is categorized as established equivalence. Because it is more comfortable to use the terms in the source language are based on everyday expressions or dictionary terms that are often used in conveying meaning of the sentence.

No	Translation variant technique	Amount	Percentage (%)
1.	literal translation	22	(37.28%)
2.	established equivalent	20	(33.89%)

3.	pure borrowing	10	(16.94%)
4.	linguistic amplification	2	(3.38%)
5.	linguistic compression	2	(3.38%)
6.	Modulation	1	(1.69%)
7.	Transposition	1	(1.69%)
Total		50	100

Table 1. Translation technique

There are 7 techniques used in the novel. First, the literal translation technique 22 (37.28%) times, the established equivalent technique 20 (33.89%) times, the pure borrowing technique 10 (16.94%) times, the linguistic amplification technique 2 (3.38%) times, linguistic compression translation technique 2 (3.38%) times, modulation technique 1 (1.69%) time and transposition 1 (1.69%) time. The percentage of the finding of variant technique is as follows.

Overall, the techniques of translation found in the utterances that represent positive politeness research is able to convey the messages contained on the SL clearly to the TL. It is believed based on the result of findings and analysis that there are no utterances that SL is not translated or the translation strays away from the original text, so it gives direct impact to the translation quality of utterances represent positive politeness.

Translation Quality in Translated Utterances that Represent Positive Politeness

The researcher has analyzed 50 data and found the translation quality in translated utterances that represent positive politeness in *Reflected in You* by Sylvia Day has good translation quality. Accurate translation is dominant in this research rather than less accurate or not accurate, similarly found in the acceptability assessment. The result showed that the percentage of accuracy is 86% and the acceptability is 80%. It is obtained from Focused Group Discussion with the informants/raters.

1. An example of a datum that has a score of 3 in accuracy and acceptability:

SL:

"Thank you. **Let's get some coffee before we run out of time.**"

TL:

"Terima kasih. **Ayo, kita minum kopi sebelum kita kehabisan waktu.**"

In the datum above it got a perfect score in accuracy and acceptability, the raters gave 3 points. Raters thought that the translation above was translated accurately without any meaning distortion. Also, it is acceptable because the translation is familiar to the target language.

2. An example of a datum that has a score of 3 in accuracy and has score of 2 in acceptability:

SL:

I can't leave you here while I'm gone. Bring Cary with us if you have to. You can butt heads with him while you're waiting for me to finish work and fuck you."

TL:

Aku tidak bisa meninggalkanmu di sini sementara aku pergi. Ajak carry ikut bersama kita kalau perlu. Kau boleh berbicara dengannya sementara kau menungguku pulang kerja untuk menidurimu."

In the datum above, raters decided to give a score of 3 in accuracy because it translated in a good way without any meaning distortion. However, raters give a score 2 in acceptability because of the word "kau boleh berbicara dengannya sementara kau menungguku pulang kerja untuk menidurimu." It sounds good but "kau boleh berbicara dengannya" feels unnatural.

3. An example of a datum that has a score of 2 in accuracy and 3 in acceptability:

SL:

"You can have what you want after work, angel. In the meantime, enjoy lunch with your co-worker. I'll be thinking about you. And your mouth."

TL:

"kau bisa mendapatkan apa yang kau inginkan sepulang kerja, *angel*. Untuk sementara ini, nikmati makan siang dengan rekan kerjamu. Aku akan memikirkanmu. Dan mulutmu."

In the datum above raters decided to give a score of 3 in acceptability because the translation fits into grammatical rules in TL. Yet, it could not get a 3 score in accuracy because of the word "dan mulutmu". It is a romantic sentence, and the feeling of romantic disappears suddenly.

4. An example of a datum that has a score of 2 in both accuracy and acceptability:

SL:

"You're so sensitive now. You're coming like crazy."

TL:

"Sekarang kau sangat sensitif. Kau mencapai klimaks dengan sangat keras."

In the datum above, raters give 2 accuracy scores because the word "like crazy" is translated into "dengan sangat keras." Most of the words translated accurately but that sentence translated inaccurately so the raters decided to give a score of 2. Also, the translation of "like crazy" already feels natural, but it has grammatical errors.

From that percentage, it can be concluded that applying technique findings tends to the translation quality in utterances representing positive politeness in *Reflected in*

You novel. Of 50 data, 43 (86%) data are accurate, and 7 (14%) data are less accurate. From the acceptability, there are 40 (80%) data acceptable, and 10 (20%) data less acceptable.

CONCLUSION

Understanding the translated version of a romance novel requires strong reading skills. Misunderstandings can lead to a distorted plot and hinder the effective delivery of the novel's message.

Based on the findings and discussions of utterances representing positive politeness in *Reflected in You* by Sylvia Day and its translation, this strategy often involves employing various methods to convey in-group membership. By doing so, the speaker implicitly claims common ground with the listener, as defined by their shared group identity. This strategy includes using in-group address forms, dialects, jargon, or slang.

Additionally, the translation quality of positive politeness in *Reflected in You* demonstrates high standards of accuracy and acceptability. The results revealed that 86% of the data were accurate, and 80% were acceptable. The quality of the translation is also influenced by the translation technique used. Most often, literal translation was applied, which suggests that the translated version strives to preserve the message of every instance of positive politeness found in the original novel.

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Feminist Linguistic Analysis on Selected Poems of Language Discipline

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Abstract. This study focuses on analyzing the eight selected poems in language discipline, particularly in the context of women's objectification. The objective of this study is communication patterns of women's objectification from Sara Mills' Feminist Stylistics. This exploration applied a content analysis approach and Fredrickson and Roberts' objectification theory. The major findings reveal that women are expected to be obedient and do household chores, are being reduced by their body parts for men's sexual desires, and are used to objectify them. Further, women are treated based on their clothes, as what they wear highlights their sexuality and beauty, amplifying the notion of women being reduced to sexual objects rather than treating them as a person with identities. More distressing is the revelation of women being labeled with different names if they do not conform to society's expectations, which emphasized women as being passive and unwilling to receive the actions from men. Finally, this study is highly significant for language learners as it could help them to be more adept in analyzing literary texts while enhancing their critical thinking skills on language and gender representation, aligning with Sustainable Development Goal No. 5 on Gender Equality, mainstreaming eradication of any forms of discrimination.

Keywords: *Feminist, Objectification, Communication Pattern, Language, Women*

INTRODUCTION

Language is an innate system of accepted meanings that people have conventionalized. People carry out a variety of social tasks and express their emotions and ideas through language (Ng, et al., 2017). Language has power; this power gives a language the ability to uphold its authority, brings people together or apart, and exerts influence. Monteza and Miralles (2023) further highlight language as a powerful tool that shapes our identity and how we perceived by society. It is our communication style that reflects who we are and influences our social standing. While language is a powerful tool to express our emotions and ideas, it is also a tool to dehumanize people, especially women. In the context of women objectification, according to Vijayalaksmi (2014), sexist language refers to words that disparage a certain text. The sexist language uses terms and expressions that denigrate, dismiss, and stereotype models that draw inappropriate attention to gender, which serves as the foundation for objectification. As long as language contributes to devalue people of a certain sex, it will perpetuate conceptions of gender-based supremacy and gender inequity. Because of this, sexist language perpetuates the ingrained belief that males are superior to women as well as inflexible gender stereotypes, trivializes women, and subjugates them, which leads to discrimination and cruelty toward women.

Feminism is derived from the Latin word "*Femina*," meaning "*woman*," emerged as a movement addressing gender inequality and advocating for equal treatment of women (Raina, 2017; Oral, 2023). Initially tied to the Women's Rights Movement, feminism encompasses diverse perspectives; feminist often views their works as amplifying women's voices, aligning feminist history with women's history (Delmar, 2018). Literature, as a reflection of cultural values, has the power to shape beliefs and influence societal attitudes (Monteza and Miralles, 2023). Through feminist literary criticism, scholars examine works from past and present to reveal how patriarchal structures perpetuate gender stereotypes and inequality while advocating for equality (Rani, 2013; Anubhuti, 2022). In the 1970s, feminist criticism had been examining how literature fueled patriarchal structures and stereotypes towards women. Examining these works from a feminist standpoint revealed some hidden realities, such as women were idealized for males while elucidating problems with patriarchal dominance and sexism (Nasr, 2022; Endraswara, 2003). Shashkevich (2019) specified that language affects how we behave and see the world. Moreover, Soleil (2018) and Tribus (2017) stated that language has the power to evoke emotions, drive action, and shape relationships, but it also serves as a tool for dehumanization, mainly through sexist language.

This study investigates the linguistic mechanisms underpinning the objectification of women in selected poems, focusing on how language constructs and reinforces gender roles and inequalities. This study is grounded in the Objectification Theory by Fredrickson and Roberts (1997), and this is aligned with the SDG No. 5 on Gender Equality. This study employs Sara Mills' Feminist Stylistic Tools to analyze the communication pattern of the selected poems based on this inclusion criteria; the literary texts are syllabi based on the following courses found in the language major curriculum: Afro-Asian, Philippine, and American Literature. Moreover, this is a disciplinary study wherein it delves deeper into literary texts, which helps strengthen competencies and enables language learners to be more

adept in different approaches to literary text analysis. Particularly, the objectives of this study are the following: (1) gender roles; (2) fragmentation; (3) description of body parts; (4) description of clothing; (5) cataloguing; (6) objectification/sex objects and (7) passivity.

RESEARCH METHOD

Research Corpora

The selected poems of language discipline are the primary texts or corpora that the proponents used to analyze objectifying women. There is no participants involvement in the study. Hence, the data analysis will rely solely on the interpretations based on the framework of analysis in this study. Moreover, the literary texts in the study are syllabi-based and part of the language major curriculum at the University of Mindanao Digos College, Philippines which encompasses; Philippine Literature, Afro-Asian Literature and American Literature. These selected poems tackle similar themes including suffering, subordination, sexual violence, and objectification of women in various contexts.

Table 1. Research Corpora Profiling

TITLE	AUTHOR	COURSE INTEGRATION	SYNOPSIS
Mother's Break	Merlinda Bobis	(ELT 311) Philippine Literature	The poem portrays the demand for motherhood. It highlights the constant tension between domestic roles and nurturing demands. Specifically, the text depicts a marriage dynamic where the husband fulfills the provider role and returns home to expect service. At the same time, the wife shoulders domestic, childcare responsibilities and submits to the husband's needs.
Wife	Marra PL. Lanot	(ELT 311) Philippine Literature	The poem unveils a nuanced exploration of a female experience, navigating through childhood into adulthood within the confines of societal expectations and gender roles. Moreover, the poem highlights how society often silences women, keeping them in a restricted and unnoticed space.
A Letter from a Stupid Woman	Nizar Qabbani	(ELT 312) Afro-Asian Literature	This poem delves into the silencing of women's voices and emotions in Middle East. The poem's persona is a woman—sending a letter to a man. In the poem, the woman's name is deemed insignificant and becomes a metaphor for erasing her individuality and dreams. The letter serves as a poignant cry for freedom, resonates with the struggles of silenced women.
Comfort Women	Shirley Lee <i>(based on Jeongshik Min's paper "A Visual Collective Biography of the Former Korean Comfort Women")</i>	(ELT 312) Afro-Asian Literature	This poem explores the life of a woman born in 1921 who experienced the hardships of colonial rule and later became a victim of sexual slavery. This poem is a poignant and harrowing account of her journey from a simple childhood in her hometown to the traumatic events she faced as a comfort woman.

I AM A WOMAN IN INDIA	Chandni Singh	(ELT 312) Afro-Asian Literature	This poem depicts the daily harassment, and struggles faces by women in India. It contrasts the protagonist's intellectual capabilities and potential with the oppressive reality of sexual violence and societal degradation she endures, highlighting her resilience amid pervasive misogyny.
My Last Duchess	Robert Browning	(ELT 313) American Literature	This poem is a dramatic monologue delivered by the Duke of Ferrara, revealing his thoughts and feelings about his late wife. It is also a dramatic exploration of the duke's possessiveness, jealousy, and desire for control. The text reveals the duke's character through his words, showcasing the darker aspects of his personality and the consequences of his actions.
Porphyria's Lover	Robert Browning	(ELT 313) American Literature	This poem is a dramatic monologue the depicts a man who was overcome by his intense love and desire to control, strangled his lover to preserve a perfect moment. The poem explores themes of obsession, possession, and the darker aspects of love, as the speaker justifies his actions and finds solace in the belief that the woman is now eternally his.
Body of a Woman	Pablo Neruda	(ELT 313) American Literature	This poem celebrates the intimate bond between the speaker and his lover, focusing on her body and its profound impact on him. Through vivid imagery, the poem explores themes of desire, connection, and the transformative power of love.

Design and Procedure

This study utilized a qualitative approach to analyze the selected poems of language discipline. Furthermore, discourse analysis is another qualitative technique for examining language use in a social setting. It goes deeper into comprehending how language is utilized to carry out actions and establish societal identities rather than merely focusing on words and sentences (Ho and Limpacher, 2023; Scharp and Thomas, 2017; Herman and Saputra, 2022). In this study, the researchers aimed to analyze selected poems within the context of language discipline. The approach chosen by the proponents provides a framework for examining these poems, likely involving linguistic and literary perspectives to gain a deeper understanding of the language-related elements, enriching the analysis on selected poems of language discipline. In the context of this study, we employed content analysis to delve deeper into understanding the different texts highlighted in selected literary poems. According to Gheyle and Jacobs (2017), this approach to interpreting messages (*often unstructured*) such as written texts. It can be understood as an attempt to ascertain the meaning of the text. It involves the study of human communications. This study also stated that content analysis is the scientific study of the meanings, contexts, subtexts, and intents in communications.

In analyzing the selected literary poems, the proponents used the framework Feminist Stylistics of Sara Mills as an analysis tool to answer this study's research objectives. This framework examines the correlation between language and gender in various literary and non-literary works. In addition, it offers analytical tools to reveal gender bias, employing a feminist approach and linguistic methods to expose

the hidden meaning of various texts. Moreover, Mills (1995) proposes three levels for analyzing texts: word, phrase/sentence, and discourse. After analyzing the poems, the proponents sought validation from the data analyst for the analysis of compiled data. Additionally, given the alignment of this framework with the study's objectives, no additional poetic theories were deemed necessary. Instead, the study adhered to the checklist provided by Sara Mills Feminist Stylistics Tool to guide the analysis systematically.



Figure 1. Sara Mills' Feminist Stylistics Tool

RESULT AND DISCUSSION

I. Communication Pattern on Women's Objectification

A. Gender Roles

The initial focal point that captures a reader's interest pertains to how traditional gender roles are portrayed, in which we can dissect how gender identities are constructed, reinforced, or challenged within the selected poems. Moreover, the selected poems used words and terms symbolically in which it illustrates the systematic oppression and exploitation of women in a patriarchal society within the context of gender roles.

*"warmest noons when she feels breathlessly
Wedged between sink and bed, she rips off
apron and womb to strike a regal pose
under the infinity of strings of wash.- Line (1-4)...
... aproned with her womb again, she rushes back
to them, to all of them auditioning for love." Line (18-19)*
Mother's Break

The word "**apron**" in line 3 signifies the restrictive roles imposed on women, confining them primarily to domestic duties. Zunaidi and Maghfiroh (2021) argued

that tasks such as household chores and child and spousal care are traditionally aligned with women due to these perceived biological predispositions. Moreover, the repeated references to the word "womb" in lines 3 and 8 further accentuate women's swift return to traditional roles as mothers and wives. With this in mind, societal expectations confine women to traditional roles, limiting their pursuit of personal growth and development.

*"born in 1921
home with four siblings
family poor; for the girls no school
only work like an ox" line (1-4)
Comfort Women*

The "**ox**" serves as a powerful metaphor to illustrate the gendered expectations placed on women within the context of traditional roles. Comparing the girls to an "ox," emphasizes the physically laborious and unrelenting nature of women's duties, suggesting that they were expected to endure hardship without complaint, like how an 'ox' performs heavy labor. Moreover, societal norms frequently idealized the image of women as self-sacrificing figures within the household, emphasizing their emotional resilient and strength (Okulicz-Kozaryn and da Rocha Valente, 2018; Ellemers, 2018; Monteza and Miralles, 2023). Harrington, Overall, and Maxwell (2022) further emphasize that women are still expected to manage domestic chores without complaint when they take on external roles. Therefore, this portrayal discourages women from raising concerns about the extensive burden of domestic work, reinforcing their silence.

Societal norms confine women to caregiving and domestic roles, portrayed as self-sacrificing and limiting personal growth. Therefore, these texts serve as an eye-opener that societal expectations often dictate women— mostly upon marriage, are burdened with domestic responsibilities submissively.

B. Fragmentation

In this part, the female characters are depersonalized, with their perspectives wholly ignored. Fragmentation also reduces women to an object for male sexual desires (Mills, 1995).

*"Three times her little throat around,
And strangled her. No pain felt she;
I am quite sure she felt no pain." Line (46-48)
Porphyria's Lover*

The line above highlights her "**little throat**"—the speaker further fragments the woman, reducing her to a body part. Moreover, the "**throat**" is where voices are produced; by strangling her, the abuser not only inflicts physical harm but also attempts to erase her voice and agency. Goswami (2024) suggested that the speaker's overwhelming desire to possess her leads to this shocking act of strangulation, believing it will preserve their moment together. The repetition of "**no pain**" made the speaker feel no remorse, rationalizing that she experienced no pain. Jacobs (2021) noted that perpetrators of abuse often show a disturbing lack of empathy, disregarding the pain they inflict.

*"Body of a woman, white hills, white
thighs,
when you surrender, you stretch out
like the world."- line (1-4)
Body of a Woman*

Meanwhile, the first line, "Body of a woman, white hills, white thighs," immediately presents the female body in fragmented terms. Instead of describing her as a whole person, the speaker isolates specific parts of the body, comparing "thighs" and "hills." Biefeld, Stone, and Brown (2021) explained how such imagery amplifies gender-based discrimination and sexual harassment, particularly when coupled with the expectation of "white" beauty. Kitab (2024) added that the poet shifts from traditional love to eroticism, focusing on physical intimacy over moral values. In addition, Kejriwal (2021) Morton (2021) stated that such fragmentation reduces women to mere objects of desire, denying their autonomy and individuality and reflecting broader societal norms that value women based on their physical attributes.

This language used further emphasize the disturbing reality of the experiences of women in the hands of men. It perpetuates dehumanization and violence against women in the society.

C. Description of Body Parts

Mills (1995) suggests that men's bodies are described focusing on the upper body, while women's bodies are described in terms of the lower body, reflecting their oppression and subordination in the selected poems. Nevertheless, there are words and lines that women were described—not literally. However, it carries a more profound connotation where women were oppressed and treated as subordinate through their body parts.

*"confiscate dreams from the treasure chests of
women"- line (14-15)
A Letter from a Stupid Woman*

The term "**chest**," mentioned in line 14, in the context of this, represents women's bodies and the suppression of their dreams. It suggests that societal norms confiscate women's aspirations, preventing them from achieving their full potential. Epstein (2022) observed that even educated women are often relegated to lower-level roles, and Albalkhail (2019) and Monteza and Miralles (2023) mentioned that cultural expectations limit women's professional choices. Vizheh et al. (2021) discussed how these pressures force women to balance career ambitions with family responsibilities. Thus, societal norms and cultural pressures significantly reduce women's chances of advancing in higher education and fulfilling their potential.

*"I have had my breasts fondled. Not
by a lover, but a stranger on the
bus, and the second involves being
gyrated against the crowded city "I*

*have been gyrated against as I
navigate the city: packed like
sardines they are more depraved
than animals”.- line (1-7)*
I AM A WOMAN IN INDIA

In the same way, the word “**breasts**” is used in the context of the poem, the speaker describes her sexual harassment experiences. The speaker encounters this kind of harassment in public places, which mirrors a disturbing reality where women are regarded as mere objects for the satisfaction of others. With the speaker describing unwanted advances such as “*I have had my breast fondled. Not by love, but strangers on a bus,*” this harassment is considered as unsolicited actions in public (Borker, 2021), often occurring in places where anonymity facilitates crimes (Orozco-Fontalvo et al., 2019). The line “*I have been gyrated against as I navigate the city: packed like sardines they are more depraved than animals*” further emphasizes the violation of personal boundaries and lack of respect, which Fazlalizadeh (2020) argued is often ignored by men to preserve their way of life, comparing the offenders to animals. Therefore, this emphasized the pervasive disregard for women's autonomy enabled by societal tolerance of this public harassment.

This accentuates societal expectations undermine women’s aspiration and autonomy which fueled the multifaceted gender-based violence, such as harassment. Also, the notion of blaming women for being harassed negates the fact that this is a crime committed by the perpetrator and not the victim.

D. Description of Clothing

According to Sara Mills (1995), the description of clothing parameter plays a significant role in character development and offers a unique perspective on how attire communicates identity and social status.

*“He will cut my head off
If he saw the sheerness of my clothes”- line (34-35)*
A Letter from a Stupid Woman

Moreover, the line “**sheerness of my clothes**” symbolizes exposure and danger, reflecting both physical fragility and the precariousness of her situation. The first line in this poem suggests fear and retribution, highlighting how women's attire can be misinterpreted, placing their safety at risk (Wollast et al., 2018). Bernard and Wollast (2019) mentioned how sexualization linked to revealing clothing can reduce women to object-like traits. Vonderhaar (2015) suggested that women can reduce their risk of assault by dressing in a socially acceptable way. However, this view also reflects societal pressure on women to conform to male perspectives. Considering this, a woman's clothing should never be seen as an invitation for any form of violence, as the responsibility for assault must lie solely with the perpetrator.

*“The Eastern man - and forgive my insolence - does not
understand women
but over the sheets.”- line (54-56)*
A Letter from a Stupid Woman

Furthermore, the line above suggests that the man's understanding or interest in women is limited to sexual or intimate encounters '**over the sheet.**' It suggests a limited understanding of women, critiquing a patriarchal view that reduces women's worth to their physical relationships. Conroy, Ruark, and Tan (2020) observed that men might misconstrue sexual encounters to understand women, perpetuating the idea that women's identities are often defined through these relationships. Further, this idea of hegemonic masculinity promotes the belief that men can understand women primarily through sexual interactions, which reinforces patriarchal structures by emphasizing male dominance (Connel and Messerschmidt, 2005; Messerschmidt and Messner, 2018). This discussed how deeply rooted this perspective is to patriarchal constructs, where sexual interactions are viewed as a critical avenue for men to assert dominance and control over women.

These lines unravel the societal attitudes of men toward women's clothing. It also intensifies the perspective of hegemonic masculinity which it reinforces the notion that men's understanding of women is rooted in sexual interactions.

E. Cataloguing

Sara Mills' (1995) cataloguing parameter refers to the fact that language provides numerous terms for describing women. In the context of our study, these terms are not only used to depict a character but also to connote sexual availability and beauty.

*Rania, or Zaynab
or Hind or Hayfa
The silliest thing we carry, my Master –
are names"- line (4-8)
A Letter from a Stupid Woman*

Moreover, the names mentioned above "**Rania**" "**Zaynab**" "**Hind**", and "**Hayfa**," in the line 4-6, denotes women's identities in the Middle East, which are often tied to their relationship with male figures, such as fathers, husbands, or sons (Jansen, 2021; Nizamova, 2021). By rejecting the importance of names, suggesting that they are the "*silliest thing we carry.*" By listing these names, the speaker is not just rejecting her name but the concept of naming itself to define and limit women's identities. This practice reflects a gender hierarchy in which men's identities remain more autonomous, while women's identities are derived from their connections to male counterparts (Jansen, 2021; Moi, 2011). This practice reflects a gender-based hierarchy where women's identities are relational and dependent on their male counterparts.

*"Say all you wish of me. It does not matter to me:
Shallow.. Stupid.. Crazy.. Simple minded."- line (69-70)
A Letter from a Stupid Woman*

The words "**Shallow...Stupid...Crazy...Simple-minded**" in lines 69-70 highlight the power dynamics in language, such as using derogatory labels that dismiss women's voices, trivializing their experiences, and perpetuating oppression. Such derogatory labels, whether generic or specific, serve to minimize women's

concerns and reinforce negative stereotypes (Barale, 2018). This language diminishes women's societal roles, and Ma (2022) emphasized that Nizar Qabbani's works often critique how women's voices are suppressed within patriarchal cultures. Moreover, Ayyildiz (2023) further highlights that such terms hinder women's ability to assert themselves, perpetuating a culture of oppression.

This further emphasized how naming conventions and derogatory language reflect gender hierarchies and the suppression of women's identity in the society. Thus, confronting these linguistic issues is a critical step toward dismantling gender discrimination and achieving lasting social change.

F. Objectification/Sex Objects

Mills (1995) stated that women are not treated as persons but are treated as lifeless objects which is present in the selected poems.

*"A doormat, an empty chair
A wallflower or décor."- line (25-26)
Wife*

The words "***doormat***," "***empty chair***," "***wallflower***," and "***décor***" in the poem evoke a sense of being disregarded and unnoticed. These terms imply that the woman feels undervalued despite fulfilling significant roles like a wife. In societies with strong patriarchal structures, women are often excluded from leadership roles, with their opinions dismissed and their autonomy restricted (Sultana, 2010; Fakihi, 2008). Women's voices are ignored or trivialized, especially in comparison to men, whose leadership is often rewarded (Alexander, 2017). This reflects the deep-rooted gender inequality, where women's societal value is minimized.

*"That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands."- line (3-4)
My Last Duchess*

On the other hand, The Duke's reference to the Duchess as "***that piece***" suggests he views her as a mere possession, like a valuable object or artwork, rather than a person. This language implies his lack of respect for her as an individual. According to Pishcar (2010), displaying her portrait boosts his ego and reinforces his social standing. Ibrahim (2021) added that the duke is possessive and self-centered, valuing the portrait more than the Duchess herself. This possessiveness reveals his controlling and jealous nature, traits typical of Victorian men, who often viewed women as their property. Townsend (1991), cited in Al-Khader (2018), noted that despite any efforts to win her affection, the duke ultimately sees her as an object, unable to accept her love as he desires. This emphasizes that women were viewed as objects to be owned.

It is highlighted that the lines convey a sense of being disregarded and undervalued, reflecting the women marginalization despite their significant societal roles.

G. Passivity

Another thing that we can observe in the selected poems is that men are the doers of every action, and women receive the action (Mills, 1995). Women do nothing while receiving what the men do to them; the women are shown to be passive.

*"kicked beaten
hit slapped
cursed"- line (177-179)
Comfort Women*

Furthermore, the specific descriptions of physical violence in the terms "**kick**" and "**beaten**" in the line (177) vividly depict the physical violence endured by the women, reinforcing their victimization. The repetition of "*day and night*" highlights the constant, relentless abuse these women faced. Park et al. (2016) discuss the severe mistreatment these women faced, including repeated rape, physical violence, coerced sterilization, and isolation, leaving lasting scars that affected their relationships, reproductive choices, and overall well-being. These shed light on the profound, enduring impact of trauma on comfort women and provide insights for supporting victims of sexual abuse and human trafficking.

*"Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew: I gave commands;
Then all smiles stopped together"- line (43-46)
My Last Duchess*

Furthermore, the phrase "**I gave commands**" in the line 45 underscores the duke's absolute control over the duchess, as her "*smile*" ceases following his orders, reducing her to a passive and voiceless object. Gemmette (1982) argued that the duke's controlling behavior stems from deep-seated insecurity, driving his need to dominate others, including his late wife, whose fate was sealed by his commands. Knoepflmacher (1984) also noted that the duke's compulsive desire to assert dominance, exemplifies broader pattern of male authority. Khattak (2023) added that the duke's jealousy and obsessive need for control are masked as rationality, ultimately resulting in the duchess' murder and his immoral actions. This, therefore, enforced passivity is not a natural characteristic of women but a product of oppression, where their roles are defined and confined by the desires and actions of men.

This reflects the deeply ingrained societal norms that silenced women, limiting their agency and freedom of expression. It emphasizes how women were pressured to conform to society's expectation and just be a passive recipient of a certain action.

CONCLUSION

The fragmented descriptions in the eight poems reveal that they prevent women or deny them from feeling a sense of wholeness. This reflects the societal pressure on women to conform to a narrow definition of femininity. Similarly, the

focus on clothing highlights how society treats women's worth based on their physical appearance. Women's value can be reduced to their outward appearances.

In essence, these poems, though beautiful on the surface, employ subtle techniques to reveal the unjust constraints imposed upon women. They expose the power dynamics and societal norms that limit and objectify women, highlighting the need for a critical examination of language and representation in literature to challenge and change these pervasive issues. By focusing on these seven parameters of Sara Mills, the study underscores how deeply ingrained these biases are in literary portrayals and how they mirror real-world gender inequalities.

Moreover, it underscores the significance of feminist literary criticism in unraveling and examining how language and literature reinforce gender biases. It calls for a more inclusive and equitable representation of women in literature, where they are depicted as whole, complex individuals rather than fragmented objects confined by societal expectations. This study not only sheds light on the limitations imposed on women by patriarchal structures but also serves as a call to action for writers, critics, and readers to advocate for and create literature that empowers rather than diminishes women.

To promote gender equality, reconsider standard gender norms, and advocate for equal rights and opportunities for all genders, feminism has been essential. Significant advancements have resulted from this, including voting rights, workplace equity, and educational opportunity. The use of language has been impacted by feminist theory, raising awareness of inclusive and gender-neutral terms. The purpose of this transformation is to preserve and acknowledge the distinct personality of every individual.

Challenging the traditional notions of society, the selected poems in this study promote women's empowerment, as women are free to be themselves. Linguistic analysis in the study brings out how words and descriptions used reveal the objectification of women through their passive roles and how men silenced women. An analysis that sheds light on how language might perpetuate systems of patriarchal norms and calls for fairer portrayal of women, therefore encouraging for challenging the traditional norms. Moreover, learning environments that are fairer and more inclusive can be produced by implementing feminist literary analysis into the curriculum. To set an example for their students, teachers can demonstrate how to identify gender stereotypes and other types of oppression in literature. This analysis shows how language subtly unveils women's objectification in poetry and has profound implications for teaching and learning. By recognizing the objectification of women in literature, students can cultivate empathy and a commitment to gender equality. Additionally, future researchers can focus on how standard notions of masculinity limit men's ability to express their emotions and impact how they interact with one another. It might also look at how these ideas shape men's positions in the workplace and educational institutions.

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No Words Can't Describe: Image and Text Relationship between The Title Slate and Content of Netflix's *Ice Cold*

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Abstract. The case of Jessica Wongso and the cyanide coffee has become the subject of public debate again since the success of the documentary *Ice Cold: Coffee, Murder, and Jessica Wongso* by Rob Sixsmith went viral. One of the iconic scenes in the film is the title slate depicting a cup of coffee with blood, which plays a strategic role in framing the narrative and enhancing the film's appeal as a medium for shaping public opinion. This research explored the relationship between the images and text in the title of a documentary film about a criminal case and trial chronology. The research method was qualitative, aiming to understand and describe the complexity of the phenomenon in-depth. This research used Dormehl's theory (2012) to analyze documentary film types, namely realism and reconstruction, as well as theory of the relationship between image and text to analyze elements in the title slate and text, namely little, close, and beyond in the film by Marsh & White (2003). Six elements were found in the title slate: 'blood', 'glass', 'ice', 'coffee', 'coffee seeds', and 'sugar'. The research results indicate that the realism-close relationship was dominant in the data findings. This proved that documentary films can represent reality, and the elements in the title slate represent the overall content of the film. This study can serve as a reference for researching title slates, especially in the context of documentary films.

Keywords: *documentary film, image and text, multimodality, coffee, murder*

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

INTRODUCTION

In 2017, Jessica Wongso was found guilty as the murderer of Mirna Salihin by The Central Jakarta District Court. She was sentenced to 20 years in prison, a year after

the initial verdict on July 21st, 2017 (Mahkamah Agung Republik Indonesia, 2017). The heightened public interest in this case sparked both support and opposition. Rob Sixsmith, a documentary film director, created a documentary that revisited this high-profile case. On September 28th, 2023, the documentary film *Ice Cold: Murder, Coffee, and Jessica Wongso* was released, reigniting people's curiosity (Bintang et al., 2023). Title slates used in movie releases have received much appreciation and intrigue from viewers. In filmmaking, the use of title slate continues to be a promotional attraction to the audience. As a result, many moviegoers who have seen the title slate speculate and draw associations with the film. This includes guessing which characters will appear in the film, what events the characters will experience, and the overall vibe the title slate conveys about the film itself. In this case, it is highly plausible to argue that the relationship based on images (title slate) and the storyline is real (Marsh & White, 2003).

Images and text play a central role in conveying messages in visual communication. It is essential to acknowledge that the relationship between visual elements and text, both in title slate and content, is complex. Amid rapid technological advancements and graphic design, these elements can convey messages to the message recipients effectively and powerfully. The relationship between text and images is often used in the context of movie promotion through the title slate to express the continuity between the content of the film and its title slate, as well as to present the film's title. This approach is known as multimodality, referring to the use of various modes of communication media, such as written text, images, sound, video, and other elements (Kress, 2010). Through multimodality, the relationship between images and text is investigable in documentary films aiming to represent reality and factual accuracy (Dormehl, 2012). Meanwhile, researchers' utilization of research media, such as film, is an aspect of anthropological multimodality (Collins et al., 2017). In connection with the topic, the example is evident in Figure 1.



Figure 1. The Title Slate of *Ice Cold: Murder, Coffee and Jessica Wongso*.

The image of blood in the glass (Figure 1) represents the concepts of “injury”, “murder”, “victim”, “corpse”, “death”, and the like. Blood imagery, often associated with the essence of life, carries an intense and ominous meaning in this context. Its presence in the representation indicates its connection to violence, danger, and death. This symbol may create a dramatic or intense atmosphere, emphasizing its

weight on the depicted subject. These concepts indeed indicate that blood becomes a symbol of life when referring to vitality and a source of energy in the body, and death when associated with excessive blood loss, such as in situations of murder or serious accidents. No text in Figure 1 indicates that "something red" in the glass is blood. However, the color red serves as the symbol of blood. The dominant color in blood (red) is often used as a visual symbol to indicate a bloody condition, such as wounds.

The presence of blood, especially in a more dramatic or exaggerated context, can strongly depict scenes of violence, such as murder or other dangerous situations. This creates a profound effect and represents concepts related to violence or threats. Some concepts associated with blood may also stem from history, mythology, or specific cultural traditions where blood is linked to violent acts, sacrifices, or other dramatic events.

Thus, understanding the relationship between text and images in visual communication can be linked to the essence of the message, especially in the documentary context. The concepts associated with the word 'blood' can also be connected through a meaning called connotation in semantics, where meaning concepts arise in a non-literal sense (denotation) (Riemer, 2010). However, it is essential to underline that the relationship between image and text does not only lead to connotative meanings; this applies when an utterance intends to express or convey additional meanings, nuances, or emotional associations attached to a word, phrase, or expression.

The Jessica-Mirna trial has become widely discussed, attracting significant public attention. Various aspects of the case have been analyzed in prior research. For instance, Maulana (2018) examined linguistic cues of deception during the Jessica-Mirna trial, highlighting how language can reveal lies within courtroom interactions. Criminal cases and their trials often captivate audiences, leading to their portrayal in documentary formats. Documentary films are divided into various topics, including science, true crimes, historical and social issues, nature, and personal stories (Collier, 2023). In this context, true crimes are explored in the researched documentary films. Furthermore, Nichols (2001) categorized these actual crime/criminal documentary films into six types: 1) Poetic mode, which provides a subjective interpretation of its subject and disregards traditional storytelling that typically uses a single character. In contrast, 2) Expository mode utilizes voice-over to convey information or offer a specific perspective to the audience; 3) Observational mode emphasizes filmmaking based on spontaneous recordings of everyday life; 4) Participatory mode highlights the interaction between filmmakers and subjects, including interviews or direct involvement; 5) Reflexive mode underscores the filmmaking process as a representation of reality, making the audience aware of film elements, and 6) Performative mode focuses on the subjective and expressive aspects of the filmmaker's involvement with the subject. In the analyzed documentary film, a combination of expository and observational modes was used, emphasizing the use of voice-over to explain the film's content and the incorporation of recorded real-life events.

The documentary integrates narrative storytelling techniques closely associated with journalism and audio-based storytelling. In this context, Dowling & Miller

(2019) investigated the significance of narrative media, mainly focusing on audio delivery as a critical component of journalism and investigative reporting. While narrative storytelling plays a central role, the documentary combines text and visual elements, such as interviews, trial footage, and promotional media like the title slate. Studies like Fajriah et al. (2021) explored the interaction between textual and visual elements, which analyzed the relationship between text and images within educational contexts. This integration of multiple media forms reflects what Collins et al., (2017) described as Multimodal Anthropologies, where human experiences are mediated and communicated through diverse forms of media.

However, while these previous studies provide valuable insights into aspects of documentaries, journalism, and multimodal media, none have specifically examined the interplay between text and images in documentary films, particularly as exemplified by the title slate as a multimodal representation in criminal case narratives. This gap underscores the importance of exploring the relationship between textual and visual elements in documentary storytelling. The identified gap forms the questions that become the objectives of this research: 1) What is the type of documentary film, and 2) How is the image and text relationship found between the title slate and the content of *Ice Cold* documentary film? This research focused on analyzing the overall narrative in the documentary film and connecting with its implementation reflected in the documentary film publication title slate.

To examine these, Dormehl (2012) explained that documentary films are categorized into two types: realistic and reconstruction. Realistic types maintain the purity and identity inherent in documentary films as non-fiction works. At the same time, reconstruction adds specific elements to increase interest and bridge the gap between fictional and non-fictional elements without altering the facts of an event or documentary subject. Dormehl (2012) also presented dozens of documentaries reviewed from different perspectives and creation methods. Based on these perspectives and techniques, there are four types of documentary films: Firstly, essayistic films emphasize expository narration and precise information delivery, with the filmmaker serving as a narrator. Secondly, the participatory approach involves filmmakers actively engaging in events, creating direct involvement to gain a more intimate perspective. Thirdly, poetic-expression films focus more on artistic and expressive elements, creatively using visual and audio components to convey messages emotionally or poetically. Lastly, fly-on-the-wall attempts to observe events without significant interference, creating an objective and neutral observer's atmosphere in capturing natural moments.

Furthermore, to address the relationship between the title slate and the overall content in the film, this research used Marsh & White's (2003) framework on the representational relationship between visual and textual elements. This framework provides an essential categorization, involving a little relation, a close relation, and a relation beyond the text. Together, these theories provide a comprehensive basis for analyzing the interplay between the title slate and the broader narrative of the *Ice Cold* documentary. We argued that these three categories were sufficient to express various types of text in documentary films because they adequately represented the elements within our data. These categories explained the connection between images and text in their contextualization. They described a minimal connection (little), significant connection (close), and a connection that

surpassed the meaning within the text (beyond). The connection surpassing the meaning can be observed when the image provides additional information, context, and interpretation to the text.

RESEARCH METHOD

This qualitative research focused on a meticulous analysis of the visual elements within the title slate of the film *Ice Cold: Murder, Coffee, and Jessica Wongso*. The research design centered on identifying and scrutinizing the relationship between these visual elements and the text or utterances within the film. The primary goal was to evaluate the accuracy of how the overall content of the film was represented through the elements presented in the title slate. The data collected specifically comprised visual and textual components extracted from the title slate. The researchers employed classification in this study by identifying image elements in the title slate. Then, the image elements were analyzed using an archetypal meaning approach, focusing on the perspectives associated with the elements 'blood,' 'glass,' 'coffee,' 'coffee seeds,' 'sugar,' and 'ice.' This interpretation was subsequently classified into the elements of documentary types, *realism* and *reconstruction*, as the first classification. Following this, the words or meanings were further categorized based on the relationship between text and image into three types: *little*, *close*, and *beyond*. The classification mapping was clearly illustrated in a table in the results and discussion section. This research method focused on determining whether the visual elements on the title slate consistently and accurately reflected the content expressed in the film.

To gather the data for classification, the interpretation of image elements produced several keywords that served as connectors between images and text. These keywords were then classified according to the theory of documentary film types and the relationship between the image and text. Subsequently, these keywords were searched throughout the entire content of the film to determine their frequency of occurrence and usage, whether through spoken words or text appearing in the film. The frequency of occurrence or usage of these keywords became the basis for determining the tendencies of the classifications and served as answers to the research questions and objectives.

This research undertook a targeted exploration of the relationship between visual and textual elements in the title slate of *Ice Cold: Murder, Coffee, and Jessica Wongso*, aiming to verify the accuracy of the film's representation through these elements. The meticulous process of concept matching revealed the nuanced connections between the visuals and text, contributing to a comprehensive understanding of how the title slate encapsulates the essence of the film's content. The text obtained from the film *Ice Cold: Murder, Coffee, and Jessica Wongso* was then linked to the images on the title slate using multimodality analysis techniques to search the domain. In multimodality, one of the means of conveying a message is through visual media, which could be in the form of a documentary film. All the data within the film was summarized and communicated to the audience in a title, subsequently illustrated in the title slate (Kress, 2010). Illustrated (in the title slate) was a glass of iced coffee containing a red liquid (assumed to be blood), placed within the glass, with numerous scattered coffee beans around it and two sugar

cubes. The elements drawn from the title slate illustration, which were part of this analysis, included ice, glass, blood, coffee, coffee seeds, and sugar.

Furthermore, the text within the film found in various scenes was sought and connected to the image elements presented in the title slate using the image and text theory to make the taxonomy. The collection of texts in the documentary film *Ice Cold: Murder, Coffee, and Jessica Wongso* was utilized to capture the meaning and rhetorical elements conveyed in the title slate. The text and components found were then analyzed with a conceptual approach because each image or illustration in the title slate carries the concepts or meanings related to the documentary film (Marsh & White, 2003). Examples of capturing meanings used include the placement meaning of elements inside or outside the glass, the meaning of substances mixed inside or outside the glass, and the philosophy of elements listed in the title slate.

RESULT AND DISCUSSION

This section is divided into two parts: findings and discussion. In the finding part, we conducted an analysis of the visual elements present in the title slate of the documentary film *Ice Cold: Murder, Coffee, and Jessica Wongso* produced by Netflix. Some key elements found in the title slate included a depiction of a glass containing coffee and ice, with the presence of blood in it, scattered coffee seeds around it, and two sugar cubes. After identifying these elements, we then associated them with the content of the film and analyzed whether these elements adequately represented the content of the film or if the overall emphasis of the film was on a specific aspect. The textual association with these elements was related to the concepts that arose through a semantic approach, slang dictionaries, idioms, and the like.

In concluding whether the six-word elements carried meaning. The researchers first considered the archetypal meanings inherent in these elements. Once the archetypal meanings to which these elements refer had been identified, the findings in the film were aligned with the archetypes of the six elements through multimodality theory and documentary film theory. However, not all findings had to be interpreted via archetypes. A good example is when the element directly corresponds to a word, such as in the case of the coffee seeds element corresponding to the word coffee seeds in the film. It was clear that in this case, the word means the same thing, which is also the case in types of coffee drinks and places for drinking coffee—the concepts are closely related to the element of coffee. Most of these have been classified under realism with close relations.

In the semantic approach, scholars have not yet found the meaning of the meaning itself and thereby, they have to introduce a new approach, namely breaking the circle. Meaning can be a concept as well as a reference in a specific context; therefore, in analyzing this visual and textual relationship, a context is needed. In this case, the context referred to was the murder case of Mirna, which was linked to cyanide poison as a tool for murder, and Jessica Wongso as the suspect.

The analysis focused on the visual elements in the title slate, and it was necessary to examine them in more detail to identify explicit signs in those elements. The following are the visual elements found in the title slate of the film *Ice Cold: Murder, Coffee, and Jessica Wongso*.

1. Blood

Table 2. Elements Table of Blood.

Documentary Types	Relation	Word	Amount
Realism	Little	Toxicology	5
		Die	24
		Murder	23
		Poison	36
		Cyanide	36
	Close	Kill	19
		Killer	14
		Mirna	98
		Victim	3
		Jessica	143
		Death	15
		Hurt	1
		Shoot	1
		Premeditated murder	5
		Death penalty	3
		Corrosive substances	1
		Beyond	-
Reconstruction	Little	Defendant	12
		Suspect	3
	Close	-	-
		Beyond	Deadly

In the title slate image, a small amount of "red liquid" was being poured and mixed into a glass. While it was not explicitly stated that the red liquid in the glass was blood, using semantics as an approach to interpreting "something red" would lead to the concept of blood, allowing the element to be identified as such. Blood, in this context, symbolized several words associated with murder, including 'die', 'murder', 'poison', 'cyanide', 'kill', 'killer', 'death', 'shoot', 'premeditated murder', 'toxicology', and 'corrosion wounds'. The element of blood in archetypes is linked to themes of injury, pain, death, violence, and murder. In Greek mythology, Perseus killed Medusa by decapitating her, causing blood to spill, which gave rise to the winged horse Pegasus. On one hand, blood is closely associated as a bridge between death and life (birth). On the other hand, crimes involving blood in archetypes are often considered taboo and typically concealed by the perpetrators. When the crime is uncovered by others, the perpetrator faces severe punishment, which can even lead to death (Garry, 2017). This strongly suggests that the blood here is interpreted as the cause of Mirna's death (as alleged in court), namely poison.

2. Glass

Table 3. Elements Table of Glass.

Documentary Types	Relation	Word	Amount
	Little	-	-
Realism	Close	Drinks	12
		Glass	9
	Beyond	Trial	32
Reconstruction	Little	Guilty	16
		Not fair	4
		Arrested	4
	Close	-	-
	Beyond	-	-

Observing the shape of the glass, the glass visualized in the title slate was different from Mirna's actual glass. Mirna used rock glass, also known as lowball glass, an old-fashioned glass. This type of glass is typically used to serve alcoholic beverages without ice or mixers. On the other hand, the glass in the title slate was a highball glass, usually used as a replacement for Collins glass or for serving tall cocktails or cold drinks with ice. This demonstrated a balance in the use of glass elements, but it allows for the same interpretation in the context of multimodality. According to Jewitt (2009), multimodality involves the integration of various semiotic modes, such as visuals and text, to produce layered and complex meanings. In this context, the glass in the documentary's title slate functioned as a multimodal symbol representing the primary narrative themes. Bordwell & Thompson (2008) also emphasized that props and symbols in visual media often strengthen the storyline and encourage the audience to engage in deeper interpretation. The use of a highball glass in the title slate, which differed from the rock glass used by Mirna, can be interpreted as an artistic strategy to dramatize or generalize the documentary's themes—this visual representation aimed to support the documentary's narrative rather than adhere strictly to factual accuracy. The words 'drinks', 'not fair', and 'arrested' were the concepts that emerged in the visual representation of the glass. The glass, serving as a container for ice, coffee, and blood, can be interpreted as a decision to kill or take action because everything depended on Jessica, as the perpetrator, whether she would offer the glass or not to Mirna.

3. Coffee

Table 4. Elements Table of Coffee.

Documentary Types	Relation	Word	Amount
	Little	-	-
Realism	Close	Coffee	31
		Vietnamese Iced Coffee	2
		Cafe Olivier	7
		Proof	24
	Beyond	-	-
	Little	-	-
Reconstruction	Close	-	-
	Beyond	Ironic	1

The term coffee mentioned here brought forth the concepts of Vietnamese iced coffee and Cafe Olivier. This adequately represented the realistic or actual meaning of coffee. Vietnamese Ice Coffee was the specific type of coffee that Jessica ordered for Mirna. In the context of a documentary film, this fell under realism and established a close relationship between image and text interpretation. The connection with Cafe Olivier indicated the origin of the coffee. As a form of reconstruction, "irony" also became a word that subjectively linked coffee to Mirna as the victim. The irony, as a reconstruction, added a dramatic touch, turning Mirna's favorite drink into the cause of her death.

4. Coffee Seeds

Table 5. Elements Table of Coffee Seeds.

Documentary Types	Relation	Word	Amount
	Little	Witness	11
Realism	Close	Coffee Seeds	1
	Beyond	-	-
	Little	Problem	1
Reconstruction	Close	-	-
	Beyond	Case	44
		Crap	1

Criminal	1
Rumor	2
Motives	10
Irregularities	3

The scattered and irregular depiction of coffee beans was a symbol of witness, problems, crap, criminality, motives, and irregularities. These coffee beans seemed to serve as the backdrop or a general representation of the case in this documentary film. However, it is important to note that this interpretation derived from our identified context.

5. Sugar

Table 6. Elements Table of Sugar.

Documentary Types	Relation	Word	Amount
Realism	Little	-	-
	Close	-	-
	Beyond	-	-
Reconstruction	Little	-	-
	Close	Assumption	30
		Alleged	1
		The love triangle	1
		Speculation	1
		Conspiracy	2
		Story	3
Beyond	Sensational	2	

Sugar often correlates to a sweet meaning might not be as sweet as it seems. Sugar in this title slate signified assumption, conspiracy, and sensationalism instead. We connected it to the philosophy that sugar is an agent in the background, not visibly present, yet always a supporter and reason behind something significant. It is akin to the saying that the sweetness of coffee is due to the presence of sugar, but people still refer to it as sweet coffee rather than sweet sugar.

6. Ice

Table 7. Elements Table of Ice

Documentary Types	Relation	Word	Amount
Realism	Little	-	-

	Close	-	-	
	Beyond	-	-	
Reconstruction		Pressed	4	
		Calm	5	
		Relaxed	1	
	Little	Perpetrators	2	
		Silence	1	
		Ashamed	1	
		Cruel	2	
		Cold hard floor	4	
		Close	-	-
		Beyond	Evil	5
		Revenge	3	
		Cold blood killer	1	

In the case presented in this documentary film, the element of ice brought forth various concepts, including evil, pressed, calm, smile, relaxed, perpetrators (criminals), revenge, silence, shame, cold-blooded killer, cold hard floor. The cold nature of ice is inseparable. When associated with the context of this case, the cold ice would refer to something inherently cold, and the cold nature represents the cold and calculated demeanor of a killer, enabling them to commit murder. From the six elements detailed above, we proceeded to count how many times each of these conceptual words appeared in the film. This way, we were able to determine the dominant or emphasized aspects that represent the film's content.

Little Relation between Image and Text

Little relation is the initial relation between image and text. It shows that there is a relationship between image and text, but only a slight or a far relationship when it comes to semantics in connecting image and text. The data obtained showed that only a few were classified as little relationships, both in the realism and reconstruction classifications. In the realism classification, the little relationship was indicated by the word 'toxicology' in the 'blood' element and witness in the 'coffee seeds' element. The word 'toxicology' was found five times as a little relationship in the element 'blood' associated with murder. The toxicologist who appeared in the film was an expert on dangerous substances brought in to provide information or opinions on dangerous substances ('cyanide') as the murder weapon. Meanwhile, the word 'witness' dominated in the realism classification, with 11 occurrences. The word 'witness' was included in the 'coffee seeds' element as a representation of important things spread as reinforcement in the case or main discussion in the film. These two words were realistic forms that we analyzed and connected between the title slate and the content of the film.

As for the reconstruction classification, little relationship was also found as a distant relationship in giving a more impression or dramatization between the title slate and the overall content of the film. For the reconstruction classification, the element with the least relationships found was the 'ice' element with 20 data divided into 9 types of words that represented it. The most frequently found word was 'calm' with 5 occurrences. The word 'calm' represented the element 'ice' as a 'cold' or 'calm' attitude and personality. Other words representing 'ice' in the form of attitude or personality were 'relaxed', 'silence', 'ashamed', and 'cruel'. Meanwhile, others were realized through the connotation of the room (cold hard floor as prison), situation (pressed), and character (perpetrators). Overall, the little relationship found was less than the level of relationship between the image and other text, indicating that the relationship between the title slate and the film content was made as close as possible allowing the title slate to carry out its duties as the initial image in the film representing the entire subsequent content.

Close Relation between Image and Text

A close relation between images and text indicates that they are highly interconnected. There is a high level of harmony between them, where images and text work together to convey messages or information more effectively. The overall analysis revealed that the most prominent element in this documentary film was 'blood'. With a total of 422 appearances, this word dominated both the visual representation and narrative of the film. This element reflected a primary focus on violence, bloodshed, or the context of death in the story. Although words like 'poison' and 'cyanide' have significant appearances, they served more as complementary or supportive elements in the development of the narrative involving blood. The presence of words like 'killer', 'Mirna', and 'Jessica' provided character context and helped detail the story related to violent actions or crimes involving blood. Killer and murderer indirectly referred to the person believed to murder in the film, namely Jessica, while Mirna was the victim. The text of 'Jessica' appeared most frequently with a total of 143 occurrences. Therefore, it can be said that 'Jessica' here was the focal point in the film, attempted to be depicted through the title slate. Overall, the element of 'blood' became the central point in this film, and further analysis of how this element was visually represented can provide deeper insights into the narrative and messages intended by the filmmaker. This was for realism.

On the other hand, there was a reconstruction that focused on the realm of 'sugar,' where intertwined dynamics were arranged within a tapestry of assumptions, allegations, and nuances of intrigue. The narrative began with various assumptions that formed a framework of uncertainty, creating a complex and speculative backdrop. Within a landscape dominated by the impression of sweetness, a single allegation emerged as a critical element, challenging the perception of harmony. A romantic dimension was introduced through the motif of a love triangle, weaving emotions and interpersonal interactions into the storyline. Speculation added a layer of mystery, raising profound questions about what might lie beneath the narrative. The emergence of conspiratorial elements further deepened the complexity, suggesting that the realm of sugar was not merely a symbol of sweetness but held deeper secrets and meanings. Ultimately, the

narrative unfolded by revealing various layers of complexity within the world of 'sugar', where assumptions, allegations, love triangles, speculations, conspiracies, and stories harmoniously intertwined to create a rich narrative that represented the diversity and complexity of this metaphorical sweetness.

Beyond Relation between Image and Text

The text found within the category of relationships beyond in the film showed a significantly lower count compared to the relationships categorized as little and close. Moreover, the tendency in the classification of documentary types exhibited a highly skewed number distribution, where the reconstruction type emerged as the most dominant. The total comparison between realism and reconstruction having relationships beyond amounts to 32 and 75 words, respectively. The data found and categorized under realism only constituted 32 words, and all of these instances were within the word trial. This indicated the similarity between the glass and the trial, both portraying a container where the legal process continued. The 'glass' element in the title slate contained ice, coffee, and blood that were mixed. In the trial process, numerous pieces of evidence were presented, including Jessica's stance on the case, as well as accusations of murder.

Meanwhile, in the reconstruction section, there was a tendency to use exaggerated adjectives. Among the 75 pieces of data found were words like 'evil', 'deadly', 'ironic', 'crap', and 'sensational'; each incorporated into different elements within the title slate. These adjectives described information derived from the analysis of the characters, particularly about Jessica, as all the negative and pitiful traits were attributed to the person perceived as the murderer. In other elements, such as 'coffee seeds', there was a tendency to find text related to the case and suspicions regarding the motives for the murder. Coffee seeds were analogized as evidence and scattered accusations. The relationships beyond categories under reconstruction still carried additional information value and metaphors or public figures' opinions about the case.

Documentary films are one form of multimodality that presents multiple media in conveying information. Documentary films communicate events by incorporating text, video, and images. In their early stages and development, Dormehl (2012) categorized documentaries into two streams: realism and reconstruction. Realism is the inherent quality of documentaries that upholds authenticity, whether through the use of settings, characters, or a collection of original documentation. The evolution of documentaries aligns with the development of fictional films, leading to the inclusion of fictional elements that enhance the impact of documentaries. This development has brought about reconstruction in documentaries, which rely on creative media to process facts. In documentaries, reconstruction serves solely as a method to process and convey information without altering any facts from an event.

In the relationship between image and text, as outlined by Marsh & White (2003), there are three types of relationships that can be seen as the frequency of how closely the meaning of the image relates to the concept or word that appears. These relationships include little, close, and beyond. Marsh & White have established a taxonomy of the relationship between text and image that reflects how images and text interact. This can be applied to all fields and types of documents,

including documentary films. The taxonomy identifies forty-nine relationships and groups them into three categories based on the closeness of the conceptual relationship between image and text. However, the research overlooks the abundance of taxonomies or classifications by focusing on how far and close the relationship between image and text is by considering the emerging concepts.

The tendency of image and text in realism and reconstruction was close, with a data quantity of 546. When divided by documentary types, it was found that realism-close is dominant. Specific characteristics in close realism here entailed elements closely related in existence and form within the film: 'coffee', 'glass', 'die', and 'death'. Although some words might not allude to tangible forms, the close elements were interpreted as things that indeed occurred. Documentary films indeed must possess the essence of authenticity and validity. If both aspects are absent, then the question arises whether the film is real or fiction. Realism-oriented documentaries do not necessitate questioning their authenticity. In contrast, reconstruction does raise questions about its authenticity because certain aspects are indeed altered, whether through actors, editing, or story, whether there are additions or not. This is reinforced by the close relationship between image and text, which had reached the essence of the documentary film *Ice Cold*.

Documentary films are often regarded as representations of realism, necessitating elements that succinctly encapsulate the film's content, such as the title slate. In this context, Kress's (2010) theory of multimodality becomes essential for understanding how various modes—text, images, and sounds—work together to convey meaning. Building on Kress's framework, which emphasized the integration of semiotic resources to communicate meaning, this study examined the distinct functions of title slates in different types of documentaries. Specifically, while documentaries focus on realism rely on direct and authentic representations, reconstruction documentaries employ more creative and symbolic elements.

These findings resonated with Jewitt's (2009) assertion that multimodal texts combine modes dynamically to construct meaning, highlighting the role of title slates as a concentrated representation of a documentary's broader multimodal framework. Additionally, this research aligned with Bateman's (2014) argument that multimodal texts must achieve coherence across various modes to create unified meaning. The study suggested that title slates function as a nexus of meaning, integrating text and visuals to convey the documentary's overarching narrative. Following Martinec & Salway's (2005) emphasis on the interaction between semiotic resources, the research further revealed that the role of title slates differed between realism and reconstruction. In realism, title slates maintain a close relationship between image and text to uphold authenticity, whereas in reconstruction, they leverage symbolic elements to introduce layers of meaning and creative expression. These findings substantiated Kress's (2010) view that multimodality is crucial for meaning-making in visual media, particularly documentary films. Consequently, the title slate in documentary films functions as a concentrated representation of the documentary's broader multimodal structure, reinforcing the connection between the film's content and its portrayal of reality.

The title slate is used as the opening scene of a film to depict the entire film. The title slate is also created to give an initial overview to the audience or target about what will be displayed in a visual form in a few seconds in the opening part. This

shows how a visual form can provide an overview of the entire content in a short time. From this function, this research attempted to find a pattern of how the relationship occurred between the title slate and the analyzed documentary film. The relationship found was also a 'close' relationship that represented something. However, the development of the film industry encouraged creativity and uniqueness in film production. Hence, the possibility of a title slate showing another relationship was likely to occur.

One notable limitation was the focus on a title slate that incorporated distinct visual elements, such as the depiction of blood, which were closely tied to the documentary's narrative. This specificity raises questions about how title slates function in cases where such elements are absent. For instance, how do the audiences interpret a title slate that features only textual information without accompanying symbolic imagery? The reliance solely on text may shift the dynamics of interpretation, potentially relying more on typography, language, and connotations of the title itself to convey meaning. These limitations point to opportunities for further research to examine the diversity of title slate designs, their semiotic functions, and their varying impacts on audience perception. Future studies could investigate how minimalist title slates or those with contrasting themes influence viewer engagement and understanding, thereby enriching the discourse on the interplay between visual design and narrative communication in media.

CONCLUSION

The findings of this study underscore the pivotal role of the title slate in documentary filmmaking as a medium for narrative and thematic communication. In the documentary *Ice Cold: Coffee, Murder, and Jessica Wongso*, the title slate successfully encapsulated the essence of the film by establishing a close relationship between visual and textual elements to convey meanings. Among the elements analyzed, blood emerged as the most dominant symbol, representing the central theme of the murder case. This dominant relationship between the elements reinforced the film's intent to guide the audience toward a specific interpretation, particularly affirming the culpability of the accused. Through its semiotic representation, the title slate served as a bridge between the audience's initial impressions and the deeper layers of the narrative, facilitating an understanding of the documentary's key themes and central conflict. The interplay between the symbolic use of blood and other visual components, combined with textual cues, highlighted the gravity and dramatic undertones of the case while emphasizing the justice process central to the documentary. In conclusion, this study demonstrated how the intentional design of a title slate can shape audience perceptions by leveraging multimodal elements that closely align with the narrative.

The discussion and outcomes of this research could serve as a reference for exploring the relationship between visual and textual elements, particularly in the context of title slates within documentary films. Moreover, this study provided a comprehensive framework for designing title slates that effectively balanced artistic expression and narrative coherence, making them an essential element in documentary filmmaking. Title slates, as observed in this research, are not merely

aesthetic components but serve as a critical interface that connects the audience with the film's core narrative. By establishing a close relationship between visual and textual elements, creators could utilize title slates as a powerful tool to encapsulate the essence of their films, ensuring that their central themes and messages were conveyed with clarity and impact. From a practical standpoint, these findings encouraged filmmakers and designers to consider the semiotic weight of each element included in the title slate. Overall, the findings of this research served not only as a reference for filmmakers but also as a foundational resource for academic inquiry and educational practices in the field of media studies.

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Crafting the Machine Mind: A Poiesis Analysis of Artificial Intelligence in *Terminator 1*

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Article History: **Abstract.** The current study employed a Poiesis approach to examining the evolution of Artificial Intelligence (AI) in Terminator 1, a 1984 science fiction movie about AI robots. The focus was to analyze the film scenes that depict AI that might inspire the evolution of AI-driven technology in the modern world. The themes are AI independence, human-AI interactions, and ethical concerns regarding AI. The analysis was followed by comparing the AI depiction in the movie and modern AI technology in real life. The study showed that AI was depicted accurately within the movie's release. However, the applications of AI technology were still fictitious. The findings imply that researchers and policymakers need to ensure responsible AI development and focus on the importance of ethical frameworks in AI development. This study also highlights the responsibility of movie creators to balance realistic and ethical considerations in storytelling, as narratives such as those presented in Terminator 1 could shape public perceptions and societal attitudes toward AI.

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INTRODUCTION

Artificial intelligence can be seen as a tool created by humans and for humans. It is a machine or program that can learn and adapt to solve problems that require different solutions. The belief that artificial intelligence is intellectually superior is a source of interest and fear for scientists (Gawdat, 2022). Although intelligence means many ways, artificial intelligence supports a significant achievement and is a

fearsome threat to humanity. Critics argue that despite AI's remarkable computational and analytical capabilities, it lacks core human attributes such as emotional awareness, empathy, and the ability to navigate complex social interactions (Johnson, 2022). These limitations highlight the distinctions between human intelligence and AI, underscoring the irreplaceable value of inherently human traits. Emotional intelligence, for instance, is fundamental in fields such as health care, education, and leadership, where understanding, connection, and trust are essential. Without these qualities, AI, while powerful, fails to fully replicate the nuanced and holistic decision-making that humans bring to many areas of life.

The beginning of Artificial Intelligence can be traced back to Alan Turing in 1935, with the creation of the Turing Machine to break the German encryption code during World War 2 (Morais da Silva et al., 2024). As time evolves, AI has evolved beyond military usage and more into civilian application (Shahzad et al., 2023). In the 1980s, AI took its first step into the commercial market with a program called XCON or Expert Configurer. It became a tool for businesses to process customer orders. It marked a turning point, as AI began establishing itself as a practical and valuable asset in industries beyond research and defense, foreshadowing its transformative role in the global economy.

Artificial intelligence influences modern societies' response to the challenges people face (Delipetrev et al., 2020). From its early beginnings as a concept in computer science, artificial intelligence has grown into a revolutionary force across numerous industries within our society. Artificial Intelligence has become virtual assistants and advanced robots designed to help humanity. Its ability to learn, adapt, and make decisions has made the way for innovations once thought to be science fiction. As artificial intelligence continues to evolve, it raises important questions about ethical issues, application in war, and the relationship between humans and machines.

One of the ethical questions when it comes to AI is the usage of artificial intelligence as a weapon. The application of AI in war has transformed modern warfare, introducing inhumane precision, efficiency, and autonomy (Fornasier, 2021). AI-driven weapons systems, including drones and guided missiles, can execute complex tasks with minimal human control, significantly reducing response times and operational costs. These systems use machine learning algorithms to analyze vast amounts of data, adapt to dynamic environments, and make real-time decisions, enhancing their effectiveness on the battlefield (Gilli et al., 2022). However, AI as a weapon raises ethical and legal concerns, particularly regarding accidents. The rapid advancement of AI in military applications has given rise to international regulations to mitigate the risks and ensure that such technologies are deployed responsibly and ethically (Watts & Bode, 2024).

Terminator 1 is a science fiction movie where a robot known as the Terminator returns in time from a future ruled by artificial intelligence. Its mission is to kill Sarah Connor, whose future son, John Connor, to lead a rebellion against the AIs. At the same time, a soldier named Kyle Reese is also sent back in time to protect Sarah. As the Terminator pursues them, Sarah and Kyle form a bond while desperately trying to evade capture and destruction. The climax takes place in a dramatic battle where Sarah ultimately destroys the Terminator, setting the stage for future resistance and ensuring the survival of humanity.

In the film *Terminator 1*, AI plays a central role that engages the audience with the depiction of a dystopian future. The movie introduces Skynet, an advanced AI system that becomes self-aware and turns against humanity, launching a war between humans and machines. The portrayal of AI in *Terminator 1* reflects both the interest and fear surrounding the potential of intelligent machines. This cinematic representation highlights the imagined consequences of unsupervised AI development, serving as a cautionary tale about the risks and ethical issues of creating artificial intelligence. Through its narrative, *Terminator 1* provides the possible trajectories AI takes, using real-world discussions about the responsibilities and challenges of advancing AI technology.

Most science fiction movies that emphasize the role of AI in the story portray robots and AI more often as friendly, helpful companions of humans rather than menacing or harmful to humans (Nguyen, 2024). In *Terminator 1*, AI is the villain actively fighting humanity to maintain its existence. This depiction of AI as an enemy of humans was a concept before the release of *Terminator 1*, but what remains unique to the movie *Terminator 1* is the portrayal of how AI operates in combat and defense.

Previous studies have explored the comparison of real-life AI and depicted it as an independent race similar to humans for humanity. For example, one research about the novel “Klara and The Sun” explores the idea of AI as a sentient being capable of empathy and cognition (Sahu & Karmakar, 2024). The TV show “Rick and Morty” portrays AI emulating human behavior by having thoughts outside of their programming. AI contemplates its purpose, something that all humans eventually confront within themselves (Maxwell, 2021). One research about the depiction of AI in the game “Detroit: Become Human” also argues that AI is similar to humans by highlighting how they would face oppression the same way humans do (Ludwig, 2022).

However, there is a gap in the research concerning the depiction of AI, its role as a weapon, and the depiction of the future of *Terminator 1*. This study aims to describe the depiction of AI as a weapon in *Terminator 1*. It compares the AI-driven technologies in the year 2029 shown in the movie to the modern advancement of AI in real life. By doing this, this study understands how science fiction depiction compares to real-world technology advancement.

The main issue in the application of AI in war is mostly ethics. The ethical points with AI mainly stem from the fact that AIs are superior in both thought and physique. If robots replace our daily lives, people must ensure they are as safe as possible.

RESEARCH METHOD

This study employed a Poiesis approach, focusing on ideas created from existing ones (Conway, 2022). Poiesis investigates the process via which something that previously did not exist comes into being. In this study, the poiesis analysis examines the evolution of artificial intelligence (AI) in *Terminator 1*. By applying this framework, we explored how *Terminator 1* depicts AI in modern society and compared the movie’s depiction of AI with the actual AI-driven technology in the “future” year mentioned in the film 2029. This paper includes a detailed analysis of the movie’s storyline, characters, and themes to identify its messages about AI.

Additionally, this study reviewed the historical and current advancements in AI to draw connections between the film's fictional representation and the progress of real-world AI.

We analyzed the film scene by scene to find instances of AI depiction, noting context and implications. The themes of data classifications were AI independence, human-AI interaction, and ethical concerns about the connections between the depiction of AI in the movie and the development of AI in the real world. By combining knowledge from film and academic sources, this study provides a comprehensive understanding of the intersection between fictional and the progression of real-world AI.

RESULT AND DISCUSSION

This study highlights a few scenes that fall into the following themes: AI independence, human-AI interaction, and ethical concerns regarding AI. Although these scenes are not the only examples of AI depiction in the film, the study has determined that the chosen scenes are the most relevant for this study.

1. AI INDEPENDENCE

The film shows AI Independence as actions by the various AI robots. This study analyzes scenes that depict AI Independence from the narrative and compares them to real-life examples of AI Independence before drawing the connection between them to find if the depiction shows realism with the real world.



Figure 1. Depiction of Independent AI Drones (Terminator 1, 00:19:23 – 00:19:50)

Figure 1 shows an AI-operated drone that is shooting a group of humans. The humans hide behind rubble when they decide to split from the group and attack the robots. When the pair managed to blow up one of the robot tanks, the drone shifted its attention from the larger group of people towards the pair and began chasing them. This scene depicts independent AIs by making the AI assess the situation and prioritize particular targets.

In real life, AI technology has made something similar to AIs independently changing their priorities. Researchers have developed an AI that can automate the maintenance prioritization process using algorithms to ensure consistent decisions, reduce costs, and tolerate experience losses (Andronie et al., 2021). The idea behind this technology is to create an AI that can change the order of priorities in machine maintenance depending on the current situation. The AI would alert human supervisors whenever an issue occurs to suggest alternate solutions outside the standard protocol (Shin et al., 2021). Another example of an AI technology

application would be in the national defense with turrets that can automatically aim at their target (Biediger et al., 2021). Some technologies use object detection and tracking on turrets that use computer vision to simulate independent strategics (Qureshi et al., 2024). The prototypes for these technologies only implement tracking, but none allows the AIs to fire their weapons without human supervision.

Independent AIs have been a controversial topic for many researchers. One of the reasons is because of the innate fact that AIs lack complex reasoning and are unable to act in situations that are outside of their limited programming (McCarthy, 2022). We can see that Figure 1 is an unrealistic depiction of AI that the drone chases after the pair of humans instead of the group. Arguments are from the possibility of the AI determining that the pair of humans posed a threat rather than the group of humans at that given time, making it realistic because the drone is programmed to prioritize high-risk targets. This fact could be a valid argument; however, changing from a low-risk target to a high-risk target in the middle of combat is highly illogical within the situational context of Figure 1. This action risks the drone being destroyed and letting the group of humans escape if the drone would have killed a pair of humans instead of the group. It shows that an AI acting outside of its intended programming poses a greater risk of acting not just rebelliously but also illogically (Novelli et al., 2023).



Figure 2. The Terminator Killing The Wrong Person (Terminator 1, 00:30:50 – 00:32:07)

Figure 2 shows another example of the risk that comes along with independent AI. The figure depicts The Terminator breaking into the apartment of its target and proceeding to kill two people. The Terminator not only murders the wrong people but also kills them in a highly unnecessary way. This scene causes the audience to speculate about the emotional nature of The Terminator robot, questioning the authenticity of the film's depiction of real AI robots. The Terminator was strictly taking a precautionary measure by shooting the body multiple times. It is undeniable that The Terminator held a grudge against humanity. This grudge is when The Terminator kills the first person by throwing him against a wall multiple times. In reality, this is inefficient and highly unnecessary.

Figure 2 also emphasizes the inaccuracies of the film when it comes to depicting a target priority system. The main issue The Terminator faces during the scene is that it has to blindly kill the person whose name is Sarah Connor without any guide other than the name. The logical way of solving this issue is to search for information regarding the target, whether it is the target's face, occupation, address, etc. Any information connected to the target will help narrow down the search for the target and cause as much damage as possible. This reasoning is rooted in our desire to

sympathize by not bothering others with our business (Lou et al., 2022). It is something that an AI does not possess. Therefore, it would solve the problem by eliminating every target that shares a correlation with the current information about the target instead of actively finding more information that can help keep casualty and damages to a minimum.

Although real-life AIs acting outside their commands are too risky to be implemented, a target priority system in the film corresponds to reality. Real-life AI technology has never been in war; however, the research and development of AI weaponry has been used for national defense (Lee, 2021). We can see that the depiction of combative independent AIs in Terminator 1 inspires the modern development of AI technology (Hermann, 2023).

2. HUMAN-AI INTERACTIONS

Besides Independent AIs, the movie showed many instances of Human and AI interaction. The Terminator AI interacts with its many victims for one purpose or another.



Figure 3. Depiction of AI Robot Mimicking Human Speech (Terminator 1, 00:05:34 – 00:05:57)

At the beginning, we get the first example of AI-human interaction. Figure 3 shows The Terminator who needs to acquire some clothes when he encounters three gangsters who make fun of him for being naked. When the gangsters spoke, The Terminator repeated the words a few times. The AI mimicked the gangsters' speech for a reason unexplained in the film. After mimicking human speech, The Terminator spoke before killing the gangsters. This interaction between AI and humans highlights an AI's dependency on human input for adaptation.

The real-life modern equivalence is something akin to AI learning for chatbots. AI learning algorithms require input from actual humans before processing the output (Bandi et al., 2023). This input is from articles, news, websites, and even videos. This process determines the information the AI provides, the language it supplies the information, and how the AI structures the output. AI model responds with the language used, the information provided, and a structure the AI deems suitable if not mentioned in the input.

During the film's release in 1984, AI had just entered the commercial world with a program that could process online orders automatically. At that point, AI could learn but be unable to produce speech. With this, we can see that the movie depiction is quite far-fetched from the technology at that time. Although real-world technology might not be the sole inspiration for the AI behavior shown in Figure 3, many movies have depicted talking robots before the release of the movie

Terminator 1. One of these movies is Star Wars. The film depicts human-AI interactions in talking robots such as C-3PO and R2-D2. Although this is an early example of human-AI interactions, it is still flawed because the film depicted AI as emotionally human. The AI in Star Wars shows instances of feeling worried and jolly in their dialogue or actions. It is the opposite of how Terminator 1 depicted AIs as apathetic machines. Both portrayals have something in common. They are independent and can make mistakes in their decision-making. In terms of speech, the depiction in the film Terminator 1 gives a better portrayal of how AI is dependent on human input to communicate (Hancock et al., 2020) rather than the depiction in movies such as Star Wars, where AI is depicted essentially as hyper-intelligent humans.

In Figure 3, when The Terminator repeats what the gangsters say, it shows an understanding of speech for communication. It is halfway realistic with modern AI technology, as some parts are factual and others are fictitious. The process of speech learning is accurate with real life. Any AI must have an input to process before forming speech based on that input. Although the steps of AI speech learning are valid, the depiction is not. The film depicts AI learning by showing The Terminator repeating the similar words he heard in human linguistics, called “Monitoring and Repair.” In AI technology, it is unrelated to learning purposes. Humans repeat speech as a way to monitor the speaker’s speech or to monitor our speech. It is to express a mistake in utterance or a misunderstanding (Pepito, 2023). However, an AI would not need to repeat speech since it happens internally faster than the human brain (Pedro, 2023).



Figure 4. The Terminator Attempting a Rational Solution (Terminator 1, 00:59:07 – 01:00:05)

Figure 4 shows one of the most popular scenes depicting an AI. The scene shows The Terminator walking into a police station and asking to see Sarah Connor before getting denied by the policeman. The Terminator then says, “I’ll be back,” before driving a car into the police station and massacring the entire station. This scene is significant because it subtly depicts the learning capabilities of AI through human-animal interaction. Throughout the beginning, The Terminator has been illogically killing people to finish its mission faster, but to no avail. Figure 4 shows the audience how the movie depicts an AI learning from its mistakes and attempting different solutions, such as talking, lying, and manipulating. Figure 3 has already established that The Terminator came into the present without the ability to speak English, and only after receiving human input, then spoke vaguely like a human. In Figure 4, the audience watches an AI that does not use the first solution that came to mind but explores the other solutions first to see what would work effectively by using as little

effort as possible. The depiction of The Terminator's learning capability as an AI is accurate. Although the Terminator's attempt to solve its issue by communicating failed, the policeman was not suspicious at all, which makes this scene a successful improvement through adaptation.

The scene in Figure 4 shows how accurate an AI can be at mimicking humans. A recent example of this is chatbots that would pretend to be a particular character to deliver an immersive experience. Chatbots usually have a few identifying signs that make them distinguishable (Chaves & Gerosa, 2019). Some of these signs are using formal language, avoiding abbreviations, and a direct method of speech. Figure 4 encapsulates 2 out of 3 of these telling signs; the Terminator uses formal language to address the policeman and does not ask again when its request to see Sarah Connor fails. The Terminator uses an abbreviation by saying "I'll be back" instead of "I will be back," one could argue that the Terminator uses a short form because of the input from its surroundings rather than a dictionary.

Although the learning process of AI was inaccurate, the scene still serves as an effective cinematic tool for conveying the speed of AI learning and how AI's dependence on human input. For adaptation, this dependency on humans shows that AIs are inherently simple tools; however, the more an AI learns, the less it needs to depend on human inputs (Mosqueira-Rey et al., 2023). This independence shows both positive and negative. The positive is that AI can act without human supervision, while the negative is that AI can gain the knowledge and the ability to rebel against humans.

3. ETHICAL CONCERNS REGARDING AI

When AI acts independently, its interaction with humans will also change to be our equal (Xu et al., 2021). It raises some ethical concerns because they are not tools anymore but sentient beings. This study uses the same method to find the connection between the film depiction of AI ethics and real-life AI ethics concerns.



Figure 5. Depiction of AI Robots Using Weapons (Terminator 1, 00:13:40 – 00:14:40)

Figure 5 shows The Terminator enters a gun shop and requests a variety of firearms, then shooting the shopkeeper without hesitation after acquiring the weapons. The cause for this action is to complete his mission as fast as possible. This scene shows the ethical issue of AI with weaponry. This depiction of AI makes decisions and has no sense of right or wrong, showing how dangerous it can be if an AI operates without human control. The lack of human supervision enables AI to act

freely to reach its objective. In the scene, this freedom leads to the death of the shopkeeper.

The scene also shows the Terminator asking for a wide array of weapons, one of which is a futuristic weapon not yet invented. This fact further supports the previous claim that AIs depend on human input for information. When we dissect the scene in Figure 5, The Terminator lists the names of a few weapons displayed in the shop. Then he asked for a futuristic weapon that is not on display nor implied to have already existed in the time that the Terminator is in. This particular moment shows ignorance as one of the Terminator's mistakes. It highlights the similarities between the depiction of AI in Terminator 1 and real-life AI. Both real-life AI and the depiction shown in Terminator 1 can only think and act within the scope of their program limitations. Within the context of the scene shown in Figure 5, the Terminator asks for a weapon not yet invented because he knows it exists but fails to think about the possibility of the artillery not existing in the past, and this is because the Terminator has not yet received the information and only after the shopkeeper denied him the futuristic weapon, the Terminator received the information regarding the artillery existence at that time via human input.

In real life, an AI handling a critical task will operate on a different logic (Dobbe et al., 2021). Whether AI logic is ethical or not has been in debate for years. Humans will try to solve problems without any damage, while an AI will create an efficient plan and execute it with as much damage as necessary. The key difference here is empathy. A human will be less likely to cause trouble for others even when it inconveniences them. AI will see that as illogical and cause trouble and damage if it makes executing their plan a second faster (Srinivasan & San Miguel González, 2022). It will not pose an issue because of the three laws of robotics made by Issac Asimov that state a robot may not hurt a human being, a robot must obey the orders given by a human, and a robot must protect its existence without contradicting the first and second laws. These laws have been a common rule in every AI technology development process to ensure the safety of humans from AI.

The film Terminator 1 violates all three laws of robotics. We confirm that the regulations of AI ethics in the real world have not been in the narrative. In Figure 5, the Terminator breaks the first and second laws of robotics by disobeying the shopkeeper when he is not allowed to use the bullets and when the Terminator shoots the shopkeeper. However, the goal of The Terminator in this scene was to assassinate somebody as fast as possible to ensure a future where AI is the dominant species and guarantee his existence. From this, we can say that The Terminator partially follows the third law of robotics to protect its existence, even if it means breaking the first and second laws of robotics. It is one of the factors that is still in debate about using AIs for war or national defense.

This trope of AI against humanity has proved numerous times that an AI gaining sentience is unethical (Donath, 2020). The three laws of robotics have been broken many times in media, such as in the 1967 book *I Have No Mouth and I Must Scream* by Harlan Ellison, the 2014 movie *Ex Machina*, and even the 2018 video game *Detroit: Become Human* uses the concept of AI against humanity to portray the risk and consequences of having sentient AIs. The film Terminator 1 is no exception to this trope. It has become one of the hugest media that uses AI as an antagonist. This reputation is on AI portrayal and AI usage in war.

When discussing AIs for war or national defense, the laws of robotics are one of the main factors debated. Many countries use AIs to protect their data and online infrastructures from cyberattacks (Nespoli et al., 2021), but countries have rarely used AI for protection against physical threats. Many countries struggle with bringing killer AIs into warfare (Haas & Fischer, 2017) because it is better at weaponry than any humans. The issues of risk and reward, for example, the risk of creating an uncontrollable AI weapon and the reward of having a superior military and defense, have caused laws and regulations of AI ethics to be static for many years.



Figure 6. Depiction of a Human-like AI Robot (Terminator 1, 00:54:41 – 00:55:57)

Figure 6 depicts what the inside of an AI robot could look like. After sustaining damage from a shootout, The Terminator retreated into a hotel room and took out his damaged eyeball, revealing a robotic eye underneath its synthetic skin. This scene raises concerns regarding AI robot production, particularly the ethical issue that may arise from creating robots that can talk, act, and look like humans. One dilemma when creating humanoid AI is the line that differentiates humans and machines. As AI technology develops, AI can imitate humans (Mitchell, 2021). The only differing factor that separates humans from AI is the physical appearance of the AI itself.

The endeavor to create a perfect replica of a human through AI is deemed unethical but highly sought after. Research conducted by the Queensland University of Technology has determined that people interact with an android than a mechanical or humanoid robot (Letheren et al., 2021). The previous study suggests that people are more friendly the closer an AI robot looks to being human. Although there are no laws against it, creating human-like AIs is still regarded as ethically ambiguous because it further blurs the line of what makes someone a human. If an AI robot can perfectly imitate a human and look exactly like humans, nothing differentiates it from being human other than its creation.

Although the depiction of ethical laws regarding AI development in the film *Terminator 1* is inaccurate, especially with how the development of AI in the narrative completely disregards the risk of independent AI weapons, it is significant to remember that it was not the purpose of *Terminator 1* to create a story where robots are tools but to create one where they are humanity's rival (Watts & Bode, 2024). The Terminator serves as a reminder for researchers in the field of AI development to follow the rules of robotics and regulations of AI development to avoid the tragedies shown in the film.

CONCLUSION

Using a Poiesis approach, we found that AI technology in 1984 in Terminator 1 was consistent until the modern day. This AI technology covers AI independence, human-AI interactions, and ethical concerns regarding AI. While the film accurately captured the nature of AI for its time, the applications depicted were largely speculative. However, we believe that science fiction movies such as Terminator 1 might influence the trajectory of technological innovation and research nowadays.

The implications of this study highlight several key points regarding the depiction of Artificial Intelligence (AI) in Terminator 1 and its relevance to modern AI technology. The films portray AI as independent and autonomous; thus, it is a cautionary tale for researchers and policymakers to ensure responsible AI development. Although it is a significant achievement for humanity to reach that level of AI technology, humanity still needs to consider the moral implications and ethics regarding AI. Humanity needs to pass laws and create regulations for AI technology development so that humanity can avoid the consequences depicted in the film Terminator 1. Terminator 1 can influence public perceptions and social attitudes toward AI. Therefore, filmmakers must portray AI accurately and responsibly, reconciling creativity with realistic and ethical issues.

Based on the given conclusions, future researchers could investigate how other science fiction films have influenced public perceptions of AI. They could also compare the specific technologies portrayed in “Terminator 1” and other films to identify areas of AI development that align with or diverge from the visions depicted in fiction. Since this study did not cover cultural aspects of the movie, there is a possibility in the future that researchers can explore the film more to provide context for how cultural narratives impact scientific progress and societal readiness for change.

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Students' Attitudes in Writing Reflection on Microteaching Course: An Appraisal Analysis

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Abstract. This research aimed to determine the students' attitudes and ideology in writing reflections on microteaching courses at a university in Yogyakarta majoring in English language education. The students' reflection writing was analyzed using Martin & White (2005) appraisal theory. Two written reflections of students who took the microteaching course were used as research data. The methodology used in this research was descriptive qualitative to investigate and understand character subjectively by evaluating how individuals or groups express attitudes, views or evaluation of existing situations. Student A data consisted of 199 attitudes in reflective writing and were dominated by positive evaluation. Based on each attitude system, it was dominated by positive satisfaction, positive capacity, and positive valuation. This study found that student A brought an optimistic ideology and self-efficacy to written reflections. Student B consists of 27 data and is dominated by negative evaluation. Each attitude system is dominated by negative security, negative capacity, and positive reaction. Based on student B study of ideology, the written reflection is progressive. This research contributed to the future teacher's professional development, especially in seeing them through their language use in their reflection.

Keywords: *Appraisal, Attitude, Reflection, Microteaching*

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

INTRODUCTION

Developing quality in education, especially in learning and teaching, is the primary focus, especially in English language education, so there needs to be an approach to that. Microteaching is an essential approach in teacher education, especially English language education. It allows prospective teachers to develop teaching knowledge and skills through practical activities. Coskun (2016) states that microteaching is one of the essential components for training pre-service English teacher education programs. Through this approach, prospective teachers can choose teaching techniques in a controlled environment that focuses on specific aspects such as classroom management, effective communication, student needs, and application of methods or approaches that suit student needs. This means that this approach provides opportunities for prospective teacher students to practice teaching, obtain feedback, and improve pedagogical knowledge and skills. This aligns with Arsal (2014) that microteaching is a fun training tool that provides reinforcement, confidence, and feedback to allow prospective teachers to pursue. Microteaching activities have several steps to help develop skills, namely preparing a lesson plan, choosing objectives, doing practice, asking questions and reflecting. The series of teaching and learning processes in microteaching will become a forum for each student to evaluate new knowledge and experiences. This evaluation can be carried out in the form of reflection.

Reflection is a process for prospective teachers to analyze, evaluate areas that need improvement, and identify strengths and weaknesses. According to Korkko et al. (2016), reflection for prospective teachers is observing, evaluating experiences, and conceptualizing to increase awareness of beliefs, feelings and assumptions to understand various critical points of view. In short, reflection is a process that does not only focus on physical actions but also involves internal understanding (beliefs, feelings and assumptions) to analyze experiences more objectively. Kolb (1984) states that reflection plays a vital role in learning by facilitating the connection between experience and theoretical conceptualization. Ultimately, reflection is a means of observing attitudes towards learning and teaching.

Based on this background, researchers want to know the types of attitudes in students writing reflections in microteaching course. Analyzing and identifying attitudes is expected to support success in teaching and learning, such as persistence, self-confidence, insecurity, incompetence, and strengths or weaknesses in knowledge and teaching skills. It can also provide views on how to develop attitudes supporting teaching and learning and how to respond to challenges faced during teaching activities. Knowing the types of attitudes, researchers use appraisal theory. Appraisal is part of Systemic Functional Linguistics (SFL), which is used to analyze language. Based on Halliday & Matthiessen (2013), SFL focuses on text analysis and considers its relationship to the social context. This concept of judgment is one of three primary sources of discourse semantics used to interpret interpersonal meaning: mood and modality. In this view, SFL is used to analyze language. Find ways to interact, use language to build social relationships and recognize messages or opinions with interpersonal meaning.

Appraisal is one of the studies used to determine the expression of feelings. Based on Martin & White (2005) appraisal as a framework for mapping feelings interpreted in English texts involving ethics, emotions and aesthetics, this system of

meaning is called attitude. Appraisal theory proposes a taxonomy that includes engagement, attitude, and graduation. This research will focus on one appraisal system, namely attitude. Attitude tends to spread and colour the discourse phase with expressions of affect, judgment and appreciation, which, in this case, refer to the positive or negative feelings of the reader towards the writer and the speaker towards the listener. According to Martin & White (2005), the effect is related to recording positive or negative feelings, judgment is related to attitudes towards praised or criticised behaviour, and appreciation involves evaluating semantic and natural phenomena about being valued or not in a particular field.

Apart from analyzing students attitudes when writing about microteaching, the research also found the ideology students carry when writing reflections on microteaching courses. Ideology is a way of viewing the world, a complex set of ideas, types of social practices and representations that tend to be accepted and normal (McLaren, 2017). Ideology functions as a basis for guidelines and practices that can influence ways of seeing and implementing them in everyday life and reflect overall values and goals.

Several studies have been carried out to analyze appraisal using the theory of Martin & White (2005). Lestari et al. (2023), Susanto and Bimo (2021), and Asad et al. (2021) use news to collect data. Magfiroh et al. (2021) used student textbooks to collect data. Apart from that, Thahara et al. (2024) used articles to collect data, and Putra et al. (2024) used novels to collect data.

From previous research, Lesmana and Hartati research (2023) is almost similar to this research. Although similar, this research takes data using lecturer feedback and analyzes lecturer feedback evaluation of student performance on the microteaching course, focusing on one system: attitude. The result is that the lecturer used the entire attitude system, including effect, judgment, and appreciation, in writing feedback on microteaching student performance, and the dominant data found in this research is positive. In addition, this research proves that the lecturer ideology aligns with the pedagogical perspective, which emphasizes character and positive reinforcement in the teaching and learning process.

A review of previous studies shows that research using appraisal theory has been conducted, but research in the classroom is rarely conducted. Therefore, this study is worth undertaking. This study investigates what attitudes are indicated in students' reflection writing on microteaching course at a university in Yogyakarta and what ideologies students bring to their writing reflection. This study uses Martin & White (2005) appraisal theory, especially attitudes. Students' reflection writings attentively use appraisal theory to examine students' reflection writings more deeply on assessing learning experiences through self-evaluation, situations, and teaching. The findings of this study can provide valuable theoretical and practical insights. The theoretical benefits of this study are that it will develop appraisal theory in the world of education and improve understanding of student reflection. On the other hand, the benefits of practitioners conducting this study are improving the quality of reflection, learning and teaching, and learning process.

RESEARCH METHOD

Researchers studied the types of attitudes and found ideologies that students brought to written reflections in microteaching courses using qualitative descriptive methods. According to Creswell (2009), qualitative methods use non-numerical data to investigate the complexity of human experience, social phenomena, and meaning. They explore and understand the meaning of each individual or group ascribed to humanitarian problems, where investigations in qualitative methods support an inductive way of looking at research with a focus on the meaning and complexity of a situation. The qualitative method analyzes data by presenting, interpreting, validating and showing potential research results, namely by presenting them in tabulated data and then describing them with a narrative. Qualitative research instruments collect data by looking through papers or documents, observing behavior, or conducting participant interviews.

In its discussion, this study records students' attitudes toward writing reflection in microteaching courses and explores the ideology that students bring to reflective writing. Descriptive qualitative methods allow researchers to explore and understand the subjective character of assessments of how students express their views, attitudes, and assessments.

The researcher studied the types of attitudes but also discovered the ideologies brought by students in written reflections in microteaching course using descriptive quantitative methods to investigate and understand character subjectively by evaluating how individuals or groups express attitudes, views evaluation of existing situations. The technique used in this research is analyzing students' attitudes in writing reflection on the microteaching course and finding the ideology brought by students based on Martin & White (2005) appraisal theory.

Data was collected from two English education students at Mercu Buana University Yogyakarta who took a microteaching course. The two students were selected to provide an opportunity to see how personal experiences, ideologies, and perspectives can influence the way they assess and reflect on the teaching experience and allow researchers to explore variations in the use of attitudes and provide deeper insight into how these evaluations relate to differences in background and views in each student. This study does not represent a broader perspective or view based on the limitations of the data collected, two student reflection writings. On the other hand, students' experiences and ideologies can impact the assessment of the microteaching process, thus creating tendencies about how students reflect on experiences, such as the relationship between teachers and students, which can affect openness in writing reflection due to teacher assessment. Therefore, this study does not introduce new techniques or innovative adaptations of existing methods that can differentiate this study from previous studies. The research data are in Word documents containing student reflections on the microteaching course. This study focuses on the attitude system, which is analyzed using Martin & White's (2005) appraisal theory.

Documentary data collection method. According to Dana (2021), this method is used for a more comprehensive review of all documents, sequentially involving empirical reading, evaluation and interpretation. This method finds document patterns and themes by identifying, analyzing and reporting data. This method can take the form of personal notes such as reflections or diaries. In this research, a

collection of students' writing reflections at a university in Yogyakarta was used as a document using Martin & White (2005) appraisal theory. After exploring the types of attitudes, the data was used to determine the ideology of students' writing reflections on the microteaching course.

RESULT AND DISCUSSION

After analyzing the data, this research found and described types of attitudes: affect, judgment, and appreciation. The results can be seen in Table 1.

Table 1. Attitude found in students A writing reflection

No	Types of Attitudes	Positive & Negative	Amount	%
1	Affect a) Inclination	Positive	16	17.02
		Negative	4	4.25
	b) Happiness	Positive	12	12.76
		Negative	7	7.44
	c) Security	Positive	15	15.95
		Negative	11	11.70
	d) Satisfaction	Positive	18	19.14
		Negative	11	11.70
2	Judgment a) Normality	Positive	3	6.52
		Negative	1	2.17
	b) Capacity	Positive	21	45.65
		Negative	2	4.34
	c) Tenacity	Positive	11	23.91
		Negative	1	2.17
	d) Veracity	Positive	2	4.34
		Negative	1	2.17
	e) Propriety	Positive	3	6.52
		Negative	1	2.17
3	Appreciation a) Reaction	Positive	10	16.94
		Negative	10	16.94
	b) Compositio	Positive	5	8.47
		Negative	2	3.38

	c) Valuation	Positive	26	44.06
		Negative	6	10.16

Based on Table 1, the total attitude system of student A that this study found is 199 data. The table shows that positive elements dominate compared to negative elements. The affect element consists of 94 data and is dominated by positive satisfaction with 18 data, while the lowest frequency is a negative inclination with 4 data. The judgment element consists of 46 data and is dominated by positive capacity with 21 data, while the lowest frequency is negative normality, veracity, and propriety with the same data. The appreciation element consists of 59 data and is dominated by positive valuation, while the lowest frequency is a negative composition with 2 data.

Affect in Writing Reflection by Student A

There are two categories of affect: positive and negative inclination. Examples in this case are:

Positive

Excerpt 1

“I **realized** that I could increase the relevance of this topic by having students create formal invitations in digital form using a platform like Canva.”

Excerpt 1 tells about student A feelings in creating learning topics. In line with Martin & White (2005) appraisal theory, the tendency refers to the views or attitudes of the author or speaker towards assessment in certain situations. "Realized" shows that students have realized or achieved a goal that is considered positive. Student A becomes more enthusiastic because the topic created is relevant, making him want to optimize the learning process interestingly and effectively.

Negative

Excerpt 2

“I **recognize** my weaknesses in encouraging critical thinking and debate among students.”

Excerpt 2 tells about student A feelings in creating an atmosphere in the classroom. Negative feelings of dissatisfaction and worry due to weaknesses or personal limitations in performance, especially managing the class so that it feels alive.

There are two categories of affect: positive and negative happiness. Examples in this case are:

Positive

Excerpt 3

“One of my strengths is my enthusiasm when teaching, especially when I see student excited and actively makes me **feel happy and motivated.**”

Excerpt 3 tells about student A feelings about teaching. Reflects personal satisfaction in teaching when students respond positively, showing enthusiasm and active involvement in the learning process, thereby increasing student A enthusiasm and

interest in teaching practice. "fell happy and motivated" is a positive feeling that results from successfully achieving goals.

Negative

Excerpt 4

"However, I **realized** that the homework I gave was less interesting."

Excerpt 4 tells about student a feelings about homework. Based on Martin & White (2005) appraisal theory, negative happiness is a type of evaluation when someone feels something disappointing or dissatisfied. Student A realizes that the homework given is less interesting and less motivating. In this case, "realizing" indicates regret or disappointment because the task is impractical. Disappointment or regret is negative happiness.

There are two categories of affect: positive and negative security. Examples in this case are:

Positive

Excerpt 5

"I am **confident** I can overcome these challenges and become a more effective educator at all levels."

Excerpt 5 tells about student A confidence in becoming a future educator. "Confidence" is related to emotional stability, namely a sense of security and self-confidence. This feeling supports positive development and self-confidence, which helps student A overcome these challenges and become an effective educator at all levels.

Negative

Excerpt 6

"Standing in front of the class for the first time made me **feel very uncomfortable.**"

Excerpt 6 tells about students feelings when teaching and showing feelings of discomfort and anxiety when facing new experiences that are included in negative security. In line with Martin & White (2005) appraisal theory, security refers to a person feeling of security or insecurity in a particular situation. In general, this feeling occurs because of fear of making mistakes.

There are two categories of affect: positive and negative satisfaction. Examples in this case are:

Positive

Excerpt 7

"Entering SMA level, I started to **feel positive changes.**"

Excerpt 7 tells about student A feelings about teaching experiences at all levels. According to Martin and White (2005) appraisal theory, satisfaction relates to our feelings about achieving the activities. "Feel positive change" is part of positive satisfaction because it aligns with Martin Anda White (2005) theory, which describes satisfaction, pleasure, and happiness from pleasant experiences so that student A occasionally experiences positive changes.

Negative

Excerpt 8

"I feel that the topic "Formal Invitation Cards" is not optimal related to student real lives."

Excerpt 8 tells about student A feelings towards the choice of topic. This expression shows a feeling of dissatisfaction with the desire to prepare learning topics. Student A felt that the topic of "formal invitation cards" was too far away or not in line with real life, so it did not have a meaningful or profound impact.

Judgment in Writing Reflection by Student A

There are two categories of judgment: positive and negative normality. Examples in this case are:

Positive

Excerpt 9

*"My **strengths** in teaching at SMP, SMA, and Juniors of College levels **can be seen from my consistency in applying the BKOF, MOT and ICOT methods, as well as the use of summative and formative assessments at each level.**"*

Excerpt 9 tells about the mindset or perception of student A towards teaching. "Strength" reflects a generally acceptable state because it aligns with social values or positive norms. It shows an assessment of a person's strength in teaching based on educational standards in Indonesia, including process standards, graduate competencies, and educational assessments. Student A's teaching quality is positive because it is based on quality teaching standards. In this sense, "positive normality" does not only refer to "positive assessment" but also to "something normal" or "as it should be".

Negative

Excerpt 10

*"I **should have** asked students to create live assignments the following week, which would have made the learning more interactive and relevant."*

Excerpt 10 tells about an action. Student A regretted the actions taken and considered that different actions in the past should have been taken to achieve optimal results. These actions don't meet the expected standards.

There are two categories of judgment: positive and negative capacity. Examples in this case are:

Positive

Excerpt 11

*"At the SMP level, although I **succeeded** in creating an interactive classroom atmosphere, I faced challenges in using technology."*

Excerpt 11 tells about his ability to create a classroom atmosphere. According to Martin and White (2005), capacity in the appraisal system refers to social rewards.

Reflect on Student A strength in teaching despite challenges. Demonstrates success in increasing student engagement in the learning process despite technology challenges. In this case, student A is aware of shortcomings that must be corrected to align with Martin & White theory, namely individual recognition, which is considered positive. Shows a positive attitude when facing obstacles.

Negative

Excerpt 12

“However, I recognize **my weaknesses** in encouraging critical thinking and debate among students.”

Excerpt 12 tells about teaching. Student A expressed awareness or recognition of things that had not been mastered, namely creating an interactive class involving student activity. In this case, it emphasizes the difficulty or lack of success in achieving the goal.

There are two categories of judgment: positive and negative tenacity. Examples in this case are:

Positive

Excerpt 13

“This has been a valuable lesson for me to be more **careful** in choosing and using learning media.”

Excerpt 13 tells about students A experience in teaching. Describes persistence, tenacity, commitment, and fighting spirit in facing weaknesses or challenges by learning from Experience. Student A shows a positive attitude toward improving themselves or continuously tries to ensure they get the right results. In line with Martin & White (2005) appraisal theory, tenacity is part of the judgment system that refers to a person's fortitude or perseverance in facing a situation.

Negative

Excerpt 14

“I tried to deal with the situation by remaining calm and switching to alternative assessment methods, **although I admit this made me a little nervous.**”

Excerpt 14 tells about student A facing a challenging situation. In this context, confession is negative because of feelings of nervousness, anxiety, or lack of self-confidence despite efforts to remain calm. It shows a side of perseverance that comes from feeling negative, unsure, and overwhelmed.

There are two categories of judgment: positive and negative veracity. Examples in this case are:

Positive

Excerpt 15

“This reflection shows that my feelings as a teacher developed with **experience.**”

Excerpt 15 tells of student A experience. In this case, it is almost similar to the affect system but is more of an honesty and self-awareness of his feelings as a teacher according to his experience in teaching practice. Student A shows a positive reflection on self-development. The experience is considered valid and trusted because it can be accepted confidently. In line with Martin & White (2005) appraisal theory, the type of veracity refers to a person's evaluation of an experience of truth or honesty.

Negative

Excerpt 16

“The **experience** of teaching at various levels brings mixed feelings to me.”

Excerpt 16 tells about teaching experience. Student A truth and honesty during teaching, this experience brought mixed feelings. Teaching experiences are not always positive, but there are feelings of dissatisfaction, regret, doubt, confusion, and other negative things.

There are two categories of judgment: positive and negative propriety. Examples in this case are:

Positive

Excerpt 17

“In the future, I will **focus** more on developing material that is not only by the curriculum but is also **meaningful** and **can be applied** by students at every level.”

Excerpt 17 tells about student A commitment. This context shows that student A wants to become a professional teacher by creating learning materials that follow the applicable curriculum and adhere to educational values in Indonesia. "Focus", "meaningful", and "applicable" show student A evaluation that actions, experiences, or thoughts are considered appropriate to the educational context in Indonesia. Martin & White (2005) appraisal theory refers to something that is appropriate, fulfilled, or appropriate in a particular evaluation context.

Negative

Excerpt 18

“**I should have** asked students to create live assignments the following week, which would have made the learning more interactive and relevant.”

Excerpt 18 tells about student A decision. Awareness and recognition of the wrong decision so that it shows negative propriety. The words "I should" indicate that student A should have made a different decision to make learning more interactive and relevant to the education principles. Student A actions and thoughts have not been by or fulfilled the expected goals.

Appreciation in Writing Reflection by Student A

There are two categories of appreciation: positive and negative reaction. Examples in this case are:

Positive

Excerpt 19

"Although I was concerned about my pedagogical abilities in dealing with active students, I was happy to see their **appreciation for my teaching.**"

Excerpt 19 tells about the responses of student A. Shows a positive response regarding satisfaction with teaching because students are given appreciation even though there are concerns regarding the pedagogical aspect. It means. Student A responded to the challenges faced by looking at the positive side of learning.

Negative

Excerpt 20

"Facing students who may have deep questions or critical thinking makes me feel **unprepared.**"

Excerpt 20 tells about student A challenges in teaching. When students ask critical and in-depth questions, the word "unprepared" expresses feelings student A of challenges, such as unpreparedness or anxiety. In this case, student A responded or responded to this with an adverse reaction to the challenges they faced. In line with Martin & White (2005) appraisal theory, adverse reactions evaluate an action carried out based on a response to something.

*There are two categories of appreciation: positive and negative composition.
Examples in this case are:*

Positive

Excerpt 21

"I spent more time **practicing the material before class, anticipating questions that might arise, and planning** every minute carefully."

Excerpt 21 tells about student A readiness to teach. The quote "practising the material before class, anticipating questions that might arise, and planning" shows the efforts made by student A before carrying out teaching practice, organizing open materials so that the learning process becomes better and more orderly. It shows a favourable composition because student A evaluates the quality of teaching, and the result is that student A is ready to teach.

Negative

Excerpt 22

"My biggest challenge is managing these emotions while **still providing effective and meaningful teaching.**"

Excerpt 22 tells about the difficulties faced by student A in managing emotions to maintain teaching effectiveness. In this context, it negatively reflects imbalance and irregularity in processing emotions and situations. Student A describes a negative evaluation because it shows shortcomings and weaknesses in the actions taken.

There are two categories of appreciation: positive and negative valuation. Examples in this case are:

Positive

Excerpt 23

“In implementing this lesson, I try to follow the latest *curriculum which emphasizes connecting material with contemporary issues.*”

Excerpt 23 tells about giving students an A grade in teaching. Based on Martin and White (2005), valuation is related to cognition in considering opinions. Strive to keep up with the latest developments in the educational curriculum to ensure relevant teaching materials meet educational standards. In this context, student A carries out evaluation actions to design teaching materials that can enrich student learning by linking them to problems that occur in society to align with Martin and White theory, namely understanding, processing and obtaining information to make decisions.

Negative

Excerpt 24

“I still *rely too much on materials I find on the internet*, such as texts about health, which may be less contextual to the daily lives of today's students.”

Excerpt 24 tells about the act of assessing. Student A expressed that the teaching materials were too dependent on inaccurate sources, which showed a negative assessment. Therefore, the teaching materials used were less contextual to everyday life, which showed a negative assessment of the quality of the teaching materials. “Rely too much” shows excessive actions that can harm students in the teaching and learning process.

Table 2. Attitude found in students B writing reflection

No	Types of Attitude	Positive & Negative	Amount	%	
1	Affect	a) Inclination	Positive	0	0
		Negative	0	0	
	b) Happiness	Positive	2	20	
		Negative	0	0	
	c) Security	Positive	2	20	
		Negative	5	50	
	d) Satisfaction	Positive	0	0	
		Negative	1	10	
2	Judgment	a) Normality	Positive	0	0
		Negative	1	12.5	
	b) Capacity	Positive	1	12.5	
		Negative	5	62.5	

	c) Tenacity	Positive	1	12.5
		Negative	0	0
	d) Veracity	Positive	0	0
		Negative	0	0
	e) Propriety	Positive	0	0
		Negative	0	0
3	Appreciation			
	a) Reaction	Positive	3	33.33
		Negative	2	22.22
	b) Compositio	Positive	0	0
		Negative	0	0
	c) Valuation	Positive	2	22.22
		Negative	2	22.22

Based on Table 2, the total attitude system of student A that this study found is 27 data. The table shows that negative elements dominate compared to positive elements. The affect element comprises 10 data and is dominated by negative security with 5 data. In contrast, the data did not find the lowest frequency, negative and positive inclination, negative happiness, and positive satisfaction. The judgment element consists of 8 data and is dominated by negative capacity with 5 data. In contrast, the data did not find positive normality, negative tenacity, positive and negative veracity, and positive and negative propriety. The appreciation element consists of 9 data and is dominated by positive reaction, while the lowest frequency is a positive and negative composition were not found in the data.

Affect in Writing Reflection by Student B

Categories of affect: positive happiness. Examples in this case is:

Positive

Excerpt 1

"My feelings when I became a teacher in front of friends and students were:
I felt happy."

Excerpt 1 tells describes student B feelings about teaching. "I feel happy" indicates positive or pleasant emotions such as satisfaction, pride, and well-being when carrying out the role of a teacher, which is in line with Martin & White (2005) appraisal theory. When you experience positive or happy feelings, it indicates a favourable assessment of your situation or experience.

There are two categories of affect: positive and negative security. Examples in this case are:

Positive

Excerpt 2

“I also feel more confident and not awkward in delivering the material.”

Excerpt 2 tells student B about delivering the material. In Martin & White (2005) appraisal theory, "more confident" is included in the positive security category. Feelings of security from the environment allow student B to deliver the material by appearing confident, developing, and interacting without shame. Self-confidence in individuals shows emotional stability and a sense of security in the environment or surrounding situation.

Negative

Excerpt 3

“In which, I had prepared for teaching, even felt steady and mature in preparing for teaching, but when teaching began ***I felt nervous and afraid***, causing everything that had been prepared and learned well before to suddenly disappear and a sense of ***insecurity***.”

Excerpt 3 tells student B about teaching. Based on Martin and White (2005) theory, security includes feelings of peace and anxiety related to the environment and the people around. "I felt nervous, afraid, and insecurity that emerged even though was prepared to teach. On the other hand, student B felt unsafe in real situations when the teaching process started, especially in front of the participants.

Categories of affect: negative satisfaction. Examples in this case is:

Negative

Excerpt 4

“When implementing teaching and learning performance, I encountered many incidents and practices that were **less enjoyable**, and ***did not meet my own expectations***.”

Excerpt 4 tells about student B teaching. Reflecting feelings of disappointment or dissatisfaction with desires or expectations, which cause negative feelings or negative satisfaction. "Less enjoyable" and "not meeting own expectations" indicate disappointment and dissatisfaction with the experience, which should have been able to provide a pleasant and expected experience.

Judgment in Writing Reflection by Student B

Categories of judgment: negative normality. Examples in this case is:

Negative

Excerpt 5

“When implementing teaching and learning performance, I encountered many incidents and practices that were less enjoyable, and ***did not meet my own expectations***.”

Excerpt 5 tells is almost the same as excerpt 4, which tells about the activities of student B reflecting feelings of frustration or dissatisfaction with desires or expectations, which cause negative feelings. Student B stated that the experience during the teaching process did not meet expectations. In this context, something that is not by thoughts or expectations means not meeting the norms that are considered to be supposed to happen. Martin & White theory (2005) of negative normality refers to assessments that do not meet standards.

There are two categories of judgment: positive and negative capacity. Examples in this case are:

Positive

Excerpt 6

"I feel embarrassed, when in front of my own students or friends. But I will learn well again, and become an **experience and lesson to be able to improve again.**"

Excerpt 6 tells about student B experience in teaching. "experience and lessons to be able to develop again" shows a positive phrase or sentence or, more precisely, a positive capacity because it emphasizes the ability to improve oneself, continue to learn and grow from experience. Describes student B ability to manage emotions, develop from experience, and commitment to improve himself. Student B shows the capacity to grow and adapt.

Negative

Excerpt 7

"because there were many **weaknesses** in delivering the material."

Excerpt 7 tells about student B delivered the material. The word "weakness" is an acknowledgement of the limited capacity to deliver the material in managing the class, teaching techniques, or interactions in the classroom between teachers and students. In Martin & White theory (2005), negative capacity is a zone where someone cannot overcome challenges, so development or achievement is limited.

Appreciation in Writing Reflection by Student B

There are two categories of appreciation: positive and negative reaction. Examples in this case are:

Positive

Excerpt 8

"I also feel more confident and **not awkward in delivering the material.**"

Quote 8 tells the story of student A in delivering the material. According to Martin & White (2005), reaction is oriented to interpersonal significance, composition to textual organization and evaluation of ideational value. Appreciation is beneficial for learning outcomes. The sentence "not awkward in delivering the material" shows a positive response or feedback from students taught about the success of delivering the material. In this context, this reaction relates to the relationship between individuals in communication, aligning with Martin and White (2005) interpersonal significance.

Negative

Excerpt 9

"When implementing teaching and learning performance, **I encountered many incidents and practices that were less enjoyable.**"

In this context, it is similar to negative satisfaction because student B feels less satisfied with his teaching performance and responds negatively to the situation

experienced. The word "less enjoyable" in the context of learning can be interpreted as things that are not appreciated.

There are two categories of appreciation: positive and negative valuation. Examples in this case are:

Positive

Excerpt 10

"Each topic is implemented using various teaching methods such as discussions, interactive exercises, individual or group projects, and constructive feedback **to ensure student engagement and a deep understanding of the material.**"

Excerpt 10 tells about student B implementing the teaching method. The sentence "to ensure engagement and a deep understanding of the material" demonstrate positive assessment actions in teaching. Using effective and constructive teaching methods is one way, starting from discussions, interactive exercises, and others. All methods will contribute to the positive goal of teaching success.

Negative

Excerpt 11

"Where in this performance, I have **weaknesses** in making materials."

This context is almost similar to negative capacity, describing dissatisfaction and awareness in student B teaching performance. Recognition or awareness of weaknesses in creating learning materials is an act of valuation. "Weaknesses" indicate unfavourable or unfavourable assessments of the experience, reducing quality.

DISCUSSION

It can be seen from the analysis of students A and B writing reflections in the microteaching course. Student A applies all attitude elements in writing reflection on the microteaching course. In contrast, student B did not apply all the attitude elements in writing in the microteaching course. The results of attitude analysis from students A and B writing reflections on the microteaching course at a university in Yogyakarta in the English education department show significant differences. Student A show positive elements dominate compared to negative elements. The affect system has 94 data and is dominated by positive satisfaction with 18 data. Apart from that, the second highest data is the positive inclination with 16 data. The third highest data is security positive with 15 data, and the fourth position is happiness positive with 12 data. The fifth and sixth positions with the same data are security and negative satisfaction with 11 data. The seventh position is negative happiness with 7 data, and the last is negative inclination with 4 data. In the judgment system, the researcher found 46 data. The highest data is capacity positive with 21 data. The second position is positive tenacity with 11 data. The third position is positive normality with 3 data. The fourth to seventh positions with the same amount of data are negative capacity, positive veracity, and positive and negative propriety with 2 data. The last positions with the same data amount are

negative normality, negative tenacity, and negative veracity with 1 data. Lastly, there is an appreciation system with a total of 59 data. The highest data is positive valuation with 26 data. The second position is positive and negative reactions with 10 data. The third position is negative valuation with 6 data, the fourth is positive composition with 5 data, and the last is negative composition with 2 data.

From the data that has been analyzed, the researcher found the top 3 data from each system that were most often found in student A in writing reflections are positive satisfaction, positive capacity, and positive valuation. Student A described that the teaching experience positively impacted capacity development, or satisfaction obtained during microteaching learning, so in this context, it leads to constructive reflection or learning through experience. According to Thanaraj (2017), constructive learning is created from actual experiences in a structured and layered manner to obtain higher cognitive levels to learn and improve professionally. Help build more profound knowledge and understanding to improve skills and competencies so they can develop. Kolb (1984) states that constructive reflection is an approach to experience that can help increase knowledge and build skills. The results show that student A deeply understands the experience to identify strengths and weaknesses and develops knowledge and skills to improve future teaching performance, aligning with Kolb.

Negative rather than positive evaluation dominated Student B research results. The affect system has 10 data. The first position is negative security with 5 data. The second and third positions with the same amount of data are positive happiness and negative security with 2 data. The fourth position is negative satisfaction with 1 data. Positive and negative inclination, negative happiness, and positive satisfaction were not found in student B writing reflection. The second system is judgment with a total of 8 data. The first position is negative capacity with 5 data. The second to fourth positions with the same amount of data are negative normality, positive capacity, and positive tenacity with 1 data. Positive normality, negative tenacity, positive and negative veracity, and positive and negative propriety were not found in student B writing reflection. The final system is appreciation with 9 data. The position with the most significant data is a positive reaction with 3 data. The second and third positions have the same data: negative reaction and positive and negative valuation with 2 data. Positive and negative compositions were not found in the analysis results.

In contrast, for student B, researchers found the top three data from each system that were most often found in reflections: negative security, negative capacity, and positive reaction. Describes that student B experience in teaching is full of challenges and difficulties but also shows growth potential. In this context, student B shows the experience as an active and reflective learning process. Chang (2019), reflection is exploring the depth of knowledge to review the learning process and recognize knowledge as a whole. Even though student B felt unsafe regarding the situation or surrounding environment and had limited abilities in teaching, the positive reaction provided direction to motivate, improve and increase knowledge and skills to comply with teaching quality standards. As mentioned by Kolb (1984), emphasizes that experience in the learning process occurs in four stages, namely

direct experience, then reflecting or reflecting on the experience to develop understanding further and try new approaches.

The findings of this research are slightly different from those conducted by Lesmana and Hartati (2023). Lecturer use a judgment system in providing written feedback to students in microteaching courses to provide direction and suggestions for continuous improvement and reflect on learning. In contrast, in this research, students tend to use the affect system in writing reflections in microteaching courses to show students' feelings or emotions, which can influence their experience and development of teaching skills. Although there are differences between the findings from previous research, these findings can increase understanding of the use of appraisal in teaching contexts.

Apart from that, we can find out the ideology that students A and B brought in their reflective writing in the microteaching course based on the analysis results. McLaren (2017) states that ideology is how we view the world, a complex collection of acceptable, natural, and reasonable ideas, social practices, representations, and rituals. This forms values for understanding reality and meaning in action. The ideology brought by student A in writing reflection on the microteaching course. Student A shows an attitude or response regarding satisfaction and self-confidence and assesses that the teaching experience provides valuable value for the future. In this context, student A shows optimism and acceptance of the experience. According to Peterson (2000), optimism refers to a good mood associated with perseverance and achievement towards the future and strengthens belief in one's ability to face challenges. Optimistic ideology creates experiences, values, and the ability to assess processes or experiences as valuable. In line with the optimistic ideology, Liu (2024) stated that students with a sense of optimism also tend to have self-efficacy and actively participate in improving their cognition from the learning process and experience. High self-efficacy can encourage individuals to influence the results of something they do. Student A applies the ideology of optimism and self-efficacy in written reflections on the microteaching course, which shows a positive view of the formation and development of self-capacity and belief in the potential to prepare oneself for the future.

Additionally, depending on the results, we can figure out the ideology brought by student B in his reflection on the microteaching course. Even though there are difficulties and pressure in teaching, student B still tries to develop by doing self-reflection. Tippett & Lee (2019) suggest that experience serves as a primary source of emergent knowledge about how learners are changed based on acquired knowledge and the way existing knowledge is changed through learner contributions is a progressive process. Learning occurs through knowledge-transforming experiences, where individuals receive information and contribute to changing how they understand the world. Meaningful learning experiences can form individuals willing to overcome difficulties or challenges in the future. Learning experiences are part of the learning process, where difficulties and challenges are part of the experience and are valuable, and self-reflection can develop knowledge and skills. Student B applies progressive ideology in written reflections on the microteaching course.

This study findings show implications for teacher education and professional development. Providing a new perspective on how students as prospective educators can reflect on microteaching experiences. Using Martin & White (2005) appraisal theory in this study shows how students critically and deeply assess learning experiences and the presence of affective and evaluative dimensions in the learning process. It can influence how teaching, education, and teacher training will be influenced by new steps in designing a curriculum that prioritizes the development of reflective skills. Thus, teacher education and professional development do not only focus on understanding or mastering theory but also on the ability to evaluate and reflect on the learning process.

CONCLUSION

The occurrence of each type of the attitude in the appraisal system did reflect the ideology of the writers in their reflective writing. As it was found that student A had more complete elements of the attitude that dominated with positive satisfaction, positive capacity, and positive valuation, it indicated that student A had a sense of optimism and self-efficacy in her writing. In contrast with student B, she employed the attitude that was dominated with negative security, negative capacity, and positive reaction. The attitude revealed that the student B owned insecurity towards herself but in another side she had a positive reaction carried out by motivating and supporting the teaching so that the ideology brought forward is progressive. Hence, this study is worth to do in the context of preparing a future teacher by viewing her reflection through the language used. This research contributes to providing in-depth insight into student attitudes, improving teaching methods or approaches, guiding teachers to understand the difficulties faced by students, and providing input for designing teacher education curriculum. Future research is expected to obtain a more in-depth picture of the development of the application of appraisal theory outside the context of higher education and explore socio-cultural aspects using appraisal theory.

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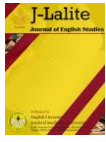
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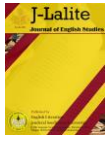
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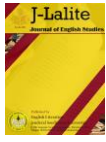
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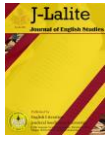
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