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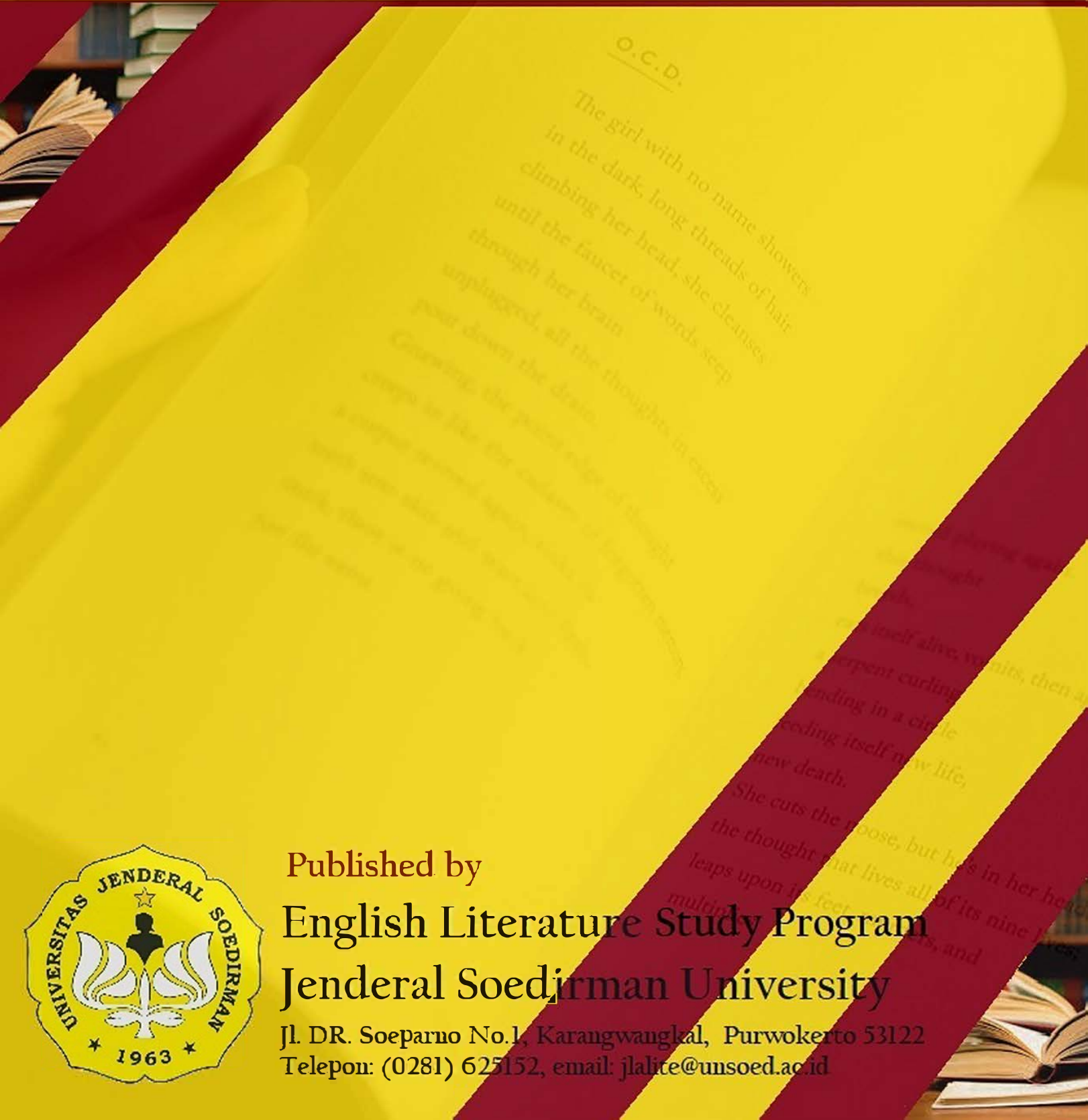
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Focus and Scope

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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15. Film Studies
16. Children's Literature
17. Cultural Studies
18. Modern Culture
19. Popular Culture
20. Folk Culture.



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Local Versus Oversea Media: Pro's and Con's Views on the Practice of Political Dynasty in the 2024 Presidential Election

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Abstract. To know the difference between the local and overseas media in delivering the news and elaborating on the “political dynasty” topic, the researcher conducted research on Najwa Sihab's YouTube channel titled “*Butet Kartaredjasa dan Petinggi PROJO Bicara Putusan MK*” as the local media, and South China Morning Post titled “Nepotism May Win Indonesia's 2024 Election”. Two theories were used to analyze the data, attitude aspects of appraisal theory (Martin & White, 2005), as well as the ideological square from van Dijk (2006). In addition, in the process of collecting the data for the analysis process, the researcher uses the qualitative descriptive approach (Miles & Huberman, 1994). The findings show that in local media, there are two camps. Pro-Jokowi's frequently use social esteem and de-emphasize negative things about us to deny negative accusations towards them. Contra-Jokowi's mostly use social sanctions and emphasize negative things about them to present the power abuse by Jokowi's party. In overseas media, there are only neutral parties that frequently use social esteem and emphasize negative things about them.

Keywords: *discourse analysis, political dynasty, media, constitutional court, presidential election*

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INTRODUCTION

As Indonesia's Presidential Election 2024 approaches, various controversies arise. One of the most discussed issues by the public and media is the Constitutional Court's bias towards one of the vice presidential candidates for the election. The obvious bias can be reflected by the results of the Constitutional Court verdict on the minimum age of the candidates who are eligible to participate and join the election.

Through the political trail, the public and media sense the interlinked relationship between the head of the Constitutional Court, the current President of Indonesia, and one of the vice presidential candidates for the 2024 election. Hence, various speculations emerge, including the political dynasty occurring behind the election process and how the neutral judicial system became a platform to engage in a family power relationship, which did not confront its original value. A country needs a leader to command and rule the nation. However, the leader did not act alone but needed loyal ministers to govern the country together, to build a prosperous nation for their people. In this case, a neutral party was needed to act as an observer, a fair party to uphold justice for the common people, if someday the people in power abuse their power. Therefore, there will be checks and balances between the two parties. On one hand, a leader or president who has a lot of power and is selected after the voting by the common people. This means the vote, the image, or the reputation of a country's leader is important in the hearts of the common people. With people's support and help, the country will be more solid. However, once a leader loses the heart of their people, a little friction or trouble will cause the country's will be divided.

According to Limbach (2001), as cited in amendments 1999-2002, Indonesia has become a constitutional democratic country, which has adopted the principle of constitutional supremacy. Hence, as claimed by Suswantoro (2016), one of the fundamental characteristics of a democracy is its transfer of power, which takes place in an open, inclusive manner through elections. In this case, to ensure fairness in the whole election process, the political judicialization process needs to be represented by a constitutional review institution, the Constitutional Court, as mandated by the 1945 constitution (Brinks & Blass, 2017).

As stated by Cox (2015), the mechanism of constitutional review plays a vital role in protecting human rights, promoting political stability, and contributing to the achievement of societal order and economic development as a whole; it also ensures other constitutional rights that are guaranteed by the Constitutional Court (Sete, 2019). This means that the Constitutional Court is a neutral party and should be objective, but in this case, it is unable to avoid subjectivity. However, the Constitutional Court decision did not reflect it and has not played a vital role in promoting political stability. Their image in the public eye has been shattered, which is not conducive to their development and action in future. Credibility is very important for a Constitutional Court, because if it loses the trust of the citizens, then it becomes useless (similar to a puppet) and make the political vortex more chaotic. Thus, not confronted with the democratic system adopted by the country.

In this democratic problem, the media's involvement in informing, portraying, and educating the public about the issue will have the effect of influencing them to view the political situation about the presidential election from different perspectives (Iskandar et al., 2023). However, the role of the media simply not only that Ma & Stahl (2017), but they also reveal the current political situation in Indonesia transparently. Different media have their own way to deliver and discuss the emerging issue around the presidential election, specifically the hot topics about the political dynasty. They present it in various forms, through written news in a digital portal or video about the panelist's view, as well as their opinion on the issue on the YouTube channel. In the study conducted by previous researchers

(Fatimatuazzahra & Dewi, 2021), the role of media as the informant becomes apparent. Through observing the news revealed by the media, they stringed up a political dynasty pattern of Joko Widodo's family during his presidency. However, they only conducted the study from a local news perspective. Hence, this became the background for the researchers to conduct the study on political dynasty topics in a larger scope by comparing the different perspectives in local and overseas media. Not only that, the previous relevant study highlighted more about the political dynasty that happens on a regional level (his son, Gibran, and his son-in-law, Bobby). Thus, the researchers decided to conduct the study at the national level (the presidential election). On top of that, to create a novelty, giving something new compared to the previous study, the researchers not only analyzes the perspective of the media who had a neutral voice, but also analyzes the perspective of those who supported the Jokowi's party, those who opposed them, and those who were neutral.

As one of the well-known journalists in Indonesia, Najwa Sihab presents to the public how the Constitutional Court's verdict on the minimum age for the election candidate shows blatant favoritism to one side, which reflects a political dynasty through her own media, a program called "*Mata Najwa*" titled "*Butet Kartaredjasa dan Petinggi PROJO Bicara Putusan MK*" (Butet Kartaredjasa and PROJO Officials Discuss the Constitutional Court's Decision) to explore the issue by interviewing two people. One of the informants is obviously a supporter of the current President of Indonesia, Jokowi, and the higher-up of Pro-camps Jokowi, Panel Barus. This shows he is a proponent of one of the figures in the issue of political dynasty. Nevertheless, the pro side will reveal its opinion on the practice of political dynasty in the presidential election process. Another person who became the informant is Butet Kartaredjasa (BK), a cultural practitioner. He was also a Jokowi supporter throughout the two periods when Jokowi became the Indonesian president. Different from Panel Barus, who delivered his pro side to Jokowi-camps before and after the Constitutional Court decision appeared, BK expressed his contra side towards the political dynasty issue reflected through the Constitutional Court verdict, which changed his stance from pro to contra. Further critical discourse study (Carranza, 1997) needs to be done to better understand how those two different people reveal his stance of pro or contra side towards their previous camps, when obviously there is a political dynasty practice happening when the current president is still in office through media which is "*Mata Najwa*". To know the difference in how overseas media portrayed the political dynasty, addressing the current hot issues in Indonesia, and what kind of image the media presents in depicting the presidential situation in Indonesia, the South China Post news titled "Nepotism May Win Indonesia's 2024 Election", will also be analyzed deeper.

Previous researchers have conducted relevant studies on Critical Discourse Analysis, political dynasty, presidential election, and media with different types of approaches and focuses. Rannie et al. (2023) conducted a study on the political dynasty phenomenon in Indonesia's Regional Head Election. They analyzed the phenomenon through the human rights, law, and justice perspectives by using socio-legal methods. However, the researchers did not explore further into the two different sides of opinions (public stance) towards political dynasty by analyzing it through the media.

Another research study conducted by Pavlichenko (2022) highlights the political and ideological contexts of the War in Ukraine by using CDA and analyzing the ideology of war images in the languages used by the news report through Political Discourse Analysis (PDA). The researchers analyzed how polarization shows in political media discourse. In this case, the political dynasty was not included in the research study. Similarly, a study conducted by Sunarsih et al. (2022) also did not explore the political dynasty, but analyzed how the prospective president and vice president candidates for the presidential election of 2019 were represented through the local online. They use a discourse analysis with Corpus-Assisted CDA.

Different from the previous study, which focuses on the presidential election of 2019, the study conducted by Silitonga & Muqsith (2023) focuses on Indonesia's presidential election of 2024. The researchers illustrate the practice of media conglomeration, which threatens the neutrality and independence of journalists before the 2024 Presidential Election, instead of the political dynasty. In this study, the role of the media as the informant, devoid of any bias towards the election, is highlighted more.

Two notable studies—Sufajar & Guridno (2021) and Anisa Agustin et al. (2022)—have addressed the issue of political dynasties in Indonesia. Sufajar & Guridno (2021) conducted a comparative analysis of political dynasties in Banten Province and the Central Maluku District. Their findings reveal that both regions exhibit similar patterns of kinship-based political networks. However, in Central Maluku, the political landscape is significantly shaped by the Hatuhaha group, whose strategic influence in social affairs reinforces its role as a dominant political dynasty in the area.

Meanwhile, the study by Anisa Agustin et al. (2022) focuses on the dynamics of political dynasties and kinship in Hulu Sungai Utara. This research delves into the mechanisms through which dynastic power is constructed and sustained, using Gramsci's concept of hegemony as an analytical framework to uncover how political influence is normalized within the local context.

In connection with these dynamics, Sufajar & Guridno (2021) highlight a critical legal development concerning political dynasties. They point out that the Constitutional Court (Mahkamah Konstitusi, MK) annulled the legal provision that previously prohibited individuals with familial ties to incumbent officeholders from running in regional elections. Specifically, the Court ruled that Article 7 letter r and its explanatory notes in the Regional Head Election Law—concerning the requirement that candidates must not have a conflict of interest with the incumbent—were unconstitutional under the 1945 Constitution of the Republic of Indonesia (UUD NRI 1945), as per Decision No. 33/PUU-XIII/2015. As a result, this provision no longer holds legal force. This ruling further paved the way for the continuation of political dynasty practices, notably reinforced by subsequent MK decisions regarding the minimum age requirements for electoral candidates.

The researchers found novelty there, since there has been no study conducting a comparative study in that area yet, especially analyzing two different media from Indonesia and Hong Kong, elaborating on the political dynasty practice done by the current Indonesian president's family. The problem of political dynasty indeed appeared long ago in Indonesia, and the practice of political dynasty has deep roots in the political area. However, since the 2024 Indonesian presidential Election is

approaching, this issue has surfaced again, becoming a hot debate among the people. Combined with how the media participates in reflecting and reporting the political situations and controversies regarding political dynasty practices, it apparently arouses public opinion and exposes a deeper political dynasty to them. As such, the researcher will conduct a study in this area to make a new finding on the topic of political dynasty.

RESEARCH METHOD

Throughout the literature review conducted by the researchers Rannie et al., (2023), Pavlichenko (2022), Sunarsih et al (2022), Silitonga & Muqsith (2023), Sufajar & Guridno (2021), as well as Anisa Agustin et al. (2022), it was found that there is no previous study yet who analyze the “*Mata Najwa*” video about the opinion of BK and Panel Barus regarding the political dynasty and the South China Morning Post news titled “*Nepotism May Win Indonesia’s 2024 Election*”. On top of that, there is no relevant research yet which combines two different theories on the topic about political dynasties. Hence, the researchers decided to use the appraisal theory from Martin & White (2005) as the linguistic device, specifically the attitude aspects, the judgment part, to have a detailed analysis of the data.

According to Systemic Functional Linguistics (SFL) established by renowned linguist Halliday, language has three meta-functions as a social symbol: ideational, interpersonal, and discourse functions. In this case, language is viewed as a social semiotic with meaning potential. In the 1990s, Martin and White (2005) extended Halliday’s concept of the interpersonal function by introducing Appraisal Theory, a lexical-grammatical framework designed to enhance the analysis of interpersonal meaning in discourse. This development emerged in response to perceived limitations within Halliday’s original three meta-functions, particularly when applied to nuanced discourse analysis (Bilal, 2012). As Bowman (2018) explains, appraisal primarily concerns the process of evaluation, encompassing how speakers or writers express attitudes, convey emotional intensity, and signal value judgments in relation to their audience or readers.

An appraisal is the process of deciphering and elucidating a language’s underlying meaning through an analysis of its surface meaning. The three main subsystems of the appraisal are attitude, graduation, and engagement. Then, every subsystem contains its subsystem concurrently. The following is the elaboration of the theory:

- (a) Attitude is the subsystem of evaluative meaning that allows the speakers to choose a positive or negative position. This subsystem is divided again into three parts: affect (evaluation as emotional response, either positive or negative); judgment (evaluation of human behavior, both positive and negative, in light of ethics); appreciation (evaluating items, relics, etc., in terms of the social value attributed to them).
- (b) Gradation is the force (intensification or mitigation of propositions) or focus (sharpening or blurring of semantic boundaries), or the extent of the speaker’s “personal investment”.
- (c) Engagement dictates how authors or speakers present themselves, i.e., whether or not their viewpoints are negotiable. According to (Martin & White, 2005), the speaker desires to demonstrate “their knowledge or commitment to the ‘truth

value' of the preposition", or their level of connection with the ideas made. Consists of mono-gloss and hetero-gloss types.

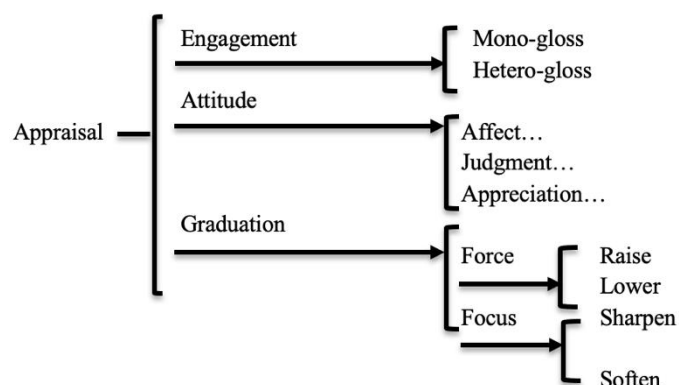


Figure 1. Appraisal Framework

Although there are several subsystems in the appraisal theory (White, 2015), the researchers only focused on the attitude aspects, specifically the judgment part, to show the positive or negative positions of the panelists. This theory helps to analyze the emotion and attitude conveyed by the speaker. The hidden messages, context, and stances shown by the speaker in their speech, analyzed by the theory, serve as a foundation to further delve into the Critical Discourse expressed in this situation. The researchers use the theory to categorize the emotion or attitude reflected by the speaker towards the issue. The theory helps the researchers to categorize and unmask the attitude of the speaker through their speech. Another theory is also used to further analyze the speech from two different stances, which is the ideological square (Van Dijk, 2006). According to Van Dijk (2006), the examination of ideology can be applied at all discourse levels. He does this by presenting ideological frameworks that reveal hidden beliefs. One such technique is the use of positive-self and negative-other representation, which primarily looks at participants as members of social groups and frames them in terms of "US vs Them." As per Van Dijk (2006), this approach is characterized by a biased version of facts favoring the speaker's or writer's interests, with the bad situations and occurrences being attributed to opponents or other parties. He goes on to explain that these two tactics have an impact on how any conversation is structured at different levels. This theory helps categorize the stance shown through the speakers' speeches. Thus, revealing the bias in stances between the two sides towards the discussed topic. The following are the categories of Van Dijk's ideological square:

- (a) Emphasize positive things about Us;
- (b) Emphasize negative things about Them;
- (c) De-emphasize negative things about Us;
- (d) De-emphasize positive things about Them.

The mixed-method by Creswell & Creswell (2018) was applied as the approach in this research. Through this method, the qualitative and quantitative data were combined. The well-collected data acquired by the researchers on the

internet, specifically on the YouTube channel of “Najwa Sihab” and the South China Morning Post news, was observed and considered as the qualitative part. After that, to help better analyze and explain the data thoroughly, the researchers categorized the qualitative data into several sub-systems (according to the frameworks that were used), and then the results of the categorization were turned into quantitative data (percentages) with the help of Microsoft Word's pie chart. Thus, by incorporating the quantitative data, the researcher gets the basic data that helps to present the results and the discussion part better.

The types of data were in video form with the headline “*BK dan Petinggi PROJO Bicara Putusan MK (Mata Najwa)*” (BK and PROJO Officials Discuss the Constitutional Court's Decision) and “Nepotism May Win Indonesia's 2024 Election”. The local news analyzed the perspective of BK (BK) and Panel Barus (PB). However, in the South China Morning Post, there are three perspectives observed, the newscaster, Anand Mathai (AM), the post editor, and Dedi Dinarto (DD), the Lead Indonesia Analyst at Global Counsel, to know their attitude towards the issues.

However, to do a further research study on the topics mentioned before, the researchers used a qualitative descriptive data analysis model (Miles & Huberman, 1994):

(a) Data Reduction

The researchers took a screenshot of the specific data that needed to be analyzed, taking notes, as well as, downloading the video transcript of the data on YouTube. Choose the necessary part for the research by sorting out the information.

(b) Data Display

The researchers incorporated quantitative data (the percentages) with the help of a Microsoft Word pie chart. The data reduction result was displayed through table and charts.

(c) Drawing Conclusion

The researchers draw conclusion based on the presented data through the use of appraisal theory from (Martin & White, 2005) as the linguistic device and the (van Dijk, 2006) ideological square; emphasizing positive things about us, emphasizing negative things about them, de-emphasizing negative things about us, de-emphasizing positive things about them to analyze further the speech spoken by the panelist on both media.

RESULT AND DISCUSSION

The research analysis is displayed below in a structured table and a pie chart, illustrating data percentages. The data was initially assessed using appraisal theory (Martin & White, 2005) and has been paraphrased and restructured for clarity. To be more specific, the researchers focused on analyzing the attitude aspects of the appraisal theory, which is broken down into three parts: affect, judgment, and appreciation. However, among those three parts, the researchers focused solely on the judgment part. This helps the researchers conduct a more comprehensive, detailed, and specific study. Then, the judgment part broke down again into several small units.

After the data was analyzed using the attitude aspects (judgment part) from the appraisal theory (Martin & White, 2005), to further elaborate the speech of the

people involved in the data, whether it is pro, contra, or neutral stance, the researchers used the Van Dijk ideological square (Van Dijk, 2006); emphasize positive things about us, emphasize negative things about them, de-emphasize negative things about us, and de-emphasizing positive things about them.

Judgment Analysis on BK Speech

Judgment deals with the behavior of others that we either approve of or disapprove of. It consists of social esteem and social sanction. While social esteem judges the level of morality, social sanction is judged from the legal level of people's behavior. Social esteem is categorized into three sub-systems: normality, capacity, and tenacity. Normality refers to whether the people's behavior is unusual, special, or conventional. Capacity alludes to the capability and competence of the people. Tenacity judges how people's perseverance in resolving the hurdles they face, whether they are reliable or not. Meanwhile, social sanction is classified into two sub-systems: propriety and veracity. Propriety judges whether the behavior of the people conforms to the relevant legal norms, such as whether their behavior is ethical or unethical. Veracity is the judgment of people's behavior, whether they are honest or not.

Judgment	Sub-system	Polarity	Frequency	Overall Percentage
Social esteem	Normality	Negative	6	12%
		Positive	7	15%
	Capacity	Negative	1	2%
		Positive	3	6%
	Tenacity	Negative	0	0%
		Positive	2	4%
Social sanction	Propriety	Negative	19	40%
		Positive	7	15%
	Veracity	Negative	3	6%
		Positive	0	0%
	Total			48

Table 1. Judgment Type – BK

There are 29 social sanctions accounting for 61%, and 19 social esteem accounting for 39%. It means the highest type of judgment that mostly appeared throughout BK's talk was social sanction. Furthermore, according to the table above, the social sanction that is frequently present is the propriety sub-system with negative polarity. Based on this, the researchers analyzed that BK's frequent use of social sanction in his discourse reflected BK's preferences of the legal standard as principles and to judge people's behavior, instead of moral standards most of the time. One of BK's talk mentioned that, "*Jadi awalnya itu kan soal usia. Sudah terlanjur senang, lalu di ujungnya tiba-tiba ada anak kalimat, dan anak kalimat itu tiba-tiba menjadi seperti paspor, untuk seseorang bisa menjadi calon wakil presiden.*"

Jangankan saya yang awam soal hukum, lah orang-orang hukum aja bingung, ya toh." (translated version: "So initially it was a matter of age. I was already happy, then at the end suddenly there was a clause, and that clause suddenly became like a passport, for someone to become a vice presidential candidate. Never mind that I'm a layman about the law, even legal people are confused, right?"). BK criticized JW and his pro-group for their unethical behavior. They corrupt the law, changing the clause like a play to benefit one party by disregarding the bad impact it has on the people. On top of that, the use of propriety could be reflected in the words, such as, "*diintervensi*" (translated version: *intervened*), "*disalahgunakan*" (translated version: *misused*), etc., expressing BK's worries that JW forgot his original intention because of the hunger for more power, hence he misused the power by intervening the decision made by the Constitutional Court.

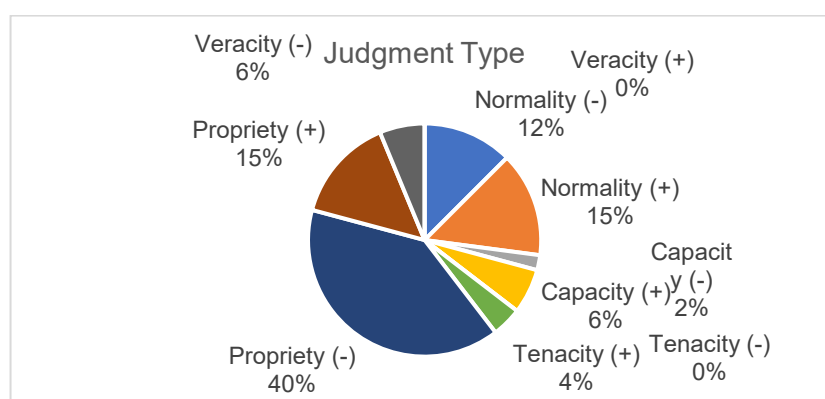


Figure 1. Judgment Type Pie Chart – BK

Van Dijk Ideological Square to Analyze BK Speech

After the data was analyzed using the attitude aspects from the appraisal theory (White, 2015), then to further elaborate the speech between BK and PB that showed their stance, whether it is pro or contra, the researcher used the Van Dijk ideological square; emphasize positive things about us, emphasize negative things about them, de-emphasize negative things about us, and de-emphasizing positive things about them.

Categorization	Frequency	Ratio
Emphasize Positive Things about Us	6	16%
Emphasize Negative Things about Them	31	81%
De-emphasize Negative Things about Us	1	3%
De-emphasize Positive Things about Them	0	0%
Total	38	100%

Table 2. Van Dijk Ideological Square – BK

According to the judgment analysis, BK frequently used social sanction with negative polarity, which means he has a contra-attitude towards JW's behavior. BK's

did not approve of JW's unfair behavior by intervening in the Constitutional Court making decision about the legal age for the vice president candidate to get his son's eligibility in applying for the vice president candidacy. Based on the data of ideological square analysis, BK's stance is further underlined by the non-existence of de-emphasize positive things about them in his talk. In this context, "them" refers to "JW" and "us" refers to "BK". There are only three categories of ideological square that appeared; 31 emphasize negative things about them, accounting for 81%, 6 emphasize positive things about us, accounting for 16%, and 1 de-emphasize negative things about us, accounting for 3%. The huge emphasis on negative things about them overwhelmed the other categories.

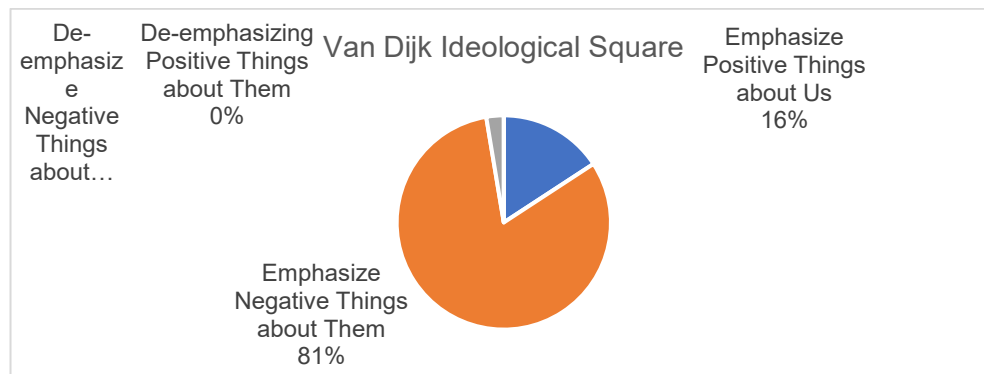


Figure 2. Van Dijk Ideological Square Pie Chart – BK

BK practice of emphasize negative things about them can be seen from the following sentences. He claimed that, "*Dalam isu politik kayaknya sudah final semua, pak Jokowi kekeh dengan keinginannya untuk golnya memberangkatkan mas Gibran jadi wakil presidennya Prabowo. Saya sedih ini secara politik Mahkamah Konstitusi yang dilahirkan dari perjuangan reformasi 98, yang melahirkan sejumlah nyawa kok Cuma untuk main-main urusan domestik sebuah keluarga. Perkara domestik kok yang dipertaruhkan bangsa dan negara.*"

Translated version:

"In terms of political issues, everything seems to be final, Pak Jokowi chuckles at his desire for his goal to send Mas Gibran as Prabowo's vice president. I am sad that politically the Constitutional Court was born from the 1998 reform struggle, which gave birth to a number of lives just to play around with a family's domestic affairs. It's domestic matters that are at stake for the nation and state."

BK emphasized that whether it is JW or the Constitution Court itself that misappropriates the actual function of the law. The abuse of power by them was reflected through the action of JW and the Constitutional Court changing the clause in the law that was originally there. Their behavior not only made the law seem as a joke but also tainted the image of the Constitution Court as a legal entity in the public mind, which originally should have remained neutral. In this situation, the practice of a political dynasty was fully reflected.

As claimed by BK, at the beginning, he uttered absolutely positive things about JW regime as the Indonesian president for two whole periods. However, slowly he expresses disbelief, disappointment, and also sadness because of the difference between the real thing that happening which is the political dynasty practice

conducted by JW and his family, and his hope for a good as well as kind figure of president which did not do anything that confront to the legal or humanity. By emphasizing negative things about them, JW, BK expresses his contra about the wrongdoing done by JW, which did not suit his principles by misusing the power gained by him to benefit his family and relatives through conspiracies that can be called a political dynasty. Hence, in his statement, BK denied or shattered the JW figure as a competent, kind, and good president by establishing the fact that in the second period of JW regime, he abused power for his personal gain.

Meanwhile, de-emphasizing negative things about us classification follows. A question was asked to him, "*Sikap Anda ini apa karena Anda sebagai pendukung Ganjar?*". BK answers shading light to the negative things about his contra stance towards the issue just because he is a Ganjar supporter, which is the following, "*Oh itu enggak ada hubungannya sama Ganjar, itu awalnya surat pribadi tapi bocor, enggak tahu siapa yang membocorkan.*"

Translated version:

"*Is your attitude because you are a supporter of Ganjar?*" BK answers shading light to the negative things about his counter stance towards the issue just because he is a Ganjar supporter, which is the following, "*Oh, that has nothing to do with Ganjar, it was originally a private letter but it was leaked, I don't know who leaked it.*"

The above statement from BK denied the rumors that he was disappointed and disapproved of JW action of using family power to boost his son Gibran's position as vice president candidate, which was reflected in Constitutional Court verdict, just because he sided with Ganjar camp. Previously, before this incident appeared or before the issue of the political dynasty arising through the act of Constitutional Court decision supposedly as the legal entity which changed beyond recognition because of the dirty dealing behind the released decision, BK had a firm position as JW supporter since the beginning of JW becoming the Indonesian president. Apparently, there is a rumor going around that he switched his stance towards the Ganjar camp and is no longer pro JW because he has another heart. However, it appears through the above statement that he refuted the rumors because it is not true. He was just simply shocked and disappointed with JW since the Constitutional Court decision was released and the political dynasty practice became apparent.

Judgment Analysis on PB Speech

Judgment	Sub-system	Polarity	Frequency	Overall Percentage
Social esteem	Normality	Negative	1	4%
		Positive	11	38%
	Capacity	Negative	0	0%
		Positive	4	14%
	Tenacity	Negative	0	0%
Social sanction	Propriety	Positive	1	4%
		Negative	0	0%
		Positive	10	36%

Veracity	Negative	0	0%
	Positive	1	4%
Total		28	100%

Table 3. Judgment Type – PB

There are 17 social esteem accounting for 60%, and 11 social sanction accounting for 40%. The most frequently used judgment in PB's talk was social esteem, the normality sub-system with positive polarity. It means that a politician, as a politician, prefers to judge the people's behavior by a moral standard. In some of his words, such as "*tidak mengalami perubahan*" (translated version: *has not changed*), "*menunggu*" (translated version: *waiting*), "*patuh*" (translated version: *submissive*), "*menghargai*" (translated version: *value*), etc., expressing the normality that he and the Jokowi group did. They did everything according to the usual norm, nothing out of the ordinary. PB's pointed out that their pro-Jokowi group did not interfere in the Constitutional Court decision and received special favor from them. In this context, they denied the practice of the political dynasty of Jokowi's family.

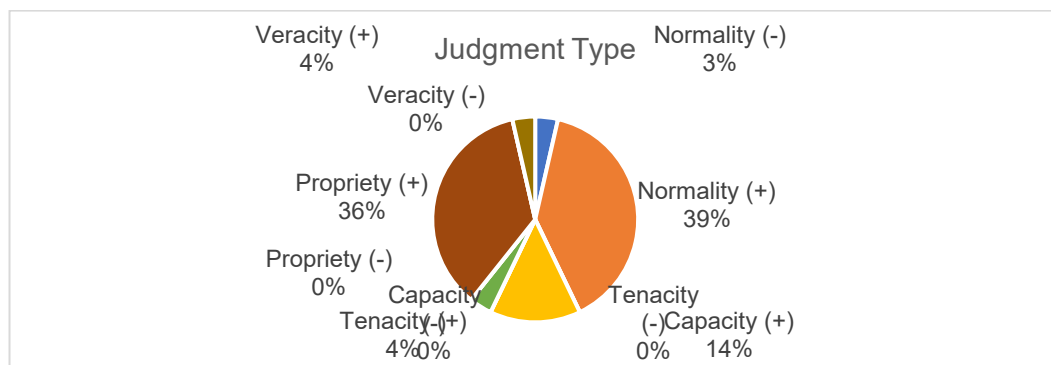


Figure 3. Judgment Type Pie Chart – PB8

Van Dijk Ideological Square to Analyze PB Speech

Categorization	Frequency	Ratio
Emphasize Positive Things about Us	10	40%
Emphasize Negative Things about Them	0	0%
De-emphasize Negative Things about Us	15	60%
De-emphasize Positive Things about Them	0	0%
Total	25	100%

Table 4. Van Dijk Ideological Square – PB

Based on the result of the judgment analysis, PB mentioned that the behavior of JW was considered normal. The dominance of the normality sub-system with positive polarity is further proven by the ideological square used by PBs. There are only two categories: 15 de-emphasize negative things about us, accounting for 60%, and 10 emphasize positive things about us, accounting for 40%. In this context,

“them” refers to the “contra Jokowi side” and “us” refers to “PB and pro Jokowi’s camp”. PB answered several questions from the journalist of Mata Najwa with denials using normality reasons. He made the actions of JW normal and just followed the procedure, there was no dirty dealing behind the Constitutional Court because they were not the petitioner. Instead of trying to emphasize negative things about them and de-emphasize positive things about them to attack the opposite party, PB focuses on building a positive image for his party.

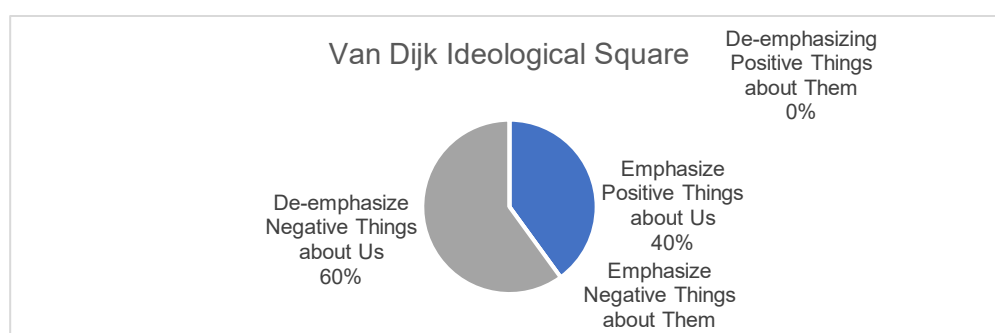


Figure 4. Van Dijk Ideological Square Pie Chart – PB

PB frequently emphasizing positive things about us, about Jokowi’s work and his actions for the good of the nation, as well as developing the nation into a better level. The following sentence shows the frequency of that. PB as the pro-camp stated that, “*Sikap dari kami Projo untuk uji materi di MK terkait batasan usia Capres Cawapres tersebut tidak mengalami perubahan sejak uji materi itu dilangsungkan sampai diputuskan kemarin kami selalu menyampaikan bahwa mekanisme uji materi MK itu adalah mekanisme yang sah. Jadi, siapapun boleh melakukan itu.*”

Translated version:

“The attitude of our Projo regarding the judicial review at the Constitutional Court regarding the age limit for the Presidential and Vice Candidates has not changed since the material trial was held until it was decided yesterday. We have always said that the Constitutional Court’s judicial review mechanism is a valid mechanism. So, anyone can do that.”

As mentioned above, PB’s stance is on the government side, to be exact, it is on the current president of Indonesia’s side, JW. He is showing his ideology as the higher-up of the pro-Jokowi camp, representing the rest of the pro-camp fully supporting all Constitutional Court verdicts, because it is eligible and what is supposed to happen. His words highlight that it is not a political dynasty that using the connection or family relationship between JW and Gibran to establish Gibran’s position as the vice president candidate for the 2024 Indonesian presidential election, but it is what the Constitutional Court meant as the neutral legal entity and it is a legally-supported decision that is legitimate.

The following words from PB further supported his previous statement in emphasizing the positive things about us, “*Upaya dari sekelompok orang atau warga negara melakukan uji materi, saya pikir harus dimaknai sebagai upaya mereka berpartisipasi untuk memperbaiki konstitusi kita. Kami tidak dalam posisi bertindak sebagai pemohon dan sejak awal kami tegaskan bahwa kami sifatnya menunggu, tunduk dan patuh menghargai apapun keputusan MK itu. Jadi kita tidak ada dalam posisi sebagai blok yang pro atau kontra terhadap proses yang berjalan di MK.*”

Translated version:

"I think the efforts of a group of people or citizens to carry out a judicial review should be interpreted as their efforts to participate in improving our constitution. We are not in a position to act as applicants and from the start we have emphasized that we are waiting, submitting, and obediently respecting whatever the Constitutional Court's decision is. So, we are not in a position as a block that is for or against the process running at the Constitutional Court."

PB strengthened his pro-position as the Constitutional Court verdict did not reflect political dynasty or family power running behind to affect the verdict, because from his views, the pro-Jokowi camp is not the one who made the petition about the minimum age for the president and the vice president candidate. Hence, he and his team will abide by whatever decision is released by the Constitutional Court. On top of that, he emphasizes that there is no dirty dealing or family power in the act behind the Court decision since the material test for the age minimum of president and vice president candidates is not a strange thing because, through it, who is the petitioner just participates as the contributor who makes the constitution of Indonesia better. PB refutes and shows denial about the negative rumors and assumptions regarding the political dynasty running through the Constitutional Court verdict.

Judgment Analysis on Newscaster Speech

Judgment	Sub-system	Polarity	Frequency	Overall Percentage
Social esteem	Normality	Negative	4	19%
		Positive	5	24%
	Capacity	Negative	3	14%
		Positive	1	5%
	Tenacity	Negative	1	5%
		Positive	0	0%
Social sanction	Propriety	Negative	6	28%
		Positive	0	0%
	Veracity	Negative	1	5%
		Positive	0	0%
Total			21	100%

Table 5. Judgment Type – Newscaster

There are 14 social esteem accounts for 67%, and 7 social sanctions accounting for 33%. Although the newscaster frequently used social esteem, the highest sub-system present belongs to the social sanction, which is the propriety with negative polarity, accounting for 28%. It means that the newscaster takes the legal requirements as his principles. In one of his talks, the newscaster states that, "But critics say he is attempting to pave the way for his son to take the vice presidency in the coming election." The words "*attempting*" and "*pave the way*" reflected that JW's group was trying to bring Jokowi's son into the vice president candidate position by

some means that did not conform to the legal standard. As the neutral party who reports the information, the newscaster further mentioned the unethical behavior of the JW's party by mentioning the following sentence, "*several of his family members entered politics, veering from a previous stance on nepotism.*" Based on this context, the newscaster reported that there is a political dynasty practice done by JW in the Indonesian political scene.

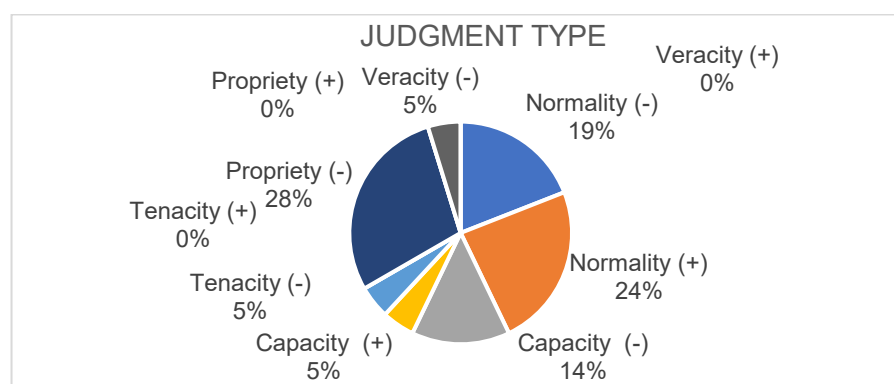


Figure 5. Judgment Type Pie Chart – Newscaster

Van Dijk Ideological Square to Analyze Newscaster Speech

Categorization	Frequency	Ratio
Emphasize Positive Things about Us	0	0%
Emphasize Negative Things about Them	8	57%
De-emphasize Negative Things about Us	0	0%
De-emphasize Positive Things about Them	6	43%
Total	14	100%

Table 6. Van Dijk Ideological Square – Newscaster

Based on the judgment analysis, the newscaster used propriety with negative polarity reflecting the corrupt behavior of JW's party. These situations are backed further by the data of the ideological square analysis. There are only two categories that were detected; 8 emphasize negative things about them, accounting for 57%, and 6 de-emphasize positive things about them, accounting for 43%. In this context, "them" refers to "JW's party" and "us" refers to "Newscaster and the neutral party".

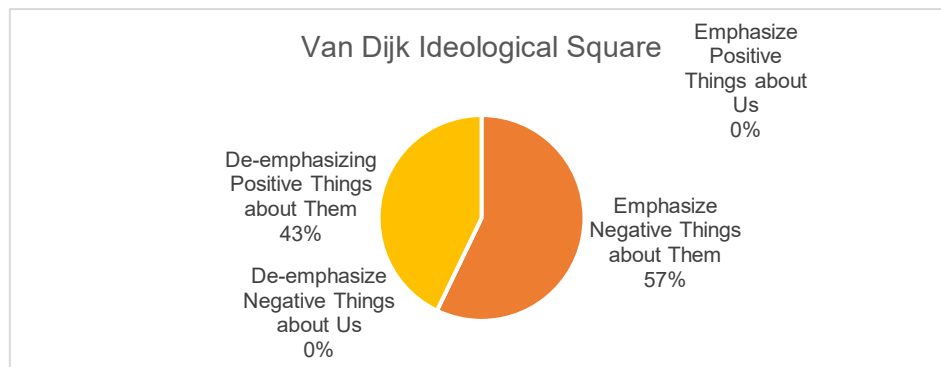


Figure 6. Van Dijk Ideological Square Pie Chart – Newscaster

The newscaster emphasized the negative things about them through the following speech. He uttered, *“After winning a second presidential term, several of his family members entered politics, veering from a previous stance on nepotism. In 2020, his eldest son Gibran Rakabuming Raka, was elected mayor of Solo, and his son-in-law, Muhammad Bobby Afif Nasution, was elected mayor of Medan. His younger son, Kaesang Pangarep, soon joined the Indonesian Solidarity Party and was named its chairman. Critics have accused Widodo of embedding his sons into the country’s political scene.”*

The newscaster highlighted the controversies surrounding JW’s family after his re-election as Indonesia’s president, focusing on each family member’s entry into politics. The negative portrayal was further reinforced as the newscaster incorporated viewpoints from critics, who argue that JW misused his power to facilitate his son’s political career in Indonesia.

Meanwhile, the newscaster also de-emphasizes positive things about them in his speech by stating, *“The immensely popular leader was once seen as a clean slate among a crowded field of corrupt, political insiders. But critics say he is attempting to pave the way for his son to take the vice presidency in the coming election.”*

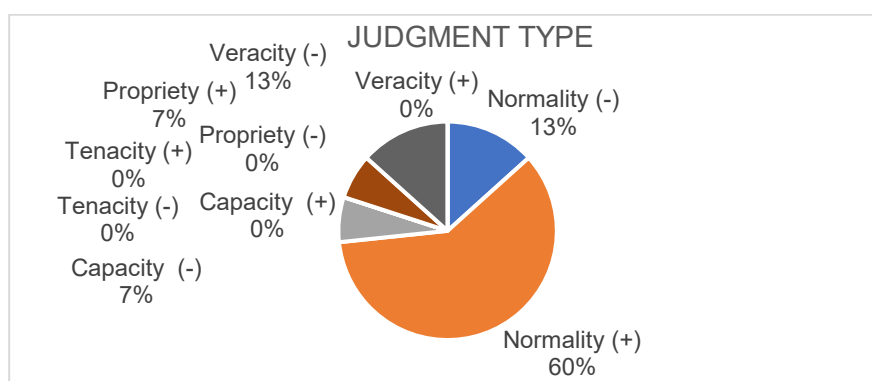
The statement suggests that the newscaster initially portrayed JW as a commendable political figure, emphasizing his integrity and the apparent political neutrality of his family, as none of his relatives were involved in politics at the time. However, this positive portrayal is gradually challenged as the newscaster introduces a contrasting perspective voiced by critics. Attention is drawn to the political involvement of Widodo’s son, who was nominated as a vice-presidential candidate—an act perceived to be enabled by the influence and authority of his father as the sitting president. While the entry of his son into politics could be considered legitimate in principle, the controversy arises from the perceived manipulation of eligibility requirements. Specifically, critics argue that constitutional regulations concerning the minimum age for vice-presidential candidates were altered to accommodate his candidacy, raising concerns over the abuse of executive power. As a result, the newscaster’s narrative subtly transitions from a depiction of political integrity to one that casts doubt on the ethical implications of dynastic influence and regulatory manipulation within the political landscape.

Judgment Analysis on AM (Post Editor) Speech

Judgment	Sub-system	Polarity	Frequency	Overall Percentage
Social esteem	Normality	Negative	2	13%
		Positive	9	60%
	Capacity	Negative	1	7%
		Positive	0	0%
	Tenacity	Negative	0	0%
		Positive	0	0%
Social sanction	Propriety	Negative	0	0%
		Positive	1	7%
	Veracity	Negative	2	13%
		Positive	0	0%
		Total		15

Table 7. Judgment Type – AM

There are 12 social esteem accounts for 80% and 3 social sanction accounts for 20%. The most dominant one is the normality with positive polarity, accounting for 60%. It means that AM frequently used social esteem in his discourse, which reflected his preference for moral standards as the principles to judge people's behavior. The highlight of the positive normality is reflected through AM words, such as “*seen as a departure from that*”, “*very humble*”, “*a new hope*”, “*amazing*”, etc. AM saw the behavior of JW's during his governance over the years as special and different from the previous leaders because of his non-military and political background. He views JW's behavior that has been done throughout his government over the years as filled with positivity.

*Figure 7. Judgment Type Pie Chart – AM****Van Dijk Ideological Square to Analyze AM (Post Editor) Speech***

Categorization	Frequency	Ratio
Emphasize Positive Things about Us	0	0%

Emphasize Negative Things about Them	4	67%
De-emphasize Negative Things about Us	0	0%
De-emphasize Positive Things about Them	2	33%
Total	6	100%

Table 8. Van Dijk Ideological Square – AM

Based on the judgment analysis, AM classified the behavior of JW during his presidency as conforming to the moral standard. However, as the neutral party that does not side with the pro or contra party, based on the ideological square data, there are two categories; 4 emphasize negative things about them, accounting for 67%, and 2 de-emphasize positive things about them, accounting for 33%. This situation contrasts with the judgment analysis. This indicates that AM presents speeches on these topics as an independent third party, rather than as someone who directly witnessed the political dynamics or the actions of Joko Widodo's family. He does not express support or opposition toward the presidential candidate, maintaining a neutral stance. His role is that of an observer and commentator. In this context, 'them' refers to Joko Widodo's party, while 'us' represents AM and the neutral party.

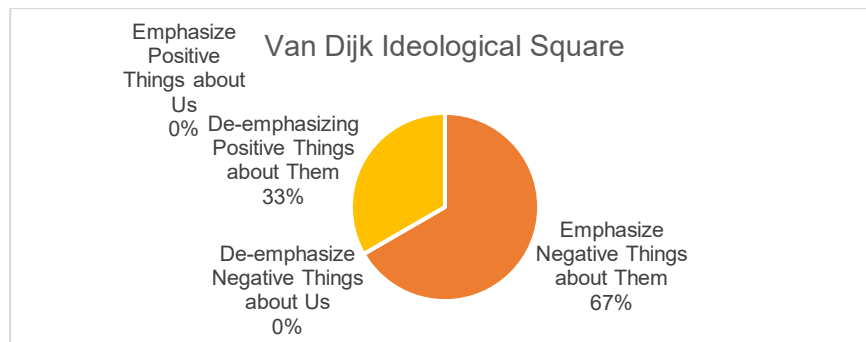


Figure 8. Van Dijk Ideological Square Pie Chart – AM

AM emphasized negative things about them as he mentioned, “*Political dynasties have been a big part of Indonesian politics, pretty much since the beginning, since Independence.*” And “*Critics think that it's an especially bad look for him now to seemingly start his own political dynasty.*”

The statement illustrates that the phenomenon of political dynasties in Indonesia is not new, having been entrenched in the political landscape long before the 2024 presidential election. It underscores the enduring nature of such practices and reinforces the perception that political dynasties are a longstanding negative feature of Indonesian politics. In this context, the involvement of JW's family in political affairs, particularly the candidacy of his son, is framed as a continuation of this problematic tradition. Furthermore, in a subsequent statement, the newscaster (AM) presents critical perspectives that further substantiate concerns about the familial consolidation of political power. These critiques highlight how JW family's

actions reflect broader patterns of dynastic politics, not only in the presidential election but also across other areas of political engagement in Indonesia.

Nevertheless, AM also de-emphasizing positive things about them by saying, *“There are a lot of elite families that have stayed at the top of Indonesian politics, both at the national and regional level. JW rose in large part to the national stage because he was seen as a departure from that. He came from a lower middle-class background, he was a furniture seller, and he was seen as very humble. He didn't have any of these elite connections to political families or the military.”*

The statements above initially highlight how JW's positive attributes contributed to his political entry and helped him build extensive connections. However, over time, these qualities gradually lost their distinctiveness and ceased to be seen as exceptional or advantageous, instead becoming commonplace.

Judgment Analysis on DD (Lead Indonesia Analyst Global Counsel) Speech

Judgment	Sub-system	Polarity	Frequency	Overall Percentage
Social esteem	Normality	Negative	0	0%
		Positive	1	20%
	Capacity	Negative	4	80%
		Positive	0	0%
	Tenacity	Negative	0	0%
		Positive	0	0%
Social sanction	Propriety	Negative	0	0%
		Positive	0	0%
	Veracity	Negative	0	0%
		Positive	0	0%
Total			5	100%

Table 9. Judgment Type – DD

There are only 5 social esteem accounts for 100% and no social sanction. It means throughout DD's talk, he only uses social esteem and moral standards as principles. The dominant one is the capacity sub-system with negative polarity accounting for 80%. DD's seen JW's lack of capability compared to other politicians. This is reflected through his words, *“lacks a significant political influence or affiliations”*, and *“not like Prabowo or Megawati”*. Not only that, DD also mentioned that JW's party, specifically his son not capable of going up as the vice president candidate. Jokowi's son managed to become a candidate because other people supported. It was reflected in the following sentences, *“The 36-year-old would-be candidate did not meet the minimum age requirement of 40 to run for office, but his uncle and chief justice on the Constitutional Court, Anwar Usman, presided over the hearing to change the rule.”*

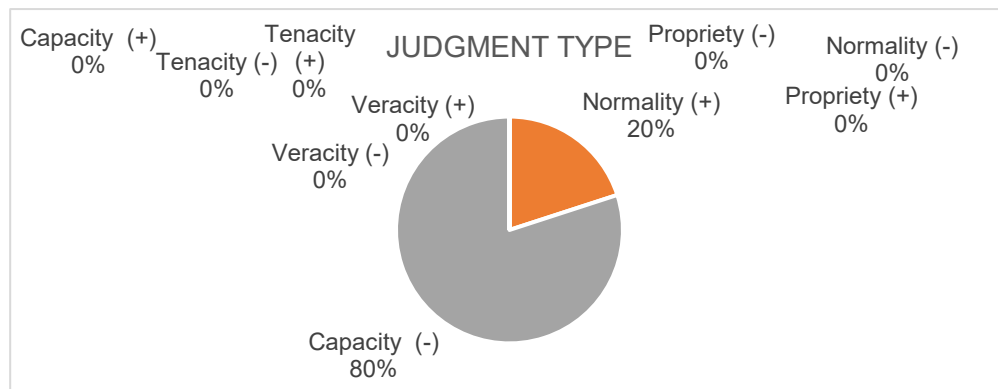


Figure 9. Judgment Type Pie Chart – DD

Van Dijk Ideological Square to Analyze DD (Lead Indonesia Analyst Global Counsel) Speech

Categorization	Frequency	Ratio
Emphasize Positive Things about Us	0	0%
Emphasize Negative Things about Them	4	57%
De-emphasize Negative Things about Us	0	0%
De-emphasize Positive Things about Them	3	43%
Total	7	100%

Table 10. Van Dijk Ideological Square – DD

Based on the judgment analysis, JW's party lacks competence, thus resulting in is immoral means to push Gibran towards the vice president candidate position. This is further proven by the data of ideological square; 4 emphasize negative things about them, accounting for 57%, and 3 de-emphasize positive things about them, accounting for 43%. In this context, "them" refers to "JW 's party", and "us" refers to "DD and the neutral party". The emphasis on negative things about them is shown in his statement that said, *"Unlike many established politicians in Indonesia, Jokowi lacks a significant political influence or affiliations, partly because he doesn't have any political party, not like Prabowo or Megawati, who have their own political parties with loyal followers."*

DD highlights that Joko Widodo (JW) entered the political arena without the advantage of a strong familial political background, setting him apart from many of his contemporaries. This perceived weakness in political lineage prompted him to strategically form alliances with influential political figures and parties known for their loyalty. Through these alliances, he gradually introduced members of his own family into the political sphere, thereby contributing to the establishment of a political dynasty. While the practice of political dynasties has been a persistent feature in Indonesian politics, JW's approach is particularly notable due to its apparent involvement of neutral state institutions—most controversially, the Constitutional Court. Such involvement is viewed as a disruption to democratic

norms and institutional impartiality, making this case one of the most visible and contentious instances of dynastic politics in the country.

Nevertheless, DD also de-emphasizing the positive things of them to appear normal and not special in his speech that said, *“I think Jokowi considered both as a promising candidate to continue his agenda, but I think the problem crops up when this proposal was rejected by Megawati as the matriarch of PDI-P.”*. The speech above shows a disregard for the positive things that Jokowi has. The once positive traits of him, “a promising one,” became a normal trait, “not promising” again in his following words. Although the “not promising” words were not obviously emphasized by the words, it is implied.

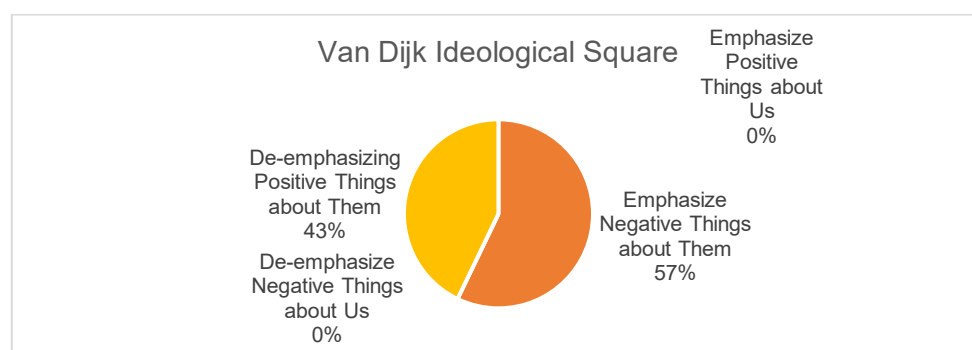


Figure 10. Van Dijk Ideological Square Pie Chart – DD

The findings of the judgment analysis on the panelist from the local media is that there are two sides. The pro-Jokowi camp is represented by PB and the contra-Jokowi camp is represented by BK. As the contra-party, BK's frequently used social sanctions and mostly emphasized negative things about them, Jokowi's party. However, contrary to that, the pro-camp, PBs mostly used social esteem to judge Jokowi's party behavior and also constantly de-emphasize negative things about us Jokowi's party. Meanwhile, the overseas media is a neutral party. Whether it is the newscaster, AM, or DD, all of them frequently use social esteem to judge people's behavior and emphasize negative things about them, the Jokowi's party. It can be seen that, because Indonesia is the one who conducted the presidential election, the information the media have is more comprehensive, even presenting the views from different camps. Each camp has its stance, one proved the other did the political dynasty practice, while the other denied all of the accusations. Meanwhile, compared to the local media, the overseas media only has neutral views, not deeply to the political current. However, despite being neutral, they mentioned and saw the behavior of Jokowi's party as the practice of a political dynasty.

Different from the previous studies conducted by different researchers before, there is no research yet regarding the difference between local media and overseas media in portraying the issue. This difference could be reflected by how the media chose a concept to deliver the issue, the choices of speaker they invited, and how their speaker conveyed their speeches about the issue. This will contribute to broadening the research on Critical Discourse Analysis, especially towards political dynasties. In addition, since the issue is a sensitive topic, there are not many local researchers who have conducted the study in this regard. The research is still limited, and this research will help to add more scope to the study of this issue and

bring different perspectives. In the previous study conducted by Rannie et al. (2023), they conducted research about the reasons behind the practice of political dynasty and the impacts it has on *Pilkada* (Direct Regional Head Election) from the perspectives of human rights, law, and justice. The findings showed that the conclusion drawn is that dynastic politics emerged because the recruitment function of political parties was not based on quality, and regulations were weak. Compared to this previous research, the current one did not investigate deeper the reason behind the practice of political dynasty in the Indonesian presidential election 2024. Through the judgment and the ideological square analysis, the researchers inferred that the reason is that they want to benefit one party, build political power, and improve political influence. However, further studies can conduct research on those aspects to know whether there are other motives behind the political dynasty practice.

Another previous study conducted by Sunarsih et al. (2022), has undergone research on the local mass media perspectives on representing the 2019 presidential election candidates. The findings showed that four mass media, Dua Jurai, Jejamo, Saibumi, and Radar Lampung represent two presidential and vice presidential candidates neutrally. However, only one mass media, that is Lampung Post, represents the first candidates (Jokowi-Maruf Amin) in positive light, while the second candidates (Prabowo Subianto and Sandiaga Uno) in negative light. Different from this previous study, in the current study, the researchers conducted research on the 2024 presidential election. On top of that, the researchers compared two types of media, the local and the overseas. The object of the research is also different, because compared to studying the media perspectives as one, this research studies the different perspectives of the panelists of the media.

A previous study conducted by Silitonga & Muqsith (2023), analyzed how different media were independent and neutral while reporting the news about the 2024 presidential election through interviewing journalists from various media. The findings showed that it is difficult to achieve independence and neutrality when reporting the news because of the tendency of media conglomeration. Compared to this, the current research did not conduct an interviewing process with the concerned parties, but analyzed through a video format. In addition, the research mainly focuses on political dynasty topics, not media conglomeration.

Meanwhile, a previous study conducted by Sufajar & Guridno (2021), analyzed the difference between the political dynasty practices in Banten province and Central Maluku District. The findings showed that there are similarities in the basic kinship relations framework between these two regions. However, the dominance of the Hatuhaha group over the social life of Central Maluku and Maluku people is shown in the political dynasty practice in the Central Maluku region. In addition, the findings also showed that there is corruption in the management of power because the officials who carried out the political dynasty practice focused only on bringing economic and political benefits to their own group. This study conducted the political dynasty practice in more depth compared to the current research.

CONCLUSION

To sum up, there are three party perspectives towards the political dynasty practices in the 2024 presidential election: pro-Jokowi's, contra-Jokowi's, and

neutral parties. In the local media, there are no neutral party representatives, only pro and contra camps. The pro one is represented by PB, which uses social esteem, taking moral standards as the principles in judging their party's behavior. PB views the behavior conducted by Jokowi's party as normal, conforming to the norm, and they did not violate any regulations. He also emphasizes that through dismantling and denying the negative accusations about them, using the ideological square, he de-emphasizes negative things about us. However, BK's is the contra-Jokowi that expresses social sanction frequently. He takes the legal requirements seriously as his principles for judging Jokowi's party behavior. He criticized their behavior as corrupt and a sign of abusing power. In addition, BK further expresses his contrary attitudes by continuing to mention negative things about them to further prove Jokowi's action of benefiting one group through shady means. Nevertheless, compared to the local media, the researchers found that there are only neutral parties. They are the newscaster, AM, and DD. Furthermore, compared to the local media panelists who used two types of judgment, the overseas media panelists only used one type of judgment, that is, social esteem. They take the moral standard as the principle for judging the parties that are involved in the political dynasty practices. Even though they are neutral, most of their statements talk about the negative things about Jokowi's party.

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Adaptation of *Twilight* Novel to Film: from Feminism to the Idea of Masculinity

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Abstract. Adaptation studies are interesting in discussing literary works and films. It is because adapting a scholarly work, like a novel or play, for the big screen is extremely difficult and requires a high level of ability. One of the literary works adapted into a film is the novel *Twilight*, by Stephanie Meyer. In the adaptation of the novel to the *Twilight* film, there are many reductions of the story, and additional scenes that are not in the novel. By using the theories of adaptation, feminism, and masculinity, this study analyzes the changes in the theme of feminism in the novel to masculinity in the film, caused by differences in ideas between the novelist and the filmmaker. By applying the comparative method, this study aims to compare the changes in the notion of feminism in the *Twilight* novel with the idea of masculinity in its film adaptation, and to reveal the motives behind it. The analysis shows that the *Twilight* film adaptation strategically shifts the feminist themes in the novel version by centering on traditional masculinity, a deliberate choice to appeal to its target audience, particularly teenage girls.

Keywords: *Adaptation, Feminism, Masculinity*

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

INTRODUCTION

Many articles in online media, one of which by Renwick (2024), discuss that some people express their opinions about the adapted movie after seeing it, saying things like "I do not like the movie, I prefer the book," "The movie is not the same as the original book," "The movie is more interesting than the book," or "Reading the book is more fascinating than watching the movie." Book fans cannot possibly hope that

the storyline of the film version of the book they enjoy would be the same as it was in the original work. It is because adapting a literary work, such as a drama script or novel, for the big screen is incredibly challenging and demands a high skill when the original work is exceptionally brilliant (Giannetti, 2018). The fact that films and literary works are in different media contributes to the adaptation challenge. As a result, two groups of adaptations emerge: the faithful and the loose (Giannetti, 2018; Pettrie & Boggs, 2018). Changing the literary work in a cinematic manner while adhering to the original's spirit is the goal of faithful adaptations. Loose adaptation refers to only taking an idea, situation, or character from a literary source and developing it independently. The distinctions between the original work and the adapted film become a fascinating research subject in an adaptation study. Naturally, the purpose is to ascertain the idea or motif in an adapted work.

The novel *Twilight*, written by Stephenie Meyer (2005), is one of the literary works adapted. The same title as the novel is attached to the film. The protagonist of this *Twilight* book and movie is Isabella Swan, who moves to Forks to live with her father. He made the acquaintance of Edward Cullen there. It is subsequently revealed to Bella that Edward is a vampire. Despite this, their love for one another remains unaffected. Bella did not want Edward to leave her after they had difficulties, including a vampire named James trying to kill her. Edward chose to be by her side.

There are issues with the *Twilight* novel's cinematic adaptation when approaching the adaptation viewpoint. Although Stephanie Meyer, the author of the *Twilight* novel, and Paramount Pictures, the company producing the film, agree that the film corresponds to Meyer's vision, not all of the film's contents match Meyer's original vision (Morey, 2012).

The *Twilight* film, directed by Catherine Hardwicke (2008), shows main alterations from the text. Looking at the characters, it denotes several changes, for example, the nature or characteristics of the main character, who is more independent and stronger in the novel, becomes a little more fragile in the film. In addition, this movie includes a few sequences that are not in the book and modifies the plot slightly from the novel. It suggests that the novel feminist worldview has changed. Similar events could occur during an adaptation process, according to Hutcheon & O'Flynn (2013), people who adapt literary work employ the same techniques that storytellers have always engaged, concretize or actualize concepts, make choices that simplify while simultaneously amplifying and extrapolating, draw comparisons, offer criticism, or express admiration. The stories they tell are not original, but borrowed from other sources.

Furthermore, the feminist theory of Wollstonecraft and Simone de Beauvoir (in Tong & Botts, 2024), which holds that women must be strong, autonomous, free to choose their path in life, and stand as subjects rather than objects, is also used in this study to examine how the *Twilight* novel adapted into a movie. In addition, this study also uses Robert W. Connell's theory about hegemonic masculinity (in Alorda, 2013) that a man must avoid feminine behavior, and a man must also be strong, confident, aggressive, and strive to achieve success.

Moreover, some previous studies analyze the *Twilight* novel, the *Twilight* film, and the *Twilight* adaptation from novel to film. First, some researchers analyze the *Twilight* novel. By applying reader response theory and content analysis techniques, Myers-Bowman & Jurich (2015) analyze the relationship between parents and

children in the *Twilight* novel. The themes of conflict, reciprocal caregiving, confidentiality, safety, and parent-adolescent roles are problems that many parents and teenagers may encounter. Novels can be beneficial to family life educators to help parents and teenagers talk about these relationship problems. Dinurriyah (2016) used postmodern feminist theory to analyze the *Twilight* novel and found that the female perception of beauty has evolved. Beautiful ladies have different meanings in the postmodern period, but not in the past. The graceful performance is no longer the standard. Chakrabarti & Singh (2017) analyze the *Twilight* Novel. They conclude that Bella represents the archetypal post-feminist woman who emerges as the main story in a post-feminist perspective. She takes center stage in the story and has a non-dualist space, where her feminist and feminine ideals coexist. The point is that women should feel content and free to run their lives without being swayed by political themes. Twilovita (2020) applied the feminist theory of John Stuart Mill to analyze the *Twilight* Novel, and concluded that women and men have the same role and complement each other. The gap between women and men must be bridged so that there are no more gender differences in all areas of life. Swanson (2024) applied melodrama theory proposed by Buckley and found that the *Twilight* novel, which depicts the problematic consequences of these developed patterns about romantic partner violence, begins in a fog of moral confusion, veiled interiority, and a noticeable lack of interest in grand politics. By the final scene of Edward and Bella's romantic relationship, the *Twilight* novel reveals the changes in melodrama's structures of politics, exteriorization, and morality, only to revert them to their original forms.

Furthermore, some authors used the *Twilight* film and movie script in their research. Wikdahl (2024) uses a model of character engagement proposed by Murray Smith to explain the unquestionable appeal of the *Twilight* film and mood cues. This thesis identifies some factors contributing to the perception that cultural artifacts created by and for women and girls are inferior and unworthy of scholarly examination. Edmunds (2024) applied a critical film theory proposed by Laura Mulvey to analyze the *Twilight* film and showed how Bella connects with her reader. Edmunds also asked the reader to empathize with her by using Sara K. Day's idea of narrative intimacy as a lens. Combining reader-response critique and spectatorship theory, narrative intimacy and the gaze create a transcendental, empowering, and pleasurable experience for the female reader. According to Hairi (2019), moral principles found in the *Twilight* movie script help students develop their character: (1) honesty; (2) independence; (3) curiosity; (4) patriotism; (5) inclusivity and communication; (6) peace-loving; (7) empathy; and (8) responsibility.

Last, by using both the *Twilight* novel and film, Hartati, Kustanti, & Permaludin (2024) apply Seymour Chatman's (2018) interpretation theory of the process of change in novel and movie, as well as Pamusuk Eneste's (1991) ecranization technique to analyze adaptation of *Twilight* from novel to film. The results show that movies frequently add extra storylines to depict the place more clearly. Characters not in the novel are added because the film's introduction of new characters fits the extended plot. The way the characters in the movie also change, yet it still adheres to the novel's descriptions. Some new locales are missing in the film adaptation because the backgrounds are to fit the storyline.

Distinct from the aforementioned studies, by examining the conceptual differences between the *Twilight* novel and movie, and the motives behind the

"loyalty" and "betrayal" in this *Twilight* movie adaptation, this current study adds to the previous research. This study claims that differences in ideas between the novelist and the filmmaker cause ideas to change. Therefore, it aims to compare the changes in feminism in the *Twilight* novel with the notion of masculinity in its film adaptation and find the reasons behind it.

RESEARCH METHOD

This study uses a case study approach. Leitch (2017) states that the case study approach is significant in adaptation studies. As the conventional method of adaptation studies, the case study combined with comparative textual analysis (Wang, Suboh, & Alizadeh, 2023). For this reason, this study used a case study to analyze and compare the ideas between the *Twilight* novel and the film adaptation with the same title. In addition, this study employs an adaptation approach by Hutcheon & O'Flynn (2013), which posits that a transformation from a novel to a film modifies the medium or components and the potential for additional motives, such as economic ones. For data collection, this study uses observation and note-taking techniques. The steps taken in this study are; 1) Reading the *Twilight* novel carefully, 2) watching the *Twilight* film which is an adaptation of the novel, 3) comparing the novel with the *Twilight* film, 4) collecting the primary data such as narratives, dialogues, and screen capture from the novel and film compared, and secondary data such as musical director interviews or film commentaries, 5) analyzing data using adaptation theory by Hutcheon & O'Flynn (2013), feminism theory by Wollstonecraft and Simone de Beauvoir (in Tong & Botts 2024), and Hegemonic Masculinity by Connell (in Alorda, 2013), 6), and concluding the results of the comparison.

RESULT AND DISCUSSION

The Transformation in the Main Characters and the Storyline

Judging from the beginning, the "*Twilight*" film tries to follow the prologue of the novel, which begins with a 'preface'.

I'd never given much thought to how I would die — though I'd had reason enough in the last few months— but even if I had, I would not have imagined it like this. I stared without breathing across the long room, into the dark eyes of the hunter, and he looked pleasantly back at me. Surely it was a good way to die, in the place of someone else, someone I loved. The hunter smiled in a friendly way as he sauntered forward to kill me. (Meyer, 2005, p.1).

I'd never given much thought to how I would die, but dying in the place that someone I love seems like a good way to go. (Hardwicke, 2008, 0:00:22).

The quotations above show the attempt to adjust the film prologue to the novel. Even to get a picture of the character Bella, who is in danger of murder, this film makes an opening scene depicting a deer being hunted. Here, it will be seen that this deer is a depiction of the character Bella in the film, who is in danger of death.

Making a film scene that adapts to the novel has a motive. For people who have read the story, the initial image of this film will immediately attract their attention. Because after all, some people will still hope that the adaptation will be faithful to the original work, "they don't want to see their favorite book changed" (Marciniak, 2007). Meanwhile, for people who have not read the novel, the impression created by this scene, where a deer is hunted in the middle of the forest, and with the camera play that finally shows a glimpse of someone catching the deer, and with tense background music, it will create a sense of curiosity. Therefore, people who watch it will try to see this film until the end.

However, there is a difference in ideas between the beginning of the novel and the film. The removal of the sentence "but even if I had, I would not have imagined it like this" (Meyer, 2005, p.1) seems not only due to the short duration of the film but also because there are different ideas between the film and the novel. It shows that the depiction of Bella still has the desire to be able to choose how she will die. However, the film shows that Bella is resigned and accepts her fate. It also seems to be the reason for the appearance of the deer is being hunted, namely to describe Bella's helplessness. The difference in the character of the main female character, Bella, which is different between the novel and the film, can also be seen when her father, Charlie, buys her a car as a gift for her arrival in Forks. In the novel, Bella responds when her father buys her a car, "You didn't need to do that, Dad. I was going to buy myself a car" (Meyer, 2005, p.7). From here, Bella's character reveals an independent woman who does not want to depend on her father. These quotes show that the character Bella, who can represent a woman, wants to achieve freedom to determine choices in her life, which, when she thinks of buying her car, she has decided that one day she will also work. It is one of the ideas of feminism, namely freedom, where one way for women to gain liberty, with the biological limitations that exist in women, is by working (Tong & Botts, 2024).

The description of the character Bella above, based on the *Twilight* novel, is very different from the description in the film. When her father bought her a car, the *Twilight* film shows Bella was happy and had no objection. She said to her father, "This is perfect." Things like this show a paradigm where women do not have the awareness to change themselves and try for something they want. Here, it shows the male dominance represented by her father.

What is interesting is the appearance of the characters Jacob and his father in the film, when they deliver the car. In the novel, the character Jacob is not in the prologue. Jacob's appearance at the beginning, and saying "I'm rebuilding the engine" (Hardwicke, 2008, 0:05:04), can be seen as an attempt to marginalize women by assuming that women are weak and cannot possibly fix a car. Hence, it depicts Jacob as the one who represents a man who can fix the car.

In addition, the appearance of Jacob and his father, Billy, who are Indians, seems to be an attempt to disguise the ideas of the Indian matriarchal through the *Twilight* film. Based on historical facts, the Indian tribe is a matriarchal society where women hold control and a significant role in the family. Mankiller (in Whalley, 2011) stated that "the Native American system of rule reflected matriarchal...Women have always had the responsibility and privilege of choosing the leadership among our people. Before making a difficult decision, they always call on the woman for their opinion." However, the character of Jacob is juxtaposed with his father, who can no longer walk; it seems his father needs a son more.

Furthermore, when the novel presents Jacob, he is not juxtaposed with his father. Even when he talks to Bella, Jacob also talks about his two older sisters.

"I'm Jacob Black." He held his hand out in a friendly gesture. "You bought my dad's truck."

"Oh," I said, relieved, shaking his sleek hand. "You're Billy's son. I probably should remember you."

"No, I'm the youngest of the family — you would remember my older sisters."

"Rachel and Rebecca," I suddenly recalled. Charlie and Billy had thrown us together a lot during my visits, to keep us busy while they fished. We were all too shy to make much progress as friends. Of course, I'd kicked up enough tantrums to end the fishing trips by the time I was eleven.

"Are they here?" I examined the girls at the ocean's edge, wondering if I would recognize them now.

"No." Jacob shook his head. "Rachel got a scholarship to Washington State, and Rebecca married a Samoan surfer — she lives in Hawaii now."

"Married. Wow." I was stunned. The twins were only a little over a year older than I was. (Meyer, 2005, p. 119).

The conversation above shows a Matriarchy where women have a more significant position. It shows when Bella does not remember Jacob as Billy's son, but she remembers her two older sisters, Rachel and Rebecca. Not only that, even when girls are considered "disturbers" (It shows when Charlie and Billy try to keep their daughter away when they are fishing), Bella's character is depicted as a stubborn child and can already determine her attitude as a girl (It shows when Bella always gets angry when her father and Billy go fishing). In addition, in this quotation, there is also the idea of feminism, where Rachel gets a scholarship to Washington. It shows that a woman also has the right to get an education and become an intellectual. It shows the ideals of first-wave feminism, where Girls and boys can attend government schools equally (Tong & Botts, 2024). And also, from the sentence "Rebecca married a Samoan surfer", by putting the word "Rebecca" as the subject, it shows that there is an attempt to place women as "subjects", who are usually marginalized women. From here, it shows that not only can men choose which woman to marry, but women can also determine which man they want to marry.

Moreover, it seems that there is an attempt to change the idea of feminism in the *Twilight* novel through the film, depicted by the main female character. *Twilight* film scenes show the main female character, Isabella Swan, looking weaker and less brave when Bella first meets Eric at her new school. The film shows when Eric tries to offer help to Bella by saying, "Anything you need. Tour guide, lunch date, shoulder to cry on", this shows a view where women are weak humans who need men in everything. From here it is also seen that there is a stereotype of women who do not know the direction and are easily lost, as well as fragile, emotional, and cry easily. Then based on the dialogue from Bella who said to Eric "I'm kind of 'suffer in silence' type" (Hardwicke, 2008, 0:06:29). Bella accepts everything (this has been mentioned before by looking at the prologues). The characterization in the novel is different: where Eric tries to offer help to Bella to show direction, Bella feels that Eric did it, "Definitely over-helpful." (Meyer, 2005, p.16) It reveals Bella in the novel as a woman who does not like to be helped by others and does not like to depend on others.

Next, the incident in the school cafeteria when Bella was having lunch also seemed to be made different in the film than in the novel. The first time Bella wanted to sit on the cafeteria bench, there was a scene where Mike tried to help Bella sit by moving her chair first so that it was easier for Bella to sit, and it shows where Bella seemed to be protected by her new male friend; this scene was not in the novel. The *Twilight* film wants to show a stereotype where men are masculine humans, while women are weak and beautiful creatures to be protected. While in the novel, the story in the cafeteria shows Bella's passive male friends. And the one who introduced Bella to her friends was Jessica, Bella's female friend at her new school. It shows that her friends were amazed by Jessica because she could speak familiarly with Bella; "They seemed impressed by her bravery in speaking to me" (Meyer, 2005, p.17). It shows that the *Twilight* novel presents a "brave" female character.

Then, in the introduction of Bella and Edward in biology class, there was also a difference in the story between the novel and the *Twilight* film. In the *Twilight* novel, when practicing in biology class, where Edward and Bella are in one group, there is Bella's attempt to show her ability, "I'll go ahead ... I was showing off, just a little". And also, when the end of the research reveals that the character Bella has abilities that are not inferior to Edward's. From here, it seems that women also have abilities that are not inferior to men. Bella's courage to start the research first and succeed in making predictions and correct answers to the results of her research seems to show that women can also lead. Unlike the film, the character Bella surrenders and accepts. When at the end of the practicum Edward offers Bella to see if her answer is correct; "It's Metaphase, do you want to check it? (Hardwicke, 2008, 0:19:46), But Bella answers "I believe you" (Hardwicke, 2008, 0:19:51). From here it seems that there is a confirmation from women themselves that men are suitable to be leaders, so women only entrust everything to men.

Moreover, many of the storylines in the *Twilight* novel were removed and not shown in the film adaptation, which aimed to eliminate the idea of feminism and replace it with masculinity. The *Twilight* novel shows that women invite men to the "Girls Choice" (Meyer, 2005, p.227) dance party. The film shows men inviting women to go with them to the dance party. It reveals that the *Twilight* novel does indeed carry the idea of feminism, where women can determine their attitudes and are no longer second-rate. The film changes it and shows that women are still marginalized.

The novel narrates the factors that cause Alice to become a Vampire. James once tried to kill and suck Alice's blood, but a Vampire turned her into a strong Vampire so that James could not even kill Alice to vent his anger. Alice's history of becoming a Vampire is not in the *Twilight* film. In the novel, Alice, who turned into a strong Vampire, can be interpreted as an effort to achieve gender equality so that women can be stronger than men. The removal of Alice's story in the film is to eliminate the idea of feminism that a woman should be strong both mentally and physically (Tong & Botts, 2024).

The Change of Feminism Idea to Masculinity and Its Motive

Some feminist studies state that patriarchy and masculinity are symbols of the power and dominance of men, and create subordination and marginalization of women (Prabowo & Fitriani, 2024). According to Alorda (2013), the study of men

that emerged around the 1970s opposed feminist studies. Alorda (2013) adds, "Masculinity is a set of qualities associated with a man, such as being aggressive, violent, arrogant, and sexually dominating."

Besides, interestingly, when in the *Twilight* novel, there is a feminist idea, but in the film, which is an adaptation of the *Twilight* novel, it emphasizes the masculine side as seen from the male character, Edward Cullen. When compared to the novel, Edward's masculinity is not shown too much, and it seems; this is also an attempt to transform the feminist idea of the novel.

The novel tells of when Edward saved Bella from a car hit. However, in the novel story, there seems to be an attempt to "disappear" Edward's help, where, based on the novel story, the people around the incident actually could not realize that Edward was the one who had pushed the car away from Bella. Even according to Tyler, Bella's friend, who almost hit her, he did not see Edward (Meyer, 2005). This differs from the film, which shows this story in a more dramatic scene.



Figure 1. Edward saves Bela from being hit by a car
(Hardwicke, 2008, 0:21:10-0:21:30)

The pictures above show that the camera's focus is on Edward. In addition, Bella's gaze shows that she has seen Edward; unlike in the novel, Bella only realized Edward's voice. Then, in this film, there is a scene where Edward leaves the location. The music accompanies Edward's departure and how Edward also leaves slowly (Vampires should be able to move quickly), and how in fact according to the story in the film there are people who see the incident where Edward saves Bella, it seems that this entire scene wants to show the attitude of a masculine man.

The next scene shows Edward looks more masculine; when he carries Bella up the mountain, her skin shines when exposed to light. Before Edward carries Bella, Edward pulls Bella's arm to reach the top of the mountain. This scene shows Edward as rude and impatient, so he pulls Bella. Finally, he decides to carry Bella and run to the top of the mountain at vampire speed.



*Figure 2. Edward carries Bella up the mountain
(Hardwicke, 2008, 0:51:40)*

Furthermore, the picture above shows that the camera focuses on the two main characters, while the surrounding images look blurry. It gives the impression that Edward is running at high speed. Moreover, the scene shows dramatic and tense background music, like pumping up the adrenaline of the people watching it. From the facial expressions, it can be seen that Edward looks calmer, while Bella looks a little anxious. All of these scenes will, of course, depict Edward as a very masculine character.

Whereas in the novel, Edward and Bella go to the mountain together with the aim that Edward wants to show the difference between him as a vampire and an ordinary human, namely when his skin shines when exposed to light, it is told that Bella and Edward walk together to climb the mountain. Next, the novel mentions that Edward is very patient in accompanying Bella to climb the mountaintop, "I can be patient — if I make a great effort. ... The hike took me most of the morning, but he never showed any sign of impatience (Meyer, 2005, p.257)." From this quotation, Edward has an impatient nature, but he tries to be patient. Until the end of the climb, he shows his patience. The film shows his impatient nature. In the novel, his character is not very masculine. According to Connell (in Alorda, 2013), a person who is unmasculine might act differently, such as being accommodative rather than controlling, peaceful rather than aggressive, incapable of kicking a football, uninterested in sexual conquest, and so on. Edward is more dominant and ruder in the movie than in the novel.

In addition, the description of Bella and Edward's togetherness shows that the narrative proposes a portrayal of strong women. Therefore, there is an effort to show gender equality where men and women are the same. However, in the film, masculinity is shown, which indicates that men are different from women. De Beauvoir (in Alorda, 2013) stated that "the masculine way of thought takes advantage of sexual difference to build patterns of inequality between men and women."

Indeed, the idea of equality between men and women in the novel is not in the film. The novel narrates that Edward explains that the scent of Bella's blood is like an addictive substance that makes Edward addicted. And when they talk about this, they sit together, "We sat silently, looking into each other's eyes - trying to read each other's thoughts" (Meyer, 2005, p.267). The word sitting together shows equality.



Figure 3. Edward, who was in the tree, talked to Bella
(Hardwicke, 2008, 0:54:19)

Unlike the novel, the scene shows Edward standing on a tree, and Bella is below him when Edward says that Bella is like an addictive substance to Edward. It shows that the position of men is higher than women.



Figure 4. Edward blocked Bella
(Hardwicke, 2008, 0:55:10)

The next scene shows Bella trying to get closer to Edward, and she climbs a tree. However, Edward avoids Bella until the scene shows Bella following Edward, and Edward stops. The picture suggests that women are dominated by men. The film shows more masculine traits in Edward's character.

Furthermore, Edward becomes more aggressive and violent in the *Twilight* film as shown in the fight scene between Edward and James; where James at that time tried to suck Bella's blood and kill her, and Edward came to help Bella. The novel does not explain the fight in detail. When Bella asked Edward, "What happened to James?" Edward answered, "After I pulled him off you, Emmett and Jasper took care of him (Meyer, 2005, p.461)." Indeed, since the beginning of the characterization of the characters in the novel, Edward is not depicted as a masculine man, but rather his two brothers, Emmet and Jasper are more masculine. "Of the three boys, one was big—muscled like a serious weight lifter, with dark, curly hair. Another was taller, leaner, but still muscular, and honey blond. The last was lanky, less bulky, with untidy, bronze-colored hair (Meyer, 2005, p.18)." The first description of this quote refers to the character Emmet, the second description refers to Jasper and the third description refers to Edward. The words that represent masculinity are not in Edward. It is different from what is in the film. The sentence "After I pulled him off you" is adapted in such a way to show Edward's masculine side. The *Twilight* film

depicts Edward coming to help Bella and pushing James away from Bella, but James returned to Edward, and Edward kicked James. Then, Edward tried to lift Bella with both hands to take Bella away from James, but failed because James pulled his leg. In the end, he bit James' neck until it was cut and tried to kill him. This scene shows Edward's masculinity and Bella's weakness. And it seems that again in the *Twilight* film, the masculine side of a man is presented to depict a helpless woman.

The image of a helpless and dominated woman is also present in a scene of the *Twilight* film, which is not in the novel, where Edward carries Bella and makes her jump and fly from one tree to another. This scene and the scene after are not in the story. It shows Bella is listening to Edward playing the piano. What is interesting in both scenes is the same piano music used; one title is "Bella's Lullaby," created by Cartell Burwell. The background music for the first scene and the technique used are invisible sound (the background music for Bella's Lullaby does not come from the image on the screen). Music seems to influence the audience, where the audience will feel more romantic scenes in the film. For the second scene, the technique used is visible sound (the background music for Bella's Lullaby comes from the piano played by Edward), music like this, besides influencing the audience, also affects the characters. The second scene shows the music played by Edward attracts Bella's heart. From here, it seems that this scene wants to show that men can weaken her heart. Thus, this scene seems to want to show the dominance of men over women. The songs in these two scenes are the same music; it turns out that the music in scenes one and two has different compositions. Thirty seconds of Edward playing the piano is the Lullaby; it shows an attempt to form the image of women in male dominance in the second scene.

The existence of two different compositions in one music with the same title is by its creator as an order from the film's "Production House"; "And can you imagine what it would be like - as it was occasionally on this project - trying to compose music to satisfy a director who's trying to satisfy a male executive who's trying to satisfy ten million teenage girls?" (Burwell, 2008). From this note, it can be argued that there is the presence of a "male" executive in the making of this film. Thus, there is an attempt to change the feminist idea in the novel, by bringing out the characteristics of the main character who looks weaker, and bringing up the notion of masculinity, which is from the characteristics of the main male character who looks more masculine, it seems to be due to the influence of the male executive.

However, the attempt to change the feminist idea in the novel seems half-hearted, with the characteristics of the female character who still shows her feminist side. It is said that "the situation where the process of ... making a film involving 'conglomerates' makes the adaptation criticism even more interesting (Murray, 2008). Murray (2008) also stated that the adaptation industry involves six stakeholders: writers, intermediaries, publishers and editors, literary award givers, scriptwriters, and film producers. Damono (2014) states that films come from "a group of people who work together to make them". Film does not exclude the director and production house. And also, the novelist seems to influence the idea in the movie. Moreover, as previously stated, there is an agreement from the production house and the novelist to make a film that is not far from the novel. The film represents the feminist side of the present.

The idea of feminism in the film also seems to be depicted a little in the character of Bella in this movie. The scene shows when Bella tries to advise her friend, Angela,

to invite Eric to a dance party by saying, "You're a strong, independent woman." Angela follows Bella's advice and invites Eric to the dance party. Another scene shows that women have the right to express their opinions, namely when Bella and Edward argue in the car to decide how Bella should leave Forks to avoid James. However, it is different in the novel where there is support from the male character, Emmet, that a man should listen to women (Meyer, 2005). The film limits this story. It shows the feminist side in the movie.

Furthermore, it shows that the character Bella in the film is independent; as saying, "I know what I want" (Hardwicke, 2008, 1:53:19) followed by a scene where Victoria descends the stairs with a confident smile, where it seems as if she is ready to take revenge for her lover James. It is clear that, if seen from the dialogue and this scene, it can represent the idea of feminism. Furthermore, this scene will make the audience curious and wonder, and at the same time, want to watch the sequel to this film. It shows that the emergence of this scene, which makes the change of feminist ideas in the novel half-hearted, is the motive to gain more profit. Moreover, from the quotation that states "A male executive who's trying to satisfy ten million teenage girls?", it seems that the idea created by this executive also needs to be adjusted to the target audience. There is a motive to make a profit by presenting the feminist side in the movie, so that the movie image is not much different from the novel. As stated by Hutcheon & O'Flynn (2013), the goal of adaptation is to make money by using a well-known author's story. The additional scene at the last scene, where Victoria walks down the stairs, is an economic motive to attract the audience to the second film. It worked because it placed the second film "New Moon" in the top four box office in 2009 (Corliss, 2009).

CONCLUSION

In conclusion, the *Twilight* film eliminates the image of feminism in the novel. The first way is to make the main female character weaker. The second is by changing or limiting a feminist idea in the novel. In addition, the *Twilight* film also shows the masculine side of its male characters more than the novel. Indeed, the film transforms the idea of feminism in the novel. The factor that changes the notion of feminism in the novel is the presence of male executives in the *Twilight* film production house who want to attract the audience, especially teenage girls. However, the emergence of feminist ideas in the film causes the transformation of masculinity in this film to appear "half-hearted". It is due to the economic motive, in the sense of seeking profit, in the film. The film is different from the novel. Some evidence of the profit-making motive in this film is the addition of a scene at the end of the story that makes the audience want to watch the second film.

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An Analysis of the Southern Gothic Genre in William Faulkner's "A Rose for Emily"

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Abstract. This study analyzes the Southern Gothic genre in Faulkner's "A Rose for Emily." This study is developed based on the gaps in several previous studies, which primarily emphasized the structure and narrative impacts on readers' comprehension, the values and societal structure, Faulkner's linguistic choice, Emily's contrasting identity, and the psychological factors that influenced Emily's behavior. This study aims to identify the Southern Gothic elements, themes, and symbols in "A Rose for Emily" based on Smith's, Harris', and Lloyd-Smith's concepts of Southern Gothic literature. This qualitative study employs a textual analysis method with a close reading approach. The primary data for this study is a short story entitled "A Rose for Emily." The data was collected through a series of steps and then subjected to analysis and interpretation. The findings demonstrate that the short story incorporates a range of Southern Gothic elements, including depictions of environmental decay, horror, and the exploration of mental illness. The reflection of thematic elements of Southern Gothic is in Emily's isolation and seclusion, Emily's resistance to the changes, death, and the macabre. Ultimately, certain symbols are reflected, such as Emily's house representing the grotesque, the dust and arsenic symbolizing death, the unpleasant smell representing the decaying life of Emily, and the color of the rose symbolizing her tragic and unrealistic love. This study can contribute to a broader understanding of Southern Gothic literature and how Faulkner portrays the elements of the Gothic in his work. In conclusion, this short story is an example of a Gothic tale, as it is replete with elements of Gothic tradition, themes, and symbols.

Keywords: *Gothic, Grotesque, Horror, Macabre, Necrophilia*

INTRODUCTION

The Southern Gothic is a subset of Gothic literature. The genre of Southern Gothic literature emerged in the early nineteenth century as a distinct form, evolving from the Gothic literature that originated in England and the Northeast of the United States (UMD Libraries, 2024). The Southern Gothic genre has been prevalent in literature since the early nineteenth century. The defining characteristics of Southern Gothic literature are irrational and transgressive thoughts, desires, and impulses, grotesque characters, and a pervasive sense of alienation and anguish, which is with dark humor (Bjerre, 2017). The Southern Gothic genre addresses the South's somber and troubled history, including racial social tension and deviations from the norm (Harris, 2022). Furthermore, the genre incorporates traditional Southern tropes alongside its characteristic Gothic elements with a sense of the supernatural (Harris, 2022).

Punter and Byron (2004) in Psilopoulou (2021) describe the Southern Gothic as an exploration of the psychological and emotional effects of societal decline, the persistence of traumatic experiences, and the impact of historical injustices on the present. They argue that this genre is concerned with the legacy of a dispossessed Southern aristocracy and the enduring tensions surrounding racial conflict. One subgenre of Southern Gothic is the grotesque, also known as the Southern Grotesque (Bjerre, 2017; Altındış, 2019). In his analysis, Thomson (1972, pp. 20-28) identifies several key elements that define the grotesque. The following elements are the characteristics of the grotesque, such as disharmony (conflicts, unresolved), the comic (vulgarly funny), the terrifying (uncanny, supernatural, disgusting, and repulsive), extravagance and exaggeration (extremeness), abnormality (such as physical features), and the satiric and playful. Furthermore, Poggi (2020) states that the grotesque emphasizes the sociological and cultural dimensions of social reality while relegating the more individualistic and psychological aspects characteristic of classical Gothic horror to a less prominent position.

According to Bjerre (2017), Southern Gothic is a literary genre that draws from the English and American Gothic traditions. However, it is known for its unique geographical roots in distinctive historical, cultural, and social tensions and aberrations. While the United States lacks the traditional architectural settings of Gothic romances, the post-Civil War South offers a unique backdrop for such narratives. The numerous ruined or decaying plantations and mansions provide a compelling setting for stories exploring the haunting history of the South and the sins, secrets, and other unsettling elements that define the region's past (Bjerre, 2017). According to Goddu (2014) in Psilopoulou (2021), the South is often associated with Gothic doom and gloom and is viewed as the other of the nation. It is a repository for aspects that the country wishes to disassociate itself from, including a perceived benighted landscape, a history of slavery, and a legacy of racial injustice.

Gothic narratives concentrate on the psychological aspects of the human mind, exploring the concept of the isolated self and the emotional experiences associated with horror. Gothic novels prompt readers to engage in self-directed fear and emotional connectedness with the characters (Smith, 2007). In terms of the main elements of Gothic literature, Harris (2023) and Lloyd-Smith (2004) categorize them into numerous main features, such as "a desolate haunted setting, dark and

mysterious atmosphere, affiliation with supernatural forces, emotional extremes, the protagonist as the anti-hero, women as victims, curses and portents, visions and nightmares, frightening tone, the hostility of weather, religious concerns, psychological instability, good versus evil, the touch of romance, extreme circumstances of terror, oppression, persecution, darkness and obscurity setting, and innocence betrayed."

The objectives are to identify Southern Gothic elements, explore the theme, and identify specific symbols associated with Southern Gothic aspects in "A Rose for Emily". Despite the plethora of studies on this short story, a paucity of research on Gothic issues in "A Rose for Emily" explores specific elements, themes, and symbols of the Gothic. The following is a review of several studies on "A Rose for Emily" that have previously been conducted and explore various issues.

In his study, Dos Santos (1988) employs the sign theory developed by C. S. Peirce and Lacan's psychoanalytic theory to elucidate the process of reading and interpreting Faulkner's short story, "A Rose for Emily". In particular, she examines the impact of temporal structure, narrative perspective, and the theme of absence on the reader's comprehension of the story and its characters, focusing on Miss Emily Grierson. Subsequently, Agustini (2012) examines the character of Emily as a representation of the traditional values of Southern society and the burden of expectations placed upon her by the townspeople. Emily represents the hope for the maintenance of conventional behaviors, and the instability of her position ultimately leads to her tragic actions. This analysis is within the historical context of the American South's transition following the Civil War and the impact of modernization on the region's values and social structures.

Liu (2015) discusses the application of foregrounding theory to the analysis of stylistic features and thematic elements in "A Rose for Emily." He examines how Faulkner's linguistic choices, narrative strategies, and symbolism facilitate the reader's comprehension of the intricate themes present in the narrative, particularly those on tradition, isolation, and the emotional ramifications of societal transformation. Following that, Schweizer (2018) examines how Faulkner portrays the character of Emily through his distinctive narrative style. The result demonstrates that the character Emily is between many contrasting identities, including gender, temporality, passivity, and agency.

Subsequently, Qing (2021) examines how Faulkner depicts the style and sensibility of the Gothic in "A Rose for Emily." However, the study does not analyze the specific symbols and imagery associated with Gothic elements in the narrative. The most recent study is by Zahin (2022), who investigates the psychoanalytical factors that contribute to Miss Emily's necrophilia and the psychological conflicts that underpin her actions, particularly within the context of capitalist patriarchal oppression. The research examines how these factors contribute to the formation of a distorted psyche, which in turn gives rise to the murderous act and other manifestations of psychopathology.

The studies mentioned above do not comprehensively discuss the Gothic elements, themes, and symbols in the short story "A Rose for Emily". The previous studies emphasize the impact of structure and narrative on comprehension, the values and societal structure, Faulkner's linguistic choices, Emily's contrasting identity, and the psychological factors that influenced Emily's behavior. Therefore,

this study seeks to address the shortcomings of previous research by focusing on Southern Gothic aspects in “A Rose for Emily” that have not been the focus. Three research questions have been formulated: (1) What Southern Gothic elements are presented in “A Rose for Emily”? (2) What theme of Southern Gothic is presented in “A Rose for Emily”? and (3) What symbols are associated with Southern Gothic literature presented in “A Rose for Emily”? Based on Smith, Harris, and Lloyd-Smith's concept of Southern Gothic literature.

This study contributes to a broader understanding of Southern Gothic literature and how Faulkner portrays the South's ongoing confrontation with its historical past. Furthermore, readers comprehend the elements, themes, and symbols of the Gothic in a narrative.

RESEARCH METHOD

This study employs a qualitative method with a textual analysis approach and utilizes close reading techniques. In close reading, we scrutinize a text; it is the core element of close reading (Catterson & Pearson, 2017). Therefore, we can gain an in-depth comprehension of the text being read (Saccomano, 2014). The primary data source is the short story entitled “A Rose for Emily” (1930) by William Faulkner. The data followed several steps. The initial step involves a comprehensive reading to gain the underlying themes. It entails identifying and analyzing key elements within the narrative, including the setting, characters, and plot. Subsequently, the researchers formulate research questions. Thereafter, the researchers apply close reading techniques to identify words and sentences related to the Gothic elements through dialogue, literary devices, and events in the short story, and then summarize the short story to understand the structure and key events of the narrative. Then, the data is organized into a set and extracted to gain the data needed to answer the research questions. Smith's (2007), Harris' (2023), and Lloyd-Smith's (2004) Gothic literature applied to the primary data. Finally, the data is analyzed and interpreted to present conclusions.

RESULT AND DISCUSSION

To address the research questions and objectives of the study, this section discusses the Southern Gothic elements, Gothic themes, and symbols in “A Rose for Emily” associated with the Southern Gothic genre. The researchers identified several Gothic elements, including environmental decay and horror, grotesque characters, mental illness, and murder. The thematic elements of the Gothic genre encompass themes such as isolation, resistance, and the macabre. Additionally, symbols linked to the Southern Gothic genre include the house, dust, smell, arsenic, and rose, as delineated in the works of Smith, Harris, and Lloyd-Smith regarding Southern Gothic literature.

A. Southern Gothic elements in “A Rose for Emily”

Gothic elements are a pervasive feature of numerous works of fiction. Such elements include descriptions of fierce characters, ghosts, decaying corpses, acts of brutality, killing, castration, incest, and other similarly disturbing phenomena (Gray, 2016 in Street & Crow, 2016). The term “Southern Gothic” describes a subgenre of

Gothic literature that substitutes the conventional spooky medieval atmosphere of the Gothic genre for the ambiance of the southern United States. Furthermore, this genre emphasizes sociological elements and cultural contradictions inherent in social reality, whereas classical Gothic horror is more individualistic and psychological (Poggi, 2020). The short story "A Rose for Emily" exemplifies several Southern Gothic elements, including the physical deterioration of Emily's residence and the town of Jefferson, the grotesque portrayal of characters, the act of killing, and the decaying corpse of Emily's father and Homer Barron.

Environmental decay and secret horror

The physical deterioration in this narrative is in the changing appearance of Emily's house and the surrounding town of Jefferson. Emily's house is notable for its square form and considerable size, which indicates that she hails from a wealthy and aristocratic family. However, the color has now faded due to weathering and a lack of maintenance. The house is distinctive, exhibiting characteristics reminiscent of buildings constructed in the 1970s, including cupolas, spires, and scrolled balconies. The residence is in a strategic location on the primary thoroughfare. Typically, this location is for individuals of high social status and prominence within the community. Emily's father is a wealthy and prominent member of the Jefferson community. However, the American Reconstruction altered the socio-political landscape of this town. The construction of garages and cotton gins has destroyed urban and neighborhood structures. The remaining structure associated with Emily is still in its original form; it presents an unappealing appearance. The interior furnishings of the residence are antiquated and encrusted with dust. The house has a musty odor and a distinct, pungent scent. The leather-covered the furniture and cracked windows. Upon the Board of Aldermen's arrival at the residence, a subtle dust cloud formed around them, "spinning with slow motes in the single sun ray" (Faulkner, 1990, p. 2).

Furthermore, the crayon painting of Emily's father on a tarnished gilt easel contributes to the grotesque that pervades Emily's dilapidated house. Meanwhile, the area in front of her house has been deliberately allowed to fall into disrepair. The narrator states that when the town began offering free postal delivery, Miss Emily was the only resident who declined to allow the installation of a metal number above her door and the attachment of a mailbox (Faulkner, 1990, p. 8). The only indication of human activity in the area was a young African American man entering and exiting the premises with a market basket (Faulkner, 1990, p. 3). This environmental decay creates an atmosphere of horror and enriches the sense of horror as Gothic in the narrative (Hu & Zhong, 2022). Moreover, the intertwined histories of politics and religion have invariably influenced life in the American South. The defeat in the Civil War led to economic paralysis, agricultural depression, and the subsequent extinction crisis. This phenomenon engendered a pervasive sense of failure, guilt, frustration, and loss among the Southerners, culminating in grotesque deformity and profound loneliness. Moreover, the tradition of Christian culture has contributed significantly to the grotesque elements found in Southern Gothic. A significant proportion of the early immigrants were Puritans. The doctrine accentuates the concepts of original sin and human nature, which posits that individuals are inherently incapable of self-improvement. The philosophy is a

reluctance to embrace change and progress in society, manifesting in a skeptical, boycotting, and oppositional stance toward novel concepts (Hu & Zhong, 2022).

Grotesque character

Additionally, Miss Emily's physical appearance refers to Southern Gothic elements. Faulkner describes Miss Emily as "a small, corpulent woman...with a thin gold chain descending to her waist and vanishing to her belt" (Faulkner, 1990, p. 5). It emphasizes the sense of a monstrous creature, the devil in the house (Zouari, 2021). He further characterizes her as "bloated," with a pallid complexion, as though she had been in motionless water for an extended period. From her lurid face, the reader can visualize her as a lifeless creature (Hu & Zhong, 2022). Her eyes, situated within the fatty ridges of her face, resembled two diminutive pieces of coal pressed into a lump of dough as they traversed from one face to another while the visitors articulated their purpose (Faulkner, 1990, p. 2). Her sartorial choices reflect an adherence to an anachronistic style reminiscent of the traditional Southern aristocratic mode of dress. Subsequently, following a prolonged period of illness, she underwent a haircut that resulted in a youthful appearance despite her actual age being in her thirties. The narrator characterizes her as a woman with a "vague resemblance to those angels in colored church windows—sort of tragic and serene" (Faulkner, 1990, p. 5). Miss Emily's physical appearance enhances the prevailing atmosphere of gloom and terror in the narrative (Hu & Zhong, 2022). Furthermore, Miss Emily's mental illness and the act of killing Homer Barron serve to reinforce the grotesque aspects of her character.

Mental illness

Emily belongs to an aristocratic family that adheres to the principles of the Old South tenaciously. Her father is a domineering and demanding individual. Therefore, her father rejected numerous young men who attempted to establish a relationship with her. Consequently, despite reaching her thirties, Emily remains unmarried. The Griersons held themselves too high for what they were (Faulkner, 1990, p. 4). It is further substantiated by how this family treats Lady Wyatt, her great aunt, who becomes mentally unstable as a result of the adherence to an anachronistic system. The upbringing model shapes her behavior. This tendency shows her resemblance to her father, who is possessive and inclined to exert control over others. Her domineering trait is apparent in her response to the authorities for tax payment. Emily states, "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves. See Colonel Sartoris. I have no taxes in Jefferson." (Faulkner, 1990, p. 2) The way Mr. Grierson raises Miss Emily results in her becoming dependent. Zhang (2021) posits that Emily has been unable to establish a relationship based on mutual love since the inception of her romantic involvement. Moreover, her father exerts significant control over her life. Consequently, Emily is an object within the influence of her father, and her individuality and autonomy are significantly constrained. She appears incapable of functioning without the presence of her father. Upon the demise of her father, she exhibits no outward indication of sorrow.

When individuals arrive to express their condolences, she is attired in her customary attire and exhibits no outward indication of grief. She retained her

father's corpse for three days until the minister and the doctor advised her that her father had passed away and that the funeral should commence without delay. At this point, she permitted the funeral to proceed. Her murder of her lover, Homer Barron, perpetrated with arsenic poisoning, marks the zenith of her mental illness. She maintains the corpse of Homer Barron for forty-four years.

Emily exhibits psychotic behavior; she not only kills Homer Barron, her intended spouse but also engages in sexual intercourse with his corpse. Zahin (2022) asserts that Emily's actions refer to necrophilia or sexual activity involving a deceased individual. The practices of necrophilia encompass a range of sexual activities, including anal and vaginal intercourse, as well as other forms of sexual contact, such as biting, fondling, or sucking of breasts. Furthermore, these practices may entail physical contact, such as hugging or sleeping close to the body (Vasudevan, Dharma, & L., 2019). Faulkner stated that the body had once lain in the attitude of an embrace (Faulkner, 1990, p. 9). Zahin (2022) posits that the psychological phenomenon of necrophilia in Emily is because of prolonged repression. Miss Emily serves as an exemplar of an individual who succumbs to a psychic disorder as a consequence of prolonged and pervasive psychological torment. This oppression is a result of her father's restrictive upbringing.

The killing of Homer Barron

Homer Barron is the foreman overseeing the construction of sidewalks in Jefferson. The construction project commenced following the demise of Miss Emily's father. Homer is friendly and becomes acquainted with the residents of Jefferson in a relatively short time. He appears to be closely associated with Miss Emily and to have a distinctive relationship with her. The narrator states, "We began to observe them on Sunday afternoons, driving in the yellow-wheeled buggy" (Faulkner, 1990, p. 5). Subsequently, it shows that Miss Emily has purchased "a men's toilet set in silver, a complete set of men's clothing, including a nightshirt" (Faulkner, 1990, p. 7). The public assumes that the two would have married; however, this assumption is not borne out by the evidence, as there is no public indication that they were engaged. Homer enters Miss Emily's house one evening through the kitchen door. It marks the beginning of the mystery. Individuals cease seeing Homer, while Miss Emily is seldom in public. It appears that the disappearance of Homer Barron may have been the result of Miss Emily's actions, potentially indicating that she was responsible for his demise.

Agustini (2012) asserts that the townspeople pressed Emily to marry an aristocrat, as is expected of her class. Her affair with a poor Yankee man, therefore, represented her inability to meet these expectations. Moreover, the man indicates his intention to disengage from the relationship. In an act of desperation, Emily resorts to murder to maintain her relationship with the man, disposing of his corpse in the process. It would appear that Homer Barron is not genuinely interested in pursuing a romantic relationship with Emily; she serves as merely a transient figure in his life, a brief respite from the challenges and demands of the road construction project underway in Jefferson. However, Blythe (1989) in Towner & Carothers (2006, p. 63) posits that Homer Barron is homosexual, and Emily kills him to salvage her reputation. This supposition is from the narrator's account, which states that Homer himself had remarked that he was not inclined towards marriage, given his preference for men and his association with younger men at the Elks' Club

(Faulkner, 1990, p. 6). Towner and Carothers (2006) posit that Emily's act of killing Homer was an act of desperate revenge against her father, who had "thwarted her woman's life so many times" (Faulkner, 1990, p. 7). Her father's actions influence the development of her personality and her attitude towards love. She views human life as the sole means of maintaining eternal love (He & Tang, 2016).

B. Southern Gothic themes in "A Rose for Emily"

The themes or central ideas present in Gothic fiction are numerous and diverse, encompassing a vast array of subjects, including horror, the grotesque, the macabre, ghosts, and a plethora of other themes. American Gothic narratives are typically imbued with a sense of unease and distress, often evoking the traumatic legacy of slavery and racial conflict in the United States (Bjerre, 2017). In Southern Gothic literature, themes such as the grotesque, the uncanny, abnormality, and the terrifying are pervasive (Thomson, 1972). The short story presents several themes: seclusion, resistance, death, and the macabre.

Isolation and seclusion

The short story "A Rose for Emily" presents central ideas, including isolation and seclusion. It shows the minimal interaction between Miss Emily's family and the surrounding neighborhood. Emily is rarely in public. Furthermore, following the death of her father and the clandestine murder of Homer Barron, she maintains a distinct separation from the general public. The only person who interacts with Miss Emily is her servant, a black man who delivers food from the market.

Resistance to change

Another theme that emerges from this short story is the resistance to change. The narrative reveals that Miss Emily is firmly committed to traditional values and practices. Faulkner states that "Miss Emily had become a tradition, a duty, and a care, a sort of hereditary obligation upon the town" (Faulkner, 1990, p. 1). The narrative is situated in the post-Civil War era and explores the decline of economic, cultural, and social values in the South. The character of Miss Emily serves as a representation of the challenging transitions occurring within society (Agustini, 2012). In this way, Miss Emily is a symbol of the old order's resistance to modernism. Some scenes in the plot illustrate Miss Emily's resistance to the policies of the new authorities in Jefferson. For example, she declines to pay the tax because Colonel Sartoris, the former mayor of Jefferson, had forgiven the Grierson family's tax debt due to her father's financial contributions to the town. Even though the new authorities have sent her a tax notice and visited her house, Emily remains adamant in her refusal to pay the tax. Miss Emily states, "I have no taxes in Jefferson." Colonel Sartoris elucidated the matter to me. "Perhaps one of you could gain access to the city records and verify this information for yourselves" (Faulkner, 1990, p. 2). The subsequent scene that illustrates Miss Emily's rejection of the aforementioned change is when the town offers a free postal delivery service, which Miss Emily declines by refusing a mailbox that is to be attached to her door. Miss Emily shows stubbornness and unwillingness to be ruled by anyone. Consequently, upon her death, Faulkner referred to her as "a fallen monument" (Faulkner, 1990, p. 1). Miss Emily represents an old tradition of the South.

Mortality and macabre

The themes of this short story correspond to those typically explored in Southern Gothic literature, namely death, mortality, and the macabre. The narrative shows three instances of death in the presence of grotesque and eerie circumstances. The initial demise is that of Mr. Grierson, the father of Emily. After that, Homer Barron died, the lover of Miss Emily, and finally, Miss Emily demised. The death of her father evokes a sense of disquiet. It is not the manner of his demise that is the source of distress, but how Emily treats the corpse of her father. Firstly, Emily does not accept the reality. Consequently, she maintains the appearance of normalcy in her household, wearing her customary attire and exhibiting no outward signs of grief. She retained the corpse for three days. Fortunately, the minister and doctor were able to persuade her to allow the burial of the corpse. The circumstances surrounding the death of Homer Barron remain shrouded in mystery. The enigma surrounding his demise is before the reading of the narrative. After Miss Emily's death, a keen interest arises in the interior of the upstairs room in her house. To their astonishment, they discovered a disconcerting scene: the bed was by a skeleton in an attitude of embrace (Faulkner, 1990, p. 9). It shows that Homer Barron perished as a consequence of the arsenic poisoning administered by Miss Emily. Subsequently, forty years elapse without any sightings of Homer Barron until the demise of Emily. She died at the age of seventy. Faulkner states that Miss Emily passed away in one of the downstairs rooms, in a heavy walnut bed with a curtain, her gray head propped on a pillow yellow and moldy with age and lack of sunlight (Faulkner, 1990, p. 8). The indentation of the pillow beside the skeleton of Homer Barron and a strand of gray hair on the pillow indicate that during her lifetime, Miss Emily slept beside the skeleton of Homer Barron.

C. Symbols Associated with Southern Gothic

Some symbols are regarded as natural symbols, acknowledged as representing a particular concept across cultural contexts. For example, rain refers to the concepts of fertility or the renewal of life. Similarly, a forest symbolizes mental darkness or chaos; a mountain represents stability; a valley signifies a secure place, and so on (Barnet et al., 2008, p. 683). Rahman (2015) proposes that a symbol is an entity that represents a concept or idea. The story employs Southern Gothic symbols and images.

The house

Symbols are elements or literary devices used in a literary work. The use of literary devices enables authors to convey the underlying significance of their texts. In this study, the researchers will focus on several symbols that appear in "A Rose for Emily" and the broader context of Southern Gothic literature. One of the most common symbols found in Gothic literature is an old mansion or monastery (Abedini, 2022; Smith, 2007). In "A Rose for Emily," the residence of Miss Emily serves as a symbol of Gothic literature. As the narrative progresses, it becomes clear that the residence in which Emily resides is a structure of an antiquated architectural style, thereby symbolizing the historical South. It shows that the house is a large, square-frame dwelling painted white and situated in a prominent location adjacent to the main thoroughfare. However, the house is probably currently

uninhabited and neglected. The narrator states, “Only Miss Emily’s house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps eyesore among eyesores” (Faulkner, 1990, p. 1). Furthermore, the furnishings within the residence are antiquated, discolored, and soiled. Emily’s house is a symbol of her virtual prison, isolation, and seclusion (Zhao, 2018).

The dust

The dust symbolizes the processes of decay and death. The narrator states, “When they sat down, a faint dust rose sluggishly about their thighs” (Faulkner, 1990, p. 2). Moreover, the atmosphere shows an odor of dust and disuse, described as “a close, dank smell” (Faulkner, 1990, p. 1). The excerpts illustrate the state of deterioration and disarray of the furniture in the house. Furthermore, the leather-covered furniture is in a state of disrepair, and the paper used to respond to the mayor’s missive is of an outdated variety. The narrator states that the mayor received “a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all” (Faulkner, 1990, p. 1). The house, its furnishings, and its residents are in an old-fashioned sensibility. Liu (2015, p. 78) posits that the presence of dust in Emily’s residence indicates that the house is a funerary space, with Emily herself symbolizing a mummified figure. The symbolism of dust, particularly within Gothic tradition, is associated with concepts of decay, mortality, and the passing of time. All things will inevitably succumb to the forces of decay, their ultimate dissolution into dust and disappearance.

Smell, arsenic, and rose

The subsequent symbol is the unpleasant smell. The odor serves as a symbol of the repugnant nature of Miss Emily’s conduct towards her sweetheart, Homer Barron. Before the resolution of the circumstances surrounding Homer Barron’s demise, the residents of Jefferson, particularly Emily’s neighbor, began to perceive a pungent odor emanating from her residence. Subsequently, following multiple complaints from residents to Judge Stevens regarding the unpleasant smell, he orders the dispersion of lime in the vicinity of the residence. It occurred during the night, and approximately one or two weeks later, the offending smell dissipated. Smell is a symbol of the death and decay of Homer Barron, Emily’s fiancé. The tradition decays in the South. As posited by McCullers in Agelakis (2020), the smell is indicative of death, representing the passage of time and the loss of life.

Furthermore, the presence of arsenic in the narrative functions as a symbol of death (Hu & Zhong, 2022). The narrator states that upon opening the package at home, the following inscription was observed on the box, located beneath the image of a skull and bones: “For rats” (Faulkner, 1990, p. 6). As the narrative progresses, the narrator does not explicitly describe the circumstances surrounding Homer Barron’s demise. It suggests that Emily murdered Homer Barron with the use of poison. Initially, the residents of Jefferson hypothesize that Miss Emily will commit suicide with the poison. However, Homer is never present again, while Emily is seldom in public areas. Ultimately, they only discover Homer Barron’s skeleton on the rotting bed.

Another symbol utilized in the short story is the rose. It is a commonly held belief that a rose symbolizes love or a romantic relationship. Liu (2015, p. 80) posits that “A Rose for Emily” uses a rose as a metaphor for Emily’s life and a persistent sense

of suffering. Despite the presence of moments of joy and affection, these experiences are transient and ultimately ephemeral, akin to the natural cycle of a rose, which blooms and then fades. It shows that the withered rose serves as a metaphor for the tragic life and love of Miss Emily, the central character in the story.

CONCLUSION

"A Rose for Emily" is a Gothic narrative that exemplifies the characteristics of Southern Gothic literature. The Southern Gothic elements are discernible through an analysis of the plot, the setting, and the characterization. The narrative contains examples of the physical decay and covert horror that characterize the Southern Gothic genre. The environmental decay is in the portrayal of Miss Emily's house, which appears to be withered. An additional element of Southern Gothic is in the narrative through the grotesque characters, most notably in the portrayal of Miss Emily's physical appearance and mental illness. Some have postulated that she may suffer from a mental disorder known as necrophilia, which involves a sexual relationship with a corpse.

The narrative also incorporates several themes associated with the Gothic genre, including isolation and seclusion, resistance to change, mortality, and a macabre fascination with the grotesque. The theme of isolation and seclusion is in the interactions between Emily and the town residents. Her resistance to change is in her response to tax payment and her subsequent rejection of the town authority. The theme of mortality is in the demise of Mr. Grierson, Emily's father, who contributes to the atmosphere of horror by allowing Emily to retain his corpse for three days, and the demise of Miss Emily's lover, Homer Barron, is similarly enigmatic. His death is only revealed at the end of the narrative after his skeleton is found on a rotting bed.

The narrative incorporates several symbols associated with Gothic elements, including the house, dust, smell, arsenic, and a rose. An aged, uninhabited, and deteriorated domicile serves as a symbol of the Southern Gothic genre. The dust in a dilapidated house contributes to the overall horror atmosphere of the narrative. The unpleasant smell symbolizes the nastiness of Emily's conduct in killing Homer Barron, and the arsenic poison symbolizes death. Finally, the rose serves as a symbolic representation of the tragic romantic relationship between Emily and Barron. He dies at the hands of his romantic interest.

This study focuses on Southern Gothic elements, themes, and symbols. Consequently, further research is necessary to explore Southern Gothic as a response to cultural and economic deterioration in the American South. "A Rose for Emily" is a case study in this regard. The implications of this study suggest that a thorough examination of "A Rose for Emily" reveals that the Southern Gothic genre employs grotesque imagery, dilapidated settings, and disturbed characters to criticize the social and moral deterioration of the American South. The genre's exploration of themes such as death, repression, seclusion, isolation, and macabre is the focus.

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Attitudes in Animal Welfare's Messages in the English Caption Text of @jakartaanimalaidnetwork's Instagram Account

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Abstract. With the growing global concern for animal welfare, social media platforms like Instagram are crucial in raising awareness and promoting advocacy. This research investigates the attitudes conveyed in animal welfare messages through the English caption texts on the @jakartaanimalaidnetwork Instagram account. The study aims to identify how the Appraisal System in Systemic Functional Linguistics (SFL) expresses attitudes in these captions, focusing specifically on the categories of Affect, Judgment, and Appreciation. A qualitative descriptive research design was used, with data collected from English captions relevant to animal welfare. Content analysis was employed to categorize the captions based on their emotional (Affect), evaluative (Judgment), and appreciative (Appreciation) contents. The study utilized domain, taxonomy, componential, and cultural theme analysis to interpret the attitudes expressed in the captions. The results revealed that Affect was the most dominant category, with frequent expressions of emotions such as happiness, sadness, and empathy towards the animals. Judgmental expressions, particularly regarding moral evaluation, were also prevalent, reflecting the organization's ethical stance on animal treatment. Appreciation was expressed through a positive animal care assessment, emphasizing the value and quality of animal welfare. Overall, the study highlights the organization's commitment to advocating for the humane treatment of animals, using language that emphasizes compassion, ethical responsibility,

and respect for animal rights. These findings demonstrate how the account conveys a clear and supportive message for animal welfare through its use of linguistic attitudes.

Keywords: *Animal Welfare's Messages; Attitude System; Appraisal System; English Caption Text; Systemic Functional Linguistics*

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

INTRODUCTION

Animal rights are receiving global attention as people become more conscious of the importance of treating animals humanely. It correlates with animal protection, and it has become a modern movement. Animal preservation is a modern social movement that originated in England in the early 18th century. Activists striving to preserve animals have long relied on the backing of affluent and influential individuals, whose political influence and economic advantages have advanced the animal-protection cause significantly (Bekoff, 1998). This notion encompasses a variety of factors, including safeguarding against abuse and exploitation and ensuring access to adequate shelter, food, and medical treatment (Singer, 2009). Efforts to improve animal welfare concentrate on practical ways to improve their living conditions and ensure their well-being.

One approach to promoting animal welfare is to provide framing to the public by effectively communicating it. Animal welfare messages are communication strategies that emphasize not only the content of the message but also how it is delivered, showcasing empathy, understanding, and respect for the recipient, in this case, animals. A key persuasive technique in public relations and media is the development of message frames (Perloff, 2008). These frames are crucial in shaping public perception and encouraging behavioral change. By utilizing such strategies, a more positive relationship between humans and animals can be fostered, ultimately improving overall animal welfare. The application of these messages is expected to inspire a shift in human behavior towards animals, promoting greater awareness of the importance of respecting and protecting animals' fundamental rights as living beings.

This approach highlights that our communication and interactions with animals indicate how much we respect their rights. By embracing animal welfare messages, we improve our treatment of animals and convey a powerful message to society about the importance of showing compassion and respect to all living beings. This can lead to wider societal changes, promoting more humane treatment of animals in various settings, including farms, research laboratories, and daily life (Perloff, 2008; Larson, 2002).

Delivering a strong message to society about showing compassion and respect for all living beings is a key step in building a more cultured and unified global community. Developing empathy and respect for life, including humans and non-humans, reflects noble human values and promotes social solidarity (Fraser, 2008).

Showing kindness and respect for all forms of life not only reduces suffering and exploitation and helps create a stronger and more sustainable environment (Rollin, 2006). If widely accepted, this message can lead to transformative changes in behavior, ranging from government policies to individual daily actions, and teach future generations the importance of maintaining ecological balance and preserving life on Earth.

The incidence of animal cruelty around the world is a profound and heartbreaking issue. From cases of torture to widespread exploitation, animals are often victims of inhumane acts of violence (Dawkins, 2006). As Dawkins highlights, animals experience a range of emotional states, making it crucial to understand their psychological needs when addressing cruelty. Animals are often subjected to painful and harmful treatment in the agricultural industry, entertainment, or domestic settings (Sapontzis, 2004). Sapontzis argues that the systematic exploitation of animals, particularly in sectors like agriculture and entertainment, poses significant ethical issues that demand society's attention.

These cases include brutal wild capture, detention in inappropriate conditions, cruel treatment in cosmetic and drug testing, and neglect that causes suffering and death (DeGrazia, 2002). Animal suffering, whether physical or psychological, is a primary ethical concern that must be addressed in all forms of exploitation. Not only does this involve physical suffering, but it also results in severe psychological impacts on the animals (Linzey, 2009). The emotional lives of animals should be recognized, and neglect and testing can cause both physical pain and emotional distress, which must be considered when evaluating animal cruelty. These incidents call for decisive action, strict law enforcement, and efforts to raise public awareness about respecting and protecting animals' fundamental rights (Regan, 2004). Animals deserve protection simply because of their intrinsic value, a belief at the heart of animal rights advocacy. By taking this reality seriously, one can move towards a world where animal cruelty is no longer allowed to happen and where all living beings are treated with the compassion and respect they deserve.

Animal cruelty in Indonesia is a terrible reality that includes a variety of worrisome activities. Animals in Indonesia endure a variety of types of cruelty and neglect, ranging from maltreatment of home pets to exploitation of wildlife. Pet neglect and abandonment are not commonplace in metropolitan settings, with many animals left to fend for themselves in terrible conditions (Nuragustini et al, 2024; Fitri et al, 2021). Animal abuse may be a sign that the person has a mental illness. Children or adolescents who harmed animals were thought to be on a path to future violence because these acts desensitized them or tripped an underlying predisposition to aggression. Once their destructive impulses were released, the floodgates restricting violence opened, and their future targets were likely to be human, or so it was argued (Arluke, 2006). Furthermore, the illicit wildlife trade endangers the well-being of many species, as animals are frequently mistreated during capture, transit, and sale. Furthermore, despite efforts to abolish them, behaviors like dog meat eating and cockfighting continue to exist in some areas. Despite existing legislation designed to protect animals, enforcement is a struggle, and public knowledge of animal welfare concerns is frequently lacking. Addressing animal abuse in Indonesia requires a multifaceted approach, including stricter enforcement of animal protection laws, increased education and awareness

campaigns, and efforts to promote compassion and empathy towards all living beings. Some licensing regimes have, as their primary purpose, something other than the protection of animals, but they include provisions that nonetheless impact animal welfare (Tyson, 2021).

In this context, communicating animal welfare issues is essential. The Systemic Functional Linguistics (SFL) appraisal system offers a helpful framework for understanding and evaluating how these messages are constructed and delivered. Animal welfare messages emphasize the need for language that conveys empathy, compassion, and respect, which creates healthy bonds and enhances overall interaction quality. Similarly, the appraisal system, especially the attitude system, offers a framework for investigating how language conveys attitudes, feelings, and evaluations, providing light on interpersonal communication dynamics (Martin & Rose, 2003). By combining animal welfare messaging principles with the SFL evaluation system's analytical capabilities, individuals can better understand how language choices influence perceptions and relationships. This integration enables practitioners to communicate more effectively and empathically, resulting in an understanding and supportive culture in interpersonal interactions, whether in healthcare, education, or ordinary conversations.

There are many ways to campaign against animal abuse in the digital era. One of them is through the Instagram platform. Many accounts aim to campaign against animal abuse, and @jakartaanimalaidnetwork is one of the Instagram accounts that campaigns against animal rights. Many captions in this account represent animal welfare messages. Then, it can be analyzed through the Appraisal System, especially in the Attitude aspect.

This study uses the Appraisal System theory outlined by Martin and White (2005) to analyze the data, focusing on its three main categories: attitude, graduation, and engagement. However, this research focuses on one of the aspects of the appraisal system. According to Martin and White (2005), the Attitude System is one of the subsystems of the Appraisal Framework, consisting of three categories: affect, judgment, and appreciation. The affect category refers to expressing feelings or emotions, often related to personal experiences or responses to situations. On the other hand, judgment deals with assessments of people's behavior or actions, usually concerning morality, ethics, or social norms. Lastly, appreciation evaluates objects, events, or experiences based on their aesthetic value or significance (Martin et al, 2005). These categories of Attitude System allow for a nuanced understanding of how language conveys attitudes towards various subjects, particularly in animal welfare messages, where compassion, ethical considerations, and value recognition play crucial roles.

This research was inspired by some previous studies discussing the Appraisal System. The first study is entitled "Attitude Perspective in BBC News' Article: An Appraisal Analysis" by Prastikawati (2021). The findings of this study revealed that the effect of unhappiness was the most controlling attitude subsystem utilized and used in the BBC News article to convey the feelings of people and phenomena/events presented in the BBC News article. The realization of other attitude subsystems followed: judgment and appreciation. Point to the findings,

which can be used as teaching material for reporting news. Students may be taught to write news using attitude words to show feelings.

The second study, "Depicting Appraisal Systems on Descriptive Texts From The 12th Grade Of The English Textbook", was conducted by Nurinsani et al (2022). The finding indicates that the higher appreciation was proper to achieve the communicative purpose of the descriptive text itself. To entertain the reader, the author uses more appreciation to evaluate objects, performance, and natural phenomena that are displayed in the events in the story. It helps the readers become involved in the stories, and they need to understand how the writers express their ideas.

The third study, entitled "Analisis Sistem Appraisal Dalam Teks Berita "Gaduh Sistem Zonasi" (Kajian Linguistik Sistemik Fungsional), was conducted by Septiana et al (2021). The findings reveal a negative attitude towards using appreciation in the text. It implies that news writers consider the zoning system to be a negative thing. However, there is also an appraisal in effect and judgment in the text, which uses more positive affect and favorable judgment. This indicates that the news writer is interested in showing readers how the zoning system works.

The fourth study, "A Functional Analysis of Transitivity and Attitude Systems Interacting in Student Texts in Spanish", was conducted by Ignatieya (2019). The preliminary results show specific differences between the two corpora: in the literature texts, clauses with appraisal prevail, judgment is the preferred means of expressing Attitude, while the history texts prefer clauses without appraisal, and appreciation prevails among the subtypes of Attitude.

Next is the fifth study, "Appraisal Attitude on Editorial News: Our Disastrous President" by Susanto et al. (2023). The writer looked at the creation of journalistic reality from a linguistic point of view, how the choices journalists make in terms of vocabulary reveal their ideological standing, both in terms of content and context. For this purpose, the writer uses an editorial from the Los Angeles Times published on January 17th, 2021, as an example. This chapter applies the Appraisal framework for analysis. Since these articles connect to President Donald J. Trump, they activate a powerful evaluation of appraisal attitude values that provide news articles with evaluative implications that are observed. The news editorial system draws attention to the importance of emotion, judgment, and appreciation in its coverage of problems. As a result, the study showed that performance in the appraisal system in the Los Angeles Times news editorial is almost entirely based on the writer giving some lexical items that "affect" the reader. In this case, it is an adverse effect. Then, the writer intends to give less attention to appreciating lexical items.

Based on the reviews above, the researchers identify a gap in the existing literature. None of the prior studies have specifically explored how language is used to deliver animal welfare messages, particularly in the context of social media platforms. Furthermore, the object of this study is distinct, as no previous research has analyzed English caption texts from Instagram accounts, especially those belonging to animal welfare organizations such as @jakartaanimalaidnetwork. Addressing this gap, the present study examines how language through the Attitude System in the Appraisal Framework is used to construct and convey messages about animal welfare. In line with this purpose, the study is guided by the following research questions: (1) What types of attitude Systems are used to deliver animal

welfare messages in English caption texts on the @jakartaanimalaidnetwork Instagram account? and (2) How the identified types of Attitude System reflect the organization's stance on animal welfare.

RESEARCH METHOD

The methods of this research are outlined in terms of data sources, the research context, and data collection through focus group discussions. The number of data points collected will be specified in the analysis process. The data will be analyzed using content analysis, which allows for a comprehensive discussion of the results.

This research follows a qualitative descriptive design, grounded in a naturalistic paradigm that views reality as plural, constructed, and holistic. This paradigm acknowledges the inseparable relationship between the researchers and the subjects being studied, emphasizing that generalizations are context- and time-bound, or idiographic (Santosa, 2021:37). Furthermore, from a causal relationship perspective, all entities are formed interactively, making it impossible to separate cause from effect. Qualitative research is also descriptive, inductive, intuitive, and ethnographic. It views the researchers as an instrument using purposive sampling (Santosa, 2021:37). Its primary aim is to understand and present hidden or lesser-known cultural phenomena (Blaxter et al., 2006).

Data for this research were collected through observation and note-taking from Instagram captions. One hundred thirty data points will be analyzed based on the Attitudes of Appraisal Theory. Once the data is collected, the researchers classify it into a tabulated format based on the research focus. The researchers then analyze the classifications and conduct a focus group discussion, inviting experts to evaluate the themes presented in the research. After the debate, the validators assess and evaluate the data collected.

Once the data collection was complete, the researchers analyzed the data using content analysis techniques outlined by Spradley (1980). This content analysis involved domain analysis, taxonomy analysis, componential analysis, and cultural theme analysis, with each method modified by Santosa (2023) and presented in each table that included the study focus. These are the distributions of the data:

Table 1. Distribution of Domain Analysis

Stages of Caption Text	Themes of Animal
Lead	Monkey
	Dog
	Horse
Content	Monkey
	Dog
	Horse
Call to Action	Monkey
	Dog
	Horse

Table 1 illustrates the distribution of animal themes—monkey, dog, and horse—across the three generic stages of caption text: lead, Content, and Call to Action.

These themes appear consistently in each stage, indicating a cohesive narrative structure in delivering animal welfare messages.

Table 2. Distribution of Taxonomy Analysis

Attitudes													
Affect						Judgment					Appreciation		
Hap	Unh	Sec	Ins	Dis	Sat	Nor	Cap	Ten	Ver	Pro	Re	Val	Com

The table serves as an analytical tool or interpretive framework for examining the expression of attitudes within the data using the Appraisal System. It breaks down the Attitude category into three key dimensions: Affect, Judgment, and Appreciation, each of which captures different evaluative meanings. Affect reflects emotional responses such as happiness (Hap), unhappiness (Unh), security (Sec), insecurity (Ins), dissatisfaction (Dis), and satisfaction (Sat). Judgment evaluates human behavior through aspects of social esteem, including normality (Nor), capacity (Cap), and tenacity (Ten). Then, social sanctions include veracity (Ver) and propriety (Pro). Meanwhile, Appreciation focuses on the assessment of objects, phenomena, or processes through reaction (Re), valuation (Val), and composition (Com).

Table 3. Distribution of Componential Analysis

Stages of Caption Text	Themes of Animal	Attitudes System													
		Affect						Judgment					Appreciation		
		Hap	Unh	Sec	Ins	Dis	Sat	Nor	Cap	Ten	Ver	Pro	Re	Val	Com
Lead	Monkey														
	Dog														
	Horse														
Content	Monkey														
	Dog														
	Horse														
Call to Action	Monkey														
	Dog														
	Horse														

The table presents the relationship between the stages of caption text, the animal themes featured (monkey, dog, and horse), and the types of Attitude expressed using the Appraisal System, namely Affect, Judgment, and Appreciation. Each stage is explained as Lead, Content, and Call to Action. These stages are analyzed for the presence of these animals and the evaluative language associated with them. The Affect system includes emotions such as happiness, unhappiness, security, and insecurity; Judgment evaluates behaviors through indicators like satisfaction, normality, capacity, and tenacity; while Appreciation assesses value through reaction, valuation, and composition.

The final stage of the analysis focuses on identifying the cultural themes reflected in the data. After examining the Attitude systems, Affect, Judgment, and Appreciation, across the stages of caption text and animal themes, the researchers interpret how these evaluative expressions reveal deeper cultural values, beliefs, and social concerns.

RESULT AND DISCUSSION

This section discusses the representation of the findings from this study based on the following two research questions: (1) What are the types of attitude systems used for delivering the messages of animal welfare in the English caption texts of @jakartaanimalaidnetwork? (2) How do the identified types of Attitude System reflect the organization's stance on animal welfare in the English caption text of @jakartaanimalaidnetwork's Instagram account? As a result of data collection, the findings can be seen in the following recap table:

Table 4. Recapitulation of Attitudes System containing Animal Welfare's Messages in English Caption Texts

Themes	Attitudes													
	Affect						Judgment					Appreciation		
	Hap	Unh	Sec	Ins	Dis	Sat	Nor	Cap	Ten	Ver	Pro	Re	Val	Com
Monkey	4	-	5	2	-	3	1	1	-	-	7	5	8	3
Dog	5	5	2	5	-	3	-	6	2	-	6	5	6	-
Horse	4	7	2	1	-	3	-	1	5	-	8	5	8	2
TOTAL	13	12	9	8	-	9	1	8	7	-	21	15	22	5

The table presents the classification of themes and attitudes with corresponding values. Affect reflects emotional responses, including **Hap** (Happiness), which refers to a positive emotional reaction characterized by feelings of joy and contentment; **Unh** (Unhappiness), representing a negative emotional response marked by sadness or dissatisfaction; **Sec** (Security), which denotes a sense of safety or stability; **Ins** (Insecurity), indicating a lack of security or feelings of vulnerability; **Dis** (Dissatisfaction), which refers to a negative evaluative response indicating unmet expectations, discontent, or displeasure with a situation, product, or experience; and **Sat** (Satisfaction), representing a positive evaluative response characterized by the fulfillment of expectations, contentment, or approval of a particular outcome or experience.

In the Appraisal framework, Judgment refers to evaluating human behavior based on social norms, ethical standards, and perceived competence. It captures how individuals assess others not only through emotional responses but also through socially constructed values. Judgment is divided into two dimensions: *Social Esteem*, which includes Nor (Normality), Cap (Capacity), and Ten (Tenacity); and *Social Sanction*, which provides for Ver (Veracity) and Pro (Propriety). **Normality** evaluates whether a person's behavior aligns with social expectations, reflecting how typical or unusual their actions are. **Capacity** assesses perceived ability or competence in fulfilling tasks, whether intellectually, physically, or emotionally. **Tenacity** measures perseverance and determination in facing challenges. **Veracity** concerns honesty and the reliability of a person's words or actions, while **Propriety** judges the moral appropriateness of their behavior.

Meanwhile, Appreciation focuses on assessing objects, phenomena, or processes. This includes Re (Reaction), which describes the emotional or physical response to an object or phenomenon; Val (Valuation), which refers to the process of assessing

the worth or importance of something; and **Com** (Composition), which examines the structure or arrangement of the components of an object or phenomenon.

After reviewing the recap table presented earlier, the findings of this study provide a deeper understanding of the use of the Attitude System in conveying messages about animal welfare on the @jakartaanimalaidnetwork Instagram account. Based on the two research questions posed, namely (1) the types of Attitude System used to deliver animal welfare messages in the English caption texts on the account, and (2) how the identified types of Attitude System reflect the organization's stance on animal welfare, the researchers can analyze each finding in the analysis below.

The types of attitude systems used to deliver animal welfare messages are in the English caption texts on the @jakartaanimalaidnetwork.

This section will focus on identifying and categorizing the types of Attitude Systems used in the English caption texts on the @jakartaanimalaidnetwork Instagram account. The analysis will specifically look at the distribution of Affect, Judgment, and Appreciation within the captions, and how these elements are employed to communicate messages about animal welfare. By examining these components, we can gain insight into the organization's strategies to engage its audience and advocate for the well-being of animals.

The affect system delivers animal welfare messages in English caption texts on the @jakartaanimalaidnetwork.


The Affect system conveys emotional responses and is key in engaging the audience and evoking empathy towards the needy animals. By analyzing the presence and distribution of affective expressions, we can better understand how the organization appeals to its audience's emotions to raise awareness about animal welfare issues.

DATA (1) Monkey

We are grateful we have been able to care for Samson these few years and were able to socialize him at @ellisparksumatra with Rina 🤍, finally able to move climb explore and have long grooming sessions.

“*We are grateful*” can be categorized under Satisfaction, as gratitude indicates contentment with the results achieved in caring for Samson. Furthermore, the data excerpt in the sentence “*we have been able to care for Samson*” reflects happiness and emotional satisfaction. The organization feels happy because it has successfully cared for Samson and witnessed his progress over the past few years.

DATA (2) Horse

We are shocked and immensely sad. You passed away so sudden and none of us was prepared for that  Please tell (+) Maxima , Stanley , Brando , Gary & Kevin that *we miss them terribly.*

The sentence “*We are shocked and immensely sad*” reflects negative emotions and can be categorized under *Unhappiness*, specifically *Misery*, as it expresses a profound sense of loss and sadness due to an unexpected event. The phrase “*You passed away so sudden and none of us was prepared for that*” intensifies this feeling of sorrow, further emphasizing the unpredictable nature of the loss.

Additionally, the sentence “*Please tell Maxima, Stanley, Brando, Gary & Kevin that we miss them terribly*” conveys emotional longing and yearning for others, which also falls under *Unhappiness*. This statement reveals a deep connection and the emotional weight carried by the speaker in remembering those who have passed.

DATA (3) Dog

Has been 1.5 weeks ago since *we rescued these 2 adorable girls*. The 1st couple of days *we were SERIOUSLY worried* because they tested positive for 2 different types of blood parasites, also known as the “silent killer”, and they were just in overall bad shape.

The phrase “*we were SERIOUSLY worried*” conveys a strong emotional response and falls under the category of *Insecurity*, specifically *Disquiet*, as it reflects an intense concern and anxiety about the condition of the two rescued dogs. This worry stems from their health condition, as they were diagnosed with two types of blood parasites and were described as being in “overall bad shape.” The use of the term “*silent killer*” further amplifies the sense of fear and urgency, highlighting the precariousness of the situation and the rescuers’ emotional investment in the dogs’ recovery. This instance of *Insecurity* underscores the organization’s deep care and concern for animal welfare.

The judgment system delivers animal welfare messages in English caption texts on the @jakartaanimalaidnetwork.

This section explores how the *Judgment System* is employed in the English caption texts of @jakartaanimalaidnetwork to evaluate and express moral or ethical attitudes towards actions and behaviors related to animal welfare. By examining instances of *Judgment*, the analysis highlights the organization’s perspective on responsibility, care, and treatment of animals.

DATA (4) Monkey

The handler was taken to the social department where he will be provided different options to do in the future instead of abusing monkeys.

The phrase “*instead of abusing monkeys*” reflects a clear negative *Judgment* towards the handler’s prior actions. It evaluates the handler’s behavior as morally

wrong and unacceptable, aligning with the organization's stance against animal cruelty. This evaluation is categorized under *Judgment: Social Sanction (Propriety)*, as it highlights a violation of ethical standards regarding the humane treatment of animals. Additionally, mentioning that the handler was "*provided different options to do in the future*" suggests an attempt to rehabilitate the individual, which can be interpreted as a constructive *Judgment: Social Esteem (Capacity)*. This portrays the handler as capable of change and improvement, emphasizing the organization's balanced approach of condemning harmful actions while fostering positive transformation.

DATA (5) Horse

He was frolicking around with his friends when suddenly ***he froze*** and seconds later ***he collapsed***. Ollie had a heart attack while he was playing 🐾

The data "*he froze and seconds later he collapsed*" and "*Ollie had a heart attack while he was playing*" can be analyzed under the category of *Judgment*, specifically *Social Esteem (Tenacity)*. The description portrays Ollie as a resilient and lively animal, actively engaging with his friends until an unexpected tragedy struck. The suddenness of his collapse and the mention of a heart attack evoke sympathy while implicitly acknowledging the vulnerability of animals in such circumstances. This evaluation highlights Ollie's enduring spirit despite unforeseen health challenges, emphasizing the organization's value in the vitality and perseverance of the animals under their care. The narrative further reflects the organization's commitment to recognizing the individuality and dignity of each animal, even in their final moments.

DATA (6) Dog

Vincent was a brave boy – sometimes too brave, like when ***he jumped off the roof to prevent his enemies (the pack of collies)*** from walking by our house.

The data "*Vincent was a brave boy–sometimes too brave, like when he jumped off the roof to prevent his enemies (the pack of collies) from walking by our house*" can be analyzed under the category of *Judgment*, specifically *Social Esteem (Tenacity)*. The statement portrays Vincent as courageous and determined, emphasizing his willingness to take risks to protect his territory. Describing him as "too brave" suggests an admirable yet potentially excessive level of daring, highlighting his boldness and unyielding nature. Jumping off a roof to confront his perceived enemies illustrates his unwavering commitment and loyalty, which earn him respect and affection. This evaluation underlines the organization's acknowledgment of Vincent's spirited character, which serves to humanize the animal and connect emotionally with the audience.

The appreciation system delivers animal welfare messages in English caption texts on the @jakartaanimalaidnetwork.

The appreciation system highlights how the @jakartaanimalaidnetwork values and evaluates animals' qualities, actions, and efforts to ensure their welfare. This system allows the organization to express admiration and respect for the

animals and their unique attributes while acknowledging the importance of humane care and intervention.

DATA (7) Monkey

This amazing primate species still does not face any protection in Indonesia. ***Babies are sold only*** to end up caged or chained....

The statement "*This amazing primate species still does not face any protection in Indonesia*" reflects appreciation, particularly within the valuation category. The phrase "*amazing primate species*" expresses admiration and highlights the unique qualities of the species, emphasizing their inherent worth and significance. However, the latter part of the statement, "*still does not face any protection in Indonesia*," critically evaluates these animals' lack of protective measures. This juxtaposition underscores both the value of the species and the pressing need for action to ensure their well-being. By incorporating such evaluative language, the caption effectively appeals to the audience's sense of responsibility and moral judgment regarding wildlife protection.

DATA (8) Horse

It was so clear that ***he had lived a tough life*** and that he was ***a senior horse*** that was already tired and broken. He had ***so many medical issues***...

The statement "*It was so clear that he had lived a tough life and that he was a senior horse that was already tired and broken*" exemplifies appreciation within the valuation category. The description acknowledges the horse's challenging past and deeply empathizes with its condition. The terms "*tough life*," "*tired*," and "*broken*" highlight the hardships and physical toll the horse has endured, framing its existence as one deserving of recognition and care. Furthermore, the addition of "*he had so many medical issues*" provides a factual assessment that amplifies the seriousness of the horse's situation. This evaluative language elicits compassion and emphasizes the need for immediate attention and action to improve the horse's quality of life. Through this statement, the organization effectively conveys the importance of animal welfare and the necessity of addressing such cases with empathy and urgency.

DATA (9) Dog

She needed emergency surgery, but because ***her condition was bad, the chances of surviving surgery were slim***.

The statement "*She needed emergency surgery, but because her condition was bad, the chances of surviving surgery were slim*" falls under the appreciation category, specifically in *valuation*. The phrase "*her condition was bad*" communicates the severity of the situation, which portrays the animal's critical state. This emphasizes the gravity of the circumstances and underscores the challenges faced in her care. Additionally, "*chances of surviving surgery were slim*" conveys a sense of urgency and

loss, evaluating the situation as highly precarious. By highlighting the animal's fragile state, the text invites empathy and draws attention to the difficulty of making life-saving decisions under dire conditions. Overall, the language employed here accentuates the seriousness of the animal's health, further stressing the need for immediate and thoughtful intervention in animal welfare.

How do the identified attitude systems reflect the organization's stance on animal welfare?

The results of the preceding Attitude System Analysis above showed that @jakartaanimalaidnetwork, through their English Caption Text, used a variety of attitudes to deliver animal welfare messages. These attitudes are classified as Affect, Judgment, and Appreciation. It also represented the organization's position on animal welfare in various ways.

Affect, which encompasses emotional responses of happiness, grief, and empathy, is frequently utilized to communicate a strong sense of compassion for animals. The use of positive emotions, such as "thank you" or "happy to have helped," as well as expressions of sadness, such as "we are shocked and extremely sad," demonstrates the organization's emotional involvement in the well-being of the animals in its care. This emotive tone emphasizes the organization's genuine concern and empathy for animals, implying that they see them as beings worthy of emotional connection and respect.

Judgment, which refers to moral and ethical behavior assessments, reinforces the organization's position on animal welfare by emphasizing accountability and recognizing positive behaviors. For example, when discussing actions such as rescuing or caring for animals, expressions like "a brave boy" (to characterize a rescued animal) or "seriously worried" imply a moral framework in which the organization holds itself accountable for the animals' welfare. The organization also employs this approach to make ethical decisions about animal abusers, as seen by language such as "he will be given other options to pursue in the future rather than abusing monkeys." These judgments indicate the organization's belief in the importance of responsible behavior toward animals and show that they advocate for animals' physical and moral care.

Appreciation, particularly in the form of valuation, is used to convey the value and relevance of animals and their welfare. Expressions like "amazing primate species" and "he had lived a tough life" demonstrate the organization's appreciation for each animal's distinct features and their trials. Using language like "the chances of surviving surgery were slim" reflects the organization's understanding of the fragility and sensitivity of the animals it rescues. By valuing these creatures' lives this way, the organization demonstrates a strong dedication to ensuring that animals are treated with dignity and respect, emphasizing the importance of proper care and attention during their recovery.

To summarize, the types of attitude systems found in the Instagram captions show that the @jakartaanimalaidnetwork positions itself as an organization deeply committed to animal care's emotional, ethical, and practical elements. They employ Affect, Judgment, and Appreciation to communicate their compassion and care for animals and their advocacy for responsible animal treatment and protection,

aligning their message with a strong, empathetic, and ethical stance on animal welfare.

DISCUSSION

Analyzing the Attitude System used by the @jakartaanimalaidnetwork Instagram account to express animal welfare messages reveals a nuanced engagement with Affect, Judgment, and Appreciation. Each of these components illustrates the organization's dedicated stance towards the well-being of animals, as evidenced by the tone and content of its communications.

In examining the Affect system, the data indicates that emotional responses play a pivotal role in fostering empathy among the audience. The prevalence of terms indicating positive emotions, such as "grateful" and "happy," contrasts sharply with expressions of sorrow, such as "immensely sad" and "seriously worried" regarding unfortunate events surrounding animals, as seen in the data excerpts about the monkey, horse, and dog. This emotional dichotomy aligns with findings in previous research, wherein emotional response mechanisms were highlighted as crucial for promoting empathy and activism related to animal welfare (Johnstone et al., 2019; Spooner et al., 2014; Sinclair et al., 2017). Such strategies are echoed in literature, underscoring the importance of emotional communication in shaping public attitudes towards animal welfare (Mariti et al., 2018), ultimately illustrating the organization's more profound commitment to emotional engagement in its advocacy efforts.

The examination of the Judgment system further substantiates how the @jakartaanimalaidnetwork frames its advocacy through moral evaluations of behaviors related to animal welfare. Instances such as condemning the abusive actions of handlers reflect a strong ethical stance against cruelty. This judgment demonstrates moral accountability and highlights the organization's ethos of rehabilitation rather than punishment, as seen in the data about offering handlers alternative futures. Similar sentiments are echoed in prior studies emphasizing the moral dimensions of animal welfare assessments and the importance of fostering a culture of responsibility towards animal treatment (Sharma et al., 2019; Liang et al., 2024). Furthermore, the organization's portrayal of animals as brave or resilient reinforces a narrative that values their well-being and strength, aligning with broader studies on social esteem in animal welfare discussions (Platto et al., 2022), demonstrating a commitment not just to critique hostile practices but to celebrate positive narratives in animal care.

Appreciation, particularly regarding valuation, offers another critical lens through which the organization communicates its stance on animal welfare. The explicit recognition of animal species as "amazing" or the acknowledgment of an individual's complicated past enhances public understanding of each animal's unique context and inherent worth. This acknowledgment is supported by previous findings that suggest that appreciation language fosters community involvement and ethical consideration in animal welfare dynamics (Lemma et al., 2022). By emphasizing the hardships faced by individual animals, the organization cultivates a richer narrative that compels the audience toward action, as literature indicates

that recognition of animal suffering can elevate public awareness and spur proactive behaviors concerning animal welfare (Balzani & Hanlon, 2020; Gazzano et al., 2018).

In summary, the attitudinal components identified in the Instagram captions distinctly represent the @jakartaanimalaidnetwork's multifaceted approach to advocacy within the context of animal welfare. The organization effectively uses Affect, Judgment, and Appreciation to convey its messages and position itself as a compassionate and ethical advocate dedicated to the emotional and practical aspects of animal protection. This thorough integration of emotional, moral, and value-based rhetoric plays a crucial role in shaping public attitudes toward animal welfare, reflecting broader societal shifts towards recognizing and acting upon the rights and needs of animals.

CONCLUSION

The analysis of the Attitude System used by @jakartaanimalaidnetwork in its English caption texts reveals how the organization conveys its stance on animal welfare. The organization communicates emotional engagement and ethical accountability by employing the three categories of Affect, Judgment, and Appreciation. The use of Affect, particularly in the form of happiness and sadness, demonstrates the organization's emotional investment in animal welfare. The prevalence of positive emotions such as gratitude and happiness underscores the organization's commitment to celebrating the recovery and well-being of animals. At the same time, expressions of sadness and concern reflect the genuine empathy it feels for animals in distress.

In the Judgment category, the organization emphasizes moral and ethical assessments of behaviors towards animals, condemning actions such as animal abuse and praising positive qualities like bravery and resilience. The judgment of handlers who harm animals shows the organization's stance against cruelty, and portraying animals as strong and brave reflects respect for their dignity. This use of Judgment emphasizes the organization's ethical responsibility towards both the animals and those who interact with them, highlighting its belief in rehabilitation and positive change.

Lastly, the Appreciation system highlights the value and worth of the animals in the organization's care. By valuing animals as "amazing" or acknowledging their challenging pasts, the organization fosters a more profound sense of respect and empathy among its audience. This appreciation not only emphasizes the importance of each animal but also motivates action towards improving their welfare. Overall, using Affect, Judgment, and Appreciation in @jakartaanimalaidnetwork's communication reinforces its commitment to animal welfare, positioning the organization as a compassionate and ethical advocate for needy animals.

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Exploring Artaud's Impact on Beckett's *Act Without Words II*: A Study in Theatrical Influence

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Abstract. While Samuel Beckett's *Act Without Words II* stands as an illustration of minimalist theatre, its profound debt to Antonin Artaud's revolutionary dramatic techniques remains a critical yet underexplored area. This study addresses an urgent need to illuminate the specific ways in which Artaud's vision permeates Beckett's seemingly stark theatrical landscape. Moving beyond general acknowledgments of influence, this paper offers a granular analysis of *Act Without Words II*, meticulously dissecting its stagecraft – the strategic deployment of lighting, the nuanced language of movement, and the symbolic weight of object manipulation – to definitively demonstrate the deep imprint of Artaudian principles. This study, to some extent, employed textual and intertextual analysis to substantiate the tangible connection between Beckett's minimalist execution and Artaud's radical theatrical vision. The findings reveal the dynamic and purposeful interplay of light and shadow, as well as the potent symbolism embedded within objects like the goad and the carrot. This analysis unveils how these elements coalesce to generate the play's distinctive 'cruel resonance,' immersing the characters in palpable states of physical and psychological struggle. This study offers a novel understanding of *Act Without Words II*, positioning it not merely as a minimalist theatre but as a compelling synthesis of Beckett's reductive style and Artaud's emphasis on the intuitive and sensory. The argument is that this fusion transcends conventional narrative and character, directly engaging audiences with fundamental human experience and leading to a transformative theatrical encounter. This perspective is, therefore, crucial for a more nuanced and comprehensive appreciation of Beckett's innovative work and the enduring influence of Artaud on 20th-century drama.

Keywords: *Cruelty, Language, Silence, Theatre, Stagecraft*

INTRODUCTION

Antonin Artaud affected Samuel Beckett in several key areas. This study focuses on Beckett's play *Act Without Words II* to explore Artaud's impact on his work. By reinterpreting this play through the lens of Artaud's Theatre of Cruelty, we can gain deeper insight into Artaud's influence on Beckett. The play is essentially action-driven and devoid of spoken dialogue, reflecting the essence of a mime through the interactions of just two performers. Here, meaning is conveyed not through words but through a rich tapestry of gestures, movements, and facial expressions. Fletcher (1978) notes that an external stimulus - a goad prompts the actions in the play. Alongside his other works, *Act Without Words II* exemplifies Beckett's profound exploration of non-verbal communication and the choreography of existential experience, showcasing his significant contributions to the world of theatre.

A significant body of scholarship explores the profound influence of Artaud's Theatre of Cruelty on avant-garde theatre and other theatrical performances, with notable contributions from scholars such as Marvin Carlson, Helga Finter, Jane Goodall, David Graver, Naomi Grene, Christopher Innes, and Susan Sontag. Stephen Barber's extensive collection of works on Artaud stands out as a particularly well-regarded investigation into the later phases of his creative endeavors and his enduring legacy on contemporary theatre, dance, and performance art. This collection includes the critical biography *Antonin Artaud: Blows and Bombs* (1993), *Artaud: The Screaming Body* (1999), *The Last Words of Antonin Artaud* (2009), *The Anatomy of Cruelty: Antonin Artaud: Life and Works* (2013), and his recent article, 'Corporeal Disintegration as Last-Gasp Vocal Act: The Final Works of Murobushi, Artaud and Chéreau' (2017).

Existing scholarship, exemplified by Rapoch Jeff (2013), highlights a shared ambition between Antonin Artaud and Samuel Beckett to fundamentally deconstruct the perceptions of theatre and its typical plot structures. Both playwrights, it is argued, sought to dismantle conventional theatrical frameworks as a means of reflecting the pervasive fragmentation of modern society, a crucial theme further underscored by Melia Matthew (2007). Moreover, Laurens De Vos (2011) provides a vital theoretical clarification by sharply distinguishing Artaud's radical concept of cruelty from the more traditional understanding of tragedy within dramatic discourse. Gontarski (2015) illuminates the complex relationship between Artaud and Beckett through Jean-Louis Barrault's perspective. Beckett's engagement with the French avant-garde director Roger Blin (influenced by Artaud) led him to shift from text-centric theatre to one emphasizing movement, flow, and image. He proposed performativity, echoing some of Artaud's concerns about the instinctive impact and the limits of language, developing his distinct theatrical style. Hannah (2011) argues that the unspeakable violence of space requires new forms of address. It connects to Artaud's visceral Theatre of Cruelty and Beckett's stark, unconventional theatre, both seeking radical ways to express profound, often inexpressible, human experiences beyond traditional discourse and spatial norms. Amanda Di Ponio's *The Early Modern Theatre of Cruelty and its Doubles: Artaud and Influence* (2018) persuasively argues for a significant early modern influence on Artaud's concept of cruelty, tracing its roots in Elizabethan,

Jacobean, and the generating themes. While insightful in establishing this intellectual lineage, his focus on origins limits its exploration of Artaud's broader impact on later theatre. For example, the study offers limited critical tools to analyze how Artaud's theories, beyond these early influences, resonate with or inform later works, like Beckett's non-verbal and visceral *Act Without Words II*, thus providing a somewhat constrained view of Artaud's overall influence. While Kurmelev's (2016) study effectively asserts theatre's public function in navigating personal and societal anxieties, drawing on Esslin and Bigsby, and acknowledges the early 20th-century innovations that contextualize Artaud's Theatre of Cruelty, the provided excerpt offers a somewhat superficial account of Artaud's dramatic techniques and their lasting impact. Although it correctly identifies that the Theatre of Cruelty aims to disturb the psyche of the spectators, it lacks a critical examination of how Artaud proposed to achieve this visceral response through specific theatrical practices. The summary introduces the concept but does not delve into concrete examples of his envisioned techniques or analyze their subsequent influence on dramatic form and performance. Therefore, while establishing a foundational understanding of Artaud's aims, this portion of Kurmelev's analysis leaves a significant gap in exploring the practical application and legacy of his revolutionary ideas on dramatic technique itself.

Hayman (1977) emphasized the significant impact Artaud has had on subsequent writers, noting that his works have become crucial in the development of various theatrical practices, particularly the theatre of silence. However, this paper extends beyond the concept of silence to also examine the themes of cruelty and the psychological pressure exerted on the audience. By examining Beckett's play from an Artaudian perspective, this paper aims to enhance the reader's understanding of Beckett's oeuvre. As Artaud's theories continue to resonate with contemporary theatre practices, a more extensive comprehension of his impact on a foundational figure like Beckett is crucial for a more informed understanding of the trajectory of modern drama. This research aims to bridge the gap in our comprehension of Beckett by providing a specific and rigorous analysis through the lens of Artaud's revolutionary theatrical vision.

However, despite these valuable contributions to our understanding of the Artaud-Beckett nexus, a significant gap persists in the critical literature: a direct, comprehensive, and granular application of the *specific* and multifaceted tenets of Artaud's Theatre of Cruelty to the intricate textual and performative landscape of Beckett's *Act Without Words II*. While existing studies often acknowledge a general intellectual or philosophical influence, they frequently fall short of providing a detailed, element-by-element analysis that rigorously demonstrates how Beckett's dramatic techniques actively and concretely embody Artaud's revolutionary vision. The urgency of this paper stems directly from this critical oversight. There is an immediate need to move beyond broad generalizations and to undertake a focused and systematic examination of how Artaud's radical ideas regarding sensory engagement, the absolute primacy of physical expression over verbal dialogue, the potent symbolic agency inherent in stage objects, and the deliberate manipulation of the audience's psychological and intuitive responses are within the seemingly austere and minimalist structure of Beckett's mime.

The distinct novelty of this paper lies precisely in its commitment to providing this long-awaited explicit and in-depth textual analysis of *Act Without Words II* through the focused and unwavering prism of Artaud's core concepts of the Theatre of Cruelty. This research consciously moves beyond the identification of superficial thematic similarities or the offering of generalized acknowledgments of influence. Instead, it embarks on a detailed and rigorous dissection of the play's constituent elements – stark lighting, the deliberate and often unsettling physicality of its two anonymous figures, the charged semiotics of seemingly simple props such as the goad and the carrot, and the overall disorienting and emotionally resonant effect of the non-verbal performance on the spectator – to demonstrate precisely how Beckett's stagecraft resonates with and, arguably, enacts Artaud's radical and often challenging vision for a theatre that bypasses the limitations of purely intellectual engagement to directly and powerfully impact the audience's senses, emotions, and subconscious. By focusing on these specific and interconnected elements, this research offers a demonstrably fresh, more nuanced, and empirically grounded understanding of the tangible and profound influence of Artaud's revolutionary theatrical project on Beckett's unique creative output.

This study employs textual analysis to gain a deep understanding of the play. Additionally, it examines the play's dramatic techniques in light of Artaud's dramatic theory, specifically focusing on their impact on the audience. This integrated approach is crucial for understanding Beckett's *Act Without Words II*, where the theatrical experience is paramount, often overshadowing traditional literary analysis. The central argument presented is that Artaud's Theatre of Cruelty aimed to transform theatre from a "passive intellectual exercise" into an "emotionally overwhelming experience" that challenges the audience's "very being." It is achieved by bypassing intellectualization and engaging the audience on a "primal level," forcing them to confront their "internal landscapes."

RESEARCH METHOD

This study adopted a qualitative research methodology, recognizing that the nuanced exploration of literary texts and the intricate connections between artistic influences necessitate an interpretive rather than a statistical approach. Qualitative research, in this instance, allows for an in-depth understanding of the symbolic language, thematic undertones, and structural elements within Beckett's *Act Without Words II*. It prioritizes the richness and complexity of the textual data, enabling a detailed examination of how Artaud's dramatic innovations might resonate with Beckett's minimalist aesthetic.

The primary data source for this research was the script of Samuel Beckett's *Act Without Words II*. The textual analysis involved a close and iterative reading of the play, paying meticulous attention to stage directions, movements, silence, character actions, and the overall structural composition. This analysis moved beyond a superficial understanding of the narrative to dissect the underlying

symbolic meanings, Artaudian dramatic techniques, recurring motifs, and other techniques. Furthermore, the analysis considered the play within the broader context of Beckett's works and the theatrical landscape of his time, noting the distinctive Artaudian influence on the play.

Since the central focus of this research was to investigate the potential influence of Antonin Artaud's dramatic theories and techniques on Samuel Beckett's *Act Without Words II*, this study involved a thorough examination of Artaud's key writings, particularly his concept of the "Theatre of Cruelty," to identify specific principles and practices. Subsequently, these principles were a lens through which to analyze Beckett's play. The research examined parallels in areas such as the use of non-verbal communication, the impact on the audience, the questioning of traditional theatrical conventions, and the exploration of existential anxieties. It acknowledges that influence can be subtle and may manifest as a shared sensibility rather than a direct imitation.

The research design involved a close reading and analysis framed by the theoretical lenses of Existentialism, the Theatre of Cruelty, and the Theatre of the Absurd. A and B's unending, seemingly futile actions, driven by an inexplicable "goad," powerfully convey existentialism's core concept of meaninglessness. Artaud's emphasis on profound experience ensures. The absurdity resonates deeply. Furthermore, the subtle variations in A and B's responses highlight an inherent existential freedom despite their confinement. Beckett's wordless mime offers a striking parallel to Artaud's Theatre of Cruelty, which prioritizes spectacle, sound, and gesture over dialogue. The play's cyclical structure, its wordless breakdown of communication, and its unconventional plot are all quintessential features of Absurdist drama. It will involve the scrutinizing of individual words, phrases, silences, and visual elements to uncover deeper layers of meaning. There was also the comparative analysis of the dramatic techniques employed by Samuel Beckett in *Act Without Words II* and those advocated and practiced by Antonin Artaud. The focus was on specific theatrical elements such as staging and visual elements, for example, analyzing the use of set design, props, lighting, and costumes to convey meaning and evoke emotional responses; physicality and gesture included investigating the importance of bodily movements, gestures, and physical theatre in communication character and theme; examining the role and significance of silence and non-verbal communication; audience engagement especially exploring the intended impact on the audience and the ways artists challenge traditional spectators -actor relationships; and lastly the effects of cruelty on the spectators.

To fully understand Antonin Artaud's profound impact on Samuel Beckett's *Act Without Words II*, this study uses an intertextual approach. This method, drawing on theories from Julia Kristeva, Mikhail Bakhtin, Roland Barthes, and especially Michael Riffaterre, challenges the idea that a text is a standalone creation. Instead, it highlights how texts relate to other texts of cultural discussions. As Minakshi notes, Kristeva's view emphasizes that texts are not isolated but part of a rich tapestry of relationships (250). For *Act Without Words II*,

this framework enriches our understanding by revealing the connection of the play with Artaud's Theatre of Cruelty and his broader dramatic practices.

Michael Riffaterre's concept of intertextuality offers a way to analyze the relationship between Artaud's Theatre of Cruelty and Beckett's Act Without Words II. Riffaterre argues that "intertextuality is not a felicitous surplus... but it is an obligatory one, necessary to any textual decoding" (151). It means a text's complete meaning emerges only when understood by other texts. It goes beyond simple influence or allusion; for Riffaterre, intertextuality is a fundamental and unavoidable operation of the reader's mind. Applying this to Act Without Words II, we see that the play's internal elements—its lack of words, repetitive actions, and bleak setting—are inherently linked to and illuminated by the intertext of Artaud's dramatic philosophy.

Through Riffaterre's intertextual lens, the unsettling power and profound implications of Act Without Words II become fully clear. The play is not merely an isolated piece of Absurdist theatre. The implicit dialogue with Artaud's theory supports its dramatic force. The absence of words, the focus on physical suffering, the repetitive cycles, and the confronting absurdity all strongly resonate within the framework of Artaud's Theatre of Cruelty. The meaning of Beckett's mime, therefore, isn't solely generated from within its boundaries. Instead, it is deepened and enriched by recognizing its "obligatory" intertextual relationship with Artaud's revolutionary dramatic vision.

RESULT AND DISCUSSION

Antonin Artaud's avant-garde theories not only challenged conventions in dramatic arts but also laid foundational principles that resonate powerfully in Samuel Beckett's Act Without Words II. This study delves into the intricate tapestry of Artaud's influence, focusing on how Beckett's mime synthesizes radical ideas about sensory engagement, physicality, and the exploration of existential themes through sign communication. It also gives a detailed and in-depth analysis demonstrating the concrete influence of Antonin Artaud's Theatre of Cruelty on Act Without Words II. This study shows how Beckett's stagecraft in this mime resonates with and enacts Artaud's radical theatrical vision, directly affecting the audience's senses and subconscious. Crucially, the play rejects catharsis or resolution, a core tenet of Artaud's vision to disturb tranquillity. Act Without Words II offers no escape or enlightenment; its endless repetition and lack of progress create an unsettling tension. This deliberate refusal to provide closure forces active, disquieting engagement, symbolizing inescapable, indifferent forces governing existence via the relentless tapping stick.

The multisensory illumination: Theatrical expression through light

From the outset, the lighting in Act Without Words II emerges as a strikingly evocative element. Described as being lit "violently" (Beckett, 2006, p. 209), the

lighting creates a jarring juxtaposition with the surrounding darkness enveloping the stage. This deliberate use of stark contrasts not only serves a practical function in delineating the stage elements but is also deeply aligned with Artaud's beliefs about light. Artaud conceptualized light as a tool for evoking a profound emotional and psychological impact on the audience and asserted that light must resonate with the minds of viewers who find a portrayal in Beckett's work. Light transcends its role as a mere element on stage; it functions as a distinct language in its own right (Braun, 1982, p. 89). Consequently, the lighting used in the play conveys a powerful message that can evoke a profound sense of cruelty. By using vigorous illumination, Beckett channels Artaud's idea that light should be a dynamic entity capable of intensifying feelings and shaping the sensory experience of the performance.

Artaud (1958) emphasizes that "light" is indispensable for achieving theatre's fullest expression. In Beckett's mime, the interplay of light and darkness symbolizes critical tensions, notably the struggle between visibility and obscurity. Here, light serves not merely as illumination but as an agent of revelation and concealment, compelling the audience to engage with the physical and emotional landscapes of the characters (Bermel, 1977, p. 98). This manipulation of light, mimicking moments of clarity and obfuscation, echoes Artaud's belief in using physical action to stir far-reaching responses.

The language of cruelty: Physical expression in Artaud's dramatic theory

In *Act Without Words II*, the absence of verbal communication underscores the profound shift to physical expression as a primary mode of engagement. In his writings, Greene (1970) articulates those interactions and emotions can be powerfully communicated non-verbally, solely through actions. Indeed, the intensity of cruelty, a central theme in Artaud's work, is often discussed more tangibly through actions than through speech. Characters A and B, without names, imply identities and embody the universality of human struggles.

*A is slow, awkward (gags dressings and undressing), absent.
B brisk, rapid, precise (Beckett, 2006, p. 209)*

Their reliance on physical movements to convey meaning aligns with Artaud's assertion that words must yield to a language of gestures and actions. Artaud (1958) argues that the impact of physicality holds immediate and profound significance on stage. Character A's slow, awkward movements are juxtaposed against Character B's brisk efficiency, establishing a palpable tension in their contrasting physical demeanours. A's laborious struggle with dressing and undressing symbolizes an existential struggle, reflecting the painful burdens of existence. In stark contrast, B's rapid, purposeful movements denote a character functioning within the constraints of a mechanized, relentless world. This stark dichotomy among characters serves as a personification of suffering, emphasizing a shared human condition inspired by discomfort and uncertainty. In Beckett's play, many characters grapple with existentialism, and similarly, Characters A and

B face a profound struggle with their existence, which is described as painful (Labelle, 1980, p. 188). According to Artaud, this existential struggle places the characters in a state of cruelty.

Through their shared physical experiences, Beckett aligns closely with Artaud's concept of the Theatre of Cruelty, wherein emotional and physical pain are not simply represented but lived. The characters' endurance of physical adversity - such as B's tormenting prods with the goad - evokes a strong reaction in the audience, compelling them to confront the harsh realities portrayed on stage.

Enter goad right on wheeled support (one wheel). The point stops a foot short of sack B. Pause. The point draws back, pauses, darts forward into sack, withdraws, recoils to a foot short of sack. Pause. The sack moves. Exit goad. (Beckett, 2006, p. 209)

Through bodily suffering, Beckett enables a profound connection between performer and spectator that serves as a crucible for empathy, much like Artaud envisioned.

Objects of cruelty: Unveiling Artaud's scenic language

In Beckett's minimalist staging, objects become vital collaborators in conveying meaning and emotion. The props - a pair of sacks, a goad, clothes, a bottle, pills, and carrots - serve not only as visual elements but as active agents within the drama. Artaud (1958) posits that the physicality of objects can evoke complex emotions and bypass rational thought, emphasizing their role in creating a raw, elemental theatre. Sellin emphasizes the significant role that objects play in Artaud's works. In both Artaud's and Beckett's frameworks, objects possess a voice of their own, conveying profound meaning and impact. When these objects 'speak,' they resonate deeply with the audience, eliciting an emotional response (Artaud, 1958, p. 189). This interrelationship between objects and the audience enhances the overall experience of the play, revealing a layer of communication that transcends mere dialogue.

The two sacks lying silently on the stage become emblematic of Artaud's radical idea that non-verbal communication should take precedence over linguistic expression. The sacks, representing confinement, ennui, and the burdens of existence, challenge conventional interpretations of dramatic language, showcasing how even the most straightforward objects can convey layers of meaning. It highlights the presence of the goad, which serves as an emblem of cruelty within the narrative. As character A and character B confront the goad's piercing prods, the palpable discomfort becomes a tangible experience for the audience, aligning perfectly with Artaud's vision of theatre that seeks to evoke deeply empathetic responses.

The relational dynamics emerge vividly as the goad instigates a cycle of action and reaction. The repeated strikes compel character A and character B to respond, forcing them into a relentless struggle against an external, authoritative force. These dynamic highlights the cyclical nature of their suffering, encapsulating Artaud's notion that the shared experience of physical distress leads to a profound sense of connection between the audience and actors. Morris (2022) highlights Artaud's remarkable skill in bridging the gap between the audience and the actors on stage. He masterfully creates an environment in which the audience can genuinely feel and experience the emotions of the actors. This connection allows the audience to empathize with the characters' struggles and hardships, bringing their feelings of distress to the forefront. In this way, the sense of cruelty that permeates the characters' experiences in Beckett's play resonates deeply with the audience, mirroring the emotional turmoil portrayed on stage. This profound interplay heightens the impact of the performance, leaving a lasting impression of the characters' suffering.

Artaud's interior cruelty: A theatre of psychological assault

Character A's act of brooding introduces an essential psychological layer to the performance. By engaging in an introspective ritual, A's body language reveals the emotional turmoil underpinning each movement. The Oxford Advanced Learner's Dictionary defines 'brood' as a state of preoccupation with troubling thoughts, which perfectly encapsulates A's anguished demeanour. This repetitive state of contemplation aligns with Artaud's principle of Cruelty as a submission to a theatrical necessity (Artaud, 1958, p. 102).

The necessity that character A feels to take pills reveals the multi-layered pain that extends beyond the physical into the personal realm of psychological suffering. This act emphasizes vulnerability, illustrating how internal struggles manifest physically and how such manifestations resonate with Artaud's vision of a confrontational theatre. Knapp (1980) articulates a vision of theatre that engages and torments the mind rather than inflicting physical suffering on the body. This particular form of theatre affects its audience through emotional resonance and the heart rather than through intellectual reasoning alone. From this standpoint, it becomes evident that Artaud's philosophies have significantly influenced Beckett's work. Artaud's emphasis on emotional experience and psychological exploration is in Beckett's plays, which often delve into the complexities of human existence and the intricacies of the human psyche. This alignment showcases how theatre can serve as a medium for profound psychological engagement, prompting audiences to reflect on their feelings and perspectives in a way that is both challenging and transformative.

*Takes a little bottle of pills from his shirt pocket,
swallows a pill, puts bottle back (Beckett, 2006, p. 209)*

Here, the conflict reflects an internal complexity where the audience identifies with the shared pain and existential uncertainty. Brustein observes that

the conflicts we witness in the external world serve as significant indicators of the inner turmoil that individuals may experience. These outward manifestations of struggle often reflect deeper, unresolved issues that can profoundly impact internal life. Such external strife can disrupt the sense of inner peace, leading to a state of turmoil that permeates various aspects of life. When individuals confront conflicts in their surroundings, it is not merely a matter of external circumstances; rather, these situations can trigger an exploration of their own psychological and emotional struggles. Brustein's (1965) insights suggest that understanding this connection between outer and inner conflict is crucial for comprehending the complexities of human experience and how external events can shape mental and emotional states. Additionally, the instinctive act of biting, chewing, and ultimately rejecting the carrot serves as a rejection of existence itself. This moment encapsulates the fierce emotional landscape that Artaud envisioned, demanding the audience not merely passive observers but active participants who confront their discomfort and reality.

Takes a large partly-eaten carrot from coat pocket, bites off a piece, chews an instant, spits it out with disgust...
(Beckett, 2006, p. 209)

The act - ranging from hunger to disdain - creates a tangible connection between character and audience, illustrating Artaud's proposition that theatre should elicit a full spectrum of emotions.

Immersed in sensation: Artaud's theatrical assault

Beckett's Act Without Words II successfully immerses its audience in an intense sensory experience through its deliberate staging and physical actions. Esslin (1988) refers to this particular type of staging as the 'emotional stage,' emphasizing its role as a platform for deep emotional expression and resonance. This stage transcends traditional representations of drama; it serves as a space where emotions are not only depicted but are actively manifested and explored. In this context, the emotional stage becomes a dynamic environment in which the audience feels the feelings and internal struggles. More than just the characters who are affected, the audience is also emotionally charged by the unfolding drama. The performers' ability to convey authentic emotions draws the audience into the narrative, making them participants in the emotional journey. It allows the spectators to experience their feelings in response to the characters' struggles. It also highlights the powerful interplay between the stage and the audience. By creating such an immersive atmosphere, performers and playwrights can evoke profound emotional responses, allowing viewers to connect with the characters on a deeply personal level. This emphasis on emotional manifestation reinforces the power of theatre to reflect and engage with the complex emotional landscapes of human experience, affecting both those on stage and those in the seats. The dynamic between Character A and Character B in a series of actions portrays body exposure, for example, dressing and undressing. Artaud's (1958) directive to

"wake us up: nerves and heart" becomes manifest as the characters expose themselves both literally and metaphorically to one another and the audience.

The audience's reactions - discomfort, empathy, or revulsion - are a testament to Artaud's assertion that theatre should provoke immediate, profound responses. As Goodall (1994) explicitly noted, this particular stage enhances the overall experience for the audience, infusing it with a rich and diverse flavour that captivates their senses. This enhancement is particularly evident through the use of movements and gestures performed on stage. The physicality of the performances - how characters move, interact, and express themselves non-verbally - contributes to the overall effectiveness of the storytelling and deepens the emotional engagement of the audience.

By incorporating dynamic movements and articulate gestures, actors can convey complexities of emotion and character; it is in the dialogue alone. This expressive form of communication adds layers of meaning. It allows the audience to appreciate the nuances on multiple levels. Goodall's observation underscores the importance of these physical elements in theatre, as they serve not only to enrich the visual tapestry of the performance but also to resonate with the audience's own emotions, making the theatrical experience more immersive and memorable. Through such vibrant staging, the emotional landscape of the play becomes more palpable. It provides the audience with a fuller and more textured understanding of the characters and their journeys. This exposure aligns with the notion that the body itself becomes a site of political and emotional negotiation, interrupting societal norms and expectations. In this framework, the human body's bare physicality represents vulnerability and authenticity, a prime vehicle through which Beckett articulates the existential plight.

Character B's vigorous execution of actions accentuates Artaud's call for forceful physicality in performance. Through the repetitive, energetic acts, the audience witnesses the impassioned dance of existence, which invites active engagement. This forceful execution aligns with Antonin Artaud's concept of the Theatre of Cruelty, where physical intensity on stage aims to jolt the audience from passivity. Morris (2022) believed that "the expressive power of the actor's body equals to those of the words that actors were saying..."

Brushes teeth vigorously
Rubs scalp vigorously
Brushes clothes vigorously
Brushes hair vigorously (Beckett, 2006, p. 210)

As Character B consults a watch before engaging in each subsequent action, this rhythmic motif underscores the urgency and tension inherent in human life, weaving together the fragmented experiences of both characters.

Shattering the Stage: Artaud's Subversive Stagecraft

Artaud's (1958) distinct approach to engaging audiences involves a technique he described as "capturing the sensibility." This method seeks to amalgamate numerous movements, images, and their associated meanings within a compact timeframe, challenging audiences and inviting them to confront their deepest fears. In Beckett's mime, this principle manifests through a rich interplay of actions, objects, and silence, creating a complex web that engrosses the spectators.

This overlapping of images and movements disrupts traditional narrative structures, making the audience complicit in their emotional navigation. The juxtaposition of personal, intimate acts, such as brooding, dressing, and taking pills - reveals the intertwining of individual and collective human experiences. By blurring the boundaries between public and private identities, Beckett embodies Artaud's belief in the necessity of theatrical confrontation, inviting audiences to grapple with the raw and unmediated aspects of existence.

The deliberate layering of these moments shapes a multi-sensory environment. It invites the audience into the characters' intimate struggles. This stunning approach to theatrical construction ensures that Beckett's Act Without Words II is not merely a homage to Artaud's revolutionary ideas but a vivid manifestation of an impactful artistic dialogue. In essence, Beckett transcends traditional narrative confines, crafting a theatrical experience that echoes Artaud's vision of an immersive, emotional, and sensory awakening.

CONCLUSION

In conclusion, this paper explored the profound interplay between Antonin Artaud's theories of the *Theatre of Cruelty* and Samuel Beckett's Act Without Words II. Some of the key points include the evocative use of light and darkness. The employment of stark lighting contrasts evokes deep emotional responses. It aligns with Artaud's belief that light must resonate with the audience's psyche. This manipulation creates a sensory experience that enhances the thematic struggles of visibility and obscurity. Then follows the primacy of physical expression in which the absence of verbal communication in Beckett's work emphasizes physical expression as a primary mode of engagement. Characters A and B exemplify universal human struggles through their contrasting physical behaviors, reflecting Artaud's notion that gestures and actions can convey profound meaning beyond words.

The minimalistic staging and symbolic objects within the performance serve as active agents that evoke complex emotions. Beckett's use of props embodies Artaud's radical idea of non-verbal communication, prompting audiences to experience the narrative on multiple layers. Character A's introspective actions highlight the intersection of physical and psychological suffering, resonating with the audience's own emotional experiences. This engagement places viewers in a position to confront their discomfort, consistent

with Artaud's goal of eliciting empathy. By disrupting conventional storytelling and merging personal and collective experiences, Beckett's work invites audiences into an intimate exploration of human existence. This approach aligns with Artaud's vision of a confrontational theatre that provokes immediate and profound responses.

The significance of these findings lies in their revelation of how Beckett's minimalist yet impactful theatre draws heavily from Artaud's philosophical framework, crafting a rich, immersive experience that prompts reflection on the human condition. It suggests future research to explore the nuanced relationships between physicality, audience engagement, and emotional response in Beckett's works. It also supports a comparative analysis of how contemporary theatre interprets and implements Artaud's principles.

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Wisdom in Words: A Didactic Analysis of the Poem “*Desiderata*” by Max Ehrmann

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Abstract. In a world filled with noise and uncertainty, literature like Max Ehrmann’s “*Desiderata*” offers timeless guidance for living with purpose, balance, and inner peace. This study analysed Max Ehrmann’s prose poem “*Desiderata*” using a didactic literary approach to investigate its moral and philosophical teachings, establishing a connection between its linguistic elements and Carol Ryff’s Psychological Well-being model in promoting eudaimonia. Addressing a gap in existing scholarship, this study is novel in examining “*Desiderata*” as a didactic literary piece, revealing how it systematically imparts moral and philosophical guidance to foster the development of eudaimonia. A qualitative linguistic analysis, guided by Carol Ryff’s Psychological Well-Being framework and employing a didactic literary approach, has been used as the primary methodology of this study. After a thorough analysis, the study revealed that “*Desiderata*” promotes the six components of Ryff’s psychological well-being, which are personal growth, self-acceptance, autonomy, environmental mastery, positive relationships, and purpose in life, through its moral and philosophical guidance. The findings suggest that the poem retains social relevance across generations by promoting emotional resilience, authenticity, and inner peace in response to shifting moral standards. The study further recommends integrating literary texts, such as “*Desiderata*”, into values education to promote psychological well-being and moral development. By emphasizing moral reflection and psychological well-being through literature, this study contributes to the broader educational aim of nurturing the holistic development of learners, in harmony with the principles of Sustainable Development Goal 4 (SDG 4): Quality Education.

Keywords: *Desiderata, Didactic Literature, Psychological Well-being, Eudaimonia, Literary Analysis*

INTRODUCTION

Poetry, like any other literature, can be a source of inspiration, encouragement, and guidance (Aquilina, 1959). In a piece of work, many can be drawn into its message, leading not just to understanding but to awakening (Taylor, 2014), as exemplified by the prose poetry that this paper aims to analyze didactically – the “*Desiderata*” by Max Ehrmann, an American writer, poet, and attorney. It is a prose poem that imparts moral guidance (Rix, 2023), translated from Latin as “things desired” (Nester, 2015). The poem offers practical advice for living a meaningful, peaceful, and dignified life amid the challenges of the modern world. The term didacticism is defined as a form of writing or literature intended to teach or educate the reader—often conveying moral lessons or practical instructions (Nordquist, 2019). This paper analyzed “*Desiderata*” in a didactic approach, exploring how its lines served as an instructional manual to have a virtuous life, focusing on interpreting its key teachings to examine its moral and philosophical principles, and investigating whether adherence to these teachings can guide readers toward eudaimonia, understood as the pursuit or manifestation of personal growth, self-actualization, and human flourishing (Huta, 2013).

Today, “*Desiderata*” is widely quoted in inspirational literature, classrooms, and even therapy contexts, appreciated for its universal and timeless message about the pursuit of happiness and ethical living (Jonas, 2019). Its overall message is to deliver wisdom and guidance, thus offering direction on how one could navigate life with grace and integrity (Beiza, 2024). Because of its enduring relevance and rich moral and philosophical teachings, “*Desiderata*” was chosen as the focus of this study, offering valuable insights into the pursuit of psychological well-being and eudaimonia. The concept of eudaimonia is proposed by Aristotle, which is often described as ‘happiness’ or ‘human flourishing’ (Huta, 2013). However, several interpretations of the term have been given by different scholars. Plato, together with Socrates, believed that it is an individual’s ultimate good or the highest and ultimate goal of moral thought and behavior, which requires virtue to fulfill. However, for Aristotle, in a eudaimonic behavior, virtue is required, but it is not sufficient. He believes that eudaimonia is living life not just acting with virtue but intending to be virtuous (Moore, 2019). Besides that, when you rely on Aristotelian’s Philosophy, it’s not a specific type of happiness or a psychological state, but rather it is perceived as a good and fulfilling way of life that contributes to happiness and well-being (Ryan & Martela, 2016). Therefore, it is the act of doing rational activities for the pursuit of the best within us, or basically, living well with virtue (Davis, 2024).

In understanding “*Desiderata*” as a didactic literary piece, this study also draws upon the classical foundation of poetic instruction as outlined by the Roman poet Horace in *Ars Poetica*. Horace claims that the ultimate goal of poetry is to instruct and to entertain (*prodesse et delectare*), and stresses decorum—the rule that the style and tone of a poem must be appropriate to its content and intention (Matz, 2000). “*Desiderata*” achieves this Horatian ideal by combining moral teaching and poetic elegance. Its language, tone, and structure are deliberately simple and serene, reinforcing its philosophical message and making its teachings accessible to

readers of all generations (Baldwin, 2025). In this context, Ehrmann's poem can be regarded as a contemporary echo of classical didactic poetry, employing poetic form to both inspire and instruct and form character, in line with Horace's vision of poetry as both a moral and aesthetic experience.

Several online articles, primarily in blogs, have analyzed the meaning of "Desiderata" through a reader-response approach (BusinessBalls, n.d.; Jarvis, n.d.; Jonas, 2024; Lovler, 2017; Rix, 2023). These articles interpret the poem's significance based on the general guidance it offers to readers, emphasizing its inspirational and philosophical themes. Villadarezd (2022) examined Max Ehrmann's "Desiderata" through a structural analysis in the paper titled "Surface and Deep Structures in 'Desiderata' ". The study focused on the poem's immediate constituents and the semantic components of its sentences, offering a linguistic and syntactic breakdown that highlights how structural elements contribute to the formation of meaning. However, despite existing analyses, a critical gap remains in the study of "Desiderata" as a didactic piece. While the poem is widely regarded as offering guidance, no study has explicitly examined how "Desiderata" functions didactically to achieve eudaimonia, the development of the best in oneself (Huta, 2013). There is a lack of research that systematically investigates the poem's instructional approach—how it conveys moral and philosophical guidance in a structured and pedagogical manner. This study aimed to fill that gap by analyzing "Desiderata" as a didactic literary piece, exploring its instructional techniques and their effectiveness in imparting wisdom for achieving eudaimonia.

This analysis used Carol Ryff's psychological well-being model as a framework to examine the themes within "Desiderata", highlighting how Max Ehrmann's poem embodies these elements to guide individuals toward eudaimonia (happiness) (Kraut, 1979). Psychological well-being, in this context, is didactic in nature because it describes fundamental aspects of a happy and meaningful life, such as self-acceptance, autonomy, and personal growth, which serve as educational ideals. By presenting these components as goals or virtues to be cultivated, the model itself acts as a form of teaching, offering a moral and psychological blueprint for living well.



Figure 1. Carol Ryff's Psychological Well-being (2013)

The purpose of the study was to analyze "Desiderata" using a didactic approach to highlight its moral and philosophical teachings, demonstrating its relevance in shaping ethical perspectives and personal development. The poem

"Desiderata" serves as a guide for self-improvement, offering timeless wisdom on navigating life with integrity, resilience, and self-awareness. In this regard, *"Desiderata"* is as much about providing a philosophical view to allow readers to ground themselves in peace and acceptance of themselves and others, while maintaining balance amidst the uncertainty of life fates (Ehrmann, 1927). The lasting relevance of *"Desiderata"* lies in its ability to engage readers with the same types of challenges and experiences evident in contemporary society. Studying *"Desiderata"* advocates for emotional health, mindfulness, and connection to all we share as human beings (Smith, 2015). By emphasizing values such as kindness, humility, and self-reflection, *"Desiderata"* remains a valuable resource for personal growth, inspiring individuals to lead purposeful and fulfilling lives (Johnson, 2020).

Based on the background explained earlier, this study aims to analyze specific lines from "Desiderata" to determine how the poem reflects Carol Ryff's six components of psychological well-being, which include personal growth, self-acceptance, autonomy, environmental mastery, positive relationships, and purpose in life. Additionally, the study aims to investigate how *Desiderata* promotes the concept of eudaimonia through its moral guidance, highlighting how the poem encourages the development of the best possible version of oneself.

Overview of Didactic Literary Approach

This analysis employed the didactic literary approach, which focused on the instructional and moral teachings embedded within a literary work. Aristotle is widely recognized as the main proponent of didacticism, as he emphasized that literature should not only entertain but also instruct, aligning with his belief that art serves a moral and educational purpose (Literary Latitude, n.d.). Didactic literature is frequently produced with the express intent of guiding readers toward a specific ethical or intellectual realization, teaching right living through advice (Lichtheim, 1996). This viewpoint considers how writings are intended to convey knowledge, impart lessons, or promote moral, religious, or societal ideals.

The emphasis on purpose and clarity, which often prioritizes the message over creative or aesthetic considerations, is a defining characteristic of didactic literature. According to Abrams, the primary purpose of Didactic literature is to teach or transmit knowledge, not to entertain (Abrams, n.d.). This distinction distinguishes didactic literature from lyrical or narrative texts, which may aim to evoke emotions or provide an immersive experience without explicitly imparting a moral lesson. Max Ehrmann's poem, *"Desiderata"*, presents universal ethical concepts through his work, making it a classic example of didactic literature—literature that seeks to inspire and educate rather than merely amuse. Since the prose poem is interpreted to be written to impart advice and moral instruction (Baldwin, 2020), the didactic literary approach is a good fit for its analysis. This approach also makes the text highly relevant for language learning, as it not only develops comprehension and interpretative skills but also reinforce *"Desiderata"*, presents universal ethical concepts through his work, making it a classic example of didactic literature—literature that seeks to inspire and educate rather than merely moral, religious, and societal values embedded in the text.

RESEARCH METHOD

Research Design

This study employed a qualitative approach to analyze Max Ehrmann's poem "Desiderata" through the lens of didacticism, analyzing how the text serves as a means to teach the reader something (Nordquist, 2019). This approach helped to examine the poem's instructive components, uncovering the layers of meaning and linguistic content embedded in the text. The primary method of analysis is linguistic analysis, which involves studying language and its components, such as meaning and function, to understand how speech functions (Ubaydulloyevna, 2022). The analysis of the lines of the text is conducted through specific themes grounded in the theory of eudaimonia, as proposed by the Greek philosopher Aristotle (Lake, 2022). Specifically, we utilize the components of individual psychological well-being, as outlined by the psychologist Carol Ryff, in connection with eudaimonia, as our analytical tool.

Eudaimonia is defined as the pursuit of virtue, excellence, and the best within us (Huta & Watterman, 2014). Aristotle believed that it is a rational activity that aims to pursue 'what is worthwhile in life' or, basically said, 'pursuing happiness' (Moore, 2019). In our analysis, we identified themes in the poem "Desiderata" based on the psychological well-being model advocated by psychologist Carol Ryff (Positran, 2020). This analysis utilized the identified components of psychological well-being in a person; specifically, autonomy, positive relationships, environmental mastery, self-acceptance, personal growth, and purpose in life (Ryff, 2013). We analyzed how these themes are embedded in the poem "Desiderata" and how its author, Max Ehrmann, used it to convey a message and a lesson to its readers.

In examining the intentional messages of "Desiderata", we analyzed the poem through a didactic lens, focusing on how its language guides readers toward moral and philosophical ideals. Each line was examined not only for its thematic relevance to Ryff's psychological well-being model but also for how it functions as moral instruction, consistent with didactic literature. This allowed us to evaluate how Max Ehrmann deliberately crafted his poem to teach values that reflect the classical aim of literature to both educate and elevate.

Corpus

The main corpus of this analysis is the single poem written in prose entitled "Desiderata"—a Latin term for "things desired". It was composed by Max Ehrmann, a lawyer and poet from Terre Haute, Indiana, who was born in 1872 and died in 1945. "Desiderata" is said to have been motivated by a wish Ehrmann made in his diary: "I should like, if I could, to leave a humble gift—a bit of chaste prose that had caught up some noble moods" (The Confused History of "Desiderata" (2008). The written poem reflects things that are important in life or "something that is needed or wanted" (Team Poetrysoup, 2024).

The history of “*Desiderata*” is characterized by misattribution and eventual recognition. There is a common myth that the poem “*Desiderata*” was a century old and was found in the Church of Baltimore in 1692 (Businessballs, n.d.). As mentioned, it was often cited as “*Found in Old St. Paul's Church, Baltimore, Dated 1692*”. However, in January 1971, an article of Norman Deck of the Racine Public Library sought help in identifying the true origin of the prose such as in April 11, 1971 another editor of *The Exchange* was also curious about the poem’s origin, summarized a response published in the *New York Times Book Review* which clarified that “*Desiderata*” was actually written by Max Ehrmann in 1927 (Lynch,1972). Contextually, this poem imparts wisdom for overcoming life's challenges through its emphasis on inner peace, conveying a message of resilience, unity, and striving for peace and happiness amidst life's complexities (Jarvis, n.d). The researchers analysed this prose poetry by examining lines that incorporated the identified themes.

As mentioned, a didactic literary approach will be the main course of analysis for the poem, “*Desiderata*.” Literary analysts employ this approach to literature when they should focus on whether the piece of work embodies or reflects moral teaching or guidance, and how it facilitates a deeper understanding of how literature conveys moral principles and practical life lessons (SuperSummary, n.d.). In this case, this study purposely used the work of Max Ehrmann, “*Desiderata*”, since it contains a series of philosophical reflections and moral teachings that guide readers didactically.

RESULT AND DISCUSSION

This section of the study presents the moral and philosophical themes embedded in the poem by examining key lines from it. This discussion explored their alignment with Carol Ryff’s six components of psychological well-being through an analysis that aligned the discussion with the research objective. This part highlighted how the poem's enduring significance acts as a guide to navigating life with wisdom and inner peace.

In examining the decorum of didacticism in *Desiderata*, the study primarily focuses on the intratextual elements of the poem—how its internal structure, linguistic choices, tone, and progression work in harmony to reinforce its moral and philosophical teachings. The decorum, understood through Horace’s classical notion that a literary work’s style must suit its subject and purpose, is evident in the poem’s serene tone, clear moral voice, and cohesive structure (Matz, 2000). These elements align with the poem’s didactic purpose, making its instruction both aesthetically pleasing and ethically persuasive (Abrams, n.d.; Nordquist, 2019). While the primary focus is intratextual, the study also briefly acknowledges intertextual elements, such as its philosophical roots in Aristotelian ethics (Moore, 2019) and its stylistic echo of classical didactic poetry, particularly Horace’s *Ars Poetica* (Matz, 2000). However, these references serve more as contextual anchors than analytical

focal points. Therefore, the study remains chiefly centered on how "Desiderata"'s internal literary mechanics uphold the decorum of didacticism.

Social Standard of Morality

Before analyzing the lines embedded in the text, it is essential to gain insight into the social standards of morality. When "Desiderata" became popularized in the 1970s, society had moral standards that emphasized personal integrity, strength, and harmony—standards that align with the poem's key messages. As morality continued to advance, the late 20th and early 21st centuries witnessed a growing consciousness about social justice, environmental care (Stephens, Willis, & Church, 2008), and mental health (Walthal, 2020), further making the poem relevant in promoting peace, humility, and harmony in a rapidly changing world. "Desiderata" remains timeless in offering moral wisdom that transcends generations, urging people to cultivate kindness, sincerity, and inner resilience amidst the rapid changes in society.

Identifying Carol Ryff's Six Components of Psychological Well-being in Max Ehrmann's "Desiderata"

"Desiderata", according to Glenn Rix's analysis, is composed of twenty-eight lines divided into six paragraphs (Rix, 2013). The interpretation of the lines in this paper is not analyzed paragraph by paragraph, but rather by the points and ideas they convey, which correspond to our identified themes: personal growth, self-acceptance, autonomy, environmental mastery, positive relationships, and purpose in life.

a. Personal Growth

*"Go placidly amid the noise and the haste,
and remember what peace there may be in silence"*
-Ehrmann line 1

The poem starts with the abovementioned powerful line. Ehrmann used the words "Go placidly" and "remember" to encourage readers to find inner calmness amidst the *noise* and *haste*, and seek self-improvement by keeping in mind the tranquility that silence can bring. Glenn Rix, in his article, interpreted it as advice to remain calm amidst the bustle of everyday life and practice silence (Rix, 2013). In silence, another analyst posits that this is the locus wherein peace may be discovered, which is advantageous for one's mental state (Baldwin, 2020). Additionally, a blog written in 2019 states that the author of the poem, Max Ehrmann, started off by writing about finding peace within; he added that we have to wade through the busyness of the world along with finding our place of silence and calm (Jonas, 2024). Together, we can say that this one impactful line is advice for the development of oneself. This depicts growth by encouraging inner peace and self-awareness amid chaos, thereby aligning with the social expectation that true moral development is demonstrated through calmness, self-control, and emotional maturity in challenging situations.

*"Enjoy your achievements as well as your plans".
-Ehrmann line 6*

Along with personal growth comes this line, a call to recognize one's achievements and enjoy them, as well as what is envisioned for the future — a celebration of personal progress in itself. It tells people that whatever they have should be treasured (Rix,2013), and the goal is to be happy with their own accomplishments (Jonas,2024). This line promotes appreciation for both present achievements and future aspirations, aligning with the social expectation that maturity involves recognizing progress and contentment in one's journey.

*"But let this not blind you to what virtue there is;
many persons strive for high ideals,
and everywhere life is full of heroism."
-Ehrmann line 15*

Max Ehrmann emphasized in this line the importance of individuals maintaining awareness of high ideals in themselves and others. Higher ideals mean change for the better; going beyond or above ordinary (Gerber, 2016), this line refers to setting a standard for oneself. Thus, adding the advice to *"let this not blind you for what virtue there is"* emphasizing the necessity not to lose sight of the goodness that exists in the world despite the temptations it offers. We know that growth requires resilience, and growth-based resilience plays a role in the developmental persistence and positive emotions of an individual (Amir & Standen, 2019). Balancing setting high ideals with realistic expectations requires a constant commitment to achieving positive well-being. Therefore, Max Ehrmann wanted to convey in this line the importance of acknowledging the virtues that many people exhibit (Baldwin, 2020). This line promotes personal growth by encouraging individuals to pursue high ideals while maintaining awareness of the virtues of others, as society believes that true development involves self-improvement and recognition of goodness beyond oneself.

*"Be cheerful. Strive to be happy".
- Ehrmann lines 24-25*

The last lines of the poem are two powerful sentences that encourage active seeking of happiness and personal fulfillment. Eudaimonia and happiness are two distinct concepts, according to an article by Ryan and Deci; eudaimonia suggests that not all desires or outcomes that bring happiness necessarily yield well-being (Ryan & Deci, 2021). Aristotle asserts that we should consider happiness as those actions that are worthy of choice in their own right. In the eudaimonic perspective, happiness is not about the things we own, but rather how we live our lives (Crespo & Mesurado, 2014). These lines, although short, make it impactful since they can serve as a daily reminder to aspire to true happiness that resides deep within us. Thus, depicting growth by emphasizing the pursuit of inner happiness and meaningful living, as the society values personal integrity, emotional resilience, and contributing to the well-being of others.

b. Self-acceptance

*"If you compare yourself to others,
you may become vain or bitter for always there
will be greater and lesser person than yourself"*
– Ehrmann line 5

This line promotes self-acceptance by serving as a warning about the danger of comparison. According to Aranha, in her summary and analysis of the poem, in this line, the poet advises against evaluating worth through comparison with every person, because pride would make people arrogant (Aranha, 2025). And as any comparisons lead to vanity or bitterness (Rix, 2013). Vanity, along with envy, is a by-product of deep-seated insecurities (Muhammad, 2017). Realistically, through the line *"for always there will be greater and lesser person than yourself"*, the poem acknowledges the existence of more accomplished people and others who are less so, making the comparison an endless cycle. Robert Helget, a millennial therapist, believes that comparison is a human condition—a biological necessity for survival. However, he added that what is not necessary is for it to lead to shame (Helget, 2020). Altogether, this line embodies Max Ehrmann's emphasis on accepting oneself for who we are by highlighting the futility of comparison and encouraging individuals to value themselves without being influenced by others' achievements. This aligns with societal values of self-worth and emotional balance.

*"Take kindly the counsels of the years,
gracefully surrendering the things of youth"*
– Ehrmann line 13

This line serves as advice for people to embrace change by learning from life experiences as a way to navigate the future (Jonas, 2024). There is the importance of accepting the passage of time with wisdom and grace. "Counsels of years" encompasses life experiences, including those of our youth when people are inexperienced, passionate, and restless (Aranha, 2025)—reminding us to remain humble in the lessons of life without compromising our dignity. Max Ehrmann, through this line, teaches about acceptance that people change through the years in any aspect, but what's more important is the ability to move forward with dignity and to find beauty in every stage of life, aligning with the social expectation of maturity and dignity in growing older.

*"Beyond a wholesome discipline, be gentle with yourself
You are a child of the universe no less than
the trees and the stars; You have right to be here."*
– Ehrmann lines 16-17

Max Ehrmann emphasizes in this statement the need to balance self-discipline with self-compassion in order to recognize one's worth. This affirms that every individual, like nature, belongs to the universe without having to justify their existence and supports the idea that while self-improvement requires discipline, it should not come at the cost of self-kindness. In reality, many individuals struggle with self-criticism (Gilbert, Baldwin, Irons, Baccus, & Palmer, 2006) often pushing themselves relentlessly in pursuit of perfection. So, the line practically teaches its readers not to be overly self-critical of themselves (Rix, 2013), for just like everything around us, we belong in this world; each of us has the right to do so. Thus,

depicted in this line is the importance of balancing self-discipline with self-compassion, aligning with the social expectations of maintaining emotional kindness for oneself.

c. Autonomy

*"Be yourself. Especially do not feign affection.
Neither be cynical about love; for in the face of all aridity and
disenchantment, it is a perennial as the grass. "
- Ehrmann lines 10-12*

The statement above encourages authenticity and independent thinking regarding emotions and relationships. The line "Be yourself" is one of the phrases that belong in the Hall of Fame of clichéd advice, according to entrepreneur Anthony Yeung. However, he asserts that it is *terrible* advice for people, as it seriously limits personal results and hinders development and growth (Yeung, 2021). He added that aside from saying '*be yourself*' we can instead say '*be the person you want to be*'. Yet originally, Max Ehrmann in this line, instructs about the cruciality of authenticity and a balanced perspective in love. Although the advice is considered cliché, the phrase highlights the next line, "*Especially do not feign affection*," that means insincere emotions can be detrimental to both personal integrity and relationship (Falkenberg, 1988). Collectively, these lines advocate for living authentically and maintaining faith in the enduring power of love, even in the face of adversity. Accordingly, it encourages autonomy by emphasizing the importance of authenticity in emotions and relationships, aligning with the social value of emotional honesty and integrity.

d. Environmental Mastery

*"Exercise caution in your business affairs
for the world is full of trickery "
-Ehrmann line 8*

Given that dishonesty exists in the world, this line serves as a reminder to exercise caution in both professional and financial matters. Max Ehrmann advises people to handle their interactions with caution and knowledge. The adage "exercise caution" emphasizes the importance of making informed decisions and exercising discernment in business to prevent dishonesty and potential loss. Ehrmann's advice remains timeless, as people often fall prey to financial disinformation due to overconfidence or a lack of skepticism, according to *The Psychology of Money* (Housel, 2020). In this context, "trickery" refers to any form of manipulation, fraud, or unethical behavior. Ehrmann does not suggest complete distrust but rather a balanced approach—being careful yet open to opportunities. This is consistent with contemporary views on financial literacy, which advocate for individuals to evaluate risks and verify information before making decisions (Malkiel, 2019). By preparing people for potential obstacles and emphasizing the importance of independence and informed decision-making, Ehrmann's counsel promotes resilience, aligning with the social value of being vigilant and self-reliant in navigating life's challenges.

*"And whether or not it is clear to you,
No doubt the universe is unfolding as it should"*
-Ehrmann line 18

The reader is reassured by the statement that, despite facades, life has a natural path. Ehrmann promotes confidence in the bigger picture, even if he admits that clarity is not always immediate. The statement "whether or not it is clear to you" suggests that uncertainty and perplexity are normal aspects of life. In *"The Happiness Hypothesis,"* Jonathan Haidt argues that many aspects of life follow patterns that we may not immediately understand, yet they contribute to long-term growth (Haidt, 2006). It aligns with Stoic perspectives, which encourage human development and acceptance of circumstances outside one's control (Pigliucci, 2017). According to research in positive psychology, accepting life's uncertainties can enhance psychological well-being by reducing anxiety and increasing acceptance (Seligman, 2011). Resilience—accepting the here and now and believing that things will work themselves out in due time—is the message. When taken as a whole, these phrases highlight the value of awareness, flexibility, and faith in life's inherent path. They help people find inner peace while making sensible decisions in the outside world. That way, it aligns with the social value of resilience and faith in the process, that individuals must navigate challenges with confidence and inner peace.

e. Positive Relationships

*"As far as possible, without surrender,
be in good terms with all persons"*
- Ehrmann line 2

Written in the first stanza, the second line of the poem discusses maintaining personal relationships while upholding personal values. Tom Walsh, in his article, "Pondering on Max Ehrmann's 'Desiderata'", asserts that this line, the poet suggests the importance of getting along with others, but also the importance of others getting along with you (Walsh,n.d). Max Ehrmann's didactic tone suggests that although promoting good relationships is valuable, it should not come at the expense of one's self-respect. Similarly, Walsh added that when you try to get along with people by letting them dominate you, you lose your inner peace, and the relationship becomes destructive (Walsh, n.d.). Through this, Max Ehrmann teaches a principle of personal boundaries within social harmony, making this ethical and practical. This promotes harmony with others while stressing the importance of personal boundaries, which society expects as standards of positive relationships.

*"Speak your truth quietly and clearly; and listen to others,
even to the dull and ignorant; they too have their story"*
- Ehrmann line 3

Written after to the lines above is this statement. Max Ehrmann reinforced the idea of calm communication and empathetic listening to others. Empathy plays an important role in informing our moral deliberation (Jefferson, 2019) , The line "even the dull and ignorant; they too have their story" encourages individuals to be considerate to others regardless of their perceived intellect. This line resonates with the social virtue of morality in healthy relationships by promoting respectful

communication and empathy, calling people to esteem others' viewpoints irrespective of their intelligence, thus creating understanding and ethical interaction. This message can also be seen in the teachings of Urbana to her siblings in the 19th-century Filipino text *Urbana at Feliza*. Urbana, depicted as an upright and educated woman, uses formal and refined language in guiding her siblings on how to navigate social interactions with dignity and respect. Urbana instructs, "If you and Honesto are invited to a banquet, be even more careful, for many mistakes can be made there... say good evening or good day to your host, then to the others facing you." Her careful attention to etiquette and decorum reflects the values of the time, particularly during the Spanish colonial period, where societal interaction was closely tied to morality and civility. (Monteza & Miralles, 2023) Urbana's approach reinforces the idea from this line that every individual, regardless of social or intellectual standing, deserves respect and consideration, perfectly aligning with the virtue promoted in the line, "even the dull and ignorant; they too have their story".

f. Purpose in Life

*"Keep interested in your own career,
however humble; it is a real possession
in the changing fortune of time"*
– Ehrmann line 7

This line emphasizes the importance of valuing one's career, regardless of its level of status. Ehrmann admits that although life is uncertain ("the changing fortune of life"), a job, no matter how small, provides a sense of self-worth, stability, and fulfilment. The concept of "real possession" suggests that personal involvement provides a sense of purpose and control in the face of life's uncertainties. "Having a sense of purpose in daily work contributes to an individual's overall psychological well-being because it anchors them to something meaningful despite external hardships," claims Viktor Frankl in *Man's Search for Meaning* (Frankl, 2006).

Furthermore, current studies on career happiness emphasize the intrinsic value of labor that extends beyond financial compensation. Purpose-driven work is more satisfying than extrinsic rewards like status or money, according to Daniel Pink's argument in *Drive: The Surprising Truth About What Motivates Us* (Pink, 2009). This supports Ehrmann's argument that, in an uncertain world, even a small career has worth, as it offers stability and a sense of accomplishment. Additionally, according to Angela Duckworth's *Grit: The Power of Passion and Perseverance*, resilience and long-term fulfilment are fostered by dedication to one's job, regardless of its social standing (Duckworth, 2016).

Ehrmann emphasizes the value of personal commitment and engagement by encouraging people to "keep interested" in their profession. Staying committed to one's craft, whether as an artist, teacher, or mechanic, fosters a stronger sense of stability and achievement and supports a higher purpose in life. For society, it is essential to instill respect for honest labor and contribute positively to society, regardless of social standing or material achievements.

*Therefore be at peace with God, whatever you conceive him to be.
And whatever your labours and aspirations in
the noisy confusion of life keep peace in your soul
– Ehrmann lines 19-20*

Ehrmann's wide view of spirituality and inner calm is shown in this line. Ehrmann emphasizes that emotional and spiritual well-being depend on having peace with a higher force, or even with one's own philosophy, by saying "whatever you conceive Him to be." This statement acknowledges a variety of religious and philosophical viewpoints. This aligns with William James' idea in *The Varieties of Religious Experience*, where he suggests that personal faith, regardless of its form, contributes to inner peace and resilience (James, 2002).

The phrase "whatever your labors and aspirations" also emphasizes the universal challenges of hard work and ambition. Although life is full of obstacles, Ehrmann suggests remaining calm on the inside even when things are chaotic on the outside. According to Eckhart Tolle's *The Power of Now*, this idea is closely related to self-acceptance and mindfulness. Tolle contends that maintaining inner calm depends on one's capacity to accept life as it comes rather than on outside factors (Tolle, 1997).

Additionally, research in positive psychology supports the idea that developing inner peace enhances overall well-being. In the book *Flourish*, Martin Seligman examines the ways that mindfulness, gratitude, and faith—whether religious or not—can lead to resilience and long-term happiness (Seligman, 2011). These findings are echoed by the notion of maintaining "peace in your soul," which implies that genuine fulfillment originates from an inner sense of contentment rather than from external achievements.

Ehrmann's message serves as a reminder that inner peace is the foundation of true well-being, even though professional goals and outward accomplishments are significant. Finding a solid foundation within oneself—whether through philosophy, faith, or introspection—is essential to navigating life's uncertainties. Finally, the passage connects one's life purpose not only to ambition or profession, but also to developing inner peace that stabilizes you in times of uncertainty. This devotion to inner peace also undergirds the social virtue of morality, as it teaches people to act with compassion, tolerance, and awareness in their interactions with others.

Promoting Eudaimonia Through the Moral Teachings of "Desiderata": A Didactic Study

When you read "*Desiderata*", you can already see how it explicitly delivers guidance to its readers— one can understand that it is a beacon of ethical advice. As we navigate through its contents, we can deliberately say that through focusing on following its moral guidance, people can be led to eudaimonia, or human flourishing. Highly emphasised in this poem is focus on the virtues of integrity, humility, and a peaceful mind, as well as the need for individuals to remain calm in the face of life's turmoil (Shook, 2019). Readers can easily read the poem, but extracting its essence

can be hard. However, when one embodies its teachings, it will lead them to a happier life. This is where the concept of eudaimonia comes in.

Again, the terms eudaimonia and happiness are different according to Aristotle; happiness for him is defined hedonically, meaning that it is experiencing positive emotions and life satisfaction in the present moment or for only a short period (Vinney, 2024), in contrast to eudaimonia which is defined in his *Nicomachean Ethics* as the highest human good, that can be achieved through a life of virtuous activity by reason (Asselin, 1987). While happiness often refers to momentary pleasures and positive emotions, eudaimonia encompasses a deeper, more enduring state of living a virtuous and meaningful life. Understanding and striving for eudaimonia can lead to a more fulfilling and truly contented existence. (Schaffner, 2023).

Particularly in the lines of the poem, this study presented how the work generally espouses self-awareness and fortitude, following Aristotelian ethics that highlight moral virtues as the essence of more profound happiness (Aristotle, trans. 1999). The encouragement to "go placidly amid the noise and haste" reflects Stoic philosophy's emphasis on contentment, confirming that inner peace is a byproduct of virtuous living, rather than being influenced by external forces. In addition, "*Desiderata*"'s mention of kindness, honesty, and perseverance (Ehrmann, 1927) aligns with the eudaimonic endeavour of having a fulfilling life, as it leads people towards a life of virtue and completion (Fave, 2014). The lines promote eudaimonia by encouraging the cultivation of virtues that foster long-term fulfilment and inner peace, rather than fleeting happiness. By focusing on integrity, humility, and perseverance, the poem encourages individuals to seek meaning and purpose, aligning with Aristotle's view that living a virtuous life is the path to true happiness. Ultimately, through its pedagogical tone and universal moral principles, the poem functions as an ethical guide that aligns individual welfare with moral obligation, thus instilling a comprehensive understanding of eudaimonia.

In alignment with the principles of Sustainable Development Goal 4 (Quality Education), this study highlights the value of incorporating literary texts, such as "*Desiderata*", into values education as a means of fostering holistic learner development. By encouraging reflection on inner peace, purpose, and the pursuit of a virtuous life, "*Desiderata*" becomes more than a poetic text—it transforms into a pedagogical tool that nurtures not only intellectual growth but also emotional and moral maturity. This integrative approach to education resonates with the core of SDG 4, which advocates for inclusive, equitable, and quality education that promotes lifelong learning opportunities. Thus, the study advances the argument that embedding ethically rich literature within educational curricula supports the development of well-rounded individuals prepared to navigate the complexities of contemporary life with empathy, integrity, and purpose.

CONCLUSION

This research discussion discovered that the poem embodies Carol Ryff's six dimensions—personal growth, self-acceptance, autonomy, environmental mastery, positive relationships, and purpose in life—via its reflective and didactic stanzas. Certain lines uphold these themes, demonstrating how "*Desiderata*" teaches people to develop resilience, accept self-discovery, and navigate life with wisdom and integrity. Additionally, the poem espouses eudaimonia as more than simply striving for happiness but as an intentional, virtuous life. With its ethical directives, "*Desiderata*" aligns with Aristotle's thought, encouraging a pursuit of inner tranquility, righteous living, and self-actualization. As a lesson for living, the poem itself serves as a formula for creating an equanimous and fulfilling life, echoing the belief that health is attained through purposeful intent and self-awareness.

Ultimately, "*Desiderata*" operates as more than inspirational poetry; it serves as a philosophical and psychological guide for self- and moral growth. This interdisciplinary reading presents a unique fusion of literary analysis and psychological theory, highlighting the poem's relevance to contemporary discourse on well-being. Its eternal wisdom remains to offer a template for interpreting well-being, and, as such, it is an important literary work for examining the psychological and philosophical aspects of human flourishing.

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Unveiling Movie Dialogue through Speech Acts: A Pragmatic Analysis of *Aquaman and the Lost Kingdom*

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Abstract. This study investigates the use of speech acts in cinematic dialogue, focusing on the 2023 film *Aquaman and the Lost Kingdom*. Employing a qualitative descriptive approach, the research categorized 137 speech acts based on Searle's taxonomy: representatives, directives, expressives, commissives, and declaratives. The findings revealed that representative acts were dominant in the dialogue (60.58%), followed by directives (24.82%), expressives (8.03%), commissives (4.38%), and declaratives (2.19%). These results indicate that cinematic narratives heavily rely on exposition, action-driven communication, emotional engagement, relational commitments, and performative declarations to construct character development and advance the storyline. The analysis highlights the strategic use of speech acts to reflect character intentions and social dynamics within the film. By extending speech act theory into cinematic discourse, this study contributes to the growing field of media pragmatics. It suggests the pedagogical potential of film dialogues as authentic material for teaching pragmatic competence in English as a Foreign Language (EFL) contexts. While the study was limited to a single film and excluded multimodal elements, it provided a foundation for further research integrating verbal and nonverbal aspects of communication across diverse media genres. Overall, the findings affirm the importance of pragmatic analysis in understanding contemporary narrative media and open new pathways for interdisciplinary exploration between linguistics, media studies, and language education.

Keywords: *Speech acts, cinematic discourse, pragmatics, media linguistics, EFL teaching.*

INTRODUCTION

Language serves as a medium for conveying information and a powerful tool for social interaction. As part of the broader study of linguistics, pragmatics focuses on how context influences the interpretation of meaning (Munir & Yavuz, 2024; Ridwan et al., 2023). Pragmatics investigates aspects of meaning beyond truth conditions, focusing on how utterances function in specific discourse situations (McNally, 2013). It is closely related to fields such as semantics and syntax but is distinguished by its emphasis on implied meanings and context-driven communication. According to Leech & Thomas (2002) and Yule (1996), pragmatics studies the intended meanings conveyed by speakers and interpreted by listeners, taking into account social, temporal, cultural, and situational contexts.

Within the scope of pragmatics, several key areas are explored, including deixis, implicature, presupposition, conversational maxims, and notably, speech acts (Dey, 2023). Speech acts are particularly significant because they illustrate how utterances can function as actions—statements, commands, promises, apologies—rather than merely conveying propositions (Searle, 1969; Yule, 1996). Speech acts allow individuals to perform functions that maintain social relationships and achieve communication goals in everyday life (Hidayat, 2016; Husna et al., 2022).

Speech act theory, initially introduced by Austin and further developed by Searle, provides a framework for understanding how language is used to perform actions (Searle, 1969). Speech acts are categorized into locutionary, illocutionary, and perlocutionary acts. Locutionary acts refer to the act of saying something meaningful (Wijana, 1996); illocutionary acts concern the speaker's intention behind the utterance (Widyasari et al., 2024); and perlocutionary acts involve the effect of the utterance on the listener (Rahim, 2022). Further classification includes five types of illocutionary acts: representatives, directives, expressives, commissives, and declaratives (Searle, 1969).

Recent studies have increasingly applied speech act theory to diverse communicative contexts. Chen (2023) examined speech acts in livestream shopping, revealing their strategic role in engaging buyers. Ren (2024) investigated translanguaging and self-praise on social media, while Seok (2022) analyzed indirect speech acts in human-robot interaction. Tomasello (2023) explored the neuropragmatics of speech acts, highlighting their cognitive dimensions. Despite these advances, cinematic discourse, particularly within action and fantasy genres, remains underexplored. This research gap is notable given the widespread influence of film dialogue in shaping pragmatic awareness and communicative norms. While Rahardi (2023) and Abdel-Raheem (2023) examined performative media, their work did not provide a systematic analysis of speech acts in high-profile cinematic productions such as those in the DC Extended Universe.

Films serve as a vital medium of contemporary storytelling, blending linguistic and multimodal elements to craft compelling narratives. Movie dialogues provide a rich context for analyzing how speech acts drive the plot, shape character identities, and reflect social dynamics (Chepinchikj & Thompson, 2016). As Jegede (2025) noted, applying the speech act theory to performative media opens new avenues for understanding pragmatic competence in scripted interactions.

Given the central role of speech acts in daily communication and their representation in film, this study analyzed speech acts in the cinematic discourse of

Aquaman and the Lost Kingdom (2023). As a sequel to *Aquaman* (2018) and the final installment in the DC Extended Universe, the film offers a wide range of speech acts embedded in action-driven, emotionally resonant dialogue.

The study aimed to categorize and interpret these speech acts using Searle's framework, exploring how different types contribute to narrative development, character interaction, and emotional expression. In doing so, it connected linguistic theory with media analysis and highlighted the pedagogical potential of film dialogue for teaching pragmatic competence in English as a Foreign Language (EFL) contexts.

This study provided a novel contribution by applying Searle's speech act framework to *Aquaman and the Lost Kingdom* (2023), a high-profile superhero film that has not yet been analyzed from a pragmatic perspective. It extended classical speech act theory into the realm of contemporary cinematic storytelling, demonstrating how speech acts shaped narrative progression, character dynamics, and emotional tone. Moreover, the study emphasized the pedagogical value of film dialogue as an authentic resource for enhancing pragmatic competence in English language education.

This research was limited to the analysis of verbal utterances within the film. It identified the types and functions of speech acts without addressing non-verbal or multimodal cues. Although focused on a single cinematic text, the study contributed to a broader understanding of speech act realization in narrative media and lays a foundation for future research integrating multimodal and cross-genre perspectives.

RESEARCH METHOD

This study employed a qualitative descriptive design to examine the use of speech acts in the film *Aquaman and the Lost Kingdom*. A qualitative approach was deemed appropriate, as it facilitates an in-depth and interpretive analysis of language within its natural context, prioritizing the exploration of speaker intentions and pragmatic functions over numerical generalizations. As Creswell (2014) emphasized, qualitative methods are particularly suited to investigating complex linguistic phenomena in real-world communication.

The primary data source consisted of the film script from *Aquaman and the Lost Kingdom* (2023). Spoken utterances were manually extracted from the film's dialogue. To ensure accuracy, each excerpt was cross-referenced with official subtitles and available closed-caption scripts. This triangulation method enhanced the reliability of the transcription process and minimized transcription errors.

Data collection involved purposive sampling, focusing on utterances that clearly exhibited illocutionary force, as defined by Searle's (1979) taxonomy. The study concentrated on five types of speech acts: representatives (asserting, informing, describing), directives (ordering, requesting, advising), expressives (apologizing, congratulating, expressing emotions), commissives (promising, offering, committing), and declaratives (announcing, appointing, institutional actions). Each utterance was classified based on linguistic indicators, contextual factors, and inferred speaker intentions.

For the analysis, a content analysis approach was employed. Following the procedures outlined by Syathroh et al. (2023), each speech act was coded into one

of the five categories. The process involved iterative reading, thematic labeling, and comparative analysis to detect patterns of use, dominant types, and their functional significance within the film's narrative structure. Quantitative tabulation of frequencies complemented the qualitative interpretation, allowing identification of pragmatic trends.

It is important to note that the study focused exclusively on verbal utterances. Paralinguistic features—such as intonation, gesture, and facial expressions—were not systematically analyzed, although their potential influence on pragmatic interpretation was acknowledged. The exclusion of these multimodal elements may limit the accuracy of categorizing speech acts, particularly in a cinematic medium where meaning is often co-constructed through audiovisual cues. In films, gestures, tone of voice, camera angles, and facial expressions frequently reinforce, modify, or even contradict the literal content of speech, which can alter the perceived illocutionary force or perlocutionary effect of an utterance. Consequently, some subtleties of communicative intent might be overlooked when relying solely on verbal analysis. Furthermore, the study was limited to a single film, constraining generalizability across cinematic genres or broader cultural contexts.

Despite these limitations, this research provided a foundational analysis of speech act usage in cinematic discourse. It laid the groundwork for future studies that could incorporate multimodal analysis or comparative cross-genre examinations, thus expanding the understanding of how language operates in scripted audiovisual narratives.

RESULT AND DISCUSSION

The Overview of Speech Act Distribution

The results of the analysis showed that the film *Aquaman and the Lost Kingdom* had 137 instances of speech acts, which could be categorized into the following Searle’s (1979) taxonomy: representatives, directives, expressives, commissives, and declaratives. Table 1 presents their frequency distribution.

Table 1. Distribution of Speech Acts in Aquaman and the Lost Kingdom

Type of Speech Act	Frequency	Percentage (%)
Representative	83	60.58%
Directive	34	24.82%
Expressive	11	8.03%
Commissive	6	4.38%
Declarative	3	2.19%
Total	137	100%

The predominance of representative acts reflects the film’s reliance on narrative exposition. This aligns with prior observations that representative speech acts are essential for building coherence in structured discourses. It also supports the premise that cinematic dialogue functions both as a storytelling mechanism and as a tool of character development and ideological framing (Chepinchikj & Thompson, 2016).

Detailed Analysis of Speech Acts

Building on the overview of speech act distribution, this section offers an in-depth analysis of each category identified in the film. By exploring how representative, directive, expressive, commissive, and declarative acts function within the cinematic narrative, this study revealed how language serves not only as dialogue but also as a narrative driver, a relational tool, and a performative force in *Aquaman* and *the Lost Kingdom*.

1. Representative Speech Acts

Representative speech acts, as categorized by Searle (1979), commit the speaker to the truth of the expressed proposition. In *Aquaman* and *the Lost Kingdom*, this category was the most frequently employed, with a total of 83 instances comprising six subtypes: nine utterances function as explanations, 28 as expressions of opinion, 28 as informative statements, four as factual assertions, two as confirmations, and 12 as beliefs. These subcategories represent a wide range of communicative intents, each serving to articulate character perspectives, reveal narrative backstory, or establish emotional and ethical dimensions within the film. The use of factual assertions, though less frequent, plays a crucial role in validating key elements within the narrative world. These utterances often deliver indisputable information grounded in the fictional reality of the film, such as scientific facts, battle outcomes, or historical events known to the characters. For instance, when a character stated, "*The Black Trident was forged in the deepest trenches during the first age of Atlantis*", the utterance functioned not merely to inform but to assert a shared truth within the diegesis. Pragmatically, such factual assertions fulfil Austin's (1962) felicity conditions for assertives and serve to stabilize the world-building logic, lending credibility to the plot's mythological or historical foundations. They often carry a tone of certainty and authority, which helps ground the more fantastical elements of the superhero genre in internally consistent logic, enhancing narrative believability and immersion for the audience.

This prevalence underscores the essential role of representative speech acts in structuring cinematic dialogue, fostering coherence, and enhancing audience engagement. The following discussion elaborates on each subcategory with in-depth linguistic and contextual analysis.

Example:

- 1) Arthur: "*Papa kicking their butts. Those chum lickers didn't stand a chance. Papa kicked their asses and took their names.*" (Explanation)

This utterance functioned as an expressive explanation by Arthur, highlighting his father's heroism and fighting capability. Linguistically, the use of slang (e.g., '*chum lickers*' and '*kicked their asses*') and past-tense declaratives emphasized the certainty and vividness of the narrated event. The illocutionary force was to affirm and elevated his father's image, while the perlocutionary effect on the hearer (likely his child or close kin) was to instil admiration and pride. According to Austin (1962), this exemplifies a locution with both assertive and emotive force, enhancing character development through storytelling.

- 2) Arthur: *"They say everybody's good at something. Me? I talk to fish. That's how I met my friend, Storm."* (Opinion)

Here, Arthur provided a self-reflective opinion, couched in humor and humility. The pragmatic force lied in normalizing an extraordinary ability. Its illocutionary act expressed a self-assessment, while its perlocutionary effect was likely to evoke empathy or amusement in the listeners. Yule (1996) categorized this as a subjective evaluation that forms part of the speaker's identity construction. In cinematic discourse, such statements humanize the protagonist and enhance relatability.

- 3) Arthur: *"Four years ago, everything changed. I met a woman, fell in love, and the next thing I know, we're getting married and having a kid."* (Information)

This utterance served a narrative-expository function, informing both characters and audience about Arthur's backstory. Linguistically, the temporal marker (*'four years ago'*) and past-tense verbs built a coherent timeline. Its illocutionary act was to inform, and the perlocutionary effect was to establish a personal stake in the events to come. As per Searle (1979), this representative act aligns the audience with the character's motivations, a common strategy in cinematic narration to create emotional investment.

- 4) Arthur: *"You seriously expect me to play footsie with someone with that kind of blood on their hands?"* (Confirmation)

Though framed as a rhetorical question, this utterance functioned to confirm Arthur's refusal to align with a morally dubious character. The pragmatic force lied in its confirmation of ethical boundaries. According to the pragmatic theory, especially Austin's (1962) felicity conditions, this utterance asserted a judgment based on prior knowledge, reinforcing Arthur's moral compass. Cinematically, such lines articulate internal conflict and define character alignments.

- 5) Arthur: *"Believe me, he's the last person I wanna go begging for help, but he's dealt with Manta in the past, and he's the only one who might know how to find him in time."* (Belief)

This belief-laden utterance combined personal reluctance with strategic necessity. The illocutionary force was a persuasive assertion, appealing to the hearer's understanding of a difficult decision. The modal verb *'might'* underscores uncertainty, aligning with Yule's (1996) view of beliefs as probabilistic and context-sensitive. In the film discourse, belief statements often justified morally complex actions and advanced plot tension.

Representative speech acts in *Aquaman and the Lost Kingdom* illustrated how language functioned as a vehicle for character development, exposition, and moral positioning. Through explanation, opinion, information, confirmation, and belief, the characters articulated their perspectives and motives. The heavy presence of representatives affirm Searle's (1979) assertion that assertive utterances are foundational to discourse coherence. Cinematically, these speech acts immersed the audience in the narrative by demonstrating how pragmatic choices enhanced storytelling effectiveness and character believability.

2. Directive Speech Acts

Directive speech acts, according to Searle (1979), are utterances intended to get the hearer to do something. They express the speaker's desire or command and include subcategories such as commands, instructions, warnings, persuasion, and advice. In *Aquaman and the Lost Kingdom*, a total of 34 directive speech acts were identified, consisting of 24 commands, five instructions, one warning, one persuasive utterance, and three instances of advice. This distribution highlights the dominance of commands in action-driven scenes while also showcasing the range of directive functions used across various narrative contexts. These directives not only drive interpersonal interaction but also influence the unfolding of the narrative through speech-based action. Below, we analyze one example from each subcategory in light of linguistic form, pragmatic function, and cinematic relevance.

Examples:

1) Pirates: *"Stay down! Don't move!"* (Command)

This utterance, spoken by one of the pirates during a combat sequence, is a clear example of a directive command. The imperative form and abrupt tone reflect a high degree of illocutionary force, asserting dominance and immediate compliance. In Austin's (1962) framework, this is a clear instance of an illocutionary act with a strong perlocutionary intent—intimidation and control. The speech was contextually urgent, coinciding with an attack scene, which aligns with Yule's (1996) description of context-bound directives. Cinematically, it constructed tension and shaped the power dynamics between the aggressor and the victim.

2) Dr. Shin: *"Stay Vigilant. We have no idea what kind of security measures they have down there."* (Instruction)

Dr. Shin's utterance was didactic and context-specific, providing procedural guidance to teammates. This directive was softer in force compared to a command but still aimed at eliciting action. The modal verb *'have'* and declarative support clause reduced the coerciveness of the imperative *'stay vigilant'*. The speaker assumed epistemic authority while appealing to shared uncertainty. Pragmatically, this matched Searle's directive subcategory that emphasized intended future action under advisement. Within the cinematic discourse, it reinforced Dr. Shin's role as an intellectual guide and strategic planner.

3) Dr. Shin: *"Be careful. It's highly volatile."* (Warning)

Warnings serve a protective function and are typically uttered in high-risk contexts. In the film, this directive featured a blend of imperative structure (*"be careful"*) and declarative explanation (*"It's highly volatile"*), forming a hybrid that enhanced the illocutionary force by invoking potential danger. As Austin (1962) emphasized, the felicity condition here involved the speaker's belief in a genuine threat. The perlocutionary effect intended was to prevent harm, showing an alignment with real-world pragmatics. Thematically, this line built suspense and highlighted the scientific hazards in the film's narrative.

4) Aquaman: *"It's not true. Come on, little brother. I know you're in there."* (Persuade)

This directive showcased emotional persuasion, aiming to elicit a cognitive and emotional shift rather than immediate physical action. Aquaman's speech combined declaratives and vocatives ("*little brother*") to appeal to Orm's identity and shared history. Pragmatically, the directive was softened through emotional appeal and relational framing. According to contemporary pragmatics, persuasion involves layered intentions, assertive and directive, which Yule (1996) noted may overlap. The illocutionary act intended to persuade Orm to cooperate, with the perlocutionary aiming at rekindling familial alliance. This moment contributed to the film's theme of reconciliation and internal transformation.

5) Orm: *"We should wait for Atlantis to receive your message. We can conduct reconnaissance in the meantime."* (Advice)

Orm's advice demonstrates a low-imposition directive, expressed via modal '*should*' and a collaborative tone, marked by the inclusive use of '*we*' which signaled shared agency and mutual involvement. This utterance reflected strategic caution, aligning with Yule's (1996) view that advice often balances speaker authority and recipient autonomy. It was inferentially rich, suggesting a preferred course of action without commanding it. Illocutionarily, it aimed to influence planning. Perlocutionarily, it sought consensus. Its function within cinematic discourse was to showcase Orm's evolving diplomatic role, contrasting with his formerly aggressive persona and highlighting character development.

Each subtype of directive speech act in *Aquaman and the Lost Kingdom* demonstrated the pragmatic depth and narrative utility of linguistic choices. From authoritative commands to emotionally nuanced persuasion, these utterances fulfilled the illocutionary goals aligned with the character roles and cinematic tension. Linguistically, they ranged from imperatives to modals and declaratives, illustrating varied syntactic strategies for achieving the speaker's intentions. Pragmatically, they instantiated a continuum of directive force, from coercive to cooperative, framing not only individual speaker-hearer relationships but also broader interpersonal dynamics. In terms of cinematic relevance, each speech act contributed to genre-specific discourse patterns such as building suspense, motivating plot progression, and constructing character arcs. Drawing on foundational theories by Searle (1979), Austin (1962), and Yule (1996), and supported by contemporary pragmatic insights, this analysis underscored how directive speech acts serve as essential tools in both shaping and expressing the evolving power structures, emotional undercurrents, and thematic concerns embedded in the film's narrative fabric.

3. Expressive Speech Act

Expressive speech acts, as defined by Searle (1979), are utterances that express the speaker's psychological state or attitude toward a specific situation. These acts are not aimed at changing the world but at revealing the speaker's inner stance. Austin (1962) considered such acts part of the illocutionary domain in which the speaker's sincerity condition plays a crucial role. In *Aquaman and the Lost Kingdom*, 11 expressive speech acts were identified, encompassing a range of emotions such

as apology, regret, surprise, sarcasm, frustration, and admiration. These utterances fulfilled both interpersonal and narrative functions, enriching character development and reinforcing thematic undercurrents. Below is the analysis of the selected examples representing various expressive subcategories, grounded in linguistic, pragmatic, and cinematic perspectives.

Examples:

1) Dr. Shin: *"I'm sorry. I did not mean that"* (Apology)

This utterance illustrated a prototypical expressive act of apology. The lexical marker *"I'm sorry"* conveyed remorse and was reinforced by the explanatory clause *"I did not mean that."* Linguistically, the declarative form paired with the past tense signaled reflection on a previous utterance or action. Pragmatically, the illocutionary force of this utterance was to acknowledge fault, while its perlocutionary effect was to seek forgiveness or restore rapport. According to Yule (1996), apologies presuppose a social breach and attempt to repair relational harmony. Within the film, this moment humanized Dr. Shin, depicting him as emotionally aware and accountable, which contributed to the ethical dimension of the scientific discourse in the narrative.

2) Tom: *"I saw how lonely it was for you growing up. An only child. I always regretted I couldn't give you that."* (Regret)

This utterance, likely from a parental figure, expressed deep-seated regret over an irreversible past. The phrase *"I always regretted"* explicitly marked the expressive function. The compound structure and past perfect tense conveyed reflective emotional complexity, enhancing the illocutionary weight. In Austin's terms, this act fulfilled the sincerity condition as it revealed the speaker's authentic remorse. Perlocutionarily, the aim might be to invite understanding or forgiveness. Cinematically, this utterance deepened familial dynamics, reinforcing themes of loss and reconciliation that threaded through the film.

3) Arthur: *"Oh, man. Pops, this is blowing my mind."* (Surprise)

Arthur's expression of surprise exemplifies a spontaneous emotional reaction. The interjection *"Oh, man"* and hyperbolic phrase *"blowing my mind"* marked the utterance as informal and emphatic. Linguistically, it blended direct address (*"Pops"*) with affective exclamation, creating an expressive-intimate tone. Illocutionarily, it served to externalize internal amazement, while perlocutionarily, it invited shared astonishment. Searle (1979) noted that expressive acts often foster interpersonal resonance. In cinematic terms, such expressions helped anchor the character's personality. In this case, Arthur was portrayed as impulsive, humorous, and emotionally transparent, enhancing audience alignment and engagement.

4) Arthur: *"Wow, it's an impressive shithole."* (Admiration)

This utterance blended admiration with sarcasm, a stylistic hallmark of Arthur's character. The interjection *'Wow'* signaled initial awe, but the oxymoronic phrase *'impressive shithole'* shifted the tone to ironic evaluation. The pragmatic ambiguity reflected layered attitudes—mocking, yet begrudgingly respectful.

According to contemporary pragmatics, irony functions through shared contextual inference, relying on the hearer's recognition of incongruity. The illocutionary force here was expressive, yet its perlocutionary effect might provoke amusement or social bonding. Cinematically, this line underscored Arthur's irreverent worldview while critiquing the environment, blending humor with social commentary.

- 5) Arthur: "*Are you kidding me? I hate this job. Only reason I'm doing this is to keep Atlantis from destroying the surface, and I might even be screwing that up.*" (Disbelief and Frustration)

This monologic utterance showcased expressive acts of disbelief and frustration. The rhetorical question "*Are you kidding me?*" opened the scene with incredulity, followed by emotive self-disclosure. Linguistically, the informal diction and repetition of personal pronouns heightened the emotive tone. Pragmatically, the illocutionary force here was to vent dissatisfaction and doubt. Yule (1996) emphasized the cathartic function of expressive speech, allowing characters to reveal vulnerability. Perlocutionarily, this might elicit sympathy or solidarity. In the cinematic discourse, this utterance dramatized internal conflict and the burden of heroism, contributing to Arthur's multidimensional character arc.

Expressive speech acts in *Aquaman and the Lost Kingdom* illuminate the emotional terrain of characters and deepen the relational texture of the film. Through apologies, regret, surprise, frustration, and admiration, the language used extended beyond mere dialogue to function as a narrative device that captured psychological realism. Drawing from Searle's (1979), Austin's (1962), Yule's (1996), and the current pragmatic perspectives, these acts underscore the significance of sincerity, contextual inference, and affective resonance in cinematic storytelling. Ultimately, expressive utterances offer viewers an entry point into the characters' inner worlds, fostering empathy and advancing thematic cohesion throughout the film.

4. Commissive Speech Acts

Commissive speech acts, as theorized by Searle (1979), commit the speaker to a certain course of future action. Unlike directives, which aim to get the hearer to do something, commissives emphasize the speaker's volition and obligation. In *Aquaman and the Lost Kingdom*, six commissive speech acts were identified, reflecting varying degrees of personal commitment, emotional investment, and narrative development. This section analyzed two representative examples to explore their linguistic form, pragmatic function, and cinematic significance. Examples:

- 1) Tom: "*I can't wait to introduce you to all the majestic creatures on our planet, and show you how awesome this world can be.*"

This utterance by Tom reflected a positively charged commissive, projecting a future act of guidance and emotional sharing. Linguistically, the phrase "*I can't wait to...*" here functioned as an informal but strong commitment marker, often expressing anticipation rather than obligation. The infinitival clauses following

the main verb structure outlined specific promised actions, making the commissive function explicit.

From a pragmatic perspective, the illocutionary force lies in the act of promising to accompany and enlighten. The perlocutionary effect in this utterance might be to inspire curiosity, foster trust, and affirm relational bonds, particularly between Tom and his interlocutor (likely Arthur or a younger character). Based on Austin's (1962) performative theory, this could be categorized as a felicitous commissive given the appropriate emotional and relational context. It exemplified what Yule (1996) described as "*expressed intention*", combining affective stance with planned behavior. Cinematically, this line added emotional depth and future-oriented optimism, contributing to world-building and relational development within the narrative.

- 2) Arthur: "*Listen, if the information checks out good, I promise you that I won't immediately come back here and tear this place apart.*"

Arthur's utterance represented a conditional commissive, framed within an adversarial interaction. The clause "*I promise you...*" explicitly marked it as a commissive, while the conditional "*if...*" constructed a prerequisite context for the fulfillment of the act. The verb phrase "*won't immediately come back here, and tear this place apart*" indicated the speaker's restraint contingent upon the listener's cooperation.

Linguistically, the utterance blended performative commitment with potential threat—a strategic mix of cooperation and coercion. Pragmatically, the illocutionary force was dual-layered: a promise not to act destructively if certain conditions were met, and an implicit warning if they were not. This aligns with Searle's view that commissives may vary in strength, conditionality, and embedded intentions. From a cinematic standpoint, the line illustrated Arthur's complex moral positioning, balancing power with diplomacy, and reinforced thematic tensions between force and negotiation. A contemporary pragmatic theory would interpret this as a hybrid act with persuasive undertones, enhancing character complexity.

The commissive speech acts in *Aquaman and the Lost Kingdom* highlighted the characters' intentions, emotional investments, and evolving relationships. Whether expressed with affection or veiled aggression, these utterances contributed to the narrative progression by anchoring future actions in dialogic promises. Grounded in the theories of Searle (1979), Austin (1962), and Yule (1996), the analysis demonstrates that commissives serve not only as pragmatic commitments but also as cinematic strategies to reveal character motivation and shape plot direction.

5. *Declarative Speech Acts*

Declarative speech acts, in Austin's (1962) framework, are utterances that bring about a change in the external world simply by being spoken under appropriate conditions. These acts are performative and depend on the speaker's authority or contextual urgency. In *Aquaman and the Lost Kingdom*, three notable declarative speech acts were identified. Although relatively infrequent compared to the other categories, they played crucial narrative and pragmatic roles by asserting control, declaring intention, and initiating pivotal action sequences.

Examples:

- 1) Captain: *"Mayday! Mayday! This is the Sawyer Two. We're under attack by pirates. Requesting immediate aid."*

This utterance functioned as an institutionalized declarative here, typically used in maritime emergencies. The repeated use of *"Mayday"* invoked an internationally recognized performative signal, creating both illocutionary force and real-world consequence. According to Austin (1962), such utterances are felicitous only when issued by a legitimate authority in the right context—in this case, a ship captain in distress. The speech act typically enacts an official request for intervention, making it perlocutionarily effective in summoning help and alerting others. In the cinematic discourse, it heightened urgency and situational stakes, prompting narrative escalation.

- 2) Aquaman: *"I'm done fighting with your puppets, Kordax. I'm coming for you."*

This declaration marked a critical narrative turning point. The use of *"I'm done"* signaled a performative decision, terminating a previous mode of action and initiating a new confrontational stance. Though lacking institutional formality, the utterance performed a declarative function by realigning Aquaman's agency and establishing a shift in strategy. Illocutionarily, it committed the speaker to a course of direct action; perlocutionarily, it intimidated and asserted dominance over Kordax. Thematically, it reinforced Aquaman's transformation from reactive defender to proactive leader. Pragmatically, such personal declarations embodied performativity in informal yet narratively charged contexts.

Declarative speech acts, though rare, carried weighty pragmatic and cinematic implications in *Aquaman and the Lost Kingdom*. Whether through formal emergency codes, performative decisions, or symbolic power shifts, these utterances enacted change within the fictional world. They fulfilled Austin's criteria of performative power and contributed to narrative transitions, aligning character speech with dramatic function and thematic progression.

Theoretical Integration and Literature Comparison

Speech acts are central to pragmatic studies as they illustrate the interplay between language and action (Searle, 1969; Yule, 1996). The distinctions between locutionary, illocutionary, and perlocutionary provide a comprehensive framework for understanding both the speaker's intention and listener's interpretation (Stevani et al., 2023; Wijana, 1996). Locutionary acts focus on the literal meaning of utterances, while illocutionary acts emphasize the intended function behind those utterances, such as making a promise or issuing a command. Perlocutionary acts, on the other hand, concern the effects that utterances have on listeners, such as persuading or frightening them. Understanding these layers is crucial in film discourse, where characters often rely on indirect strategies to influence others without overtly stating their intentions. The findings in this study affirm the established theoretical understanding that pragmatic competence involves not only the accurate production but also the nuanced interpretation of varied speech acts in dynamic and context-dependent interactions.

Nonetheless, it is important to acknowledge the limitations of relying solely on Searle's speech act taxonomy, particularly when analyzing a multimodal and fantastical cinematic context. While Searle's framework offers a systematic and foundational approach for classifying illocutionary acts, it has been critiqued for its limited accommodation of contextual and non-verbal dimensions of communication (Acheoah, 2017). In fantastical and visually immersive films such as *Aquaman and the Lost Kingdom*, communicative intent was conveyed not only through verbal utterances but also through visual cues, body language, prosody, and symbolic imagery. Recognizing this, the present study retained Searle's taxonomy as a core analytical tool but complemented it with contextual sensitivity to cinematic features. Drawing from the multimodal discourse theory (Kress & Theo, 2020) and performative pragmatics, the study acknowledged that speech acts in film operated within a layered semiotic environment. Thus, while this research foregrounded the linguistic dimension, it remained critically aware of the broader multimodal framework in which these acts were situated. This integrative stance allowed for a more comprehensive interpretation of communicative intent in narrative media, without abandoning the analytical clarity offered by classical speech act theory.

Moreover, this study corroborated earlier research in applied contexts. Chen (2023) emphasized the strategic use of directives in commercial discourse, a pattern similarly evident in the action sequences of the film, where urgency and goal-driven communication are prominent. Tomasello (2023) highlighted the neurocognitive significance of emotional expressions, reflected in the expressive acts identified here, showing how emotional authenticity enhanced the viewers' empathetic engagement with the characters. Additionally, Rahardi (2023) and Abdel-Raheem (2023) stressed the relevance of speech acts in performative and multimodal contexts, supporting the need for cinematic analyses like the present study. The multimodal nature of films—combining verbal utterances, visual elements, and prosodic features—requires a nuanced understanding of speech acts that transcends purely verbal communication, thereby opening new avenues for pragmatic inquiry within narrative media. A complementary finding can be drawn from studies of bilingual fables, where mismatches in speech act types between the source and target language frequently result in reduced translation accuracy. This reinforces the importance of maintaining pragmatic equivalence in meaning across communicative contexts, whether in written or spoken form, and underscores the interpretive weight speech acts carry in shaping meaning beyond linguistic structure (Muttaqin et al., 2020).

Taken together, these findings demonstrate how speech acts serve as both structural and expressive tools across various communicative platforms. Whether embedded in commercial dialogue, literary translation, or cinematic storytelling, the use of speech acts reflects a deeper cognitive and cultural logic that governs interaction. Understanding these patterns not only enriches pragmatic theory but also sharpens our critical lens for interpreting language in contextually rich environments like films.

Contribution and Practical Implications

This research extended the speech act theory into the cinematic domain, demonstrating that film dialogue systematically deployed speech acts to fulfil

narrative, relational, and performative functions. The results affirm that scripted interactions can effectively mirror authentic communication patterns, making them suitable for pragmatic analysis. Pragmatically rich dialogues are not merely a reflection of character intentions but also function as mechanisms to establish social hierarchies, negotiate relationships, and drive narrative progression. Thus, cinematic discourse provides a fertile ground for observing complex pragmatic strategies in action.

In language pedagogy, these findings suggest that authentic media, such as films, can serve as dynamic resources for teaching pragmatic competence. Incorporating film dialogues into English as a Foreign Language (EFL) instruction can expose learners to varied speech act types and contextual nuances, thereby enhancing their sociolinguistic awareness and communicative effectiveness. Films offer situated examples of how speech acts operate within specific social, cultural, and emotional contexts, allowing learners to engage more deeply with language in use. Moreover, utilizing multimodal features in film, such as prosody, gesture, and visual cues, can further support learners' comprehension of pragmatic subtleties, fostering a holistic understanding of communication beyond mere linguistic forms.

Limitations and Directions for Future Research

While this study offers important insights, its focus on a single film and exclusive attention to verbal utterances limit the generalizability of its findings. Nonverbal elements such as prosody, gestures, and visual symbolism, which significantly contribute to pragmatic meaning, were not analyzed. Future studies should adopt multimodal approaches and expand across different genres, cultural backgrounds, and discourse types to deepen the exploration of pragmatic strategies in cinematic storytelling.

Overall, the findings highlight the vital role of speech acts in constructing narrative coherence, character development, and emotional resonance within film discourse, reaffirming the utility of pragmatic analysis in media linguistics.

CONCLUSION

This study examined the use of speech acts in the film *Aquaman and the Lost Kingdom*, utilizing Searle's classification of representatives, directives, expressives, commissives, and declaratives. A total of 137 utterances were identified and analyzed, with representative acts emerging as the most dominant (60.58%). This notable prevalence indicates that superhero films often adopt an exposition-driven narrative style, where characters engage in reflective, informative, and assertive language to explain complex worlds, convey personal motivations, and build emotional resonance. Such a pattern suggests that character development in this genre frequently relies on statements of belief, identity, or moral positioning to guide viewer understanding and empathy.

The findings also underscore the potential of cinematic dialogue as a resource for developing pragmatic competence in English as a Foreign Language (EFL) contexts. Despite the fictional and often exaggerated nature of superhero discourse, film dialogue still provides learners with varied and context-rich examples of illocutionary force, speech strategies, and interpersonal dynamics. However, educators should be mindful of the stylized features of this genre and use guided analysis to help students critically interpret pragmatic functions beyond surface-

level language. Integrating film-based learning with reflective activities can make students more aware of how meaning is constructed across both verbal and non-verbal modes.

Future research would benefit from a comparative analysis of speech acts across multiple film genres, such as drama, comedy, or documentary, to determine whether the trends found in this study are genre-specific or reflective of broader cinematic conventions. Incorporating multimodal analysis, including gesture, facial expression, and prosody, would also enrich understanding of how communicative intent is fully realized in audiovisual narratives. Such expansions would deepen the intersection of media pragmatics and language education, offering more robust frameworks for both theoretical exploration and pedagogical practice.

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