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## Focus and Scope

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The journal covers all aspect relating to linguistics including:

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4. Post-colonial literature;
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7. Cultural Studies;
8. Modern culture;
9. Popular culture;
10. Folk culture;
11. Educational Studies;
12. Educational Technology;
13. Teaching methodology;
14. Instructional media, etc.

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# Values in *Dongeng Ditioeng Memeh Hoedjan* by Prince *Aria Soeria Atmadja* for Civic Education: Ethno-pedagogical Study

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**ABSTRACT**

*"Ditioeng Memeh Hoedjan" is an ancient literary fable that was created and written by Pangeran Aria Soeria Atmajda, who was also the 20th Regent of Sumedang (1883-1919). This fable contains character values that portray virtuous behaviours that every individual should possess. This study aims to describe and analyze the character values contained in the fable "Ditioeng Memeh Hoedjan" using Sundanese ethno-pedagogical perspectives. The analysis of this fable will be further transformed into a Lesson Plan (RPP) for teaching Civics Education to elementary school students. The research method employed in this study is qualitative descriptive. The data for this research were obtained from the manuscript of the "Ditioeng Memeh Hoedjan" fable, which is housed in the Geusan Ulun Museum in Sumedang. The research findings indicate that out of the ten pages in this fable, ten paragraphs contain character values. Based on the classification, four paragraphs discuss religious values, 1 paragraph discusses integrity values, three paragraphs discuss tolerance values, and two paragraphs discuss creative values. The analysis of these values demonstrates positive behaviours that we can emulate to become knowledgeable individuals, far from being arrogant or conceited. These values can mainly be applied to elementary school students in Civics Education, which upholds the values of Pancasila, such as being obedient to religion, exhibiting friendly behaviour, acquiring knowledge, and avoiding harmful behaviours.*

*Keywords: **Civics Education; Character Value; Ethno-pedagogic***

## INTRODUCTION

Culture is the result of complex interactions between history, geographical environment, traditions, religion, language, values, social norms, and the daily lives of people in a region or country. The essence above essentially corresponds to the findings presented by Andreas Eppink (in Karolina & Randy, 2021) that culture encompasses the understanding of social values, social norms, knowledge, and the overall elements of social, religious, and other structures that collectively persist from one generation to the next. Additionally, culture fundamentally serves as

an identity that distinguishes one group from another, both intellectually within its society and in the form of artistic/creative expressions produced by its society. Indonesia itself is known as a country famous for its wealth in cultural values (Wardhani & Samsuri, 2020). Culture is created due to the diversity of historical events born out of struggles, triumphs, and failures in the past, which are represented through stories, traditions, and other symbols that form part of a culture, particularly those that have occurred in the country of Indonesia. These stories, traditions, and symbols are inherited from their ancestors and conveyed orally and in written form through the medium of palm leaves (lontar). Usually, it includes customary practices such as traditional ceremonies, wedding ceremonies, funeral ceremonies, religious ceremonies, annual festival ceremonies, artistic activities, and dance forms, all of which collectively serve as examples of traditions that shape cultural identity.

Moreover, culture also generates a representational value that is created as an effort to shape national character. For instance, values such as respect for parents, hospitality, justice, and freedom are also integral parts of the cultural values of a country (Peter & Simatupang, 2022; Tjahyadi et al., 2019). Based on those mentioned earlier, Muali's opinion (in Fantazilu et al., 2022) explains that the process of culture formation described above is influenced by supporting factors, including 1) Firstly, culture is created and initiated by individual beliefs, such as values, ideas, and others; 2) Secondly, these beliefs are collectively agreed upon, transforming them into collective beliefs that exist within a group, no longer individual beliefs; and 3) Thirdly, the collectively agreed-upon beliefs are then followed by the process of continuously inheriting these beliefs, passing them down from one generation to the next.

However, the integrity of culture is currently facing several challenges that have the potential to cause cultural degradation, particularly in Indonesia, which is currently experiencing the negative impacts of globalization, especially on the national identity of Indonesian society. Firstly, globalization can bring positive impacts through the exchange of cultures from outside, including in the fields of knowledge, technology, clothing, food, and other foreign products, which have now become commonplace among the Indonesian population. However, this wave of globalization has, to some extent, implications on the pillars of societal life in Indonesia, which were once known for their moral character but are now contaminated by ideas coming from foreign cultures. Furthermore, the influx of information networks through digital media also has a negative impact on life, leading to the emergence of various new ideologies such as capitalism, liberalism, materialism, pragmatism, and hedonism. These ideologies have transformed individuals into sensation-seeking beings, easily accessed through cyber multimedia networks on

gadgets or PCs connected to the internet, which are freely accessible by children, teenagers, parents, and other young executives (Hidayat, 2020). Secondly, the impact of globalization on culture contributes to the decline of national identity. National identity is a manifestation of cultural representation values that have evolved long before the introduction of significant beliefs or religions in the archipelago. Therefore, culture fundamentally serves as the foundation for various aspects of life that arise from hundreds of ethnic groups, which are then united into the national culture of Indonesia, based on Pancasila and Bhinneka Tunggal Ika (Unity in Diversity). Hence, all cultures that emerge and develop in Indonesia can be interpreted as the distinct identity of a nation. This is because culture is the representation of the creative outcomes of local wisdom in Indonesian society, encompassing values that are worth emulating by the people of Indonesia. In other words, cultural heritages, including language, customs, attire, art, and other traditions, are regarded as legacies that constitute the primary identity of the communities born in Indonesia. However, currently, the impacts of globalization are concerning in various aspects of life, including the field of culture, which results in the decline of the cultural identity of the Indonesian nation. Presently, people tend to prefer using products or adopting habits from foreign cultures, leading to the homogenization of personality traits derived from foreign cultures that they incorporate into their daily lives (especially among the younger generation).

Additionally, there is an emergence of a sense of social status associated with cultural practices (such as using the native language less frequently, lacking knowledge of Indonesian history, and losing respect for individuals who are significantly older than them). Moreover, cultural values and traditions should be more recognized amidst urban development and the spread of modern lifestyles (Aprianti et al., 2022). As a result, many cultural heritages are lost due to the lack of heirs, and a significant portion of Indonesian society has lost its national identity due to the continuous influence of foreign cultures that indoctrinate the Indonesian people to pursue absolute freedom under the guise of following the trends of modern times. This trend has negative consequences, such as prioritizing individualism over collective interests, leading to the abandonment of communal activities and the emergence of digital media content that undermines values of courtesy or other behaviours that deviate from Indonesian culture. These deviations are often portrayed in films and advertisements on television stations or internet media platforms (William, 2021).

In addition to the loss of cultural identity in Indonesian society, cultural degradation also has an impact on the field of education. The following are the harmful effects of cultural degradation

on Education: 1) the occurrence of value and cultural norm disorientation that can trigger deviant behaviour, such as teenage delinquency (Idhom, 2021); 2) Based on the survey conducted by KPA (Commission for the Protection of Children) (in Wathani, 2022) the survey conducted by KPA (Commission for the Protection of Children) revealed data from 4,500 teenagers in 12 major cities throughout Indonesia. The data indicates that "93% of teenagers have engaged in kissing, 97% of teenagers have watched and accessed pornographic videos, 62.7% have engaged in sexual intercourse with a partner outside of legal marriage, and 21% of teenagers have undergone abortion." This occurs due to the influence of globalization, information, communication, and technology development, which do not encompass values of peaceful culture, tolerance, empathy, and other character values that students should ideally possess. The data shows that 93.52% of social media users and 65.34% of internet users are predominantly in the age range of 9 to 19 years old. The content and role models they are exposed to may not necessarily be positive, especially when their social media activities do not receive extra attention from their parents. As a result, they become lazy in studying, exhibit behaviours outside societal norms, and use language that is inappropriate for their age (Wathani, 2022); dan 3) Currently, students require a curriculum that incorporates educational programs emphasizing the importance of integrating cultural values and character as the initial foundation for children to become positive and productive individuals in society. In the field itself, some students exhibit indifferent attitudes towards their teachers, display individualistic behaviour, lack self-confidence, are easily manipulated or provoked, demonstrate a weakening sense of togetherness or exhibit selfishness, and show a decline in patience and resignation, leading to a tendency towards anarchy and malicious behaviour. There is also a decline in courtesy, a decline in religious values, and other similar issues (Fahmi et al., 2022; Wathani, 2022).

The problems mentioned earlier arise due to a habit. This habit is formed because primary education receives insufficient attention from teachers, or in other words, issues that are considered simple or insignificant by teachers become the seeds of students' character formation, leading them to live without norms, drifting away from religion, and losing their identity as cultured Indonesian citizens. Furthermore, the facts mentioned above are reinforced by data from the Indonesian Child Protection Commission (KPAI), which states that there are approximately 504 underage children involved in legal cases or criminal offences (ABH) in Indonesia, such as drug abuse, committing indecent acts, and theft (Ikhsanudin, 2018). The data indirectly suggests that the loss of concern for the social environment can harm various parties, including the school institution itself. However, education is fundamentally oriented towards programs that guide

students in adopting attitudes and behaviours that adhere to societal norms, enabling them to achieve social competence and develop their personalities in a more positive direction (Widyastuti, 2021). This is also in accordance with Law No. 20 of 2003, as stated in Chapter I, paragraph 1, which states:

> "Education is a conscious and planned effort to create a conducive learning environment and learning process so that learners actively develop their potentials, intelligence, noble character, and skills necessary for themselves and society." (Indonesia, 2003).

Therefore, the education system in Indonesia encompasses cognitive learning (knowledge) and contextual learning (value-based learning based on local wisdom) in order to anticipate the erosion of moral values due to the influence of globalization. However, in practice, many educational institutions, including the Sumedang Regency itself, still need to implement curriculum development based on local content entirely. Because local wisdom-based learning essentially encompasses positive values that have emerged and become traditions of our ancestors, the teachings they impart emphasize humility, honesty, knowledge, and adherence to religion and the norms prevailing in a particular region. However, all of this needs to be packaged into a learning treatment that is appropriate for the specific competencies at the primary school level. This ensures that the learning process has competence achievement indicators in line with Article 1 of Law No. 20 of 2003, mentioned earlier. It is also highly expected that students not only acquire knowledge about culture but also apply cultural values in various aspects of their daily lives (Gunawan, 2020).

In order to restore the integrity of our national identity in response to cultural degradation, the author intends to utilize one of the rich folklore traditions in Indonesia as an effort to reintroduce the importance of being a society that cherishes culture, particularly in primary schools with a focus on Civic Education (PPKn) learning. According to Danandjaja (1984) This activity is called folklore inventory. Generally, folklore inventory activities are divided into two categories: 1) collecting all written works, such as books and articles, about Indonesian folklore authored by individuals, which will then be published as a bibliography of Indonesian folklore (both annotated and non-anonymous), and 2) collecting folklore materials directly from oral sources or through oral narratives from individuals and group members who are the owners of the folklore. The outcomes of these activities can be published or kept as personal archives. The method of data collection for the folklore, as mentioned above, is divided into two approaches: 1) the first approach involves research conducted in libraries, and 2) the second approach involves on-site research directly involving relevant parties. Based on the theory mentioned above, the author utilizes the inventory activity, specifically the analysis of folklore found in a book located

in the local library (more precisely, the museum). Subsequently, the findings of this inventory will be analyzed and aligned with the teaching of PPKn (Civic Education and Character Building) and the competencies in primary schools.

This inventory aims to explore the potential of past works that can be utilized in the teaching of PPKn to elementary school students. One such work is a manuscript of an ancient dongeng titled "Ditioeng Memeh Hoedjan," written by Prince Aria Soeria Atmadja. Dongengs are considered products derived from ancient prose literary works, and, at the same time, they are a form of Indonesian oral folklore. Folklore is a part of the collective culture that is transmitted and inherited through generations within various collectives. Traditionally, it exists in different versions, whether in oral form or through tangible examples accompanied by gestures or the use of mnemonic aids (Danandjaja, 1984). Furthermore, the cultural heritage often takes the form of dongengs, dongengs, folk arts created by the people (such as traditional songs and dances), legends, myths, and other artistic legacies. Several common characteristics can be identified to distinguish folklore from other forms of culture: 1) Oral transmission: Folklore is primarily passed down through oral means, through storytelling, singing, or recitation. 2) Traditional dissemination: Folklore is spread among specific collectives over a significant period, following traditional practices. 3) Multiple versions: Folklore often exists in various versions of stories or artistic expressions. This occurs because the transmission relied on oral communication, passed from one group to another, allowing for interpolations. While folkloric elements can change, the core structure remains intact. 4) Anonymity: Folklore is generally considered anonymous, although there are instances where specific cultural creations are attributed to their creators. 5) Practical utility: Folklore serves practical purposes in everyday life, providing guidance, wisdom, entertainment, or social cohesion. For example, dongeng has utility or value as an educational tool, a source of entertainment, a vehicle for social protest, and a projections of the hidden desires held by cultural creators (Danandjaja, 1984). The dongeng "Ditioeng Memeh Hoedjan" by Prince Aria Soeria Atmadja provides a brief explanation of the history of the Sumedang community's struggle in facing the underdevelopment of a society with limited access to education. It is presented in the form of a fable, encompassing historical values about the city of Sumedang, the value of cooperation, religious values, and integrity (Atmadja, 1974). Furthermore, the author will analyze the content of these values using a pedagogical study to facilitate the classification of which paragraphs in the dongeng contain the values, as mentioned earlier. Entopedagogy is a practice of education based on local wisdom that highlights cultural values in the field of learning (Sudaryat, 2014). The current PPKn (Civics and Citizenship

Education) learning needs cultural-based instructional materials. This is because a significant part of the nation's cultural identity is currently experiencing a decline due to the lack of knowledge about culture, the influence of globalization, and the lack of teaching materials that address local content in the educational system, particularly in elementary schools. The essence of PPKn (Civics and Citizenship Education) learning at the elementary school level is directed towards an educational program based on the values of Pancasila, with the aim of developing and preserving the noble values and morals rooted in the nation's culture. It is also a great expectation of a teacher for students to internalize these noble values and morals as an expression of their true character through tangible behaviours in their daily lives (Magdalena et al., 2020).

In essence, PPKn learning requires instructional materials that are closely related to noble values and morals based on a culture founded on the principles of Pancasila. According to research findings by Sitepu et al. (2023), In SDN 106790 Sei Mencirem, specifically in Grade IV, it has been found that the implementation of PPKn learning activities by teachers is different from the essence of PPKn learning. The learning materials need to be more effectively linked to the student's daily lives. This case occurs when discussing Pancasila-related topics that involve life values, where, in practice, teachers still provide abstract examples of behaviour that are not contextualized with the students' social environment. For instance, when describing behaviour that should align with Pancasila values, teachers often show pictures from a book without considering whether the depicted situations correspond to the student's actual environment, culture, and norms.

Furthermore, what is even worse is that the teachers themselves need to demonstrate the behaviours that the students should exhibit after learning Pancasila values. However, teachers can create instructional materials for PPKn that are suitable for the student's specific circumstances and the culture closely related to their living environment without solely relying on the materials provided in the books. Therefore, the author took the initiative to analyze the values contained in the dongeng "Ditioeng Memeh Hoedjan" by Prince Aria Soeria Atmadja using the discipline or study of Sundanese Ethnopedagogy. This choice was made because the literary work to be analyzed originates from the Sundanese region, specifically in the city of Sumedang. The results of this analysis will encompass categories of character values that can serve as examples for students and can be recommended as instructional materials for PPKn based on local and regional content.

The previous research that analyzed the values found in the dongeng "Ditioeng Memeh Hoedjan" by Prince Aria Soeria Atmadja, which is relevant to this study, is a work by Lasmiyati titled "Ditioeng Memeh Hoedjan: Prince Aria Suria Atmadja's Thoughts on Advancing Native Youths in Sumedang (1800-1921)". This research explains the character of Prince Aria Soeria Atmadja and the areas in which he was involved in advancing Sumedang. The writing in this dongeng contains his desires, aspirations, and hopes to advance the native youth in Sumedang. The method used in this research is a historical method that includes heuristics, criticism, interpretation, and historiography. The results of this research provide information that Prince Aria Soeria Atmadja was one of the regents of Sumedang who successfully advanced the region in various fields. His character was known for being clever and intelligent, and he was able to improve the welfare of the people. Even with his humble demeanour, he managed to instill fear in the Dutch authorities by expressing his desire for the colonial government to train the youth in the use of weapons. Although his request was rejected, he found other ways to pursue his goal, ultimately causing the opposing party to feel threatened without endangering the people of Sumedang (Lasmiyati, 2014).

Therefore, this research will explain the character values that can be emulated from Prince Aria Soeria Atmadja and classify these values using Sundanese ethnopedagogical studies. The classified values can then be used as a learning resource for PPKn (Civic Education) in primary schools based on local content derived from local literary works, particularly for students in Sumedang District primary schools.

**MATERIALS AND METHOD**

This study is a qualitative research with a descriptive method. According to Sugiyono (2019), by using the descriptive method, the collected data is usually in the form of words or images, so the data obtained does not have to be in numerical form. Therefore, in this study, the author will present the findings of the data in the form of sentences found in the dongeng manuscript Ditioeng Memeh Hoejdan by Pangeran Aria Soeria Atmadja. In terms of data, this dongeng consists of 42 pages, and the physical manuscript of this dongeng is located at the Library Office of Geusan Ulun Sumedang Museum. The data collection technique used in this study is the document technique, which involves collecting records of past events. These documents can take the form of written text, images, or monumental works of art by an individual (Sugiyono, 2019).

This research utilizes a data analysis technique called the model approach Crewell (in Sugiyono, 2019) using the steps of qualitative data analysis as follows: 1) providing raw data in the form of transcripts, field notes, and the researcher's perspectives; 2) collecting, organizing, and preparing the data for analysis; 3) reading through all the data; 4) conducting coding; 5) generating themes and describing the data; and 6) constructing connections between themes, interpretation, and giving meaning to the identified themes. The data are obtained from the texts found in the manuscript of the dongeng "Ditioeng Memeh Hoedjan" by Pangeran Aria Soeria Atmadja.

**RESULTS & DISCUSSION**

In this research endeavour, the researcher will analyze and describe the values inherent in the dongeng "Ditioeng Memeh Hoedjan" written by Pangeran Aria Soeria Atmadja. The manuscript of this dongeng consists of 42 pages, but specifically for the dongeng story, it spans only ten pages. The remaining 32 pages contain implicit explanations of the author's reasons for creating the dongeng. The first discussion analyzes the values embedded in the dongeng using Sundanese ethnopedagogical studies based on the theory of "catur diri insan," which encompasses the concepts of pengkuh agamana (religious values), luhung élmuna (integrity values), jembar budayana (tolerance values), and rancagé gawéna (creative values) (Sudaryat, 2014). The second discussion presents the results of the analysis of the values found in the dongeng "Ditioeng Memeh Hoedjan." It transforms them into a Lesson Plan for Civic Education (PPKn) as an alternative learning approach that incorporates local content-based education.

***Analysis of Values Embedded in the Dongeng "Ditioeng Memeh Hoedjan" by Pangeran Aria Soeria Atmadja Using Sundanese Ethnopedagogical Studies***

*Analysis of Religious Values (pengkuh agamana) in the Dongeng "Ditioeng Memeh Hoedjan" by Pangeran Aria Soeria Atmadja*

Religious values (pengkuh agamana) are character values or behaviours that demonstrate the spiritual intelligence of an individual (Sudaryat, 2014). Out of the ten pages in this dongeng, four paragraphs were found to be associated with religious values, including:

**(Religious Value/Page 16/Paragraph 5)**

*Tidinya jung raja manuk téh nangtung, bari tuluy ngomong : "Hé, barudak! Tenjo ieu raja maranéh geus sakieu nya kakolotan; bulu nu asal bareto sakitu alusna, ayeuna mah geus cawukwuk bodas, jeung sirah ogé geus butak lantaran balas loba teuing anu dipikiran, tanaga geus suda urut dipaké ngamajukeun maranéh; tapi Alhamdulillah beunang kami paéh peso téh henteu mubadir".*

In that matter, the king of birds immediately stood up while speaking: "O children, behold your old king, feathers that are no longer beautiful and even now beginning to fade into white, and a head that has become bald due to many concerns, all the energy has been used to advance the people. Nevertheless, Alhamdulillah, all my sacrifices have not been in vain."

**(NR/16/7)**

*"Gusti Allah nu sipatna Rahman jeung Rahim geus ngersakeun ka kami, nepi ka ngalaman bisa nenjo tapakna beunang kami hese capé". Ku sabab éta urang wajib sujud sukur sapedah Anjeunna geus menerkeun urang kana jalan anu ayeuna ku urang geus kajalanan, nepi ka laksana anu dimaksud; Alhamdulillah; Alhamdulillah".*
Allah, the One and Only, has bestowed upon me sustenance, allowing me to experience and witness the fruits of this relentless struggle. Therefore, it is incumbent upon all of us to express gratitude, for Allah has guided us to the path we are currently experiencing, and it has aligned with the objectives we intended. Alhamdulillah, Alhamdulillah.

**(NR/18/1)**

*"Ayeuna mangga linggih-linggih baé di dieu, najan parantos teu tiasa miwuruk deui ogé ka abdi-abdi, étang-étang jadi tugu baé, anu sacacapna ngalampahan kawajiban, pantes lajeng riung-mungpulung sareng pangeusi bumi na, malar ngahibaran pa putra-putra na".*
Now, please stay here, even though I can no longer guide you. Consider me as a monument who can only fulfill my limited duties. May we stay together as inhabitants of this Earth and pass on knowledge to our future generations.

**(NR/18/4)**
*"Mugi-mugi Gusti nu sipat Rahman jeung Rahim, nangtayungan ka abdi sadaya".*
May Allah, who is characterized by His mercy and compassion, always protect all of us.".

Based on the four excerpts above, there is an emphasis on religious values or attitudes directed toward behaving religiously. Just like the explanations provided by Sudaryat (2014), every human being must possess spiritual intelligence, one of which is to believe in the power of the One Almighty God. Order to (NR/16/5) indicates that a living creature will inevitably age, and there will come a time when it will become someone who has no power whatsoever. Furthermore, there is the point of gratitude, which falls within the religious values that every human being should practice. Furthermore, (NR/16/7) there is a religious value in the form of a reminder to all individuals to always express gratitude for all the blessings, sorrows, time, and pleasures they are experiencing. Meanwhile, (NR/18/1) emphasizes the importance of practicing the obligatory characteristics of the Prophet, one of which is Amanah (trustworthiness) and Tabligh (conveying), as indicated in the sentence, which means guiding and sharing knowledge or experiences is not a loss, in accordance with Surah Al-Asr verse 3.

"except for those who have faith and perform righteous deeds, and encourage one another to uphold truth and patience.".

Finally, (NR/18/4) is a form of sincerity and adopting a state of reliance (tawakal) in order to avoid things that Allah SWT prohibits and to seek Allah SWT's help in facilitating all matters, both in this world and the hereafter.

*Analysis of the Value of Integrity (luhung élmuna) in the Folklore "Ditioeng Memeh Hoedjan" by Pangeran Aria Soeria Atmadja.*

The value of integrity (luhung élmuna) is an attitude that reflects the behaviour of a high-quality individual in terms of intellect and mindset. It involves having a good level of intelligence to overcome daily life challenges, possessing a high level of knowledge or expertise, demonstrating a strong sense of curiosity, and being able to compete effectively (Sudaryat, 2014). Out of the ten pages in this folklore, one paragraph that falls under the value of integrity is found.

**(Value of Integrity/Page 11/Paragraph 2.)**
"*Manéhanana mapatahan ka manuk-manuk pribumi, kumaha petana mesek bubuahan anu tareuas cangkangna, supaya kaarah eusina anu pelem tur matak seger; jeung deui mapatahan ngome jangjang sina luis, ngarah bisa hiber tarik cara manehanana, sarta malar hérang katenjona; jeung deui mapatahan kumaha petana nebarkeun bangsal dina tempat-tempat anu tacan dipelakan, supaya gede hasilna. Jaba ti kitu, manéhanana sok nu nuduh-nuduhkeun tempat-tempat jujukutan anu lalemes, geusan nyieun sayang ngarah hipu, alus tur kuat, sakur anu manéhna nyaho*".

He advised the native birds on how to open fruits with hard shells so they could enjoy the delicious and fresh contents. There was also advice on how to take care of their wings to keep them neat and be able to fly swiftly like him, appearing transparent. Furthermore, he guided how to sow rice in untrodden places to ensure a bountiful harvest. In addition, he also offered instructions on finding soft grassy areas to build nests that are comfortable, beautiful, and strong—only those were the things he knew.

Based on the paragraph of the story above, there is an emphasis on values of integrity or attitudes that are directed towards integrity behaviour. As explained by Sudaryat (1997), every human being can overcome various problems related to daily life with the assistance of their intellect and thoughts. This is depicted in the paragraph from (NI/11/2), which portrays the manifestation of the intelligence and character of a king (leader) in his efforts to solve issues through easily comprehensible solutions and the implementation of practices that he provides to his people, enabling them to resolve the problems collectively. A person is considered intelligent if they are able to seek solutions to the problems they are facing independently, and they are also capable of collaborating with a group in order to address issues that arise within a collective (showing concern for others). Furthermore, individuals who are intellectually adept and possess a high level of conscience have no hesitation in sharing knowledge or experiences with fellow human beings.

*Analysis of Tolerance Values (jembar budayana) in the Dongeng "Ditioeng Memeh Hoedjan" by Prince Aria Soeria Atmadja*

The value of love for the homeland (jembar budayana) is a disposition characterized by qualities such as emotional intelligence, extensive knowledge, wisdom, cultural fluency, possessing a humane and religious identity, consistently appreciating the strengths of others, as well as demonstrating tolerance towards diverse ethnicities and perspectives (Sudaryat, 2014). Among the ten pages in this dongeng, three paragraphs were identified as encompassing the value of tolerance. These paragraphs are as follows:

**(Tolerance Value /Page 16/Paragraph 8)**
*"Sajeroning maranéh geus maju dina kasayagaan, kawajiban kami ogé tangtu baé ganti rupa; moal kukuh ngekeuhan nu enggeus, da mungguh budak téa, samangsa-mangsa geus gede, kudu sina ngurus diri pribadi, leupas tina pangurus bapa, bapa mah sakadar milu ngajaring sangkan tiis ceuli herang mata".*
When you have advanced and achieved success, my responsibilities also change; I will no longer pay attention to what has already passed because you are no longer children. When you become adults, you must be able to take care of yourselves, independent of paternal guidance. I am merely here to ensure your safety and provide a clear vision for your well-being.

**(NT/17/2)**
*"Demi kami, ayeuna rék lugay baé tina jadi panungtun maranéh, ngan kami téh kudu diidinan tetep tumetep tuluy-tumuluy hirup sagulung-sagalang jeung maranéh, hayang di angken cara ka dulur pang kolotna, matuh dina ieu leuweung nu sakieu alusna tur sugih, sarta geus sakieu cumantelna kana haté kami".*
For me, I will let go of the role as your companion, but I also wish to be permitted to continue living together with you. I also desire to be recognized as the eldest sibling who can reside in this beautiful and abundant forest and already has a deep sense of affection in my heart.

**(NT/17/6)**
*"Harita aya hiji dua utusan, anu nyacas pisan ingetna kana jaman maranéhanana baréto cangcaya ka éta raja manuk, nu ayeuna geus sakitu cawukwukna. Ari ras ka dinya, maranéhanana ngarasa kaduhung, dumeh baréto boga pikiran kitu; tapi papada kitu maranéhanana nyahoeun, yén éta raja manuk téh ngahampura kana kacangcayaan maranéhanana".*
At that time, there were one or two messengers that he still remembered. In their time, they did not believe in the bird king, who is now so old. When they recall this, they feel regret because they had such strong doubts in the past. However, both of them also know that the bird king has forgiven their previous disbelief.

Based on the three paragraphs above, there is an emphasis on the values of tolerance or attitudes directed toward mutual respect. For (NT/16/8), in accordance with the theory of Sudaryat (2014), emotional intelligence, extensive knowledge, wisdom, and prudence are

behaviours that every human being should possess. Balance is the key to these five behaviours, even though humans are inherently imperfect and will inevitably have their shortcomings. However, from these imperfections, we can learn how to shape a personality that can endure in a constantly changing world by seeking knowledge of both religious and worldly matters to strengthen our self-defence and by cultivating a high level of empathy towards fellow human beings. This is to avoid the behaviours of arrogance and conceit, and to steer clear of ignorance and foolishness resulting from a refusal to learn.

On the other hand, (NT/17/2) portrays one form of wisdom in a human being, which is remembering the services rendered by our leaders, the contributions of our parents, and the efforts of our teachers in the school where we learn. With their contributions, we may become knowledgeable individuals. Moreover, as humans, we should never sever the bonds of kinship due to any circumstances. Consider everyone who imparts knowledge to you as your parents. No matter how high a person may rise, once they succumb to arrogance, the success they are experiencing is likely to crumble due to their arrogant behaviour.

On the other hand, (NT/17/6) depicts the importance of a humane and religious identity as the primary key to cultivating behaviour that respects and uplifts fellow human beings. From this paragraph, a lesson is portrayed that humans are not exempt from making mistakes, and we should forgive the mistakes they have made. This aligns with the practice of the value of tolerance, which entails working together to foster peace among fellow human beings.

*Analysis of Creative Value (rancagé gawéna) in the Dongeng "Ditioeng Memeh Hoedjan" by Prince Aria Soeria Atmadja*

The value of creativity (rancagé gawéna) is a quality of behaviour that every human being must possess in order to become a person of quality and align with their IQ, EQ, and SQ. This includes the ability to achieve excellence, exhibit active, creative, and innovative behaviour, as well as adapt to changing times (Sudaryat, 2014). Among the ten pages in this dongeng, two paragraphs were identified as encompassing the value of creativity. These paragraphs are as follows:

**(Creative Value/Page 14/Paragraph 1)**
**"***Heug atuh, arék meré pakarang ka maranéh, sarta arék mapatahan kumaha metakeunana éta pakarang pikeun ngalawan musuh anu arasup kadieu".*
All right, I am providing you with this weapon, and I will give instructions on how to use it. This is so that we can fight against the enemies who come here.

**(NK/14/6)**

*"rebeng haliber pating sareot patinggaleprek nyalamperkeun mamanukan nu di umpakeun musuh di gantung gantungkeun kana tatangakalan".*
Everyone flew, taking turns heading towards the object in the form of a fake bird, which they imagined as their enemy, suspended in the trees.

Based on the two paragraphs above, there is an emphasis on the values of creativity that are directed toward behaviour. As explained by Sudaryat (1997), every human being is capable of utilizing IQ, EQ, and SQ in a balanced manner, particularly for the common good and their benefit. This is depicted in (NK/14/6), which illustrates that every individual possesses intellectual intelligence that can be developed either individually or with the assistance of others. Fundamentally, the intellectual intelligence of a human being cannot stand alone. Therefore, Allah SWT has created emotional intelligence that can control human emotions to do good and has also bestowed spiritual intelligence to keep human thoughts away from negative behaviours. High knowledge is vulnerable to negative influences from the outside; hence, humans need guidance or teachers who can balance these three intelligences mentioned above. Lastly, (NK/14/6), it portrays the intelligence of a human being without having to take risks that may lead to fatal consequences. We can emulate this behaviour by preparing ourselves as best as possible to face various situations through learning and practicing to enhance our abilities, which can benefit ourselves and those around us.

***Development of Social Studies Lesson Plan for Elementary School based on Local Content: Values Contained in the Dongeng "Ditioeng Memeh Hoedjan" by Prince Aria Soeria Atmadja***

After analyzing and describing the values contained in the dongeng "Ditioeng Memeh Hodjan" by Prince Aria Soeria Atmadja, the researcher proceeds to extract and utilize the values found in the dongeng as a basis for developing local content teaching materials that can be implemented in elementary school education. The development of these teaching materials takes the form of a Lesson Plan for Grade V with Theme 8: Our Friendly Environment, Subtheme 1: Humans and the Environment.

**1**

## RENCANA PELAKSANAAN PEMBELAJARAN (RPP)

| | |
|---|---|
| Sekolah | : ........................... |
| Kelas /Semester | : V/2 (dua ) |
| Tema 8 | : Lingkungan Sahabat Kita |
| Subtema 1 | : Manusia dan Lingkungan |
| Pembelajaran ke- | : 3 |
| Fokus Pembelajaran | : PPKn |
| Alokasi Waktu | : 2 x 35 menit (2 JP) |

### A. KOMPETENSI INTI (KI)

1. Menerima dan menjalankan ajaran agama yang dianutnya.
2. Memiliki perilaku jujur, disiplin, tanggung jawab, santun, peduli, serta percaya diri dalam berinteraksi dengan keluarga, teman, guru, dan tetangga di lingkungan sekitar siswa.
3. Memahami pengetahuan faktual dengan cara (mengamati, mendengar, melihat, membaca) dan rasa ingin tahu tentang dirinya, makhluk ciptaan Tuhan dan kegiatannya, serta benda-benda yang dijumpainya di rumah dan di sekolah.
4. Menyajikan pengetahuan faktual dalam bahasa yang jelas, sistematis, & logis dari bentuk karya yang estetis, adanya stimulus berupa gerakan gerak yang mencerminkan anak sehat, dan dalam tindakan yang mencerminkan perilaku anak beriman dan berakhlak mulia.

### B. KOMPETENSI DASAR (KD) DAN INDIKATOR PENCAPAIAN KOMPETENSI (IPK)

**PPKn**

| Kompetensi Dasar (KD) | Indikator Pencapaian Kompetensi (IPK) |
|---|---|
| 3.3 Menelaah keberagaman sosial budaya masyarakat | 3.3.1 Menyusun pertanyaan tentang keberagaman sosial budaya masyarakat |
| 4.3 Menyelenggarakan kegiatan yang mendukung keragaman sosial budaya masyarakat | 4.3.1 Mendiskusikan isi informasi yang diperoleh dari berbagai sumber terkait keberagaman sosial budaya masyarakat |

### C. TUJUAN PEMBELAJARAN

1. Melalui kegiatan berdiskusi, siswa mampu mengidentifikasi peristiwa pada teks berkenaan tentang karya sastra yang lahir di kota tempat siswa belajar).
2. Melalui kegiatan pengamatan, siswa mampu mengidentifikasi keragaman sosial budaya, berupa nilai-nilai karakter yang terkandung dalam karya sastra kearifan lokal tersebut.
3. Melalui kegiatan bermain peran, siswa mampu menunjukkan sikap toleransi, sikap religius, & sikap kreatif yang dapat dilakukan dalam keragaman sosial budaya yang terdapat dalam karya sastra kearifan lokal tersebut.

### D. MATERI PEMBELAJARAN

1. Teks dongeng secara fisik atau non fisik yang didalamnya memuat cerita dongeng *Ditioeng Memeh Hoedjan* karya Pangeran Aria Soeria Atmadja.

### E. METODE PEMBELAJARAN

Pendekatan Pembelajaran : Saintifik
Metode Pembelajaran : *Role playing*, diskusi, tanya jawab, dan ceramah.

**2**

### F. MEDIA PEMBELAJARAN/ALAT, BAHAN, DAN SUMBER BELAJAR

| | |
|---|---|
| Media Pembelajaran/Alat | : 1. Teks bacaan berupa teks dongeng yang berjudul *Ditioeng Memeh Hoedjan* karya Pangeran Aria Soeria Atmadja.<br>2. Proyektor<br>3. Leptop<br>4. Speaker |
| Bahan | : Bahan ajar cetak berupa teks dongeng yang berjudul *Ditioeng Memeh Hoedjan* karya Pangeran Aria Soeria Atmadja. |
| Sumber Belajar | : Buku Guru dan Buku Siswa Kelas V Tema 8 : Lingkungan Sahabat Kita. Buku Tematik Terpadu Kurikulum 2013 (Revisi 2017). Jakarta : Kementerian Pendidikan dan Kebudayaan. |

### G. LANGKAH-LANGKAH KEGIATAN PEMBELAJARAN

| Kegiatan | Deskripsi | Alokasi Waktu |
|---|---|---|
| Pendahuluan | 1. Melakukan pembukaan diawali salam dan dilanjutkan dengan membaca doa **(orientasi)**<br>2. Mengaitkan materi sebelumnya dengan materi yang akan dipelajari. Harapan bagi pendidik, agar dikaitkan dengan pengalaman yang pernah dialami peserta didik **(apersepsi)**<br>3. Memberikan gambaran secara sederhana tentang manfaat dari mempelajari pelajaran yang akan dipelajari pada saat ini. Dengan harapan, dapat bermanfaat dalam kehidupan sehari-hari siswa **(motivasi)** | 15 Menit |
| Kegiatan Inti | **Ayo Membaca**<br>1. Guru membagi siswa ke dalam beberapa kelompok sesuai dengan jumlah siswa. Guru menggunakan aplikasi *spin the wheel* di *website* internet. Hal ini bertujuan agar, kegiatan pembagian kelompok ini menjadi lebih adil dan merata.<br>2. Setiap kelompok akan memegang teks dongeng "Ditioeng Memeh Hoedjan karya Pangeran Aria Soeria Atmadja" dengan cermat.<br>3. Setelah mendapatkan teks, setiap kelompok diharuskan untuk membaca teks tersebut baik menggunakan teknik membaca senyap.<br>**(kreatif dan inovasi)**<br>4. Guru diharuskan untuk berkeliling mengamati proses membaca setiap kelompok sambil menanyakan (adakah bagian yang sulit dan memerlukan bantuan guru.)<br>**(komunikasi)**<br>5. Setelah semua kelompok selesai membaca, secara acak guru akan meminta dari setiap kelompok tersebut untuk maju ke | 45 Menit |

**3**

depan dan membaca teks dari dongeng tersebut. Proses ini dilakukan bergantian dengan kelompok yang lainnya.
6. Kegiatan selanjutnya, guru mengadakan kegiatan diskusi dan melakukan sesi tanya jawab mengenai isi :
a. Amanat apa yang dapat kalian dapatkan dari dongeng ini?
b. Karakter siapa yang kalian senangi dari tokoh yang terdapat pada dongeng ini?
c. Bagaimana tanggapan kalian terhadap karakter utama dari dongeng ini?
d. Apakah kalian merasa bangga akan teks dongeng yang lahir dan ditulis oleh pengarang yang asli dari kota Sumedang?
e. Coba sebutkan contoh perilaku sehari-hari yang sesuai dengan nilai yang terkandung pada dongeng ini?
Kegiatan ini bertujuan untuk memberikan pemahaman kepada siswa tentang isi bacaan teks fiksi yang merupakan teks dari keberagaman sosial budaya yang lahir dari nilai-nilai representasi masyarakat Kabupaten Sumedang.
**(PPKn KD 3.3 dan 4.3)**
**(kolaborasi)**



**Ayo Bermain Peran**
1. Dengan kelompoknya, siswa mendiskusikan sikap toleransi, sikap religius, dan sikap kreatif yang dapat dilakukan dalam keragaman budaya masyarakat yang bersumber dari teks dongeng "Ditioeng Memeh Hoedjan karya Pangeran Aria Soeria Atmadja".
2. Setelah selesai diskusi, perwakilan kelompok maju ke meja guru dan melakukan kegiatan *spin the whell* untuk menentukan kelompok mana saja yang akan mendapatkan masing-masing peran sikap toleransi, religius, dan kreatif yang diundi secara acak oleh guru dan perwakilan dari setiap kelompok.
3. Selanjutnya, setiap kelompok memeragakan sebagian naskah dongeng di atas sesuai dengan sikap-sikap yang sebelumnya sudah ditugaskan pada siswa.
4. Kegiatan ini bertujuan untuk memberikan pemahaman kepada siswa tentang sikap toleransi, sikap religius, dan kreatif terhadap keragaman sosial budaya masyarakat

**4**

| | (PPKn KD 3.3 dan 4.3) | |
|---|---|---|
| Penutup | 1. Siswa bersama guru melakukan refleksi atas pembelajaran yang telah berlangsung:<br>a. Apa saja yang telah dipelajari dari kegiatan hari ini?<br>b. Apa yang akan dilakukan untuk menghargai perbedaan di sekitar?<br>2. Siswa bersama guru menyimpulkan hasil pembelajaran pada hari ini.<br>3. Siswa menyimak penjelasan guru tentang aktivitas pembelajaran pada pertemuan selanjutnya.<br>4. Siswa menyimak cerita motivasi tentang pentingnya sikap **disiplin**.<br>5. Siswa melakukan operasi semut untuk menjaga kebersihan kelas.<br>6. Kelas ditutup dengan doa bersama dipimpin salah seorang siswa. | 10 Menit |

### H. PENILAIAN

**1. Teknik Penilaian**

a. Penilaian Sikap
Mencatat hal-hal yang berpengaruh dari diri siswa (baik yang positif atau yang negatif) yang ditunjukkan dalam sikap **disiplin**.

b. Penilaian Pengetahuan

| Muatan | Indikator | Teknik Penilaian | Bentuk Instrumen |
|---|---|---|---|
| PPKn | KD PPKn 3.3 dan 4.3<br>Tujuan Kegiatan Penilaian :<br>KD Pendidikan Pancasila dan Kewarganegaraan 3.3 dan 4.3. | Tes tertulis | Soal isian<br>Soal uraian |

c. Unjuk Kerja
Menampilkan secara inovatif dari hasil kegiatan bermain peran, berupa praktik nyata perilaku toleransi, religius, dan perilaku kreatif yang terdapat dalam dongeng "Ditioeng Memeh Hoedjan".
Bentuk Penilaian : Tertulis
Instrumen Penilaian : Penilaian Keterampilan menggunakan model checklist
KD PPKn 3.3 dan 4.3

| No. | Nama siswa | Kriteria | | | | Predikat |
|---|---|---|---|---|---|---|
| | | Siswa mampu mengekspresikan karakter yang terdapat dalam teks dongeng tersebut | Siswa mampu menjelaskan amanat yang terkandung dalam dongeng tersebut. | Siswa dan teman kelompoknya dapat bekerja sama dengan baik dalam menjalani tugas bermain peran ini | Bercerita dengan lancar | |
| 1 | | | | | | |
| 2 | | | | | | |
| Catatan predikat | | 1. Menjawab keseluruhan kriteria : sangat baik<br>2. Terdapat satu jawaban yang salah : baik<br>3. Terdapat dua kesalahan jawaban : kurang<br>4. Terdapat tiga kesalahan jawaban : sangat kurang | | | | |

**2. Bentuk Instrumen Penilaian**
**a. Jurnal Penilaian Sikap**

| No. | Tanggal | Nama Siswa | Catatan Perilaku | Butir Sikap | Tindak Lanjut |
|-----|---------|------------|------------------|-------------|---------------|
| 1.  |         |            |                  |             |               |
| 2.  |         |            |                  |             |               |
| 3.  |         |            |                  |             |               |
| 4.  |         |            |                  |             |               |
| 5.  |         |            |                  |             |               |

**Refleksi Guru :**

**Catatan guru :**
1. masalah       : ...
2. ide baru      : ...
3. momen spesial : ...

| Mengetahui Kepala Sekolah, | Sekolah Dasar ......................,20... Guru Kelas V, |
|---|---|
| ...................................... NIP...................................... | ...................................... NIP...................................... |

5

## CONCLUSION

Based on the analysis and discussion conducted earlier regarding the analysis of values contained in the dongeng "Ditioeng Memeh Hoedjan" by Prince Aria Soeria Atmadja, based on the theory of the four aspects of human nature from the study of Sundanese ethno-pedagogy, there are ten paragraphs out of a total of 10 pages in this dongeng that contain values that a human being can emulate. Therefore, the researcher concludes the results of the analysis from the study of Sundanese ethno-pedagogy on this dongeng as follows: according to the theory of Sudaryat (2014), in this study, which is entitled "Self-Formation of Individuals," data were collected for each aspect, namely religious values (consisting of 4 paragraphs emphasizing the importance of a religious foundation for the continuity of life). Furthermore, data were collected for integrity values (with 1 paragraph focusing on the high level of intelligence in every human being, but in order to maximize that level of intelligence, continuous learning is necessary, along with the importance of remaining humble). Subsequently, data were gathered for tolerance values (comprising three paragraphs illustrating the behaviour individuals should adopt, such as never forgetting those who have rendered services to us, avoiding arrogance or pride, and always utilizing the mistakes made by those who have wronged us (avoiding vengeful behaviour)). Lastly, creative values were examined (comprising two paragraphs describing how individuals

should ideally balance their IQ, EQ, and SQ abilities, aiming to become individuals who continuously learn and uphold moral values in every activity they engage in).

Based on all the data provided, this fable adopts numerous character values that we can emulate in terms of its positive behaviours to become knowledgeable individuals, far from being arrogant or conceited. The results of this analysis can also serve as teaching materials for students, particularly at the elementary school level. Because the story presented in this fable belongs to the fiction genre, it stimulates students' imagination to interpret the meaning and content within the story. Moreover, students can also become acquainted with the richness of literary works that originated and developed in their hometown, Sumedang. This will enable them to become future generations who appreciate local culture and embody the character values in their daily lives.

Through this research, it is hoped to introduce literature based on local wisdom, specifically literary works originating from the city itself. Additionally, this study provides recommendations for at least one Lesson Plan (RPP) that incorporates teaching strategies derived from classical literary works. This is intended to enable elementary school teachers, in particular, to create instructional materials or teaching resources that include classical literary works in an effort to preserve local culture in the respective city.

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# Immigrant's Cultural Alienation in Elaine Chiew's *Face*

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**ABSTRACT**

*This research focuses on the cultural alienation of an elderly Chinese immigrant narrated in Elaine Chiew's Face (2019). Face is a story that highlights the life of Yun, an elderly Chinese woman who moves to London and feels alienated from her surroundings. To analyze the data, the descriptive qualitative method and Seeman's theory of alienation (1959) are employed. This research discovers that alienation undergone by elderly can be resulted from powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. Powerlessness rises when the elderly immigrants could not cope with bullying problem, while feeling meaninglessness comes from their inability in doing productive activities like what they had in their home-land. Incapability to adapt with the culture, norms, and values in the host-country results in their normlessness detaching them more from their surroundings. It worsens due to the language barrier, no same-aged friends, and geriatric bladder issues. Lastly, their social functions that do not work well lead them into self-estrangement. The findings of this research show that cultural alienation experienced by elderly immigrants could lead them into identity crisis.*

*Keywords: Cultural alienation; chinese diaspora; immigrant; face*

## INTRODUCTION

Sometimes, literature raises the issue of alienation. It has been included in discussions within theological, philosophical, sociological, and psychological fields (Dhone, 2019), yet such discussions have not much raised the issue of alienation in the cultural field. The word alienation is one of some terms from Marxist theory to have entered ordinary language and used to address subjective experiences of estrangement, powerlessness, isolation and detachment, as well as to general processes of social fragmentation and disintegration (Sayers, 2011). The term "alienation" in a philosophical sense is first introduced by Hegel in 1967, and he is the first to introduce it to the modern world (Islam, 2019). He argues that alienation is a fundamental reality that is rooted in a person's place in the universe. He claimed that there are two distinct aspects of a person: a

subject and an object and that there is an inherent dissociation between them. As a subject, someone has power to determine all he/she does, while as an object he/she may be alienated due to the dispossessing of power so that she/he depends on how other people would consider/treat them.

In one of their works, Cozzarelli and Karafa describe cultural alienation as the rejection of or the feeling of detachment from established societal norms and values (Arlene Michaels Miller, 2009). Alienation entails with separation, oddness, and the emergence of something becoming alien. The individual considers the social substance as something external and opposite to them once they stop identifying with it and starts to limit themselves to their own unique self (Mahbub, 2021; Orville, 1989). Alienation is also distinguished by a lack of a sense of belonging or the perception that one is not an essential component of a family, group of friends, or other important groups (Jost, 2006). Similar to the previous definition, Dhone (2019) argues that alienation refers to the dehumanization of a person and their estrangement from their family, society, or even from themselves.

Even though the definition of alienation may vary in many ways, there is an original conceptualization of alienation made by Melvin Seeman that is employed in this current study. In his book entitled *On the Meaning of Alienation*, Seeman (1959) categorizes the characteristics of alienation into five. They are powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. Powerlessness is described as the situation where people who are socially isolated believe that events in their lives are beyond their control and that what they do in the end does not matter. This perception breeds sentiments of powerlessness (Seeman, 1959). Being powerless in controlling some situations makes someone feeling alienated from the world around them. Meaninglessness is the second characteristic of alienation listed by Seeman. He describes that meaninglessness happens when a person finds themselves in a circumstance when they are unable to discern the meaning of the things they are involved with, or at least not the same common or normative meaning that others do. Giving no contribution in line with what people around them hope produces a feeling of sadness and being abandoned.

Additionally, Seeman defines normlessness as the condition where a person feels disconnected from social norms. This disconnectedness is caused by a huge different between the norms he/she believes and the norms of the new society he/she is living in. They believe that in such circumstances, social norms for behavior have been violated and that they are no longer subject to these standards. Because of this, they make an effort to live a normless life, which essentially makes their feeling of alienation worsen. The next phase of normlessness is isolation.

Isolation occurs when a person believes that they are not strongly connected to their community from shared values, beliefs, and behaviors. People in isolation do not have meaningful social interactions with others (Seeman, 1959). In this situation, someone will feel like having no clue in interacting with people around them. This disconnectedness results a feeling of being alienated. Lastly, it is self-estrangement that is equivalent to an identity crisis. Identity crisis happens since self-estrangement occurs when a person abandons their own interests and desires in order to meet the demands of others; this makes the individual dependent on a particular behavior and acts solely for its consequences on others (Smaili, 2019). Therefore, alienated people may feel estranged from themselves and may lack a feeling of identity or personal fulfillment (Seeman, 1959).

Moreover, in describing the connection between alienation and immigrants, few researchers considered alienation in immigrants as a symptom of psychological adjustment (Arlene Michaels Miller, 2009). The reason for this is that some immigrants may intentionally reject portions of dominant or conventional values and beliefs, and they may also lack the personal or social resources to master or feel integrated into their new community. The research also reveals that the age of the immigrants played a big part in the risk of getting alienation; the older the immigrants, means the alienation would be greater. They also add that alienation would be greater in older immigrants because older immigrants tend to preserve and exhibit their culture more, and they feel less linked to the new culture, which results in greater alienation.

Aside from real-life occurrences, the cultural alienation issue can also be seen in literary works. One of the works that portrayed cultural alienation is the short story entitled *Face* taken from the anthology of *The Heartsick Diaspora and Other Stories* (Elaine Chiew, 2019) which was written by Elaine Chiew. Chiew's *Face* (2019) tells a story about Yun, a Chinese elderly woman who recently moved to London to live with her son, daughter-in-law, and granddaughter. Here, the notion of diaspora is raised. She feels alienated from her surroundings, her family, and her society, which caused her to have a hard time moving and living in a new and foreign country. Considering how Yun's character in *Face* showcases the characteristics of cultural alienation, and how Yun's character is described as a Chinese elderly immigrant, we embark this study and consequently are interested in examining the cultural alienation issue that happened to an elderly Chinese immigrant in this short story.

Diaspora is a massive migration often caused by war, famine, or persecution that results in the dispersal of a unified group. The chronicles of these events are diasporic histories of the ways in which international cultural groups were created through transnational migrations, slavery, religious crusades, or other historical forces. A cultural group (or even an individual) that flees its homeland is likely to bring some customs and practices to the new homeland. In fact, diasporic

migrations often cause people to cling more strongly to symbols and practices that reflect their group's identity (Martin, 2022).

In defining diasporic literature, Paudel describes it as a writing which is rich with fond memories, feeling of displacement, alienation, rootlessness, existential crises, and cultural ambivalence (Paudel, 2016). Diasporic literature has its roots in the realization of the feelings of isolation, alienation, and loss that arose as a result of migration and expatriation (Haoache, Amal. Guia, 2021). In fact, the inclusion of migrant workers' narratives as diasporic literature as proposed by Murniati (2014) also showcases the notion of homeland and the calling, the memories, and the alienation in the host countries. To date, Trisnawati (2022) has also shown the dynamics of current migrant workers' narratives as part of diasporic literature that they vocalize not only about migratory experiences of exile and alienation but also about the narratives of bravery and negotiation. Thus, based on these statements, it can be concluded that diasporic literature is still heavily linked with the issue of alienation. One of the causes is because the migrants are typically aware of the differences between home and the diaspora, which make them become more alienated and start to build their own communities based on shared social and cultural values as a result of their awareness of the contradiction between their home country and their new one (Hossain, 2021). Millions of Chinese who were part of the diaspora of World War I1 and the fighting that resulted in the triumph of the Communists were subsequently cut off from the mainland and after 1949 left to fend for themselves culturally (Orville, 1989). They become one of the major diasporas in the world and believed that the Chinese in diaspora is bigger than those in the homeland (Martin, 2022).

In addition, there are several previous studies that examine the cultural alienation issue. The first is a study conducted by Abismathi (2018) entitled "Cultural Alienation and the Loss of Identity in Jhumpa Lahiri's *The Namesake*". The findings of this study highlight the hardships and problems of an Indian immigrant couple named Ashima and Ashok Ashok Ganguli to fit into American culture. The second previous study is a study written by Shree (2013) entitled "Exile and Cultural Alienation in Anita Desai's *Bye-Bye, Blackbird* - An Analysis". This study shows how the three characters from *Bye-Bye Black Bird*, namely Adit, Dev, and Sarah, are suffering from identity crises, exile, social, and cultural alienation all along the story. The third is a study written by Mustafa (2013) entitled "Alienation in *And the Mountains Echoed* by Khaled Husseini". What is offered by the current study as its novelty is on the theory employed here. The researchers used Seeman's theory of alienation to analyze the source of alienation and how alienation affects the lives of the characters in the story. Besides, the current study highlights the cultural alienation

that must be faced by an elderly Chinese immigrant in *Face* (2019). It means the aspects of age and generation as well as race become the gaps of the study offered here. Besides, by incorporating Seeman's theory of alienation to examine the cultural alienation, the current study puts the novelty of the study. Moreover, there is no past research that used this short story as the object of research. As a result, this current study consequently aims to provide examples and an understanding of the cultural alienation issue while also attempting to enhance readers' awareness of the issue.

## MATERIALS AND METHOD

The method employed is qualitative that is an appropriate method to directly critically describe a phenomenon, and it is also useful when researchers want to identify the features of what, where, and who in a phenomenon (Sandelowski, 2000). The researchers also gather data for reliable material relevant to this topic from various recourses and platforms. Furthermore, the key data for this current study comes from the words, phrases, and sentences in *Face* (2019), which can be observed as the evidences of the cultural alienation of an elderly Chinese immigrant that occurs in this short story.

There are several steps in the data collection method for this research. To do documentation, the first stage is to read and to re-read the short story *Face* (2019) several times to fully comprehend it. The second one is to collect primary and secondary data linked to the cultural alienation of an elderly Chinese immigrant depicted in *Face* (2019). The following step is to eliminate irrelevant data, and the last step is to organize the collected information into different categories in the data collection table.

Seeman's theory of alienation is employed in this research to interpret and analyze the gathered data about the cultural alienation of an elderly Chinese immigrant depicted in *Face* (2019). In order to accurately convey the cultural alienation of an elderly Chinese immigrant that occurred in this short story, an interpretative process is required. Secondary data are used to support the findings during the analysis phase. As a qualitative research, Creswell and Miller (2000: 126) propose that validity procedure should be obeyed in forms of searching for multiple and various sources of information to produce themes or categories in the research. Then, a conclusion is formed to finalize this research.

## RESULTS & DISCUSSION

This section discusses the cultural alienation of an elderly Chinese immigrant in *Face* (2019). The analysis is explained by using Seeman's theory of alienation. The finding of this research shows that Yun, the elderly Chinese immigrant in *Face* (2019) experienced cultural

alienation as she went through powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. Such complication of stages consequently implies that the process is indeed cultural alienation; it is not merely cultural shock.

***Powerlessness***

In *Face* (2019) Yun is described as an elderly Chinese immigrant moving from Malaysia to London to live with her son, daughter-in-law, and granddaughter. On one occasion, Yun got bullied by a group of teenagers when she was on the Piccadilly Line (Chiew, 2019:82). The bullies proceed to sit on her, and treat her like a maid. This incident traumatized Yun, as described in the narrative below:

> "The incident now feels grafted as invisible weight on her back, mushrooming like a smelly fart, and no matter where she goes, she feels tense, teetering on the edge of perennial filthy exposure, as if people everywhere in England were liable to come up to her and rip off her face. In terms of keeping her at home, it beats urinary incontinence." (Chiew, 2019:83)

Based on the above-mentioned narration, it can be interpreted that the bullying incident that happened to Yun made her feel powerless. She feels like everyone in England has the possibility to bully her like what the group of teenagers did back in Piccadilly Line; she feels like she has no control over things happening in her life. Racial discrimination is often experienced by minorities by the dominants, as what is experienced by Chinese immigrants in any places in Western countries. Newly arrived immigrants were sometimes thrown by stones as they left their working places and went back to Chinatown or those who wandered around into other neighborhoods could be attacked by "young toughs" who amused themselves by beating Chinese (Martin, 2022). Yun also becomes a target of attacking from a group of youngsters she meets in the city commuter. A guy intentionally sits on her lap, a girl mocks her as a dragon fruit, insults her by calling her bamboo witch and asks her to wash her clothes, and imitates Yun's Chinese language. As they say, '*Go back to where you came from, you mook!*", all bullying she gets takes place in a public transportation and nobody gives hands to her.

This then makes Yun fit to the characteristics of an alienated person that experienced powerlessness, as an alienated person tend to think that they are unable to control their destiny, and their destiny is determined by other people (Zablocki (1980) in Nguyen, 2003). Powerlessness, as Seeman describes, is a circumstance in which socially isolated people believe that events in their lives are beyond their control and that what they do in the end is pointless. This perspective then will foster feelings of powerlessness (Seeman, 1959). In Yun's case, the bullying incident made her feel like she would get bullied again every time she goes out, as she feels she does not

have the control to prevent the bullying incident from happening. In fact, she has no power over her own overthinking of getting bullied. Therefore, her unfortunate experiences make her to choose to stay at home. Consequently, the bigger picture implies here is the bully she experiences forces her to remain at home, and unfortunately, she has to succumb to such choices. Here is where she forms the powerlessness that much shapes her alienation as a migrant.

### Meaninglessness

In the short story *Face* (2019), it could be seen that Yun is described as someone who has a lot of activities and routines when she was living in Malaysia. However, when she moved to London, there was no activity that she could do. The narrative below compares Yun's activities when in Malaysia and when in London. Such comparison also conveys the fact that Yun could not do the activities and routines that she used to do in Malaysia again, as she moved to London:

> "Back in Malaysia, Yun had owned a chicken farm, before she'd to sell it when Zhi Wei died suddenly from a heart attack. Those halcyon days when her Buff Brahma chickens laid a dozen eggs a day, her Cochin another even dozen, her Grey Shanghai at least eight on a good day, when they weren't fluey. She'd totted up the numbers in columns in a blue notebook. Here, in London, she twiddles her thumbs, locks eyes over the dinner table with her granddaughter who complains to Karen, 'Why does Nai Nai smell like wee?'" (Chiew, 2019:79)

In London, there is no activity that she could do to keep her busy. Thus, this made Yun being a completely opposite person. She was an active person in Malaysia, but she changed into a passive person in London. This condition leads Yun to feel a sense of meaninglessness, the stage where she has no use for herself. Meaninglessness happens when a person finds nothing worthwhile in their life, and their life fills up with ambiguous nothingness. Therefore, they become hopeless, and as a result, they fall apart from their society, then experience meaninglessness (Seeman, 1959). People who feel a sense of meaninglessness in life also tend to be unenthusiastic about their current life, do not have any life value, and lose their trust about the future (Lé, 1998, as cited in Nguyen, 2003). Yun could not find an activity that could make her feel alive in London, which caused her to feel that her life is meaningless and thus worthless.

### Normlessness

In *Face*, Yun's daughter-in-law, Karen, is described as a woman who was born in San Francisco. Therefore, it is no wonder that in this short story, there was some clash between Yun and Karen due to their differences in cultural aspects. One of the clashes between them happened when Karen brought Yun to a doctor because of Yun's bladder issue. The doctor suggested Yun

uses vaginal cones, which made Yun concerned as it was against her traditional value. Here, Yun shows her disagreement with the idea of using vaginal cones:

> "… When Yun finally understood how she was supposed to use the cones, she cringed. *Tian ah*, how could such womanly matters be discussed so flatly? How could the doctor, an elderly woman herself, not understand this?" (Chiew, 2019:80)

As a Chinese, the norms and values that she holds are related to eastern norms and values, which are different from Karen or people in London that may hold different norms and values. While western culture does not count talking about sex and private body parts as something taboo, eastern culture, the culture that Yun holds, tends to consider sex and private body parts as something taboo to talk about. Thus, when the doctor told Yun that she needs to use vaginal cones, and told her that the vaginal cones need to be inserted inside her vagina, Yun felt disgusted as it was not in line with her original culture.

On another occasion, the cultural difference between Yun and Karen is also shown when they have a family dinner. The situation is described in the paragraph below:

> "… The other evening, at dinner, Karen said, pass the broccoli. At her look of incomprehension, Karen explained it's what you do when the dishes are too far to reach. This is Chinese eating culture in the West? Instead of proper placement, main dishes move around the table like mobile units? …" (Chiew, 2019:81)

It can be seen how Yun could not understand why the eating culture in the West was much different from the Chinese eating culture. Yun could not comprehend why Karen asked her to pass the broccoli instead of asking her to put some broccoli directly into her rice like what the Chinese usually did. Yun's reluctance to adapt to western cultures and values is highly correlated with her old age, as several theorists argue that as people mature past adolescence, they tend to embrace more conservative viewpoints, which makes their values, norms, and beliefs less adaptable (Marinova, 2013). This means that because Yun is categorized as elderly, she tends to consistently cling to the culture that she has been embracing, which made it hard for her to adapt to a new culture that was introduced to her.

Related to the different norms and values, many collectivist groups and Asian cultures are more concerned with maintaining harmony and restrained communication style in interpersonal relations and appreciating the dignity of others. To mention some are in classic Chinese way of life, social harmony is the goal of human society at all levels—individual, family, village, and nation (Oetzel et al., 2006). It is different from the later generations who were born in diaspora who are more assertive in communication. To understand the way Yun's indirect ways in

expressing her feeling even to her son and especially to her daughter-in-law, the Chinese proverb, "The first to raise their voice loses the argument" could help to explain Yun's style of communication. In this style, silence and avoidance may be used to manage conflict (Martin, 2022). Another example, English metaphors for happiness seem to focus on a feeling of being up, light, like fluid in a container (She was floating on air, bursting with happiness). However, the Chinese have different metaphor that does not exist in English—that happiness is flowers in the heart. Experts suggest that metaphors reflect cultural beliefs and values; in this case, the metaphor reflects the more restrained Chinese communication style, whereas the English metaphor of "happiness is being off the ground" reflects the relatively expressive English communication style (Martin, 2022)

The two data above show that Yun experienced cultural alienation, for she experienced a state of normlessness. Normlessness is defined as an individual's sense of separation from their society because they no longer recognize its norms and values (Seeman, 1959). In line with Seeman's definition of normlessness, Yun also shows a sense of separation from her new society in London because the norms and values in London are different from her based norms and values. As the current society does not adhere to the important values that were present in their previous culture, an alienated person is likely to feel like they are losing their sense of morality (Zablocki, 1980, as cited in Nguyen, 2003). In Yun's case, this then leads her to feel alienated from others.

### Isolation

In the short story *Face* (2019), Yun is described as a widow, and she also does not have any same-aged friends in London. On top of this, Yun could barely speak English. She could only have a proper conversation in Mandarin with her son who was also busy with his job. Yun's communication with Karen was also limited, as described in the quotation below:

> "… Karen speaks to her in a mixture of Mandarin and English, her Mandarin being stuck at third-grade level. Yun herself speaks a little English; she tries to learn by reading words on tin cans and turning on the captions for the hard-of-hearing on TV." (Chiew, 2019:78)

From the quotation above, it can be interpreted that Yun and Karen could not communicate well because of the language barrier between them. Karen is the only person besides her son and her granddaughter that she meets daily. The fact that she could not communicate properly with the person that she meets daily, while she also does not have any other friends or family in London, leads her to a state of loneliness and isolation. This data is in line with the research conducted by (Zaheer, 2018), which found several Chinese immigrants consider it difficult to integrate with

others because of the language barrier which led them to feel a sense of alienation. This is also one of the issues in the bullying Yun got in the commuter line. Living in London as an elderly Chinese immigrant, it is a very big matter for Yun to meet the Anglocentrism standard. Anglocentrism is a perspective in using Anglo or white cultural standards as the criteria for interpretations and judgments of behaviors and attitudes (Martin, 2022). One of the prevalent is the using of English language. When a person does not speak/use English well in their daily activities, she/he will be easily categorized not to be one of Anglo communities' members.

Moreover, other factors besides the language barrier that made Yun reluctant to go out in London are because of her bladder issue. As mentioned in the previous section, Yun has a bladder issue which made her should use vaginal cones. However, Yun did not want to use it, for she thought it is against her traditional values. Instead of using the vaginal cones, she prefers to just stay at home, so she would not pee in public. Here, the dialogue between Yun and Karen shows Yun's reluctance to wear vaginal cones:

> "In the car, afterwards, Yun asked if Karen knew a Chinese herbalist. '
> Karen cast Yun a sideway glance. 'I don't. Will you just try? It'll give you more freedom of movement.'
> 'I simply won't go out,' Yun had said." (Chiew, 2019:80)

As Yun refused to use vaginal cones and chose to just not go out of the house, thus this made Yun isolated even more from the outside world.

Furthermore, there is the last factor that made Yun not want to go out in London, which is the racial bullying that she faced in Piccadilly Line. As mentioned in the earlier discussion, Yun once got bullied by a bunch of drunk teenagers when she was on her way back home. This made Yun traumatized and reluctant to go out because she felt that she will experience it again if she goes out (Chiew, 2019:83). On one occasion when Yun mustered up her courage to pick up Lulu, her granddaughter, Yun then immediately fainted because she smelled an alcohol smell in front of the apartment door (Chiew, 2019:86). Thus, it can be concluded that the racial bullying that she faced plays a big part in why she does not want to go out. The absence of people from the same-age, who are speaking the same language worsens Yun's condition. Her daughter-in-law says "Mama, London isn't just Wardour Street and Queensway. Can't simply interact only with other Chinese people" in order that she dares to go out for walk and make interaction with various people. Yun's being lonely can be understood by what Jing-mei notes in *Joy Luck Club*: "in a crowd of Caucasians, two Chinese people are already like family"(Amy, 1989). Yun feels more isolated since she has no Chinese-friends to whom she can talk with.

All the factors explained above lead Yun to feel isolated in her new environment. According to Seeman (1959), isolation refers to the virtual absence of communication with others. When a person is unable to share their ideas, norms, and aspirations with other members of their community, they create their own norms to guide their behavior. Having a personal and distinct behavior separates the individual from society and its normative framework (Seeman, 1959). In Yun's case, as she lacks interactions with others in London, thus she could not adapt to the norms and behavior of people in London. This made her feel isolated and resulted in alienation.

### *Self-Estrangement*

For the reason that Yun in *Face* (2019) is described as an elderly Chinese woman who moved to London, she faced some differences related to her role and identity after she lived in London. Back in Malaysia, she had a role in society as a chicken breeder. However, when she moved to London, she immediately lost that role. Thus, the only role and identity that she could do in London is as a grandmother. She expected herself to be able to nail the role of a good grandmother to Lulu. Despite her eagerness, she faced failure two times.

The first time is when she wanted to bond with Lulu by giving her White Rabbit candy and haw flakes. Hence, Karen showed her disapproval. The passage below describes that incident:

> "When she first arrived, Yun had brought White Rabbit candy and haw flakes for Lulu. One look and Karen snatched away the candy and said it'd give Lulu cavities, her granddaughter's bereft expression notwithstanding. Haw flakes? Look at the nutrition label. Full of processed sugar. Yun doubts she has anything else Lulu will want to have." (Chiew, 2019:84)

Based on the passage above, it suggests that Yun tried to be a good grandmother by giving Lulu some sweets. However, her good intention failed as Karen misinterpreted her good intention as an attempt to give her granddaughter cavities. This situation is in line with Seeman's definition of self-estrangement which argues that a person gets self-estranged in society when they are less than what they are intended to be (Seeman, 1959).

The second failure is when she failed to pick up Lulu from her school because she was way too frightened to go out, then resulted in her fainting in front of the apartment door (Chiew, 2019:86). Yun felt awful when she saw her granddaughter cried and frightened, she blamed herself for this incident (Chiew, 2019:87). From the data, this can be concluded that Yun saw the incident as her failure to be a good grandmother, as she made her granddaughter frightened. Despite her already trying her best to be brave, and trying to pick up Lulu from her school, she still failed to do her task. According to Seeman (1959), a person's social existence demands them to submit to

a set of activities, which they should do, but occasionally the outcome is the opposite. In fact, the person cannot complete the task in which they are engaged, especially when the societal circumstances alter, resulting in them feeling alienated. The research by Saleem and Bani-ata (2014) also claims that when a person could not comprehend the meaning of their life and the necessity of their existence in a challenging situation, it will lead to loss of identity which resulting in alienation.

**CONCLUSION**

To sum up, the cultural alienation of an elderly Chinese immigrant in *Face* (2019) shows through how the main character, Yun, faced alienation in the form of powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. The five aspects of cultural alienation she has encountered are chronic and are not followed by any attempted solutions to immerse with the new cultural adaptation. The findings of the discussion are analyzed by Seeman's theory of alienation, and they clearly showcase the stage of cultural alienation, not a mere cultural shock. The powerlessness occurs as she once faced racial bullying which made her traumatized and reluctant to go out. The racial bullying that happened to her made her feel that she was unable to control what happened to her life, thus she chooses to just stay at home. Meanwhile, the meaninglessness aspect is due to her different and contrast activities. The third aspect is normlessness which occurs in the form of how Yun could not adapt to the culture, norms, and values in London, as it was way too different from her traditional Chinese norms. The fourth aspect is isolation which happened as she could not have proper communication with the others in London. This is caused by some factors which are, none same-aged friends, language barrier, bladder issues, and racial bullying. Lastly, Yun faced self-estrangement as she could not fulfill her new role in London as a good grandmother; she expected herself to nail the role perfectly, but she kept facing failure which led her to feel estranged and alienated.

Based on the findings of this research, it can be concluded that these findings support the current alienation theory which argues that the characteristics of alienated people are divided into five, which are powerlessness, meaninglessness, normlessness, isolation, and self-estrangement (Seeman, 1959). The fact that Yun, as an individual migrant, has to experience all of the aspect and thus is not able to solve each aspect confirms that the cultural alienation is solidly found in this short story. Cultural alienation can be experienced by each migrant, and the inability to fix them becomes the key argument that Yun has experienced the cultural alienation.

Due to the findings of the current research, a study on elderly support system is very valuable to do. This study can give contribution on the improvement of any governmental or non-governmental programs related to elderly immigrants. This system is not only responsible for their physical wellness but also their mental condition.

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# Mantra as Local Wisdom in the Ritual of Bonokeling Community, Pekuncen Village, Jatilawang District, Banyumas Regency

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**ABSTRACT**

*Local wisdom is a collective culture that is spread and passed down traditionally in oral language. In this context, a mantra is a type of folk poetry found in almost various cultures in the Archipelago. The use of mantras in culture is inseparable from its role in a particular society. One of the communities that are still consistent in preserving the wisdom of mantras is the indigenous people of Bonokeling, who live in Pekuncen Village, Jatilawang District, Banyumas Regency. The Bonokeling indigenous people often use mantras in their various rituals. The mantra recited by the Bonokeling indigenous people has a hidden meaning. The strings of the mantra reflect the spirituality that surrounds it so that the intent and purpose of its use can be revealed.*

*Keywords: Local wisdom; Bonokeling community; spirituality*

## INTRODUCTION

Mantra, or spell, in traditional community life, has a position as local wisdom. The definition of local wisdom is a collective culture that is spread and passed down traditionally in spoken language or examples accompanied by gestures or auxiliary markers. Mantra is a monumental literary work for it contains values and spirituality (I Suyitno, 2022). In the context of local wisdom, a mantra is a type of traditional literary work: folk poetry. It is a part of folk poetry such as *pantun*; *gurindam*; or *syair*. Mantra is a type of folk poetry found in almost all Indonesian cultures.

The use of mantra in a culture is inseparable from the role of mantra used by certain communities. Mantra came to Indonesia since the existence of cultural civilization or cultural assimilation due to the settlement of Hindu kingdom and mixed with local culture. There are many kinds of mantra: medical mantra, loving mantra, bravery mantra, conquering mantra, and love mantra or what is often referred to as "pelet" (Yunaini & Sholeh, 2018).

Mantra is known in the Hindu-Buddhist environment. Both religions use mantra as a form of worship. Mantra is considered sacred text, derived from the root "man" which means to think or contemplate and gets a suffix "tra" which means "thinking" or "contemplating". Mantra used to be a sacred religious activity. In other words, the meaning of mantra is brahma, stawa, or stuti. According to G. Pudja, "brahma" means sacred verses such as prayers, "stawa" means praise or hymns, and "stuti" means the activity of performing praise or worship to God (Setiawan, 2013).

Research on mantras has been done before. There was a study on mantras used as a method of reducing stress (Gallegos et al., 2017; Joshi et al., 2022; Niva et al., 2021). Other

research revealed that mantras are closely related to Buddhism, including in Tibet. Mantras have deep cultural significance in Tibetan Buddhism. Mantras are regarded as representations of sounds that contain spiritual power and energy, and their use plays an important role in religious ceremonies, meditation, and protection from negative influences. They are also linked to aspects of cultural identity, and the chanting of mantras is considered a tribute to the spiritual and cultural heritage of ancestors (Cattoi, 2021; Joffe, 2019).

One of the communities that are still consistent in preserving the mantra as a local wisdom is the Bonokeling indigenous people who reside in Pekuncen Village, Jatilawang District, Banyumas Regency. They are often described as a community adhering to a distinctive religious system, which is different from other religious systems in Java. Bonokeling adherents are scattered along the southern coast of Java, such as Cilacap and Banyumas Regencies. The center of these ritual series is carried out by the Bonokeling community located in Pekuncen Village, Jatilawang District, Banyumas Regency.

The use of mantra in the rituals of the Bonokeling indigenous people, as part of religious rites, is in line with the theory of religious evolution. According to Taylor, the first level of human religious evolution occurs when humans believe there is a soul within them. After that, humans began to believe that there were spirits around them. They believe that, for example, the forest is a place for spirits, old wells are inhabited by demons, ghosts, etc. The second level of religious evolution theory states that humans believe that nature has a soul, for example, flowing river water, or an erupting mountain. Humans believe the soul of nature is gods (R Njatrijani, 2018).

The third level of the religious evolution theory states that humans believe that gods who become the soul of nature are the incarnation of one great god (monotheism). It means that gods who rule over rivers, mountains, land, air, etc. are the incarnation of one god. In line with the religious evolution theory, the mantra plays an important role (R Njatrijani, 2018). Mantra cannot be separated from the human concept of spirit and soul. In other words, the development of the mantra is the development of man himself. For example, in the first level of evolution, when humans believed in the existence of spirits, they used mantras to overcome their fear of these supernatural beings.

Humans create specific words to repel spirits so they cannot disturb them. Such mantras are usually called *singlar* (in Sundanese mantra). It can be said that the mantra is very closely related to a human's journey and thoughts about spirit and soul (Zulfikar et al., 2022). Bonokeling people carry out various religious rituals related to life cycle stages such as birth, marriage, and death; rituals related to certain days in the Javanese calendar system; and rituals related to the social and natural environment such as village clean-ups and agricultural land cultivation.

Mantra also plays an important role in Javanese culture, which is part of Indonesia's rich and diverse culture. Mantra in Javanese culture has functions that involve spiritual, religious, and even mystical beliefs. Some examples of how mantra is used in Javanese society include: 1) **Religious mantra.** Mantra in this context can be in the form of prayers or special utterances

spoken in Javanese or other languages understood by the local community; 2) **Mystical Power and welfare Mantra**. In Javanese mystical beliefs and spiritual traditions, mantras are used for the purpose of well-being, protection, and achieving certain goals; 3) **Traditional Culture Mantra**. Javanese culture has many traditional events such as marriage ceremonies, births, deaths, and others. Certain mantras or sayings are often uttered in these contexts to bestow blessings, give blessings, or invoke positive energy (Irianingsih et al., 2018; Pamungkas et al., 2023; Sibarani & Lubis, 2022).

In cultural and literary studies, mantra is a type of oral literature. Mantras have varieties with substance based on the function of the mantra itself. One type of mantra that attract attention is the *mantra pengasihan* (love spell). It is one type of mantra with its function as a heart charmer. What attracts attention in the entity of mantra language and the field of mantra use. Rohmayani's (2019) research on "Mantra Pengasihan Semar dalam Perspektif Masyarakat Jawa" shows that choices of words the mantra indicate the construction of denotative and connotative meanings. In addition to the findings of the textual meaning of the mantra, the contextual research of the mantra pengasihan Semar (Semar's love mantra) shows that there is a community perspective based on the mantra textually and in the context of mantra practice.

The ritual system carried out in the Bonokeling community cannot be separated from the oral tradition, one of which is mantra. In the *Unggahan* tradition, for example, mantras are also chanted in the process. The purpose is to obtain blessings, because for them mantra is considered as prayers of worship to God (Purwanto, 2022). The problem is that, in scientific studies, the phenomenon of mantras in Bonokeling rituals has not been studied comprehensively.

Traditional ceremonies conducted in the Bonokeling community include *unggah-unggahan* (cleaning ancestral graves before the fasting month), *udhunan* (the thanksgiving ceremony after the fasting month), *perlon rikat* (cleaning ancestral graves in Sura and Sapar months), earth alms, and *kupatan senin paing* (collective prayer with *kupat* (compressed boiled rice packets offerings on Monday Pahing). In each of these rituals, Bonokeling indigenous people recite mantras. There have been many studies on the Bonokeling indigenous community, including research by Arnis Rachmadhani entitled "Kerukunan Dalam Ritual Trah Kejawen Bonokeling Di Desa Pekuncen Kabupaten Banyumas" (A Rachmadhani, 2015). The results of this study narrate several rituals performed by the Bonokeling indigenous community: *unggahan* and *udhunan*. Another research was conducted by Bambang H Suta Purwana et al, entitled "Sistem Religi Komunitas Adat Bonokeling di Desa Pekuncen, Kecamatan Jatilawang, Kabupaten Banyumas". The results of this study showed how the Bonokeling indigenous community reconstructs customs as a pillar of their social organization life. (Purwana et al., 2015). There was also research by Sulyana Dadan et al, entitled "Upaya Pelestarian Budaya Komunitas Bonokeling Menghadapi Industrialisasi Wisata di Banyumas". The results of this research showed that the Bonokeling indigenous community is very adaptive in facing modernization and can maintain its cultural identity through its local wisdom (Dadan et al., 2020).

Based on the explanation above, this research has a different position and the researchers find gap from previous ones. Similarities with previous research can be used as a basis for this research, while the differences are used as a complement to research on the local wisdom of mantra in the rituals of the Bonokeling indigenous people in Pekuncen Village, Jatilawang District, Banyumas Regency.

**MATERIALS AND METHOD**

The research method used is qualitative research with an ethnographic approach. This qualitative research was chosen because the law in this study is seen as a manifestation of the symbolic meanings of social actors, as seen in the actions and interactions of community members, and what researchers want to obtain and study is a deep and detailed meaning of the object of research and informants. This ethnographic approach is used to examine mantra texts in society. This research aims to conduct an in-depth study of the spiritual values in the mantras of the Bonokeling community, Pekuncen Village, Jatilawang District, Banyumas Regency.

The first data collection technique in this research is interviews. The interviews were conducted in a semi-structured manner. The main subjects interviewed were traditional leaders, religious leaders, and the Bonokeling community. The second technique is documentation. The documentation was conducted on mantra manuscripts, Bonokeling traditional activities, literature, and other forms of documentation which support the focus of the research. The third technique is Forum Group Discussion (FGD). The FGD was conducted to open dialog from various perspectives related to religious and customary activities in Bonokeling. The fourth technique was a seminar that raised the topic of spiritual values in Bonokeling Community's mantras. In the seminar, experts, academics, and cultural practitioners in Banyumas were invited.

The data obtained will be presented in the form of narrative text, tables, and/or charts. The research used the content analysis method. Content analysis is used to retrieve the meaning in the data resulting from research, to explain the symbolic meanings implied in the sound of each data, guided by the main objectives of the research, which is then linked with the theory to become a series of meaningful words. Content analysis is the process of examining, evaluating, and understanding the content of a material, text, image, video, or other information to reveal its meaning, purpose, message, or certain characteristics. Content analysis is used in a variety of contexts, including in research, media, marketing, and information management. The objectives vary, such as to identify trends, understand public perception, measure message effectiveness, or gain insights from existing data (Devetak & Vogrinc, 2013; Sándorová, 2014).

The content analysis process can involve steps such as (Pratama et al., 2021): 1) data collection: collecting the material or information to be analyzed, whether it is text, images, audio, or video; 2) classification and categorization: grouping the data into specific categories or themes, which could include keywords, topics, or other types of information; 3) pattern identification: looking for patterns or trends that may exist in the data, such as key words that appear frequently, sentiments contained, or changes over time; 4) examination and interpretation: analyzing the results of the classification and patterns to gain a deeper understanding of the message or

meaning contained in the data; 5) reporting and presentation: presenting the results of the analysis in a report or presentation that is easy to understand and useful to stakeholders.

## RESULTS & DISCUSSION

### *Overview of the Bonokeling Community*

The Bonokeling indigenous community resides in Pekuncen Village, Jatilawang District. Pekuncen Village is located in the western part of Banyumas Regency. Administratively, the village is bordered on the north by Kedungwringin village, on the east by Karanglewas village, on the south by Cilacap forestry, and the west by Gunungwetan. The area of Pekuncen Village is 506.73 ha, which includes dry land, paddy fields, state plantations, and public facilities land. The dry land consists of 307 ha of fields or moorland, and 77.55 ha of residential land (A Rachmadhani, 2015).

The uniqueness of Pekuncen Village lies in the existence of a *kejawen* (javanism) community that is still maintained to this day. A figure named Kiai Bonokeling is believed to be the first person to spread Kejawen teachings with Islamic values in the village. Kiai Bonokeling's teachings were not perfect at that time, but he had already passed away. By his followers, Kiai Bonokeling was buried in a place inhabited by his followers for generations (Rachmadhani, 2015). The teachings of Kiai Bonokeling are still followed to this day, even his *punden* or tomb is also sacred. In this case, religion and customs in Pekuncen village are integrated, especially those who belong to the Bonokeling community. In other words, the anak-putu or followers of the Bonokeling traditional community are muslims (Widyandini et al., 2013).

However, the Islam referred to here is Islam which only practices the three pillars of Islam: the creed, fasting, and zakat, or what they call "nyandi". Nyandi means putting someone's faith in *punden* or holy places, especially the *punden* of Kiai Bonokeling. Thus, it can be said that the Bonokeling people practice their religious activities in the unity of the Bonokeling traditional rites (Nawawi, 2016).

In their religious and customary activities, the Bonokeling community is led by a *bonggol* (traditional leader). The *bonggol* is the Kyai Kunci (the main kyai) of worship rites and customs of the Bonokeling people. As is known, the Pekuncen people are very devout in Islamic religion as well as local traditions. The so-called Aboge Islamic community in the village is dominated by the "abangan", people who carry out more traditional rituals, such as holy day cycle rituals, ecological cycle rituals, and life cycle rituals. (Noufal Hela Millenio & Muatip, 2022). Therefore, the Aboge Islamic community in the village is better known as "Temple Islam" whose belief guidelines are based on *punden* (cemeteries). The Kiai Kunci was appointed from generation to generation from descendants of the Bonokeling people (Amri, 2022). His appointment time was seven days after the previous Kiai Kunci. The appointment must be led by the local Village Head. Meanwhile, the candidate for Kiai Kunci was chosen from the family of the previous Kiai Kunci, from the lineage of the guardian (male line), either horizontally or vertically down. The place for the election was at the Balai Malang, a meeting place near Pasemuan. The Kyai Kunci candidates must meet certain requirements, which are then decided based on deliberations (Wita

Widyandini, 2012). Kiai Kunci has an important position in the life of the Bonokeling community because he is the highest spiritual leader in the Bonokeling Islamic community. He has the responsibility to protect his followers, caring for, and nurturing local customs or religious values that grow in the village.

### Mantra: Practice of Mystic Rituals of the Bonokeling Indigenous People

Mantra, in this case, is identical with traditional rituals or beliefs within a certain indigenous community. According to Koentjaraningrat, religious ceremonies or rituals are manifestations of belief systems and ideas about God, gods, spirits, Hell, Heaven, etc., in the form of ceremonies, both seasonal and occasional as in the moments of Suran, Sadranan, Alms of the Sea, and Alms of the Earth (Meylani, 2023). Remnants of such beliefs also accompany the activities of harvesting rice, building houses, and maintaining objects that are considered sacred. Each ritual has a different function but the goal is the same, namely asking God for salvation (Fawaid et al., 2019). Mantras reflect the embodiment of the power of belief in something divine or cosmic, using words that can create a magical spirituality.

In Javanese rites, in particular, rituals are carried out to know and express religion, by trying to unite oneself with something meaningful beyond the external dimension, something transcendent. However, human capabilities are limited, and unable to achieve them. Therefore, humans use symbols as a medium to get closer to God. All religions must have their own religious rites (SR Akhirah, 2021). In the context of Javanese culture which has gone through a long journey and has been in dialectic with various kinds of beliefs and religions, these rites have been inherited until this day, with various modifications (Kasanova & Widjajanti, 2019).

It is also explained that, in general, mantras are recited by invoking or mentioning Allah, prophets, *aulia* (good friends or companions), gods, spirits, or meaningless word sounds but are believed to have supernatural power, for example "hong wilaheng". Considering its history, mantras in Indonesian society have existed since before the Hindu-Buddhist culture (Isnaini, 2018). It means that the tradition has existed since the time of the ancestors' beliefs, which then over time, experienced adjustments to the culture and religion that grow in society. It is also known that in Mantrapahita book, which is part of the Vedas, there are 590 mantras. When Islam came, the mantras underwent some adjustments, for example, some people use the prophet's *salawat*, *basmallah*, etc.

As mentioned by Suwardi Endraswara, mantras are also applied as *wasilah* (intermediary) by adding passages from the Qur'an, pieces of Arabic writing for self-protection, ward off misfortune, or medicine (Naimatus Tsaniyah, 2023). It can be said that these mantras have undergone acculturation. The mantras are often a form of syncretism between Javanese and Islamic ideas, and some are syncretism with Hinduism and Hong Awighnam Astu. Harun in Delvayanti also suggests the characteristics of mantras, including first, mantras come from old poetry (Zuhdan & Prasetyo, 2023). Second, the content and concept of mantras are closely related to the belief system adopted by society. Third, they are created and enshrined in a rite with a specific function and recited by specific people. Fourth, beliefs, concepts, texts, practices,

and treatments are carried out with certain individual and collective community goals. Mantra and society have a close and inseparable relationship. It is mainly because mantra creation comes from the community. As long as the community still maintains and passes them down to the next generation, mantras will continue to live (Yuspi et al., 2022). In community collectivities that still adhere to their customs, mantras are an integral part of their traditional rites. In traditional societies, especially, mantras are united and integrated into daily life. Mantras are practiced according to certain needs or desires. The mantras are believed to bring strength, safety, success, and blessings (Purwana et al., 2015).

As Budya Pradipta argues, mantras are recited for positive purposes, as the origin "man/manas" and "tra/tri" mean to protect or think. In other words, mantras are to protect from evil interference (Dadan & Dwi, 2022). Linguistically, the Bonokeling mantra employs a deliberate repetition of words, underscoring a sense of solemnity with the purpose of accentuating a specific point or the intended goal. The tradition of reciting mantras persists through generations, enduring to the present day. Mantras are still found in many communities, especially rural communities that still uphold their customs. Therefore, the existence of mantras as a result of creation, effort, and work, which were born from society, cannot be separated from people's lives. This is the case with the traditional rites of the Bonokeling community in Pekuncen Village, Banyumas Regency, who still use mantras as an effort to ask for safety in certain *perlon* (needs) (Amri, 2022). The *perlons* include:

a) in Sura (Muharram) month: "puji-pujian", or praise poetry, held in Pasemuan on Friday Kliwon or Friday Legi, or Friday Pon;

b) in Sapar month: "Perlon" of Monday Pahing and Tuesday Kliwon, "Rikat/Resik Panembahan" at the grave of Kyai Bonokeling on the third Friday;

c) in Mulud/Maulud month: "Bakhda Mulud, pilgrimage to Adiraja Cilacap";

d) in Rabi'ul Akhir month: "Perlon rikat";

e) in Jumadil Awal month: "Perlon Senin Pahing";

f) in Jumadil Akhir month: "Perlon rikat";

g) in Rajab month: "Syukuran (thanksgiving)" on Tuesday Kliwon, second Thursday, third Thursday, and the last Monday.

h) in Ruwah/Sadran month: "Unggah- unggahan";

i) in Pasa/Fasting month: "Likuran/Bada Likur" on the 21st night of fasting,

j) in Shawwal month: "Riyaya" on the 1st of Shawwal of the Aboge year, "Turunan" on Friday of the 2nd week;

k) in Apit (Dzulqa'idah) month: "Selametan (thanksgiving) of Monday Pahing, Earth Alms (Ruat Bumi)

l) in Besar (Dhulhijah) month: "Perlon Rikat" and "Besaran Kurban (sacrifice on Dhulhijah month)" (Sumitro, Life of Bonokeling Community, 2021).

Mantras become something sacred and must be recited as part of the process of traditional activities and rites of the Bonokeling community. As stated by Sumitro, the traditional leader of Bonokeling, there are various mantras used in every Bonokeling traditional activity.

According to him, certain mantras are deemed exclusive and should not be disclosed, as they constitute a language reserved for mysticism. For example, in the ritual of a dead person, it is the descendants of Bonokeling who must recite the mantra. Other mantras can be used by anyone who needs them. These include "slametan" or thanksgiving mantras for planting, harvesting, and other forms of thanksgiving rituals. When Bedogol or Kiai Kunci wants to recite mantras to the Almighty, they must use incense or olibanum (Sumitro, 2021).

Incense is derived from the resin extracted by incising the trunk of the incense tree, commonly known as agarwood. It holds a significant place in traditional Javanese rituals that persist in contemporary practices. Its usage extends beyond mystical contexts, as ancestral customs from ancient times involved utilizing its aromatic essence. When individuals seek to commune with the Almighty, they prepare themselves meticulously, using the fragrant aroma of burning incense. Sumitro explained that the incense functioned as a medium, not an offering. The smoke that soars into the sky is believed to be an intermediary for requests or prayers to the Almighty. Therefore, Sumitro also emphasized that incense has the meaning of "dunung ing Pangeran" which means reaching the "Prince" (Gusti Allah, or God the Almighty).

Therefore, it can be said that the main purpose of hope and supplication is to Gusti Allah, while Kiai Bonokeling's position in the Bonokeling Community's belief system is as a *wasilah* (intermediary) for the supplication or prayer of Bonokeling descendants to the Almighty. It is known that Kiai Bonokeling was a highly respected ancestor during his lifetime. He was a man of knowledge who made many positive contributions to the Pekuncen community, including in teaching Islam at the time. Kiai Bonokeling became a role model for the local community. When Kiai Bonokeling passed away, his followers still maintained his teachings, including paying respect by sacralizing his *punden* or tomb (Sumitro, 2021).

Why does it have to be through the intermediary of Kiai Bonokeling? Based on their belief, Gusti Allah is "ora mawujud" (intangible) in the material world, so humans living in the material world must have an intermediary to reach Him. Therefore, in the belief system of Bonokeling descendants, Kiai Bonokeling must be the intermediary in connecting with Gusti Allah, because he is already in the intangible dimension.

### *Mantra as Local Wisdom in the Ritual of Bonokeling Indigenous People*

Local wisdom is a set of knowledge and practices that can be used to solve problems faced in a good and right way. (Oktarina et al., 2020). In this regard, local wisdom can be interpreted as a set of knowledge in a community, which comes from previous generations and experiences related to the environment and other communities to overcome the challenges of life (Marfai, 2019). A mantra is a form of local wisdom that reflects knowledge based on hereditary rituals in the Bonokeling community. One of the mantras of the Bonokeling community that reflects spiritual wisdom is the Srapa Pitik, which is intended to invoke healing for the sick.

The purwa (opening) part:

*Bismillahirahmanirahim*

*Allahuma Shali Alla Mohammadin Wa'alla Alii Sayiddina Mohammad*

*Minayadan Minayidin Tanga'alla Sahabatina Rassullulah Hajumangin*

*Alhamdulilahhirobbilallamiin*

*Kapiamin Ngululihi Dunya Dubila Kerat*

*Sri Nabi Aklim Kalalim Nabi Kalkarim*

*Ambuang Panca Baya Drabala Manjangaken Umur*

*Nyanetaken Umat Solalohu Allaihi Wassallam*

*Utawir Uwurana Awar Awir Kulubana*

*Sabit Iman Wasih Kajakana..*

*Wakli – Wakli Padunya – Padunyi Lawan Kerat*

*Tampani Bumi Tampa Bala*

*Siti Pertala Lebur Dosa Saking Panca Baya Kabeh*

*Sukma Mulya Den Lewih Sipat Langgeng Seja Urip*

*Urip Temen Ki Santri Ngadeg Tuntungati Nyiji Sakaning Gampang*

*Byar Padang Polaira Jabang Bayi Ngudunge Lawan Kerat*


The middle (madya) part:

*Allahuma Uger Bumi Dikir Rirulah Katuk Andra Wiah*

*Lintang Kara Durung Ahir Sibawang Sira Dadia*

*Sri Werdi Wiji Dadi Berkat Kuat Saking Allah*

*Allahuma Sarib Sarib Iman Nana Allahuma Sarib Sarib Ngalaminana*

*Allahuma Sarib Sarib Raya Kana*

*Dunya Brana Tekane Mas Kambang – Kambangan Mas Aer*

*Lintang Ngala Sing Resik Indal Ahum Robbil Allamin*

*Sri Sendana Sri Sendini Pendem Siti Wali Mukmin*

*Panauratan Nyata Guru Nyawa Sekalir*

*Lemah Tela Biyada Sampurna Kabeh*

*Pangeran Mulya Padadang Pangeran Mulya Angsum Jihad*

*Dunya Brana Tekani Mas Kambang Kambang Mas Aer*


The closing (wasana) part:

*Lintang Ala Sing Resik Idallahum Hirobbil'allamiin*

The spiritual wisdom contained in the Srapa Pitik mantra includes the following.

a. Transendence (Tawhid)

Transcendence is a term derived from the Latin "transcrendere", trans (beyond, across above), and scandere (to climb). Transcendence is also interpreted as something superior, high, beyond, superlative, and unreachable (Ahmad Muhammad, 2023). Transcendence is a way of understanding the Almighty (God), as an object of study that is far from human reach. This is because, outwardly, God, who is exoteric, cannot be reached by human reason, thus producing an understanding with a far-reaching meaning. (Afif & Nawawi, K, 2022). Transcendence can also be understood as an awareness, experience, and appreciation of the transcendental dimension of one's life.

Note the opening used by the Bonokeling people on mantra for *keba/tingkem* (traditional Javanese processions for pregnant women), *mantra kubur* (mantra for the dead), *mantra slamet* (a mantra for safety), *mantra srapa pitik*, and *mantra boyongan umah* (mantra for moving to the new house).

*Bismillahirahmanirahim...*

*Allahuma Shali Alla Mohammadin Wa'alla Alii Sayiddina Mohammad Minayadan Minayidin Tanga'alla Sahabatina Rassullulah Hajumangin*

*Alhamdulilahhirobbilallamiin*

As previously discussed, the religious system of the Bonokeling community is the integration of Islamic traditions with local traditions. Therefore, the recitation of the mantra begins with *basmallah*, *syahadat*, *shalawat*, and *hamdallah*.

*Bismillahirahmanirahim/ Allahuma Shali Alla Mohammadin Wa'alla Alii Sayiddina Mohammad/ Minayadan Minayidin Tanga'alla Sahabatina Rassullulah Hajumangin/ Alhamdulilahhirobbilallamiin.*

The mantra shows tawhid or faith in Allah SWT, and testimony that the Prophet Muhammad SAW is the messenger of Allah SWT, and all praise belongs to Allah, the One who controls the entire universe. (Jumala & Abubakar, 2019). In addition, in the *keba/tingkem* mantra, there is an affirmation that God is the one who gives all life. There is no power of a human being since he was in the womb until he lives in the natural world other than the power of God. Pay attention to the following mantra.

*Allahuma Sipa Jati Murini Ana Cahya Teka Wetan Nangeh Kaken Ngobah Ken Ngurip Aken Ketege Si Jabang Bayi.* Meaning: In the name of Allah, there is light (*nur*) coming from the East to give the baby's heart a beating.

*Allahuma Sipa Jati Murini Ana Cahya Teka Kidul Nangeh Aken Ngobah Aken Ngurip Aken Polaeh Si Jabang Bayi.* Meaning: In the name of Allah, there is light (*nur*) coming from the South to make the baby move.

*Allahuma Sipa Jati Murini Ana Cahya Teka Kulon Nangeh Aken Ngobah Aken Ngurip Aken Peningale Si Jabang Bayi.* Meaning: In the name of Allah, there is light (*nur*) coming from the West to make the baby see.

*Allahuma Sipa Jati Murini Ana Cahya Teka Lor Nangeh Aken Ngobah Aken Ngurip Aken Suarane Si Jabang Bayi.* Meaning: In the name of Allah, there is light (*nur*) coming from the North to make the baby speak.

*Allahuma sipa jati murini ana cahya teka duwur nangeh aken ngobah aken ngurip aken dat sifate jabang bayi.* Meaning: In the name of Allah, there is light (*nur*) coming from above to give the characteristics of the baby.

*Allahuma sipa jati murini ana cahya teka ngisor ngobah aken nangeh aken ngobah aken ngurip aken kelungguhane si jabang bayi.* Meaning: In the name of Allah, there is light (*nur*) coming from below to settle the baby's position (Sumitro, Teks Mantra Keba Tingkem, 2021).

The mantra excerpt has the dimension of monotheism (tawhid) because it contains the expression showing that God is everything who gives life. This mantra is aimed at transcendence; something that is beyond the material realm, or anything that is unreachable and dissimilar to anything, in this case, God (Allah). As in theological discourse, the term transcendence is often associated with God who is holy and purified from imperfection. This is confirmed in the excerpt of *mantra rasulan* (Prophet mantra or Phropet prayer), *"Tambang walesing iman tohad, tambang sadat sejatining Islam/ Lungguh sapoking ilat/ Sadat kita tekaning nabi/ nabi takani Rasulullah//"*.

This excerpt of the mantra can be interpreted that the true *shahadat* (sadat) is a binder (rope) so that our faith or tawhid does not falter, but remains firm. The mantra is recited at the "slametan" or thanksgiving ritual for having built a house, bought a car, etc.

b. *Memayu Hayuning Hayuning Bawana* (The Harmony of Macrocosm and Microcosm)

*Mamayu hayuning bawana* is a cultural spirituality, which is lived as a reality of life to maintain the safety of nature. Nature in this case has two dimensions; the great realm (macrocosm), which is the universe, and the small realm (microcosm), which is human (Safrilsyah, 2018). Meanwhile, in Javanese terminology, they are often referred to as *jagad gedhe* (big universe) and *jagat alit* (small universe). The value of *memeyu hayuning bawana* is also mentioned in the text of the mantra of the Bonokeling indigenous people.

*Kapiamin Ngululihi Dunya Dubila Kerat*

*Sri Nabi Aklim Kalalim Nabi Kalkarim*

*Ambuang Panca Baya Drabala Manjangaken Umur*

*Nyanetaken Umat Solalohu Allaihi Wassallam*

The excerpt of the mantra can be interpreted as a request for protection from all disturbances, both material and immaterial dimensions, as well as all kinds of distress (*panca baya/drabala*), so someone lives long and is safe. In this mantra, there is a value that encourages Bonokeling people to always be aware of the One who provides safety, Allah SWT. This mantra also gives the spirit that humans must maintain harmony

between the small universe and the big universe. This awareness then influences the way of life and becomes the basis of the Bonokeling community in determining attitudes and behavior in the cycle of everyday life (Purwana et al., 2015). If this has become part of the principles of everyday life, it will have implications for a harmonious and prosperous life both physically and spiritually. This can also lead to safety both in this world and in the eternal realm: the hereafter.

c.  Gratitude (*Nrima Ing Pandum*)

From an Islamic perspective, gratitude is something that every *'abd* (servant of Allah) must have. In the Qur'an, Allah also often mentions the word gratitude, such as in Surah Al-Furqan verse 62 and Surah Al-Insan verse 9. Allah also commands humans to not only be grateful when they get pleasure, but also when they get trials and tribulations. (Fauzan, R, 2017). When human remains grateful even when he is suffering, it will benefit him, as it will strengthen his mental health. Moreover, he will gain spiritualistic pleasure. In Islamic teachings, someone who is not grateful is called *kufr*. A kufr person will be driven to do negative things. Gratitude is also part of the Javanese cultural character, called *nrima ing pandum* (accepting what is given). The attitude of *nrima ing pandum* is not only towards a material gift but also the inner aspect, including full acceptance of all events and certain experiences, both good and bad. This is because even in events that are considered bad, there is good in them for people who can take *ibrah* (lessons). Grateful people have certainly accepted with sincerity and humility all the gifts they have received. Thus, an attitude of gratitude will emerge in each individual (Hamdi Abdillah, 2020).

Gratitude is not only expressed in the heart. In Javanese tradition, gratitude is also expressed through various kinds of *slametan* or *ruwatan* as practiced by the Bonokeling indigenous people. The value of gratitude is also contained in the mantras used. For example, in the mantra for buying a new house, there is the phrase, *"Empok kencana pancuran slaka Bapa Allah Biyung Allah/ Kula ngangge toya ndika saking Bapa lan Biyung/ Kula ngangge toya suci saking Bapa lan Biyung/ Sah saking Allah/ Sah saking Rasulullah//"*. The mantra excerpt shows gratitude to God for the gift of *empok kencana pancuran* which refers to the notion of material wealth without stopping. In addition, the existence of toya (water) as an essential human need with the entire life cycle of living things is none other than the gift of God. The words "bapa" and "biyung" can also be interpreted as heaven and earth. Javanese people often personify their appreciation of nature and its surroundings. For example, in Javanese mythology, there is the title Dewi Sri which is said to be the Goddess of Earth Fertility, the peasant community also refers to her as *Biyung Bumi*, and the sky which drops rainwater and humans can see the sun which has provided energy for life, the Javanese refer to as *Bapak Langit*. Based on the development of the beliefs of a Bonokeling community that has embraced Islam, the words *bapa* and *biyung* are still used as a form of representation of God.

This does not mean that the Bonokoleling community interprets God as male and female. Sumitro, a Bonokeling traditional leader, emphasized that the God lived by the Bonokeling community is "the only One" as in Islamic teachings (Sumitro, 2021). Here is a part of the "boyongan umah" mantra that is also recited at the end of most of the Bonokeling mantras: ...*Sri sandana sri sendiri pendem siti wali mukmin/ Panauratan nyata guru nyawa sekalir/ lemah tela biyada sampurna kabeh/ Pangeran mulya padadang pangeran mulya angsum jihad/ Dunya brana tekani mas kambang kambang mas aer/ Lintang ala sing resik idalluhum hirobbil'allamiin//.*

The mantra excerpt also shows the highest praise to His Majesty (Pangeran Mulya) who has given the perfect "lemah tela biyada". This mantra reveals that the earth (weak) can grow all kinds of plants (represented by the symbolization of "tela" or cassava, which can be consumed and beneficial for life as a perfect gift for humans). The mantra ends with *hamdallah* which in the mantra is manifested with the words "lintang ala sing resik idalluhum hirobbil'allamiin". The practice of gratitude has become part of the instinct and life of the Bonokeling community. The form of gratitude is not only realized inwardly (interpersonal to God) but also manifested and expressed through various *slametan* (thanksgiving) processions with all the "ube rampe" (offering dishes), and rituals that exist in the Bonokeling community. The form of gratitude then gives birth to other noble practices, thus implicating the realization of harmony with nature, fellow humans, and God.

**CONCLUSION**

The Bonokeling indigenous community resides in Pekuncen Village, Jatilawang District, Banyumas Regency is a community that is steadfast in maintaining cultural traditions. This can be seen from the massive number of religious rituals performed by the people. The rituals are abstractions of the values of their belief in God Almighty, which are used as a guide to their behavior. In various rituals, Bonekeling indigenous people always recite mantras.

Mantra becomes a communication tool using language elements that are one-way in nature with supernatural beings in order to grant the requests of the Bonokeling community. Mantra in Bonokeling community is a form of sacred tribal prayer that contains magical and supernatural powers. It serves as a conduit to expedite the accomplishment of desires, possessing a potent "linuwih" or "ultimate power" expressed through its words. Mantra is not merely spoken but lived through special practices, including asceticism, fasting, and various dedicated rituals. Mantra in the life of traditional society has a position as local wisdom. An embodiment of Bonokeling local wisdom is evident in the use of mantras, which mirror knowledge rooted in their hereditary rituals. The mantras reflect spiritual wisdom including *tawhid* (transcendence); *memayu hayuning bawana* (the harmony of Macrocosm and Microcosm); and *nrima ing pandum* (gratitude).

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# Linguistic Transculturation in *Raya and The Last Dragon* Movie

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**ABSTRACT**

*Southeast Asia provides a big market for "global" culture. Disney released Raya and the Last Dragon to seize the opportunity. The movie claimed itself as a Southeast Asian-inspired fantasy movie with diverse cultural images. This descriptive research involves collecting and analyzing non-numerical data from articles about Southeast Asian culture, Raya and the Last Dragon, and the movie script. This research focuses on finding the semantic-linguistic traits of transculturation within the movie. The semantic-linguistic transculturation within the movie was shown in 1) the names of the characters, 2) the use of mantra or magical chant, and 3) the use of American English informal contraction, slang, portmanteau, and compound words. Raya and the Last Dragon is a movie that shows linguistic transculturation through the use of the character's name, words and phrases that relate to South Asian culture, mantras and magical chants, and the use of informal English contractions, slangs, portmanteaux, and compound words. The study of other linguistic transculturation levels will provide challenging goals for the other researchers.*

*Keywords: linguistic; Transculturation; Raya and the Last Dragon Movie; Southeast Asia Culture*

## INTRODUCTION

As a kind of mass media, movies reflect or even shape reality. Stories that are shown through a movie can take the form of fiction or non-fiction. Almost all aspects of human culture are within the range of this medium. It has been suggested that "the medium of film, more than any other art form, can portray the subtleties of the human mind — thoughts, emotions, instincts, and motives— and their impact on behavior (Niemiec and Wedding, 2008 Smithikrai, 2016: 523)." Movies show many cultural perspectives artistically. People who see them will be amazed by audio-visual portrayals of cultural "things" that they never knew or already knew through the mesmerizing screen. Through movies, as audio-visual media, information can be consumed more intimately. When people see a movie, they indirectly capture perception and eventually build their own. Sometimes, people even automatically, in some extreme cases, accept the on-screen acts as reality due to their authenticity in a real-life situation. Movies have become a prominent medium for transferring culture in the globalization era. Moviemakers in the media industry capture the moment and respond to it by trying to embrace the cultural variations in the world.

Despite the broader possibility that the movies respond to cultural changes, in the film itself, society (viewers) is given a cultural gaze about images related to cultural identity. The identity, which comes in many forms (Puspitasari, Sabana, Ahmad, 2016: 58), ranging from positive to negative, is all displayed through the millions of movies produced. According to Littlejohn (in Komalawati, 2014), transculturation can be broadly defined as the use of symbols, artifacts, genres, or rituals of one culture by members of another culture. This happens for various reasons, which can be categorized as cultural exchange, cultural exploitation, and cultural dominance. Cultural exchange refers to the mutual exchange of symbols, artifacts, rituals, or genres between cultures at the same level. Examples of reciprocal words and phrases in language include mutual influence on religious practice and two-way streams of music and visual art. In its pure form, cultural exchange shows a reciprocal flow balance and that voluntarism exists.

Language has a close relationship with the process of cultural transculturation. For Gunderson (in Knecht, 2019), the closely related language and culture are "inseparably linked" to the point where they are inseparable from one another and have "little or no meaning" when separated. Language is an honest reflection of culture. Culture shapes interaction and gives people the meaningful framework they convey. Any form of language used in a situational context must be relevant to the cultural norms of that context; otherwise, these forms risk being misunderstood, which can lead to unpleasant results (Al-Argat, 2022). There are traces of transculturation at various linguistic levels, including semantics, syntax, and pragmatics. For instance, idiomatic expressions or slang may be culturally specific and not understood by speakers from other cultures. Therefore, it is crucial to consider the cultural context when using language in any given situation to avoid miscommunication and promote effective communication.

Disney embraced the Asian market through Aladdin and Mulan animation in the 1990s. One of the strategies used by Disney to reach global markets is the use of transcultural linguistic techniques. Linguistic transculturation refers to the process of adapting language and culture to reach a wider audience. A successful linguistic transculturation strategy in movies requires a focus on creating content that is accessible, inclusive, and appealing to global audiences while respecting and incorporating local cultures and languages. The translingual strategy in the film involves creating content that audiences from different languages and cultural backgrounds can understand and enjoy. Linguistic transculturation employs different linguistic levels. Considering that the globalization market for the film industry provides enormous challenges, the linguistic transculturation strategy can be used as a reference for the cultural shift in mass media. Therefore, this study tries to find linguistic transculturation strategies in Raya and The Last Dragon at the semantic level, as well as the representation of different cultures in the media (especially Disney animation and the possible consequences of linguistic transculturation at the semantic level.

**Movies and Transculturation**

Movies offer opportunities for viewers to encounter other forms of life and might thus be seen as creating a reservoir of common experience. In theory, film is an inclusive medium that can address and attract all people, regardless of their ability to read, native language, ethical

persuasion, age and gender, and cognitive, bodily, and emotional constitution (Anders, 2016; Riegert and Anders, 2018 in Anders, 2019:145). The ability to reach out to numerous social segments has given the movie industry the potential to influence or shape viewers' messages since many believe that movies portray social reality. Movies are assumed to record a reality that grows and evolves in society and then projects onto a screen. According to Kepser and Abraham (2016 in Anders, 2019:146), movies also encourage participation in cultural life and personality development through knowledge of previous contents and experiences of one's culture and that of others.

Movies explore how language and culture interact and change due to contact between different cultures. One of the ways to adapt to a culture is through a phenomenon called transculturation. Transculturation is a term to describe the phenomenon of the spread of a language, culture, or idea across different regions, communities, or cultures. Eid (2021: 15) stated that unlike notions of interculturality and multiculturality—where cultural determinants such as homogeneity, uniformity, and fixed cultural boundaries are at work—transculturality better answers to the new sense of cultural fluidity and dynamism that relishes permeation, hybridity, and transmutability. Liu (in Bu, 2012: 879) explains that cultural globalization implies the process in which the globe accepts a regional culture after being processed and transformed, whereas cultural localization indicates the process in which the content or form of a foreign culture is learned, renewed, and transformed by the regional culture, as shown in the following Figure 1.
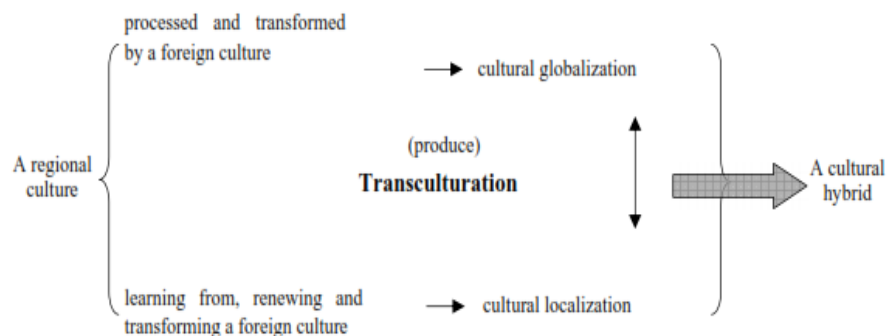


Figure 1. The Flow of Transculturation (Liu in Bu, 2012: 879)

The previous figure showed that as a regional culture processed and transformed by a foreign culture into cultural globalization, it also learned from, renewed, and transformed a foreign culture into cultural localization. Eventually, both cultural globalization and localization produce what is called transculturation as a form of cultural hybrid.

**Previous Studies on Disney's Movies and Culture**

Being an international brand of movie studios, Disney responds to the rise of Asian culture in the global market. Disney movies have extensive cultural impact through transculturation and have become debatable in social studies, communication, and literary studies. The story of Aladdin in 1992 The Disney movie originated from the folktales in the book "Alf Laylah wa-laylah," which became the beginning. This movie is based on a Middle Eastern folk tale of the Abbasid Caliph around the 10th century. It incorporates elements of Middle Eastern culture, such as Arabic, and the depiction of Middle Eastern architecture and clothing. A

study by Rahayu (2016) related to ecranisation in Disney's Aladdin animation (1992) through Fairclough's Critical Discourse Analysis found that Disney's Aladdin constructed a completely different social-political identity from the original folktale of Aladdin. Disney's Aladdin animated film used an Arabic setting yet portrayed the American mind and values of freedom and heroism. It also adds elements of Western culture, such as the use of English and the inclusion of a romantic subplot.

Mulan's animation (in 1998 and its live-action version in 2020) shows that the portrayal of Mulan's cultural identity within the film has greatly deviated from its original text. Zhao, Ang, and Toh (2020), entitled Hybridization of the Cultural Identity in Disney's Mulan, examined Mulan's cultural identity through Jameson's proposed model of cultural identity. The research unearthed Disney's attempts to amplify Western cultures and values to cater to a global audience's expectations hitherto satiated by Hollywood extravagance's fanfare. Jameson's model is useful for studying the hybridization of cultural identities, as hybridizing the international audience to accept a cultural product of mixed identities could also lead to the discontinuity or extinction of the culture of origin. Yin's (2011) case study analyzes the process by which Disney appropriated the Chinese legend of Mulan into a "universal" classic and offers an interpretation of The Ballad of Mulan. This case study demonstrates that Disney's appropriation simultaneously reinforced existing racial and gender ideologies by deprecating Chinese culture as an Oriental despotism and dissolving feminism into the cultural and racial hierarchy. Another finding is that the overriding theme of individualism in the Disney version, contrary to the original ballad, reflects the Chinese ethos of relationalism, filial piety, and loyalty and embraces an alternative form of feminism predicated on the Chinese preference for the collective.

Fatha, Adam, Manaku, and Tangkilisan (2021) study aimed to identify and describe cultural appropriations as culturally negative actions in Disney's Moana. Moana is based on Polynesian cultures, such as depicting Pacific Islander gods and goddesses, traditional rituals, and using Pacific Islander-inspired music. The study was based on Rogers' cultural appropriation view. This study categorized cultural appropriation into four types: cultural exchange, cultural dominance, cultural exploitation, and transculturation. Using the qualitative descriptive method, the study found four points of cultural appropriation, especially cultural exploitation in "Moana," which led to deviations in views towards the population's representatives and Polynesian beliefs. The elements of Western culture are shown through the use of English and the inclusion of a coming-of-age story.

Sutanto's study (2022), entitled Southeast Asian Visual Culture in the Animated Film "Raya and The Last Dragon," aimed to analyze the visual culture of Southeast Asia portrayed in the animated film Raya and The Last Dragon. Through documentation and observation, this qualitative study found that Raya and The Last Dragon display visual signs in the form of settings, costumes, and tools that are a fusion of Southeast Asian cultures. They were shown in characterizations, character visualization, and the visualization of promotional media for the movie. Even so, the study concluded that the movie does not offer a genuine representation of or properly reflects the visual culture of Southeast Asia.

Ad'hani's research (2022), which aimed to analyze the types and meanings of idiomatic expressions found in Raya and The Last Dragon, found 58 data points of idiomatic expressions. This descriptive qualitative research with content analysis found only two out of four types of idiomatic expressions in Raya and The Last Dragon. The most frequently found were lexemic idioms up to 48 data points, consisting of verbal (24), nominal (12), adverbial (6), adjectival in nature (5), and phraseological idioms with 11 data points of idiomatic expressions. The writer did not find the types of proverbs and frozen idioms.

This study investigated Disney's new animated movie Raya and the Last Dragon, which is claimed to be a Southeast Asian-inspired movie set in a fictional location inspired by all Southeast Asian areas. Directed by Don Hall and Carlos Lopez Estrada, it is made to show the realities of Southeast Asian life. According to Disney's website, https://news.disney.com/southeast-Asia-culture-in-Raya-and-the-last-dragon, the movie makers formed a story trust of Southeast Asia cultural experts, including choreographers, musicians, linguists, architects, cultural experts, martial artists, and anthropologists, to ensure cultural authenticity. They also traveled to Laos, Indonesia, Thailand, Vietnam, Cambodia, Malaysia, and Singapore to gain inspiration. The movie's critical, creative team itself consisted of people with Southeast Asian cultural backgrounds who shared and added important additional details to their life backgrounds. They tried to show detailed aspects of Southeast Asian cultures through commonalities. They attempted to get the small details right — like how the characters will take off their shoes before entering someone's home or any sacred place — while speaking to more considerable cultural attributes. It portrays the values of family and community and the concept of the toughness of Southeast Asian women. Their claims of various familiar elements used by Southeast Asia in the film can provide a high possibility of linguistic transculturation. This study aims to identify linguistic transculturation strategies at semantic levels within Raya and The Last Dragon.

## MATERIALS AND METHOD

This descriptive research involves collecting and analyzing non-numerical data (e.g., text, video, or audio) to understand concepts, opinions, or experiences to describe a phenomenon and its characteristics (Gall, Gall, & Borg, in Nassaji, 2015). This research is more concerned with what happened than how or why something happened. The sources of data in this research are taken from the movie, the movie script, and the articles in Raya and the Last Dragonncepts, opinions, or experiences to describe a phenomenon and its characteristics (Gall, Gall, & Borg, in Nassaji, 2015). This research is more concerned with what happened than how or why something happened. The data sources in this research are taken from the movie, the movie script, and the articles in Raya and the Last Dragon. The data source is the linguistic transculturation of spoken and written dialogue (scripts) at semantic levels. The researcher collected the data through the identification of semantic-pragmatic phenomena that indicate linguistic transculturation. Theoretical sampling, or confirmatory and disconfirming sampling, was used to perform data sampling; data collection ended when new linguistic transculturation features could no longer be identified. The data analysis used Miles and Huberman's (1994) techniques: the reduction of data, the display of data, and the conclusion/verification drawing. This study uses the content analysis technique because it describes and analyzes the contents of spoken and written dialogue

in Raya and The Last Dragon through enumeration processes such as calculating word frequency and qualitative assessment of semantic features showing linguistic transculturation.

## RESULTS & DISCUSSION
### Semantic Transculturation within the names of the characters

The findings are based on using language in Disney's movie "Raya and the Last Dragon," which provides evidence of transculturation. The semantic transculturation within the movie was shown in 1) the characters' names, 2) the use of words and phrases highly related to Southeast Asian cultures, and 3) the use of informal English contractions, slang, and suffixes.

The characters' names are said to be derived from different Southeast Asian regions. *Sisu/Sisudatu, Tuk Tuk, Benja, Namaari, Noi, Tong, Boun, Raya, Kumandra, Atittaya, Virana*, and *Dang Hai* are the names of the characters in the movie. *Raya* is the name of the main character. She is the daughter of Benja, the chief of Heart. Her mare is *Tuk Tuk*. She befriends Sisudatu, the last dragon alive. Together with Boun from Tail, Noi from Talon, and Tong from Spine, they try to defeat the antagonist from the Fang, Namaari. Namaari's mother is Virana, the Chief of Fang. General Atittaya is the general in Fang. Dang Hui is the chief of Talon. Other characters' names are only stated in the movie, such as the names of Sisu's family: Pengu, Jagan, Amba, and Pranee, as well as Serlot, Namaari's cat. The ongis, Dyan, Pan, and Uka are Noi's pets. The characters' names had numerous possible origins, as in Table 1: Table 1. Raya and the Last Dragon characters' names' possible meanings and origins

Table 1. Raya and the Last Dragon characters' names' possible meanings and origins

| No | Name | Possible Meaning | Possible Origin |
|---|---|---|---|
| 1 | Sisu/Sisudatu | Derived from the word sisu, meaning willpower, determination, strength | Finland |
| | | Derived from the word datu, meaning chief | Philippines |
| 2 | Tuk Tuk | Derived from the word the name of public transportation with three wheels | Cambodia, Indonesia, Thailand |
| 3 | Benja | Son of My Right Hand. | Spanish |
| 4 | Namaari | A truly pure heart. | Arabic |
| 5 | Noi | "small, little" | Thailand |
| 6 | Tong | 彤 *(tóng)* meaning "red, vermillion," 统 *(tǒng)* meaning "command, control, unite, unify," 同 or 仝 *(tóng)* meaning "same, identical, together" or 通 *(tōng)* meaning "pass, travel, go through." | China |
| 7 | Boun | Happiness, prosperity, goodness | Lao |
| 8 | Raya | celebrate, great | Indonesia |
| | | hibiscus | Malaysia |
| 9 | Kumandra | Derived from the word *chamendra,* meaning king of the moon | Sri Lanka |
| 10 | Atittaya | Sun | Thailand |
| 11 | Virana | Derived from *virani* means alone | India |

| 12 | Dang Hai | Derived from the word *dang,* meaning rise, ascend, lamp, light, lantern, and the word *hai* meaning sea or ocean | Vietnam |
|----|----------|------------------------------------------------------------------------------------------------------------------|---------|
| 13 | Pengu | Derived from *pan,* meaning tray, pan, and from *gu,* meaning old, ancient | China |
| 14 | Jagan | Derived from *jahgahnmay,* meaning spread over the universe | India |
| 15 | Amba | mother | India |
| 16 | Pranee | Living being, one that breathes | Thailand |
| 17 | Serlot | Derived from *sarolt,* meaning white weasel, ermine | Hungary |
| 18 | Dyan | lantern | Indonesia |
| 19 |  | there | Philippines |
|  | Pan | Shepherd, protector | Greek |
| 20 | Uka | Derived from *u* meaning feathers, and *ka,* meaning song | Japan |

In sum, the borrowed words are from Finland (1), the Philippines (1), Cambodia (1), Indonesia (3), Thailand (4), Spain, Arabic (1), China (3), India (2), Hungary (1), Greek (1), Japan (1), Lao (1), Malaysia (1), Sri Lanka (1), and Vietnam (5). There are 20 character names, of which 20% are supposedly derived from Western origin. Within the movie, the characters' names become the direct vehicle for transculturating Western (English) culture to Southeast Asian culture. The use of fewer highly related Southeast Asian words shows the transfer of Western (English) culture to Southeast Asian culture.

**Using words/phrases which are highly related to Southeast Asia cultures**

The Kumandran language was claimed to be a mixture of Southeast Asian languages, such as Thai, Vietnamese, and Javanese/Indonesian. Examples of the use of Southeast Asian language mixtures are:

Datum 1 (00: 06: 43- 00: 07: 09)

Raya            : Hey, don't beat yourself up too much, Chief Benja.
                 You gave it your best.

Chief Benja   : (CHUCKLES) I won't. And it's either "Father" or "Ba" to you. You did good, dewdrop. You passed the test.

The previous datum shows the use of the word "Ba" which means father in Vietnamese and Bahasa (Indonesia).

Datum 2 (00: 33: 18- 00: 33: 28)

Raya            : Yeah, well, this one was easy, but the rest of them are being held by a bunch of no-good binturis.

Namaari       : Binturi? That's not a very nice way to describe an old friend.

Raya and Namaari use the words "binturi" which means enemy in Vietnamese. "Binturi" is said 7 times.

The words Ba, Binturi, Dep La, and Toi are examples of words from Southeast Asian languages. "Dep la" is the Vietnamese word for "strangely beautiful," which later means "friend" in the movie. The other Vietnamese words used in the movie are Binturi, meaning enemy, and Toi, meaning oh, my" or "we're screwed. The number of Southeast Asia-related

words in the movie is far less than the use of English. The word "Ba" is said 22 times, "Dep la" is said 4 times, and "toi" is said 3 times.

**The use of mantra/magical chant**

Another finding of transculturation is the use of mantra/magical chant to revive Sisu:
Datum 1 (00: 24: 40- 00: 24: 52)

*Suvaa de draa sim*
*Mandra de draa lim*
*Bavaa de draa Tomben.*

Magical chants often involve the use of specific words, phrases, or incantations that are believed to have a particular effect or power. These chants may be recited during rituals, spellcasting, or other magical practices. As it is believed that the words used can invoke specific energies, communicate intentions to the spiritual realm, or establish a connection with supernatural forces, Raya was in the proper mental state as she recited the mantra (calm, pure, and steady, as well as intensely concentrated on the mantra and the divine power). Her mantra is not spoken aloud but rather whispered with lyrical pace, rhythm, and intonation. She seemed to put all her hope into it when she recited the mantra, as it was her last hope to save Kumandra and her father.

Some chants may contain ancient words or phrases from sacred texts or mythologies, while others may include personal affirmations, invocations of deities, or symbolic language. The choice of words and their meaning is considered important because it is believed to shape the energy and intention behind the magical work. The mantra or magical chant in Datum 1 is chanted and performed through the use of deeply meaning dictions from Kumandran. Kumandran is said to be a mix of Thai, Vietnamese, and Javanese/Indonesian. Unfortunately, Disney gives no official meaning to the mantra or magical chant. The movie maker may use it only to emphasize the magical effect of Sisudatu's revival scene. The movie did not show how Raya could have the mantra to revive Sisudatu. Whether she learned it by herself, by text, or from a guru, it was not clearly stated in the movie. Mantra or magical chant is subjective and can vary depending on an individual's beliefs and practices. Overall, the content of a magical chant contributes to the overall intention and purpose of the practitioner, helping to create a focused and meaningful magical work.

**The use of English informal contraction**

The transculturation of language is also done through the use of informal English contractions. Informal or colloquial contraction refers to the shortened form of a word or phrase that is commonly used in informal speech or writing. It involves combining two or more words by omitting certain letters or sounds and replacing them with an apostrophe ('), resulting in a more casual or conversational style of expression. It is often used to simplify or speed up speech, making it more efficient and informal. They are prevalent in everyday conversation and can vary across different regions and communities. These contractions are widely used to convey familiar

or relaxed communication and are generally not appropriate for formal writing or professional settings. It is important to note that their usage depends on the context and audience.

Datum 1: (00: 33: 31- 00: 33: 41)

Namaari         : What's drippin', dep la? Oh, I see you've finally made a new friend.

                And here I was worried you were <u>gonna</u> end up becoming a cat lady like me.

Namaari in the previous datum shows the use of the "gonna" is the informal contraction of the word "going to". The word "gonna" appears 28 times within the movie.

Datum 2: (00: 31: 17- 00: 31: 27)

Raya            : Please get out of there.

Sisudatu        : I'm a water dragon.

                This is water. It's sort of my thing. You <u>wanna</u> come in?

Raya            : Someone could see you

Sisudatu, in the previous datum shows that the use of the word "wanna" is an informal contraction of the word "want to". Wanna appears 13 times in the movie. American English tends to use a more informal contraction in casual and informal settings. Another colloquial or informal contraction in the movie is "gotta," which appears twice. "Gotta" is the informal contraction of the words "got to".


**The use of English slang**

Slang is a semantic term that refers to the use of language that involves the alteration or reinterpretation of words and phrases to convey specific cultural or subcultural nuances. It often relies on wordplay, metaphor, and contextual understanding. Slang terms can vary in popularity and usage across different regions and communities. They can also change rapidly over time as new words and phrases emerge and old ones fall out of favor. Some slang terms may be considered taboo or offensive in certain contexts, highlighting the importance of understanding language use's cultural and social implications.

Datum 1: (00: 31: 17- 00: 31: 27)

Sisudatu        : Aw. Hey there, little fella.

                (LAUGHS) This beetle's got a <u>booty.</u>

Sisudatu said the word "booty" which is the US slang for the word buttock.  It appears once throughout the movie dialogue.

Datum 2: (00: 56: 30- 00:56:36)

Sisudatu        : I'm not sure what's funny.

Tong            : Your fear is like delectable nectar feeding the <u>tum-tum</u> of my soul. It's good.

                Tastes like… (SNIFFS) mango.

The slang word in the previous datum is tum-tum. It is the slang for the word stomach. Tong said this only once.

The other slang words found are nerd, jumpy, skippy, yeah, ya, buddy, guys, bud, bestie, and fella. Nerd is a noun in slang that refers to a boring or unpopular person, especially one obsessed with something specific, such as a computer nerd. It appears three times. Jumpy is slang from the word jump with the suffix -y to form the new meaning of crossing something by jumping. The suffix -y turns the verb jump into an adjective. Skippy is the slang from the word skip with the suffix -y, forming a new meaning for a person who likes to skip. The suffix -y turns the verb skip into a noun. Both jumpy and skippy appear only once throughout the dialog. Yeah, that is the slang for the word yes. It appears 30

times in the movie. Ya is the slang for the word you. This word appears twice. Buddy, guys, bud, bestie, and fella are the slangs of the word fellow" or "friend and are rooted in AAVE (African American Vernacular English). The word "buddy" appears 2 times, "guys" appears 5 times, "bud" appears 2 times, "bestie," and "fella" appears only once.

There are five slang phrases used in the movie. These phrases have become popular slang, especially among younger people. Examples in the movie:

Daatum 1: (00: 56: 03 – 00: 56: 17)

Tong            : You two must be <u>dung of brain</u> to think you could steal Spine's Dragon Gem.
                  (CLANGS)

Raya            : Gem? (SCOFFS)

                  Who said anything about gems? We have no interest in gems.

The phrase dung of brain is the slang for the word stupid. Tong said it to mock Raya and Sisudatu.

Datum 2        : (00:56:36-00:56:44)

Sisudatu        : Oh. I love mango.

Tong            : Of course you love mango!

                  Only a <u>tongue-less cretin</u> wouldn't.

The word "buddy" appears 2 times, "guys" appears 5 times, "bud" appears 2 times, "bestie," and "fella" appears only once. Tong said *tongue-less cretin* refers to tasteless people who do not like the taste of mango.

When Namaari met Raya in the Tail Cave, three other slang phrases are said. She greeted Raya by saying*, "What's drippin', dep la?". What's drippin'* is a slang term that originated in African American Vernacular English (AAVE) and is often used to greet someone casually. When Raya and Sisu first meet, Sisu says, "hey there, kiddo" to Raya, which is a casual way of addressing someone. When Raya, Sisu, and Boun were making a plan, Boun said, "cool, cool, cool" to indicate that he understood and agreed with what was being discussed.

**The use of English portmanteau**

In the movie Raya and the Last Dragon, there are three portmanteau words, which are words that are created by blending two or more words. Portmanteau for example, is often used in popular culture to create new terms that reflect the themes or concepts of a particular work. In Raya and the Last Dragon, these words help to build a unique and immersive world that is full of adventure and excitement. Here are a few examples:

Datum 1: (00: 36: 00- 00: 36: 15)

Boun            : (WHIZZING)

                  Welcome to the world-famous <u>Shrimp-orium.</u>

                  My name is Boun. I'll be your server today

                  Would you like to hear our daily specials?

Sisudatu        : Yes, please!

                  We got shrimp, we got congee.

                  We got a shrimp congee that won't quit.

The word shrimp-orium combines the noun shrimp with the suffix "-orium," which means place or room. Together, they refer to a place that sells many kinds of shrimp-based cuisine. The word shrimp-orium appears three times.

Datum 2: (01: 14: 54- 01: 15: 11)

Boun   : I know what you mean. I have this really obnoxious sister who always tousles my hair.

     (CHUCKLES SOFTLY) I can't wait to see her the most.

Tong   : After we win the day, I look forward to filling my eyeball with the joytastic image of my village full again.

*Joytastic* combines the noun joy with the suffix -tastic taken from the adjective "fantastic," to show the elevated level of happiness within. The word "joytastic" only appears once.

The last portmanteau is the word Druun-proof. Druun- proof combines the noun "Druun" with the noun "proof" to show that Boun's ship can prevent the evil Druun from reaching them. The word "Druun- proof" only appears once too. The portmanteau helps to create a more vivid and immersive world for readers to enjoy.

**The use of English compound words**

There are four examples of compound words in "Raya and the Last Dragon," which are words that are made up of two or more separate words. Compound words are often used in the English language to create new words with specific meanings. They help to create a unique and imaginative world. Some examples are:

Datum 1: (01: 02: 53- 01: 02: 56)

(CON-BABY MUMBLING)

(GEM RINGING)

Tong   : I, too, wish to join this fellowship of Druun butt-kickery!

Butt-kickery uses the suffix –ery in addition to the verb butt-kick to denote the actions. This words appears only once in the movie.

Datum 2: (01: 05: 13 -01: 05: 15)

Boun   : Tong will follow up with his giant axe of bad-axery.

(TONG EXCLAIMING)

     And then come to the ongis and that crazy con-baby…

Bad- axery uses the suffix –ery in addition to the noun axe to denote the actions. This word also appears once in the movie.

Another example is the Dragon Gem. This is the gem that Raya and Sisu are trying to find in order to save their world. This compound word is said 16 times. The last compound word is *Druun*. This is the name of the dark, destructive force that threatens Kumandra. It's a compound word made up of "dark" and "ruin." This word appears the most in the movie (19 times).

**CONCLUSION**

Raya and the Last Dragon is a movie that shows linguistic transculturation through the use of the character's name, words, and phrases that relate to South Asian culture, mantra/magical chants, and the use of informal contractions, slangs, portmanteau, and compound words. This movie uses mostly Vietnamese for naming the characters (5). *Wanna* is this movie's most frequently used informal contraction (15 times). *Yeah*, the slang for the word *yes* appears 30 times. The movie has 5 phase-slangs, three portmanteau, and 4 compound words. Since this animated movie targets a younger audience, Raya and the Last Dragon does not have a significant amount of English slang. The portmanteau words used in Raya and the Last Dragon help to bring its unique world to life. The compound words in the movie helped establish the unique vocabulary and world-building in Raya and the Last Dragon. The effectiveness of a mantra or magical chant within this movie is placed more on the rhythm since no official meaning is given.

This study only focuses on the linguistic transculturation of one Disney movie as the research subject. This movie uses Southeast Asian semantic features in the characters' names and mantra/magical chant within the movie dialogue. The use of informal English contractions, slang, portmanteau, and compound within this movie becomes the evidence for the transculturation of Western to Southeast Asian culture. The linguistic transculturation in the movie is fairly straightforward and accessible to all audiences. The study of another linguistic transculturation level will provide challenging goals for the other researchers.

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# Academic Experience as Evaluation Material in Online Language Learning

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**ABSTRACT**

*This study aims to explore the phenomena experienced by Lecturers and Students of the Indonesian Language Education Study Program in online learning during the Covid-19 period. The research method is qualitative with a phenomenological approach. Data collection was done through semi-structured interviews with five lecturers and eight students. Interview data was then analyzed within-case and cross-case. Researchers identified two problems related to what lecturers and students experienced in online learning: (1) barriers to using online learning media and (2) obstacles in presenting material and using learning methods. The results showed the lecturers' attitude in carrying out online learning was good by creating a fun online learning atmosphere. Unfortunately, the material provided was not understood by students. They complained about the material and its delivery by the lecturers. It was because the lecturers only provided material and assignments through e-learning. In addition, they only used discussion forums on e-learning to communicate. The researchers also identified that quota and internet network errors were the main problems encountered in online learning. This research can be used as material for evaluating the implementation of online academic activities, especially in language learning of the Indonesian Language Education Study Program. Data validity used member checks, triangulation, and peer debriefing.*

*Keywords: Academic experience; online learning; language learning*

## INTRODUCTION

The solution that can be overcome in minimizing student boredom in online learning/lectures is that lecturers can use interludes with several learning styles, for example, by using video conferencing applications, such as Zoom, cloud, or the like. So that it can facilitate students' desires and longing for face-to-face lectures, and there is room for direct questions for students even though lectures are conducted online. To overcome the problem of quotas, networks, and conditions, lecturers and students can make an agreement before holding a video conference.

Similar (Janah & Cahyono, 2022; Rahman, Sahayu, 2020; Lengkoan & Rombepajung, 2022) in his research stated that during the coronavirus (Covid-19) era, educators were required to plan quality online teaching. Solutions in online learning according (Damaiyanti et al., 2022) that it is intended that the quality of teaching is more motivated in student learning activities. This research findings on the use of the blended learning model in the Writing course as a solution to addressing online learning problems, especially the effectiveness of lecturers in teaching writing skills.

Ernawati (2020) conducted a similar study. Ernawati examines the problems of lecturers in online learning. This study only describes the problems of online learning through the observations and experiences of the researchers themselves as teachers, without conducting interviews or surveys with other lecturers or students. In his research, the researcher describes that video conferencing can be a burden for students because of quotas and internet networks. Researchers suggest online learning can use e-learning with other online media, such as email and WhatsApp.

In contrast to Ernawati's research. Through this research, researchers explore the experiences of lecturers and students in online learning using transformative theory. The transformative theory in research relates to the involvement of lecturers and students in general in the academic field in the Indonesian Language Education Study Program during learning activities in online lectures by conducting interviews with lecturers and distributing questionnaires to students. As described in (Mukminin & McMahon, 2013), "Transformative student engagement differs qualitatively from the other two conceptions and. Instead of emphasizing identifiable student and teacher behaviors, or teaching techniques and strategies. engagement is present in the iterations that emerge as a result of the dialectical processes between teachers and students and the differing patterns that evolve out of transformational actions and interactions."

Language learning involves the process that occurs when a person learns a second language after acquiring a first language (Liando & Tatipang, 2022). Therefore, motivation is necessary to learn a language. In addition, researchers use Dörnyei's theory related to language learning; motivation is defined as "effort, desire, and attitude towards learning" (Alberto, F., Riaño, & Antón, 2019; Dörnyei, 2005). Through this theory, researchers want to describe the efforts and attitudes of lecturers and students in online learning. In relation to the attitudes of lecturers and students, the researcher also uses Gardner's theory of motivation to study the motivation of lecturers and students in online lectures (Ryan & Decy, 2000).

Dimyati (Hayati, 2017) states that learning is a process of interaction between teachers and learners that involves learning components. Suggests that the learning components are in the form of learning objectives, learning materials/materials, learning media and methods, as well as student

achievement assessments. Through this theory, the researcher identified two general problems related to exploratory activities experienced by lecturers and students in online learning, namely (1) barriers to the use of online learning media and (2) presentation of material and use of learning methods.

Online learning experiences can be used as material for evaluating language learning (Ahmadian & Changizi, 2020; Chen & Chen, 2020; Wei, 2021). Such factors as technological advances, especially the internet and digital communications, have changed the way we learn and teach. Online learning provides an opportunity for students and teachers to be involved in the process of teaching and learning languages without being limited by physical or geographical boundaries. With online learning, students can access courses and resources from anywhere in the world as long as they have internet access. Online learning provides greater time flexibility. Students can set their own study schedule, choosing the time that best suits their convenience. Even though online learning takes place online, many online language learning platforms provide interactive spaces for students and teachers. Students are able to communicate with fellow students from various cultural and linguistic backgrounds, enhancing social and collaborative learning experiences. Online language learning systems can provide instant feedback on students' language skills assessment, making it easy to measure and evaluate their progress (Ballesteros & Ibaranez, 2021; Tung et al., 2021). Online learning can be a solution for individuals who have physical limitations or special needs. By using the right assistive devices and technology, individuals with physical or learning challenges can still access and engage in language learning.

Based on the description above, researchers explored the phenomenon of online learning experienced by lecturers and students. This is a form of contribution to the success and acceptance of online learning in the context of evaluation of language learning. Exploration of the phenomena studied by researchers focuses on the phenomenon of using online media and online material delivery experienced by lecturers and students. This research can be followed up for future researchers by adding a larger sample because the researcher realizes that the research results cannot be generalized, because the sample is small and not all data from all students. For further research, in-depth information can also be obtained from the Manager, the academic section, and the IT (Information Technology) section for linkages in the management of online learning. Although the researcher realizes that there are shortcomings in this research, the data that the researcher has obtained is representative enough to provide solutions and input to study programs, deans, and universities in implementing online learning, especially for lecturers, so that online learning can be carried out effectively.

The implications of the research results for education are as an evaluation of policy materials in implementing online language learning in the Indonesian Language Education Study Program. The policy evaluation material is the use of online learning media, which can support students' learning of language and literary skills. Lecturer skills in choosing and using appropriate and supportive online learning media. Lecturer skills in communicating online so that good communication is established between students and lecturers. In addition, through the lecturer's communication skills, students can be motivated and stimulated to learn even though only online. This is because the learning materials in the Indonesian Language Education Study Program are more focused on language and literature theory and language and literary skills.

## MATERIALS AND METHOD

Write the research methodology uses a qualitative phenomenological approach (Creswell, 2007; Merriam, 1998) According to (Mukminin & McMahon, 2013) qualitative research wants to report the information that has been obtained by describing the experiences of the participants, the researcher's personal connection with the subject and the research topic being explored. This research also leads to the researcher's perspective on the subject according to the problem being studied naturally (Moustakes, 1994).

Data collection was carried out in this study through interviews and surveys. Semi-structured interviews were conducted individually with each lecturer at a mutually agreed location/condition/time. During the interview, participants were asked to discuss their experiences in online learning. Each interview lasted between 90 to 120 minutes, as explained by Mukminin & McMahon (2013). Interviews were conducted with five permanent lecturers and eight students of the Indonesian Language Education Study Program in one of the private universities in the city of Palembang. The authors also recorded the responses of each participant. Interviews with lecturers were carried out face-to-face and by telephone, and some were also done with WhatsApp media. The interview protocol contains questions related to activities during online learning, including interests, motivations, and obstacles faced by lecturers and students.

Data analysis according to Miles and Huberman, 1994 in (Mukminin & McMahon, 2013) data collection and analysis are intertwined and influence each other. Analysis, within-case and cross-case, in this study begins with analyzing interview data while data collection is still ongoing. The researcher will mark the sections that are potentially interesting and relevant to this research and disseminate interview data to find and list any crucial statements relevant to the topic, to see patterns and themes, and to deepen understanding and explanation of the data among cases (participants).

All transcripts obtained from interviews will be analyzed and compared to find similarities and differences to organize or group important statements among cases (participants) into themes or units of meaning and to reduce data repetition. After the researcher analyzes the transcript to look for categories or themes, the researcher classifies and reduces it to a small, manageable set of themes consisting of short statements or several statements, which are important for drawing conclusions.

For the credibility of the findings, 1) the researcher interprets the data according to the actual conditions and is agreed upon by the participants. In order for these conditions to be met, the researcher checked the participants through member checks. In addition, 2) the researcher also triangulated the data to compare it with the research results. The researcher will triangulate the data and retest the data obtained. Triangulation is done by comparing the results of research with different data collection methods. The results of data triangulation will be able to show that between lecturers and students are the same. 3) Conduct peer debriefing. This activity was carried out to avoid various obscurities that could lead to deviations in research. Peer debriefing is carried out to colleagues and experts/experts.

## RESULTS & DISCUSSION

### Results

### Barriers to the use of online learning media

The university's policy to use e-learning in distance learning as the main means of online learning in all subjects in study programs is a must as a medium of learning between lecturers and students. Apart from e-learning, lecturers use other online media in learning, such as email and WhatsApp. This is because there are still students who cannot use e-learning. However, the main media in online learning used by participating institutions in this study is e-learning. Lecturers are required to upload material on e-learning, create forums, give assignments, and provide assessments on e-learning. This was found through information reports obtained from Lecturer Er, "...the problem is students cannot access e-learning...". He also said that, "students can contact and send assignments via WhatsApp". Lecturer-Er, "delivering material to e-learning and also WhatsApp. Lecturer-Hi is also like that, "if you have trouble, you can use WhatsApp." As contained in the following table.

| Lecturer | Interview Result | Findings |
|---|---|---|
| Er | "...the problem is students cannot access e-learning | Cannot accses |
|  | "Students can contact and send assignments via WhatsApp" | Send assignments via WhatsApp |
|  | "Delivering material to e-learning and also WhatsApp" | Lecture send material to e-learning or WhatsApp |
| Hi | "If you have trouble, you can use WhatsApp" | WhatsApp |

Enthusiastic lecturers continue to conduct online lectures that do not hinder learning with the various media used and do not make it difficult for students to follow the whole series of learning. Lecturers guide students, especially new students, in using e-learning. Because all materials, assignments, and assessments are in e-learning. Lecturer-Er, *"...the old students have no problems...the new students have to frequently and repeatedly repeat the instructions for online activities."*

| Lecturer | Interview Result | Findings |
|---|---|---|
| Er | "...the old students have no problems...the new students have to frequently and repeatedly repeat the instructions for online activities." | Lecturers repeat instructions more often for online activities. |

In addition, the lecturers also said that the obstacles to online learning were network problems and internet quotas, and there were some lecturers who said that students could not access e-learning because they had not been paid for the semester. Lecturer-Hi, *"...the problem is the student quota and they haven't paid for the semster yet"*. Lecturer Yo, *"...the semester fee is hampered."* Likewise, Lecturer-Az also said that, *"...many students have not been paid and are constrained by the internet...they cannot open e-learning."*

| Lecturer | Interview Result | Findings |
|---|---|---|
| Hi | "...the problem is the student quota and they haven't paid for the semster yet". | Quota, network, semester fee |
| Yo | "...the semester fee is hampered." | Semester fee is hampered |
| Az | "...many students have not been paid and are constrained by the internet...they cannot open e-learning." | Network (internet) Cannot open e-learning |

Regarding the quota constraint, we also found that new students still need to receive a study quota, so if you zoom too much, it will burden students. Lecture Mu, "Lecturer-Er explained that, *"...New students have not yet received their study quota so too much zoom will be a burden."*

| Lecturer | Interview Result | Findings |
|---|---|---|
| Hi | "...the problem is the student quota and they haven't paid for the semster yet". | Quota, network, semester fee |
| Yo | "...the semester fee is hampered." | Semester fee is hampered |

| Az | "...many students have not been paid and are constrained by the internet...they cannot open e-learning." | Network (internet) Cannot open e-learning |
|---|---|---|

On the other hand, the barriers to online learning for students that we found were that students were constrained by networks or signals that were not supportive. Due to unsupportive signals, students are less enthusiastic about attending online lectures. M-Ri-2017, *"sometimes there is a problem with the signal, if the light goes out, then usually the signal also disappears, so learn to decline."* M-De-2017, *"...signs are less supportive, the spirit becomes slack...."*. M-Ut-2017, *"again looking at the lecturer's material but the signal, weather conditions, and power failure."* M-Ye-2017, *"...signal is not supportive."* M-La-2018, *"...poor signal."* M-Ma-2018, *"...the signal is sometimes down."*

| Students | Interview Result | Findings |
|---|---|---|
| M-Ri-2017 | "sometimes there is a problem with the signal, if the light goes out, then usually the signal also disappears, so learn to decline" | Problem signal |
| M-De-2017 | "...signs are less supportive, the spirit becomes slack...." | Signal and decreased learning motivation |
| M-Ut-2017 | "again looking at the lecturer's material but the signal, weather conditions, and power failure" | Signal, weather, power failure |
| M-Ye-2017 | "...signal is not supportive." | Signal |
| M-La-2018 | "...poor signal." | Signal |
| M-Ma-2018 | "...the signal is sometimes down." | Signal |

When collecting student questionnaires, we found that some students hadstill needed to receive free study quota assistance. We found this data from the M-Ta-2018 questionnaire, *"Internet quota because until now I have not received free quota assistance."* M-Ta's attitude shows that he wants to inform that he has not received quota assistance, while the other friends have.

| Students | Interview Result | Findings |
|---|---|---|
| M-Ta-2018 | "Internet quota because until now I have not received free quota assistance" | Quota internet Have not received free quota |

According to the Management of the Indonesian Language Education Study Program (where the researcher conducted the research), E-learning is used to upload lecture rules, Semester Learning Plans, teaching materials, and discussion forums, as well as upload exercises, assignments, quizzes, mid-semester exams, and exams end of the semester.

***Obstacles in presenting material and using learning methods***

Based on information through observation by researchers, the Manager of the Indonesian Language Education Study Program at a private university in the city of Palembang that online learning is carried out with a one-time face-to-face system to introduce lectures, seven face-to-face and six online times, plus two face-to-face meetings for Midterm Exams and Final Semester Examinations. In March 2020, online learning was fully implemented because it was in accordance with government policy to implement online learning to stop the spread of COVID-19 in Indonesia. There are four aspects of online learning activities that must be carried out by lecturers, namely providing learning materials, providing references, conducting discussion forums, and providing exercises/assignments. M-La-2018, "...the material for all lecturers is in e-learning." M-Ma-2018, "Many assignments and materials are given by lecturers through e-learning. The material given is difficult to understand."

While on the other hand, Lecturer-Er, "*stated that most students only do assignments, but do not open material from lecturers through reference links.*" He also explained that, *"...there are some students who have not been able to use discussion forums on e-learning.*" On average, lecturers explain that learning is constrained by quotas. Lecturer-Az said that, *"...students' academic activities may be hampered by the internet...they can't open e-learning, or even skip the material given."*

| Lecture/Students | Interview Result | Findings |
|---|---|---|
| M-La-2018 | "...the material for all lecturers is in e-learning." | Material in e-learning |
| M-La-2018 | "Lecturers give many assignments and materials through e-learning. The material given is difficult to understand". | Assigments and material through e-learning is difficult to understand |
| Lecture Er | "stated that most students only do assignments, but do not open material from lecturers through reference links" | most students only do assignments, but do not open material |
| Lecture Er | "...there are some students who have not been able to use discussion forums on e-learning." | Student cannot E-Learning |
| Lecture Az | "...students' academic activities may be hampered by the internet...they can't open e-learning, or even skip the material given." | Internet |

Doing exercises only but skipping reading, listening, and understanding material, not opening and studying articles listed through reference links, and not participating in forums. In online learning, there are students who have not been able to discuss using discussion forums on e-learning.

Learning material cannot be presented through PowerPoint alone. Lecturers must present learning materials that students can understand. Lecturers need to innovate the presentation of the material to be more attractive and complete. It is necessary to add audio/audio-visuals to PowerPoint, provide instructions, examples, additional material, and exciting exercises, and stimulate student activity even though everything is done online.

As Lecturer-Er said, "*it is necessary to present interesting teaching materials so that online learning activities are more effective.*" Lecture Yo, "*all materials are uploaded to e-learning including RPS".* Lecturer-Hi also explained that, "*the material is made interesting, presenting an interesting power point.*" Lecturer-Er, "*Power points can use audio, to make it more effective.*"

For obstacles regarding online teaching materials and techniques, the lecturers provided information that they found not too difficult to give these materials online because they were used to it. But the obstacle is students who find it difficult to access the internet.

Lecturer –Mu, "*there are no obstacles in delivering learning materials*". Lecturer-Hi, *"So far there are no problems, because the campus supports it."* Lecturer-Az, in fact explained the information that, *"...internet problems can represent every obstacle in learning*". We found that learning methods and techniques had to be adapted to the means of learning. Lecturers, if they want to use direct methods such as Zoom applications or the like for face-to-face learning purposes, can actually burden students. Due to problems with the internet network, that is not smooth. The researcher obtained this information from an interview with lecturer-Er, *"...too much zoom will burden students, because of network/quota problems."*

| Lecture/Students | Interview Result | Findings |
|---|---|---|
| Lecture Er | "it is necessary to present interesting teaching materials so that online learning activities are more effective." | Interesting teaching materials |
| Lecture Yo | "all materials are uploaded to e-learning including RPS". | All materials are upload to e-learning |
| Lecture Hi | "the material is made interesting, presenting an interesting power point." | Interesting power point for material |
| Lecture Er | "Power points can use audio, to make it more effective." | Used audio |
| Lecture Mu | "there are no obstacles in delivering learning materials" | - |
| Lecture Hi | "...internet problems can represent every obstacle in learning." | Internet |
| Lecture Er | "...too much zoom will burden students, because of network/quota problems." | Quota, Zoom |

Many obstacles in the material are found on the student side. The main problems in online learning are internet networks, quotas, and interest in the material presented by lecturers. There are students who complain about the assignments given. Some materials and assignments are

difficult, but feel free to ask questions. During online learning during the pandemic, many students from outside the region returned to their villages. Some areas/villages need help to get an internet network. This results in online learning activities that cannot be followed by students are delayed or are not on time. In addition, prior to the study quota assistance from the government, students needed to incur additional costs to purchase internet quotas, and of course, this burdened students and their parents/guardians from the government.

M-Ma-2018, "*For me...the factor is...difficulty understanding the material that has been given by the lecturer. Unlike the case with face-to-face, there are questions and answers that are explained in detail. Online lectures can also ask questions, but they are a bit less effective.*" He also said that, "*uncomfortable and dissatisfied with the material presented by the lecturer.*" In addition, he also informed that, "*Initially, I was enthusiastic about taking online lectures, because I could relax. However, over time they get bored, because there is no face to face. Lecturers only provide material through e-learning, it is not explained, attendance is through forums and usually assignments are included immediately. Some of the tasks given are easy, but some are difficult.*"

M-La-2018, "*Do not understand the lecturer's material because the signal is not good.*" He also said that, "*it is difficult to grasp the material given by the lecturers and is not satisfied with receiving the material, because learning is not effective.*" He also explained the same thing as M-Ma-2018, that, "*Initially, I was enthusiastic about studying at home, because I could relax. However, after a while they are not comfortable with the material given, and are not effective, because sometimes it is related to the time limit of the given task. Because there are materials that are still lacking for us to understand.*" He also said that, "*lecturers only provide material through e-learning, reply to forums for absences, and assignments that must be done every week.*"

| Students | Interview Result | Findings |
|---|---|---|
| M-Ma-2018 | "For me...the factor is...difficulty understanding the material that has been given by the lecturer." | Difficulty understanding the material |
| M-Ma-2018 | "uncomfortable and dissatisfied with the material presented by the lecturer."…" | Uncomfortable and dissatisfied |
| M-La-2018 | "it is difficult to grasp the material given by the lecturers and is not satisfied with receiving the material, because learning is not effective" | Learning not effective |
| M-Ma-2018 | "Initially, I was enthusiastic about studying at home, because I could relax. However, after a while they are not comfortable with the material given, and are not effective, because sometimes it is related to the time limit of the given task. Because there are materials that are still lacking for us to understand." | Signal and not comfortable |

M-Ta-2017, "*Network is difficult, because the lights often go out in the area, sometimes the weather is bad.*" He also explained that he did not understand the lecturer's material, *"...the lack of explanation given by the lecturer."* Students were also dissatisfied with receiving the lecturer's material, *"I feel a little dissatisfied when I don't understand the material, but I can't ask questions at that time. The tasks given are also sometimes a bit difficult.*" Lecturers do not have direct face-to-face meetings, only provide material through e-learning. "*Mr/Mrs lecturers only provide material through e-learning, forums for absences and places to ask questions for assignments.*" M-Tp-2017, "*...not satisfied with the lecturers' materials...*" He also explained that the lecturers only provide materials and assignments via e-learning. *"Lecturers only provide materials and assignments through e-learning, there are even some lecturers who only give assignments."* M-tp-2017 also informed that he was one of the students who had not received a study aid quota. *"The situation in the village often goes out of light, the signal is bad, ... I am one of the students who have not received a free study quota for government assistance."*

M-De-2017, *"It is difficult to understand the lecturer's material. For lack of explanation."* In addition to the assigned tasks come constantly. M-Ri-2017, *"The task given is difficult, but to ask only through the discussion forum. There are lecturers who explain the material, but there are also some lecturers who only give assignments".* When the quota for study aid has not been received by students, internet network and quota constraints are major obstacle that affects students' enthusiasm for learning in online lectures. However, now, the quota problem can be solved since the study quota assistance. However, some students have not received the assistance.

| Students | Interview Result | Findings |
|---|---|---|
| M-Ta-2017 | "Network is difficult, because the lights often go out in the area, sometimes the weather is bad…" | Network, weather |
| M-Tp-2017 | "...not satisfied with the lecturers' materials..." | Not satisfied |
| M-De-2017 | "It is difficult to understand the lecturer's material, …" | Materials had difficult to understand |
| M-Ri-2017 | "The task given is difficult, but to ask only through the discussion forum. There are lecturers who explain the material, but there are also some lecturers who only give assignments.." | Signal, quota, network, and motivation |

Information obtained from several lecturers and managers of the Indonesian Language Education Study Program at a private university in Palembang City shows that with the help of study quotas, the quota problem has been resolved. It's just that it clashes with the network in the village/area where the student lives. In addition, lecturers in this study program did not use the video conferencing application during the 2019/2020 semester. "Just entering the 2020/2021

school year, several lecturers in our study program have just tried using the Zoom application for their first meeting."

*Discussion*

Based on the interview results, it was found that in March 2020, online learning was carried out in full because it was in accordance with the government's policy to carry out online learning to stop the spread of COVID-19 in Indonesia. There are four aspects of online learning activities with e-learning that must be carried out by lecturers, namely providing learning materials, providing references, conducting discussion forums, and providing exercises/tasks. The researcher explores the experiences of lecturers and students in online learning by using transformative theory. The transformative theory (Mukminin & McMahon, 2013; Maharani & Fithriani, 2023) in research relates to the involvement of lecturers and students in general in the academic field in the Indonesian Language Education Study Program and the academic success obtained by students during learning activities in online lectures.

With regard to the attitudes of lecturers and students, the researchers used the theory (Alberto, F., Riaño, & Antón, 2019; Dörnyei, 2005), the researchers identified that the attitude of the lecturers was very enthusiastic in carrying out online learning. They strive to create a fun learning environment, even if online. However, lecturers are not aware that the material given is not understood by students. Students complain a lot about the lecturer's material. For them, lecturers only provide material through e-learning. Facilities prepared by lecturers to ask questions through e-learning discussion forums are still lacking for students because students want to ask in detail, such as face-to-face lectures that are not conducted online. This is because of the time limit given. Students complain that the material has not been fully understood, but there are assignments. At the same time, the tasks given are sometimes difficult to understand. Students also complain about assignments that don't stop. As well as learning that seems rigid. Student motivation was identified by theory (Ryan & Decy, 2000), it was found that students were less motivated in online learning conducted with their lecturers. Learning seems rigid because it only uses e-learning. There are even some lecturers who only give assignments in e-learning.

Looking at the phenomenon of student attitudes with theory (Alberto, F., Riaño, & Antón, 2019; Dörnyei, 2005), researchers identified that students did not seem enthusiastic about receiving lecturer material in online lectures. They had difficulty in understanding the material, while the questioning session was limited. Inadequate internet quota and internet network. Because there are several students in this study program, it is constrained by the internet network in the village/region. This is because the lights often go out in his village. On the other hand, almost all

students in this study program want the delivery of material that is not only provided through e-learning because they want to ask directly, like a regular face-to-face lecture.

Through the above phenomenon, the researcher provides a solution that can overcome a small part of the problems experienced by the participants, namely, that the delivery of material is not done only through e-learning. Lecturers can use interludes with several versions/learning styles, for example, using video conferencing applications, such as Zoom, cloud, or the like. So, there is room for students to ask questions and overcome the boredom of students receiving material that is only uploaded to e-learning. Or you can make an agreement with all students before doing a video conference.

Regarding the use of video conferencing, the results of this study differ from those conducted by (Ahmadian & Changizi, 2020; Chen & Chen, 2020; Ernawati, 2020; Wei, 2021). Factors such as advances in technology, particularly the internet and digital communications, can influence online learning. On the contrary, online learning provides opportunities for students and lecturers to be involved in the language learning process. Like the Zoom application, it has an impact on problems due to quotas and networks. However, on the contrary, students are motivated to do face-to-face through online learning. This desire of students can be overcome by using a video conferencing application or the like.

**CONCLUSION**

Researchers explored the experiences of lecturers and students in online learning using transformative theory. Transformative theory in research is related to the involvement of lecturers and students in general in the academic field in the Indonesian Language Education Study Program and the academic successes obtained by students during learning activities in online lectures. Researchers identified that the lecturers' attitude was very enthusiastic in carrying out online learning. However, the lecturer did not realize that students did not understand the material provided. Many students complained about the material and delivery of material by the lecturer. They also complained about lecturers who only gave materials and assignments through e-learning. Questions and answers and discussions are limited because they only often use discussion forums in e-learning. In addition, researchers also identified that quota and internet network problems are the main problems encountered in online learning. Student motivation was found that students were less motivated in online learning conducted with their lecturers. Learning seems stiff because it only uses e-learning. Educators and students need to recognize these barriers and seek appropriate solutions, such as improving technology skills, strengthening internet

connections, and adopting attractive learning strategies to overcome obstacles in the use of learning media.

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# Application of Peer Teaching in Training Students to Teach Japanese (*Mogi Jugyou*) in Microteaching Courses

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**ABSTRACT**

*This study aims to describe students' use of the peer teaching method in carrying out Japanese teaching practice (mogi jugyou) in microteaching courses. The peer teaching-learning method is a cooperative learning strategy for mutual respect, mutual understanding of the role given, having active and cooperative tendencies, and provides an assessment or evaluation after the teaching process is complete. This study aims to apply peer teaching in Japanese teaching practice (mogi jugyou) for third-year Japanese language education students in microteaching courses. The research method used was quasi-experimental research carried out on 3rd-degree (6th Semester) students with a total of 32 people. The initial stage is to plan teaching practice activities (mogi jugyou), implementation, and process observation of Japanese language teaching activities (mogi jugyou) in class and from teaching videos. The results of the study conclude that peer teaching is expected to make it easier for students to practice teaching Japanese in front of their classmates. Students were able to participate actively and are able to solve problems together using Japanese language teaching practice (mogi jugyou) during lectures. With peer teaching, students are able to practice teaching effectively, and the objectives and goals of the Japanese language learning materials provided can be achieved. It was also concluded that students have higher confidence when teaching students at schools, especially during PLSP.*

*Keywords: Teaching Practice (Mogi Jugyo); Microteaching; Peer Teaching*

## INTRODUCTION

The Japanese Language Education study program students are seen as imminent Japanese language teachers for high schools, vocational schools, and other educational institutions; they ought to have mastery in teaching Japanese. Getting to be an imaginative, inventive, and fun Japanese teacher required educating aptitudes that ought to be prepared beforehand. However, to have competency in teaching is not as easy to achieve as it is necessary to understand the basic theories of teaching besides application teaching practice (*mogi jugyo*) during lectures. In 2021, *Universitas Pendidikan Indonesia* required its educational students to contract microteaching

lectures for four university credit units. Microteaching courses are practicum-subject status lectures mandatory to be taken for all educational students. This course aims to develop basic teaching skills, namely by practicing teaching skills in the smallest units, such as how to open and start lessons, ask questions, lead discussions, end lessons, and provide lesson reinforcement (Supriatna, et al., 2021:6).

Microteaching is a lecture where its implementation is hoped to be able to provide real teaching experience by providing a number of teaching skills before students enter a formal educational institution (Tika, 2021; Hikmawati et al., 2020). Microteaching is a practical teaching ability that is obtained, among other things, through teaching experience, not in actual classes but by practicing with classmates. Microteaching is teaching in a small scope, with the number of participants ranging only from 5 to 10 people, the class space is limited, the implementation time is between 10 and 15 minutes, focused on certain teaching skills, and the subject matter is simplified (Asril, 2017; Rachmadyanti, 2021). In microteaching, students as prospective teachers are prepared to be able to master teaching by having the knowledge, skills, and attitudes of professional teachers. In order to train students to become professional teacher candidates, a field introduction learning process is needed, but previously, micro-learning was carried out to practice basic teaching skills (Tika, 2021; Azrai et al., 2020). Remesh (2013), in his research, stated that the ability requires the habit of practicing in groups with careful planning by students before appearing and presenting in front of the class.

Micro-learning has proven to be an effective diagnostic tool for identifying the specific needs of students and teachers, as well as a preparation tool for real-life assessment (Ledger & Fischetti, 2020). In the micro-learning process, students are introduced to eight basic teaching skills consisting of questioning skills, reinforcement skills, variation skills, explaining skills, starting and finishing lessons, small group discussion guiding skills, class management skills, and small group/individual teaching skills. (Tika, 2021, Nurwahidah, 2020; Rezania et al., 2020; Sufiati & Afifah, 2019). By understanding and implementing the eight basic teaching skills above, the teacher will deliver an effective learning and teaching process with students in the classroom. One of the ways to realize effective teaching and learning activities requires teaching practice together with classmates.

Microteaching is a very effective strategy used to train the performance skills of future teaching candidates, especially related to the ability to apply basic teaching skills before they enter and teach actual classes. In microteaching, every student as a future teaching candidate, through intensive guidance from a responsible lecturer, is able to train in every aspect of teaching skills that require mastery, from how to start a lecture to evaluating and assessing learning activities in the classroom, as well as mastery of teaching the Japanese language.

Microteaching acts as a laboratory for students and future teacher candidates to understand complex teaching tasks and as a way to train them gradually and continuously by focusing on certain basic teaching skills. Thus, all basic teaching skills can be mastered properly and correctly, and in the end, students are ready to become professional teachers. However, in its implementation, students are more often than not afraid and scared of teaching in front of their peers and lack confidence. A solution for the problems encountered is to apply Peer Teaching (Peer Tutor) as a learning method based on active learning. Some experts believe that a subject

can be truly mastered only if the learner is able to teach it to others using the peer teaching method.

Microteaching is an activity laboratory for prospective teacher students to facilitate complex teaching practice tasks and try to train them gradually and continuously focus on certain types of basic skills. Future Teachers must understand how to make lesson plans, teaching media, evaluation of learning outcomes assessment, and teaching methods that are made independently. With so many preparations that prospective teachers must make, students find it challenging to teach in microteaching. In other words, the readiness of students to practice teaching in front of the class is scary, and they lack self-confidence. To reduce self-confidence, Peer-teaching can be applied as a solution to active learning-based learning methods, where students can help each other and discuss preparation for teaching so that it is easier. Some experts believe that a subject can be said to be truly mastered only if the learner can teach it to others using the peer tutoring method.

The peer tutor method (peer teaching) is a learning method in the form of providing guidance, assistance, instructions, directions, and motivation so students are able to learn effectively and efficiently. Hamalik (1990:73). Subjects who guide learning and teaching activities are known as tutors. Arikunto (1986:77) states that peer tutoring is a person or several students appointed by the teacher to help guide fellow peers or classmates. Peer teaching gives students the opportunity to make the most of what they can learn and, at the same time, become a source of learning for one another. Hertiavi, 2020) and Febianti 2014, argue that with peer teaching, a pleasant atmosphere is created, and all the attention and concentration of the learner is focused on the learning process so that a serious but relaxed learning atmosphere can be realized.

The peer-teaching method has advantages over other learning methods, such as increasing student self-confidence, being able to develop social science and disciplinary and responsible behavior, improving speaking skills, practicing group skills in creative thinking, and being able to improve academic achievement.

The peer-teaching method has advantages such as increasing students' confidence, able to develop social, disciplinary, and responsible behaviors, improving speaking skills, training teamwork skills in creative thinking, and being able to improve academic achievement. According to Suherman (2003: 277), "Study assistance by peers can eliminate ineptness. Remesh (2013) previously researched the efficacy of microteaching in teaching practice within health education, while this study emphasizes the application of peer teaching in training students to teach Japanese during microteaching lectures. In research by Tika & Maryam (2021) they were carrying out Microteaching learning during the covid 19 period based on project assignments for chemistry education under students through video observations made by students, assessing the components of teaching skills. Furthermore, Febianti (2014) applies peer teaching as a learning method to train students to teach. In contrast, the result of the research concludes a cooperative learning strategy where mutual respect and understanding are fostered among students who work together. This peer tutor method (peer teaching) facilitates learning, pushing students to participate actively, and students are also able to solve problems together so that there is an even distribution of understanding of the learning material provided.

Microteaching is an event where students present their mastery of Japanese language knowledge to their peers in class. Fellow peers shall be acting as students to help carry out Japanese language learning activities.

Microteaching based on the peer teaching method is expected to make Japanese language teaching practice more effective and efficient. Students, as future teacher candidates, are expected to be able to express their ideas so that teaching Japanese becomes innovative, creative, and intriguing. Based upon the elaboration above, this study applies peer teaching as an effort to train students to teach Japanese (*mogi jugyou*) during microteaching lectures. By using peer teaching, it is questioned whether students are able to plan and create lesson plans and learning media prior to carrying out Japanese teaching practice (*mogi jugyou*) during microteaching activities. This study seeks to recognize the process and teaching abilities necessary in carrying out Japanese teaching practice (*mogi jugyou*) and to recognize students' responses to the application of peer teaching methods during Japanese teaching practice (*mogi jugyou*) within microteaching activities.

## MATERIALS AND METHOD

The research method that will be used in this study is quasi-experimental. The quasi-experimental method was used to obtain an explanation regarding the causal relationship between the appearance of the symptoms in the study. The sample was carried out on 6th-semester students, as many as 32 of 78 students in the Microteaching course. The initial stage is planning teaching practice activities, implementation, and observing the process of Japanese language teaching activities of face-to-face real-time lectures and online lectures via Zoom Meetings. Assessment in teaching practice activities (*mogi jugyou*) consists of eight components: 1) opening and starting lectures, 2) managing classes, 3) providing reinforcement, 4) asking questions, 5) explaining lectures, 6) using learning media, 7) conducting variations, and 8) closing and finishing lectures. Analysis of the research data was carried out using the N-gain formula, which was then converted to a table. The table given to students contains the effectiveness of the peer teaching method in mogi *jugyou* Japanese language teaching practice, which consists of 1) Student preparation in making lesson plans for teaching mogi jugyo using the peer teaching method, 2) the peer teaching method can increase student confidence when teaching language Japan and the benefits of implementing the peer teaching method in microteaching lectures. Microteaching is one of the activities to train students in teaching Japanese to classmates. However, there are problems in teaching microteaching, such as difficulties in making lessons. The table given to students contains the effectiveness of the peer teaching method in teaching practice (*mogi jugyou*) Japanese, which consists of 1) Student preparation in making lesson plans for teaching mogi jugyo using the peer teaching method, 2) the peer teaching method can increase student confidence when teaching Japanese and the benefits of implementing the peer teaching method in microteaching lectures.

## RESULTS & DISCUSSION

Japanese microteaching lectures are carried out in order to train students in preparing for PLSP teaching for Junior High School and High / Vocational School levels in the 8th semester of university. Peer teaching is a learning model that allows students to share their knowledge with their peers or teach their peers (Haris, 2018). Peer Assisted Learning (Burgess, 2014) is a learning method that allows students to actively and cooperatively discuss. Peer teaching itself is a procedure consisting of students teaching other students. It has two types, namely, the first type: teachers and learners are of the same age. The second type is a teacher's age is older than the learner. Students acting as lecturers teach and provide assessments. Peer-teaching planning is necessary before carrying out teaching practice (*mogi jugyou*) during a microteaching activity. Lecturers divide students into several groups, create lesson plans, provide materials for the students, and assign each student time to present their understanding of the provided materials, which shall be presented during microteaching activities.

A student's readiness in preparing for *mogi jugyou* began to show during the planning and creation of lesson plans, teaching materials, and teaching media. Students have been able to create lesson plans in accordance with the core competencies (KI) and basic competencies (KD) that have been determined in the national curriculum for the Japanese language study program. Students are also able to explain the materials well during the activities that will be carried out in *Mogi Jugyo* through the learning achievement indicators (GPA) for each predetermined basic competency (KD).

Table 1. The results of student preparation in making lesson plans for teaching practice (*mogi jugyou*) using the peer teaching method

| The results of student preparation in making lesson plans for teaching practice (*mogi jugyou*) using the peer teaching method | Total Students |
|---|---|
| Great understanding of the basic competency | 20  (62,5%) |
| Good understanding of the basic competency | 12 (37,5%) |
| Not yet understanding of the basic competency | 0 |

The result shows a high percentage in both categories of great understanding (62%) and good understanding over the basic competencies (37.5%). This is because prior to the creation of lesson plans, students were taught the knowledge of Japanese language lesson plan preparation and creation through various workshop activities available by inviting Japanese language tutors as Japanese practitioners. Students received an explanation of how to prepare Japanese lesson plans for both offline and online learning activities. During peer teaching activities in class, students begin to compose Japanese lesson plans according to the themes that have been determined by KD 1, KD2, KD3, and KD4 for grades 10, 11, and 12 in the National curriculum.

Table 2. The results of the preparation for making teaching media for teaching practice (*mogi jugyou*) using the peer teaching method

| The results of the preparation for making teaching media for teaching practice (*mogi jugyou*) using the peer teaching method | Total Students |
|---|---|
| Difficulties in creating a teaching media | 3 (9,38%) |
| Already used to creating teaching media | 15 (46,8%) |
| Able to create teaching media easily | 14 (43,7%) |

From the results of the questionnaire above, it can be explained that the achievement of teaching and learning activities in the classroom makes teaching media an important part, so future teachers must be able to make Japanese language teaching materials well and interestingly. From the results of peer teaching activities, the questionnaire values obtained were that students did not experience difficulties as much as 46.8%, 43.7% of students found it easy to make teaching media due to the availability of various E-Learning applications as technological facilities that are familiar to students, such as Canva, Quizizz, Padlet, and others.

The process of peer teaching-learning activities in carrying out Japanese teaching practice (*mogi jugyou*) during microteaching activities are as follows: each group of students determines the theme of the material to be taught in the online teaching simulation practice. Lecturers monitor discussion activities carried out in each breakout room. In one meeting, three students carried out teaching simulations, and the rest acted as students and observers who provided assessments and input.

It was shown afterward that students who acted as teachers showed great confidence and were more creative in using various kinds of teaching materials in the implementation of teaching practice. Students have diverse, creative, fun teaching abilities that make it easier for them to learn how to speak Japanese.

The ability to start and finish lectures is delivered well. It also helps to motivate and remind students with constructive messages. Students are able to teach according to the lesson plans that have been made, use teaching media such as *PowerPoint*, use audio pronunciation practice for Japanese vocabulary learning, practice together, and practice holding a conversation in Japanese. In addition, students are also able to teach Japanese teaching materials beginning from the easiest and then progressing towards introducing the Japanese culture. The ability to start and finish lectures is conveyed well. It also helps to provide both motivation and reminders with constructive suggestions so that students are more enthusiastic and diligent in learning Japanese. Input from observers found that the students had great outcomes due to them receiving motivating inputs as well as constructive suggestions on where they can further improve.

Attitudes, expressions, and behaviors shown during teaching become important aspects of the assessments, as cheerful and wise teachers are role models for students. Creative, fun teaching can make it easier for students to learn Japanese.

Student peer teaching activities during microteaching lectures for Japanese language teaching practice (*mogi jugyou*) have very good implications; this is evident from

the results of teaching simulations, as it is shown that students are actively participating during both teaching and learning activities in class and are able to provide input on one another's performances.

Table 3. The results of the peer teaching method will be self-doubt when teaching practice (*mogi jugyou*)

| The results of the peer teaching method will be self-doubt when teaching practice (*mogi jugyou*) | Total Students |
|---|---|
| Yes | 5 (15,63%) |
| Neutral | 10 (31,25%) |
| No | 17 (53,13%) |

The initial experience of students carrying out teaching practice (*mogi jugyou*) in class gave positive results, where psychologically, as many as five students answered yes to feeling nervous when presenting *mogi jugyou* (15, 63%), with ten people (31, 25%) answering neutral, and as many as 17 people (53.13%) answering that they felt confident and not nervous at all when presenting *mogi jugyou*. Although it can be seen directly by lecturers and classmates acting out as students and observers, some students still feel nervous and inept when teaching.

Table 4. Are all the teaching materials taught in teaching practice (*mogi jugyou*) activities delivered as a whole according to the lesson plan?

| Are all the teaching materials taught in teaching practice (*mogi jugyou*) activities delivered as a whole according to the lesson plan? | Total Students |
|---|---|
| Yes, everything was presented well | 30 (93,75%) |
| No, some parts were not presented | 2 (6,25%) |

In delivering Japanese language teaching materials during *mogi jugyou*, students stated that the material prepared had been delivered well. This was evident from the results of a questionnaire where as many as 32 people (93.75%) felt that all teaching materials were able to be delivered and presented well. From the results of the implementation of microteaching activities, students are also able to develop teaching materials that are in accordance with the basic competencies (KD) determined for grade 10, grade 11, and grade 12. The materials used from *Kira Kira Nihongo* books, *Sakura* books, *Irodori* books, and others are then innovated into something better and more interesting, resulting in learning Japanese becoming much more fun.

Table 5. Does the peer teaching method help in Microteaching lectures?

| Does the peer teaching method help in Microteaching lectures? | Total Students |
|---|---|
| Very Effective | 25 (78,13%) |
| Effective | 17 (53,13%) |

| | |
|---|---|
| Less Efektif | 0 |

Peer teaching has helped in the implementation of microteaching lectures in the classroom, which are carried out in a mix of online and offline lectures. Students stated that it was very effective (78.13%) and effective (53.13%). This is due to students being able to discuss subjects freely with their friends in their group without having to feel any embarrassment or awkwardness between them. Students can prepare lesson plans better and be more creative in making Japanese language teaching materials according to the themes that students have determined because they can work together and provide input.

Table 6. What benefits are obtained from peer teaching activities

| What benefits are obtained from peer teaching activities | Yes | No | |
|---|---|---|---|
| Able to work together | 32 (100%) | 0 | |
| Able to give feedback to each other | 29 (90,63%) | 3 (9,38%) | |
| Able to discuss freely | 27 (84,38%) | 5 15,63%) | |
| Improves confidence | 30 (93,75%) | 2 (6,66%) | |

The benefits obtained from peer teaching activities during microteaching lectures are as follows: students are able to cooperate and work together (100%), students are able to provide input and feedback to each other (90.63%), students can discuss freely and comfortably (84.38%) and helps in increasing self-confidence (93.75 %). This proves that peer teaching is able to help prepare students to become future Japanese language teachers, with high confidence, students are able to teach Japanese well.

Table 7. Average value of student teaching skills per component

| No | Average value of student teaching skills per component | N-Gain | Criteria |
|---|---|---|---|
| 1 | Starts lessons | 90 | High |
| 2 | Manage lessons | 69 | Moderate |
| 3 | Provide reinforcement | 84 | High |
| 4 | Asking questions | 78 | High |
| 5 | Explaining lessons | 89 | High |
| 6 | Use of teaching media | 82 | High |
| 7 | Making and Providing variations | 66 | Moderate |
| 8 | Finishing and closing lessons | 85 | High |
| | Median | 80,375 | High |

The average results of student teaching scores in carrying out *mogi jugyou* teaching practice were obtained. It was found that students were very good in apperception activities such as opening and starting lessons (90), explaining the subject matter being

taught (89), closing and finishing lessons by providing feedback and reflection (85), providing reinforcement in the form of practice (*renshuu*) (84). Good mastery of Japanese language materials shows students are able to relate the Japanese material being taught with other relevant knowledge, conveying material in accordance with real-life realities either at school or at home. Reinforcing various practices (*renshuu*) increases students' interest in trying to practice both written and spoken Japanese. Reflection at the end of the lesson provides room for students to give feedback on the learning outcomes that have been carried out during teaching activities (*mogi jugyou*).

Other aspects that need to be improved in classroom activities include classroom management techniques. Every student should be given the opportunity to speak Japanese as well as the opportunity to ask questions. In *mogi jugyo* activities, students may feel they are adequate and capable because the material has been mastered. In contrast, in this activity, it is expected that students acting as learners must actively ask their teachers. Furthermore, variations in learning methods and strategies used need to be improved to avoid the feeling of monotonous and repetitive learning. Students who act as teachers can provide icebreaking and brainstorming both before and during core activities in learning Japanese.

**CONCLUSION**

Microteaching is one of the activities to train students in teaching Japanese to classmates. However, there are problems in teaching microteaching, such as difficulties in making lesson plans, making teaching media, and lack of confidence when teaching practice (*mogi jugyou*). As well as teaching material that was not conveyed as a whole according to the lesson plan when teaching Mogi *Jugyou*. Using the peer teaching method turns out to be able to help solve solutions in Mogi *Jugyou*'s microteaching lecture activities. The Peer teaching method is effective in preparing tools for learning and teaching Japanese. Increased self-confidence, being able to work together, mutually assess and evaluate the results of teaching Japanese, and helping each other make a high contribution to improving student readiness to teach Japanese in Mogi *Jugyou*.

Adequate and excellent teaching skills within the classroom for future teachers are competencies that must be mastered prior to actually teaching in schools and formal educational institutions. Microteaching is one of the activities available to help train students to teach Japanese to their classmates. Peer teaching is one of the effective methods in preparing Japanese learning and teaching tools. High confidence, cooperation, mutual assessment, and evaluation of the results of Japanese language teaching alongside mutual assistance can contribute highly to improving students' readiness to teach Japanese in *mogi jugyou*.

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# Strengthening the Prohibitive Illocutionary Function Through Conversation Implicatures of the Main Characters of the Web Series *My Lecturer My Husband Season 2*

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**ABSTRACT**

*This paper aims to describe information on strengthening the illocutionary function through conversational implicatures by analyzing the language and sentence structure of the main character's utterances. This research uses a descriptive qualitative approach. The object of this research is implicitly determined through the utterances of the main characters Arya and Inggit, who play My Lecturer My Husband Season 2, taken from web series media. The data was in the form of words and sentences implied in Arya's conversation/dialogue with Inggit. Data collection techniques used free-involved listening (SBLC), notes/transliteration techniques, and content analysis techniques. Method triangulation is used to examine several combinations of methods/techniques in research related to testing the credibility and validity of data. The data analysis process was carried out by describing all the uses of conversational implicatures in strengthening the speech of contradictory/unusual illocutionary functions. The results of this study indicate that the language variations in the utterances conveyed by the main characters Arya and Inggit in the web series My Lecturer My Husband Season 2 prove that there are many implicit/hidden utterances uttered by the two of them with specific intentions. Conversational implicatures in the web series My Lecturer My Husband Season 2 include conversational implicatures forbidding, refusing, complaining, and affirming, as well as strengthening the illocutionary function of changes in sentence structure prohibition-asking, prohibition-threats, prohibition-innuendo, prohibition-command, ban-affirmation.*

***Keywords: Conversational implicature, illocutionary functions contradictory, main character, My Lecturer My Husband Season 2***

## INTRODUCTION

The use of language between individuals can convey thoughts and feelings so that they can understand each other and understand the meaning of the speech given by the speaker

(Haliko, 2020; Sari et al., 2021; Sulistyowati, 2019)**.** The activity of thinking with language cannot be separated from language creativity (Kusumaningsih et al., 2018). Language creativity is a medium for an embodiment of thinking activities through communication using a more varied form of language (Haerul, 2021). One of the variations of language forms in the development of language creativity is by using conversational implicatures (Astuti, 2019; Muktadir, 2020). This can happen because conversational implicature is very influential in the formation of language creativity in a speech delivered (Wijayanti, 2020).

Implicature is an expression or speech that contains a different meaning from what is actually said and has intentions that are not expressed explicitly (Isnaeni & Utomo, 2020; Setyorini, 2019)**.** Implicature can also be interpreted as utterances, which can be in the form of oral or written statements conveying hidden expressions/desires of the heart (Hikmah Wahyuningsih, 2019; Safynatul Fawziyyah, 2019). Implicature helps explain the hidden meaning or purpose to be conveyed implicitly in speech so that it is more transparent and understandable (Rohmatin et al., 2019). Conversational implicature arises when specific contexts are used in conversation, most of which come from conversational imagery or imagination (Isnaniah, 2020). Implicature is the meaning of speech that cannot be separated from context, including the context of the situation involving the participants in the communication, setting, time, place, channel of communication, and purpose of the utterance. Implicature helps explain the difference between what is meant and what is said (Perizga et al., 2020; Saifudin, 2020). Conversational implicatures mentioned by Putrayasa consist of 8 types, namely conversational implicatures forbidding, approving, refusing, ordering, asking, affirming, complaining, and reporting (Rachmawati, 2019; Sukmawati et al., 2021)**.** That way, to understand and understand the speaker's intent, the interlocutor must interpret his speech.

In pragmatics, conversational implicature can strengthen illocutionary speech acts (Yuniarti, 2019; Yuniati et al., 2020). Pragmatics is a field of study that explores the relationship between language and context (Nurul Mutiah Romadhani, 2020; Pujiati, 2021). Pragmatics basically focuses on the use of language to communicate, not only studying the structure of language but also the relationship between language and the actions performed by speakers (Nuardania et al., 2019; Yasinta et al., 2019). Pragmatics is a field of linguistics that studies the structure of language as a means of communication between speakers and listeners, as well as how language signs refer to the "extra lingual" context being discussed (Kurnia et al., 2020; Pudyastuti et al., 2019). Austin said the importance of considering the context in understanding

the meaning of speech because language is used in the form of speech with adaptations to various functions and contexts of speech (Maujud & Sultan, 2019; Ziraluo, 2020).

In an illocutionary speech, the act can appear through communicative emphasis (Herliana & Suryadi, 2019; Mulatsih, 2021). According to Austin, an illocutionary speech act is an utterance that does not only function to say or inform something but also to do something (Hidayah et al., 2020; Raehani et al., 2022). Illocutionary speech acts are related to the intention of the speaker behind the words used (Mirzaei et al., 2020; Reviana Astriani, 2021). In illocutionary speech, factors such as who is speaking, to whom, when, and where the speech is made affect the illocutionary speech act (Marwuni & Utomo, 2020). Illocutionary speech acts can be identified as speech acts that function to inform something and do something and contain the meaning and power of speech. Illocutionary acts are not easy to locate because illocutionary acts are related to who the speaker is, to whom, when, and where the speech act is performed (Anggraini, 2020; Nurhuda, 2021). Illocutionary speech acts are acts of declaring, apologizing, threatening, predicting, ordering, asking, giving permission, thanking, offering, promising, and so on (Ahmad Nur Cahyo, 2022; Ambarwati, 2019; Cindyawati & Yulianto, 2022; Reny Rohmawati, 2021).

The categorization of functions of illocutionary speech acts, according to Leech, can be classified into four types, namely as follows: a) Competitive functions, b) Convivial functions, c) Collaborative functions, and d) Contrary functions (conflictive). (1) Competitive function. For example, ordering, recommending, requesting, ordering, and demanding. (2) Fun function. For example, inviting, offering, greeting, asking, praising, thanking, congratulating, and allowing. (3) Cooperation function. For example, announcing, reporting, teaching, and stating. (4) Conflicting functions. For example, asserting, cursing, threatening, prohibiting, accusing, complaining, scolding, blaming, rejecting, insinuating, and imposing punishments (Ariyadi et al., 2021; Dari & Zultiyanti, 2021; Ilmiyyah & Wahyudin Rohaedi, 2021; Priasmoro et al., 2023).

The use of illocutionary speech acts is often found in conversations/dialogues of characters in films, soap operas, and web series (Gustary & Anggraini, 2021; Widyawati & Asnawi, 2023). Web series is a serial drama series format that is broadcast via internet-based television with various genres such as romance, comedy, thriller, horror, and others (Suci Wulandari & Intan Sari Ramdhani, 2023). In addition to playing a role in entertainment media, web series can also be a means of conveying messages through communication and dialogue between characters, from scenario writers to connoisseurs or spectators (Setiyaningsih & Rahmawati, 2022). The web series *My Lecturer My Husband Season 2* is a web series played by

Reza Rahardian as Arya and Prilly Latuconsina as Inggit (Rihanah et al., 2021). This web series, which has a comedy and romantic genre, was once ranked as the 1st best-selling and popular web series and was watched more than 20 million times in less than a week after its premiere (Dawus et al., 2021). The audience is very enthusiastic about watching the web series My Lecturer My Husband Season 2 because this web series is a very interesting series that tells the story of the Arya and Inggit family with many romantic and conflict-filled scenes but is also very funny, so it invites laughter and is very entertaining (Maujud & Sultan, 2019). These are the things that make this web series one of the most popular series among viewers since its first appearance in the world of web series (Pujiati, 2021).

Research in the field of pragmatics, mainly illocutionary functions, has been previously studied by experts, for example, in research conducted by (Dari & Zultiyanti, 2021) and (Ariyadi et al., 2021), which only explains the function of the illocutionary in television and YouTube media. It is in contrast to the design of this study, which will raise the topic of illocutionary function and conversational implicatures in web series media. That is in contrast to the design of this study, which will introduce the topic of illocutionary functions and conversational implicatures in web series media. The research conducted by (Ilmiyyah & Wahyudin Rohaedi, 2021) also only explains the concept of speech acts and their illocutionary functions in news discourse, which is different from the design of this study, which is more specific to its illocutionary functions and is strengthened through conversational implicatures in web series media with more complex and particular data analysis. Likewise, some studies, for example, the findings of Yulianti (2020), whose her study took the research object from the film "Laskar Pelangi" only took the forms of implicature so that it was clear that there was no link to other studies. Likewise, the same research was conducted by Nawangsih (2021), who examined the comedy-drama series which is also romantic by taking the film "Yowis Ben The Series" only taking implicature derivatives, not studying and linking them to other studies so that the data obtained was minimal. Similarly, research by Frandika & Idawati (2020), which examines the object of research in the film "Tilik (2018)" only examines the illocutionary speech act without being reinforced by other studies that can link the illocutionary speech act.

Other findings in this research are similar to research by Paulana Christian Suryawin (2022), who analyzed speech acts and conversational implicatures in the use of Indonesian. In Paulana Christian Suryawin (2022) research, he has explained the concept of conversational implicatures and speech acts, including illocutions, but in everyday language speech is a means of self-expression, communication tools, and so on. Then, research from Nugraheni (2021),

which examines the film "Harry Potter and The Goblet Of Fire" is also similar to this research in that its analysis is in the form of conversations between female and male characters, but Nugraheni (2021) research only takes various kinds of implications without strengthening studies and making them more complex. Finally, research by Handayani (2019), which examined the "Mata Najwa Talk Show" program has presented in full the data in the form of conversational implicature utterances and illocutionary speech acts, but it is more focused on the utterances from each study rather than mutually reinforcing one study with other studies, such as in this research. This research actually seems to continue from previous research conducted by other researchers, for example, in research from Nuryani (2022) which examined the web series in the drama "Little Mom"    in which researcher Nuryani (2022) only strengthened variations in conversational implicatures but in this research it is specifically variations in conversational implicatures to strengthen illocutionary functions, mainly illocutionary functions. This shows that this research shows more completeness of data as research that is more complex in terms of data and analysis. In addition, Septiana (2020) research, which analyzed the film "5CM" explained the illocutionary act thoroughly, however in Septiana (2020) research it did not discuss in more depth the strengthening of meaning/intent in speech through studies in addition to illocutionary speech acts so that the data obtained not maximal. Furthermore, the research from Rihanah (2021) is the same as this research in the form of the object studied, namely "My Lecturer My Husband" but with the data source being the novel by Gitlicious. The research by Rihanah (2021) has specifically explained expressive illocutionary speech acts but did not explain the strengthening from the study of pragmatics of illocutionary interludes.

This research also includes a more comprehensive analysis, which involves studying implicatures in the form of prohibiting, refusing, complaining, affirming, and strengthening the contradictory illocutionary functions. Previous studies have only focused on implicatures and speech acts/illocutionary functions, while this study combines conversational implicatures and illocutionary functions in the Web series *My Lecturer My Husband Season 2*. This study aims to describe the forms of conversational implicature found in the speech of the main character in the Web series *My Lecturer My Husband Season 2* through an analysis of the form of the language used and the sentence structure used, adjusted to the context of Arya and Inggit's conversation as strengthening the illocutionary function. Researchers take utterances that are still vague or unusual because these utterances have hidden intentions that are not explained explicitly and are unique in the use of language signs that do not match the actual meaning of the utterance.

## MATERIALS AND METHOD

The research method in this research uses a qualitative descriptive method. The qualitative descriptive research method is a descriptive method for developing data concepts in the form of written/spoken words from other people that are observed and obtained factually, systematically, and accurately from the data sources used (Nugraheni, 2021). The characteristics of the qualitative research method in this research are that the data taken is in the form of written or unwritten words/phrases/sentences with implied meaning. Qualitative research explains factual data in the form of language used by characters according to the context used in the web series (Pudyastuti et al., 2019; Raehani et al., 2022).

This qualitative research method is used to help understand the meaning and intent of utterances in the language used in every conversation that is made by the main characters, Arya and Inggit. The data collected in this study is descriptive data in the form of words/sentences in the Web Series *My Lecturer My Husband Season 2* by using data transcription on speech implicature conversations in the main character cast in the Web Series *My Lecturer My Husband Season 2* as a strengthening of the illocutionary function. The source of this research data comes from the Web Series *My Lecturer My Husband Season 2*. Other sources of support in this research are journals and articles on conversational implicature and illocutionary.

In this study, the data collection techniques used include skillful free-involved listening techniques, note-taking techniques, and content analysis. The use of these techniques was chosen because they are relevant and in accordance with the research focus related to transliterated spoken speech data. Researchers can listen to the use of language/speech in Arya and Inggit's conversations and then proceed with note-taking techniques by noting several forms of speech by the speakers. Finally, with content analysis techniques to produce objective and systematic data descriptions regarding the implicature forms contained in the media web series *My Lecturer My Husband Season 2*.

The data analysis technique is carried out by examining illocutionary language signs in words, phrases, and sentences as language data, with the aim of finding conversational implicatures in illocutionary acts through the stages of data reduction, data presentation, and conclusion. The following are the data analysis steps carried out: first, data reduction by listening to the conversation between the main characters Arya and Inggit in the Web Series *My Lecturer My Husband Season 2,* then identifying/grouping forms of conversational implicatures through

the sentences spoken by the Arya and Inggit in the Web Series *My Lecturer My Husband Season 2.* ; second, presenting data by carrying out transcription or data collection to convert oral data into written form. The three research conclusions that can be drawn are based on the analysis of this research.

The validity of the data in this study was obtained through the use of triangulation techniques**.** The validity of the data in this research was obtained through the use of triangulation techniques. The triangulation technique is divided into four types, including 1) source triangulation, which means getting data from various sources using the same technique; 2) method triangulation, which is carried out by exploring similar data with different methods; 3) investigation triangulation, which means checking the validity of utilize, and 4) theoretical training can be carried out by using several relevant theories. The four types of triangulation techniques used in this research are the triangulation method (Handayani et al., 2019; Herliana & Suryadi, 2019; Hidayah et al., 2020). Method triangulation is a type of triangulation that uses a combination/combination of several different methodologies/techniques to analyze data from the research object being studied, in this case, the web series *My Lecturer My Husband Season 2* (Marwuni & Utomo, 2020).

To ensure the validity of the data can be carried out as the final stage by combining various data collection techniques, which are carried out in the following steps: First, data collection is carried out using three techniques: skillful free-involved listening technique**,** note-taking technique, and analysis technique content. Second, the data is analyzed and observed repeatedly to confirm its validity and ensure that the data can be accounted for as research data. Third, the conclusion of this study is a new finding that is considered to have never existed before.

**RESULTS & DISCUSSION**

The story in the web series *My Lecturer My Husband Season 2* tells the story of the life of Arya and Inggit's relationship in a household where they experience many quarrels/conflicts that are so complicated and funny that they trigger illocutionary speeches that emerge from their conversations. Many of their illocutionary utterances, when communicating and interacting, contain implied/implicit meanings that are not conveyed explicitly/literally but have different intentions and implications from the actual utterances. These utterances will later be strengthened in the study of pragmatics, especially conversational implicatures with various analyses of language forms/sentence structures used by the main characters Arya and Inggit with

adjustments to the context of speech as reinforcement of illocutionary speech, especially conflicting/conflictive illocutionary functions that have a purpose/meaning. Alone. The following is an analysis of the utterances of incompatible/conflictive illocutionary functions in the Web Series *My Lecturer My Husband Season 2* through conversational implicatures as strengthening of conflicting/conflictive illocutionary functions.

## A. Conflictive Illocutionary Functions

The contradictory/conflictive function found in the dialogue between Arya and Inggit in the web series *My Lecturer My Husband Season 2* is an illocutionary function that basically aims to cause anger. The purpose of this illocutionary conflict with social goals. For example, affirming, cursing, threatening, prohibiting, accusing, complaining, scolding, blaming, rejecting, insinuating, and imposing punishments.

### a) Conversational Implicature Forbids

The sentence uttered intends to prohibit even though there is no direct use of the word, which means a prohibition

**(1)** *Arya: Inggit tugas kuliahnya segera dikerjakan ya jangan lupa.*
   *Inggit: Iya mas ini mau ngerjain.* (Inggit lalu mengerjakan tugasnya di meja kerja Arya)
   **Arya: Kamu kok di sini sih? (Eps. 1. Min 07.20)**

   *Arya: Remember to do your college assignments immediately, don't forget.*
   *Inggit: Yes, bro, I want to do this. (Inggit then works on it at Arya's work desk.)*
   **Arya: Why are you here? (Eps. 1. Min 07.20)**

Data (1) Episode 1 minute 07.20 proves the existence of a forbidden conversation implicature made by Arya with Inggit when Inggit was doing her college assignments at Arya's desk. The data above shows that Arya ordered Inggit to do her college assignments immediately. Arya, who knew that Inggit was doing assignments at her desk, then implicitly forbade Inggit to do her college assignments at her desk, as evidenced by the sentence quote, **"Arya: Kamu kok di sini sih?".** From the data excerpt, Arya implicitly **forbade** Inggit to do her work at her desk while looking at Inggit by raising one eyebrow upwards, which means Arya was surprised why Inggit was doing her college assignments at her desk instead. Then, in the following story, Arya also **forbids** Inggit not to waste her time because she talks too much, as evidenced by the sentence, **"Jangan buang-buang waktu lebih baik kamu mandi."** In the context of the story, it is not

the time that is wasted, but the meaning of the utterance is that Arya **forbids** Inggit not to talk too long, it is better to take a shower and do her duties in the living room.

Another case example of dialogue/dialogue data between Arya and Inggit in the web series *My Lecturer My Husband Season 2,* which is included in the category of forbidden conversation implicatures, is shown in the data excerpt below:

**(2)** *Arya: Kamu bisa lulus tepat waktu saja saya sudah bangga*
*Inggit: Oke kalau begitu saya mau bikin contekkan ujian biar bisa lulus tepat waktu. Boleh kan?*
**Arya: Boleh kok entar kamu tidur di parkiran mobil saya sampai besok pagi (Eps. 1. Min 13.30)**

*Arya: You can graduate on time, I'm already proud*
*Inggit: Ok, then I want to make a cheat sheet for the exam so I can pass it on time. Is that ok?*
**Arya: It's ok for you to sleep in my car park until tomorrow morning (Eps. 1. Min 13.30)**

Data (2) Episode 1 at 1:30 p.m. proves the implicature of the forbidden conversation that Arya made with Inggit in the campus car park while chatting together in the car. Arya implicitly **forbids** Inggit but with the mode of threatening/threatening as evidenced in the quote, **"Arya: Boleh kok entar kamu tidur di parkiran mobil saya sampai besok pagi."** From the data quote, Arya implicitly **forbade** Inggit to cheat during exams, even for the sake of her grades and graduation on campus. In this story, in the context of the speech, it shows a story about a threat from Arya to Inggit, if you are determined to cheat, Inggit is told to sleep in Arya's car park.

Another case example of dialogue/dialogue data between Arya and Inggit in the web series *My Lecturer My Husband Season 2,* which is included in the category of forbidden conversation implicatures, is shown in the data excerpt below:

**(3) Arya: Orang kalau makan dan ngemil es krim mulu otaknya bisa beku.**
*Inggit: Biarin biar gabisa inget apa-apa biar beku sekalian otaknya!*
*Arya: Tuh kan udah beku…(***Eps. 7 Min. 06.10)**

**Arya: If people eat and snack on ice cream, their brains will freeze.**
*Inggit: Leave it so you can't remember anything, and your brain freezes!*
*Arya: It's already frozen...* **(Eps. 7 Min. 06.10)**

Data (3) Episode 7 minutes 06.10 proves the implicature speech of the forbidden conversation that Arya had with Inggit in the campus canteen when Inggit was cranky with Arya because she was caught having an affair. Arya implicitly **forbids** Inggit, as evidenced in the sentence quotes, **"Arya: Orang kalau makan dan ngemil es krim mulu otaknya bisa beku."** From the data quote, Arya implicitly **forbids** Inggit from being sarcastic because she sees Inggit's behavior when she is cranky or angry and likes to snack and overeat ice cream. The meaning of the speech **"otaknya bisa beku***"* that is, it does not mean that the brain is frozen or in the form of ice, but in the context of the speech, it means people who are difficult to tell or find it difficult to tell what is right and what is wrong.

Another case example of dialogue/dialogue data between Arya and Inggit in the web series *My Lecturer My Husband Season 2,* which is included in the category of forbidden conversation implicatures, is shown in the data excerpt below:

> **(4)** *Inggit: Mas Arya gitu juga kalau meeting sama cewek?*
> *Arya: Iyaa*
> **Inggit: Saya ulangi, Mas Arya gitu juga kalau meeting sama cewek? (Inggit sambil mengangkat pisau)**
> *Arya: Enggak. Aku bercanda.* **(Eps. 9. Min. 18.52)**
>
> *Inggit: Mas Arya, is that the same when you meet girls?*
> *Arya: Yes*
> **Inggit: I repeat, Mas Arya, is that the same when you meet girls? (Inggit while raising the knife)**
> *Arya: No. I am kidding* **(Eps. 9. Min. 18.52)**

Data (4) Episode 9 minutes to 18.52 proves the existence of a forbidden conversation implicature that Inggit made to Arya when she saw her friend Arya having an affair with another woman at the same cafe as Arya and Inggit at dinner. The data above shows that Inggit is suspicious of Arya, whether Arya's behavior when meeting with other girls is the same as Arya's friend, who looks intimate even though he already has a wife and children at home. Implicitly, Inggit then appears to **prohibit** Arya as evidenced in the kalimat quotation: **"Inggit: Saya ulangi, Mas Arya gitu juga kalau meeting sama cewek? (Inggit sambil mengangkat pisau)".** From the data quote, Inggit implicitly **forbids** Arya by reinforcing/reaffirming what Arya said, as evidenced in the sentence **"Saya ulangi,***"* which shows confirmation of the truth of information from Arya to Inggit regarding excessive meeting activities with other girls. It can be seen from his actions Inggit also **forbade** Arya to raise a knife as a sign of a threat to Arya if she lied to Inggit.

Another case example of dialogue/dialogue data between Arya and Inggit in the web series *My Lecturer My Husband Season 2,* which is included in the category of forbidden conversation implicatures, is shown in the data excerpt below:

**(5)** *Inggit: Mas Arya masih mau selingkuh?*
*Arya: Enggak saya gamau melakukan itu* (Arya tersenyum ke Inggit)
*Inggit: Kok gitu sih senyumannya.* **Yaudah sana selingkuh sana selingkuh! (Eps. 9. Min. 30.17)**

*Inggit: Mas Arya still wants to have an affair?*
*Arya: No, I don't want to do that. (Arya smiles at Inggit.)*
*Inggit: Why is he smiling like that?* **Well, there's cheating, there's cheating! (Eps. 9. Min. 30.17)**

Data (5) Episode 9 minutes 30.17 proves the implicature of the forbidden conversation that Inggit had with Arya in the kitchen when Inggit and Arya were having conflicts over Arya's affair with another woman. The data above shows that Inggit is asking for information about Arya's affair, which Inggit already knows. Inggit then implicitly **forbade** Arya strictly, as evidenced in the sentence quoted, "**Yaudah sana selingkuh sana selingkuh!**" From the data excerpt, Inggit implicitly **forbids** Arya in the command mode, but in the context of the speech, it is a strict **prohibition** from Inggit so that Arya will obey him

**b) Conversational Implicature Refuse**

Sentences uttered by research subjects in rejecting their speech partners when the circumstances existed at the time the speech event situation took place.

**(1)** *Arya: Kenapa terlambat?*
*Inggit: Macet pak.*
**Arya: Basi! (Eps. 1. Min.02.15)**

*Arya: Why are you late?*
*Inggit: Traffic jam, sir.*
**Arya: Trite! (Eps. 1. Min.02.15)**

Data (1) Episode 1 minute 02.15 proves that there is an implicature speech in the conversation refused by Arya to Inggit when Inggit was late for class. The data above shows Arya scolding Inggit for being late to campus and then Inggit reasoning that she was late for campus because of traffic jams on the road. Arya implicitly then **refuses** Inggit's reason, as evidenced in the sentence quote **"Arya: Basi!".** The quotation data implicitly means not **"Basi"** in the KBBI

meaning, which means food/drink that has a foul/sour smell and is undergoing a process of decay, but in the meaning of **"Basi"** in the quotation in the context of the speech, namely the reasons given by Inggit are still unclear or too ordinary, seasonal, monotonous so that the cause was rejected by Arya.

Another case example of dialogue/dialogue data between Arya and Inggit in the web series *My Lecturer My Husband Season 2,* which is included in the implicature category of refusing conversation, is shown in the data excerpt below:

**(2)** *Arya: Mau mandi sendiri apa dimandiin?*
**Inggit: Dasar otak mesum! (Eps. 1. Min.07.44)**

*Arya: Do you want to bathe yourself or bathe yourself?*
**Inggit: You perverted brain! (Eps. 1. Min.07.44)**

Data (2) Episode 1 minute 07.44 proves that there is an implicature story in the refusal conversation made by Inggit with Arya at home when Inggit wants to take a bath, and Arya offers or invites her to take a bath together. The data above shows that Inggit **refused** Arya's invitation with a firm refusal. Inggit implicitly **declined** Arya's invitation/offer to take a bath together, as evidenced in the sentence quoted, **"Inggit: Dasar otak mesum!".** The quoted sentence data implicitly means that Inggit balked at Arya's invitation, which can be seen in the speech **"Otak mesum!"** which in the context of speech has meaning, it is not the brain that commits pornographic acts but the thoughts in the brain that always think pornographic things.

### c) Conversational Implicature Complaining

Sentences that are spoken complain about the situation in a specific event in the speech event indirectly towards the speech partner in the complaining mode

**(1) Inggit: Ihh liat tuh mas ada lambe kompleks mas di depan rumah mas..sumpah ya tante-tante itu mulutnya comel banget awas ajah pengen gua kucir mulutnya!**
*Arya: Biarin gapapa…***(Eps. 6. Min.07.50)**

**Inggit: Hey, look, bro, there's a lambe complex in front of your house... I swear, those aunties have really cute mouths. Watch out, I want to put a ponytail on my mouth!**
*Arya: Let it be okay..***(Eps. 6. Min.07.50)**

Data (1) Episode 6 minutes to 07.50 proves the implicature speech of a complaining conversation made by Inggit to her neighbors who like to take care of other people's lives or

families, in this case, the Arya and Inggit families. The data above shows Inggit implicitly **complaining** to Arya because of the behavior of her neighbor, evidenced in the quotations, **"Inggit: Ihh liat tuh mas ada lambe kompleks mas di depan rumah mas..sumpah ya tante-tante itu mulutnya comel banget awas ajah pengen gua kucir mulutnya!"**. From the data quote, Inggit implicitly **complains** in a satirical mode of speech, **"lambe kompleks"** which interprets the context of the speech to mean people who like to look for neighbors next door to tell others. Then, in the utterance of sentence quotation **"mulutnya comel banget awas ajah pengen gua kucir mulutnya"** meaningful in context, Inggit's speech wanted to silence the neighbor's mouth so that he would stop telling other people affairs.

An example of another case in Arya's dialogue/conversation data with Inggit in the web series *My Lecturer My Husband Season 2,* which is included in the complaining conversation implicature category, is shown in the data excerpt below:

> **(2)** *(Inggit mengobrol sendiri sama cermin di kamarnya karena kesal melihat Arya dengan wanita lan)*
> **Inggit: Aku tahu aku kayak pokemon, otak udang, badan gua ajah kayak kentang. (Eps.7.Min. 06.04)**
>
> *(Inggit chatted to herself in the mirror in her room because she was annoyed to see Arya with another woman.)*
> **Inggit: I know I'm like Pokemon, my brain is a shrimp, and my body is like a potato (Eps.7.Min. 06.04)**

Data (2) Episode 7 minutes to 06.04 proves that there is an implicature in the complaining conversation made by Inggit when Inggit chats alone with the mirror in her room. The data above shows Inggit implicitly **complaining** because she is annoyed to see Arya with another woman, as evidenced in the sentence quotes, *"**Aku tahu aku kayak pokemon, otak udang, badan gua ajah kayak kentang. Terus kalau gua gendut kenapa? Empuk kali gendut-gendut!**"*. In the quoted data, Inggit implicitly **complained** by saying, **"Aku tahu aku kayak pokemon,"** not in the sense **"pokemon"** as a character in cartoon anime but **"pokemon"** in the quote means Inggit's body is short and petite. The following speech quote, **"otak udang badan gua ajah kayak kentang."** Inggit does not mean that she has a shrimp brain and is in the shape of a real potato, but in the context of the speech, it means that Inggit **complains** that she is stupid and round like a potato.

### d) Conversational Implicature Emphasizing

Sentences that are spoken are in the form of affirmations, which are carried out as a form of emotional outburst and breaking other people's conversations in sentences of satire/ridicule. Affirming is done as an effort to emphasize something.

**(1)** *Arya: Ini dibawa dulu botolnya buat bekel kamu ke kampus.*
*Inggit: Mass Arya kira perut aku waduk apa minum botol segede ini!*
**Arya: Inggit, ini botol sebenarnya ukurannya normal tapi kalau dilihat dengan perbandingan rasio tubuhmu yang mungil jadi agak terlihat lebih besar sedikit (Eps.4 Min.20.22)**

*Arya: Bring this bottle first for your backpack on campus.*
*Inggit: Mass Arya thought my stomach was a reservoir if I drank a bottle this big!*
**Arya: Inggit, this bottle is actually a normal size, but if you look at it compared to your tiny body, it seems a little more significant (Eps.4 Min.20.22)**

Data (1) Episode 4 minutes to 20.22 proves the existence of an affirmative conversation implicature made by Arya to Inggit at home when preparing to go to campus. The data above shows Arya and Inggit are preparing to go to campus, and Arya tells Inggit to bring her drink bottle as a lunch to campus. Arya then implicitly **emphasized** to Inggit to bring her drink bottle in a satirical mode as evidenced in the sentence quote "**Arya: Inggit, ini botol sebenarnya ukurannya normal tapi kalau dilihat dengan perbandingan rasio tubuhmu yang mungil jadi agak terlihat lebih besar sedikit.".** From the data quote, Arya **emphasized** that Inggit's body was as small or even smaller than the bottle she was carrying, so the difference in the ratio between Inggit's body and the bottle's size was not too far, which made Inggit feel sarcastic.

An example of another case in the dialog/conversation data of Arya and Inggit in the web series *My Lecturer My Husband Season 2,* which is included in the category of assertive conversational implicature, is shown in the data excerpt below:

**(2)** *Arya: Cantik banget seperti bidadari.*
*Inggit: Ahh masak? Kalau bangun tidur cantik gak?*
**Arya: Aduhh itu apalagi cantiknya aku sampa pengen cepet-cepet kabur dari kamar.(Eps.1.Min. 10.23)**

*Arya: Lovely, like an angel.*
*Inggit: Ahh, cook? Isn't it beautiful when you wake up?*
**Arya: Oh, what's so beautiful, I want to quickly run away from the room (Eps.1.Min. 10.23).**

Data (2) Episode 1 minute 10.23 proves the existence of an affirmative conversation implicature made by Arya to Inggit in the car while she was getting dressed. The data above

shows that Arya keeps looking at Inggit, making Inggit feel beautiful in Arya's eyes. Arya then implicitly **emphasized** Inggit with her satirical mode, as evidenced in the sentence quoted, **"aku sampai pengen cepet-cepet kabur dari kamar."** From the data quote, Arya, in context, **emphasized** to Inggit that Inggit actually was not always beautiful in Arya's eyes, especially when she woke up so that Arya wanted to run when she saw Inggit's face when she woke up still looking messy.

### B. Strengthening the Conflictive Illocutionary Function

Strengthening a weakened/softened illocutionary function can be achieved by selecting linguistic forms that are disguised in the sentence structure by changing the actual meaning of the utterance so that the utterance can be said to be a conversational implicature. It turns out that in the Web series that support the conflictive illocutionary function, conversational implicatures only appear forbidding, refusing, complaining, and affirming. This occurs when the illocutionary function is strengthened. This can be seen by the choice of language elements (words/phrases/sentences) that are disguised. Because the form under study is implicature, what is taken are words, phrases, or sentences forbidding, which are disguised from their original meaning but have hidden intentions that can be obtained through the implicature of the conversation. Below are the research findings that lead to this statement:

### a) Speech (Prohibition-Asking)

The form of language is evidence of strengthening the contradictory illocutionary functions used by speakers to convey their intentions to their interlocutors. The linguistic state in the choice of language/sentence structure, which in strengthening the illocutionary role is contradictory, is the selection of interrogative sentences in accordance with the science of semantics. But because here the implicature is implicit/implied, it turns out that the sentences used in question/interrogative sentence structures appear in the conversations of the main characters Arya and Inggit in the Web series My Lecturer My Husband Season 2 can be proven in the following sentence quotes;

Data (1)

**"*Arya: Kamu kok di sini sih?*"**

In fact, the quoted speech does not show direct prohibition, but the prohibition is disguised in the form of language/sentence structure chosen by the speaker but does not clearly

show the prohibition in an unusual/reasonable manner. The excerpt of the speech shows an interrogative speech from an Aryan speaker to his interlocutor Inggit, by changing the sentence structure, which is actually a prohibition speech but becomes a questioning/interrogative speech of **"prohibition-asking."**

### b) Speech (Prohibition-Threats)

The linguistic form in the choice of sentence structure, which in strengthening the illocutionary function is contradictory, is the choice of threatening sentences in accordance with semantics. But because here the implicit is implied, it turns out that the sentence used in the threatening clause structure appears in the conversation of the main character Arya dain Inggit in the Web series *My Lecturer My Husband Season 2,* which can be proven in the following sentence quotes;

Data (2)

**"*Arya: Boleh kok entar kamu tidur di parkiran mobil saya sampai besok pagi*".**

In the excerpt, the speech actually does not show directly prohibiting speech. Still, the prohibition speech is disguised from the form of language/sentence structure chosen by the speaker, which shows threatening speech from Aryan speakers to his interlocutor Inggit by changing the sentence structure which is actually prohibition speech but becomes bad/threatening speech. **"prohibition-threats."**

### c) Speech (Prohibition-Satire)

The linguistic form in the selection of sentence structures, which in strengthening the illocutionary function is contradictory, is the selection of satirical sentences in accordance with the science of semantics. But because here the implicature is implicit, it turns out that sentences that are used in satirical sentence structures appear in the conversations of the main characters Arya and Inggit in the Web series *My Lecturer My Husband Season 2,* which can be proven in the following sentence quotes;

Data (3)

**"*Arya: Orang kalau makan dan ngemil es krim mulu otaknya bisa beku.*"**

In fact, the speech excerpt does not show direct prohibition, but the prohibition is disguised from the form of language/sentence structure chosen by the speaker, which shows satirical utterances from Aryan speakers to their interlocutors, Inggit by changing the sentence structure which is actually a prohibited utterance but becomes a satirical utterance of **"prohibition-satire."**

### d) Speech (Prohibition-Command)

The linguistic form in the choice of sentence structure, which in strengthening the illocutionary function is contradictory, is the choice of command/imperative sentences according to the science of semantics. But because here the implicit is implied, it turns out that a sentence appears that is used in the imperative sentence structure in the conversation of the main characters Arya and Inggit in the Web series *My Lecturer My Husband Season 2,* which can be proven in the following sentence quotes;

Data (4)

*Inggit: Kenapa sih mas kok diaduk-aduk kek gitu kangkungnya?*
*Arya: Saya masih trauma ajah dulu ada uletnya.*
***Inggit: Yaudah silahkan dibuang ajah mas paling udah basi itu! (Inggit memalingkan wajahnya dari Arya)***

In this quote, the speech does not actually show a direct prohibition utterance, but the prohibition utterance is disguised by the form of language/sentence structure of the utterance chosen by the speaker, which shows a command utterance from the Inggit speaker to his interlocutor, Arya, by changing the sentence structure which is actually a prohibition utterance from Inggit not to throw away the kale. But it became an imperative/order to Arya just to throw away the "prohibition-command**."**

### e) Speech (Prohibition-Affirmation)

The linguistic form in the selection of sentence structures, which in strengthening the illocutionary function is contradictory, is the selection of affirmative sentences in accordance with semantics. But because here the implicature is implicit, it turns out that a sentence appears that uses the affirmative sentence structure in the conversation of the main characters Arya and

Inggit in the Web series *My Lecturer My Husband Season 2,* which can be proven in the following sentence quotes;

Data (5)

***Inggit: Biarin! Biarin semua orang tahu kalau mas Arya mata keranjang! Mas Arya giliran sama saya kaku marah-marah mulu terus sama dia ketawa mentang-mentang cantik.***

In this quote, the speech does not actually show a direct prohibition utterance, but the prohibition utterance is disguised by the form of language/sentence structure of the utterance chosen by the speaker, which shows an affirmative utterance from the Inggit speaker to his interlocutor, Arya, by changing the sentence structure which is actually a prohibition utterance to Arya not to join Inggit. Bathing, however, becomes a statement of **"prohibition-affirmation."**

The results of the research that have been analyzed show that the strength of strengthening the contradictory/conflictive illocutionary function can be formed from various kinds of dialogue/conversations taken from the speeches of the main characters Arya and Inggit, which contain many implicit/implied meanings. The use of conversational implicatures in illocutionary utterances that are still vague/unusual can be clarified using the context of the speech and strengthened by explaining the form of language/sentence structure used by the main character. Conversational implicature and illocutionary function have mutually reinforcing meanings through the study of language use in pragmatics as a result of speech interpretation with the aim of clarifying the intent/meaning of each utterance conveyed by the speaker. In this research, the conversational implicatures and the function of the illocutionary speech acts used by the main character can be seen through the analysis found, for example, in the findings of implied speech in the conversational implicatures of denying, refusing, complaining, and affirming, which are very complex, accurate, and do not confuse any data—analyzed as well as possible because of the strengthening of the illocutionary function of the prohibition by analyzing sentence structure and language form.

**CONCLUSION**

The results of the research findings show that there are variations in the language in the speech delivered by the main character in the My Lecturer My Husband Season 2 web series, proving that there are many implicit/hidden utterances spoken by the character with a specific purpose. Conversational implicatures in the My Lecturer My Husband Season 2 web series

include conversational implicatures forbidding, refusing, complaining, and affirming, and there is a strengthening of their illocutionary function from changes in sentence structure (prohibition-asking), (prohibition-threats), (prohibition-satire), (prohibition-command), (prohibition-affirmation). This research will be good after being examined from the various kinds of discussion studies that have been described for implications for similar types of research but with different objects. This research will also have benefits if it is used and applied as teaching material for pragmatic linguistic dialogue learning that says conversational implicatures and illocutionary speech acts. Then, in this study, it will also have more contributions if it is studied more fully in the completeness of lan.

## ACKNOWLEDGEMENT

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# Psychological Analysis of Georgia Cotton in *Ticket to Paradise* Movie

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**ABSTRACT**

*A movie is a medium to convey a story that is packed in the form of moving pictures. Conflicts that appear in a movie can influence the psychological aspect of the character, especially the motivation of each character to do something after facing a conflict or having a problem. This study was conducted to analyze how psychological aspects affect the character's feelings and behavior in a movie entitled "Ticket to Paradise". This study applied a qualitative method. The data were collected by note-taking the scene in the movie that contained psychological aspects of Georgia Cotton. The study focused on the data that showed action triggered by psychological aspects. The data were categorized and analyzed using Bernhardt's theory of the psychological aspect of human motivation (1945). The findings were presented in a table and explained descriptively. This study identified that the aspect of organic needs or appetites should be fulfilled to reach Georgia's satisfaction, the aspect of wants could influence Georgia to solve a problem, Georgia's behavior was affected by the aspect of emotion, the aspect of feeling and experience influenced Georgia in making a decision, and social motives shown by Georgia as a social creature in a society.*

*Keywords: Psychological aspects; Main character; Ticket to Paradise Movie*

## INTRODUCTION

Literary work is created to represent life experiences that are connected to social life, imagination, feelings, and behaviors (Setiani et al., 2021). Literary work does not just contain facts but also imagination as a medium to amuse the reader or audience. According to Moputi & Husain (2018), literary work is the written or visual work that is poured to frame human life. Based on Wangsa (2022), literary work provides arts and entertainment that amuse people and contain life lessons that can be learned. Literary work is the reflection of a human's life which is enjoyable

and understandable. The real situation that happens in a community can be imagined through literary work (Suarniti, 2021). A movie is one form of interesting literary work.

A movie is a medium to convey a story that is packed in the form of moving pictures. The movie provides entertainment through the dialogue, characters' emotions, conflict, and the intended message from the author (Prasetyani et al., 2022). A movie is a medium to tell a story that is shown on television or at the cinema, which contains a series of motion pictures and is recorded with sound (Devi & Ro'is, 2021). Two fundamental elements develop a movie, namely the intrinsic element and the extrinsic element (Suarniti, 2021). One of the intrinsic elements that are found in a story is the character (Ronie & Hellystia, 2019).

Character plays an essential role in structuring a literary work to build the story. Characters of the movie will lead the audience to get into the story plot and understand the message that the author wants to convey. The character will also bring up all the things that happen in a movie. Each character has its position behind a storyline, and they serve to shape the plot (Woodrich, 2015). A character is a person who has a conflict and takes action to solve the problem (Anggraeni et al., 2022). Furthermore, Herdayanti & Satria (2021) stated that there are several types of characters in a story, such as the main character, the supporting character, and the extra character. A story is usually dominated by the main character, who will take up a big part of the storyline. The main character of a movie experiences the character development cycle of behavior changes from the beginning to the end (Rahmah et al., 2017). According to Dewi et al. (2019), a movie shows the conflict or problem through the characters in the story.

Conflict is the problem that appears in the story. Conflict is important to add to the attractiveness of a literary work (Artawan et al., 2020). According to Enggawati (2015), the conflict that happens in a story takes place to make the story interesting. Conflicts that appear in a movie can influence the psychological aspect of the character, especially the motivation of each character to do something after facing a conflict or having a problem (Wake, 2021). Conflict and problems experienced by the characters not only bring negative impacts but also encourage someone to be wise in considering solutions to solve them (Rachmawati, 2018). According to Yulfani & Romhah (2021), the psychological aspect of the character has a cause-and-effect relationship with the conflict itself.

Psychology studies the human mind, soul, and behavior. Even though psychology and literature are different, they can be related to each other (Latifah et al., 2019). Sain et al. (2023) stated that psychology and literature are concerned about the same thing, where they relate to human beings and their thoughts. Damayanti (2016) stated that the personality, actions, behavior,

and motives of a film's characters are related to the psychological aspects. Every human action has the motive to satisfy the needs. Based on Bernhardt (1945), psychological aspects of human motivations for doing something are categorized into five, including the aspects of organic needs or appetite, the aspects of want, the aspect of emotions as motives, the aspect of feelings and attitudes as motives, and the aspect of social motives.

Several previous studies are related to this study. The first study was an article written by Anggraeni et al. (2022). Their study focused on analyzing the kinds of psychological conflicts that happened to the main character of *"Captain Phillips"* the movie and how the psychological conflicts impact the main character's mental state. This previous research used the theory from Kurt Lewin (cited in Bruno, 2002). This study showed that the avoidance-avoidance conflict dominated the kind of psychological conflict. The similarity between the previous study and this study is the focus of the study which is to analyze the problem experienced by the movie character that is related to psychological aspects. The difference between their study and this study is the theories used to analyze the data.

The second study was a study by Artawan et al. (2020). This study discussed the external conflict faced by the main character of the movie based on the theory by Kenney (1966) about external conflict. This study showed that the man versus man conflict dominates the movie. Based on the explanation, there are two similarities between the previous study and this study. Both studies focused on analyzing the main character of a movie. Moreover, both studies include conflicts experienced by the main character to analyze. In contrast, there is also a difference. The previous study only focused on discussing the specific type of conflict in the movie, which is the external conflict. Meanwhile, this research does not.

The third study was conducted by Dewi & Agung (2023). This study aimed to figure out the differences in the plot and characterization of two versions of an Indonesian folk tale. The study applied the descriptive qualitative method. The researchers adopted the theory by Mays (2019). This study found that in those two different folk tales, the characterization has three differences, such as differences in family relations, parental behavior, and personality. In addition, the study showed that there were plot differences. They are the plot of unfortunate events, unexpected gifts, evil ideas, and sad endings. There is a similarity between their study and this study. Both studies examine the literary work in which the study object focuses on the character of the story. However, there is also a difference. The previous study used folk tales as the source of data, while this study used a movie.

Based on the explanation, the previous studies have discussed problems related to ship piracy, business, health, struggle for survival, and sibling relationships. However, several issues have not been discussed, such as parent-child conflicts about relationships, marriage, trauma, compulsiveness, and selfish intentions. The present study aims to fill the gap by figuring out how psychological aspects can affect the formation of the character's feelings and behavior when facing those problems in real life. This study focuses on analyzing one of the main characters named Georgia Cotton, played by Julia Roberts in a movie entitled "*Ticket to Paradise*". Research on the characters' psychological aspects in the movie is essential and beneficial to analyze. People will be able to find out how psychological aspects affect the way people think, feel, and act in real life. The movie entitled "*Ticket to Paradise*" has a plot, incidents, and conflicts that are close to people's real lives nowadays. Moreover, the actions of the characters in the movie are triggered by the psychological aspects of human motivation.

**MATERIALS AND METHOD**

The descriptive qualitative method was applied in this study. This study used a movie entitled "*Ticket to Paradise*" as the data source. The movie was released on the 21st of October, 2022, by Universal Pictures and Working Title Films. This movie was directed by OI Parker. The script of the movie was written by Daniel Pipski and OI Parker as well. This movie has a romantic comedy genre. "*Ticket to Paradise*" was chosen as the data source because this movie tells many things related to people nowadays, such as parent-child conflicts about relationships, marriage life, trauma, compulsiveness, and selfish intentions that can affect the psychology of the characters in doing something. Moreover, "*Ticket to Paradise*" is a Hollywood movie that successfully made a set resembling the setting of Bali, even though it was not shot in Bali. It has several scenes that show Balinese customs and culture.

The data of this study are in the form of dialogue and actions of the main character. The data were collected through the documentation and note-taking method. Several steps were taken to collect the data. Those steps are: (1) downloading the movie, (2) watching the movie, (3) note-taking the data by pausing and taking screenshots of the scene that shows action or behavior triggered by psychological aspects of the main character in the movie, (4) classifying the data. Then, in analyzing the data, this study applied the theory of human motivation proposed by Bernhardt (1945) to figure out the psychological aspect of the main character in the movie. To present the result of the analysis, this study provides a table to show the types of human motivation

related to the psychological aspect of the main character in the "*Ticket to Paradise*" movie, while the findings are explained descriptively.

**RESULTS & DISCUSSION**

This study provides a table containing the psychological aspect of the main character's human motivation. The number of data covered by this study is 13. The detailed finding is presented in Table 1.

**Table 1.** Types of Psychological Aspects of Human Motivation in "*Ticket to Paradise*" Movie

| No | Types of Psychological Aspects of Human Motivation | Occurrence | Percentage (%) |
|----|---------------------------------------------------|------------|----------------|
| 1. | Organic Needs or Appetites | 2 | 15.38% |
| 2. | Aspect of Wants | 3 | 23.08% |
| 3. | Emotion as Motive | 3 | 23.08% |
| 4. | Feeling and Attitude as Motive | 3 | 23.08% |
| 5. | Social Motive | 2 | 15.38% |
| | **Total** | **13** | **100%** |

The finding is supported by Bernhardt's theory (1945), which states that there are five types of human motivation. Based on the table, this study found that there are 2 data with a percentage of 15.38% showing the aspect of organic needs or appetites, 3 data with a percentage of 23.08% showing the aspect of wants, 3 data with a percentage of 23.08% shows the aspect of emotion as the motive, 3 data with a percentage of 23.08% shows the aspect of feeling and attitude as motive and 2 data with a percentage of 15.38% shows the aspect of social motive. The results showed that all the types of psychological aspects of human motivation were found in the main character named Georgia Cotton in the "*Ticket to Paradise*" movie.

This study presented an analysis of the psychological aspect of the character named Georgia Cotton in the movie entitled "*Ticket to Paradise*," applying the theory proposed by Bernhardt (1945). The analyses are as follows.

*The Organic Needs or Appetites*

Organic needs or appetites are fundamental needs that require periodic satisfaction. It is a habitual and sustainable activity and will continue until it finally ends with satisfaction. Humans will always initiate the activity to satisfy themselves. An unsatisfied and delayed appetite is categorized as an unpleasant condition, which will make it more and more unpleasant (Bernhardt, 1945).

*Data 1*

**Figure 1.** Georgia wakes up from a hangover



(00:55:10 – 00:55:20)

Georgia: "**I need lemon water and bacon**."

This scene shows Georgia just waking from her sleep and asking for lemon water and bacon. The previous night, she drank several glasses of *Arak* (traditional Balinese alcohol) and became drunk. She asked for bacon because it contains protein, which will break down into amino acids that can help the brain to start working properly again after being drunk. Besides bacon, putting lemon in a glass of water will help reduce the symptoms of a hangover. Georgia was experiencing a hangover after the previous night's heavy drinking. Therefore, there was an organic need that made her have to get bacon and drink lemon water to overcome the hangover and feel better. Without consuming it, the hangover may last longer, and she cannot do her daily activities throughout the day.

*Data 2*

**Figure 2.** Paul approaches Georgia and David, who have just arrived at the hotel

(01:15:25 – 01:15:31)

Paul    : "I was so worried."

Georgia   : "We are fine, we are fine."

Georgia   : "**I just need the world's longest bath.** How are you?"

The utterances show the scene when Georgia and David just arrived at the hotel after a long and tiring journey. Paul rushed over to Georgia after seeing her. Paul was really worried about Georgia because Georgia did not come back all night. Georgia said she was fine. However, at that time, Georgia needed to take a long bath. According to the Cambridge Dictionary (n.d), "appetite" does not only refer to "desires of food", but it is also defined as "the feeling of needing or wanting something". Other than that, Oxford Learner's Dictionaries (n.d) stated that appetite is a big desire for something. Apart from refreshing her body, Georgia believed that taking a bath could also refresh her heart and feeling after fighting with her daughter. It is included in the organic needs or appetites of human motivation. Humans naturally need to clean the body as one of the routines in their daily lives. People are advised to shower daily to conquer bacteria (Medical News Today, 2021). This is one of the continuous human needs. Taking a bath benefits the mental and physical health required by individuals (Cleveland Clinic, 2023).

### *Aspect of Wants*

Wants are the desires of a particular thing or a wish to have something. It is the aspect that influences and pushes individuals through a strong feeling of eagerness. According to each situation, 'want' is important to help people in deciding to solve their problems. However, desire is something that always changes depending on the experience felt by someone.

### *Data 3*

Figure 3. Georgia and David are on their way to Bali and discussing their plan

3.a.
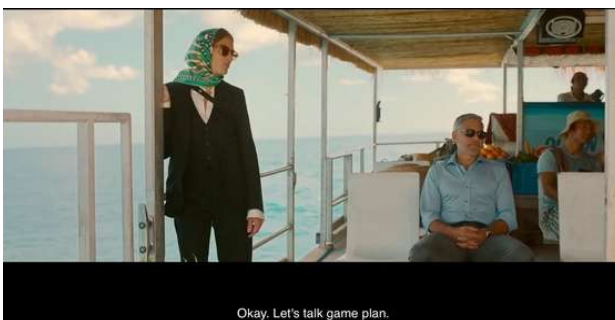


3.b.



(00:19:40 – 00:19:48)

Georgia : *"OK.* **Let's talk game plan. As much as this will pain us both, we have to call a truce to make this work."**

David : "Yes, we have to be in lockstep."

Georgia : "We speak as one."

David : "No arguing."

Georgia and David were on a boat on their way to their future son-in-law's house. They both disapproved of their daughter's wish, Lily, because she wanted to marry a man she had known in Bali named Gede, a seaweed farmer. Georgia thought that Lily and Gede's acquaintance period was too concise to proceed to get married immediately. She was afraid that their marriage would become less prosperous and even end in divorce due to a lack of compatibility with each other. Therefore, Georgia was compelled to devise a plan to prevent the wedding from happening. She also stated that no matter how painful it was, she would still be willing to do it. Psychologically, Georgia's decision was caused by aspects of wants and determination. In the past, Georgia had a bad marriage experience with David, which ended in divorce. As a parent, she has a strong desire to prevent Lily from making the same mistake as her parents did. She also wants to protect Lily from undergoing a bad married life.

*Data 4*

**Figure 4.** Georgia talks to her friend in a restaurant



(00:02:17 – 00:02:21)

Georgia's friend : "Incredible. 25 years of marriage."

Georgia : "Oh, God. We're not married. We divorced five years later. **I try not to be in the same time zone if I can help it.**"

In this scene, Georgia tells her friend about her marriage to David from when she was proposed to until they were divorced. As a husband and wife who have separated, Georgia and David tend to argue non-stop every time there is a moment to meet and talk. Therefore, she once said, *"I try not to be in the same time zone..."* which indicates that she always wants to be as far away from David as possible, even in different parts of the world. Psychologically, Georgia always desires to be far from her ex-husband so that their lives can go on peacefully. It is the human motivation affected by the aspect of wants.

***Data 5***

**Figure 5.** Georgia apologizes to Lily



(01:19:03 – 01:19:15)

Lily     : "You lied to me."

Georgia   : "I'm so so sorry. It turns out a parent will do anything in the world for their kid except let them be exactly who they are. Your dad and I were gonna be different. **We were gonna be better than this**."

In this scene, Georgia goes to Wren's room, where her daughter Lily is getting ready for her wedding. Lily expresses her disappointment to Georgia as she finds out that her mother has hidden her engagement ring and is trying to sabotage her wedding. Georgia was very sorry and apologized to Lily for being a selfish person and for being a mother who did not let Lily find her happiness. All this time, Georgia has always been filled with regret, as Lily seems to hate her. Finally, it drives her to change to be a better parent. Her statement shows it, "*We were gonna be better than this*". Her motivation comes from the psychological aspect of wants.

### Aspect of Emotions as Motives

The aspect of emotions is the aspect that points out how emotional experience directs someone's activity. When an individual is under a certain emotion, mood, or sentiment, someone will act and behave as influenced by that emotion (Bernhardt, 1945). For example, anger directs a person to fight and say inappropriate things.

### Data 6

**Figure 6.** Georgia and David argue with each other

6.a.

6.b.



(00:46:02 – 00:46:22)

David       :"….. you get to be the one that gives her everything she wants."

Georgia     : "I never get to give her what she wants. Yes, I was there for her. To make the rules, to fight with. You were fun Dad. You take her where she wants to go, buy her anything, then drop her off and drive away. You shouldn't have left!"

David       : "I had to. It was over! Because you didn't love me anymore."

Georgia     : "**Well, you didn't even like me. You didn't have any respect for me**."

In this scene, Georgia has a bad argument with David. Georgia was thinking about stopping her plans to thwart her daughter's wedding. However, David disagreed with the decision. Since the first day, they had agreed to do this together. David felt that Georgia was selfish because she always granted her daughter's every wish. Georgia could not accept David's words to her. Georgia's emotions peaked and the debate became increasingly fierce. As a result, Georgia began to bring up how David's parenting of Lily was considered bad after their marriage broke up. Georgia even said, "*You didn't even like me*", and "*You didn't have any respect for me*", with a

high intonation to David. She could not stop herself from blaming David. Psychologically, Georgia's behavior was influenced by the aspect of emotions. According to Bernhardt (1945), the aspect of emotions points out how emotional experience directs someone's activity. In this scene, Georgia acts and behaves as influenced by her anger and guilt emotions.

***Data 7***

**Figure 7.** Georgia tries to help Paul with snake venom on his leg



(01:00:34 – 01:01:05)

Georgia   : "Why are you being weird?"

Paul     : "I think I just got bitten by something."

Georgia   : "Really?"

Paul     : "Ahhhhh, a snake."

Georgia   : "**Oh my God, there it is! What do we do**?"

This scene shows Georgia and Paul in the cave at Tanah Lot after Paul proposed to Georgia. When Paul was about to stand up, he suddenly lost his balance because something happened to his leg. Shortly after that, Paul noticed a snake crawling near them. Georgia also realized that the snake had bitten Paul's left calf. Paul fell badly. Seeing this, Georgia became frightened. Georgia reflexively sucked Paul's leg to get rid of the snake venom. At that time, Georgia's fear and panic emotions direct her to do something with the venom in Paul's leg. This was a reflex action that psychologically affected by her emotions. A human can be motivated to behave as they would not do in a normal situation when influenced by a certain emotion (Bernhardt, 1945).

*Data 8*

**Figure 8.** Georgia shows her guilt to Paul



(01:10:09 – 01:10:30)

David : "If I'd listened to you, we would not have done it. She should be fine."

Georgia : "**You weren't a mistake. You weren't. It's been the story for years that you were the one to blame. It's not true.**"

Georgia could only reflect in the middle of the forest, accompanied by David. She could not do anything except blame herself. She was very afraid that Lily would hate her. David tried to say that it was not Georgia's fault. However, Georgia was still bombarded with sorrows. Her guilt at that time made Georgia realize that everything that happened was not entirely her ex-husband's fault. Based on that, Georgia's ego weakened. She finally admitted that what she had been doing was not right.

### Aspect of Feeling and Attitude as Motive

Aspects of feelings and attitudes are the motives influenced by past feelings and experiences. There is a feeling scale ranging from maximal pleasantness to maximal unpleasantness (Bernhardt, 1945). When an experience is considered pleasant, an individual will continue the activity. Meanwhile, when the experience is considered unpleasant, an individual will tend to discontinue the experience.

*Data 9*

**Figure 9.** Paul proposes Georgia

(00:59:28 – 00: 59: 43)

Paul         : "Georgia, I love you. You are gorgeous and kind. Funny and smart. You are everything I couldn't want and need. Will you marry me?"

Georgia    : "**Oh, Paul. I'm so… I'm so touched and…**. and are nauseous right now. Hmmm, how do I put this?"

Paul, Georgia's boyfriend, suddenly proposed to her when they were visiting Tanah Lot. This surprised and touched Georgia at the same time. Paul never stopped showing his love for Georgia. However, she was still in doubt because the night before, he had spent the night with her ex-husband playing the 'Pong Game' they used to do when they were in college. Georgia seemed to be transported back to her past and felt a feeling of love for David again. Moreover, she remembered when David proposed to her twenty-five years ago. However, eventually, that proposal led to a divorced marriage. As of this, Georgia held back her tears and could not give Paul an answer right away. She was woeful to see Paul's sincerity for her. Her unpleasant experience psychologically influenced Georgia's inconclusive attitude in the past.

***Data 10***

**Figure 10.** Georgia asks David for advice about Paul's proposal



(01:28:29 – 01:28:53)

David      : "I think you should say yes. Paul is a good guy."

Georgia    : "Hmm,"

David      : "If you feel half as happy as we were happy, then you should say yes."

Georgia    : "**I don't know. Maybe I'm too old to feel young anymore**."

In this scene, Georgia is daydreaming about whether she should accept Paul's proposal or not. David, her ex-husband, then came and sat next to her. David gave Georgia some consideration. David advised her to accept Paul's proposal. However, Georgia still doubted herself. When Georgia said, "*I don't know, maybe I'm too old to feel young anymore*," it seemed that she was not ready to repeat the phase of being in love and going through marriage again. Psychologically, Georgia's motivation is caused by her heartbroken feelings regarding her past experience. Georgia's unpleasant impressions towards married life have influenced her to not be in the same cycle again. When an experience is considered unpleasant, an individual will tend to discontinue the experience (Bernhardt, 1945).

*Data 11*

**Figure 11.** Georgia and David go back to their country



(01:35:55 – 01:37:00)

Georgia  : "**I see why she likes it here**."

David   : "Yeah, it's good. I could spend some time here. Someday."

Georgia  : "**Why save the good stuff for later**?"

David   : "Yeah."

This scene frames Georgia and David, who were on the ferry and about to return to their country. They sat next to each other and talked. Georgia finally realized why her daughter liked Bali, a beautiful island like a paradise. David also agreed with Georgia's opinion. Bali had become an island where they experienced beautiful and romantic moments again after 20 years of divorce. It gave Georgia the spirit and pleasure that made her want to create more stories in Bali. Finally, she made a gesture as if to offer David to stay longer on this island and not trifle away the opportunity. Eventually, David and Georgia agreed to cancel their return to their home country.

### Aspect of Social Motive

Humans are social creatures. As humans evolve to be social and live in a group, individuals have a tendency to succeed, win over others, and have the willpower to overcome difficulties. These tendencies are called self-assertion. On the other hand, there is also a propensity of humans to give in, abide, and subordinate themselves to others. This is not in the compulsion to submissive but gives satisfaction to the individual who does. It is called self-submission.

### Data 12

**Figure 12.** Georgia threatens Paul about the stolen ring



(00:39:15 – 00:39:22)

Georgia      : "I did the hard stuff."

David      : "Can't believe that they were deceived by a banana trick."

Georgia      : "**Really kill you that you haven't figured it out.**"

This scene occurs when Georgia succeeds in stealing Lily and Gede's wedding rings from Gede's cousin, Ketut. She came to David and told him that his mission was successful. David looked at Georgia and could not believe that Georgia got the ring so easily by tricking Ketut. Georgia refused David's words and threatened David assertively saying that she would kill him if she could prove that it really happened. At that moment, Georgia's act of threatening David is influenced by psychological aspects, namely social motives of self-assertion. It is proven by the fact that Georgia tends to show firmness as a human being to win over opponents.

*Data 13*

**Figure 13.** Georgia and David harvest seaweed



(00:48:03 – 00:48:13)

Georgia         : "**She listened to you, always**."

David           : "What?"

Georgia         : "She does. **She never needed to make me as happy as she wanted to make you.**"

This scene happens when Georgia and David harvest seaweed in the morning. Amid their busy activities separating the seaweed, Georgia suddenly said, "*She (Lily) listened to you*", to David. Georgia emphasized again to David that Lily prioritized her father's happiness over hers. At this moment, Georgia seemed to be submissive to the more influential person and gave David more opportunities to handle their plans. Georgia believed their plan would work if David contributed more than her. Psychologically, this is affected by the aspects of social motives (self-submission), which are shown by Georgia's tendency to be one step behind David.

**CONCLUSION**

The following conclusion was drawn based on the result of the study. The study was conducted to find out the psychological aspect of human motivation that is related to problems and conflicts experienced by Georgia Cotton, the main character of "Ticket to Paradise" movie. Based on the analysis, it is concluded that 13 data were found on five aspects of human motivation experienced by Georgia Cotton in the movie. Those are 1) the aspect of organic needs or appetites, as the data showed that there are needs that should be fulfilled to reach Georgia's satisfaction; 2) the aspect of wants, which the data indicated Georgia's desires on particular things, and during a certain situation, the wants can influence her to solve problems; 3) the aspect of emotions, as the data represented Georgia's behavior which influenced by her emotional experience; 4) the aspect of feelings and attitudes, which the data showed Georgia's consideration in doing something that

affected by her feeling and experience in the past; and 5) the aspect of social motives, as the data indicated how Georgia live as a social creature in society by showing self-assertion or self-submission tendencies. This study proves that the actions, thoughts, and feelings of the characters in the movie are triggered by the psychological aspects of human motivation. The researcher suggests that future studies can analyze more psychological aspects of characters in literary works that experience real-life problems. Therefore, readers can learn what psychological aspects affect their actions, thoughts, and feelings whenever facing a problem.

## ACKNOWLEDGEMENT

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# The Use of Compound Words in the Guardian News Website

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**ABSTRACT**

*The objective of this study is to identify the types of compound words and formation of compound words found on the Guardian News Website. This study analyzed fourteen news sites that were currently popular or the latest from 1 July 2023 – 14 July 2023 on the Guardian News Website. The data were classified and analyzed by applying the theory about the types and formation of compound words proposed by Delahunty & Garvey and also supported by the theory proposed by McCarthy. This study applied descriptive qualitative research and the data were obtained using a documentation and note-taking method. The data were presented in a formal method by providing tables and informal methods to explain the types and forms of compound words. The results of this study found that there were 179 compound words in fourteen selected news articles on the Guardian News Website. The first result revealed that this study found seven types of compound words: 102 (57%) compound nouns, 33 (18%) compound verbs, 25 (14%) compound adjectives, 7 (4%) compound adverbs, 6 (3%) compound pronouns, 5 (3%) compound prepositions, and 1 (1%) neo-classical compound. The second result revealed four forms of compound word formation: 117 (65%) closed compounds, 29 (16%) open compounds, 22 (12%) hyphenated compounds, and the last 11 (6%) mixed compounds.*

*Keywords: the Guardian News; compound words; types; formation*

## INTRODUCTION

Word is one or some phoneme that has meaning and function. According to Christianto (2020), a word is described as the smallest free form that has meaning. Words are formed from structures and various processes and the process of forming new words is known as word formation. Aprilia, Neisya, & Sonia (2023), the process of producing new words based on the word itself, existing words, or with other words, by simplifying words, merging with other words, or adding affixes to existing words to give grammatical information is known as word

formation. In addition, according to Damanik, Yanti, Hasibuan, Harahap, & Angrika (2022), word formation is a branch of language science that studies patterns and ways of forming lexical units to form new words. It can be concluded that word formation is defined as the process of forming a word or words by taking, adding, removing, and changing their structure. One of the basic processes of forming new words is compounding.

Compounding is the process of combining two words (free morphemes) to produce a new word (generally a noun, verb, or adjective) (Rachman & Simatupang, 2022). Furthermore, Nurazizah & Nazhafah (2018) stated that compounding is the process of merging two or more words into a single word and one meaning so that new words can be created. In addition, compounding or compound words are expressions that take two or more existing words, ordering them to create a new expression (Sakti, Yastanti, & Khairunas, 2021). The compound may be defined as a type of word formation process in which two or more lexemes join together to form a new word. According to McCarthy (2002, 59 - 63), compound words are classified into three types: (1) compound nouns known as noun headwords, (2) compound verbs known as verb headwords, and (3) compound adjectives known as adjective headwords.

Compound words may be found in all major lexical categories in English, including nouns, verbs, adjectives, prepositions, etc. Example: **"Greenhouse"**, word is a compound noun because it is formed from a combination of two roots, **"green"** as an adjective modifier and **"house"** as a noun which is the head of the word. These two roots have different categories which can be seen in the following diagram: green (Adj.) + house (N) → greenhouse (N). According to Delahunty & Garvey (2010, 132), compound words are classified into three forms based on how components are separated, those are compound words typed as single words, such as: *blackboard*, *playtime*, *outpost*; compounds joined by a hyphen, such as: *in-group*, *sky-high*, *grey-green*; and compound words typed as two words, such as: *mobile phone*, *dining room*, *full moon*.

Some previous studies focused on compound words. The first study was completed by Swari, Putra, & Maharani (2022) entitled "Compound Words in The Land of Stories the Wishing Spell Novel by Chris Colfer". That study had two research objectives, the first is to analyze the types and the second is to explain the meaning of compound words that exist in each term. The second study was conducted by Sisvinda (2022) entitled "English Compound Words Used in The Jakarta Post's Health Column on Third Week of June 2020". The objectives of that study are to discuss, the orthographic features, the formation of compound words, and compound word meanings in regards to COVID-19 pandemics. The third study was conducted by Maulidia & Kusumah (2022) entitled "An Analysis of English Compound Words in an Article of Life and

Style Column". That study examined the types and the formation of compound words. The fourth study was conducted by Maharani & Refnaldi (2022) entitled "Morphological Analysis of Compound Words Used in Colleen Hoover's It Ends with Us and Delia Owens' Where the Crawdads Sing Novels". That study discussed the types of compound words, and the patterns of compound words used in It Ends with Us and Where the Crawdads Sing Novel. The last study was conducted by Sari, Savitri, & Beratha (2023) entitled "Compound Words in André Aciman's Call Me by Your Name". The focus of that study was to analyze the types and the meaning of compound words found in the novel Call Me by Your Name by André Aciman.

Based on the explanation, previous studies have discussed problems related to the types of compound words and the meaning of compound words. However, some problems have not been discussed in previous studies, namely the formation of compound words. This study aims to fill the gap by finding out what types of compound word formation are most commonly found and how word formation based on how the words are separated can affect compound words. Analyzing compound word formation is very important especially in analyzing written works because it can affect the types of compound words and whether the word is a compound word or just a phrase. For example: The words *"blackboard"* and *"blackboard"*. The word *"blackboard"* is a compound word of the noun type. The compound word has no space between the two words. The word *"blackboard"* means a board used for writing. Meanwhile, the word *"blackboard"* is not a compound word but only a phrase. The word has a space between the two words which means board that is black.

This study is focused on compound words found in digital news. Digital news is the online version of a newspaper, either as a stand-alone publication or as a printed periodical. Digital news is a mass media that plays an important role in conveying information to the public (Sholikhah, 2017). Digital news is used as a data source because it is considered one of the most widely read mass media sources for information. In addition, the online version was chosen because technology is currently advancing and more people are choosing to read online newspapers because it is more convenient, practical, efficient, flexible, and easily accessible anywhere and anytime. Turangan, Puspani, & Krisnawati (2017) stated that digital news provides many conveniences for the public to be able to find any information about what is happening anywhere and digital news can be accessed easily anytime and anywhere. Furthermore, according to Auliya, Khatimah, & Sumarlam (2020), digital news has many advantages such as the ease of updating news on an ongoing basis (continuous updates), interactivity, hypertext, and multimedia, and digital news has a much more attractive appearance compared to printed newspapers because it

combines text, audio, videos, and visuals so that it is more interesting for someone to read. One of the most popular online newspapers that can be accessed easily and provides the latest information or news is the Guardian News.

The Guardian is an English newspaper owned by the Guardian Media Group. According to Viner (n.d.) on the Guardian's official website, the Guardian is global news that offers courageous investigative journalism by helping the helpless and powerful to be held accountable. The Guardian offers news that is bolder and following what is in the field because it has an independent ownership structure so that it is not influenced by anything, including politics. The Guardian News gathers and produces daily international news, business, politics, sports, current affairs programs, etc. The Guardian News website also contains a lot of combinations of words so new words will be created from these combinations. This is done so that the news can attract someone's reading interest and build more emotions from the reader. And also, the Guardian News produces and uploads news every day without stopping so there is always the latest information. Therefore, the Guardian News is used as a data source in this study.

Based on the study background, two points may be discussed, such as the types of compound words and the formation of compound words found on the Guardian News Website. Compound words are very important to learn and understand because compound words are an important part of language acquisition and can help improve communication skills and language comprehension. Learning compound words helps to expand vocabulary by providing a means to create new words with diverse meanings from existing ones, understand the meaning of new words, and make writing more concise, precise, sophisticated, and interesting. Compound words are a fundamental aspect of language and are used frequently in both written and spoken communication. Therefore, compound words are very important to be discussed and become the topic of this study.

**MATERIALS AND METHOD**

The basic data for this study are all compound words in the news that are currently popular and the latest news in July 2023 on the Guardian News Website. English compound words are taken from one Guardian News article every day for two weeks from 1 July 2023 – 14 July 2023 at www.theguardian.com. Documentation and note-taking methods were applied in this study to collect data, which means that the data was taken from written materials of news texts on the Guardian News Website and recorded as well as sorted out data. The steps were as follows: (1) reading the Guardian News on the website, (2) finding and note-taking the English compound

words from the total fourteen selected articles that were published on the Guardian News site starting from 1 July 2023 – 14 July 2023, (3) sorting English compound words and classifying compound words according to types and formation to obtain accurate data, and (4) analyzing compound words that have been found in the Guardian News.

This study is conducted by applying descriptive qualitative research based on Creswell & Creswell (2018) to describe the types of compound words, as well as the structure and process of compound word formation in the Guardian News. The qualitative method was applied to analyze data to provide a detailed descriptive explanation. The data were classified and analyzed by applying the compound word theory proposed by Delahunty & Garvey (2010) which discusses the types and forms of compound words. Furthermore, the main theory was supported by the theory proposed by McCarthy (2002) which was applied to analyze the compound words using a tree diagram. A tree diagram is used to demonstrate the process and formation of compound words.

To describe the results of this study, the data are presented in two methods, formal and informal method. The formal method is a method that presents the results of the analysis using statistics in the form of numbers, signs, symbols, tables, or charts. Tables were implemented in this study to show the results of the types of compound words and the formation of compound words contained in the Guardian News Website. This method aims to enable the reader to gain a broader perspective and clearer understanding of the overall data arranged in tables, as well as to provide objective data. In addition, this study also used an informal method. The informal method is a method that presents the results of the analysis descriptively (Agatha, Putra, & Sulatra, 2022).

**RESULTS & DISCUSSION**

This study analyzed fourteen news websites taken from the Guardian News. On the Guardian News Website, it was found that there were 179 compound words. All compound words were collected as data and described in a table. The following table shows the occurrence of types and formation of compound words. The findings are presented as follows:

**Table 1.** The Occurrence of Types of Compound Words

| No. | Types of Compound Words | (f) | (f%) |
|---|---|---|---|
| 1 | Compound Noun | 102 | 57% |
| 2 | Compound Verb | 33 | 18% |
| 3 | Compound Adjective | 25 | 14% |
| 4 | Compound Adverb | 7 | 4% |
| 5 | Compound Pronoun | 6 | 3% |
| 6 | Compound Preposition | 5 | 3% |
| 7 | Neo-classical Compound | 1 | 1% |
| | **Total** | **179** | **100%** |

Based on Table 1, there are 179 total data found, the most common types of compound words found on this news website are compound nouns, with a total of 102 words of 179 total words with a percentage of 57%. The second most compound words are compound verbs, with a total of 33 words with a percentage of 18%. The third is compound adjectives, with a total of 25 words with a percentage of 14%. The fourth is compound adverbs, with a total of 7 words with a percentage of 4%. The fifth is compound pronouns, with a total of 6 with a percentage of 3%. The sixth is compound prepositions, with a total of 5 with a percentage of 3%. The last compound words are neo-classical compound words, with a total of 1 word with a percentage of 1%.

**Table 2.** The occurrence of Formation of Compound Words

| No. | Forms of Compound Words | (f) | (f%) |
|---|---|---|---|
| 1 | Closed | 117 | 65% |
| 2 | Open | 29 | 16% |
| 3 | Hyphenated | 22 | 12% |
| 4 | Mixed | 11 | 6% |
| | **Total** | **179** | **100%** |

From Table 2, the writing of compound words is divided into four, those are closed, open, hyphenated, and mixed compound words. A closed compound is a word that combines two or more words into a single word. An open compound is two or more words joined together into one with spaces between the words. A hyphenated compound is a combination of two or more words that have hyphens between the words. A mixed compound is a combination of two or more words by mixing spaces, hyphens, or no spaces between the words. The total number of compound words found on this news website is 179 words. Closed compound is the most dominant found on this

news website with a total of 117 words with a percentage of 65%. The second is an open compound with a total of 29 words with a percentage of 16%. The third is a hyphenated compound with a total of 22 words with a percentage of 12%. The last one is a mixed compound with a total of 11 words with a percentage of about 6%.

Based on the explanation, the most dominant type of compound words found from other types of compound words are compound nouns. Compound nouns are mostly found in the Guardian's News because development or change produces more new artifacts or objects than new activities, etc. Meanwhile, the least compound word type in the Guardian News is neo-classical compound words. This is because the use of neo-classical words is very rarely used in everyday life, so neo-classical compound words are rarely found. Based on its formation, the most dominant compound word formation found in the Guardian News is closed compound words. Closed compound words are mostly found because they are easier to use and easier to remember compared to other compound word formations. Meanwhile, the least compound word formation found is mixed compound words. This is because it is more complex to use compared to other compound word formations.

This study presented an analysis of the types and the formation of compound words found on the Guardian News Website by applying the theory proposed by Delahunty & Garvey (2010) and supported by the theory proposed by McCarthy (2002). The analyses are as follows:
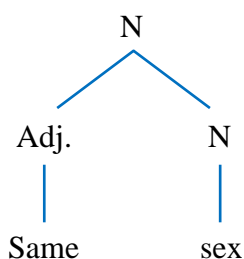
1. **Compound Noun**

Compound nouns are two or more words that are joined into one where one of the words is in the form of a noun. These combinations must have a compound head that acts as a noun and the other as a modifier. These combinations, such as: Verb – Noun; Noun – Noun; Adjective – Noun; Preposition – Noun; etc. The analysis is as follows:

**Data 1:** "The trailer rammed into private cars, minibusses, boda bodas (***motorcycle taxis***) and ......." (Agence France, 2023: line 7)
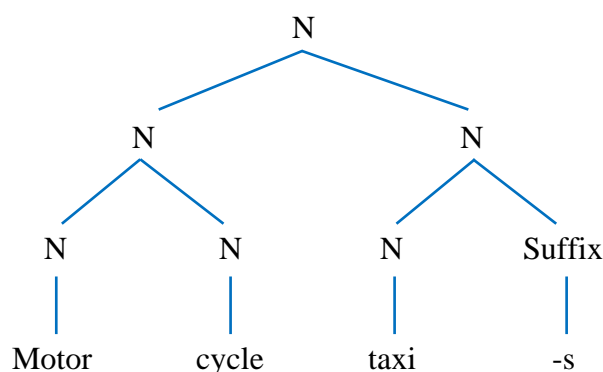
The word "*motorcycle taxis*" is a compound noun because the word consists of three roots, the first root is "*motor*", the second root is "*cycle*", the last root is "*taxi*" and the word contains with suffix *-s* in the end of the word which is a bound morpheme to form the word plural. The compound word can be seen in the following diagram: motor (N) + cycle (N) + taxi (N) + -s (bound morpheme) → motorcycle taxis (N). Those three elements are the same categories that are nouns. The word "*motorcycle taxis*" is a mixed compound word because the two elements those are "*motor*" and "*cycle*" are combined into one without spaces or hyphens and the word "*taxis*" is combined into one using spaces.

**Data 2:** "More and more US states were recognizing *same-sex* marriage, and ……." (Tom Perkins, 2023: line 2)



The word "*same-sex*" in the data is a compound noun because the word is created by two roots, one of which has a noun head. The first root is "*same*" as the modifier and the second root is "*sex*" as the head. These two words have different categories. The compound word can be seen in the following diagram: same (Adj.) + sex (N) → same-sex (N). The word "*same-sex*" is a hyphenated compound because these are two words connected by a hyphen. The word "*same-sex*" is written with a hyphen between the two words to express the idea of a unit and to avoid ambiguity.
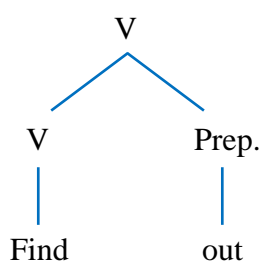
2. **Compound Verb**

Compound verbs are a type of compound word that is composed of two or more words, one of which has a head that acts as a verb. Compound verbs can be combined with other types of words. Compound verb includes: Noun – Verb; Verb – Verb; Adjective – Verb; Adverb – Verb; Preposition – Verb; etc. The explanation is as follows:

**Data 3:** "**Fine-tuned** in Africa and elsewhere, arguments used to attack rights overseas have been re-imported to the US as ……." (Tom Perkins, 2023: line 4)

```
              V
            /   \
        Adj.     V
          |      |
        Fine    tuned
```
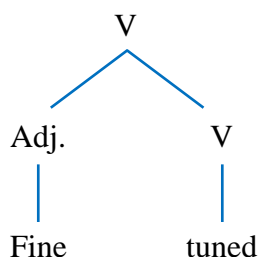
Based on the data above, the word "*fine-tuned*" is a compound verb. The word is formed by combining two words, "*fine*" as the modifier and "*tuned*" as the head. Both words have different categories, "*fine*" is an adjective, and "*tuned*" is a past tense verb. The formation can be seen as follows: fine (Adj.) + tuned (V) → fine-tuned (V). If the words "*fine*" and "*tuned*" are mixed into one with a hyphen between them, it becomes a hyphenated compound. This combination uses a hyphen to connect the two words and create a new word.

**Data 4:** "……. "Were they tortured? YES! Who directed it? We need to *find out*." (Caroline Kimeu, 2023: line 8)

```
              V
            /   \
         V       Prep.
         |         |
        Find       out
```

The word "*find out*" from the data is a compound verb because the compound word is generated by combining two elements: "*find*" as a verb which is the head of the word and "*out*" as a preposition which is the modifier. These two words have different categories. This can be seen in the following diagram: find (V) + out (Prep.) → find out (V). The word "*find out*" is an open compound word because it puts two words together to create a meaning but uses a space to separate them. The word "*find out*" is written with an open compound because it is a phrasal verb. A phrasal verb is a verb that consists of a main verb and is accompanied by a word that

modifies it, such as a preposition or an adverb. The word "*find out*" has a main verb which is "*find*", then "*out*" which is a type of prepositional word. So, if the two words are combined, a phrasal verb is formed.
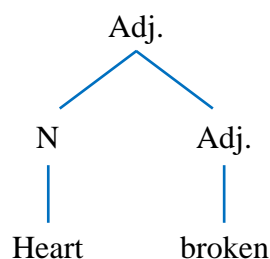
### 3. Compound Adjective

Compound adjectives are compound words that are joined together by compounding at least two words to create a new adjective, one of which is expressed as an adjective. The combination is like: Adjective – Adjective; Noun – Adjective; Verb – Adjective; Preposition – Adjective; etc. The following is an explanation of combining a compound adjective:

**Data 5:** "Considering that 4 billion people *worldwide* – 50% of us – are expected to have an allergic condition in the next decade, it should be an urgent priority." (Theresa MacPhail, 2023: line 9)
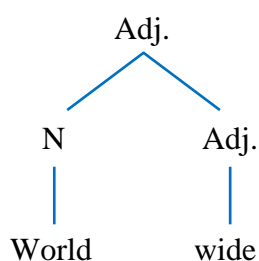


Based on the data above, it can be seen that the word "*worldwide*" is a compound adjective because it is combined with two words, "*world*" and "*wide*". The word can be seen in the following diagram: world (N) + wide (Adj.) → worldwide (Adj.). The two elements are different categories, where the word "*world*" is a noun that functions as a modifier, while the word "*wide*" is an adjective that functions as the headword. When the words "*world*" and "*wide*" are grouped without any spaces or hyphens between them, they become a closed compound word and create a new word. This combination makes the closed compound word look like a single word.

**Data 6:** "We're *heartbroken*," said Tim Kelleher, the principal of St Michael's College, a Catholic boys' school where weeks earlier the teenagers had sat their leaving exams." (Helena Smith, 2023: line 4)

Adj.

N          Adj.

Heart      broken

The word "*heartbroken*" in the data is a compound adjective formed through a word-formation process consisting of the words "*heart*" and "*broken*". The word "*heart*" is a noun-type word that functions as a modifying word, while the word "*broken*" is an adjective-type word that functions as the headword. In this case, the two words have different categories which can be seen in the following diagram: heart (N) + broken (Adj.) → heartbroken (Adj.). The word "*heartbroken*" is written as one without any space or hyphen between the two words. Therefore, the compound word is classified as a closed compound word.

4.  **Compound Adverb**

Compound adverbs are a type of adverb that is created by compounding two or more words to make another adverb. The combination of compound adverbs must have an adverb as a compound head and can be combined with other types of words. The combination is like: Adverb – Adverb; Adverb – Noun; Adverb – Verb; Adverb – Preposition; etc. Compound adverbs frequently occur to modify a verb, an adjective, or even other adverbs. The explanation is as follows:

**Data 7:** "Storm Poly struck the south and east of England on Tuesday before intensifying over the North Sea ***overnight***." (Alice Fowle, 2023: line 2)

Adv.
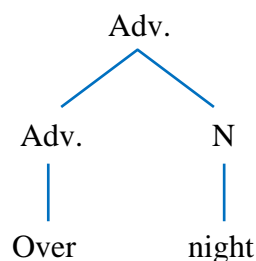
Adv.       N

Over       night

The word "*overnight*" from the data is a compound adverb because the two words are mixed into one, "*over*" as an adverb and "*night*" as a noun. The compound word can be seen in the following diagram: over (Adv.) + night (N) → overnight (Adv.). The two words have different categories, where the word "*over*" (Adv.) becomes the headword, while the word "*night*" (N) is

the word that modifies it. The word "*overnight*" is a closed compound because the two words are put together without spaces or hyphens between the words so that the word is seen as one word.

**Data 8:** "……. over its apparent disproportionate focus on prosecuting crimes occurring within Africa over those happening *elsewhere* in the world." (Caroline Kimeu, 2023: line 19)

$$Adv. \rightarrow Adv._{(Else)} \quad Adv._{(where)}$$

Adv.

Adv.　　　Adv.
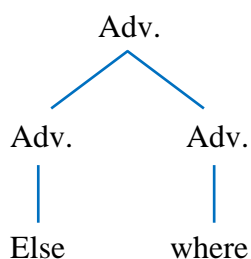
Else　　　where

The word "*elsewhere*" from the data above is a compound adverb because two different words are combined into one unit, namely the word "*else*" as an adverb and the word "*where*" also as an adverb. Both elements belong to the same category, namely adverbs, therefore "*elsewhere*" is a compound adverb. The compound word can be seen in the following diagram: else (Adv.) + where (Adv.) → elsewhere (Adv.). The word "*elsewhere*" is a closed compound because the two words are put together without spaces or hyphens between the words so that the words appear as one word.

## 5. Compound Pronoun

Compound pronouns are a combination of at least two words into one to create another pronoun, one of which is expressed as a pronoun. Compound pronouns can be used as reflexive pronouns or as intensive pronouns. A compound pronoun can be combined with other types of words, such as: Pronoun – Noun; Pronoun – Adverb;  etc. The explanation is as follows:

**Data 9:** "……. a lot of potential risk to the species, even though it might not be getting caught *itself*," says White." (Helen Scales, 2023: line 17)

Pron.

Pron.　　　N
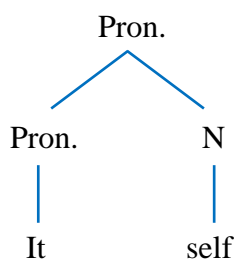
It　　　self

The word "*itself*" from the data is a compound pronoun because the word is created through a process of combining words consisting of the words "*it*" and "*self*". The data has different categories which can be seen in the following diagram: it (Pron.) + self (N) → itself (Pron.). The

word "*itself*" is a compound pronoun which is also known as a reflexive pronoun because it ends in -*self* to signify that the subject or object is still the same. The word "*itself*" is a closed compound because the two words are combined into one word without any spaces or hyphens.

**Data 10:** "As *someone* who has spent over five years investigating the history, science, and economics of allergies and talking to researchers in the field, I can tell you that we need governments, advocacy groups, and other NGOs to ……." (Theresa MacPhail, 2023: line 9)
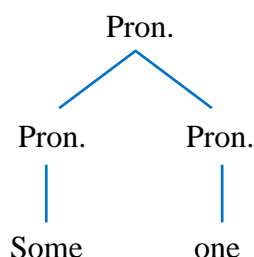


Based on the sentence above, the word "*someone*" is a compound pronoun. The word "*someone*" is formed from the words "*some*" and "*one*". The word "*some*" is the modifying word while the word "*one*" is the main head of the word. These two words have the same category. This can be seen in the following diagram: some (Pron.) + one (Pron.) → someone (Pron.). The word "*someone*" is a closed form because it is created from two different words formed into one without any spaces or hyphens so it looks like an individual word.

## 6. Compound Preposition

Compound prepositions are a type of compound word that is created from a combination of two or more words, one of which is a preposition. Compounding of compound Preposition, such as: Preposition – Preposition; Noun – Preposition; Adverb – Preposition, etc. The analysis to form a compound preposition is as follows:

**Data 11:** "*Without* any deal, Ukraine's role as the breadbasket of the world can only be protected by exports westward ……." (Patrick Wintour, 2023: line 14)
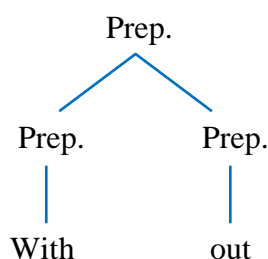
The word "*without*" from the data above is a compound preposition because it is combined with two words, "*with*" and "*out*". The compound word can be seen in the following diagram: with (Prep.) + out (Prep.) → without (Prep.). Those two elements are the same categories that are prepositions. When the words "*with*" and "*out*" are grouped into one without spaces, it becomes a closed compound and produces a new word. The compound word in the data combines into one without spaces or hyphens between the words, so the word "*without*" is a closed compound. This combination makes a closed compound look like a single word.

**Data 12:** "At conferences in the 1980s, there were hardly any presentations on food allergy at all, despite rising numbers of patients ***throughout*** the US and Europe." (Theresa MacPhail, 2023: line 5)
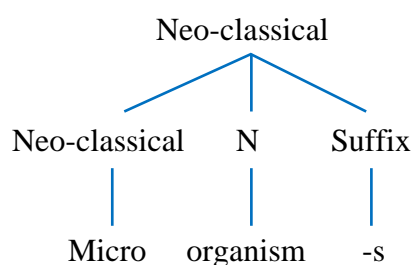
```
                    Prep.
                   /     \
              Prep.       Prep.
                |           |
            Through        out
```
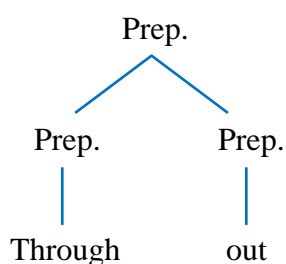
The word "*throughout*" in the data above is a preposition compound formed through a word-formation process consisting of "*through*" and "*out*". The word "*through*" is a preposition-type word that functions as the headword, while the word "*out*" is a preposition-type word that functions as a modifying word. In this case, the two words have the same category which can be seen in the following diagram: through (Prep.) + out (Prep.) → throughout (Prep.). This word is a closed form because the two words are combined into one word without any spaces or hyphens between them so it looks like just one word.

7. **Neo-classical Compound**

Neo-classical compound words are a type of compound word that is constructed from two or more words whose elemental words are taken or originating from classical languages (ancient Greek and Latin). Neo-classical compound involves compound forms and can be combined with other elements to form new words. Neo-classical compounds can be combined with other types of words, such as: Neo-classical – Noun; Neo-classical – Adjective; Neo-classical – Adverb; etc. The analysis to form a Neo-classical compound is as follows:

**Data 13:** "We also understand that early childhood exposure to certain ***microorganisms*** – like the "good" ……." (Theresa MacPhail, 2023: line 6)

```
                          Neo-classical
                       /        |        \
            Neo-classical       N        Suffix
                   |            |           |
                Micro        organism      -s
```

The word "*microorganisms*" is formed by two elements, namely "*micro*" and "*organism*", and at the end of the word is added -*s* which is a bound morpheme to make the word plural. These two words have different categories. This can be seen in the following diagram: micro (Neo-classical) + organism (N) + -s (bound morpheme) → microorganisms (Neo-classical). The word "*microorganisms*" is a neo-classical compound because the word "*micro*" comes from classical Greek and the word "*organisms*" is a noun. Therefore, if the words "*micro*" and "*organisms*" are combined into one, a neo-classical compound is formed. The word "*microorganisms*" is a closed compound word because two words are a single word without any spaces or hyphens.

**CONCLUSION**

Based on the results of the analysis, there are 179 compound words contained in fourteen selected news articles on the Guardian News Website. Based on the types of compound words, there are seven types of compound words found on the Guardian News Website. The most common type of compound word found on this news website is a compound noun, with a total of 102 words with a percentage of 57%. The second most compound words are compound verbs, with a total of 33 words with a percentage of 18%. The third is a compound adjective, with a total of 25 words with a percentage of 14%. The fourth is compound adverb, with a total of 7 words with a percentage of 4%. The fifth is a compound pronoun, with a total of 6 with a percentage of 3%. Then the sixth is a compound preposition, with a total of 5 with a percentage of 3%. The last compound words are neo-classical compounds, with a total of 1 word with a percentage of 1%. Moreover, based on the formation of compound words, it can be concluded that there are four types of formation of compound words. The most dominant formation of compound words found on this news website is closed compound with a total of 117 words with a percentage of 65%. The second is an open compound with a total of 29 words with a percentage of 16%. The third is a hyphenated compound with a total of 22 words with a percentage of 12%. The last one is a mixed compound with a total of 11 words with a percentage of about 6%. Based on the results, the Guardian News Website contains a lot of compound words and can provide deeper insight and

knowledge on compound words. Compound words found on the Guardian News Website make the news have high text quality such as being more concise, interesting, and sophisticated to attract people's reading interest.

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# Moral and Democratic Society System in Twain's *The Man Who Corrupted Hadleyburg*

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**ABSTRACT**

*This article sought to explore moral and democratic society systems within Mark Twain's short story "The Man That Corrupted Hadleyburg" using a descriptive methodology. The source of data in this research was the text of the short story itself, while to support the data, the writers encompassed relevant information related to the research, including literary theory and sociological perspectives on literature. The data collection process involved in-depth reading, transcription of pertinent quotations from the story to support the research, and systematic categorization. Through genetic structuralism as the analytical framework, this study revealed the moral criticism and democratic society system as the central themes, manifesting through key characters such as Edward Richard, Reverend Burgess, and other supporting figures. In Twain's "The Man Who Corrupted Hadleyburg," a profound exploration of moral criticism and democratic societal systems unfolds. The narrative delves into the intricacies of character morality, exposing the vulnerabilities of individuals and the democratic decision-making processes within the framework of Hadleyburg's society. The reactions of Hadleyburg's residents to the sudden influx of gold served as a noteworthy concluding point, shedding light on the broader societal implications within the narrative. In essence, this research illuminates the multifaceted layers of social criticism embedded in "The Man That Corrupted Hadleyburg," offering a nuanced understanding of the moral, societal, and individual dimensions explored by Mark Twain in this literary work.*

*Keywords: Social Criticism, Twain, Short Story, The Man Who Corrupted Hadleyburg*

## INTRODUCTION

Human life contains a variety of experiences which are directly captured by the human senses and recorded by his state of consciousness. The state of consciousness absorbs the experiences of life, whether they come from human senses or direct ideas (Rorintulus et al., 2022). It will create an inner conflict inside the human mind and provoke one to express an idea creatively. A work of literature always presents a whole new reality, known as the fictive reality. Gangjian (2023), Tatipang (2022), and Wellek & Warren (1990) state that literature presents life and life is commonly about social reality; therefore, literature also imitates nature and the

subjective world of human beings. This means that literature reflects the social issues from the life of society. Based on this fact, scientific studies in literary works need to understand the literature because in such situations. Knowledge should be sought to identify the nature, function, and role in life. Simanjuntak et al. (2023), Eddings (2019), and Wellek & Warren (1990) state that literature is often linked to specific social institutions. Literature has a social function, and it is not entirely private. Thus, the problems of literary studies imply a matter of convention, norm issues, genre, symbols matter, and myth.

There is a significant relationship between literature and the social culture environment that becomes the author's source of inspiration (Meilasari, 2022; Martin, 2020). This relationship is permanent since the literature, the writer, and the society have a strong correlation with each other (Mustari et al., 2023). Therefore, the emersion of ideas from authors or writers could not be separated from the situation of their society. An individual creates all the ideas as a member of the society. It is the direct product of the society itself (Ali, 2023; Mahmudah et al., 2022; Tatipang et al., 2022). As we can see, literature is involved in a society, precisely in relation to the society that surrounds it. The tradition of a society is often recorded in a novel, including the forms of social upheavals that occur in a society. These upheavals cover all of society's aspects in the change of social value as the effect of the individuals' change in their view of life.

Several studies on Mark Twain's "The Man Who Corrupted Hadleyburg" have significantly enriched our understanding of the intricate dynamics between morals and the functioning of democratic institutions within the narrative. Levy's (2020) exploration of moral decay, Gangjian's (2023) focus on democratic vulnerabilities, and Holmes & Peck's (2020) comparative approach have collectively formed a robust foundation for further research. These scholars have collectively deepened our understanding of Twain's social commentary and its implications for contemporary society. As the scholarly conversation continues to evolve, these previous studies serve as invaluable touchpoints, guiding future researchers in their quest to unravel the timeless and universal themes embedded in Twain's exploration of morality and democracy.

The moral and democratic society system in Mark Twain's "The Man Who Corrupted Hadleyburg" presents significant potential for innovation in literary studies (Cao, 2022), opening avenues for exploring uncharted territories at the intersection of ethics and governance in literature (Höll, 2023). Through this study, the researchers quantify the moral nuances and democratic dynamics in the narrative, uncovering patterns and subtleties that traditional qualitative methods may have overlooked. Additionally, an innovative research angle centers on

interdisciplinary collaboration by integrating insights from these diverse fields. This enables a multifaceted analysis of the characters' moral decision-making processes and the societal consequences within Hadleyburg (Smith, 2021). This study will foster a holistic understanding of the intricate relationship between individual morality and the functioning of democratic societies. By juxtaposing the challenges faced by Hadleyburg with analogous situations in modern literature or historical events, researchers draw parallels and contrasts, enriching the analysis with diverse perspectives. This present study unearths new layers of meaning, transcends traditional boundaries, and offers fresh insights into the complexities of human behavior and governance. As literature evolves, these methodologies become essential for unlocking the full spectrum of insights embedded in literary classics like Twain's exploration of morality and democracy.

## RESEARCH METHOD

In this investigation, a descriptive qualitative methodology was applied, emphasizing the scientific facets outlined in the data. The data were the short story. To fortify the analytical process, the researchers delved into relevant literature, scrutinizing books, articles, and proceedings linked to the study's theme. Additionally, dictionaries were consulted to elucidate the meanings of intricate terms present in the short story and the referenced materials. Moreover, the researchers referred to theses to aid in executing a comprehensive analysis. This comprehensive approach is aimed to ensure a thorough understanding of the scientific nuances within the data. The utilization of diverse sources, ranging from literary works to scholarly publications, and the incorporation of dictionaries and theses, underscored the methodological rigor employed in this study to enhance the clarity and depth of the research findings.

## RESULTS & DISCUSSION

The opening chapter of the short story begins with a description of the situation that occurs in Hadleyburg after horrendous news about a stranger who distorts a sack containing around $40,000 gold in the home of Mr. Richard. The concern and excitement happen in the city. It starts with Mr. Cox and the other residents who suspect that something will happen to damage their city. Hadleyburg is indeed renowned for its reputation as a city that is not easily bribed. Therefore, most of the inhabitants are proud and haughty.

In another place, the feeling of worry hits Richards, especially his wife, who fears something terrible behind the actions that the Stranger performed. On the other hand, citizens

look enthusiastic about the circumstances of what is happening. They are very proud that their city, which they worship and glory, could be more famous than any other city.

> *"So three weeks passed one week was left. It was Saturday evening after supper. Instead, the a foretime Saturday evening flutter and bustle and shopping and larking, the streets were empty and desolate. Richards and his old wife sat apart in their little parlour miserable and thinking. This was become their evening habit now: the life-long habit which had preceded of reading, knitting, and contented chat, or receiving or paying neighbourly calls, was dead and gone and forgotten, ages ago two or three weeks ago; nobody talked now, nobody read, nobody visited the whole village sat at home, sighing, worrying, silent. Trying to guess out that mark" (Twain, 1900)*

The Stranger mentions that the sack of gold contains notes explaining about the people who helped him. He also informed us that these notes include some names that received remarks from the Stranger. Additionally, the Stranger announces that the person who has the right to claim the sack of gold is available to the public, and the news is published in the city's local newspaper.

In another place, Richard begins to suspect what is on the Stranger's mind regarding the sack of gold in his house. He and his wife start to suspect that the goods (sack of gold) could be a result of gambling. They begin to discuss the sack of gold, contemplating the wealth obtained from a sack weighing 460 pounds with a total value of $40,000. Their conversation continues into the middle of the night, with Mary persistently trying to reassure her husband about the situation they are facing. However, Richard continues to think about the Stranger who placed the sack. On the other hand, he is also proud of himself and his town because the Stranger trusts them.

At their home, Richard and his wife are still discussing who gave $20 to the Stranger when he passed through the city. However, Mr. Richard guesses that Barclay Goodson was the one who did it.

> *"The first question was, who could the citizen have been who gave the stranger the twenty dollars? It seemed a simple one; both answered it in the same breath" (Twain, 1900)*

The Stranger also considers the Reverend Burgess as someone who is very proper, leading and resolving about the sack of gold claiming. Richard also supports the statement of the Stranger about the right person dealing with the problem:

*"Mary, Burgess is not a bad man"* (Twain, 1900)

However, Mrs. Richard remains firm in her belief that Reverend Burgess is not the right person to solve this problem, given his mistakes in the past. On the other hand, Mr. Richard still considers Reverend Burgess the right candidate because of his friendliness and kindness.

An apparent consideration from Mary Richard is that the right people are Mr. Goodson or Swalsberry. Swalsberry suggests modifying Mr. Richard's decision regarding Reverend Burgess. However, Swalsberry's proposal or inducement cannot change Mr. Richard's conviction that Burgess is the suitable person for the role.

> *"just like goodson; it's got all the marks. He had only one vanity; he thought he could give advice better than any other person"* (Twain, 1900)

Mr. Richard also goes to Mr. Cox to preach to all the people in the town about the sack of gold. Mr. Cox welcomes the news submitted by Mr. Richard, thinking that this event would be talked about 1,000 years later, and therefore, he should publish it to all people throughout the land in America.

The residents beam with pride as stories of the sack and Hadleyburg's honesty spread throughout the nation, but the mood among the citizens has changed. The temptation of the gold leads the people in Hadleyburg to speculate about the remark. The content of the note from the Stranger mentions his return to the city of Hadleyburg because of an accident while driving at night. He also states that he is very well acquainted with Barclay Goodson.

> *"I am Stranger to you, but no matter. I have something to tell. I have just arrived home from Mexico, and learned about the episode. Of course, you do not know who made that remark, but I know, and I am the only person living who does know. It was GOODSON. I knew him well, many years ago. I passed through your village that very night, and was his guest till the midnight train came along"* (Twain, 1900)

Responding to this, the family of Richard feels fortunate that they are one of the chosen couples from 19 families who live in Hadleyburg, and they receive a letter from a stranger revealing the remark: *"You are far from being a bad man: go, and reform".* Mrs. Richard is ecstatic that they will be able to claim the gold. She felt very proud of her husband, and she thinks that her election is something special and not many people can bear the image as a person who is incorruptible in Hadleyburg.

As word spreads of the situation in Hadleyburg, its residents grow prideful about the national attention. They also begin talking about how to guess the right advice and get the bag of

gold. This takes its toll on the community (Sanders, 2019). Soon, routines fall by the wayside in favor of pondering the correct answer. Soon, every family in town gets an identical, mysterious letter telling them that the secret advice is "You are far from a bad man: Go and reform." So, all of 19 families submit their answers, sealed in an envelope, to Reverend Burgess.

Mrs. Richard looks happy, and today's announcement will be busy as people determine who has the right to claim the sack of gold. She begins to think about the money they will receive. It's a different expression on Mr. Richard's face; he appears busy but not happy.

Three weeks have passed. The people in the town start showing unusual interest because of the time needed to decide on who is entitled to claim the sack. Additionally, the person with the right to read the notes in the sack of gold is Reverend Burgess. All 19 families have received the same letter. They submit their claims to Burgess and begin to anticipate their future wealth.

### Rising Action

Rising action is the second part of the plot (Winter, 2022). It elucidates troubles and events that create conflicts in the story. In the short story "The Man That Corrupted Hadleyburg," the rising action occurs on the announcement day about the claiming of the sack of gold. Everything in the city has been decorated to celebrate the announcement. Chairs are lined around the city hall, with approximately 412 chairs provided for all audiences and 68 seats for some invitations. The sack of gold is placed on a small table where people can see it.

At that time, Mr. Burgess starts to determine who will have the right to the sack of gold. All people gather and watch the process. Reverend Burgess delivers a speech about how the city of Hadleyburg's pride is famous for its incorruptible nature. He believes that the Stranger entirely trusts everyone in the city. Reverend Burgess explains that the note written by the Stranger must be similar to the note owned by the person who has the right to claim the sack of gold. The contents of the note describe the status of the person.

> *"The remark which I made to distressed stranger was this: "You are very far from being a bad man; go, and reform". Then he continued" (Twain, 1900)*

After several attempts, the process of determination runs to decide the ownership of the sack of gold. However, problems arise between Mr. Willson and Billson, both claiming the right to own the note. Mr. Billson accuses Mr. Willson of stealing and copying his note, which was taken from Reverend Burgess. They are among the 19 city residents whom the Stranger trusts because of their "Incorruptible" attitude.

Billson claims that he gave $20 to the Stranger, which amazes Mr. Burgess. On the other hand, Mr. Willson also argues for the sack and has clear evidence. Subsequently, Mr. Burgess, persuaded by Tanner, opens Billson and Willson's notes. Upon opening them, it is discovered that both notes have similarities with the note made by the Stranger. Everyone gathers around Mr. Willson and congratulates him for his achievement. However, the reading of the notes continues.

> *"Go, and reform or, mark my words someday, for your sins you will die and go to hell or Hadleyburg. TRY AND MAKE IT THE FORMER"* (Twain, 1900)

Everyone is left speechless, including the residents of the city, the reporters, and the residents of the neighboring town (Brixton). They cover their faces with both hands, trying to humiliate Willson and Billson. At that moment, Reverend Burgess tries to calm down the audience by asking for a response from Mr. Willson. He explains that he deeply apologizes for this shameful incident, understanding that the temptations of the sack of gold have affected his mind. However, he continues to explain that Mr. Billson is the one who changed his note because he observed Mr. Billson acting strangely and suspiciously in his office. Instantly, Mr. Billson tells Mr. Willson that all he says is a lie.

> *"it's lie! It's an infamous lie!"* (Twain, 1900)

Mr. Willson keeps accusing Mr. Billson because of some of the evidence he saw when he went to his room. He noticed his note had moved. With a harsh response from the Chairman, Reverend Burgess tries to explain the problem that appears and calm everyone down, including Mr. Willson and Mr. Billson. He also immediately determines the outcome of the situation.

He explains that there are still notes that must be read out in public. Instantly, the audience shouts to read out the notes. He reads out notes from 19 citizens, starting with the notes of Mr. Pinkerton and Gregory Yates. However, the citizens look pale and tense as they wait their turn to read their notes. The reading of the notes continues. The note from L. Ingoldsby Sargent contains familiar words: "You are far from being a bad man." The Chairman also explains that he still has 19 envelopes that will be read.

Meanwhile, Mary Richard is seen crying, and her husband tries to support her by holding her shoulders. He says that they have been old, try to give forgiveness to people who are not honest, and explain that they are just making the usual mistakes like others. However, the Chairman rejects a petition from Mr. Richard, always praising the goodness of Mr. Richard. The Chairman continues to read the notes, with the next note from Robert J. Titmarsh followed by Eliphalet Weeks, Oscar B. Archibald Wilder, Wilcox, and so on.

The Richards already seem resigned to the decision they would receive later. Mrs. Richard tries to toughen up, knowing that they are very weak, poor, old, and do not have a child. That is the thing that makes them resign to what is happening. She tries to strengthen her husband.

> *"Be ready," Mary whispered. "Your name comes now; he has read eighteen."*
> *(Twain, 1900)*

### Climax Action

The climax action in this story begins when Reverend Burgess takes the note from his pocket. The Richards look shaky. However, at that moment, Reverend Burgess does not find the note again. It means that Mr. Richard is the right person to claim the sack of gold. Mary is very grateful and relieved by the decision. Reverend Burgess declares to all residents of the city that Mr. Richard has become the cleanest and most honest person in Hadleyburg.

> *"It is another temptation, Edward, I'm in a tremble but, oh, we've escaped one temptation, and that ought to warn us, ("six did I hear? Thanks! Six fifty, Six fifty SEVEN hundred!") And yet. Edward, when you think nobody, "Eight hundred dollars! hurrah! Make it nine! Mr. Parsons, did I hear you say" (Twain, 1900)*

Mr. Richard is chosen as the symbol of the city of Hadleyburg, which is an incorruptible city. However, based on advice from the Tanner, the money is distributed to all citizens of Hadleyburg. The Chairman also reads out a note from a stranger that describes the attitude of a person who appears arrogant and stupid will be very easy to be attacked or dropped. He also explains that the goal he pursued during this time was to bring down the reputation of the city of Hadleyburg because their city is famous for its cleanliness, honesty, and, most importantly, cannot be bribed.

### Falling Action

Eventually, all the residents of the city, including those who are elected, accept the proposal of the Stranger to open the sack. After opening it, the sack contains coins of golden yellow. The Chairman proposes that the coins in the sack be divided or auctioned, and based on the persuasion from the audience, all the money from the sack should be given to Mr. Richards. However, all people begin to rejoice over the decision to auction the sack, starting from the lowest to the highest bidding. A different thing is shown by Mr. Richard, who is doubtful and still has misgivings about the election's decision.

*"Oh, Mary, can we allow it? It, it, you see, it is an honour reward, a testimonial to purity of character and, and can we allow it? Hadn't I better get up and oh, Mary, what ought we do? what do you think we?" (Twain, 1900)*

The Stranger notices that Mr. Richard would be the reason for rejecting the Chairman's decision. He continues speaking about Mr. Richard's cheeky attitude. The Stranger then talks about Mr. Harkness, who is one of the wealthiest people in Hadleyburg besides Mr. Pinkerton. Mr. Harkness approaches the Stranger and offers a price for the sack. The Stranger replies that the cost of his sack is $40,000. Although Mr. Harkness bids $20,000, the Stranger refuses. Mr. Harkness then raises his bid from $25,000 to $30,000. Finally, Mr. Harkness gives up and agrees to provide $40,000 for the Stranger. They plan to meet in the hotel early in the morning at 10 a.m. Mr. Harkness also agrees to give $500 to Mr. Richard. After that, a song containing allusions to the results of the decision is sung "You are f-a-r from being a b-a-a-d m-a-a-a-n!".

At his home, Mr. Richard begins to feel restless about his election. He starts to doubt what he received. Mr. Richard begins to feel the burden or praise given to him. However, the highly visible restless is his wife, Mary. She doubts that the possibilities of the form are lies.

*"Do you think we are to blame, Edward much to blame?" (Twain, 1900)*

Mr. Richard begins to consider his position in the bank and plans to resign. He also plans to visit the bank the following day, feeling that he is too old for all of this. At 9 a.m., the Stranger comes to Mr. Richards' home, bringing a check containing money with a total of $38,500, including $1,500 and $34,000. At 5 p.m., the Stranger enters Mr. Richards' house secretly, places the envelope behind the door, and immediately disappears. However, Mr. Richards sees the Stranger and recognizes him.

Mr. Richard suspects that the Stranger carries out the checks. He notices that the check for $8,500 is signed by Stephenson, which makes him sick. He is concerned that the check given to him might bring him and his wife into a dangerous situation. Upon closer inspection of the check, Mr. Richard finds Harkness's signature, and the sack is removed from banks far away from Hadleyburg. He also finds a note from Stephenson, but he does not see the signature.

*"I am a disappointed man. Your honesty is beyond the reach of temptation. I had different idea about it, but I blamed you in that, and I beg pardon and do it sincerely. I honour you, and that is sincere too. This town not worthy to kiss the hem of your garment. Dear sir, I made a square bet with myself that there were nineteen debauchable men in your self-righteous community. I have lost. Take the whole pot, you are entitled to it" (Twain, 1900)*

The doubt continues to surround Mr. Richards. He keeps trying to convince himself and his wife about his election. He fears that something will happen and will destroy the people in Hadleyburg. They continue to chat until a message comes from Reverend Burgess about the origin of the money from the Stranger. Mr. Burgess says that he is the one behind all the chaos. With the Burgess' help, Mr. Richard receives congratulations from the people in Hadleyburg. It is because Mr. Richard helped Reverend Burgess throughout the complicated situation. No one knows about the goodness and glory that Mr. Richard has done for Mr. Burgess.

Less than 24 hours after Mr. Richard accepted the checks, he felt fear, terrorized, and uneasy with the current situation. In the morning, the Richards go to church as usual. Generally, they listen to advice from a priest afterward. After that, they receive congratulations from people in the church. However, the only person who sees them from the corner of the church without any interest at all is Burgess. He appears not to react to their victory. Upon arriving home, they continue to ponder Mr. Burgess's secrets. Mr. Richard worries that his maid may have heard their secret. He is afraid that Sarah, his maid, may betray him and tell other people about their secret.

### The Resolution

In the middle of the night, the Richards feel ill. The examination from the doctor reveals that they are stressed about the perception of the people in the town of Hadleyburg. This stress is due to their pride. Additionally, they engage in erratic behavior regarding the money they will use. Their condition worsens, and they appear frantic, particularly with the sack itself. Mr. Richard speaks to the nurse, suggesting that the best way to stop all this is to hide the check or destroy it. Mrs. Richard also agrees with this idea.

> *"Two days later the news was worse. The old couple were delirious and were doing strange things. By witness of the nurses, Richards had exhibited cheques for $8,500? Not for an amazing sum $38,500! What could be the explanation if this gigantic piece of luck?" (Twain, 1900)*

Increasingly, their condition is worsening. Mr. Richard calms his mind at the end of his life and sends a message to Mr. Burgess. Afterward, Mr. Richards makes a surprising confession that he did all of this based on checks, false signatures, and the sack of gold. He did it because of favors from Mr. Burgess several years ago. He was not strong against temptations. However, the Richards begin to see the letter as being sarcastic. They become troubled by guilt and paranoia. As a result, the people of the town change its name. At the end of this story, they speak one

important sentence that says, "*It is an honest town once more, and the man will have to rise early that catches it napping again*".

### *Discussion*

Mark Twain's "The Man Who Corrupted Hadleyburg" offers a thought-provoking exploration of moral and democratic principles within a small, seemingly idyllic community. The narrative unfolds against the backdrop of Hadleyburg, a town that prides itself on its unwavering moral standards and commitment to democratic ideals (Trupej, 2019). This fictional setting provides a rich context for sociological analysis, allowing for an in-depth examination of how moral and democratic values intersect and shape the social conditions within the town. The initial portrayal of Hadleyburg sets the stage for an assessment of the town's moral foundations. Sociologists often investigate the moral fabric of communities to understand how shared values and ethical principles contribute to social cohesion. Hadleyburg is introduced as a town with a meticulously upheld moral code, with residents taking great pride in their reputation for incorruptibility (Höll, 2023). The townspeople's adherence to honesty and integrity forms a critical aspect of the social conditions within Hadleyburg.

Sociologically, this emphasis on moral principles aligns with the concept of a moral community, a group bound together by shared ethical norms. Scholars studying moral communities explore how collective adherence to certain values influences individual behavior and community dynamics (Smith, 2021; Cao, 2022). In Hadleyburg, the residents' commitment to honesty creates a sense of communal identity and shared purpose. The sociological exploration of Hadleyburg's social conditions takes a compelling turn when an external actor, the mysterious Stranger, exploits the town's vulnerabilities. Sociologists often investigate the impact of external influences on social structures, and in this case, the Stranger becomes a catalyst for unravelling the town's moral fabric. The story raises questions about the resilience of supposedly incorruptible communities when faced with external pressures.

This aspect can be analyzed through the sociological lens of social control and deviance. The Stranger's ability to corrupt the town challenges the established social norms, revealing the limits of Hadleyburg's self-perceived moral invincibility. Sociological studies on deviance explore how individuals or external factors disrupt established norms and contribute to the breakdown of social order (Widyaningrum & Hartarini, 2023). In the case of Hadleyburg, the Stranger's actions prompt a reevaluation of the town's moral condition and its susceptibility to corruption. The aftermath of the Stranger's influence provides fertile ground for sociological

analysis of social control mechanisms. Sociologists study how societies regulate behavior through formal and informal means, and in Hadleyburg, the town's response to the moral crisis exemplifies these mechanisms. One can examine the role of informal social controls such as gossip, reputation management, and social stigma. The revelation of Hadleyburg's moral decline triggers a collective effort within the community to restore its reputation. Gossip becomes a powerful tool for disseminating information, shaping public perception, and influencing social attitudes. Sociological studies often explore how informal social controls contribute to the maintenance of social order and the preservation of community values.

Moreover, the story touches upon formal social controls as the town organizes a committee to investigate the Stranger's influence and devise a plan for redemption. Formal institutions and structures play a crucial role in shaping and enforcing societal norms (Eddings, 2019; Ali, 2023). Sociological analysis may focus on how institutions, in this case, the committee, address moral challenges and attempt to restore order within the community. Beyond moral considerations, Hadleyburg's commitment to democratic ideals is another sociologically relevant aspect. The town prides itself on its democratic decision-making processes, as seen in the organization of the committee and the town meeting. Sociologists interested in democratic governance and participatory decision-making may scrutinize how these processes operate in the context of a moral crisis. However, the story also highlights the limitations of democratic ideals when faced with the complexities of moral dilemmas. The democratic decision-making process, while providing a platform for community involvement, does not guarantee ethical outcomes. Sociological studies often explore the tension between democratic governance and moral decision-making, acknowledging that the will of the majority may not always align with ethical principles.

The themes of trust and betrayal within Hadleyburg offer a lens through which sociologists can apply the concept of the sociological imagination. Developed by sociologist C. Wright Mills, the sociological imagination encourages individuals to connect personal troubles with broader social issues (Gangjian, 2023). In Hadleyburg, the personal troubles of betrayal and loss of trust among individuals intersect with more significant social issues of moral decay and susceptibility to corruption. Sociologists examining trust within communities explore how interpersonal relationships contribute to social cohesion (Levy, 2020). The betrayal of trust in Hadleyburg prompts a reevaluation of social bonds and highlights the interconnectedness of individual experiences with broader societal conditions. The sociological imagination allows researchers to

link personal narratives within Hadleyburg to larger social structures and dynamics, fostering a deeper understanding of the implications of moral and democratic principles on community life.

While "The Man Who Corrupted Hadleyburg" is a work of fiction, its exploration of moral and democratic principles offers valuable insights into real-world societies. Sociological studies often draw parallels between fictional narratives and actual social conditions to derive lessons for understanding and improving human societies (Holmes & Peck, 2020). Real-world communities may face challenges similar to Hadleyburg, where the interplay of moral values, democratic governance, and external influences shapes social conditions. Sociologists can use Hadleyburg as a case study to explore how communities respond to moral crises, the efficacy of social control mechanisms, and the complexities of balancing democratic ideals with ethical considerations. "The Man Who Corrupted Hadleyburg" provides a rich tapestry for sociological analysis of moral and democratic societies. The story's exploration of Hadleyburg's moral foundations, vulnerability to external influence, social control mechanisms, democratic ideals, and the interpersonal dynamics of trust and betrayal offers a nuanced lens through which sociologists can examine the complexities of community life. By applying sociological concepts to this fictional narrative, researchers can gain valuable insights into the interplay of moral and democratic principles within the fabric of society, fostering a deeper understanding of how these elements shape social conditions and influence individual and collective behavior.

**CONCLUSION**

In concluding the exploration of moral and democratic societies in Twain's "The Man Who Corrupted Hadleyburg," it is evident that the narrative serves as a captivating canvas for sociological analysis. The fictional town of Hadleyburg, with its carefully crafted moral fabric and commitment to democratic ideals, undergoes a transformative journey when confronted with external influences. The unravelling of its perceived incorruptibility, the examination of social control mechanisms, and the interplay of trust and betrayal within the community offer valuable insights for understanding real-world societies. The story underscores the fragility of moral communities, challenging the notion that unwavering moral principles alone can safeguard a society from external corruption. This vulnerability, when viewed through a sociological lens, prompts reflection on the resilience of communities in the face of moral crises. Sociologists can draw parallels between Hadleyburg and real-world societies, exploring how shared values and ethical norms influence the dynamics of communities.

Moreover, the narrative sheds light on the limitations of democratic ideals when confronted with complex moral dilemmas. While democratic governance provides a platform for community involvement, it does not guarantee ethically sound outcomes. Sociologists may find inspiration in Hadleyburg to investigate the tensions between democratic decision-making processes and the preservation of moral integrity within societies. The social control mechanisms depicted in the story, both formal and informal, offer a nuanced understanding of how communities respond to moral challenges. Gossip, reputation management, and the formation of committees exemplify the intricate ways in which societies attempt to restore order and reaffirm their moral standing. Sociologists can delve into these mechanisms to unravel the dynamics of social control and their effectiveness in maintaining ethical standards.

In essence, the exploration of moral and democratic societies in "The Man Who Corrupted Hadleyburg" serves as an invitation for sociologists to delve into the complexities of community life. By applying sociological concepts to this fictional narrative, researchers can not only gain a deeper understanding of the dynamics portrayed in the story but also draw meaningful connections to real-world societal challenges. As communities continue to navigate the delicate balance between moral principles and democratic governance, the lessons derived from Hadleyburg offer valuable insights for shaping a more nuanced understanding of the intricate interplay between ethics, democracy, and societal well-being.

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