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# Leksema

JURNAL BAHASA DAN SASTRA

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ADI SUTRISNO

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**Challenging Cultural Appropriation: Palestinian Cultural Identity in Radhwā 'Āsyūr's Novel *ath-Thanthūriyyah***

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**The Alorese Landscape Terminology: Form, Function, and Semantic References in an Austronesian Language in East Indonesia**



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## **PREFACE**

*Assalamu'alaikum wa rahmatullaahi wa barakaatuh.*

*Alhamdulillahirabbil'alamin.* After about six-months of reviewing, revising, and editing process to the manuscripts, the edition of *Leksema: Jurnal Bahasa dan Sastra* Volume 8 Number 2 (July-December 2023) can finally be published. It is the second part of Volume 8 which comprises 2 issues with 16 articles in total. For this number, we present eight articles with various topics of discussions as well as different affiliations of the authors.

In this edition, linguistics and literature fields of study share the same amount with 3 articles for each, whereas the rest 2 articles are from language education. From the affiliations, authors come from different universities. However, these academic institutions are mostly located in Java. Only 1 out of 8 articles was written by an author outside the island, particularly from Padang, West Sumatra. The others are from Yogyakarta and Surakarta, each with 3 authors, and Jakarta with 1 author.

As the authors' affiliations have not been distributed evenly, we continually hope that there will be more authors from different cities of Indonesia, as well as foreign countries, who publish articles in the upcoming editions, so that this journal can gain a global interest and international reputation as proven by Scopus or Web of Science indexation. For the same purpose, we expect that more and more overseas editors and reviewers would actively involve and contribute in the production and development of this journal as well.

Again, this publication is expected to give contributions to the development of science, particularly language and literature studies. Therefore, we invite experts, scholars, academics, students, practitioners, and anyone from all over the world who have interests in language and literature studies to disseminate their thoughts, ideas, concepts, criticisms, and research results in the forms of articles published on this journal.

Lastly, on behalf of the publisher, we convey our high gratitude and appreciation to the authors, reviewers, editors, readers, and all other parties who have taken parts in this journal publication. All your contributions count and, hopefully, give high benefits to public. May Allah bless us all. *Aamiin. Aamiin. Ya rabbal 'alamiin.*

Enjoy reading and keep on writing as well as publishing.

*Wassalamu'alaikum wa rahmatullaahi wa barakaatuh.*

Surakarta, December 31<sup>st</sup>, 2023

Editor in Chief



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## The Influence of Word Stress on EFL Learners' ToT State

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### ABSTRACT

Tip of the Tongue (ToT) is a condition that hinders the production of fluency in speech. This study aims to identify stress patterns and factors that influence the emergence of ToT states. This research used a quantitative approach with the basis of ToT analysis theory from Brown and McNeill. For collecting data, it used an experimental design with EFL students in Kampung Inggris Pare as the objects by involving total 15 participants aged from 18th to 21st years old or late teens. The results show that the language features appearing from the experiment including words (65%), first syllables (24%), last syllables (3%), and letters (6%). The first syllable shows 21% occurrences more than that of the last syllable. There is no identification of stress in the completion of ToT in terms of the appearance of the dominating first syllable. It means that stress does not affect the completion of the ToT, but the frequency of syllables. The other factors that affect ToT in EFL include the mental processes of EFL learners, the sound imitations towards direct communication, and the teacher's role in teaching pronunciation.

**Key words:** EFL speakers, Tip of the Tongue, word stress

### INTRODUCTION

Indonesian language learners have to master other languages, specifically English, as a challenge for either entering professional work or further education to colleges or universities. They need English to prepare their career prospects in the future, meet the qualification requirement in English, submit the scholarship, etc. As the next generation, Indonesian language learners must be given competences in speaking English to adapt effectively to the next two decades (Shobikah 2017).

Every year, a lot of learners from all the corners of the archipelago come to Kampung Inggris Pare, located in Kediri, East Java, the biggest language education center in Indonesia (Akbar, Malihah, and Andari 2023), to master English as a foreign language. In other words, English is not a second language because Indonesian language cannot be separated from the local languages (mother tongue) and national languages (second languages). It means each individual is bilingual or even multilingual. Code-mixing, code-switching, code-crossing, and any other interferences may have customary abnormalities during the language acquisition (Nurfitriani et al. 2023). However, during the process of receiving a foreign language, this deviation becomes a significant obstacle, especially if blocking appears.

In a multilingual society, focusing on the use of language is not always easy to apply. The interaction of EFL in this context spreads as the use of English in the classroom, whereas in the daily life of society, there is little/no opportunity to use the target language (Cahyaningrum 2017). The narrow space to find the practical laboratory, finally restricts their frequency in producing speech. Besides the effort of the mastership of English as a foreign language, they need to control and make a line between the other concept of the first and second languages they commonly used. Error in speech production can occur in every language speaker.

Sometimes speakers make a mistake in lexical because failed to recall the word target. The obstacle is usually experienced by the speakers when trying to express one word but experiencing temporary problems so that the word has failed to remember (Pangesti & Prihatini 2020). This obstacle is known as Tip of the Tongue phenomenon. Gollan and Silverberg in press (Chomsky 2006) even presented a variety of explanations for the higher rate of ToTs in the bilingual participants.

Tip of the Tongue, forward abbreviated as ToT, is a phenomenon of the performance of language and the human mind. According to Chomsky (2006), human language is syntactic in that an utterance is a performance with an internal organization, with structure and coherence. In producing speech, ToT is an obstacle that is impossible to avoid deliberately. Tip-of-the-tongue or ToT states are typically defined as feelings of imminent recall for known, but temporarily inaccessible target words (Rousseau and Kashur 2021). Schacter (1999) categorizes it into blocking form through his book *The Seven Sins of Memory*. He emphasized that when a person is in the ToT state, he cannot produce words or even names but still has a strong subjective belief that the item is available in his memory (Schacter 1999). That person might sometimes provide partial phonological or semantic information about the item in a question (Brown & McNeill 1966). This part is called the feeling of knowing. Brown and McNeill (1966) instruct if a person is unable to think of the word in question but feels sure that he knows it and almost remembers it, then that condition is ToT. It is relevant to clarify that the affective certainty called feeling-of-knowing corresponds to a substantial dimension within the learning processes (Fossa et al. 2022). If necessary, they will spontaneously mention words that resemble. In spontaneous discourse (on-line processing) word access is fast, automatic, and unconscious (Zock and Biemann 2020).

The research of ToT phenomenon in bilingual or multilingual societies is not a new one because it is a universal experience across language and culture (Schwartz 2002). Al Jebouri (2021) believes speaking through language production is a universal process for all human beings. Thus, it is the same as Tip of the Tongue as a speech production phenomenon in production models and theories. Twenty advanced EFL participants with Arabic language backgrounds were invited to take a speech error test. The result shows several factors related to word relations, cognitive abilities and age of the speakers, and memory. There is no problem with the ToT expression in its phenomenology, but the participants cannot distinguish between word-forms and sub-lexical. It is focused on the existing model of cognitive processing, Node Structure Theory (NST) so that the discussion is indeed about elements in the brain, not at the production level, which makes linguistic features as a result of production not so visible. Nonetheless, this research forms the basic foundation for research on the stages of language production in the first step in the human mind.

The following researchers analyzed the method to build a phonological connection to the target language in the ToT states by utilizing cue syllables. Headen, Venuto, and James (2022) discussed the first syllables with high frequency. The results show a person can remember the name and faces of new people by identifying the first high syllables. Therefore, the phonological frequency influences memory support for the NST (Node Structure Theory) and TDH (Transmission Deficit Hypothesis) interactive activation model of language and memory processes. Another study conducted by Rahman, Kushartanti, and Anjarningsih (2017) also shows the use of syllables in general but in Indonesian speakers. It notes the use of syllables appears more to trigger a memory of the target words. The unique fact in phonological activation lies in the last syllable,

so it is different from previous research. For English speakers, cue mentions on the first syllable, while for Indonesian speakers on the last syllable. Then, what about EFL students who are native speakers of Indonesian and regional languages but are learning English? Whether there will be overlapping uses regarding stressing between the two becomes increasingly interesting to study.

Those previous studies became a prominent basis for the implementation of this research. The researcher has made observations about learning English in Kampung Inggris, Pare for approximately one year. In line with Brown and McNeill's theory, researchers have proven the emergence of this phenomenon during the learning process in class. Therefore, this research is so important to study so that tutors know why these symptoms appear in students and what methods can use to overcome them. That was the reason behind the use of stressing in taking target words and semantic priming tests as instruments. This study aims to identify stress patterns in ToT situations. Does the stress on local and national languages affect the absorption of foreign languages? As we know, Indonesian affiliates with regional languages that cause Indonesian people to master two or more languages. On the other side, Indonesian-regional and English are quite distantly related. Indonesian and other regional languages in Indonesia is Austronesian family, while the English language is Anglo-Frisian, a subgroup of West Germanic languages. The ToT state certainly can be experienced by everyone. However, the analysis of multilingual people is always interesting to dissect.

The underlying ToT theory believes not all of the types of forgetfulness experienced by a person can classify as a ToT phenomenon because there are conditions that must be met. The language speaker feels that he knows well what is being forgotten or even clearly knows the number of syllables, where the location of the words can be related, definition, opposites, and so on. This part is known as The Feeling of knowing. Brown and McNeill (1966) instructed study participants, "If you are unable to think the word but feel sure that you know it and that it is on the verge of coming back to you then you are in a ToT state". Neuroscientists explain this condition as successfulness of semantic recall to the brain but a failure in accessing the phonological items. Speakers believe they can guess the words but cannot pronounce them.

Recalling the target words is called retrieval sometimes starts with the first letter, the stress on the syllable, and the number of syllables. The intended target word can be the mother tongue, which means this phenomenon can not only occur in bilinguals. However, Indonesian people are born bilingual because of the process of acquiring a regional language as their mother tongue and Indonesian as their national language. Using both of these languages can carry out this ToT phenomenon it is even possible experiencing tongue twister. Therefore, the process of learning a foreign language done deliberately often requires more effort. Especially nowadays, language mastery is extraordinarily crucial to face the challenges of the ever-evolving times.

At first, kind of this language phenomenon researches considered hard to implement in experimental form in the laboratory. However in-depth development, Brown and McNeill managed to do all of their collection data in a single group setting well (Schwartz 2002). They also distinguish between semantic access and access phonologically in the ToT state. Semantic access relates to the word association with information that leads to the target word. Semantic Priming is one example of a technique that can apply in this access. Priming in the context of psychology is a technique where the introduction of a stimulus affects how a person responds to the next stimulus (Kendra 2021). Semantic priming has been

widely used across a number of tasks and settings (Grimmer et al. 2022).

Mention the first syllable or sounds similar to the target word included in phonological access. The distinction is that semantic access relates to all forms of detailed information about the word, but phonology does not. Does the mention of the first word have to be chosen by the speaker? Or does the existence of the same social background cause speakers to understand specific stress on the word? This question has not been addressed yet in Brown and McNeill's research. Even Brown and McNeill (in Schwartz 2002) are also interested in related types of words. If priming about syllables can be used as a compromise to complete the ToT, then priming syllables can be a signal that triggers lexical activation in the brain. Although speakers cannot retrieve the complete phonological form of the target word, they are often able to retrieve the first phoneme or letter, the first syllable and number of syllables, other letters or phonemes, and also the stress pattern of the target word (Brown dan McNeill 1966). In the English research, Hofferberth-Sauer and Abrams (2014) show that encountering phonologically-related cues during a ToT state, specifically, words containing the first syllable can help to resolve the ToT state.

Indonesian language, that is popularly called Bahasa, lacks lexical stress, for example, Bahasa that spoken in the capital city of Jakarta. This standard depends on the logical consideration that the use of Bahasa in every region cannot separate from the ethnolect of each regional language, which influences it as a substratum language. Hulst, Goedemans, and Zanten (2010) emphasize that even from the viewpoint of stress typology, this will inevitably mean a major impoverishment, particularly as Indonesian is a non-stress language. However, Bahasa accentuates the head in sentences. Thus, many random possibilities will be obtained in the data when an Indonesian speaker experiences ToT. The Indonesian language itself is affected by regional language stress. That is because regional languages have stronger stress than Indonesian, although not as strong as that of English, such as Madurese, Sasak, Bataknese language, and so on.

This research expects to contribute to the field of psycholinguistics and language learning. Certainly, psycholinguistics is very helpful for teachers to understand the constraints faced by students. Likewise, foreign language students expect to be able to distinguish the concept of stress in the language mastered and the one being studied to minimize distractions and errors in the proper use of syllables. In ToT symptoms, students can also easily find solutions to the quick solution to retrieve forgotten word items. It will avoid speech errors while speaking productions.

## RESEARCH METHOD

ToT is a linguistic phenomenon that can happen to anyone and can be explained through the phoneme relations of each language. This study uses a quantitative approach to reveal the words in retrieve and their production results. In collecting data, the researcher used experimental observations to 15 EFL students of Kampung Inggris Pare aged from 18 to 21 years old. They are undergraduate students who have an English background from previous formal education and receive course guidance in Nowadays English. They study languages outside of the lecture hours provided by the campus.

Because of the reason that everyone can experience this phenomenon, researchers applied random sampling. However, Lee, and Choi (2016) stated that the process of producing phonological information and aspects of the occurrence and resolution of the Tip of the Tongue phenomenon could be affected by age. Therefore, the researcher conducted to control and conditioned the selected objects. The data obtained is in a phonological form which is further categorized

to get the required syllables. Thus, several steps need concerning the experimental procedure applied. This method is a modification of the analysis method of White and Abrams (2002).

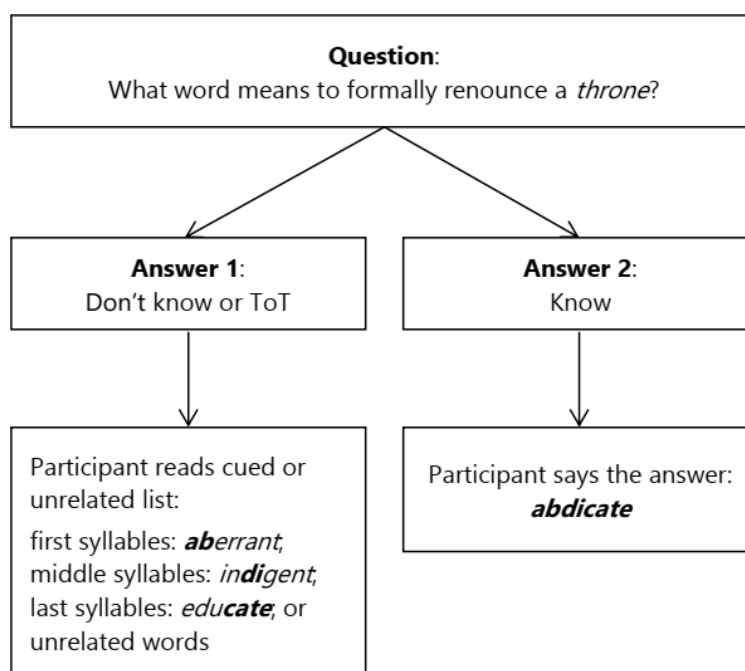


Figure 1: Experimental Design

Each participant got ten definitions of the word items to answer within a set time and applied the same. Students had 25 seconds to read the definition and 25 seconds to answer the target word, so it took 50 seconds for one target word. The total time needed to complete the test was about 1 hour 23 minutes 18 seconds. This timing is based on previous research conducted by Hofferberth & Abrams that gave 25 seconds per session (2014). Participants were asked to provide answers in three forms of response according to the chart, including: (1) correctly answering the word item in question if they knew the answer; (2) answering do not know if they had completely forgotten; and (3) giving an answer close to the item if they were in a state of ToT. The transcription data were done with the help of the toPonetics application in the form of the latest version of the International Phonetics Alphabets (IPA) 2020. The English used is American accent which was adapted in the teaching method by the tutor.

In the following, the item word instrument used was sourced from the English language teaching module book of the related institute. The list of words is chosen through the selection, according to the category of the possibility of causing ToT symptoms. The criteria include words that appear with low frequency because they are susceptible to ToT (Schwartz 2002). Low frequency means rarely used by learners. In this article, the tutor becomes a validator for the selected word stimulus because the tutor has better information on which vocabulary students infrequently interact with, even though they have already learned it. They do not know what kind of word is being asked. So, the test was carried out only once without a pre-test for a comparison test. The ten targeted words, along with their phonetic symbols, are: *border* ['bɔrdə], *separate* ['sɛprət], *curious* ['kjʊəriəs], *overtake* ['oʊvər, tɛk], *gloomy* ['glumi], *eternal* [ɪ 'tɜrnəl], *extraneous* [ɛk 'streɪniəs],

*asleep* [ə'slip], *turn* [tɜrn], and *round* [raʊnd].

**FINDINGS** The participants might consciously realize that they have memorized each word before the test. These memorizing activities are not liable to get successful in retrieving the word items. From the experimental process, the researcher collected a total of 150 nodes that are classified in Table 1. The table shows that more than half of the participants were succeeding in mentioning the target words appropriately. The amount of 102 nodes are not included the stagnant condition and do not have any problems in speech production. Thus, 68% of the data collected was assumed valid by the mentions of appropriate answers. Besides, as many as 19 nodes also appeared because the participants did not remember the word targets. Finally, 12,7% of data is residual and excluded in the following discussion. Both the data of 'know' and 'do not know' were not calculated because they are not suitable to the ToT indicators.

*Table 1: Results of Experimental Observation*

<b>Participants</b>	<b>Know</b>	<b>Do not know</b>	<b>ToT</b>
1	7	1	2
2	7	2	1
3	9	0	1
4	9	1	0
5	9	1	0
6	9	1	0
7	8	1	1
8	2	1	7
9	2	4	4
10	9	0	1
11	6	4	0
12	7	0	3
13	7	1	2
14	7	0	3
15	4	2	4
Subtotal	102	19	29
Percentage	(68%)	(12.7%)	(19.3%)
<b>Total</b>			150

In addition, the remaining amount was attended as the case of study. The non-fluency was followed by several minutes of silence because if they had more time, the participants probably solved the ToT state. The problem was the duration to achieve the word targets could not be predicted and distinguished from each other. To add more, there was no possibility whether they would mention the correct answer or come into failure. The experimental observation set the time to control the balanced research, so the test was forced to stop when the time was over. The speech production indicated various features of languages, such as words, syllables, and letters.

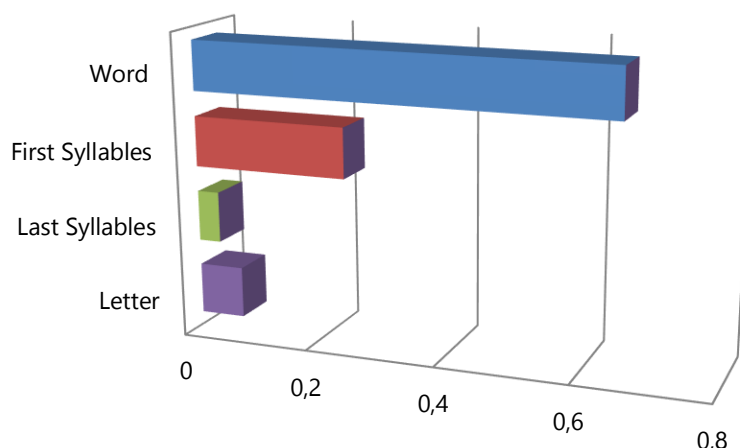


Figure 2: Feature Language on ToT State.

Figure 2 shows the types of language features produced by students during the ToT state. As much as 19.3% case of ToT was detected with 0.65 word mentions, 0.24 first syllables, and 0.03 last syllables, and 0.06 letters (regardless of initial or final initials). The emergence of these four crucial features cannot be separated from the success factor of sound access, although it is not as a whole. The lexical access to the micro sound is found in the phoneme of the appearance of letters, then increases to syllables which are the tiniest complete sound units, and the last words in the form of perfect sound arrangements. These features are related to each other especially in provision that the syllable plays an urgent role in the successful recovery of the target word. The fascinating thing from the results of the final processing of these numbers is there is a significant difference between the first and last syllable (around 0.21), even though they are both at the same level.

**Similar Sounds of Syllables Triggering Word Production**

A specific technique can be applied to analyze speech production during the ToT state. The result will show the distinction between each other according to the individual memory ability. Spontaneously, words are the most features mentioned while trying to keep the target item in mind. Broadly speaking words lead to the item in similar sounds or onomatopoeia. The target item that generates the most retrieved failures than produces an inaccurate sound is the word *gloomy* ['glumi]. It is mentioned in some likely similar sounds ['glunei], ['gludi], ['glouli], [udi], and ['gloumi]. According to Saifullah (2018), every language has different onomatopoeia. The sound imitation that is not fully known would be difficult to understand or predict precisely and accurately.

- border* ['bɔrdər] → ['bounər] ['bourdər]
- separate* ['sɛprət] → ['sɛləbreɪt] → [ɔʊvərteɪk]
- curious* ['kjʊriəs] → ['kɔrəs] ['tʃɪriəs] ['kɪrəs]
- gloomy* ['glumi] → ['glunei] ['gludi] ['glouli] [udi] ['gloumi]
- eternal* [ɪ'tɜrnəl] → ['ɛkstræks] [ɪk'stɜrnəl] [tɜrnəl]
- extraneous* [ɛk'streɪniəs] → [ɛk'səraʊəs] ['ɛkstəraʊnd] ['ɛkstɜrnəs]

The node ['glunei] does not indicate any other word in English neither ['gludi] and [udi]. They are present artificially as a result of trying to recall items, whereas ['glouli] and ['gloumi] are close to other words like *glowing* ['glouɪŋ] or *gloomy* ['glumi]. ['glouɪŋ] is more often found and used in daily English practice. There is a friction between *gloomy* and *glowing*, so that the proximity of these two sounds

creates a new node. Even though the words that appear are not quite right, the first syllable ['glu] indicates a feeling of knowing that has the potential to trigger the success of retrieving said item.

Other nodes, such as *border* ['bɔrdər] is found with a phonetic form that is close to ['bounər] and ['bɔurdər]. The word *separate* ['sɛprət] is close to the word *celebrate* ['sɛlə,brɛɪt] because its closeness produces a much different meaning even though the relationship is similar in terms of sound. Participant also mentioned *overtake* [ɔʊvər,tɛɪk] while guessing, but this word completely wrong and does not have a relation with the word item. The word *curious* ['kjʊriəs] is referred to as ['kɔrəs], ['ʃɪriəs], and ['kɪrəs]. The other datum, *eternal* [i'tɜrnəl] varies quite a bit into ['ɛk,stræks], [ɪk'stɜrnəl], and [tɜrnəl], whereas *extraneous* [ɛk'streɪniəs] has two identical words ['ɛk,stɜraʊnd] and ['ɛk,sɜɪrəs].

Because the participants are native speakers of local and Indonesian languages, not all the similar words mentioned have meanings or can be counted as words. Participants kept trying spontaneously to produce sounds as closely as possible until recalling the word item. Meanwhile, if the instrument used was a mastered language such as the Indonesian or regional language, the participants would mention the words they believe existing although the results were not necessarily correct. Language knowledge is also crucial in solving ToT cases. The results also show that of the words they could produce, at least only one or two syllables were correct. It is because the words have similar sounds and they mentioned the words by remembering the stresses.

#### Cue Syllables Similar to the Target Word

Commonly syllables are divided into three types, namely first, middle, and last syllables. There is a reason why an English speaker in the ToT states will mention the first syllable. That is because English has many of the same first syllable frequencies in several words. The language rules mastered by speakers will affect ToT states. It also happens to language students. Even though Indonesian does not have thick stress like English. The process of learning pronunciation provides knowledge that the language being studied has different rules that must be followed. In line with this, the first syllable appears many in the following data.

<i>separate</i> ['sɛprət]	→	[glæm]
<i>curious</i> ['kjʊriəs]	→	[kaʊn]
<i>overtake</i> [ɔʊvər,tɛɪk]	→	[tɜrn]
<i>gloomy</i> ['glumi]	→	[blum] [glums]
<i>asleep</i> [ə'sli:p]	→	[slip]
<i>turn</i> [tɜrn]	→	[æt] [tɛɪk]

The word *gloomy* ['glumi] begins with a vowel sound [u], and all the results show the same, although they differ in the accompanying consonant. The first syllable forms include [blum] and [glums]. Unfortunately, the word is not used often in speech production, so the participant cannot continue after the first syllable. The other nodes such as [glæm], ['kaʊn], [tɜrn], [æt], and [tɛɪk] do not represent word items. Researchers did not find the form of the middle syllable, but there was one last syllable. The mention of this last syllable has two phonemes, [slip]. That can occur because the word item consists of at least two syllables. In Indonesian, ToT states tend to produce the last syllable. For this statement, we need more in-depth research needs to do. The differences between these language families can provide a more scientific explanation through the theory of dispersion.



**The Role of  
Letters to  
Provoke  
Syllables or  
Words**

A letter is the simplest form mentioned by participants. Even so, the letters have the potential to retrieve target items. In the ToT state, the letter *s* appeared as an indicator of the feeling of knowing about the item in question. The *s* appeared to represent in the word *separate* ['sɛprət]. There is another letter *s* whose position is not at the initial, but as the final letter of the item, such in *curious* ['kjʊriəs]. Letters are the smallest component of the item-picking process in ToT states. Therefore, letters have a weak character because they are unable to represent sounds that can be given meanings.

The letter is a script mark in writing that is a member of the alphabet that displays the sounds of languages. As a part of word formation, the letter is a guide in remembering the word with the intended initials. In the mention, it is rare to find single letters but more commonly found side by side with another into morphemes or syllables. Therefore, in the case of this letter, it does not appear much either. However, it should be understood, that letters have an important role in retrieving a syllable that can become a word.

From the three language features found, we can see that all rely on sound access produced during the ToT states. Thus, people who forget tend to mention letters, syllables, or words. It means that the emergence is serial or gradual initiating from the micro sound form, namely the phoneme in the form of a letter. However, these phonemes cannot be interpreted because they have not formed enough sounds and need to assemble again with other phonemes to make syllables. In phonemic studies, the phonemes make up syllables that can be studied in language because they can distinguish meanings. The last stage is the word that becomes the most complex and independent form of language production. It can form a syntax which has a certain meaning. Through this analysis, It is comprehensible that these language features have characteristics where letters as a foundation that can compose the basis of sound through symbols, syllables help in differentiating pronunciation and sound, and words as independent elements play a crucial role in constructing language as a whole.

**DISCUSSION**

**Stress  
Production  
on ToT State**

***The Importance  
of Stressing in  
Producing  
English***

Stressing is a procedure that not all languages own. However, this feature is crucial in English because it can affect meaning. One of them is the differences in pronunciation of the word *bitch* [bɪtʃ] and *beach* [bi:tʃ]. If not shown in IPA form, the two are less distinguishable, especially for non-native speakers. The sentences they pronounced might cause misunderstandings which are a little bit risky. In this case, the EFL students in Kampung Inggris Pare seem to have succeeded in understanding the concept of stress. Of the total ten words used as the research instruments, participants could answer more than half or precisely reaching 68%. It can be concluded that participants who managed to answer correctly also knew the exact position of stress in the target word.

Some words produced in the ToT state also refer to the first syllable that occupies the stressing position. It can be seen in the words *border* ['bɔ:də], *separate* ['sɛprət], *curious* ['kjʊriəs], *overtake* ['oʊvər,tɛɪk], *gloomy* ['glumi], *eternal* [ɪ'tɜ:nəl], *extraneous* [ɛk'streɪniəs], and *asleep* [ə'sli:p]. A total of eight instruments of the target items have pressure and five of them are at the initials. The word's result forms are correct average in the first syllable regardless of many mistakes in the following syllables. The pronunciation of the first syllable is accurate in average as well. It shows that there is no influence of Indonesian on the language being studied. Because from the beginning, the results show that the cue on the first syllable occurs the most consistently.

<i>border</i> ['bɔrdər]	→	['bounər]
<i>separate</i> ['sɛprət]	→	['sɛlə, breɪt] [s...]
<i>curious</i> ['kjʊəriəs]	→	['kʊrəs] ['tʃɪriəs] ['kɪrəs] ['caʊn]
<i>gloomy</i> ['glumi]	→	['gluneɪ] ['gludi] ['glouli] [blum] [glums]

This result is also in line with the research conducted by Headen, Venuto, dan James (2022) regarding the role of first syllables, especially the high-first syllable which has the biggest role in recalling target words during ToT states. In language learning, some words have stresses on certain syllables, which function to differentiate the meanings. It indicates that the syllables in a word always seem to have stressing on them, whereas in Indonesian, it is not the case. In addition, the syllable cues theory states that each syllable can be a core syllable that can use to complete ToT states. The occurrence of the first syllable in their research is also determined by the level of occurrence or frequency, not based on language stress. The contradiction also supports the results of research regarding the absence of friction between stressing and cues words during ToT. The relationship between language stress and syllable cues in ToT states has not been studied much. This is also what makes Brown and McNeill (in Schwartz 2002) also interested in related word types. It should also be remembered that research cues syllable in ToT states can vary greatly depending on other factors that are also present in individuals who experience ToT.

Generally, word stresses tend to be ignored and are not considered a serious problem for Indonesian EFL. Most teachers only focus on lexical and grammatical aspects of English (Widagsa, Wiyannah and Wahyuni 2019). But in Kampung Inggris Pare, the stresses are not ignored. Therefore, students are not able to differentiate stressing only, but also able to build English word and sentence construction by following the rules. EFL students in Kampung Inggris Pare can use this opportunity to overcome the ToT they are experiencing. As can be seen from the collected data, most of them succeeded in remembering the correct words, which led to smooth language production and recalling items in complete forms. Although this research shows that the stress on the language production does not affect English during ToT, it needs deeper research to explain the causes of this occurrence since it is likely due to cultural factors or ingrained language concepts. This possibility also needs confirmation empirically because ToT symptoms can occur universally.

***Stressing Not  
Affecting the  
English  
Acquisition  
During the ToT  
State***

The importance of stress on the English language is not ignored by the tutors so that no interference from the language mastered. The fact that support the empirical data in this study is because Bahasa Indonesia and other regional languages in Indonesia belong to the low-stress frequency languages, or they can even be categorized as having no stress and it is different from English. In other words, Indonesian fails to show word-level stress (Athanasopoulou, Vogel, & Pincus 2021). Interestingly, English was not influenced by Bahasa or the regional languages in this case. The urgent factors to note by the researcher are that they had memorized and practiced the vocabulary before. It also needs to remember that most of the participants had studied English for more than five months. They have also understood the concept of the correct pronunciation of vocabulary items. The data obtained may change if the research has completely used new vocabulary as an instrument.

Through this research as well, the types of tenses produced during the ToT state showed the existence of many differences in stress in Indonesian, regional, and English languages. English learners will find it easier to remember vocabulary by emphasizing the beginning of the syllable compared to the order of

emphasizing the second syllable and so on. Emphasis or Stressing also determines the success of completing the ToT, especially in English which has a lot of stresses. It is found that the appearance of the first frequency plays a role in ToT resolution and not the stress in this EFL case.

This study draws a clear line as to why the research of Rahman et al. (2017) is acceptable to native speakers of Indonesian and why it does not apply equally to foreign speakers of English. This research has many fascinating potentials to study the examination that there are not many ToT studies in Indonesia. Aside from that, ToT studies in the field of linguistics are also not as popular as the same research in psychology. This article can be the forerunner of other language phenomenon studies that often receive less attention from the field of linguistics itself.

**Another Factors  
Contributing the  
Emergence of  
ToT State**

*Mental  
Process  
Experienced  
by EFL  
Learners*

The ToT state cannot diverge from the occurrence of mental processes. When students experience problems in fully remembering the objects they want to mention, they will seek to activate the entire systems, including the semantic and lexical system. Unfortunately, students do not understand that they have failed to access the lexical system in their brains. Therefore, in the recalling process, students tend to mention similar phoneme sounds. Spontaneously, students even randomly produce vocabulary with similar sounds to certain syllables. They realize that the answer is wrong, but in their efforts, they try to keep pronouncing the words. As a result, the field of meaning produced is sometimes similar in meaning terms or the same specialization. Semantic similarity denotes the degree of relatedness between two words, for instance, words that share more semantic features under the same taxonomy, such as *horse* (has legs; is an animal) and *sheep* (has legs; is an animal), are more semantically similar than words that share fewer features, for example, *horse* and *shark* (does not have legs; is an animal) (Lin et al. 2022). Besides the semantic field, the emergence of synonyms, antonyms, homophones, and so on also can trigger the emergence of vocabulary items.

Why do the ELF learners keep retrieving even though they know the answer given is wrong? Because the effort they put into it proves their irritation and annoyance. They have a 'feeling of knowing' about the item to respond. However, because of the blocking of ToT, they always face failures. The feeling of knowing in EFL students is crucial to determine whether this symptom belongs to ToT or ordinary forgetfulness. Compared to the factor of brain damage, the forgetfulness they experience is more directed at the habit-building process to form closeness with English. ToT appears because of a lack of interaction and direct practice of producing English. In other words, students are not familiar with the vocabulary in question. Of course, they need a lot of practice to be successful at spontaneous mentioning and avoiding the ToT state the next time.

At the lexical access, recalling the target word stored in memory requires node activation and it is in line with the NST and TDH theories. If the node is poor the target word will be difficult to access. It means that the less frequently the word is used or stored for too long, the weaker the access to network will be. This study also confirms the truth of previous research conducted by Al Jebouri (2021). Nevertheless, this research proved it based on the language features produced and not through a cognitive analysis of the brain. In addition, this stage is important because every individual must experience this mental process. After all, ToT occurs in every individual who has connections and perceptions.

***Sounds  
Imitation  
Helping the  
Students  
Acquisitions***

Learning English in Kampung Inggris Pare is more oriented towards direct communication forms in everyday life. Therefore, students also consciously know the EFL they need more directed toward speaking or public speaking skills. Sound is the most urgent feature and the easiest part to imitate. Imitating sounds is the top factor that causes students to tend to remember the stress points on each syllable. So that while they are in a state of ToT, they will try to focus on the sound that closely matches the target item. They do not understand the correct letters or the proper writing process for the item in question. Even though it can be an interesting study, orthographic problems go through different processes from ToT symptoms. Therefore, orthographic failures are distinguished.

English has many similar prefix syllables judging from the frequency detected (Farrell & Abrams 2011). Therefore, priming in English tends to be applied to assist the completion process of ToT State (Dewi dan Salikin 2022). Because students have understood the differences in concepts and the use of different languages between Indonesian, local languages, and foreign languages, they also have basic knowledge about recalling words in English. They are no longer in a state of hesitation to call out the target word but are in a ToT state because they know the meaning of the word.

***The Teacher's  
Role in Teaching  
Pronunciation***

Besides the student, the teacher or tutor also plays a significant role in learning. Even though the tutor is not the only source of learning in the classroom, the teacher is the central actor who provides a model directly. So, the concept of the tutor's demonstration in class in demonstrating pronunciation is very much in line with the sound imitation concept. Even though the accent production is still thick in Indonesian English, the difference in American accent pronunciation is still clearly visible. The tutor can provide a lasting understanding of stress so that students can apply it in speaking in use. Almost all of the tutors in Kampung Inggris Pare are Indonesian. But their experience and flight hours are not a joke. Teaching English formally and non-formal require different techniques and treatments. Compared to school teachers, tutors in Kampung Inggris Pare are both teachers and practitioners.

Learning and teaching techniques in the Kampung Inggris Pare environment also prioritize learning by doing. The rote system in students may be the beginning of the process of vocabulary entry into memory. These activities are not enough to fossilize words in memory if they never use. Someone will be regarded as capable of speaking English if they can produce the language. Therefore, the most appropriate path that can choose is practicing in everyday life. The opportunity to use the vocabulary that has entered the brain is very urgent and belongs to the Kampung Inggris Pare. In addition to individual mental processes, having friends and places to practice are other factors that help build students' mentality and memory strength.

**CONCLUSION**

The tip of the Tongue occurs to anyone and can be explained by the rules of the respective language. From the experimental observations constructed on EFL students in Kampung English Pare, it is found that the ToT situation occurs by following the principle of learning the target language. Unlike Indonesian or any other regional languages in Indonesia, the mention of words, syllables, or letters refers to stressing English. Thus, besides the crucial principle of distinction between languages, there is an existence of stress that is also crucial in taking word items. Knowing the information about the condition of ToT can provide a solution to its completion.

In addition, the new solutions can give rise to new methods to contribute to the linguistic studies, such as psycholinguistics and language teaching.

Psycholinguists can gain a deeper understanding of how humans perceive, produce, and process language. Meanwhile, language teachers can design more effective language teaching methods, identify and overcome language disorders, and increase students understanding of language.

This research needs to be developed further because EFL learners with different learning durations may show different results of data. It is hoped that this research can become a reference and lead to similar ToT studies in the future. It would be nice if the research related to word pressures in ToT states is carried out directly on regional languages in Indonesia, especially those that appear naturally as pure phenomena in society.

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## Challenging Cultural Appropriation: Palestinian Cultural Identity in Radhwā 'Āsyūr's Novel *ath-Thanthūriyyah*

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### ABSTRACT

This article aims to describe the cultural elements of Palestinian people in Radhwā 'Āsyūr's novel, *ath-Thanthūriyyah*, which depicts Palestinian refugees' misery, Palestinian culture, and the struggle to defend Palestinian national identity as experienced by its main character, Ruqayyah. This study uses a literary anthropology perspective through the seven cultural elements defined by Koentjaraningrat. It employs a descriptive-qualitative approach with the data collected in the form of words, phrases, sentences, and dialogues in the novel. According to the findings, there are seven elements of Palestinian culture, namely language, knowledge system, technology system, art, religious system, social organization, and livelihood system. These cultural elements are presented as a form of resistance to cultural appropriation that happens because of the Israeli occupation.

**Keywords:** culture, identity, novel, Palestinian, Tantoura

### INTRODUCTION

The conflict between Palestine and Israel does not only cause victims and refugees but also creates a cultural issue. For example, on December 2021, when The 70<sup>th</sup> Miss Universe beauty pageant was held in Eilat, several contestants were withdrawn because their countries disagree with the Israeli occupation. However, many other contestants were still taking part in the competition, including those coming from the Global South. During the pageant days, the contestants visited a Bedouin village. They experienced various Palestinian cultures like food, dance, and clothes. They posted their photos wearing traditional dresses or preparing typical Palestinian food with the hashtag 'visit Israel' on their Instagram accounts.

This phenomenon is criticized by many internet users. The Middle East Monitor reported many Twitter accounts commented on it. For example, @musfastamo tweeted "This video from Miss Philippines was an ad "Visit Isra\*I". They are wearing traditionally Palestinian clothing, singing traditionally Palestinian folklore song, and in other pictures, they roll grape leaves, a traditional Palestinian dish". Another example came from @LaytHanbali. He wrote, "Miss Universe organizers in Israel and contestants are appropriating Palestinian culture with zero recognition of the hundreds of generations of Palestinians who passed this cultural identity down" (Rahman 2021).

Miss Universe beauty pageant contestants serve as global ambassadors. When they return home, they will share their impressions of the host country's culture with their fellow citizens. This can lead to widespread misunderstandings. People all over the world may believe that *Fellahiy* and *Waraq 'Inab* are part of Israeli culture. It also draws our attention to the existence of cultural appropriation issues. Culture is a nation's identity. In this case, Palestinian cultural heritage is a source of pride. It also contributes to the formation of Palestinian identity (Putri 2021).

Israel's identity is undoubtedly influenced by Palestinian culture. It can be observed by looking at a number of well-known foods, customs, and activities.

Initially, Arab-Palestinian culture, including traditional cuisine, was assimilated and adapted by Zionist settlers as desirable and practical, primarily as native and local. Due to appropriation, occupation, and nationalization, these cultural components are now synonymous with Israeli culture and identity, whereas the Arab-Palestinian origins have been neglected and completely forgotten (Mendel and Ranta 2016). In order for Palestine to continue to exist alongside other countries on the globe, Palestinians need to struggle to defend their culture.

**Literary Work:  
Between  
Fiction and  
Fact**

Literary work is a direct reflection of reality. It does not arise from nothing. There are always sources of inspiration in human life. Cohen (2014) contends that literary work, like any other art form, is embedded in certain social, cultural, and historical contexts. Furthermore, Andrea Hirata stated in his *Rumah Pohon* that fiction is the best way to tell the fact. Literary works describe life aspects, including cultural issues, by combining the imaginary and reality. As a result, literary studies have taken on an important role in the scientific field. According to Sorek (2021), scholars are becoming more interested in literary studies. It has also been a respected and established academic field for the last two decades. Based on the explanation, it is possible to conclude that literary work can help to counter cultural claims. This case is about literary works that depict Palestinian society and culture.

*Ath-Thanthūriyyah* is one of Radhwā 'Āsyūr's works. It tells the story of Ruqayyah, a Palestinian woman from Tantoura. She witnessed and experienced the Nakba in 1948. Ruqayyah survived the tragedy, but she was forced to leave Palestine and live in Lebanon as a diaspora. She faced numerous challenges outside of her home country. She also witnessed the massacres at Sabra and Satilla. Although the novel depicts Palestinian refugees' misery, it also describes Palestinian culture and the struggle to defend Palestinian identity as a nation. This article investigates it using an anthropology of literature approach.

**LITERATURE  
REVIEW**

*Ath-Thanthūriyyah* is Radhwā 'Āsyūr's masterpiece. As a result, many academics investigated this novel from different perspectives. Therefore, there have been previous articles about it. The first one is a journal article from Bustam (2014) under the title *Tantoura: Indahnya Pantai dan Kelamnya Sejarah: Analisis Ekokritik (Tantoura: The Beauty of Its Beach and the Darkness of Its History: Ecocritical Analysis)*. This research reveals that *ath-Thanthūriyyah* not only depicts Palestinian suffering but also tells about the wonderful nature, particularly the beauty of Tantoura village, which is located on the coast. Through an ecological analysis, nature is given a central role in *ath-Thanthūriyyah*.

The second is also a journal article that was written by Halizza et al. (2022), entitled *Changing the Largest Forces of Inequality by Ruqayya in Radwa Ashour's The Woman from Tantoura*. This article reveals the sexist oppression issue. It argues that Ruqayyah, main character in the novel, is able to resist the oppression by building solidarity based on empathy.

The third study is conducted by Nashef (2021) with the title *Suppressed Nakba Memories in Palestinian Female Narratives: Susan Abulhawa's The Blue Between Sky and Water and Radwa Ashour's Woman from Tantoura*. For a long time, the Israeli government denied that rape occurred as part of Israel's war on Palestinians. The majority of the files are still sealed and classified as top secret. Rape stories from Palestinian women who witnessed it, on the other hand, have recently emerged. Through literary works, this article reveals Palestinian women's narratives about rape, particularly during Nakba in 1948. Two female villagers survived exile, displacement, and rape to bear witness in these two novels.



The next article is authored by El-Mansi (2021) with the title *Blurring the Boundaries between History and Fiction in Khoury's Gate of the Sun and Ashour's The Woman from Tantoura*. The research idea comes from a question: To whom does Palestine belong? Since 1948 and beyond, the Zionist narrative has begun with the intention of committing genocide against Palestinians. It results in the Zionist dominance in Palestinian history. On the other hand, literary works serve as historical records. The paper itself examines how the two novels combine historical and fictional elements of Nakba Palestine and attempt to erase the Zionist grand narrative while at the same time also oppose the Arab-Palestinian mainstream narrative.

The final paper is *Gastrocriticism: Culinary and Palestinian Diaspora Community in Radhwā 'Āsyūr's Novel* ath-Thanthūriyyah and written by Utami (2022). The studied novel depicts the Palestinian people's tribulations. However, it describes a variety of traditional Palestinian foods as well. According to the findings of the study, Palestinians use cuisine to alleviate their longing for their homeland. Furthermore, the Palestinian diaspora community glorifies their traditional food by eating it on special occasions, telling their children about it, and giving it as a gift to friends and relatives.

Although there have been some studies on this novel, none has focused on Palestinian cultural identity. This latest study differs from the previous studies since it raises awareness of the fact that literary works serve as both cultural documents for nations and media for countering cultural appropriation.

## THEORETICAL BACKGROUND

### Literary Anthropology

Literary anthropology is a new interdisciplinary approach. It integrates anthropology and literary theory. The term "anthropology" itself is derived from the Greek words "anthropos" (human) and "logos" (logic/science). Anthropology, in general, is a human-centered scientific approach (Ratna 2017). It delves into human life and culture. Furthermore, culture is a study that includes knowledge, beliefs, art, ethics, law, and customs. Meanwhile, literature is a real reflection that illustrates all aspects of human life. According to Raymond Williams, literary work represents a social and cultural perspective through language (Cohen 2014).

Based on the explanation above, there is a strong bond between anthropology and literature. Brandel argues that anthropology and literature both seek to recapture or recreate the world. The commitment of ethnography to a certain faithfulness to reality, on the other hand, represents an important political and ethical aspect of writing about life (Brandel 2020). A literary object is imaginative, creative, and artificial, whereas an anthropological object is more real and factual.

On the other hand, the strong connection between them gives rise to two terminologies: "literature anthropology" and "literary anthropology". The first definition states that literature uses language to recreate the entirety of human life and culture. The second term refers to anthropologists as writers. In addition to serving as a resource for anthropology, "literary anthropology" focuses on the role of writing for anthropologists and raises a number of issues. (Craith and Fournier 2016). This study is more oriented toward literary anthropology because it examines human culture and customs through literary works.

Ratna adds that the anthropology of literature approach can be used to discover literary work in two ways. The first method is to describe and anthropologically analyze the cultural elements. The second method is to describe directly for research purposes using anthropology of literature analysis (Waro'i 2019). According to Koentjaraningrat (2005), there are seven cultural elements as the main content of every culture in the world. The seven elements

are language, knowledge system, social organization, technology, livelihood system, religion system, and art. Each of these cultural elements is manifested in three ways; cultural system, social system, and physical cultural elements. To sum up, culture is formed by three things. They are what people think (ideas), what people do (activities), and what the results are (artefacts). Since the novel is about Palestinian society, this research focuses on Palestinian cultural patterns, which consist of a language, knowledge system, technology system, and art.

**Cultural Appropriation**

The concept of "appropriation" comes from the Latin verb *appropriare*, which means "to make individual's own". Based on the definition, cultural appropriation is the act of taking many forms like land, artistic styles, representations, artefacts, intellectual property, folklore, and religious symbol. Arya (2021) went on to explain that it emerges as a result of domination. In this case, it is an effect of Israeli' control over Palestine. Israel's prolonged occupation has also blurred Palestinian culture in its own homeland.

**RESEARCH METHOD**

This study applies the qualitative method with a descriptive approach. It is a research procedure that produces descriptive data in the form of written or oral and observable data behavior. It is a particular tradition in social and human sciences which depends on human observation (Santosa 2015). In the context of text interpretation, this approach to literary analysis employs narrative or description. As a result, the data of qualitative method consist of words, phrases, and sentences contained within the text (Ahmadi 2019).

The material object of this research is a novel written by Radhwā 'Āsyur's with the title *ath-Thanthriyyah*. This literary work was published in 2010 by Dar asy-Syurq Publishing. The process of data collection applied intensive-reading techniques in order to acquire an improved comprehension of the text. Afterwards, the data—which came in words, phrases, sentences, and dialogues—were categorized based on the research topic. Contextual investigation was then additionally utilized to corroborate the primary data through books and journal articles. In the following data classification, seven elements of Palestinian culture were textually and contextually analyzed using literary anthropology theory. This theory was used to comprehend the cultural elements of the Palestinian people that form the basis of their national identity.

**DISCUSSION**

**Cultural Appropriation Issue in *ath-Thanthūriyyah***

Palestine's territory is shrinking as a result of the Israeli invasion. Inevitably, that expansion causes a cultural appropriation issue. For example, Palestinian-Israeli food culture. Some Arab-Palestinian residents have adopted an Israeli identity. It leads to the blurring of Palestinian culture. Ranta and Mendel (2014) exemplify the case in one of Israel's most recognized postcards. It is titled "Falafel is Israeli national snack" and depicts a portion of pita bread and falafel with an Israeli flag stuck on top. The national importance of this food and its connection to Israeli identity is clear in this postcard. What is so striking here is the fact that the food is actually traditional Arab bread, which is famous all over the Arab world. Unfortunately, it was rebranded and adjusted by Jewish Israelis as a typical Israeli snack.

Cultural appropriation is also discussed in *ath-Thanthūriyyah*. The incident occurs while Ruqayyah, the main character in the novel, and her family are in Piraeus, Greece, for her second son's wedding. After the wedding, they go for a walk on the beach and meet a man who claims they are from Israel based on their clothings as evident in the following excerpt:

قال سمير:

سألني بالإنجليزية هل أنتم من إسرائيل؟ استغربت سؤاله، فأشار إلى ثوبك وابتسم وقال: عرفت من الثوب.  
و ماذا قلت؟  
لم أقل شيئاً. تركته يذهب.  
كيف تتركه يذهب؟!  
هرولت وصال باتجاه الرجل وهرولنا وراءها وهي تنادي:  
ياخواجة. ياخواجة. يا مستر.  
التفت الرجل. وقف ينتظر السيدة الذي لفت ثوبها انتباهه. كان يبتسم ابتسامة عريضة.  
أمسكت بقية ثوبها. قالت:  
هذه نو إزرائيل. هذه ثوب فلسطيني طرزته بيدي  
إزرائيل سرقة. سرقت أرضنا وشردتنا وذبحتنا. وحتى الثوب الذي أرتديه تطمع فيه!

Samir said:

"He asked me in English, are you from Israel? I was surprised by his question and he pointed to your dress, smiled, and said 'I know from the dress'.

"And what did you say?"

"I said nothing. I let him go"

"Why did you let him go?"

Wisal ran towards the man and we ran after her while she was summoning him.

"*Ya Khawwajah. Ya Khawwajah. Ya Mister*"

The man turned and stood waiting for the lady whose dress caught his attention. He was smiling broadly.

Wisal grabbed her dress and said:

"This no Israel. This is a Palestinian dress that I embroidered with my hand. Israel is a thief. Israel was stolen our land. Israel was displaced and slaughtered our peoples. And even the dress I wear" (Āsyūr 2010).

The sentences above demonstrate that cultural claims are real and have happened in our society, particularly in the Palestinian community, as discussed in this research. Cultural issues are often considered unimportant topics to talk about. Since culture is a national identity, a nation is known for its culture. When the culture disappears, the nation becomes extinct. Through her novel and its fictional characters, Radhwā 'Ā'syūr wants to convey that Palestinian people are rich in culture. She wants to release Palestinian culture from national Israeli identity.

**Palestinian Cultural  
Elements in  
*ath-Thanthūriyyah*  
Language**

Language is a communication medium. According to Koentjaraningrat (2005), language is a written or oral human symbolism system for communicating with each other. Arabic language itself can be categorized into three variants. The first one is classical Arabic which is used in Holy Qur'an and hadiths. The second one is modern standard Arabic (MSA) which is used in official spoken channel and written media. The last variant is a dialectical or informal form which is used in social media (Abdelminaam et al. 2021). The dialectical form differs in some regions. *ath-Thanthūriyyah*, like other Arabic novels, is mostly written in modern standard Arabic. However, there are few parts written in dialectical Arabic i.e. Arab Levantine dialect. Levant itself is a designation for Palestine, Lebanon, Jordan, and Syria territories. It can be seen through the following script:

واضح إن تبتة الكبيرة كانت عنصرية، كلامها عن العجر كلام عنصري، لا يصح، وضرب الأطفال أيضا غير مقبول.

It is clear that great *grandmother* was racist. Her talk about gypsies is racist, it is not true and beating children is also unacceptable ('Āsyūr 2010).

In modern standard Arabic, grandmother means *jaddah* and *geddah* in Egyptian dialect. However, the sentence above uses the term *tītah* or *teta* (the underlined word) to mentioning 'grandmother'. The term *tītah* or *teta* is often used by peoples in Levantine region. Although Ruqayyah and her family live outside Levant, they still use Arab Levantine dialect and vocabulary. Another proof about this phenomenon can be seen in the following sentence:

يتبدل جدول طائرات الوصول بجدول آخر لطائرات السفر إلى أبو ظبي، إلى تورنتو، إلى باريس، إلى اللد، إلى عبر لارناكا أو أثينا، إلى نابلس عبر عمان والجسر.... يقبل الأولاد يدي ويمضون بخطى وثيقة، لا يستندون لأرى وجوههم مرة أخرى. الأحفاد: نهى وهدى وأمين الصغير وأنيس وميرا يتبعون أهلهم بخطى مسرعة، يديرون أعناقهم المرة بعد المرة "مع السلامة يا تيتة".

The arrival schedule is changed to another departure schedule flight to Abu Dhabi, to Toronto, to Paris, to Lod via Larnaca or Athens, and to Nablus via Amman and Jisr.... The sons kiss my hand and go slowly. They did not turn around to see their faces again. The grandchildren: Nuha, Huda, little Amin, Anis, and Mira follow their parents at a fast pace, turning their necks time after time "Goodbye grandmother" ('Āsyūr 2010).

Because of the Nakba and Sabra-Satilla massacres, Ruqayyah lives apart from her whole family. She and her daughter, Maryam, decide to live in Abu Dhabi with her oldest son, Shadiq. Her second son, Hassan, and his little family decide to take Canadian nationality and live there. Meanwhile, her youngest son, Abid, lives and works as a Palestinian human rights activist in Paris. They still use the Arab Levantine dialect, like the word *tītah* or *teta*, wherever they live. It indicates that language is a cultural identity for Palestinians. The more they use their language properly, the more their identity persists.

### Knowledge System

The knowledge system is linked to ethnic group knowledge. They typically possess traditional knowledge of nature, flora and fauna, natural ingredients, the human body, human behavior, time, and space (Koentjaraningrat 2005). The novel is set in the countryside, specifically in Tantoura. Tantoura is in the neighborhood of Haifa. It is part of the four-season area. According to the following excerpt, the villagers know the seasons without consulting a calendar:

نسمي العشب في بلادنا ((ربيع))، لأن الربيع حين يدور العام ويحل مودعه، يكسو به التلال والوديان. طبقات وصنوف وطوائف من اللون الكثيف أو الخشن أو العميق أو الهش أو الناعم أو الحي الخفيف، وكلها أخضر يجمع بلا قيد عليه ولا يحزنون.... وحدها شجرة اللوز تنسبد ربيع البلد، ملكة بلا منازع. لا أحد يجرو من جيرانها الشجر

We call the grass in our country ((Spring)), because spring is when the years turn and its season arrives when it covers the hills and valleys. The colorful layers of dense, pastel, soft, and vivid, all an unruly and unfettered green, and no one sad.... Only the Almond tree dominates spring in the village, the undisputed queen. No one, from her trees neighbor, dares ('Āsyūr 2010).

Tantoura people predict the arrival of spring by observing natural signs. Tantoura's spring sign is when the grass thrives and covers the land. The almond tree is another natural sign. The almond tree grows more abundantly and produces more fruit. After seeing all of the natural signals, people believe they are in March or April when the weather is mild.

The exiled Palestinians often remember their homeland. As a result, some of them, including Palestinian fiction writers, such as Mahmoud Darwish, rewrite their memories of their homeland. The Palestinian village story, according to Davis (2011), reflects the memories of the local culture and ethnicity. Therefore, in order to demonstrate the traditional knowledge system as their cultural identity, changing season knowledge must be presented in the novel.

**Technology System** The technology system in ethnography is limited to traditional technology or the way to meet life's needs (Koentjaraningrat 2005). *Ath-Thanthūriyyah* presents two traditional technology systems among Palestinians. They consist of food and clothing.

**Food** Food is included in the technology system and physical culture. It can be discussed from its ingredients, cooking method, and serving way. Those phenomena are depicted in the novel.

Palestine is one of the most strategic and important locations on the planet. It sits on three continents: Europe, Asia, and Africa. It is also home to the three major religions as well as some of the earliest habitation, culture, and agricultural activities (Kalla 2019). In addition, Palestine has both highlands and a sea. As a result, this country is abundant in agricultural products. It is depicted in the following novel script:

حملتني تنكة زيت وقناني بلاستيك من قناني المشروبات الغازية الكبيرة، كسبت في داخل كل منها قدر ما تتسع من الزيتون. قالت: الزيت من زيتوناتنا في جنين. كذلك الزيتون. كسبته لك بنفسني وأحكمت إغلاق القناني حتي لا تتغلي في نقله إلى بيروت.

She brought me a tank of olive oil, a bottle of olives, and a plastic containing soft drinks. Wisal stuffed everything in one place. She said: the olive oil comes from our olive garden in Jenin. The olive too. I harvested it myself and I sealed the bottles tightly so that they would not spill when it was taken to Beirut ('Āsyūr 2010).

There are several agricultural commodities such as *za'atar*, olives, figs, and oranges. As for olives, they were the main agricultural product even under Israeli occupation. In *ath-Thanthūriyyah*, olives is emphasized as an important part of Palestinian life. It is not only an agricultural product but also their identity. Palestinian people, specifically those who live in asylum countries, consider olives as a symbol of their homeland. In keeping with Abdelnour et al. (2012), for Palestinians, agriculture is more than an income source. It is tied to people's history, identity, and self-expression. As a result, most Palestinians keep olives at their homes. The novel also illustrates this phenomenon in the following scripts:

ومن مطلع العام إلى نهايته أكلنا من زيت وصال وزيتونها. كان دائما بالبيت وكما هو معتاد مونة من زيت وزيتون.

From the beginning to the end of the year, we ate Wisal's olive oil and olives. Olive oil and olives are always at home as usual ('Āsyūr 2010).

The sentences explain that olives are always present in their homes because they consume and use them frequently in their cuisine. According to Abu Farha, a Palestinian home is traditionally stocked with enough olive oil to last the entire year until the next harvest season, and these staples comprise the majority of Palestinians' daily breakfast (Abufarha 2008). This phenomenon demonstrates the significance of olives in Palestinian cultural identity. Olives are also a popular gift among exiled Palestinians. They can sense the presence of their homeland through olives. According to Maneley (2021), newly harvested olive oil was

received as a special gift by diaspora Palestinians, carrying the scent and memory of the homeland and connecting them to family members who were able to remain on the land. In addition to depicting olives, the novel also describes the Palestinian cooking style. It can be seen in the following sentences:

فاطمة تحب المكدوس: أشتري باذنجان أسود صغيرا أحشوه بالجوز والشطة. أكسبه بالليمون وزيت الزيتون في أنيتين زجاجيتين كبيرتين.

Fatimah likes *al-makdus*. I buy small black eggplant and stuff them with walnuts and pepper, then I put them with lemon juice and olive oil in two large glass jars ('Āsyūr 2010).

Ruqayyah receives good news one day. Wisal, her best friend, and Fatimah, her daughter-in-law, will pay her a visit. She will greet her guests warmly and serve them special meals, as is customary in the Arab world. She prepares everything for that day. The novel clearly illustrates how to make *al-makdus* (pickled eggplant) step by step, from preparing the ingredients to storing them. This detailed depiction is intended to emphasize the fact that Palestinians have their own cooking method as part of their cultural identity.

**Clothing** Clothes are the most important cultural object for nearly all ethnic groups worldwide. Clothing materials and methods of production are ethnographic objects (Koentjaraningrat 2005). The following script depicts the Palestinian costume in the novel:

هذا التطريز سهرت عليه الليالي. اسمه ((فلاحي)). هذا ثوب فلسطيني فلاحي

This embroidery I stayed up nights on. Its name is ((felahiy)). This is a Palestinian peasant dress ('Āsyūr 2010).

This script depicts Wisal's rage. She was upset with a strange man who claimed she was from Israel. Then, she dressed *fellahiy* to emphasize her roots. The term *fellahiy* is derived from the word *fellahin*. The term "Fellahin" refers to Palestinian villagers. They are crucial in the creation of an embroidered silk and cotton dress (Kim 2000). *Fellahiy*, a traditional Palestinian costume, is introduced in the novel. Furthermore, the costume has a strong connection to Palestinians, as illustrated by the following quote:

أدقق في الصور كلما أظهرت امرأة في ثوب فلاحي مطرز ترفع يدها بعزم لتلقي حجرا على سيارة من سيارات الجيش أو تشتبك مع المجندين لتخلص منهم طفلا أمسكوا به.

I look closely at the picture whenever a woman appeared in an embroidered *Fellahiy* dress, raising her hand with determination to throw a stone at one of the army cars or quarrel with the soldiers in order to release one of the children they had arrested ('Āsyūr 2010).

Protests and arrests are commonplace. The sentences above, on the other hand, emphasize the *fellahiy* dress. It is demonstrated that for Palestinians, traditional clothing is not only a means of covering their bodies but also a symbol of their struggle and the bravery of Palestinian women. Women in Palestine take part in the resistance to the Israeli invasion, particularly during the *Intifada*. It is concluded from the novel's phenomena that clothes are an identity for Palestinians. When people use their identity on a daily basis, they recognize it. According to Othman, Palestinians are increasingly using cultural symbols, such as authentic clothing, to express group unity and belonging (Othman 2015). Furthermore, their clothing serves as a symbol of their pride, as illustrated by the following sentences:

تطلع عمي مرة أخيرة في المرأة ورفع يده إلى عقاله كأنه سيعدل وضعه قليلا فوق رأسه ثم عاد  
وأنزلها دون أن يلمسها. ضحك عز معلقا على اهتمام أبيه بمظهره:  
سيظنون أنك العريس يا أبوا الأمين!  
فأجابه أبوه وهو يبتسم:  
ولهم حق. لم أر عريسا مثلك يذهب للطلبة هكذا، لا حطة ولا عقال ولا حتى سترة. قميص  
وينظلون كأنك من عمال سكة حديد حيفا.  
الدنيا حر.  
لكنك عريس، تلبس بدلة فيكون لك هيبة.

My uncle look in the mirror one last time and rised his hand to his *'iqal* as if he was going to adjust its position slightly above his head. Then, he lowered it again without touching. Izz laughed and commented on his father's appearance attention:

They will think that you are the groom, Abu Amin!

His father answered him while smiling:

They have a right. I've never seen a groom like you, a boy goes to the school like this. Without *Hattah*, *'iqal*, not even a jacket. A shirt and trousers as if you were Haifa railway worker.

It's hot.

But you are a groom. You wear a suit, then you have prestige ('Āsyūr 2010).

When Ruqayyah's uncle attends his son's marriage proposal, he dresses in traditional Palestinian garb, including a *hattah* and an *'iqal*. *Hattah*, also known as Palestinian *hattah* or *kafiyeh*, is a black and white striped scarf worn around the neck or head. While *'iqal* is two thick black ropes that hold the *hattah* in place. Clothing is more than just a form of protection for Palestinians. When the Palestinian resistance movement gained strength in 1936, it was reflected in their traditional customs, according to Widad and Nasir (2016). In addition, they exemplify that in Jaffa and Jerusalem, the western-style dress was the norm, but Palestinians returned to traditional costumes, specifically *kafiyeh* and *'iqal*. It is implied that their headwear is a nationalist symbol. When they wear their traditional clothing, they feel proud to be Palestinians. As a result, depiction in the novel is significant because it affirms that traditional costume is part of Palestinian identity.

Furthermore, the novel discusses clothing manufacturing. It is evident when Ruqayyah's best friend, Wisal, presents her with some Palestinian traditional attire, as indicated by the following sentences:

حملت لي وصال ثوبا قالت إنها بدأت في تطريزه منذ تلك المكالمة التليفونية التي أجراها عبد من بيروت.... ثلاث قطع من القماش، أولها كبيرة لجسم الثوب من القبة إلى القدمين، طرزت صدره ودائرة الذيل، والقطعتان الأصغر للكمين على طرف كل منهما نفس واحدة التطريز.

Wisal brought me a dress that she said she started embroidering since 'Abid made a phone call from Beirut.... Three pieces of fabric. The first one is a large fabric from chest to toe, she embroiders the chest part and the dress fringe, and the two smaller pieces. On the top of each are the same embroidery ('Āsyūr 2010).

Palestinian women are well-known for their handcrafted embroidery. The majority of Palestinian women continue to wear embroidered dresses. Prior to Nakba in 1948 and Naksa in 1967, most women who embroidered dresses did so for personal needs (Nasser-Khoury and Jones 2013). Palestinian embroidery was originally used to decorate the clothes of the ruling elite. It was also used to depict social classes. However, it spreads to the villages and has an impact on the

economy over time. According to Abushusheh (2022), Palestinian embroidery is now spreading through the training of disadvantaged girls. Later, the girls took their practices back to their villages. This transition provided more freedom for art forms to flourish and become distinct common practices based on each village's culture, understanding of nature, and faith. Hence, embroidery is an important thing in the novel because it becomes a continuous activity that connects villagers with their ancestral heritage, customs, and stories.

**Art** In the ethnography area, art is defined as an interaction between the art creator, artist, sponsor, audience, and art object (Koentjaraningrat 2005). This phenomenon is explained in *at-Thanthūriyyah* as the following data:

يفترش العرس شاطئ البحر.... تنوره الزعاريد والأهازيج وحلقات الدبكة.

The wedding spread over the seashore and expands. It is enlivened with *zagarid*, *ahazij* song, and *dabkah* circle ('Āsyūr 2010).

The artistic elements can be found in *zagarid*, *ahazij*, and *dabkah*. *Zagarid* is commonly known as ululation, a long wavering, high pitched vocal sound resembling a howl with a trill. Usually, this trilling was performed by Palestinian women. *Ahazij* is a traditional Palestinian folklore lyrical song without any kind of musical instrument. *Dabkah* is a traditional Palestinian dance that combines circle and line dancing with folklore music accompaniment. These three things are common wedding traditions in the Palestinian community to indicate their joy and happiness. Like any other cultural element, a nation can be known for its existence and identity through art. Therefore, this art description is an important part for establishing Palestinian identity.

**Religious System** The religious system includes more than just people's religious preferences. In other words, it also includes rituals, practices, culture, and customs. It is depicted in the following text:

في زيارة تالية حضر شيخ عين غزال وإخواته في جاحة كبيرة من أقاربهم ورجال قريتهم. استقبلهم أبي وعمي وشقيقاي وكبار البلد. قرأوا الفاتحة.

On the next visit, the Seikh of Ain Ghazal came with his brothers and with a large group of his most important relatives, and the man of their village. They were welcomed by my father, my uncle, my two brothers, and the elders of our village. They read the *Fatihah* ('Āsyūr 2010).

In the novel, the religious element is highlighted in the marriage proposal tradition. People from Tantoura used to recite *al-Fatihah* together after the bride-to-be accepted the proposal. The recitation of *al-Fatihah* indicates that they practiced their religious rituals as Muslims. In addition, the novel depicts another religious system as follows:

بعدها بأسبوعين أتت سيارات أخري فنقلتنا إلى دير المسكوبية في الخليل. كل يوم جمعة كان أهالي الخليل يذبحون خرافا ويسوونها ويحملونها إلينا مع أرز بكميات تكفي الجميع

Two weeks later, other vehicles came and took us to Deir al-Maskubiya in Hebron. Every Friday, the people of Hebron slaughter lambs, grill them, and bring them to us with rice, bringing enough for everybody ('Āsyūr 2010).

*Deir al-Maskubiya* is a Russian missionary church. The name *al-Maskubiya* originated from the word *Moscow*. It refers to the Russians who migrated to Palestine in 1868. It is also the only one church in Hebron. This illustration confirms the existence of Palestinian Christians. It indicates that Palestinians have diverse beliefs and traditions.



**Social Organization**

Social organization consists of kinship systems, community systems, leadership systems, and so on. This organization organizes all aspects of social life through rules, norms, and customs (Koentjaraningrat 2005). The depiction of social organization in *ath-Thanthūriyyah* novel can be seen in the following script:

مضافة البلد في بيت المختار، يجتمع فيها الرجال للحديث والسمر والمناقشة المستجد من الأمور وأحيانا لحل النزاعات.

The village hall is in the house of *al-Mukhtār*, where the men met to talk about, spend the evening, discuss the latest event, and sometimes, solve the dissension ('Āsyūr 2010).

The sentence exposes the phenomenon of social organization, namely *al-Mukhtār*. It is a designation for the village headman. The villagers and *al-Mukhtār* discuss every problem and solve it together. They even discuss Israeli invasion news and try to negotiate, as Pappé (2009) said that on May 15, 1948, the *al-Mukhtār* and a small group of villagers in Tantoura met Jewish intelligence officers, who offered them terms to surrender.

**Livelihood System**

The livelihood system is the means of a person for meeting their basic needs. Hunting, fishing, breeding, farming, trading, plantations, and crafting are all part of it (Koentjaraningrat 2005). The novel describes some livelihood systems among villagers in Tantoura, as in the following depiction:

أصبح بأعلى صوتي كمن أصابها مس: ((صا..يدة! صا..يدة!)) أدب على الأرض أقفز وأعود أدب وبيدي الأنية النحاسية التي كنت ثبتها بين الصخور مصيدة للسماك، فوق المسكين فيها. أرفع السمكة الفضية من ذنبها، أقول مكايده: ((سمكتي دائما أكبر وأحلى)).

I shout at the top of my voice like someone struck by madness: Hun...ter! Hun...ter! I crawl on the ground and jump and crawl again. In my hand the copper vessel that I had secured between the rock as a trap for fish, in which the poor had been caught. I lift the silverfish by its tail and say teasingly, "My fish is always the biggest and the sweetest" ('Āsyūr 2010).

Tantoura is located on the Mediterranean Sea coast. Without a doubt, the majority of Tantoura residents are fishermen. Even the children of the village can catch a fish as Ruqayyah did in the illustration. She knows how to fish with the basic equipment. The following sentence describes the next source of income:

حطي علف للمواشي يكفيها أسبوعين أو ثلاثة، وماء كثيرا. وانثري حبا للدجاج، كثري. والحصان، لا تنسي الحصان.

Put out the fodder for the livestock that will last two or three weeks, and a lot of water. Scatter seed for the chicken, a lot. And the horse, don't forget the horse ('Āsyūr 2010).

قالت: الزيت من زيتوننا في جنين. كذلك الزيتون. كسبته لك بنفسي وأحكمت إغلاق القناني حتي لا تتغلي في نقله إلى بيروت.

She said: The olive oil from our olives in Jenin. The olives too. I harvested myself for you and I closed the bottles so that you don't get tired of taking it to Beirut ('Āsyūr 2010).

Palestine is also well-known for its rich soil. As a result, the majority of the villagers work as farmers as well. According to the first sentence, the villagers raise chickens, goats, and horses in order to obtain dairy and poultry products such as meat, eggs, and milk. The second sentence indicates that they also grow crops like

olives. Agriculture is an important part of Palestinian people, according to the data. It is intertwined with their history and identity. Palestine is famous for its fertile soil. Therefore, most of the villagers also work as a farmer. The first sentence shows that the villagers raise chickens, goats, and horses, so that they can obtain dairy and poultry products such as meat, egg, and milk. Meanwhile, the second sentence indicates that Palestinian people also plant crops such as olives. From the data, it can be concluded that agriculture is an important part of Palestinian people. It is tied to the history and identity of the nation.

## CONCLUSION

The novel *ath-Thanthūriyyah* is a complex masterpiece from Radhwā 'Āsyūr'. It explores the history, conflicts, Palestinian refugees, and even gender relations from the perspective of a female character, Ruqayyah. Through literary anthropology approach, this study shows seven cultural elements that exist among Palestinian people, namely language, knowledge system, technology system, art, religious system, social organization, and livelihood system.

The language element is indicated by the use of terms in Levantine Arabic. The knowledge system can be identified through Tantoura people's ability to recognize the changing season signs. Meanwhile, traditional Palestinian clothing and food demonstrate the technology system. The artistic element can be seen in various Palestinian folklore songs and dances. In addition, the religious system is noticeable in depiction of the Islamic marriage proposal and church life. House of *al-Mukhtār*, the place used for deliberation, highlights the social organization system among villagers. In the end, the existence of fisherman, rancher, and farmer indicates Palestinian livelihood system.

The cultural element in this novel never comes casually. It is an act of resistance. The Israeli's occupation is unconsciously stealing Palestinian culture whereas, in fact, culture is a national identity. Without a culture, a nation is not considered to exist. Literary works, including novel, can be used as a tool to challenge cultural appropriation. However, cultural appropriation remains a contentious issue. It will be an interesting topic, particularly, when it comes to a literary work.

Lastly, the novel *ath-Thanthūriyyah* is not widely read by Arabic literary scholars in Indonesia. As a result, there are still a lot of gaps to investigate for further research.

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## The Types and Functions of Switching and Mixing Codes in English Students' Online Discussions

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### ABSTRACT

This study aims to discover the switching and mixing code types and their functions that are dominantly used in student online discussions. This research was designed in descriptive-qualitative method by using video recordings and interviews from Pragmatics class of postgraduate degree students as the data sources. The obtained data were then analyzed using Miles and Huberman model of analysis by involving data reduction, data display, and conclusion drawing. The results showed that students frequently switched and mixed codes during the discussions. In this case, code mixing was dominantly occurred compared to code switching. There were 78 occurrences of code changes in total, with the proportions of 44 mixings and 34 switchings. Dealing with the types, insertion code mixing was found to be the mostly used in the discussions whereas intersentential switching becomes the least. The phenomena of code switching and mixing in the classroom discussions has various functions, i.e.: for communication strategy, for delivering the meaning, for making clarification of the information, for defining specific terms, and for increasing understanding. This study also reflects the students' positive attitudes toward using switching and mixing codes in classroom discussion activities. It is recommended for further research to ensure the appropriate strategies for the teachers in switching and mixing codes for both offline and online classes.

**Keywords:** code, discussion, mixing, switching

### INTRODUCTION

The phenomenon of multilingual or bilingual in using language is something common in Indonesia (Novianti and Said 2021). English is one of the compulsory subjects for students from the elementary to the college level. Even though the teacher is expected to use English language in English class, sometimes students need help to understand the explanation (Nata 2021). Therefore, the teacher is forced to use both English and Indonesian in delivering the material. It may also happen spontaneously in communication. In this case, the continuance of a conversation relies on the ability of the listener to comprehend the message delivered by the speaker during the conversation and vice versa. In this situation, switching and mixing codes are two phenomena that often occur as communication strategies in bilingual or multilingual interactions (Thao et al. 2021).

Fanani and Ma'u (2018) state that code switching is transferring one language to another based on the context. It can happen when a person is fluent in multiple languages and their variations. Meanwhile, code mixing, according to Ansar (2017), is a strategy used to mix from one language to another without affecting the sense or the meaning of the sentence. Code mixing occurs when words, phrases, and clauses from different languages are employed in the same

sentence. This phenomenon occurs naturally when a user reasonably has proficiency in multiple languages. Switching and mixing codes are spontaneous and unconscious processes of changing languages. In most cases, switching and mixing codes occur in social and classroom settings (Nurhamidah, Fauziati, and Supriyadi 2018). Students may switch and mix some languages when speaking or expressing their thoughts to others to communicate more effectively and prevent from misunderstandings.

Additionally, both code switching and code mixing have become commonplace in language engagement, particularly in the classrooms. In teaching and learning, switching and mixing codes is a common practice. Teachers and students subconsciously change their language while learning (Wang and Wu 2016). EFL students combine languages as the target language in learning. Despite being a natural occurrence, this action puts the teachers in a precarious position. The teachers should evaluate how well the students grasp the English lesson using mixing and switching codes in the classroom. Therefore, it is critical to comprehend the procedures that could result in a poor transmission of message due to switching and mixing codes (Thao et al. 2021).

Several results state that switching and mixing codes can be a communication strategy in learning, especially in the EFL context. For example, Elkins and Hanke (2018) note that the speaker employs switching and mixing codes to connect with the interlocutor and keep a conversation going. Grant and Nguyen (2017) also state that code-switching is helpful in teaching and learning, that students gain a general understanding of the material and understand complex vocabulary in a text (Obaidullah 2016) to attain goals and effective communication (Arlan, Sailan, and Lio 2019), to foster good relationships with students, and inspire students to be more passionate about learning English. In addition, Gulnar et al. (2020) also mention that in classroom interactions, students have several reasons to switch and mix their languages such as to avoid misunderstandings, assist in understanding the explanations conveyed, quote someone's words, describe cultural pride, discuss specifics, make jokes, express personal emotions, and help reduce anxiety when speaking in English.

Besides the positive effects, switching and mixing codes have already drawn criticism, even from academics. Code switching and mixing indicate that the speaker lacks fluency (Bonyadi, Kalvanagh, and Bonyadi 2021), lacks credibility and demonstrates ineptitude (Horasan 2014), and does not reach the desired target language (Wang & Wu 2016). This idea arises because excessive switching and mixing codes can affect students' proficiency in English from classes that always use full English (Helmie, Halimah, and Hasanah, 2020). Switching and mixing codes are feared to have many disadvantages and can affect students' communication. As a result, it is seen as a 'bad practice' with the feature of using illegible language.

Regarding the positive and negative sides of switching and mixing code, it is necessary to know the reasons for using them to determine whether the code is needed to apply. In this case, the level of English student mastery becomes one of the problems in EFL classrooms. Students change languages because their language skills differ from their teacher's ability (Goodman and Tastanbek 2020). Students must find comfortable ways of communicating in the classroom. They do not always use English as a medium for speaking. Sometimes, they use L1 instead. Therefore, using two languages is beneficial because it has various uses, particularly for class discussions. During the learning process, when students convey their ideas or even new words, it often appears that some students may not be familiar with the messages (Nurhamidah, Fauziati, and Supriyadi 2018). In

this situation, switching and mixing codes bridges the gap by providing an opportunity to combine two languages to connect class discussions. This study aimed to determine the types and functions of switching and mixing codes used by the students of master degree in English education, specifically in Pragmatics classroom discussions.

The Pragmatics classes were held online by using Zoom meetings. Hence, the communication in the classroom discussions is considered running very well so that the information from the participants could be appropriately conveyed. However, because in an online classroom the students are in different locations, there are some factors should be considered to potentially hinder student interactions, such as bad internet connection and poor quality of camera and audio (Archibald et al. 2019). Based on the researchers' experience, the students also cannot see the body language that may assist them understanding and decoding what others are saying in online classes. This condition requires students to switch or mix codes in the classroom to keep the discussion running well.

Sometimes, using full English causes a less effective discussion since English is a foreign language to the students in the class. Consequently, switching and mixing codes is necessary to avoid misunderstandings between students during class discussions. In addition, paying attention to the precise function of the code provided is essential so that English remains the primary language students use.

Based on the consideration above, this study was conducted to complete the prior research findings on code switching and code mixing by including the current context problems, that is the education adapted to the post-pandemic era as marked by the transformation from conventional to digital online classrooms. Additionally, this research was purposed to highlight linguistic phenomena that occur in EFL online classes. In a specific term, this research was focused on analyzing the types and the functions of switching and mixing codes performed by EFL students in Pragmatics classroom discussions.

## **LITERARY REVIEW**

There have been several studies on the cases of code switching. The first one was conducted by Afifah, Bahri, and Sari (2020) regarding the use of code switching by the teacher in a classroom. The result of this research shows that the teacher diverts the language in conveying specific grammatical points being taught. Another study was carried out by Fauziati, Widiastuti, and Darussalam (2020) regarding the use of code-switching as a language communication strategy between English learners. The results show that there are three factors contributing to code switching i.e.: bilingualism, limited command of English, and compensation strategy. For EFL learners, code switching is one of the communication strategies to compensate for their low mastery of the target language. It is in line with the research made by Narasuman, Wali, and Sadry (2019) about the function of code switching in EFL classrooms. The result of this study suggests that code switching is used in certain situations that facilitate the teaching and learning process based on student needs.

In addition, some other researchers have also investigated the phenomena of code mixing in English classrooms. From the research conducted by Helmie et al. (2020), it is found that English and Indonesian are used in balance. Students perform code mixing to clarify the explanation and all respond positively to the presenter. Rahmat (2020) also studied code mixing from an English teacher's perspective. English teachers are expected to expand their English vocabulary to reduce code-mixing in EFL classes. Ibrahim et al. (2013) also found that teachers

are the main reason why switching and mixing code happen due to their ability to control classroom engagement dynamics.

Some other studies also reported switching and mixing code in a different setting, such as in offline teaching and learning. Novianti and Said 2021; Arlan, Sailan, and Lio 2019; and Ansar 2017 conducted research to discover the types of switching and code mixing in teaching and learning English. These studies reveal that switching and mixing codes can facilitate a learning activity that effectively directs or conveys some material explanations.

Aside from that, there were also studies conducted for online classes, such from Yuningsih et al. (2021) with the topic code switching used in student-lecturer interactions in WhatsApp-based online learning. This study reveals that code switching is mostly used for changing topics and repeating sentences. In addition, Thao et al. (2021) also investigated the function of code switching in teaching and learning activities by using Zoom. The findings show that code switching in the teaching and learning activities by using Zoom can improve students' learning outcomes and significantly lessen misunderstandings between teachers and students.

The previous studies were focused more on observing codes in the context of offline or face-to-face classrooms. Thus, it needs more studies on the same cases in online learning. At the beginning of the Covid-19 pandemic, all the teaching and learning activities were transformed from face-to-face to online classrooms which triggered a lot of challenges for the teachers and students in adapting to changes. For the purpose of online learning, Zoom is one of the most popular applications to be utilized. It is because Zoom has a view-sharing capability that enables participants to communicate digitally and share presentation screens (Baron 2020).

## **UNDERLYING THEORIES**

Language is essential for communicating between humans in understanding information (Helmie, Halimah, and Hasanah 2020). Variation or change in a language is a natural consequence when communication is carried out with mutual understanding. Language code is a term that refers to a particular language/variety language used by a person when communicating with another. Wardhaugh and Fuller (2015) argue that when two or more people communicate with each other, it is called a code. Thao (2021) further states that code is defined as some dialect or language a person uses as a communication system. In addition, they define code as the language of many speakers who use multiple languages when they speak, whether bilingual or multilingual, and who have a specific purpose when communicating. According to Ansar (2017), code is a phenomenon that occurs in a bilingual or multilingual society. One uses code to help the listener understand what the speaker means.

Code mixing and code switching are consequential phenomena of language contact and a hallmark of multilingual societies. Akhtar, Khan, and Fareed (2016) show that 'code hybridization' is a significant phenomenon and a natural product of language interactions and evolutions. From a sociolinguistic perspective, Gulnar et al. (2020) state that natural switching and mixing codes are used in linguistic phenomena. Several researchers investigated why people switch codes and what social aspects this switch brings (Wang 2019). Enama (2016) reports that sometimes parts of utterances are better expressed and understood in other languages. Speakers may also need to fill in linguistic gaps for an expression or word to exchange information. By considering all the theories, this study focuses on analyzing switching and mixing codes in the EFL classroom context in which students frequently use different codes in class discussions.



**Code Switching** Murtiningsih et al. (2022) define a speaker who shifts or alters their language from one they previously used into another is said to be code switching. Mahdi and Almalki (2019) claim that code switching is a strategy that speakers with specific goals utilize two or more languages simultaneously in speaking instead of one language only. Fanani and Ma'u (2018) divide code switching into three groups based on grammatical features. The first type is tag switching. Tag switching occurs when the speaker inserts an utterance with a word or phrase (a tag) from a different language. The second is intrasentenential switching. It is a transition within a phrase or sentence to another language in the middle of a sentence (Arlan, Sailan, and Lio 2019). Ansar (2017) asserts that intrasentenential switching commonly happens at a clause or sentence border. The last type is intersentenential switching which occurs between sentences. It iterates at the clause or sentence level, in which each clause or sentence is in a different language (Arlan, Sailan, and Lio 2019).

If viewed from an affirmative point of view, switching codes can help the teaching and learning processes if they can apply the function of the proper code (Gulnar et al. 2020). Enama (2016) stated that target language learning better supports acquiring the first language, so there is no stress in engaging the learning process. To activate prior knowledge of the target language, using L1 is also encouraged because the EFL classroom requires a full-fledged English classroom environment (Nurhamidah, Fauziati, and Supriyadi 2018). In addition, using bilingualism in EFL classrooms provides students with a more comfortable setting where they can speak freely without strict rules. This situation becomes affirmative motivation that teachers and students can benefit from code-switching during learning.

On the other hand, if viewed negatively, using L1 in class signifies laziness, unprofessionalism, and low language competence (Shartiely 2016). Language switching can also lead to long term errors as a standard form of language, and they need to be aware that they are holding on to that standard. It is feared that code-switching distributes much waste and can affect how students communicate in the future (Murtiningsih, Munawaroh, and Hidayatulloh, 2022). Although code-switching is integral to EFL learning, there must be proper instructions. Üstünel (2016) proposed the criteria for code switching instruction in the classroom that the language must be distributed and balanced. Language change must also be unconscious to achieve learning objectives. These criteria are optional for all teachers, but if they do not meet them, it can be referred to as unstructured code switching.

**Code Mixing** Fanani and Ma'u (2018) define code-mixing as merging two separate codes in a statement to signify uncertainty on which code should be used. The speaker will combine the codes to have the optimal communication effect. Code-mixing frequently occurs in contexts where multiple languages are spoken by one person (Rahmat 2020). Musyken (2000) proposes three code mixing types: insertional, alternation, and congruent lexicalization. Insertional code mixing refers to using phrases, grammatical constructions, or lexical components in a sentence (Yuningsih, Amin, and Putera 2021). The parts that can be inserted are nouns, adjectives, or verbs in a sentence. Meanwhile, alternation is mixing languages to match the languages involved in the mixture in the form of clauses (Thao et al. 2021). Lastly, congruent lexicalization is language mixing due to dialect influences on the usage of coherent language lexicalization or when two languages have the same grammatical structure but one of the language parts is added to the lexical one (Fanani and Ma'u 2018).

According to Gulnar et al. (2020), it is rather complex to differentiate between switching and mixing code. Code mixing is a bilingual speaker technique because it is a linguistic reality that monolinguals can use. As shown by lexical items, a lack of proficiency in the base language can be expressed through code mixing. In this situation, code mixing can adequately make up for this shortcoming. However, a bilingual person's code that allows him to convey attitudes, goals, roles, and identification with a particular group can be code switching. Therefore, Rahmat (2020) discovered why bilingualism activates many aspects, including the interlocutor, setting, message, attitude, and emotion toward a particular code. Several universal characteristics can trigger switching and mixing code in all contexts. According to Novianti and Said (2021), the interlocutors' relationship influences switching and mixing codes. It will establish how, when, and why bilinguals will change their codes. In some cases, code switching and mixing serve a specific purpose in the EFL teaching and learning process.

In classroom discussions, it is not impossible that in the teaching and learning process, there will be the use of two or more languages and their variations due to the use of the languages mastered alternatively to communicate. This results in both code mixing and code switching in class discussions. In EFL classes, it is claimed that L1 can be an excellent tool for students to acquire and learn the target language, e.g. English (Puspawati 2018; Muin 2011).

Considering the use of code switching and code mixing in classroom practices, Castillejo, Calizo, and Maguddayao (2018) state that English is the primary language used in language classes, so the use of codes must be kept to a minimum. Language teachers and students are only encouraged to make adequate use of the code in class when explaining complex concepts so that they can actively participate in activities and discussions. Code use should not be excessive because it can slow the learning rate. To sum up, switching and mixing codes are common in EFL teaching and learning practices where English is learned formally. It is used subconsciously by teachers or students during discussions (Wang and Wu, 2016).

## RESEARCH METHOD

This study applied the descriptive qualitative method. According to Creswell (2018), qualitative research investigates phenomena deeply to understand how something happens, why, and how participants perceive it. The participants as the objects of this research were master degree students in English education. The data are in the forms of words, phrases, and clauses representing code switching and mixing coming from student discussions in Pragmatics classes which were carried out virtually by using the Zoom application. As the samples, three meetings of the course are taken with the topic pragmatics paradigm in language teaching. This study aimed to find out the types of students' switching and mixing of codes as well as the functions or reasons for using different codes in the discussions. As the instrument for collecting the data, a video camera was used to record the students' discussions. Additionally, semi-structured interviews were also made to obtain the data related to the functions of switching and mixing codes.

The technique of collecting data used in this research was non-participant observation. The researchers collected the data by audiovisually recording the events and interviewing the participants. The video recording was purposed to save the discussion activities for finding out the occurrences of switching and mixing codes in the interactions. After the conversations were transcribed, the texts were then underlined to highlight the key exchanges relevant to this

research. The interviews themselves were aimed at exploring the frequency, reasons, and benefits dealing with the cases of switching and mixing code in the discussions.

For analyzing the data, this research applied the theory of Miles and Huberman (1994) which involves three steps of analysis i.e.: data reduction, data display, and conclusion drawing. Data reduction refers to selecting, focusing, simplifying, abstracting, and converting the data into written forms. Therefore, the data were in the forms of videos of activities and the transcripts of conversations in English discussions of Pragmatics classes.

In more details, the researchers analyzed the data by watching the video and listening to the audio carefully as well as checking the data by reading the transcripts of the conversations to see the context. After that, the researchers selected the sentences or utterances that contain switching or mixing codes. The data obtained were then classified basing on the types and the functions of code switching and code mixing. The researchers also made several notes to relate the theories and the utterances indicating code-switching and code-mixing. These were then summarized to make it easier in the process of analysis. For the data display, the researcher created a tables of data distribution categorizing the types and the numbers of cases found. Lastly, the conclusions were drawn for answering the research questions based on the relevant theories and research findings.

**FINDINGS**  
**The Types of Code Switching**

From this study, there are found three types of code switching occurring in the online classroom discussions of EFL students in Pragmatic classes as can be seen in Table 1.

*Table 1: The Distribution of Code Switching*

Type	Frequency	Percentage
Tag switching	16	47.06 %
Intrasentenential switching	12	35.29 %
Intersentenential switching	6	17.65 %
Total	34	100.00 %

Table 1 illustrates that students performed three different types of code switching in the class discussions, namely tag switching, intrasentenential switching, and intersentenential switching. Based on the findings, tag switching is the most common type of code switching that occur. It is then followed by intrasentenential and intersentenential switching as the less and least frequent types.

***Tag Switching***

This type occurs most easily because tags usually contain minimal syntax constraints. Therefore, the students do not violate syntactic rules when they insert a foreign word or phrase into a given sentence in a language. Here are some examples taken from the data.

I see that for the last, *ya kan?* (S2)

*Nah*, in the oral test, this also involves different with a written form. (S1)

(Note: S = Student)

In the example above, the italicized words are cases of switching tag. Tag switching is a short utterance that students use to replace the code in the utterance. The phrase *ya, kan?* is an Indonesian expression that means 'isn't it?' in English. While the word *nah* (that's it) is an Indonesian word that students often

use to emphasize some information. In this study, the students often used this type of code in class discussions by making accents in Indonesian to clarify or confirm information with other friends.

**Intrasentential Switching**

Intrasentential code switching typically happens when two or more lexical elements from one code are introduced in a sentence shorter than the sentential limit or another grammatical form. The followings are the examples.

If it is not polite like *mereka nggak pakai pertanyaan* but with a direct comment. (S2)

I mean, the student's response *yang berbeda dengan* written may need cognitive. (S4)

In the utterances above, parts of the utterances in italics are cases of intrasentential code switching. This kind of switching occurs within the boundaries of phrases or sentences. This means that students switch to a different language without interruption. The speakers switch to Indonesian at a specific sentence level to highlight some information. The clause *mereka nggak pakai pertanyaan* (they didn't use questions) and *yang berbeda dengan* (which is different from) emphasize the essence of the student's answers, that students want to clarify the difference between the two things being discussed.

**Intersentential Switching**

Intersentential is a sentence that appears between or outside whole sentences but is still on the same topic. The examples can be seen below.

*Tunggu sebentar ya*, I will show you; wait. (S1)

Written and orally, many aspects of what we call second language or foreign language, *aspek yang ingin kita capai*. (S3)

The italicized texts above indicate intersentential switching. The speakers use a code at the beginning of the conversation and then changes to another in the next part of utterance and vice versa. In the first utterance, the speaker uses the expression *tunggu sebentar* (wait a minute) in Indonesian to mean that he/she wants to ask for some time to look for a file on his/her laptop. Because the discussion was conducted online via Zoom, the student felt that using Indonesian would further clarify their requests. Meanwhile, the expression *aspek yang ingin dicapai* (the aspects to achieve) was meant to conclude some information. Hence, the other students could catch the meaning that their speaking friend wanted to convey.

**The Types Code Mixing**

This study also found two types of code mixing occurred in the same discussions whose details can be seen in in Table 2.

Table 2: The Distribution of Code Mixing

Type	Frequency	Percentage
Insertion	23	52.23%
Alternation	21	47.72%
Total	44	100.00%

Table 2 illustrates that students only made two types of code mixing in the class discussions i.e. insertion and alternation with the frequency of former is slightly higher compared to that of the latter. Therefore, it can be said that the levels of use between the two types of code mixing in the class discussions are quite balance. On the other hand, there is no congruent lexicalization used by

students in the discussions because English was still dominantly used by students rather than Indonesian.

**Insertion** In explaining some information, the students sometimes insert Indonesian words or phrases in English sentences and vice versa. Here are some examples taken from the data.

*Tapi kalau roleplay itu sengaja dan sudah disusun.* (S5)

I will answer what Kak Dian mention, it is about the *pilihan ganda*. (S6)

In the example above, the regular (S5) and italicized (S6) parts are cases of insertion code mixing for highlighting essential terms often mentioned in a discussion. The insertion in mixing code occurs because the speakers involve two languages (codes) in one sentence. In code mixing, it means that there is a dominant language used. As in the example, students have word inserted from different languages into the dominant languages. In the first utterance, the English word 'roleplay' is inserted into the dominant language, Indonesian. Meanwhile, in the second sentence, it occurs inversely, in which Indonesian phrase, *pilihan ganda* (multiple choice), is inserted into English sentence as the dominant language. Based on the examples, it can be said that insertion is often used for terms that are more familiar to be called by the speaker.

**Alternation** Alternation is code-mixing in terms of suitability or language equivalence in which words are inserted as alternatives, usually from Indonesian to English sentences and vice versa. Here are some examples taken from the data.

If the student is polite, just say could you help me *atau mereka* could say, can you help me. (S2)

We should consider the picture *karena seperti* as what I see needs some categories. (S4)

Parts of the texts in italics above are examples of alternation in code mixing. The phrase *atau mereka* means 'or they' whereas *karena seperti* equals 'because like' The alternations occurred when the discussion got longer and speakers felt they need to focus more on the information they wanted to convey. Therefore, the language used had begun to mix with Indonesian. The speakers used two languages, English and Indonesian, to build a good atmosphere during the discussion. This alternation is intended to help or encourage the speaker to continue speaking in a discussion.

**The Functions of Switching and Mixing Codes** This study used interviews to obtain the data about the functions of switching and mixing code performed by the students. Here, the researchers classified the functions based on Hoffman's (in Sari 2022) theory. Five students were selected as interviewees because they actively switched and mixed codes during the discussion activities. From the results of these interviews, the researchers found five functions of the code switching and code mixing made by the students.

**As a Communication Strategy** The first function of students' switching and mixing codes is as one of the strategies for making communication in the class, especially for maintaining the course of discussions. It can be seen from one of the students' answers regarding his/her reason for actively switching and mixing codes in the discussions.

"...sometimes the presenter perceives something different from what the questioner meant. So, I use code-switching as the communication strategy." (S1)

Based on the student's experience, switching or mixing codes is a strategy for overcoming a bad situation. To exemplify, when the students are blank,

unfocused, and do not find the right English words, they use switching and mixing codes to deal with these situations and conditions. Thus, the discussion goes well and the information can be appropriately conveyed.

***To Deliver Meanings***

Code switching and mixing can make the information easier to understand as well as accelerate speakers in conveying the meaning. This can be seen from the student's answer as follows:

"Sometimes, it is hard for us to share. Actually, we know the English language, but it seems like the audience cannot understand it, so we switch to Indonesian." (S2)

According to the statement, using changing or inserting code makes it easier for the students to deliver the meaning of the information conveyed since it highlights the core information or central idea of the information obtained when someone is giving opinions, responses, or additional information.

***To Make Information Clarification***

Another reason for switching and mixing codes is to clarify the learning information so that the spoken sentences do not contain ambiguous and unclear meanings. It can be seen from one of the students' opinion as follows:

"...in explaining using English, we are not satisfied, and we feel that our friends do not understand all the explanations. So, we want to clarify the information using Indonesian." (S4)

From the answers above, it can be concluded that students use switching and mixing codes to clarify information to their interlocutors. In addition, students can clarify something to understand more as well as be more apparent in explaining, and give responses, opinions, and comments. It is supported by the following student's answer:

"We are not native English; to make things easier, we used this code in giving opinions and comments in a discussion." (S5)

***To Define Specific Terms***

The fourth function of switching and mixing codes is to express specific terms. Even though in the discussions, English was more dominantly used than Indonesian, the use of Indonesian words helped the students convey essential information, so that there was no misunderstanding between the interlocutors. It can be seen from this student's statement:

"I feel my friends will understand better when I use Indonesian for specific terms. I use the term in pictures or picture prompts because sometimes we want to use English, but if the context of a sentence is too heavy to understand, and a sentence can be understood in two directions, I prefer to use Indonesian." (S3)

***To Increase the Level of Understanding***

The last function, switching and mixing code, is used to make the knowledge or information provided more profound and comprehensive. It can be seen from the answer below.

"The benefit is that we get thorough knowledge; if we use the code, the level of understanding in the discussion is more perfect than using full English." (S4)

Based on the student's opinion, several considerations underlie the phenomena of switching and mixing codes in the class discussions. Even though all of the students were already at the master's level, English remained a foreign language to them. When in English class, students often use their mother tongue due to their habits of speaking Indonesian. In addition, students also possess limited vocabulary. Therefore, when discussions are tough, the use of full English is an obstacle for students to express their opinions clearly. As a result, using

codes is a solution to deepen the understanding of the information or knowledge shared with each other.

## **DISCUSSION**

Based on the percentage of code frequency, it can be concluded that students frequently used switching and mixing codes in the class discussions on Pragmatics subject. However, the use code mixing is more often than that of code switching. The most dominant code mixing performed by students is insertion, which was aimed to help explaining the learning materials, explaining the points of specific materials, as well as primarily clarifying and giving instructions. To avoid the possibility of students' need of help for understanding what is being discussed in a discussion, it is necessary to insert code mixing to avoid misunderstandings during class interactions.

In line with the research of Nata (2021), insertion is the most frequently found type of code mixing. The next type is alternation. Students usually used alternation when they lose their focus while explaining the materials in English. The study conducted by Bonyadi et al. (2021) reveal that students' decisions to mix codes in the classrooms are primarily due to a lack of proficiency in managing classes, for assessing comprehension, for giving more explanations, and for interacting with other students. Helmie et al. (2020) also believe that code-mixing is a communicative strategy in bilingual groups where students can combine several languages during a conversation.

On the other hand, there was no type of congruent lexicalization found in the code mixing analysis. Some previous studies, such from Akhtar et al. 2017 and Novianti and Said 2021 also have similar results in which only two kinds of code mixing were found in their research. In both studies, insertion occurred most frequently in the conversations as well.

Meanwhile, the findings on code switching are compatible with the outcomes from Fanani and Ma'u (2018) research. They claim that code switching is divided into three grammatical groups, each of which has a different characteristic. They are tag switching, intrasentenential switching, and intersentenential switching. Particularly in this study, the dominant type performed by students was tag switching. Because English is not the first language for the students, tag switching to Indonesian often occurred in the class discussions. This phenomenon is supported by Helmie et al. (2020), who state that as bilinguals, EFL students have the potential to stick to using more than one language when interacting with others.

The second type of code switching to occur is intrasentenential. In this type, the speaker inserts a phrase to switch the language in a single sentence (Yuningsih, Amin, and Putera 2021). Lastly, intersentenential switching comes as the minor type because it involves a large amount of syntactic complexity and compliance with the rules of both languages. Therefore, speakers who make this kind of switching must be quite proficient in the participating languages (Novianti and Said 2021).

Regarding the function of the code switching and mixing, it was found that the students' perceptions of the effectiveness of switching and mixing codes in online classroom discussions are positive. Most students agree that switching and mixing codes can make them understand the materials quickly and make the English teaching-learning process more effective (Nata 2021). This contrasts with the perception of Horasan (2014) that any language mixing is a threat to the purity of the language in question and it is due to linguistic difficulties. A lack of lexical treasures causes bilinguals to switch or mix codes.

From this research, there are found five functions of code switching and mixing. The first is as a communication strategy. Learners can maintain communication in English discussion by using code switching or code mixing. Daraini et al. (2021) claim that the utilization of the communication strategy also shows students' English competence. Switching and mixing code are popular strategies to practice in a classroom with multilingual speaker setting. Even now, the effectiveness of the strategy has already been proven through many studies and cases (Nurhamidah et al. 2018; Fachriyah 2017).

Another function of switching and mixing code is to avoid misunderstandings of the intentions delivered by the speakers in English language. The students can clarify or confirm any explanations, information, questions, or statements by switching or mixing codes (Thao et al. 2021).

Then, the third function of code switching and mixing is for information clarification. In this case, the students switch and mix codes to confirm or clarify the meaning of some information. This finding is in line with that of Nurhamidah et al. (2018) research. Even though the teacher has explained a material, he/she tries to explain in Indonesian to make sure that the students understand his/her explanation because the message of material needs to be conveyed appropriately.

The next function of code switching and mixing is for defining specific terms students more familiar with in English than in Indonesian, particularly for saying things such as pictures, activities, listening skills, storytelling, and more (Ansari 2017). In addition, most key terms will become clear or unclear if these critical terms are translated into Indonesian.

The last function of switching and mixing codes is to increase the level of understanding in teaching the target language as long as the code frequency is minimized and adapted to the needs (Üstünel 2016; Nurhamidah et al. 2018).

Switching and mixing codes in language teaching and learning allows classroom interactions to flow through continuous communication and negotiation of language issues. As such, it also enables students with lower abilities to develop target language proficiency more quickly. Although code-switching and mixing are advantageous when these are utilized strategically, the main objective of EFL lessons remains to increase target language input. In various occasions and circumstances, students may adjust or change the use of language as needed. However, the participants did not deny that switching and mixing codes could affect students' ability to speak English effectively. Therefore, English competence is required to perform switching and mixing codes properly and to ensure their use has clear functions in the learning process (Fanani and Ma'u 2018).

**CONCLUSION** Based on the result of the research, it can be concluded that English Master's students perform all types of code switching in classroom discussions namely: tag switching, intrasentenential switching, and intersentenential switching. Meanwhile, for code mixing, there are only insertion and alternation found. Therefore, congruent lexicalization is a type that does not appear in discussion activities.

There are five functions of switching and mixing code found in the discussions, i.e.: for a communication strategy, to deliver the meaning clearly, to clarify information, to define specific English terms, and to increase the level of understanding.

Some of the findings are in line with the study conducted by Fanani and Ma'u (2018) that switching and mixing codes can be beneficial if they are used



appropriately. In contrast, both can also have a negative effect if they are used excessively and not adapted to the functions and needs of code usage in English classes. This is supported by Nata (2021) who claims that a good attitude towards switching and mixing codes can make the English teaching and learning process more effective, in which students can understand the conveyed information more quickly without eliminating the purpose of using English for increasing the target language input.

Based on the data obtained related to the phenomena of switching and mixing codes in students' discussions, it can be concluded that students agree with the use of code switching and mixing as long as these can help them maintain the discussion activities. However, the action of switching and mixing codes must be adjusted to the needs and situations in the classroom. Therefore, it is recommended for the future research to formulate the appropriate strategy for the teachers for taking benefits from switching and mixing code in both offline and online classes.

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## Contemplating Religious Work Ethics in *The Pursuit of Happiness* and *Doa yang Mengancam*

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### ABSTRACT

The two films *The Pursuit of Happiness* (2006) and *Doa yang Mengancam* (2008) as the representations of Protestant and Muslim communities both demonstrate significant implications toward the dynamics of work ethics. The problem addressed by this comparison of two cinematic works is the influences of two different religious values on personal work ethics. The foundation of comparative literature paradigm is the idea that by studying literary works from various cultural and linguistic contexts, we can better understand how historical and cultural situations form human experiences—in this case, religious work ethics—occur. The aim of this research is to compare the representation of work ethics within the two main characters in the films as influenced by their respective religious values. The theory used for solving the case is Stuart Hall's (1997) representation theory by using the constructivism paradigm (symbolic, image, discursive, and myth function) with qualitative research method. The findings show that Chris, as a Protestant, has higher work ethics than Madrim, a young Muslim, according to Max Weber's Protestant Ethic principles. However, this situation has an impact on the Protestant's attitude which is more materialistic than that of the Muslim which shows an equality between worldly wealth and good deeds in the afterlife.

**Keywords:** comparative literature, film, Islam, Protestant, religious work ethic

### INTRODUCTION

Films as cultural products and media of artistic expressions not only have messages to convey but also sustain cultural values or, even, form a new culture. Film is not a separate system of signification, such as writing, but an integration of technology and discourse embodied in camera, lighting, editing, set design, and sound. All of these contribute to the meaning that the film wants to convey (Turner 1999). As a popular culture, films are media that provide messages from the representation of life in society from different social classes in the storyline (Ramrao 2016). Thus, film, as an integration of technology and story, can represent a meaning.

The meaning represented in a story can also be seen in the film entitled *The Pursuit of Happiness* (2006) which was directed by Gabriele Muccino. The story in this film teaches that happiness comes from a process and consistency. This film is based on a true story of an Afro-American named Chris Gardner. It tells Gardner's struggle to pursue the American Dream. "He has reached his personal American Dream, of which success is the most important part" (GC 2015). Chris Gardner, the main character, tries to escape his family's from poverty by selling his bone density scanner and trying his luck in an internship program at Dean Witter, a stock brokerage firm. Eventually, thanks to his consistency and high regard for the difficult process, he lives the prosperous life he has hoped for, the American Dream.

*The Pursuit of Happiness* also shows both work ethics and religious values. This is shown in the scene when Chris is working as a salesman who succeeds in selling a bone density scanner after finding himself rejected many times at several previous hospitals. The next scene, when Chris Gardner and his son, Christopher,

attend the church for worship, is one example that Chris is religious and obedient to Protestant values.



Figure 1: *Chris Gardner and Christopher on churchgoing.*

The same goes for *Doa yang Mengancam* that is directed by Hanung Bramantyo (2008). The film revolves around Madrim, a market porter who is desperate to work his way out of poverty. Therefore, Madrim prays until he threatens God to get what he wants. However, Madrim is cursed by God by being struck by lightning and given superpowers as a punishment. Although he manages to gather wealth from these superpowers, he is still unhappy because he still cannot find his wife. Madrim has an epiphany after the death of his wife and begins to establish a balance between being happy in worldly life and sustaining merit for the afterlife.

One of the religious values and work ethics shown in this film is when Kadir, a Madrim's friend, advises Madrim that all wealth people hope for comes from Allah. This is the same as the moral message of the film that all efforts and work ethics must be accompanied by prayers, as can be seen in the following dialogue.

MADRIM : *Gua kerja mati-matian ya, tiap hari. Tetep aja rezeki gua seret. Jangan sok tahu lo Dir ah!*

(I work like crazy, every day. Just keep my luck dragging. Don't pretend to know, Dir!)

KADIR : *Udah doa belum lo? Sok marah-marah lo.*

(Have you prayed yet? You're so angry.)

From the simple comparison above, both depart from their own religious beliefs and rationale. Spirituality constituted by religion nowadays represents a new flowering in individual and cultural religious expressions (Zinnbauer et al. 1997). Chris Gardner's stance here can be supported by the *United States Declaration of Independence*, which is the setting of *The Pursuit of Happyness* and indeed has a significant Protestant influence. The sentence is as presented below:

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are life, liberty and the pursuit of happiness.

While the second film, in contrast, upholds Islamic values as in the Qur'an, *Surah al-Qasas* verse 77 which has the following meaning:

Seek by means of the wealth that Allah has granted you the Abode of the afterlife, but forget not your share in this world and do good as Allah has been good to you and do not strive to create mischief in the land, for Allah loves not those who create mischief.

This message encourages Muslims to equalize the affairs of the world and the afterlife.

The comparison of these two films and religions raises a problem. Admittedly, religion can influence a person's personality, a motivational construction (Gorsuch 1994). As an American and Protestant, Chris Gardner tries to get out of his impoverished state by plodding and praying. He has one goal that he manages to achieve; wealth and happiness. And after all, he gets those things. Just like Madrim, as a Muslim, he also tries to live a prosperous and happy life by working hard. Thanks to his superpowers, he does get the wealth, but he is still unhappy. In the end, he finds happiness by living simply and not relying on wealth. The problem addressed by this comparison is the influence of two different religious values on a person's work ethics that yields happiness which is seen as the aim of living. From this problem, a hypothesis can be formed that Protestants, who unconsciously practice the act of Protestant ethics, tend to have higher work ethics than Muslims who adhere to Islamic values.

If interpreting a film using a religious perspective is a normal moral act, what if it is reversed; interpreting religion through a film as a cultural product that is highly demanded in society will be wrong if we are not aware enough and critical in interpreting it. We must agree to the contrary that films can facilitate us to interpret and understand religion and varied perspectives on religion (Blizek, Desmarais, and Burke 2011). This has turned into an urgency. Popular culture, such as films, can portray good religious values and vice versa. An understanding of what religion is being discussed in the movie is no less crucial. Although all religious teachings teach goodness, each religion has its own way in its delivery.

From the preceding consideration of two literary works to a comparative viewpoint, it is obvious that looking at works in pairs can help us understand both the specific texts and the larger literary canon. The foundation of the paradigm of comparative literature is the idea that by studying literary works from various cultural and linguistic contexts, we can better understand how historical and cultural situations form the human experience. By contrasting two literary works, we can draw attention to themes, styles, and techniques that are similar and dissimilar, as well as hidden links between seemingly unrelated writings. Using this lens, we can examine the intricacies of the human experience across cultural and historical boundaries using the comparative literature paradigm. Comparative literature studies the relations between different literary systems and traditions, whether they come from different cultures, languages, eras, or genres. This inquiry is about the reputation and penetration, influence, and fame of a major work (Wellek and Warren 1948).

Referring to the background that has been described above, this research focuses on the work ethics and religious values as influential aspects that are represented in the films *The Pursuit of Happiness* and *Doa yang Mengancam*. This article answers questions related to what kind of work ethics are represented and how religious values loom over each cast's work ethics in the two films.

## LITERARY REVIEW

In his article *Cultural Interpretation of the Pursuit of Happiness*, Junhong (2014) aims to interpret the scope of American culture and how representative the film is. *The Pursuit of Happiness* successfully carries the American cultural connotation of the American dream (national ethos) with its unrelenting effort and spirit of hard work. This finding connects to the related topic of work ethic, bridging Chris Gardner's unyielding spirit attitude. Further research is needed to delve deeper into the influence of Protestant Work Ethic (PWE) on the formation of Chris' American work ethics. This is essential because the characterization of Chris as an unyielding person has never been explored in more details, especially regarding the causes and influences of the formation of this trait.

Meanwhile, *Doa yang Mengancam* has among others been studied by Tamam (2019) under the title *Da'wah Messages about Kaifiyah Do'a in the Movie Doa yang Mengancam*. This study aims at finding the preaching messages in the movie *Doa yang Mengancam* related to *kaffiyeh* or good prayer. The findings in this study are that a prayer will be granted by Allah if it is not performed in hurry, the person is neither easily despair nor prays to others than Allah. It is clear that the aspect of religiosity in Islam has a great influence on one's life, especially work ethics and an unyielding spirits. This finding is very suitable to be connected to the topic of this current research which alludes to the aspects of religiosity. There are also serious implications coming from the research findings for the participation of religious aspects in the formation of a person's work ethics.

It is called a religious work ethic because we are talking about two different faiths; Islam and Protestantism. Both Islamic Work Ethic (IWE) and PWE have several different approaches to interpret work ethics. In a journal article entitled *Work Ethic in Islamic Perspective*, Irham (2012), explains that there are serious problems related to the decline in the value of work in Islamic society caused by the rapid development of an oppressive feudal regime. This shows that the condition of the Muslim work ethic is not in a good state. Meanwhile, as a contract and comparator, PWE is more than just a definition that exists on the surface but also a distinctive paradigm adopted in the pursuit of economic success. It is reinforced by another article entitled *The Protestant Work Ethic in Britain and Malaysia* which shows an unusual result because Malaysians from various economic and gender backgrounds in a country farther from America, the country that established PWE, have a higher rate of belief in PWE than the British (Furnham and Muhiudeen 2010). This insinuates an urgency pertaining to the glimpse of the possibility of PWE flourishing and permeating countries where the majority of people are not Protestants, especially developing countries in Southeast Asia.

## UNDERLYING THEORIES

Comparative literature is an academic and interdisciplinary study that compares and analyzes the similarities, differences, and patterns found between literary works. Comparative literature is the study of the relations between different literary systems and traditions, whether they come from different cultures, languages, eras, or genres. The purpose of comparative literature studies is to bridge cultural differences, develop a holistic perspective, and deepen the understanding of literary works. Comparative literature aims to study literary works from different cultures, languages, and times and understand how they represent reality (Auerbach 1957).

Representation is the creation of concepts of meaning in the mind through language (Hall 1997). Representation can be said to be the way we use language in using or conveying something meaningful to others. Representation can be interpreted as the process of representing a sign of what is displayed by sound, images, and so on. Representation of film as a medium can be examined to show that the film can provide a concept of meaning or sign contained in each scene and shot. The researchers used the constructive paradigm of representation theory by Stuart Hall, which consists of four variables; symbolic function, image function, discursive function, and myth function for the purpose of analysis in this study. Symbolic function is a particular thing that symbolizes or represent an ideal concept and convey meaning. On the other hand, image function takes Image as the signifier of an ideologically framed message or meaning. Meanwhile, discursive function comprises a group of statements that provides a language for talking about a particular topic that provides meaning. Lastly, myth function gives



meaning to something that is essentially cultural into something that manifests naturally (Hall 1997).

## RESEARCH METHOD

This research applied a descriptive-qualitative method that was focused on the constructivism paradigm in Stuart Hall's Representation theory. It acquires data via thorough examination, documents, scholarly articles, and other resources pertinent to the subject under investigation. The approach constitutes a research methodology aimed at delineating and comprehending phenomena by amassing insights from diverse origins, such as observation, interview, documentation, etc., and subsequently merging them with qualitative analysis to extract the essence of the phenomenon (Merriam and Tisdell 2015). This approach furnishes a comprehensive depiction and facilitates a more profound insight into how individuals or collectives perceive and react to these challenges. The qualitative method was applied by reading and collecting data from each scene in both films. The data in this case are in the forms of images and linguistic units of dialogues representing the overall contexts of related situation.

Throughout the research, the religious values shown by the two films as the material objects of the study were referred to the tenets of the religions of the main characters. *Doa yang Mengancam* refers to Islamic values as a conceptual framework. The dialogues in this film was referred to the verses of the Qur'an and Hadith related to IWE. Meanwhile, *The Pursuit of Happiness* was analyzed by using the conceptual framework of Max Weber's Protestant ethics theory and Protestant values itself. Protestant Ethics theory shows that a person's religiosity can be seen from the work ethics that each individual gives to economic sustainability, which means PWE (Weber 1905).

## DISCUSSIONS

### Work Ethics of the Two Main Characters

A work ethic is an attitude that shows persistence in doing work. The values of continuous commitment, perseverance, and thrift are the basis of a work ethic that they hope will yield long-term results from today's hard work (Hellriegel and Slocum 2011). It can be added that in work ethics, it can be seen how eager individuals/groups have to pursue a goal. In *The Pursuit of Happiness*, Chris Gardner shows a strong work ethic in pursuing a sustainable life in San Francisco, USA. Meanwhile, in *Doa yang Mengancam*, Madrim seeks his fortune in the capital city of Jakarta. His work ethic aims to prosper and to fulfill his promise to his wife, Leha, that one day they will live prosperously.

### Identification of the Work Ethics

At the beginning of the film, Chris Gardner shows the attitude and behaviour related to work ethics with direct dialogues and intermittent voice-overs that he is a salesman who sells bone density scanners. But he is legally defrauded by the manufacturer of the machine because he just found out that the device is less desirable to doctors by being called an 'unnecessary luxuries' thing. With Chris and his wife (Linda) having signed the sales agreement contract with a dowry of their lifetime savings, Chris begins a life of hardship due to their ignorance that the device would not sell well in the market. Chris' struggle to sell the device is shown many times at the beginning of the film when he is rejected by a doctor after he tries to sell his machine. This scene of Chris being rejected while trying to sell a bone density scanner has appeared several times in films with different bone specialists. This shows not only the high work ethics but also the great grit that Chris Gardner possesses. This work ethic is also the reason why Chris Gardner remains steadfast after finding out that he was rejected many times by the doctors. In add-on, Chris Gardner's persistence in selling the scanner is also

emphasized by the fact that he still sells the scanner until almost the end of the film.



Figure 2: *Madrim was reprimanded by his superior to return to work.*

Different from Madrim, as a market porter, he shows that he wants to get out of the poverty of Jakarta to make his wife, Leha, happy. He is entangled in a myth that if he wants to be prosperous, then he must wander and work in Jakarta, whereas in fact, it is not that sweet. In the early of the film, Madrim's work ethic is seen in one of the scenes. When he is in the middle of eating his food, he is reprimanded by his superior to continue working.

In the early part of the film, several scenes show Madrim's work ethics when he is working as a market coolie. After reprimanded by his superior to get back to work, Madrim immediately stops eating and go straight back to work. He do not care about his unfinished food. Instead, he run straight to the truck carrying sacks of market logistics. Madrim would not have done this if he did not have a positive work ethic. The positive work ethic here is an act of self-actualization where hard work with a positive and passionate ethos is an act of reaching human nature and being self-actualized (Titisari, Warso, and Haryono 2016). Madrim's hard work as a market porter is an effort that is in accordance with his abilities (manual labor) so that later he can live prosperously with Leha. However, it turns out that Leha can no longer wait and leaves Madrim. This is a blow to Madrim to work harder so that he can return to Leha's arms along with his sweet promise of migrating to Jakarta, a prosperous life.



Figure 3: *Madrim synergizes his hard work with constant prayers  
And worships to God.*

It is essential to know the montage that shows Madrim's work ethics in the hope that his life can change for better in the presence of Leha who has left him.

This montage shows a vertical montage after Madrim is advised by Kadir that if they want to prosper, they must synergize hard work with praying to God. Vertical montage is a combination of thematically or emotionally related images/scenes (Metz 1991). Therefore, in the vertical montage scene in Figure 3, there is a set of sequences that is classified as vertical because the main purpose of the plot, besides building the audience's emotions, is to show that Madrim is trying to work hard and pray to return to the arms of his beloved wife.

Although porters do have work ethics and work disciplines, simultaneously or partially, these do not affect their economic level. This is due to low and stagnant salaries (Anam 2018). This is indeed true in the film. After working hard 'desperately', Madrim still does not prosper. Madrim's hope for Leha to return to him is increasingly distant. Even though, he has worked hard and possesses high work ethics, the discipline of worship as a synergy, he remains at the same position. It is because the wages he gets are not what he hopes for, i.e. economic development for welfare. This is what makes Madrim start to despair.

In opposition to Madrim, Chris Gardner, amid the film, decides to look for an additional job that can provide an extra income apart from the desperate selling of his scanners by joining an internship program. During the internship selection process, there is an event that has to be spotlighted. The scene where Chris suggests Jay Twistle (head of Human Resources) share a ride in a taxi to a destination that they both accidentally want to head to. Chris is intentionally waiting for Jay outside the office to ask about the internship. The scene turns into an interesting situation after Chris performs a persuasive discourse to tell Jay that he is worthy of an interview. Unfortunately, Chris's persuasive actions that state many things that he deserves to be accepted at the stock brokerage office do not bear results. Jay ignores Chris's presence in the taxi because he is distracted by his Rubik's Cube, which is being talked about as a game that is difficult to solve. With every opportunity he could find, Chris tries to solve Jay's Rubik's Cube to gain his attention.



Figure 4: *Chris Gardner completed all the colours on Rubik's Cube.*

Two attitudes reflect the work ethics expressed in this event. Firstly, when Chris tries every opportunity he can to get more attention from Jay even though it is just a trivial act, that is finishing the Rubik's Cube. Chris has indeed made a professional effort by telling Jay about his work history. But since Jay do not care about that, he search for another opportunity by solving Jay's Rubik's Cube in front of him directly. It pays off. Chris does not get any real closure in the scene, but Jay is starting to consider Chris in his internship program. This is a result of Chris' consistent work ethics.

Secondly, when Jay finds out that Chris has been waiting in front of Dean Witter's office every day for a whole month to get the results of the internship selection, this dialogue occurs.

MR PATHMARK : Jay says you are pretty determined.

JAY TWISTLE : He is been waiting outside the front of the building with some 40-pound gizmo for over a month.

After giving the internship application form directly to the head of Human Resources, Jay Twistle, Chris waits for the results of the internship selection every day for a month. This positive attitude is defined as the necessary attitude to make a good impression on colleagues and office manager Dean Witter (StudyCorgi 2023). And rightly so, as a result of his attitude, Chris is called in for a job interview at the office. Nor a long time afterwards, Chris is accepted as an intern in Dean Witter's office. Chris interprets the process of waiting for the screening results as a time for him to introduce himself ahead of others who were also waiting for the results. All of his efforts are paid off as expected.

While Madrim, in the midst of the film, After being cursed because he has threatened God, he made efforts to perform a work ethic by relying on his superpower with the same goal; to seek wealth and prosperity. Madrim's superpower is that he can see where people are just by looking at a single picture. At first, Madrim utilizes the superpower properly. Madrim uses his superpower for helping the police catch suspects who are being sought for and investigated. With his superpower, one by one, the suspects are caught. Madrim, with his work ethic, has brought the police into the limelight by arresting 52 fugitives in just two weeks. This gives a positive impact on Madrim. He starts earning a better salary than being a porter at the market. It remains to be said that the money earned and the police achievement would not have been obtained if Madrim do not have a work ethic despite his superpower. However, in contrast with Chris Gardner, later, Madrim faces bigger obstacle with Tantra.

Tantra, a national-class beggar who begins to worry about Madrim's presence in the police department, immediately arrests Madrim and persuades him to work under his orders with a salary that is much fold higher than that is given by the police. Innocently, albeit bitterly, Madrim accepts the offer and eventually assists Tantra in predicting the future stock market. Madrim's work ethic when working under Tantra is to persistently help Tantra and his business friends win the stock market by guessing from his superpower. While this may seem negative from a neutral perspective, it is still a work ethic. The work ethic here occurs because the higher one's satisfaction with a big salary, the greater the work ethic is (Indartono and Widodo 2014). This gives a clear sign that Madrim has done his work well and with the amount of work ethic given even though the action is a negative act because he helps a national-class beggar.

Toward the end of the film, Chris Gardner shows his work ethic by doing various strategies to be able to compete with other interns. Their task is only one; to reach the stock sales target by trying to offer their products to potential clients over the telephone. The internship program is followed by people who have passed the selection process and there will be one of them to later become a permanent employee as what Chris expects. Here's an example of one of the scenes.

CHRIS GARDNER (VO): They (other employees) do stay until 7. But I had Christopher. I had to do in six hours what they do in nine. In order not to waste any time I was not hanging up the phone in between calls. I realized that by not hanging up the phone

I gained another eight minutes a day. I also was not drinking water so I did not waste any time in the bathroom.

(Note: VO: voice over)

Along with the montage, Chris explains in voice-over how he manage to strategize during his internship. Chris Gardner knows he has a shortage of work hours because he has to pick up his son, Christopher, which means he can only work for 6 hours while other interns can work up to 9 hours per day. Chris Gardner's discourse above shows his work ethic because Chris has high tenacity in the internship program. Eventually, Chris Gardner, with all his efforts, which cannot be called easy to do, manage to become a permanent employee.

This is no less positive than Madrim's changed condition at the end of the film. After Madrim goes astray due to his superpower, he decides to reform. After getting a blow for Leha's choice to commit suicide in front of him instead of going back to live with him, Madrim makes up his mind to start his career all over again without his superpower. He goes back to work from scratches and hopes for halal sustenance by opening a small food stall around the market where Madrim was. Without his work ethic, Madrim would not have been able to establish the eatery. Aside from that, he was previously in bad condition after the death of his beloved wife, Leha.

**Determination of  
Work Ethics  
Representation**

From the three main discussions above that reflect the work ethic of the two characters in *The Pursuit of Happiness* and *Doa yang Mengancam*, two representations of work ethic emerge. Chris Gardner, with his work ethic, represents Americans who cling to the American Dream that has been promised in the American Declaration of Independence. Without prejudice to the fact that everything Chris does in pursuit of prosperity is an act of worshipping God, Chris Gardner represents that the pursuit of prosperity is a must and pursuing a decent life must be synergized with a high work ethic. Meanwhile, Madrim, with his work ethic and as the urban poor, has the opposite meaning. This is stated in *Sahih Muslim* no. 1055 which says: "O Allah, make the sustenance of Muhammad's family in the form of sufficient food."

As taught by the Prophet, this film, with the social and cultural context of Indonesia, represents a success that is not based on the wealth we have but on the equality and balance between the wealth we have and how we maintain the happiness we expect. Thus, it can be said that people's work ethics are influenced by religious values.

**Protestant vs  
Islamic Work  
Ethics: Religious  
Values at Work**

*Doa yang Mengancam* shows several scenes that explicitly implicate the effects of religiosity as a teaching of Islam on work ethics (IWE). It can be seen from the discourse below.

MADRIM : *Lo yakin dir? Kalo gua rajin doa, rezeki gua lancar, dir?*

(Are you sure dir? If I pray diligently, my fortune will be smooth, dir?)

KADIR : *Jangan satu-satu drim. Harus bareng. Doa jangan putus, sama lo harus kerja keras.*

(Don't do it one at a time. Must be together. Prayers don't break, you have to work hard altogether.)

Kadir's advice, as one of the main messages that this film tries to convey, is indeed in line with the Islamic teachings, especially *Surah al-Munafiqun* verse 9, which has this meaning: "O believers! Do not let your wealth or your children divert you from the remembrance of Allah. For whoever does so, it is they who are the true losers".

Furthermore, Kadir's opinion as a reflection of Islamic teachings influences Madrim's work ethics, as Madrim then accepts and even implements what Kadir says. In the thematic montage in Figure 3, Madrim synergizes his hard work with constant prayers and worships to God. He shows sincerity as one of the attitudes of work ethic that he wants to be truly free from poverty.

It is different from *The Pursuit of Happyness* in which Chris Gardner clings to the value of Protestant religious teachings which also affects his work ethics. After going through various difficulties that marks the climax of the story in the film, Chris and his son attends a service which is led by a pastor and a musician.

PASTOR : We all have to deal with mountains (all problems of life). You know, mountains that go way up high. And mountains that go deep and low. Yes. We know what those mountains are, here at Glide (Church). We sing about them.

CHOIR : Lord, don't move that mountain. Give me the strength to climb it. Please don't move that stumbling block. But lead me, Lord, around it. My burdens, get so heavy. Seems hard to bear. But I won't give up, no, no. Because you promise me. You'd meet me at the altar of prayer.

The dialogue's poetic language and usage of religious allusions define its style. In his metaphorical speech, the Pastor compares life difficulties and obstacles to mountains. The use of terms like "mountains that go way up high" and "mountains that go deep and low" elevates the language and conveys a sense of grandeur and importance. In response to the Pastor's metaphor, the choir performs a song that incorporates comparable religious imagery. The metaphor of a stumbling block is used in the lyrics to symbolize the hardships that one can face, speaking of the necessity for fortitude and direction in the face of life challenges. The repetition of lines like "Lord, don't move that mountain" and "give me strength to climb it" gives the language a rhythmic, musical quality that makes it lyrical.

This dialogue's use of lyrical language and holy images together define its overall style. The chorus sings about the need for strength and guidance in the face of these problems, while the metaphor of mountains is employed to portray the idea of life challenges. The rhythm and musicality of the dialogue are enhanced by the repetition of some words which fosters harmony and solidarity within the religious community. In their talks and music, they try to convey the message to their congregation, including Chris and Christopher, that should not be hidden from life problems and should be faced instead. If we pray to God, we do not ask Him to remove our problems but to give us the strength to get through the problems. This scene explicitly shows that Chris' work ethics are also influenced by the religious aspect of the Protestant religion.

We cannot ignore that implicit messages in a film are also an important element in the process of understanding the film. The religious messages affecting work ethics in a film are not only explicitly explained but also implicitly inserted. This implicit meaning is an integral part of the meaning of the film and can make an important contribution to our understanding of the overall message of the film (Stam 1992). It is evident in the speech below.

MADRIM : *Aku tidak minta macam-macam Ya Allah, bantu aku Ya Allah. Tolong aku Ya Allah. Pertemuan aku dengan istriku Ya Allah. Temukan aku dengan istriku Ya Allah. Pertemuan aku dengan dia Ya Allah. Aku ga minta yang lebih cantik dari dia Ya Allah. Aku ga minta yang lebih baik dari dia Ya Allah. Cuma dia aja Ya Allah. Pertemuan Ya Allah.*

(I'm not asking for anything, O Allah, help me, O Allah. Help me, God. Meet me with my wife O Allah. Find me with my wife O Allah. Meet me with him O God. I didn't ask for anything prettier than her, O Allah. I didn't ask for anything better than her, O Allah. It's just him oh my god. Meet me with her, God)

Although the explicit scene here shows Madrim praying to Allah for Leha's presence, there is an implicit message as well. Recalling Kadir's words urges Madrim to equalize his hard work with prayers. This is exactly what happens here. After working hard for his prosperity, Madrim prays for the presence of his wife, Leha, who has left him for a long time. Soon afterwards, it comes true that Leha is present at the door of his hotel. Leha's presence in this case can be interpreted as a real proof of Kadir's words that hard work must be accompanied with prayers to God. Again, it is because not all wishes can be achieved by relying on work ethics only, but we also need to surrender to Him.



Figure 5: *Madrim is tempted by the amount of cash offered by Tantra.*

The next implicit message that interprets God's presence as All-Seeing is in the following scene. God's presence in the scene can be signalled by the motion of the camera and the light of the theatre. The slightest action of the camera can invest an object or face with intolerable significance (Mulvey 1975). Tantra, a high-profile villain who fears of being caught due to Madrim's presence in the police department, catches Madrim and offers him a job with a much higher salary than working with the police. Madrim is tempted and agrees to the offer. The interpretation of God's presence here is that when the camera was previously standing still and before Madrim decided to work under Tantra's orders, it then shots Madrim directly from the top (Figure 5). This indicates that Madrim is still on the right path, expected to reject the sinister offer. However, after Madrim is given the down payment at the beginning of the employment agreement, the camera immediately moves to the left which causes the theatre light to move away from Madrim as well. It can be interpreted here that Madrim's decision is against religious teachings. To summarize, even though we have a high work ethics, we should not accept the results of that work ethics if they are against the laws of our religion.

Meanwhile, the implicit message in *The Pursuit of Happiness* lies in the character of a crazy guy who appears several times and builds a pattern that eventually leads to interesting interpretations. The crazy guy is dressed shabbily and carries a bag with a figure of Mother Mary. At the beginning of the film, the crazy guy approaches Chris at the bus stop and starts a conversation. The transcript is as follows.

CRAZY GUY : What's that? It's a time machine, isn't it? Seems like a time machine. That seems like a time machine. It's a time machine. Take me with you.

CHRIS GARDNER (VO): This machine - this machine on my lap-

CRAZY GUY : This guy, he has a time machine. He travels in the past with this machine and-

CHRIS GARDNER (VO): It is not a time machine. It's a portable bone density scanner.

Indeed, the explicit message explained in the scene aims to introduce the strange device that Chris always carries, a portable bone density scanner. However, the crazy guy also raises other interesting interpretations. Amid his adventures in seeking welfare for his family, Chris commits an act of non-religiousness by not paying for either the taxi ride or the train ticket. Later, when he manages to escape from the taxi driver's pursuit by entering the almost shut down train, he finds that the bone density scanner he is holding is not able to enter the train. Unwillingly, Chris drops the device. However, the shot focuses on the place where the device falls.



Figure 6: *The Crazy Guy is about to take Chris's device.*

In front of the device, there is a crazy guy who has appeared at the beginning of the film and immediately takes the device. It can be interpreted that this crazy guy is an interpretation of Protestant religiosity. It can be implied that Chris's work ethic is being watched over by God and that his act of sin requires retribution. In this scene, the device becomes the retribution.

The device can be said to be a retribution for the sins committed by Chris, which can be reinforced by the scene when Chris forcibly takes the device from the crazy guy's hand. While Chris is experiencing a financial crisis due to tax collection by the USA tax agency, Chris finds the Crazy Guy who has previously taken the tool and immediately takes it by force. This has direct implications for the next storyline towards the climax of the film. Chris finds that the device has been damaged and cannot be sold. He is also forcibly kicked out by the motel owner for being late in paying rent and a friend who owes him money suddenly gives no news, until finally he is forced to sleep in the station toilet with Christopher. This series of bitter scenes drastically changes for the better when Chris "begs for forgiveness" from God in a church. Therefore, it needs to be said again that the device is a punishment for Chris's sin. Chris should have let the device go and apologizes to God for his sin.

The element that arises in the plot is explicitly included in the dynamics of Chris's struggle, but implicitly it is religiosity that influences the formation of



Chris's work ethics. He realizes that all the dynamics of life that he goes through can be overcome with his consistent work ethics. However, the will of his God cannot be bypassed in any way except by asking for forgiveness and forgiveness. This is reinforced in *Isaiah* 43: 18-19.

Forget the former things; do not dwell on the past. See, I am doing a new thing! Now it springs up; do you not perceive it? I am making a way in the wilderness and streams in the wasteland.

The previous opinion, along with the verse, can underlie causes that the work ethics we have can be meaningless if we go against His will. We can only let go of all things that have happened even though they are not in line with the efforts we have made.

Being part of a predominantly Protestant society does not improve work ethics but being religious in a Protestant society does (Shirokanova 2015). The work-oriented attitude remains in monastic life today. They (various Protestant orders) unite work and prayer and see manual labour as a disciplined way to serve God (Arslan 2020). This has a direct impact on Weber's ideas in his book entitled *The Protestant Ethic and the Spirit of Capitalism*. It is no longer just an assumption that, besides realizing directly or indirectly, Chris as an American citizen, adheres to the belief that pursuing prosperity with his work ethic is a religious act that is worshipping God. Therefore, it is important to realize that PWE impacts Chris Gardner's high work ethic. Everything he does in the pursuit of prosperity has another specific purpose that the work ethic he puts into all the obstacles of life is a praiseworthy act in the eyes of God.



Figure 7: 1\$ Thomas Jefferson coin.

CHRIS GARDNER (VO) : It was right then that I started thinking about Thomas Jefferson, the Declaration of Independence. And the part about our right to life, liberty, and the pursuit of happiness.

The scene where Chris remembers the passage in the American Declaration when he sees a coin with Thomas Jefferson's face after losing his bone density scanner at the station gives us another message that Chris is, indeed, going through all the means and efforts to achieve prosperity with the PWE principle. This is so because historically, America and its declaration were created by the will of the Puritans. After getting sins by not paying for the taxi ride and not paying for the train ticket, Chris ponders whether the phrase 'pursuit of happiness' in the American Declaration is a mistake or whether happiness is something that we can only pursue but cannot possess. This could be interpreted as the leading edge of Chris's almost desperate quest for a decent life.

The common thread of this sub-chapter is not only a work ethic that is shaped by religiosity but also a comparison of the way Chris and Madrim define

a life purpose that is influenced by religious teachings as well. The representation of work ethics from *The Pursuit of Happyness* has developed if we relate it to the protestant religiosity factors and Max Weber's Protestant Ethic guidelines that cannot be removed as they are inherent. It can be echoed that the representation of work ethics influenced by religious values and PWE guidelines in *The Pursuit of Happyness* is an obligation to strive for a decent life without violating God's prohibitions with the ultimate goal of prosperity. This goal can be said to be mandatory and has indeed been promised to be achieved by Chris as a Protestant, and he gets it thanks to his high work ethic.

Meanwhile, in *Doa yang Mengancam*, with IWE as its guidelines, the representation of work ethics born from the influence of religious teachings can mean an obligation to equalize hard work with constant prayers to God. Madrim's goal of seeking prosperity is represented by the Prophet Muhammad's command that equality and sufficiency are absolute that must be upheld when our hard work efforts are being carried out. Muslims have to maintain their communications with the Creator on their journeys to fulfill their desires. Being careful in interpreting a sweet thing that should not be accepted as a test from God is also very necessary.

**CONCLUSION** The films *The Pursuit of Happyness* and *Doa yang Mengancam* which represents the lives of a Protestant and a Muslim respectively show significant similarities and differences. Indeed, it can be said that Chris, as a Protestant, has a higher work ethic than Madrim, as a Muslim, when we compare their characterizations in these two films. It is because the meaning of hard work in the Protestant perspective can already be said as a worship of God, unlike that of Islam. However, Protestants, with PWE as their guidelines, have serious implications for materialism. A success in Protestants only focuses on indicators of individual wealth and prosperity as a result of their work ethics. Meanwhile, because emphasizing the narrative of equality between hard work and prayer, IWE as the Muslim guidelines, has an impact on work ethics that is not higher than that of Protestants. However, positively, Muslims have a higher level of religiosity due to the suggestion of equality between worldly wealth and good deeds for the afterlife. Based on these findings, the researchers hope that this research can be continued by comparing literature related to the characters' productivity as a result of their work ethics with a deeper and broader religious vision, such as by associating it with the science of *fiqh*.

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## Strengthening Students' Religious Moderation through English Learning Materials

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### ABSTRACT

This study aims at developing English teaching materials by internalizing religious moderation for non-English students at Islamic higher education. The developed learning materials is in the form of module that is compiled based on students' needs. This is a Research and Development (R&D) with need analysis, planning, development, revision, and production. The subjects of this study were two English lecturers of non-English study program at UIN Raden Mas Said Surakarta. The data were obtained from observation in the classrooms, interviews on Islamic moderation, and the document of English learning book. The expert judgments were applied to validate the development of the English materials. The developed materials do not only contain language competences, but also consist of some topics based on contextual learning with the basis of English for Specific Purposes (ESP) which is integrated with religious moderation values. The themes coming from students' needs are: tolerance, respecting others, false information (hoax), helping each other, multiculturalism, and bullying. The internalization of religious moderation in developing English teaching materials is considered supportive to prevent the students from intolerance and radicalism.

**Key words:** higher education, material development, moderation

### INTRODUCTION

Cultural diversity, race, ethnicity, language, and religious in Indonesia can trigger conflict due to some differences. Some of the reasons behind these conflicts are religious fanaticism. Amrullah (2022) argues that religious fanaticism can lead on terrible problem for sustainability of the nation. Indonesian Ministry of Religious Affair seeks to reduce social and religious conflicts through religious moderation in leaning process. Religious moderation is defined as the balance between the acts of practicing one's own religion (exclusive) and the attitudes and behavior of others who have different beliefs (inclusive) (Sutrisno 2019).

Religious moderation is possible to be integrated in English teaching learning process by establishing learning materials related to Islamic moderation. These developments support the need of practical learning for people around the world (Richard 2001). Knowing the importance of English for global communication, it is crucial to integrate religious moderation in English teaching learning process through the learning materials at Islamic higher education. To prevent students from religious fanaticism, students should be taught Islamic moderation values through the teaching materials. As stated by Amrullah (2022), in order to avoid radicalism, extremism, and intolerance, the comprehension of moderation roles as the first strategy to overcome these cases.

In Islamic higher education, the teaching materials should contain the ideology of Islamic moderation. Suharto (2017) argues that one way to internalize the ideology of Islamic moderation in the curriculum is through Islamic education subject. Implementing religious moderation in teaching learning process can be done through internalization religious moderation values in the curriculum. Further, in Indonesian context, moderation is described into three pillars, namely moderation of thinking which is related to the ability to integrate text and context,

moderation of movement which correlates to the spreading of religion based on goodness principles, and moderation of actions which is correlated to relationship between religious and culture of society (Kementerian Agama RI 2019).

Islamic Higher Education can internalize Islamic moderation both in formal and non-formal situation. In formal education context, the institution can determine curriculum by developing teaching materials oriented to religious moderation. It can be done through providing texts and activities of learning materials that contain Islamic moderation. In informal context, internalization of Islamic moderation can be done through students' discussion and other activities which contain nationality. Afwadzi and Miski (2021) state that in formal academic, Islamic Higher Education can make a policy by assigning curriculum that aimed to Islamic moderation development.

In establishing the curriculum related to Islamic moderation should consider that the main objective of English learning process is to enable students to understand language skills related to students' needs. Thus, the curriculum should involve contextualized language experiences. The contextualization is accommodated in learning materials that create positive vibes, such as: motivation, positive thought. Tomlinson (2008) argues that English learning should attach students both cognitively and affectively. The consequence is that the materials of each level should motivate them to practice English language both oral and written authentically. Further, he emphasizes that if the text does not stimulate them to think and feel the use of foreign language, the chance of learning materials in facilitating English mastery as foreign language is low.

The weakness of English learning as foreign language is the absence of authentic context in practicing it. Students should be facilitated appropriate learning materials to face the real situation in everyday life and social life. According to Kusuma and Apriyanto (2018), students need to be taught in the contextualized topic to give them experiences in practicing English in their daily life. For that reason, teaching materials should be selected for the appropriate textbook related to students' needs. Learning materials should be designed with authentic and related learning activities (Tomlinson 2008). Further, Dewi et al., (2023) state that authentic and meaning materials in teaching process are essential to help them prepare in academic and professional levels.

Good learning materials that are intended for students are those that meet the students' needs. For that reason, need analysis (NA) especially for English for Specific Purposes (ESP) becomes a crucial thing that should be done for the developer or lecturer to identify the weaknesses and strengths of the skills for academic contexts. NA is crucial in learning English for ESP to identify students' needs and determine the areas that they are lacking (Alsamadani 2017). Preliminary research of this study was in the form of in-depth interviews conducted with English lecturers of Islamic Education Study Program of UIN Raden Mas Said Surakarta. The current students' book used by the lecturer is English materials of *New Interchange: Student's Book 1* (1997). The book integrates language skills of listening, speaking, reading, and writing using communicative strategy.

Heretofore, English learning materials that based on students' needs are not yet available on IE study program. It can be said that English learning in non-English study programs in UIN Raden Mas Said Surakarta still uses the teaching materials that are not specifically designed to students' needs. The learning materials for all non-English study programs are still the same, even the students' needs are different. The English learning materials just focus on language skills using general topics rather than considering for ESP.

Language learning should provide learning materials that motivate and engage students. Davies (1995), Nuttall (1996), Urquhart and Weir 1998 (in Wallace 2003) states that sometimes learning a foreign language gives unsatisfactory results. In teaching English as foreign language, supportive atmosphere learning should be built to get the optimal outcomes. The supportive environmental learning could be created by the teaching materials availability on scientific fields studied by the students. Thus, the need of learning materials of one study program is different with other study programs and the learning materials should be distinguished based on students' needs.

English learning in IE study program should also consider the context of the community's needs, especially for students' needs, where they live in a multicultural, religious, ethnic, racial and language environment. As previously mentioned, to prevent students from religious fanaticism, radicalism, extremism, and intolerance can be done through integrating English learning materials with religious moderation. Suprpto (2020) argues that the development of religious moderation in the curriculum of IE study program can be carried out by strengthening tolerance among students, creating an atmosphere of peace, having dialog between religions, open minded, fight against the hate speech inside and outside the educational environment.

In the context of religious moderation in Islamic Higher Education, developing materials by internalization of religious moderation become an urgent case. The urgency to provide teaching materials based on students' needs in IE study program of UIN Raden Mas Said Surakarta requires a Research and Development about English materials which contain religious moderation. This study is aimed at developing teaching materials based on NA of IE study program. The product is English teaching materials which is integrated with religious moderation. As stated by Afwadzi and Miski (2021), one of the primary reasons why religious moderation becomes essential is to prevent radical view in higher education environment, such as students, lecturers, and educational staff. The radical view may affect their mindset without them knowing it. Therefore, it becomes a big challenge for Islamic higher education to anticipate the worst thing happens.

## RESEARCH METHOD

The design of this research was Research and Development (R&D) adopted from Borg and Gall (2007). Research and Development is a model development of the research which is used to design a product and new procedure that is systematically tested in the field, evaluated, and revised as far as it accomplishes the criteria of effectiveness and standard quality (Gall, Gall, and Borg, 2007). The procedure of the research included: (1) need analysis, (2) planning, (3) development of learning materials using expert validation, (4) revision of materials development, and (5) learning products. The validity testing was carried out by experts with the qualifications of English lecturers.

The English materials development based on religious moderation of Islamic Education Study Program used three techniques of data collection. Firstly, data were collected by analyzing the student's book of *New Interchange 2* through need analysis. The other data were in the form of the documents of study results (English learning book). In addition, the researchers also did in-depth interviews related to Islamic religious moderation to the English lecturers of IE program study. There were also data obtained from validator's comments, suggestions, and criticisms toward the design and development prototype of teaching materials product. Besides, observation and reflection on the implementation of religious moderation were conducted to complete the data.

Subsequently, the data were analyzed based on Creswell's (2014) method of data analysis. The steps of the analysis consisted of: (1) data organization and preparation, (2) data reading, (3) data coding, (4) data description, (5) data presentation, and (6) data interpretation (Creswell 2014).

**RESULTS AND DISCUSSION**  
**Need Analysis**

The development of English learning materials appropriate for students of Islamic Education Study Program is analyzed by observation dan interviews. To obtain the data related to students' needs, the researchers also conducted interviews to know students' problems during learning English using the students' book used in the classrooms.

From need analysis, it is known that that the students' handbook officially used for English learning is *New Interchange 2*. The outline of this book can be seen in Table 1.

*Table 1: The Results of Analysis to New Interchange 2 Book*

<b>Indicator</b>	<b>Analysis</b>
Language skills	Each unit is provided by four language skills: listening, speaking, reading, and writing.
Grammar	Each unit is completed by grammar activity.
Pronunciation	Each unit is provided by pronunciation practice.
Vocabulary	Each unit is completed by vocabulary mastery.
Work activity	Each unit is completed by exercises.
Materials	The topics are about general English learning and do not specific to Islamic Education study program. The contents do not provide religious moderation.

The book provides four English language skills, i.e. listening, speaking, reading, and writing. Listening activities are provided in all units with various topics depending on the theme of unit. Speaking materials are also available in the whole parts of the book. In some learning exercises, the activities of speaking skill are combined with those of listening. Students are requested to listen the conversation from the audio and then asked to repeat the conversation based on the text. Likewise, writing activities are presented together with reading activities. Therefore, material topics of the writing activities are the same with those of reading activities. The book is also completed with some language knowledge components, namely vocabulary, grammar, and pronunciation that correlate to the topics. The book uses a communicative approach to develop students' communication skills.

The development of English teaching materials which is started with students' needs analysis aimed at providing appropriate materials for the students of Islamic Education Study Program based on observation, interviews, and documentation. Based on the analysis, it can be seen how are the students' conditions, characteristics, materials learning needs, and material used in teaching learning process.

From the need analysis, there are found some problems related to the teaching materials. First, the existing teaching materials in the students' handbook are considered not appropriate to support students' specific major of Islamic Education Study Program in neither academic nor professional aspects. The book *New Interchange 2* does not provide supportive materials using contextual learning that focus on specific skill for students of Islamic Education Study Program. The contexts of the learning materials that do not represent their



daily lives make the students bored and find it difficult to understand the materials.

Second, most students are passive during the teaching-learning process. Although the lecturer has triggered the students by asking some questions, just few of them respond to the questions. Providing contextual teaching materials related to students' needs can make the students more attractive in the teaching-learning process.

Third, learning outcomes are not achieved optimally. Considering that one of the goals from teaching-learning process is to gain the benefits from learning materials, the students of Islamic Education Study Program do not get optimal advantages from the learning materials due to the lacking contextual learning materials. Learning contexts which relates to the material contents in the students' handbook are considered influential to the success of the teaching-learning process.

Fourth, the teaching materials do not provide Islamic or religious moderation. Providing learning materials based on religious moderation has become students' need due to the urgency teaching religious moderation in Islamic Higher Education. Therefore, it requires a material developer who prepares and develops learning materials containing religious moderation values.

In term of developing English learning materials which becomes the focus of this research, the English students' books need to be improved to concentrate on Islamic Education Study Program. The results of material analysis show that the teaching materials do not accommodate students' needs for their real lives and academic purposes. The materials in the students' book do not contain contextual teaching materials that support both academic or professional aspects for the students of Islamic Education Study Program. Rohimajaya et al. (2021) states that providing English material that correlate to the students' daily lives or professions will make them interested to the lecture. The materials on *New Interchange 2* only focus on giving materials on language skills without any contextual learning of specific themes related to their needs.

Based on the interviews to the English lecturers of Islamic Education Study Program, it is shown that learning materials in *New Interchange 2: Students' Book* are focused on understanding four language skills by using communicative skills. Although the book discusses multiculturalism, the learning materials for students of Islamic Education need to be completed with contextual learning related to the students' needs. This is closely related to the learning of religious moderation values. Therefore, the lecturers agree that developing English learning materials which integrate language skills and religious moderation values need to be done.

Contextual learning based on students' needs in Islamic Education Study Program are also related to the internalization of religious moderation which has been included in the curriculum of the study program. Based on the analysis results, the materials on *New Interchange 2: Students' Book* do not contain the values of religious moderation. In the context of Islamic moderation in Islamic Higher Education environment, internalization of religious moderation is considered something urgent (Afwadzi and Miski 2021).

Internalization of religion moderation plays an important role to prevent students of higher education from radicalism. To actualize the goal, it can be done by providing materials regarding the nationality. For these reasons, the teaching materials need contextual learning which provides specific materials based on students' needs. The researchers intended to provide English learning materials for students of Islamic Education Study Program by integrating religious moderation values in the contents of the teaching materials.

- Planning** After identifying students’ needs, the researchers designed the English teaching materials. The researchers searched for some references of theories and related studies to this research. The development of educational product of this research is in the form of teaching materials (module). The previous theoretical and related studies reviewed for this research are focused on textbooks, curriculums, and teaching English methods. The module designed by contextual learning is based English for Specific Purposes (ESP) and integrated with religious moderation. These basic consideration in developing teaching materials by using ESP is to provide materials related to the environments or students’ daily lives. Rohimajaya et al. (2021) state that some principles coming from ESP are authentic materials, materials based on contextual learning, and the usefulness of learning materials for students (what, why, and how). Therefore, the module consists of themes related to the students of Islamic Education Study Program.
  
- Material Development** The process of developing the English teaching materials takes several steps as the followings.
  
- Concept** Based on needs analysis, the development of the learning materials was carried out in the following analysis. The module was developed for students of Islamic Education Study Program based on ESP and integrated to the concept of religious moderation, linguistics knowledge, language skills, and Islamic contents. The the module design is shown in Table 2.

*Table 2: Module Design Planning*

<b>Part of the Module</b>	<b>Description</b>	<b>Theoretical Concept</b>
Snapshot	General information in the theme in form of pictures	Providing learning materials using ESP
Core activity	Providing materials that focus on language skills using contextual materials are correlated to religious moderation	principals which based on students’ needs and using authentic materials
Grammar	Explaining the use of grammar	
Pronunciation	Describing language component in practicing pronunciation	
Evaluation	Giving work activity	

Students are introduced to the materials through a snapshot which describes the general information about the materials content in the unit. Core activity of each unit contains language skills which consist of speaking, reading, writing, and listening. Considering about the urgency for internalization of religious moderation through the learning materials, the developed learning materials are texts that include the themes related to students of Islamic Education Study Program needs and integrated to religious moderation. The teachings of language competences, such as grammar and pronunciation, are provided after the contextual learning method is described. To measure students’ skills and understandings, the researchers completed the developed learning materials by some work activities on each aspect.

- Identification** At this stage, the researchers identified any problems faced by the lecturers and students during learning English in Islamic Education Study Program. Based on

the students' and lecturer's needs towards the learning materials, some issues were found as follows:

1. Learning materials should include contextual learning for students of Islamic Education Study Program. Reading texts are adjusted to students' needs.
2. The themes of learning materials related to Islamic Education Study Program integrated to religious moderation.

**Exploration** The researchers explored the functions of learning English skills for the students of Islamic Education Study Program. The aims of the religious education are to enhance students' competences which include skills and values.

**Realization** At this stage, the researchers actualized ideas, contexts, and texts which were combined with the exercises and activities appropriate to Islamic Education Study Program curriculum. Systematically, students can obtain cognitive aspect from learning materials corelated to the contextual learning of Islamic Education Study Program and affective aspect from internalization of religious moderation. Having arranged the module design planning and identified students and lecturer needs, the researchers determined the themes of the developed materials. Table 3 shows the selected themes for the module.

Table 3: Module Themes

Unit	Theme
1	<i>Tolerance</i>
2	<i>Respecting Other</i>
3	<i>False Information (Hoax)</i>
4	<i>Helping Each Other</i>
5	<i>Multiculturalism</i>
6	<i>Bullying</i>

The consideration of deciding these themes refers to the values of religious moderation published by the Ministry of Religious Affair. The selection of these themes was intended to specify the topic to adjust to the relevance of students' reading interests and needs. Students have been familiar with these themes, since they already have the background knowledge related to the themes. The developed learning materials are integrated to religious moderation and emphasized on tolerance. Thus, the materials themes include multicultural and religious lives, peace, fighting against hate speeches and hoaxes and helping each other. In line with Suprpto (2020), the integration of religious moderation in the curriculum of Islamic Education Study Program can be carried out by strengthening tolerance among students, creating the atmosphere of peace, having dialogue between religions, open minded, as well as preventing hate speech within and outside the educational environment.

The concept of tolerance is supposed to be a foundation to prevent a friction among students of Islamic Education Study Program. As stated by Masturin (2023), the concept of religious tolerance becomes the principles of freedom of religion, respecting for other religions, and kinship. Further, he explains that intolerance and friction in the name of religion are reality of religious life that appears from suspicious attitudes, distrust each other, and living in disharmony. In line with this, Afwadzi and Miski (2021) state that tolerance is offering space and respecting other's to believe, express, and present their arguments, though they have different beliefs.


The developed learning materials based on religious moderation for Islamic Education Study Program teaches students freedom right that should be balanced in all aspects of life. In this context, through the theme of *multiculture*, students are taught to accept any cultural differences. For example, it is described by the students' willingness for accepting religious practices related to local cultures and traditions. Indonesia is a country with various cultures and traditions and use religious values as its approach. As stated by Afwadzi and Miski (2021), by having moderate attitude, someone will be wiser by viewing a religion not as the antithesis but as a mutual advantage to the local culture.

The development of learning materials based on religious moderation also aims at shaping students' characters to keep good relations toward others without seeing the background of their religions. Absolutely, it should be implemented continuously through classroom activities, extracurricular programs, and others positive programs that support students' attitudes. Therefore, the developed learning materials are expected to be able to prevent students from bullying. It is in line with Masturin (2023) who states that Islamic Education learning is a process of mutual relationship between lecturers, students, and the environment. Therefore, the process and outcome of teaching-learning can be actualized by inserting Islamic values that include *aqidah*, worship, *mua'amalah*, moral, and cultural history.

- Production** The product of this research and development is a module of English learning materials for students of Islamic Education study program of Raden Mas Said State Islamic University that has been validated by experts. At this stage, the researchers adjusted the content of developed learning materials with the layout, fonts, visuals, and thickness. Giving the appropriate and related visuals to the texts will make students interested in learning the subjects.
- Revision of Material Development** In the revision of material development stage, the researchers discussed the contents of developed module with two experts from English language and ESP fields of competence. The former has specific expertise in English teaching and linguistics and already has English teaching material products. Meanwhile, the latter is an English lecturer who possess Islamic religious education knowledge. The revisions were based on the experts' notes that consisted of criticisms and suggestions. Overall, the results showed that the developed materials are appropriate to students of Islamic Education Study Program. The developed English teaching materials were then improved to meet the concepts of students needs that have been made before.
- Learning Product** The product of this research is a module of English materials for students of Islamic Education Study Program. It is proposed to become one of the learning media to guide the lecturers and students in the teaching-learning process. Since the materials have been validated and revised by involving the experts in ESP, the module which is integrated with religious moderation is expected to meet the needs of Islamic Education Study Program. Rohimajaya et al. (2021) state that a good module is a module that triggers students' to reach their specific goals. To gain the success, the teaching and learning process need to be correlated with contextual learning materials. As stated by Arianto (2011) the more the learners enable to correlate their academic lessons, the more meanings they will gain from the lessons. Therefore, the module does not only provide materials about language competences, but also containing materials related to their daily lives. Religious moderation is also provided in the learning materials to fill the urgency in internalizing the aspects of moderation.

Figure 1 is an excerpt of developed learning material taken from Unit 1 that discusses tolerance and fanaticism.

**E. READING**  
**Religious Tolerance and Fanaticism**



Religion evokes strong reactions in people. In the name of religion, people have invaded countries and fought in wars. History has many intense examples of religious persecution, but also some striking examples of tolerance. Surprisingly, a Mogul emperor from the 16th century was one of the most tolerant man of all time.

Akbar the Great ruled almost all of northern India from 1556 to 1605, and he has been called the greatest ruler in Indian history. Akbar was a colorful character who loved to hunt with sleek, train cheetahs and ride on elephants and bedecked with jewels and silk. In between these

b. How did Akbar show his tolerance among many religions in India?

c. Do you agree with Akbar's ways of showing his tolerance? Why?

**F. GRAMMAR FOCUS Past tense**  
The past tense in English is used to talk about the **past**

There are four past tense forms in English:

Past simple	I walk
Past continuous	I was walking
Past perfect	I had walked
Past perfect continuous	I had been walking

Akbar the Great ruled almost all of northern India from 1556 to 1605.  
He has been called the greatest ruler in Indian history.  
Akbar was a colorful character.

8

Figure 1: An Excerpt of the Material

The topic is considered relevant for students of Islamic Education Study Program both theoretically and practically. Each unit is completed with a grammar focus to support the mastery of the four language skills.

### Effectiveness

The effectiveness of developed learning materials can be seen from students learning motivation. The aspect of student motivation has already been a sufficient category. It has fulfilled all the indicators of motivation, willingness to study, enthusiasm, and persistence. Therefore, the developed learning materials can be said to be effective. It has been integrated with religious moderation values for students of Islamic Education Study Program and is not only purposed to improve students' language skills, but also for increasing students' motivation. It is developed based on contextual learning based on students' needs in relation with their everyday lives and integrated to Islamic moderation.

Based on the interviews, the English lecturers of Islamic Education Study Program argued that the developed learning materials could increase students' active participation and motivation during the teaching-learning process. Further, they claimed that students became more active and critical both in the discussions and giving opinions on texts. Students also looked enthusiastic to participate in the activities provided in each unit.

### CONCLUSION

The development of English learning materials for students of Islamic Education Study Program of UIN Raden Mas Said Surakarta was conducted based on students' needs. English learning materials that only focus on the method for mastering language skills can make the students to fail in the process of learning because the learning atmosphere do not support them. One aspect of the environment that supports language learning is the availability of teaching materials appropriate to the field of study the students are in.

The needs of English language materials are different from one study program to others. Therefore, research on developing English learning materials for Islamic Education Study Program has to do and it has been done through some steps, namely: need analysis, planning, development, revision, and product. The evaluation from the experts based on contents and presentation can be said to be effective and appropriate for ESP. The module also contains the urgent aspect of religious moderation which was designed by the Ministry of Religious Affairs. One suggestion coming from this research is that the future researchers are encouraged to conduct and develop more specific English learning materials to internalize Islamic moderation to prevent students of Islamic Education from radicalism.

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## Stylistic Analyses of *One Art, Do Not Go Gentle into that Good Night*, and *Villanelle of Spring Bells*

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### ABSTRACT

Stylistic elements play crucial roles in poetry writing, particularly for making poems sound more pleasing and meaningful. This paper, accordingly, aimed to find out the phonological, graphological, and grammatical features in villanelles, 19-line poems with six stanzas, entitled *One Art, Do Not Go Gentle into that Good Night*, and *Villanelle of Spring Bells*. This study employed a descriptive-qualitative method with the data in the forms of 52 prepositional phrases. The findings indicate that, there are two main phonological features in the villanelles, namely consonance and assonance. Aside from that, each villanelle shows graphological features in the forms of different punctuation marks that reflect various meanings. There are also the uses of capital letters at the beginning of each stanza. Regarding the grammatical aspects, prepositional phrases have the highest frequency with the total of 52 occurrences in all the three villanelles. The use of these stylistic elements facilitates the readers to understand the messages of literary works. The readers could gain knowledge of the phonological, graphological, and grammatical features of villanelles by studying the stylistic elements in these three villanelles.

**Keywords:** feature, stanza, stylistics, villanelle

### INTRODUCTION

When analyzing literature, it is beneficial to cover the features of literary works such as the structure or grammar, figurative language, and style of the literature. Conceptually, 'style' may refer to one's personality. In this situation, the author's personality is reflected in the sentence structures, voices, and thoughts of the writing (Fatima et al. 2019). Stylistic, also called linguistic criticism (Tahmasebi 2019), is one of the categories of linguistics concerned with the study of word or text style (Memon et al. 2021). The author's opinions about a particular circumstance, feeling, or experience are reflected in the author's stylistic choices. Occasionally, the stylistic choices also reflect or refer to the author's family, friends, or the author himself/herself.

When creating literature, the author defines the messages both explicitly and implicitly, which the readers may or may not understand. The use of rhetorical and linguistic devices makes up the two mechanisms that make up the stylistic technique itself (Abdul-Raof 2018). The goal of stylistics is to ensure that texts are used to not only describe formal literature for one's benefit but also to present the functional significance for the interpretation of texts as well as to describe and connect the literary effect of literature with the pertinent linguistic context (Wales 2011). Several levels of stylistic analysis can be used to examine texts, including phonetic, phonological, graphological, grammatical, and lexical levels (Batool, Kiran, and Azhar 2020).

The data sources of this study were the villanelles entitled *One Art* written by Elizabeth Bishop, *Do Not Go Gentle into that Good Night* written by Dylan Thomas, and *Villanelle of Spring Bells* written by Keith Douglas. Since these villanelles were written by different authors, each has a distinctive quality. These villanelles also share a common pattern and rhyme. In their villanelles, Elizabeth

Bishop and Dylan Thomas used the same theme. They both write about the nature of loss, ageing, and the skill of letting go. Meanwhile, Keith Douglas writes about the uniqueness of human qualities in his villanelle.

Regarding the stylistic analysis level, the researchers focused the analyses on phonological, graphological, and grammatical features. The phonological feature analysis was conducted at two levels, namely assonance, and consonance. Meanwhile, the analysis of graphological feature covered the punctuations used in the poems, such as commas, full stops, colon, semi-colon, dash, and capitalization. In fact, there are no strict laws or rules regarding the use of punctuation in poetry writing, therefore the poet is free to choose whether or not to use them. On the other hand, the objects of grammatical feature analysis are, among others, in the form of prepositional phrases.

The sources of the data are parts of this study which differ from the past stylistic studies. There have been numerous researchers who have examined the stylistic elements of books, novels, poems, holy books, songs and other literary works. The majority of researchers look at word classes, stylistic levels, figurative languages, and language styles in literary works. Additionally, stylistics can be related to other disciplines like feminism and pedagogy. Pedagogical stylistics studies how students use stylistics for educational purposes, such as how to master English language skills. Meanwhile, feminist stylistics typically studies word classes, phrases, sentences, and discourse concerning feminism, sexism, and gender stereotypes. Stylistic analysis is not just applicable to those disciplines but it may be applied other fields of study as well. To put it simply, stylistics is the study of linguistic patterns and styles found in books, poems, songs, novels, and other literary works.

The consideration of choosing villanelles as the objects of this study was because there has not yet been a study that examines the stylistic elements of a villanelle. The objects commonly put as the data sources in stylistic studies are poems. The objective of this study was to determine whether villanelles exhibit stylistic levels. The three villanelles were selected since they are considered relevant and include a lot of messages. Therefore, the focus of this study was to find out whether: (a) stylistic elements of a villanelle can be analyzed through phonological analysis; (b) stylistic elements of a villanelle can be examined at the graphological level by examining the poem's use of punctuation marks; and (c) stylistic elements of a villanelle can be examined at the grammar level by examining the poem's prepositional phrases.

## LITERATURE REVIEW

There are numerous previous studies focusing on analyzing stylistics in literature works and other texts, such as poems, short stories, speeches, and Qur'an. One of the stylistic studies was conducted by Barzani (2021) who analyzed O. Henry's short story entitled *After Twenty Years*. It focused on two categories, namely lexical categories and cohesion as well as contexts in linguistics. Another study stylistic study was done by Muhammad Riaz Gohar who analyzed a poem entitled *Illegal Migration*. This study focused on analyzing the lexicosyntax patterns, morphological, phonological, and graphological levels of the respected poem (Rana 2020).

Stylistic analyses could also be made under the context of Islamic studies or Arabic literature, such as stylistic analysis of the Qur'an. One of such studies is the article entitled *Stylistics of the Qur'an: Reading the Story of Sulaiman* and written by Amrulloh and Ikhwan (2021). It focused on the language style used in the story of Prophet Sulaiman in the Qur'an along with its chronology. Another stylistic study with a different object was conducted by Handayani (2023) with the title of

her research *Comparative Stylistic Analysis on Soundtrack Anastasia Songs Lyrics*. This study aimed to compare the stylistic elements, such as figurative languages, and their significances in song lyrics of *Anastasia* movie soundtrack.

Sitio and Rangkuti (2023) have also made a stylistic analysis on a poem. Their analysis on Douglas Malloch's *Be the Best of Whatever You Are* aimed at revealing its linguistic complexity. The finding shows that the poem is built up from different linguistic levels, with the following details: 67 phonological, 60 graphological, 7 morphological, 151 lexical, 30 syntax, and 13 semantic.

In addition, stylistic analysis can also be applied within the field of pedagogy, specifically in the context of using pedagogical stylistics in instructional literature. The research of Batool, Maqbool, and Salahuddin (2022) entitled *Pedagogical Stylistics Analysis of Qasira Shahraz's A Pair of Jeans* offers details on word categories, vocabulary, figures of speeches, and the values of short tales in helping students become proficient in the English language. Stylistic research and feminism are also comparable in the novel *Beyond the Fields* by Aysha Baqir which addresses gender stereotypes and prejudice. The study on this literary work was carried out by Kanwal (2023) with a range of discussions from the discourse level, in the form of general sexist conducts, to the word level through the use of sexist terms in texts, phrases, and sentences that project sexism towards the oppressed gender.

Different from the previous studies above, this study focused on analyzing the stylistic elements of three different villanelles. A villanelle can be identified by the number of lines and stanzas as well as the pattern inside each stanza. It is a classic style of poetry that has five 3-line stanzas and a 4-line stanza at the end. It has 19 lines in total (Campbell 2017). As what have been stated above, the three villanelles put as the objects of this study are *One Art*, *Do Not Go Gentle into that Good Night*, and *Villanelle of Spring Bells*, each of which was written by Elizabeth Bishop, Dylan Thomas, and Keith Douglas.

## UNDERLYING THEORIES

The study of language variations whose qualities situate the language in context is known as stylistics. It seeks to build ideas that may explain particular decisions made by individuals and social groupings while utilizing language (Kang and Yu 2011). Stylistic analysis is one of the studies that examine language in greater details and takes into account a variety of factors, including word pronunciation, how words combine to form phrases and sentences, the meaning of the words, and the context of the language (Liu 2019). In this kind of analysis, the author's use of language to express meanings and ideas is examined. Stylistic is the study and analysis of text from a linguistic perspective (Saputra and Abida 2021). Some of the current trends in stylistic development are contextual stylistics, which explores the relationship between language and context and examines the literary context; discourse stylistics, which emphasizes the use of language to comprehend longer passages of text; and cognitive stylistics, which emphasizes the interaction between thought and language, figurative language, and constructivist rhetoric (Naciscione 2010).

According to Mukhtar (2018) stylistic analysis in linguistics consists of three levels of language styles which are identified as high style or elevated language style, middle style, and low style. The high style deals with a complicated language and ambiguous construction that is hard to understand whereas the middle style involves a simple construction for everyone to catch, including the language for academic purposes. The low style, as the last level of language which is plain and ordinary, may include casual or informal talks and slangs. A stylistic analysis uses a technical approach to the literature study. Therefore, it should be focused on

phonological, lexical, semantic and graphological features of the text (Dada 2012). Three stylistic analysis features are highlighted in this paper, namely phonological, graphological, and grammatical feature.

Phonology in linguistics is concerned with discussing the systematic grouping of sounds in languages and focuses on the scheme of phonemes in the language (Aziz et al. 2015). The phonological feature is also used to analyze the style and the meaning of literary work. Phonology also is used in the sense of the sound and the pronunciation pattern of the language and speakers (Pennington 2014). Some of phonological features analyzed in this paper are assonance and consonance which are detectable in each of the data sources. Assonance is the similar repetition of vowel sounds. It closes together to attain a specific effect (Zhukovska 2010). Some examples of assonance found from *One Art* are *master*, *disaster*, and *fluster*. Meanwhile consonance is the repetition of consonant sounds (Kao and Jurafsky 2012). The example of consonance from the same poem is the word *hard* which is stated in the first, second, fourth and sixth stanzas.

Graphology is a linguistic phase of analysis that focuses on the visual features of language (Gómez-Jiménez 2015). Graphological aspects have to do with how a line structure and punctuation are formed (Patki 2023). Graphology could produce some aesthetic effects. The area of graphological features includes punctuation marks, types of sentences, the shape of words, and foregrounding that manifests capitalization, italicization, underscoring, asterism, and ellipsis (Dada 2012). These graphological features become the main focus of this research and there are numerous pieces of evidence from the data sources.

Lastly, the grammatical features analyzed in this research are prepositional phrases which are especially prominent in the data sources. The objective of grammatical analysis is to analyze the structure of the sentence in the language (Aziz et al. 2015). In this paper, the objects of analysis are the sentences of three villanelles. From the data sources, there are found a lot of prepositional phrases in each villanelle with different patterns and some of which are repeated several times.

## RESEARCH METHOD

This research applied a descriptive-qualitative approach to analyze the textual data and to do close examination. As the conceptual framework, some stylistic theories were referred to get research findings and to draw conclusions. Investigating a social or human subject through qualitative research is a process of comprehending inquiry based on a variety of methodological traditions of inquiry (Isaacs 2014).

Qualitative research is accepted to analyze the stylistic elements of a poem. Finding out many aspects of social life conditions is a distinctive feature of qualitative research and this approach develops words rather than numbers for data analysis (McCusker and Gunaydin 2015). Additionally, stylistics contributes to the development of pedagogy in both L1 and L2 contexts as well as the methodology of teaching literature (Carter 2010). The data of this research were collected from three villanelles entitled *One Art* by Elizabeth Bishop, *Do Not Go Gentle into that Good Night* by Dylan Thomas, and *Villanelle of the Spring Bells* by Keith Douglas.

For analyzing the qualitative data, close reading was used as the research instrument. Close reading is a detailed analysis with complete focus, accuracy, and discipline to discern its deeper significance (Brummett 2018). This method is frequently related to the more general topic at hand (Smith 2016). Close reading is a suitable method for this research since it enables a detailed examination of the phonological (assonance and consonance), graphological (punctuation

marks), and grammatical (prepositional phrase) features found in each villanelle. This research examined the poets' crafts by reading closely each of the villanelles to identify the phonological, grammatical, and graphological features each author used to gain a deeper understanding of the effects or consequences of the villanelles.

## FINDINGS AND DISCUSSION

The three villanelles *One Art*, *Do Not Go Gentle into that Good Night*, and *Villanelle of the Spring Bells* follow the same structure that they are written in six stanzas with nineteen lines for each. These nine lines consist five three-line and one four-line stanza (quatrain). The last words of the ensuing stanzas alternately echo the first and third lines of the opening tercet until coming together as the poem's final two lines.

Each tercet's second line is repeated as well, giving the piece a powerful and recognizable rhythm. The rhyme pattern for these three villanelles is the conventional ABA ABAABAABA ABAA, where A is the first and third lines and B is the second line of each stanza. Also, the villanelle's repeating pattern gives the poem a sense of circularity and recurrence, highlighting the significance of the topics and ideas it expresses.

Three features were put as the objects of analyses in this research, i.e. phonological, graphological, and grammatical features. The phonological features include assonance and consonance, whereas the graphological feature is constituted by the punctuation. Meanwhile, the grammatical feature is represented by prepositional phrases since these are the most prominent.

### Phonological Features

Phonology is a branch of linguistics that is also known as a language's sound system (Aziz et al. 2015). The phonological feature enables us to distinguish and generate the sounds of our language and comprehend the rules governing their use. Phonology is a crucial component of language. There are several phonological devices namely rhyme elements, assonance, consonance, and alliteration. This research focused on the two types of repetition at the phonological level, i.e. assonance and consonance. Assonance is the repetition of a similar vowel sound that can be found at the beginning, middle, or conclusion of the poem (Isti'anah 2020).

Table 1: Phonological Features of One Art

Phonological Feature	Sound	Stanza (Line Number)	Words
Assonance	/ə/	1 (1, 3); 2 (1, 3);	<i>mas<u>ter</u>, dis<u>as</u>ter,</i>
		3 (1, 3); 4 (1, 3);	<i>flus<u>ter</u>, far<u>th</u>er, fas<u>ter</u>,</i>
		5 (1, 3); 6 (1, 3, 4)	<i>o<u>r</u>, vas<u>ter</u>, ges<u>tu</u>re</i>
	/ɑ:/	1 (1, 3); 2 (2, 3);	<i>ar<u>t</u>, ha<u>rd</u>, ma<u>st</u>er,</i>
		3 (1, 2); 4 (1, 2, 3);	<i>dis<u>as</u>ter, fa<u>rt</u>her, fa<u>st</u>er,</i>
		5 (3); 6 (3, 4)	<i>la<u>st</u>, va<u>st</u></i>
Consonance	/t/	1 (1, 2); 2 (1, 2, 3);	<i>ar<u>t</u>, int<u>en</u>t, lo<u>st</u>, ac<u>cep</u>t,</i>
		3 (2); 4 (1, 2, 3);	<i>sp<u>en</u>t, me<u>an</u>t, la<u>st</u>,</i>
		5 (1, 2); 6 (2)	<i>w<u>en</u>t, cont<u>in</u>ent, evid<u>en</u>t</i>
	/d/	1 (1); 2 (3); 4 (3);	<i>ha<u>rd</u></i>
		6 (3)	
		/ð/	1 (1, 3); 2 (1, 2, 3);
3 (1, 3); 4 (3);	<i>th<u>ese</u></i>		
6 (3, 4)			

The phonological features in the villanelle *One Art*. Can be seen in Table 1. According to the table there are some cases of assonance /ə/, namely *master, disaster, fluster, farther, faster, or, vaster, and gesture*. Assonance /ɑ:/ is also found in *art, hard, master, disaster, farther, faster, last, and vast*. These are also found in every stanza. On the other hand, the consonant /t/ was identified appearing in each stanza with the words *art, intent, lost, accept, spent, meant, last, went, continent, and evident*. The word *hard*—which appears in the first, second, fourth, and sixth stanzas—has the consonant /d/. Meanwhile, consonant /ð/ is present in the words *the, then, though, that, and these* in the first, second, third, fourth, and sixth stanzas. The clause *the art of losing isn't hard to perfect* is again repeated in the fourth and sixth stanzas.

Table 2: Phonological Features of Do Not Go Gentle into That Good Night

Phonological Feature	Sound	Stanza (Line number)	Words
Assonance	/eɪ/	1 (2, 3); 2 (2);	<i>day, they, bay, way,</i>
		3 (2, 3); 4 (2);	<i>gay, pray, frail, rave,</i>
		5 (1, 2, 3); 6 (2, 3, 4)	<i>wave, against, rage, age, grave</i>
Assonance	/aɪ/	1 (1, 3); 2 (1, 2, 3);	<i>night, light, right,</i>
		3 (1, 2, 3); 4 (1, 3);	<i>crying, might, dying,</i>
		5 (1, 2, 3); 6 (1, 3, 4)	<i>flight, blind, sight, height, by, wise, wild, like</i>
Assonance	/ʊ/	1 (3); 2 (3); 3 (1, 3);	<i>good, could</i>
		4 (3); 5 (2, 3); 6 (4)	
Consonance	/ð/	1 (1, 3); 2 (1, 2, 3);	<i>that, then, though,</i>
		3 (1, 2, 3); 4 (1, 2, 3);	<i>their, they, there</i>
		5 (3); 6 (1, 3, 4)	

Table 2 shows the phonological features of the second villanelle *Do not Go Gentle into that Good Night*. There is assonance that consists of /eɪ/, /aɪ/, /ʊ/, and the consonant /ð/. The assonance /eɪ/ lies in the words *day, they, bay, way, gay, pray, frail, rave, wave, against, rage, age, and grave* which are found in every stanza of this villanelle. The assonance /aɪ/ is also present in every stanza of this villanelle in the words *night, light, right, crying, might, dying, flight, blind, sight, height, by, wise, wild, and like*. Meanwhile, the words *good* and *could* become the examples of assonance /ʊ/. There is also consonant /ð/—which is repeated in this poem—and consonant /ð/—which appears in each stanza of this poem. Several words are included in this consonant such as *that, then, though, their, they, and there*.

In the same villanelle, there are also repetitions of the phrase *do not go gentle into that good night* in line one of the first stanza, line three of the second stanza, line three of the fourth stanza, and the line three of the sixth stanza. In addition, there is the repetition of the phrase *age, rage against the dying of the light* which is stated in line three of the first, third, and fifth stanzas and line four of the sixth stanza. This repeated phrase emphasizes the importance of not to give up to face death.

As can be seen in Table 3, *The Villanelle of Spring Bells* shows assonance and consonance as well. There is consonance /ɪŋ/, which is found in each stanza of this poem, mostly in line one and line three. This consonance includes *spring, sing,*

*ring, caressing, wing, bring, thing, and finger.* Meanwhile, assonance found in this villanelle are /ɪə/ that appears in the words *hears, tears, ears* and *clear*; assonance /ɛ:/ in the words *airs, cares* and *bears*; assonance /eɪ/ in the words *make, escaped, praise* and *ancient*; and assonance /aʊ/ in the words *town* and *sound*. There are also two repeated phrases in this villanelle, namely *bells in the town alight with spring* and *make clear the fresh and ancient sound they sing*, each of which is repeated three times.

Table 3: Phonological Features of Villanelle of Spring Bells

Phonological Feature	Sound	Stanza (Line number)	Words
Assonance	/ɪə/	2 (1, 2); 3 (2, 3); 6 (2, 4)	<i>hears, tears, ears, clear</i>
	/ɛ:/	1 (2); 4 (2); 5 (2)	<i>airs, cares, bears</i>
	/eɪ/	1 (3); 3 (2, 3); 5 (1, 3); 6 (4)	<i>make, escaped, praise, ancient</i>
	/aʊ/	1 (3); 2 (3); 3 (3); 4 (3); 5 (3); 6 (3, 4)	<i>town, sound</i>
Consonance	/ŋ/	1 (1, 3); 2 (1, 3); 3 (1, 2, 3); 4 (1, 3); 5 (1, 3); 6 (1, 3);	<i>spring, sing, ring, caressing, wing, bring, thing, finger</i>

Certain phonological elements, such as alliteration, rhyme, assonance, consonance, and onomatopoeia are frequently employed in poetry. However, one of the objectives of this study was to examine the assonance and consonance chosen villanelles only. The use of phonological devices, such as assonance, or the repetition of vowels, produces a sense of harmony and unity. Consonants, on the other hand, are used to generate a sense of rhythm and texture that highlights particular moods or atmospheres in the poems.

#### Graphological Feature

The graphological feature is essential in literary works including poems and villanelles. Graphology is the study of the linguistic writing system (Batool, Kiran, and Azhar 2020). This is an important component in poems because it guides the readers to comprehend the content of literature works, among others the messages of poems and villanelles (Quackenbush, Quackenbush, and Epe 2019). These graphological elements appear in the villanelles in the forms of capitalization at the beginning of the stanza and after the full stop, as well as punctuation marks in each stanza.

There is something unique in these three villanelles as each author put punctuation in the contents of the poems. Punctuation is at least one of the nonverbal poetic expression instruments available to the poet (Calhoun 2015). The punctuation in the linguistic text conveys meaning.

The author of *One Art* uses several punctuation marks like commas, apostrophes, semicolons, colons, full stops, hyphens, brackets, dashes, and exclamation marks as shown in Table 4. The comma is sometimes put at the end of the line or the middle of the phrase, including two of the second stanza *of the lost door key, the hour badly spent*. The end of this phrase is also marked by a full stop. Another comma is also placed at the end of the phrase like in line one of the fifth stanza *lost two cities, lovely ones. And, vaster*. In this line, a full stop is also placed in the middle. In addition, full stop in *One Art* is almost placed at the end of each phrase. There are also semicolon and colon placed at the end of

phrases, for instance *the art of losing isn't hard to master*; in the first stanza and *then practice losing farther, losing faster*: at the end of the third stanza.

Table 4: Punctuation in One Art

Punctuation		Stanza (Line Number)
Mark	Name	
'	Apostrophe	1 (1); 4 (1, 3); 5 (3); 6 (2, 3)
;	Semi-colon	1 (1)
.	Full stop	1 (3); 2 (1, 2); 3 (3); 4 (1, 2, 3); 5 (1, 2, 3); 6 (2, 4)
,	Comma	2 (2); 3 (1, 2); 4 (1, 2); 5 (1, 2, 3); 6 (1)
:	Colon	3 (1)
!	Exclamation mark	4 (1); 6 (4)
-	Hyphen	4 (2)
()	Round brackets	6 (1-2, 4)
—	Dash	6 (1)

Another punctuation is the use of apostrophes in the words *isn't*, *mother's*, *it's*, *shan't*, and *losing's*. In addition, the use of brackets, exclamation marks, and hyphens has become something special in this villanelle. *One Art* uses brackets in the phrase —*Even losing you (the joking voice, a gesture I love)* and *(Write it!)* both of them are stated in the last stanza. The use of exclamation marks can be found in the phrases *and look!* and *(Write it!)* which express exclamation. There are also hyphens in the phrase *next-to-last* that are uniquely found in the fourth stanza. It denotes a single entity in a phrase. The last punctuation mark in the poem is dash which is different from hyphen in terms of the form and the function. Dash already exists at the beginning of the first line of the last stanza — *Even losing you ...* and it is the only dash found in this research.

Table 5: Punctuation in Do Not Go Gentle into That Good Night

Punctuation		Stanza (Line Number)
Mark	Name	
;	Semi-colon	1 (2)
.	Full stop	1 (3); 2 (3); 3 (3); 4 (3); 5 (3); 6 (2, 3, 4)
,	Comma	1 (1, 3); 2 (1); 3 (1, 2, 3); 4 (1, 2); 5 (1, 2, 3); 6 (1, 2, 4)

As can be seen in Table 5, the second villanelle, *Do Not Go Gentle into That Good Night*, employs three different punctuation marks. This villanelle uses numerous commas, semicolons, and eight full stops at the end of every line in each stanza. The comma is sometimes also found in the middle of the phrase, like in *Rage, rage against the dying of the light*. This phrase is also repeated three times in this poem. Meanwhile, the only semicolon can be found in the second line of the first stanza *Old age should burn and rave at close of day*; On the other hand, full stop appears eight times in each stanza. The full stops are mostly found in the last sentence of the poem.



Table 6: Punctuation in Villanelle of Spring Bells

Punctuation Mark	Punctuation Name	Stanza (Line Number)
.	Full stop	1 (3); 2 (3); 3 (3); 4 (2); 5 (3); 6 (4)
,	Comma	1 (2); 2 (1); 3 (2); 5 (1); 6 (2)
:	Colon	5 (2)

As shown in Table 6, *Villanelle of Spring Bells* employs a comma, colon, and full stop at the end of each line, yet there are some lines that lack punctuation marks. Commas are placed after the first words of some lines, such in *converse, with a concordance of new airs* and *falter, for in their cold unready ears*. The uniqueness of this villanelle is the use of a colon in the phrase *this season: chimes the merry heaven bears* at the beginning of line two in the fifth stanza. This villanelle uses less punctuation marks than the first and the second villanelle do.

The punctuation marks in the aforementioned villanelles fulfill a variety of grammatical purposes and is crucial to the style and syntax of the poems. The punctuation in the selected villanelles improves their overall rhythms and flows and also serves to highlight key points such as the urgency, intensity, and emotion in the first villanelle; the irony, formality, and intimacy in the second; and the flow, movement, emphasis, and passion in the last.

Commas can be used, for instance, to separate clauses, to mark pauses, and to separate items in a list. Colons are used to clarify a preceding remark and to begin a list of instances. Exclamation marks emphasize the speaker's impassioned plea. Meanwhile, round brackets or parenthesis as in the speaker's aside (*Write it!*) in *One Art* indicates that one is having difficulty accepting the death of the person he/she is speaking to and is attempting to find a method to communicate his/her sorrow. Additionally, the enjambement seen in the first and second stanzas in *Villanelle of the Spring Bells* highlights the poet's use of sound symbolism and imagery.

#### Grammatical Feature

The grammatical feature is the study of the internal structure of a sentence which is focused more on the phrase. There are numerous prepositional phrase structures were discovered in the data sources.

Table 7: Prepositional Phrase of One Art

Phrase	Structure
<i>of losing</i>	prep + noun
<i>with the intent</i>	prep + det + noun
<i>of lost door keys</i>	prep + noun phrase
<i>of these</i>	prep + noun
<i>of three loved houses</i>	prep + noun phrase
<i>of losing's (is not) ...</i>	prep + noun
<i>like disaster</i>	prep + noun

There were four prepositional phrase structures identified from the three villanelles, namely preposition + noun, pronoun, gerund or clause, and preposition + modifier(s) + noun. Pronoun, gerund or clause are their respective combinations. The prepositions involved are *in, on, of, with, into, by*, etc.

As can be seen in Table 7, the villanelle *One Art* has seven prepositional phrases, one of which appears four times. The dominant structure of prepositional

phrase in this poem is prep + noun with the prepositions mostly employed, are *of*, *with*, and *like*.

Table 8: Prepositional Phrase of Do Not Go Gentle into That Good Night

Phrase	Structure
<i>into that good night</i>	prep + noun phrase
<i>at close of day</i>	prep + noun phrase
<i>with blinding sight</i>	prep + noun phrase
<i>of the light</i>	prep + det + noun
<i>at their end</i>	prep + det + noun
<i>by crying</i>	prep + noun
<i>in a green bay</i>	prep + noun phrase
<i>in flight</i>	prep + noun
<i>on its</i>	prep + noun
<i>on the sad</i>	prep + det + noun
<i>with your</i>	prep + noun
<i>like meteors</i>	prep + noun
<i>against the dying</i>	prep + det + noun

On the other hand, the villanelle *Do Not Go Gentle into that Good Night* has 13 prepositional phrases, in which the expressions *into that good*, *of the light*, and *against the dying* appear four times respectively. The three repeated prepositional phrases follow the same pattern: *prep + det + noun*. Some prepositions frequently used in this villanelle are *into*, *at*, *of*, *by*, *in*, *on*, *with*, *like*, and *against*. The details can be seen in Table 8.

Table 9: Prepositional Phrase of Villanelle of Spring Bells

Phrase	Structure
<i>in the town</i>	prep + det + noun
<i>with spring</i>	prep + noun
<i>with a concordance</i>	prep + det + noun
<i>of new airs</i>	prep + noun phrase
<i>from winter</i>	prep + noun
<i>with mischief</i>	prep + noun
<i>in the town</i>	prep + det + noun
<i>with spring</i>	prep + noun
<i>on his</i>	prep + noun
<i>of Persephone</i>	prep + noun
<i>from tears</i>	prep + noun
<i>in ten</i>	prep + noun
<i>in the town</i>	prep + det + noun
<i>of Time</i>	prep + noun
<i>for he</i>	prep + noun
<i>on evil</i>	prep + noun
<i>in their</i>	prep + noun

As shown in Table 9, the *Villanelle of Spring Bells* has 17 prepositional phrases. In this villanelle, the phrase *with spring* appears three times. The structures *prep + noun* and *prep + det + noun* take the majority in this villanelle.

Various prepositions *in, with, of, from, on, in, and for* are frequently used in this poem.

In summary, *One Art* uses a prepositional phrase that contributes to the poignancy and optimism of poem. The poet's journey in writing this villanelle about accepting losses from a little to large amount may help us understand that grief is a normal part of life and that it is possible to go on and become more mature in accepting life challenges. Similar to the first villanelle, *Do Not Go Gentle into that Good Night* also illustrates how the prepositional phrases in a poem convey the senses of motion, urgency, development, and emotions. In addition, the prepositional phrases in *Villanelle of Spring Bells* express the author's desired sense of delight and aids in giving the poem a sense of movement and development, just like what exist in the two other poems.

## CONCLUSION

Based on the findings above, it can be concluded that the three villanelles *One Art*, *Do Not Go Gentle into that Good Night*, and *Villanelle of Spring Bells* have consistent rhymes and numerous punctuation marks to make it easier for the reader to understand the messages as well as to give the aesthetic patterns to the villanelles. As one of graphological features, some special punctuation marks can be found in the villanelles besides the common ones, such as commas and full stops. The punctuation marks that are not commonly used in the poem are, among others, dash, hyphens, exclamation marks, colon and semicolon.

Assonance and consonance as the phonological features of poems are also found in each stanza of the three villanelles and sometimes they appear in the forms of repetitions. Dealing with grammatical feature, there are found 52 prepositional phrases in the villanelles. These prepositional phrases show different patterns, such as prep + noun, prep + noun phrase, and prep + det + noun.

The researchers hope that there will be further investigations on the role of stylistic features in the interpretation of villanelles based on the findings of this study. This might entail analyzing how various readers interpret villanelles in various ways according to how they comprehend the stylistic devices employed in the poems.

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## APPENDIX

### One Art

The art of losing isn't hard to master;  
so many things seem filled with the intent  
to be lost that their loss is no disaster,

Lose something every day. Accept the fluster  
of lost door keys, the hour badly spent.  
The art of losing isn't hard to master.

Then practice losing farther, losing faster:  
places, and names, and where it was you meant  
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or  
next-to-last, of three loved houses went.  
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,  
some realms I owned, two rivers, a continent.  
I miss them, but it wasn't a disaster.

- Even losing you (the joking voice, a gesture  
I love) I shan't have lied. It's evident  
the art of losing's not too hard to master  
though it may look like (Write it!) like disaster.

### Villanelle Of Spring Bells

Bells in the town alight with spring  
converse, with a concordance of new airs  
make clear the fresh and ancient sound they sing.

People emerge from winter to hear them ring,  
children glitter with mischief and the blind man hears  
bells in the town alight with spring.

Even he on his eyes feels the caressing  
finger of Persephone, and her voice escaped from tears  
make clear the fresh and ancient sound they sing.

Bird feels the enchantment of his wing  
and in ten fine notes dispels twenty cares.  
Bells in the town alight with spring

warble the praise of Time, for he can bring  
this season: chimes the merry heaven bears  
make clear the fresh and ancient sound they sing.

All evil men intent on evil thing  
falter, for in their cold unready ears  
bells in the town alight with spring  
make clear the fresh and ancient sound they sing.

### Do Not Go Gentle Into That Good Night

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on that sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

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## Language Shifts in Javanese Naming System: A Case in Ngincep Village, Yogyakarta

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### ABSTRACT

The naming system for Javanese is an impressive tradition performing the Javanese culture and identity and has historically been the case in Javanese culture. The goal of this study is to identify and describe the name patterns of Ngincep citizens from 1900s to 2023, to investigate the cultural factors influencing the naming system of Ngincep residents, and to expose individual attention in the naming system as well as to map the language shifts. This research employed ethnographic and interactive models, each of which was implemented by participant observation and interviews. Additionally, sociolinguistic, ethnolinguistic, and onomastic approaches were also involved in this study. This study was located in Ngincep, a village in Bantul Regency, Yogyakarta Special Province. The data suggest that Javanese people's naming system in Ngincep was significantly affected by social classes, as discovered by Geertz, from the beginning of the 1900s to several decades later. However, the advancement of technology has recently changed this system, as evidenced by the number of words in names and the propensity of groups or individuals in naming children. The reason behind this phenomenon is also supposedly coming from the long-standing flexibility in the naming system for Javanese society, in general, and Yogyakarta Palace servant members, in particular, who are assigned as a part of their responsibilities to preserve Javanese culture and language, one of the cultural products.

**Key words:** Javanese naming system, language shift, mononym, polynym

### INTRODUCTION

A person's identity is shaped by their upbringing, race, gender, and socialization. Identity is essentially a reflection of both our true selves and the opinions of others. From a person's name, one might deduce details about their nationality, gender identification, personal identity, and even religion. Take Muhammad Rasul, Adnan Kapau Gani, Teungku Chik, Gatot Soebroto, Harun Nasution, and Silas Papare, for instance. These are a handful of Indonesia's most well-known individuals. Their names disclose information about their personal identities, religious beliefs, and other aspects of who they are. The word *Muhammad*, for instance in Muhammad Rasul (Abdul Karim Amrullah's original name) is associated with the prophet Muhammad, whose name is broadly used for Muslims. Additional terms that depict ethnicity and place of origin can be gleaned from the words *Teungku* in Teungku Chik (Teungku Chik Pante Kulu), *Nasution* in Harun Nasution, *Kapau* in Adnan Kapau Gani, and sound /ɔ/ in Gatot Soebroto, all of which also list their respective tribes and places of origin.

The word *Teungku*, according to Faizin and Amiruddin (2018), is a title of address used for mature men in Aceh. Every adult male from the Acehnese tribe can be addressed with the greeting *Teungku*. In addition, Puteh (2019) states that an incisive declaration of the *indatu* tradition of the ideals and way of life of Aceh-

nese people—*Aceh 'teungku', Meulayu 'abang', Cina 'toke', Kaphe 'tuan'*—Acehnese are called *teungku*, Malays are called *abang* (brother), Chinese are called *tauke*, Europeans are called *tuan* (Mr). Meanwhile, the moniker *nasution* refers to Mandailing clan, who have its origins in the Mandailing Godang region. They are also known as Mandailing Batak and Angkola Batak. A story that has been passed down through the Mandailing community from generation to generation states that Si Baroar was the patriarch of the Nasution clan (Iskander 1872). Likewise, the word *kapau* refers to an area of Nagari Kapau, West Sumatra Regency. For the Minangkabau community, it has become customary to incorporate the name of the area or tribe. This was even practiced by Sheikh Ahmad Khatib al-Minangkabawi, an Indonesian scholar and the Grand Mosque's imam. Fortunately, there was fear among the Minangkabau people who declared their identification as Minangkabau after 1955 due to the political turmoil in Indonesia at the time, the PRRI movement.

Additionally, the majority of Indonesians are familiar with names that finish in sound /ɔ/, which designates a Javanese tribe. One such name is Gatot Soebroto, a national hero and participant in the country's military struggle for independence. Most informants said that the name Silas Papare came from Eastern Indonesia, a phrase that refers to the part of Indonesia that is to the east of the country, which includes Papua. Compared to Silas Papare, these four names seem to be simpler for some people to identify and infer their ethnicity and place of origin. As previously indicated, names have historically been used in Indonesia to express a variety of identities, including national identity, gender identification, personal identity, and religious identity.

Comparable to the names mentioned above, Ngincep residents in particular and Javanese people in general use names as a means of identity. From the names Pawiro Rejo (1910s), Sungkono (1943), Ngatijo (1953), Sarijem (1960), Ngatini (1970), Suprpti (1983), Rudianto (1996), and Eko Agus Priyanto (2022), one can be sure that they are Javanese. However, it may be challenging to identify some names, such as Axel Keangvalle Aesa (1999), Ferdy Sayyed (2001), Zhio Arzhanka (2016), Sea Shevani Almeyra (2022), and Brianna Nadwa el Shanum (2022) as Javanese. In response to a number of these problems, the researchers decided to conduct a study entitled *Language Shifts in Javanese Naming System: A Case in Ngincep Village, Yogyakarta*.

This study was carried out in a village named Ngincep, which is located in Pajangan District, Bantul Regency, Yogyakarta Special Province. A number of Ngincep citizen's family card indicates the scope of this study, which spans many generations. It attempts to map the language transition by identifying and characterizing the name pattern of the Ngincep citizen populations from the 1900s to 2023, investigating the cultural influences on the naming system of Ngincep residents, and revealing individual attention in the respective naming system. A total of 393 family cards with birth years spanning from the 1930s to 2023 were included as the data sources. As some parents of the family head were involved as the data sources as well, the information regarding the Javanese naming system, specifically Ngincep, from the 1900s was additionally documented.

## LITERATURE REVIEW

Some prior studies on this topic looked at language shifts in different Indonesian communities, such as Bugis, Sundanese, Malay, and Javanese. As indicated by the title, this study stands out from the previous studies on this issue in the manner in which it was carried out. According to Muhsyanur (2023) in his article *The Bugis People's Naming System in Bugis Ethnic Tradition*, there are three alternative



methods in three Bugis community groups—Tosora, Lagosi, and Pammana—to name their offsprings. These techniques are predicated on the physical attributes of the child, environmental events, and contextual elements. These findings hasten the process of bringing back Bugis society's traditions. Despite the swift progress of contemporary technologies, the Bugis ethnic groups persist in employing their customary naming systems. Meanwhile, Suherman (2021)—in his research entitled *Sundanese Children's Name Tradition: A Descriptive Case Study of Language Maintenance and Shift in Bandung*—states that, in Bandung, there is a tendency of naming tradition that involves switching from Sudanese to other languages, especially Arabic. This phenomenon contrasts with Muhsanur's (2023) finding above. This might be caused by the majority of the research participants who were Muslims that resulted in the significant influence of Arabic—as the language of Islamic teachings—on Sudanese naming traditions.

In their paper entitled *Arabic Language Representation in Naming Children: A Case of Shift Naming of Malay Children*, Safitri and Fauzi (2021) have also found a similar case by the data collected from students at STIKES Siti Khadijah and MTsN 2 Palembang. However, there was a discernible change from Arabic names to names with Western accents in the 2000s. According to Muhsyanur (2023), only a small number of those locations are able to retain their traditional names. The articles of Suherman (2021), Safitri & Fauzi (2021), and Muhsyanur (2023) describe in detail how names in various parts of Indonesia are changing from traditional names to names with western traits. There is a language transition from hereditary names to global names like Arabic, English, and other names, especially in the Javanese naming system.

Aribowo and Herawati (2016) discover the majority of Arabic intergenerational names in *Trends in Naming System on Javanese Society: A Shift from Javanese to Arabic*. Arabic names are common among parents today. These deeds actualize one's identification as a Muslim. These words are consistent with the suggestion from Mustikawati (2016) in her article *From Indra to Melvino: A Study on Language Shift in Naming Javanese Children* that modern Javanese people would rather stress their Muslim identity than their Javanese heritage. The findings of the study show that the mother tongue, Javanese, continues to have an impact on the naming process. Arabic, English, and Javanese languages all have been influenced by other languages. Multilingualism is influenced by a multitude of factors, such as migration, urbanization, education, and the economy.

Two other significant articles come from Prabandari (2017)—*Current Trend in Naming Babies in Javanese Community* and Tur (2022) — *Trend of Having More Name Parts in Homogenous Community*. Using a Saussurean Semiological method to analyze names across multiple hospitals, Prabandari (2017) postulates that naming patterns in Yogyakarta have changed. Tur (2022), on the other hand, demonstrates how the descendants of *prajurit keraton* (palace soldiers) preserve the principles of Javanese culture through their contemporary naming practices. According to the study findings, the names of the *prajurit keraton's* descendants became polynymous in the 2010s after primarily being mononymous in the 1960s. There is a distinction made between three types of polynyms i.e.: two, three, and four name parts. Javanese society has not lost its distinctiveness, though. It also demonstrates how *prajurit keraton* preserve their cultural identity as Javanese people even when they take on names that are appropriate for the era.

Examining this study in the light of the previous research on the topic of language shift in child naming systems—the transition from inherited names to

Arabic, English, or other contemporary names—reveals a number of ways in which this study differs from the others. The differences can be described as follows:

1. The baseline data set consists of 393 family cards, with the ages of the heads of the families and the children ranging from 1930s to 2023, across six neighborhood locations. To fully and completely determine the name patterns in the Javanese naming system of Ngincep, a detailed analysis of name trends from the early 1900s to the present is carried out. The family head's parents provide secondary data to supplement the primary data.
2. To accomplish the goals of this study, a qualitative approach integrating sociolinguistics, ethnolinguistics (sometimes called anthropolinguistics), and onomastics was employed, along with utilizing ethnographic approach and interactive models.

## **UNDERLYING THEORIES**

Language shift is the process by which a speech community gradually switches to another language over time. It is additionally known as language transfer, language replacement, or language assimilation. Higher status languages frequently stabilize or spread at the expense of lower status languages among speakers of those languages. According to Aitchison (2003), language shifts can happen from the most limited linguistic scope, i.e. phonetics and phonology, up to the broadest one, the exterior dimensions of language studies. Language transitions are resulted from a drawn-out process of language selection. When a language shift happened, most members of the linguistic community chose to speak in the newly acquired language instead of the old (Fasold 1984).

According to Romaine (2000), a language shift is a sign of a change in the form and meaning of a language until a collective symptom appears, that is the community as a whole give up its native tongue in favor of another. The dynamics of a bilingual society, with all of its social components, lead to this collective symptom. Language choices are influenced by the positions, functions, and responsibilities of a language. The speech community will switch to a different language in many domains of language usage, resulting in a language shift, when a language position, function, and purpose are undermined. This phenomenon is known as language extinction or shift.

Language shift may originate from a group of speakers shifting to a different speech community or from a speech community preferring to use a second language out of prestige rather than their native tongue (Chaer and Agustina 2004). This in line with the finding of Kridalaksana (2008) that language shift refers to a long term modification in an individual's language preference for everyday communication, especially following a migration. Some factors that can be identified as the causes of linguistic shifts include the presence of prestige, urbanization, language attitudes, and language transfer in others hands (Fasold,1984).

Various scientific approaches—including sociolinguistics, ethnolinguistics, and onomastics—can be used to study the phenomena of language shifts. All of these linguistics approaches concentrate on particular language properties and how they are related to other sociocultural elements. Specifically, all those methods examine the more general relationship between language and society, the cultural features of language in particular societies, and names in particular situations. All of those approaches have some things to do with the purpose of this research, that is to gain a thorough understanding of how cultural, social, and historical elements affect and influence a language.

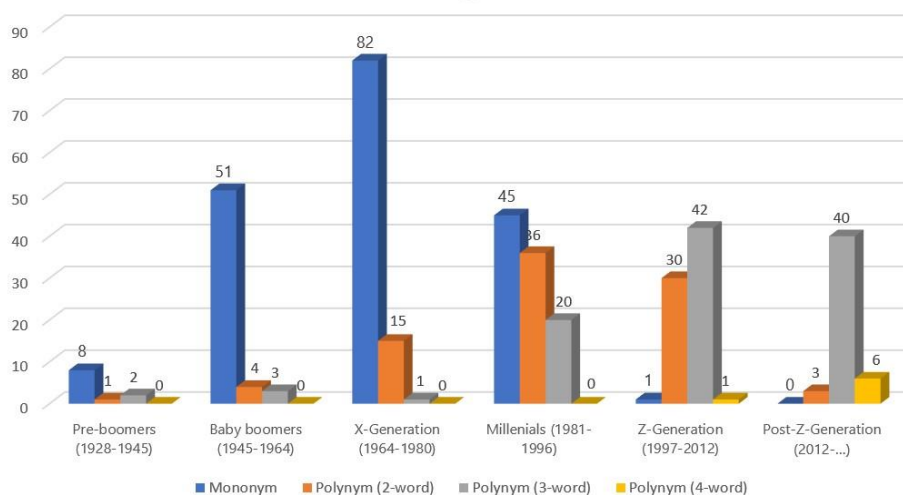
**RESEARCH METHOD**

This study applied a descriptive-qualitative method that relied on sociolinguistics, ethnolinguistics, and onomastics approaches and employed interactive and ethnographic models. These approaches are all connected to the goals of the research, that is mapping the language shift through the identification and description of the naming pattern of Ngincep citizens from the 1900s to 2023, as well as exploring the cultural influences and exposing individual attention on the residents' naming system in the area. The data were collected by participant observation and interviews. To achieve purpose of this study, the researchers mapped the language shift by identifying and categorizing the naming patterns of Ngincep residents from the 1900s to 2023 based on the number of words used in each name, whether they are mononyms or polynyms. The researchers identified Ngincep people's names that have been practiced in this village for a long time in the second section by studying Geertz's theory on social class tendency in naming children—that consists of *abangan*, *santri*, and *priyayi*—as well as cultural variables in the naming system. In the final section, the local particular interests of Ngincep residents in children naming was uncovered.

**FINDINGS AND DISCUSSIONS**

**Ngincep Residents Mononymous and Polynymous Names**

The first finding of this study relates to Ngincep residents' mononyms and polynyms in the child naming system. The language shift is determined by how many words are in the individuals' names. In order to do this, Ngincep residents' family cards—which contain the head of the family and children as the primary data and he parents of the head of the family as the supporting data—were used to identify and describe the name patterns of Ngincep inhabitants from the 1900s to present. Based on the primary data, Chart 1 illustrates the change of word numbers in the names (mononyms or polynyms) from 1930s to 2023. It shows a language shift of the naming system in the village.



*Chart: Ngincep Residents' Mononymous and Polynymous Names*

As shown in the chart, the names of baby boomers (born 1945-1964), X-generation (1964-1980), and millennials (1981-1996) children are all dominated by mononyms. There are 51, 82, and 45 residents, respectively. Some instances of baby boomers' mononyms are Gilah (born 1948), Latinem (1953), Ngatijo (1953), Paijo (1956), Partiyem (1960), Wakijem (1961), and Suratijo (1964). Meanwhile, the mononyms of x-generation members are, among others, Jumiran (1965), Miskiran (1968), Bandriyo (1970), Sukamta (1973), Miskiya (1975), Sunaryo (1975) and Iswanto (1980). The mononyms of millenials themselves can be exemplified by

Suyati, Rusmiyanto (1985), Riswanto (1985), Suryandi (1987), Mujianti (1991), Hermawan (1993), and Rudiyanto (1996).

Mononyms are also common among the pre-boomers (1928-1945) and the Z-generation (1997-2012). These are, however, extremely rare, with only eight pre-boomers and one Z-generation member who got mononyms. Two-word polynoms, on the other hand, are most widely used by millennials and Z-generations, which constitute 36 and 30 names, respectively. The X-generation make considerable use of these two-word polynoms as well, in which 15 names follow this pattern. The examples of two-word polynoms from X-generation are Wiji Wiyono (1967), Sri Nuraenun (1973), Endang Marjilah (1976), Singgih Sutrisnoto (1977), Wiji Lestari (1978), Wisnu Cahyadi (1979), and Hari Purnomo (1980). Meanwhile, some millennials' polynoms are Bagus Giarto (1982), Paminto Wahyu (1984), Aris Prastiyo (1985), Anik Kurniawati (1988), Wiwik Sunarti (1990), Rono Karno (1994), and Anggi Supriyati (1995). Lastly, the polynoms of Z-generation, among others, are Heri Setiawan (1997), Agung Priyambodo (1998), Ibnu Adipratama (2001), Misbakhul Mangarif (2002), Listya Kurnia (2009), Marta Andrianza (2010), and Dicky Shodikin (2011).

An additional information regarding mononyms and two-word polynoms can also be grasped from the names of the parents of each family head who was born between 1940s and 1970s. It meant to examine the changes in name patterns over a longer period of time, especially from the early 1900s to present. From the data gained from this procedure, there are found two types of names. The first one is typically used by women and has a mononym pattern and is identical to *abangan* names. The second one is commonly used by men and has a two-word polynym pattern with the characteristic similar to *priyayi* names. The examples are shown in the table.

Table: Typical Names of Family Head Parents

Family Head (Children)	Year of Birth	Parents of Family Head	
		Mother (Mononym)	Father (Polynym)
Muri	1939	Milam	Pawiro Rejo
Tuminem Sasmo Suharto	1940	Ponijah	Selo Dimejo
Siswo Suprpto Teguh	1945	Ponem	Iro Sentono
Jamiyem	1950	Jiyem	Kromo Pawiro
Jumakir	1950	Paijem	Samijo Karso Wirono
Tutik	1955	Tukiyem	Darmo Wiyono
Muh. Jaman	1956	Ponem	Raharjo Winoto
Widodo	1959	Sayem	Nomo Kariyo
Jumiran	1965	Ponikem	Noyo Semito
Miskiya	1975	Tukiyem	Prapto Utomo

Three-word polynoms became popular as the millennial generation appeared in 198, whereas four-word pattern began to use in post-Z-generation. Some examples of three-word polynoms from the millennials are Diat Rifki Firsadi (1983), Nurlala Setia Utami (1985), Fantri Fina Riyani (1990), Devi Esti Muryani (1992), Mela Puspita Sari (1994), Anggela Kartika Ningrum (1995), and Rizki Agus Prayitno (1996), whereas the typical names from Z-generation are Jenis Anindia Tamera (1998), Axel Keangvalle Aesa (1999), Resa Nanda Mandana (2001), Bintang Manggara Arelendra (2006), Yansa Prasasta Atmaja (2007), Sinta Rengganing Tyas (2010), and Reviananda Haqiru Laskar (2012). From post-Z-

generation the same pattern can be seen in the Syahreza Danendra Ramadhan (2013), Saquila Aish Astila (2015), Infano Nohan Habibie (2016), Danis Zain Al Tamis (2018), Hasna Zahidah Alfathunisa (2017), Elvano Arsyah Irawan (2019), and Brianna Nadwa El Shanum (2022) names. Meanwhile, few four-word polynoms found from the same generation are Fanaya Eka Rahmadhani Fawziyah (2013), Ayu Laczita Putry Nurma Dewi (2014), Zhio Arzhanka Putra Utama (2016), and Divyanisa Indrina Janya Tavisha (2016).

### **Cultural Factors Affecting the Naming System in Ngincep**

The second finding of this study is the change of traditional Javanese naming ideas in Ngincep periodically. It is managed by identifying and classifying the naming concepts in the area from the early 1900s to 2020 along with examining the cultural elements affecting the changes.

In line with Geertz's opinion, Javanese people have long followed the custom of naming their children after their social classes, which are divided into three categories: *abangan*, *santri*, and *priyayi*. These three subcultures or social classes make up Javanese society, as was previously said. For a long time, particularly in Ngincep, the naming customs of Javanese people have been affected by this categorization of economic levels. A subset of Javanese Muslims known as *abangan* incorporate elements of Buddhism, Hinduism, and Animism into their practice of Islam rather than strictly adhering to sharia or Islamic rules, *abangan* people generally follow local belief systems. When naming their children, these individuals frequently select names that are customarily derived from the names of the days, months, years, and family birth order.

Some examples of day-based names are Ponijah (1930s), Ponem (1940s), Jumakir (1950), Ngatinem (1958), Ngatijem (1960), Kemis (1961), Gimam (1963), Wagiran (1965), Tugiyem (1967), Sugimin (1981), and Sugiyono (1992). The names Ngatijem, Kemis, and Jumakir come from *Ngaat/Ahad*, *Kemis*, and *Jumuah*, respectively, indicating that they were born on Sunday, Thursday, and Friday. Ponijah and Tugiyem, on the other hand, are respectively derived from *Pon* and *Legi*, a cycle that repeats every five days which is called as *Pasaran Jawa* (Javanese Market Days) with the complete order *Pon*, *Wage*, *Kliwon*, *Legi*, and *Pahing*.

In addition to naming their children after days, other Javanese children of Ngincep also get their names from the months. As illustrations, there are names such as Widodo (1959), Suratijo (1964), Dalkamidi (1965), Jumiyem (1969), Lely Yuliani (1982), Febrianto (1998), Sholeh Novianto (2006), Annisa Nur Febriana (2008), Yasinta Oktarina Mirza (2014), Irsyad Ramadhan (2020), and Sea Shevani Almeyra (2022). The name Sarijem originates from *Besar* a month in Javanese calendar that resembles *Dzulhijjah* in Islamic calendar. Then, Suratijo comes from *Sura* or *Muharram* the first month in Javanese/Islamic calendar. The name Jumiyem derives from *Jumadilawal* or *Jumadilakhir*, whereas Widodo/Widada is a modification from *Jumadilawal* which has meaning *wiwara* (door).

Another traditional Javanese naming in Ngincep is derived from the birth order of the children in the family. It is illustrated by the names Dwiyanti (1977), Danu Iqbal Pratama (2008), Amelia Eka Putri (2010), Eka Fatmawati (1992), Dwi Raharjo (1994), Nur Dwi Suprihatin (1996), Dwi Agustining Sih (1999), and Triyanto (1988). The words *pratama/eka*, *dwi tri*, indicate that Danu Iqbal Pratama and Amelia Eka Putri are the first son and daughter in their own families, whereas Dwi Raharjo and Triyanto are the second and the third son respectively. A number of simple names whose origins are unknown, were also discovered in Ngincep. These particularly belong to elderly people, such as Rindik (1941), Muri (1939), Sainah (1945), Kliyem (1951), Ginem (1953), Pajo (1956), and Mrajak (1958).

Different origins of the names above show the intentions of Ngincep people to include the birth order, day, month, and year in their children names. This also demonstrates how names may shift over time. For instance, the words *pratama* and *eka*, refer to the first child in a family and was initially used in Iqbal Danu Pratama (2008), Eka Listyawati Tanjung (1983), and Deta Eka Setyaningsih (1990). In the previous years, this birth-order naming system did not exist and the children names were mostly taken from the names of days and months in Javanese or Islamic calendar.

The term *santri* defined by KH Mustofa Bisri as a group of people who consistently follow Islamic law (Rozali 2018). Parents from this group of society usually name their children with Arabic or Islamic taste. These can be derived from the names of prophets and their friends which are positioned as the first, middle, or last names. These Arabic or Islamic names are sometimes combined with Indonesian or Javanese names.

The full Arabic names can be exemplified by Misbakhul Mangarif (2002) and Nur Khasanah (2007), whereas Arabic names that include prophets' names are, among others, Muh. Zaman (1956), Dalih Muhammad Yusuf (1995), Nur Muhammad Sahid (1995), Bihan Fikri Muhammad (2017), and Muhammad Azriel Alfarizi (2018) as proven by the existence of the name Muhammad—the last prophet in Islam—at the initial, in the middle or at the last part of the names. In some other names, this prophet's name is shorten into Muh or Ahmad/Amad only. Meanwhile, the names resulted from combinations between Arabic and Indonesian can be seen in Burhani Agus Sujud (1968), Muhammad Fredi (1992), Ferdy Sayyed Abdholoh (2000), Fahri Najib Gunawan (2009), and Amad Heru Kurniawan (2011) whose Indonesian elements are constituted by the names Agus, Fredi, Ferdy, Gunawan, and Heru Kurniawan respectively. Few other names indicate the inclusion of other languages as well, such as Muhammad Samsudi Parjiman (1960) which contain Javanese as shown by Parjiman and Brianna Nadwa El Shanum (2022) with a typical Irish name in Brianna.

On the other hand, the term *priyayi* which refers to the social class of nobility denotes the offspring of a noble royal line. *Priyayi Rendah*, (a knowledgeable individual) and the *Priyayi Tinggi* (descent of Ningrat) are the two strata of *priyayi* class as the time changes. They offer a second name in the naming system that sounds honorable in addition to the common name. Some examples of the *priyayi* associated names found in Ngincep as can be seen in Table 1 are Pawiro Rejo, Selo Dimejo, Iro Sentono, Kromo Pawiro, Samijo Karso Wirono, Darmo Wiyono, Raharjo Winoto, Nomo Kariyo, Noyo Semito, and Prapto Utomo

The table above also lists the fathers of children born in 1940s to 1970s. Therefore, it can be estimated that people with *priyayi* names to be 20-30 years older than their children's ages. Thus, it can be inferred that individuals with *priyayi* names in Ngincep were born in the early 1900s to the 1950s based on the birth years of their children, which fall between the 1940s and the 1970s. However, the prevalence of names with an *abangan* nuance is greater than the names of this type in Ngincep. The individuals whose names are included in Table 1 are mostly supposed to be connected to the Yogyakarta royal government, which, at the time, are ascribed to a higher social level.

The method of classifying names according to social groups has shifted and is no longer easily found in Ngincep. This is heavily influenced by the advancement of technology, particularly the Internet, which gives room for any gathering of cultures to bring new features to the gathering—in this case, the naming practices of the parents in Ngincep, which will be covered in greater details in the findings of the third study.

The government policy for giving a flexibility in the naming system for the offsprings of Yogyakarta palace soldiers has also had an impact on this trend. Even though this policy is only for palace soldiers, it surely also has an impact on the citizens of Yogyakarta as a whole because one of the duties of palace soldiers (*abdi dalem*) is to be an *abdi budaya* (servant of culture), that is people who will set an example for society in a whole (Bahri 2017). In line with these facts, we can see that the names of the parents of Ngincep residents who were born in 1940s-1950s had names that were truly Javanese and as it was confirmed, almost all of them were formerly soldiers or *abdi dalem* of Yogyakarta palace.

### Ngincep Residents' Distinctive Child Naming System

The third finding of this research reveals the importance of individual attention in the Ngincep naming system. In the past, names served as more than just a means of identification. In fact, if we examine the naming patterns of individuals born in the pre-boomer and baby boomer eras, we will consistently discover the name of the day, month, or year associated with their given names, as previously mentioned. However, at present, the Javanese people names in Ngincep also contains prayers and hopes in addition to this pattern.

There are some suggestions, approaches, or themes for the names of Ngincep local children. Some of these include the names inspired by historical events, as Agung Priyambodo (1992), a son of Ngatijan and Ngatinem. Ngatinem, as the mother, claimed that an extended dry season was happening at the time. Water-related issues affected every citizen. Just before the baby was due, Ngincep residents experienced a torrential downpour that flooded the wells to overflowing. To appreciate this incident, the baby was then named Agung Priyambodo. She told that his son Agung was born when there was a long period of dry season when there was no water. When his son was about to be born, suddenly heavy rain fell. It made the wells were full of water. Therefore she named her son Agung Priyambodo. The word *agung* comes from Javanese word that means 'great' or 'majestic' in reference to the God who bestows blessings.

In addition to being derived from notable historical occurrences, names can also be given to remind the children's birth times. In particular, the names that include the days, months, or years can typically be identified as these names. Nevertheless, some parents also include birth time markers in their children's names in unusual ways, as by using initials that correspond to the month of the child's birth, like in the case of Fike Anggraini Putri (2001). The initial F in the word Fike, according to his father, stands for the month of her birth, February. The month marker in the name Fike is undoubtedly uncommon and not readily understood by most people.

Another unique idea in child naming is the use of parent-created meanings for the names. Naturally, these meanings are equally unpredictable, as seen in the names Ferdy Sayyed Abdholoh (2001) and Iswanto (1980). The name Ferdy, according to his father, came from the word *fer* (fair) which means the quality of a person who can act in a way that makes other people around him happy with him. Fair is when being with others can radiates happiness. The name Iswanto, on the other hand, is composed from three syllables is-wan-to. Is stands for 'Islam', *wan* for 'one', and *to* (or *thok*) that means 'only'. The name suggests that Iswanto adheres to Islamic principles and was born only for Islam.

A distinct, but equally original idea, is naming that is based on how the first child's name rhymes. An example of this can be found in the names of the children of Dul Wiyono and Sariyem, who had *Kasiman* as their first child. This name was then followed by his younger brothers and sisters' names *Kasiyem*, *Kaslah*, *Kasirin*, *Kasidah*, and *Kasini*. In addition to names chosen based on the

forementioned rhyme, some parents name their children based on the way the name and the parents' hopes for the child rhymes and creates the impression of a *pantun* (an old Indonesian poem). This pattern was discovered in Fahri Najib Gunawan (2009), and Ayudia Haura Sakhi (2016), the son and daughter of Gunjiyar (1977) and Ufriyani.

Fahri Najib Gunawan  
*Anak yang nurut dan dermawan*  
(A generous and obedient child)

Ayudia Haura Sakhi  
*Anak yang cantik dan suka berbagi*  
(An adorable child who enjoys sharing)

In addition to the above-mentioned naming scheme, some people are inspired by their Islamic religious instructors for names, such as Misbakhul Mangarif. His mother when she was questioned about the origin of the name said that it was suggested by his father's *ustadz* or the teacher of Holy Qur'an recitation to whom he search for religious knowledge. There are also individuals who choose a name for their child and ask for their religious teacher to affirm it. As stated by the father of Qiqi Vamalik (1979) that he decided the name for his child from his own initiative after discussing with his *ustadz*. Aside from that, some people search the internet for name ideas. It would just be awesome and prestigious, was the response given by a number of people when asked why they searched for names on Google and why they didn't just give their kids Javanese names. Apart from to sounding good, some people look up names from the Google search engine's list of names by considering the relevance and meaning of the specific terms.

Another concept, technique, or pattern that is frequently employed in Javanese society, including Ngincep people, is renaming a child because the previous name given seems inappropriate, a condition typically signaled by the child's lengthy illness. This is a view regarding the ontological value of a name and the condition is called *kabotan jeneng* (bearing a heavier name). The ontological significance of a name can be observed in the relationship between its meaning and the personality of the bearer, as in the case of Seniyati, the daughter of Adi Wiyono and Ngadinem, whose original name was Seniyem. His parents changed his name from Seniyem to Seniyati (means the heart was filled with happiness) for she had been sick frequently. She told that she was previously named Seniyem and frequently suffered from illnesses in the meantime. Then, from a discussion with the head of the village, there was a proposal to change her name into Seniyati in order to please the hearts that would bring happiness and prosperity. The changes of names due to the children's continuous illnesses can be in the form of replacement to the names or parts of the names—such in Seniyem to Seniyati above—or by omitting parts of the name—for example, the turn of the name from Sri Wiyati to Wiyati (1961), the daughter of Sudiharjo/Mirin (1930s) and Muri (1939).

## CONCLUSION

There are three findings as the result of this research on language shifts in Javanese naming system in Ngincep, Yogyakarta.

First, based on the quantity of words in a name, two categories of names can be identified to be used at the beginning of 20th century in Ngincep. During this period, it was common for male to have two-word polynoms or names that consist of two parts, such as *priyayi* names. Female names, on the other hand, had mononymous patterns and subtleties similar to *abangan* names. In 1970s and



beyond, the two-word polynym pattern became progressively less common for male names. The X-generation, or those were born between 1960s and 1980s, replaced this pattern with the prevalent mononym pattern. Ten years later, the millennial generation began to use two-word polynyms for their names. This trend continued into Z generation, who were subsequently superseded by the post-Z generation with three-word polynyms. The names of residents of Ngincep currently exhibit a trend of polynyms, and this is probably going to continue to grow.

Second, Ngincep residents are traditionally named following Javanese child naming systems. This aligns with the opinion of Geertz, (1976) on the naming system tendency of the three Javanese social classes—*abangan*, *santri*, and *priyayi*—across the community. Nevertheless, in Ngincep, the name scheme based on these three socioeconomic groups was rarely been applied in these recent decades. Some of the causes include the widespread use of internet technology which has offered new patterns and flexibilities in the naming system regarding the use of Javanese or non-Javanese names for servant members (*abdi dalem*) of the Yogyakarta palace, who serve the Javanese community by serving as cultural ambassadors, part of which is the naming system.

Lastly, there are particular habits in naming system practiced in Ngincep. Some people there name their children after historical events, days, months, or years related to the children's birth times. They also believe in the ontological values of a name, including the names recommended by their religious teacher as well as the names from words that denote prayers and hopes and the names that are created by their parents and relatives.

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## The Alorese Landscape Terminology: Form, Function, and Semantic References in an Austronesian Language in East Indonesia

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### ABSTRACT

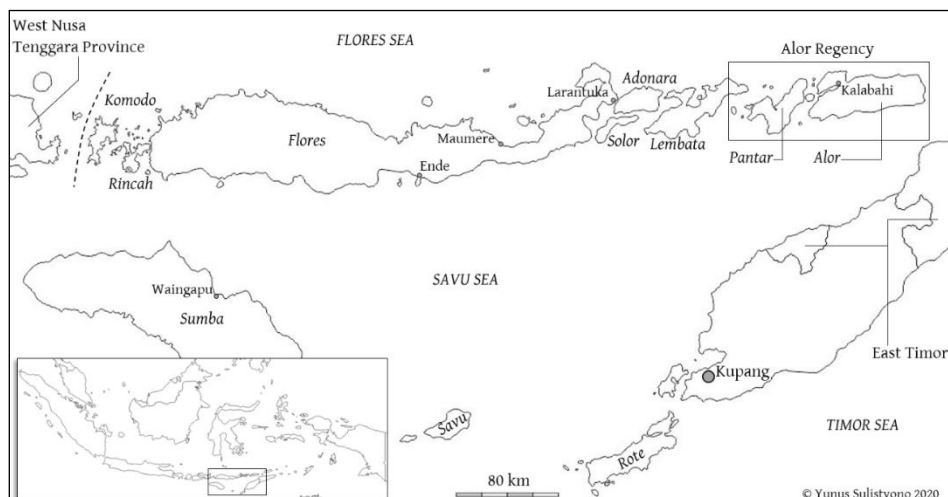
This paper aims to describe the landscape and seascape terminology of Alorese, an Austronesian language spoken in the Alor archipelago of eastern Indonesia. Alorese uses unique way of expressing landscape terminology by retaining some of its ancestral Austronesian landscape terminology and innovating relatively new forms, functions and semantic references from its neighboring non-Austronesian languages. Previous research show that Alorese has innovated relatively new forms due to contact with its surrounding non-Austronesian languages. The current paper fills the gap where there has not been any discussion regarding the Alorese landscape terminology outside its preposition function. Discussion on cross-linguistic categorization, such as landscapes in areas such as eastern Indonesia is proven to be fruitful. The Alorese linguistic landscapes are expressed through geographical references and some forms appear unique to Alorese's dialectal variations. In general, the reference to elevations and directionalities in Alorese is achieved through geographical references, such as *nala kokar* 'towards Kokar (a town)' or *klou lau* 'seawards (*lau* 'sea')' rather than generic land form terms, such as *wara* 'westwards' which is also an Indonesian loan *barat* 'west'. Its non-Austronesian borrowed terminologies include words, such as *iti dola* 'mountainwards', containing loanwords from Alor-Pantar (Papuan) languages *dol* 'mountain'. The data of this research were gathered from my 2018 and 2020 fieldwork in 14 Alorese villages located across the northern coast of Alor and Pantar as well as the small islands of Buaya and Ternate. Collections of terminologies show variations in the use of words not only depending on the geographical references, but also relative to the neighboring non-Austronesian languages.

**Key words:** Alorese, Austronesian, landscape terminology, semantic reference

### INTRODUCTION

This paper discusses landscape terminology in Alorese spoken in the Alor Islands, NTT. Alornese is the only Austronesian language spoken in Alor Regency and is surrounded by non-Austronesian languages belonging to the Trans-New Guinean family (Pawley 2005; Schapper 2017). Linguistic studies of Alorese focus more on descriptive linguistic studies (Klamer 2011), language contact (Moro 2018, 2019, 2021; Moro and Fricke 2020), and linguistic history (Sulistyono 2021, 2022). Studies from the linguistic perspective of the Alorese landscape have not been carried out much. Alorese expresses a unique way of expressing landscape terminology by retaining some of its ancestral Austronesian terminology as well as innovations in form, function and relatively new semantic references originating from nearby non-Austronesian languages. This research is based on field data and aims to reveal landscape terminology in Alorese.

The Alorese speaking community in East Nusa Tenggara is a minority Muslim community amidst a majority of Christians. As many as 30% of the population of Alor Regency are Muslims and 66% are Protestant Christians and the rest are Catholics. Even though Islam had already entered Alor since the 16th century, Christianity, which was brought by European proselytizers who first stopped on Timor, is now the majority religion in Alor, even at the provincial level, which is the East Nusa Tenggara Province.



*Figure 1: Location of the Alor-Pantar Islands in Alor Regency, East Nusa Tenggara*

Figure 1 shows East Nusa Tenggara Province and Alor Regency shown in the North East. Alor Regency is located in the northeast of NTT province and borders Lembata Regency to the west, Wetar and Atauro Islands to the east, the Flores Sea to the north, and the Ombai Strait to the south. There are two main islands in Alor Regency, namely Alor Island which at first glance looks green and fertile; and Pantar Island, which at first glance looks drier. The capital of Alor district is Kabahi city and this city can be accessed by air or sea transportation from the provincial capital, Kupang. To reach Kalabahi, there are daily flights from Kupang to Kalabahi with a flight time of around one hour. Apart from that, the city known as Kenari City can also be accessed via sea transportation for one night. On Pantar Island, there is also an airport which is still under construction and ready to be used in the future since this article was published. To reach Pantar Island, there is sea transportation in the form of a ferry or bus which departs every day from Kalabahi or from Alor Kecil.

## LITERATURE REVIEW

Previous researches suggested that the Alorese language has shown relatively recent form of innovations caused by contact with surrounding non-Austronesian languages and also through a stage of simplification that led to the loss of some of its original complex morphology (Ewing and Klamer 2010; Moro 2019; Moro et al. 2023). Discussions about cross-linguistic categorization, such as landscape linguistics in this region, have proven fruitful as shown in the study of the landscape linguistics of the West Pantar language (Holton 2011, 2014). In this study, variations in the form, function and referent of the terminology of geographic direction words oriented towards land and sea from the West Pantar language are shown.

Studies on landscape linguistics, especially on regional languages in Indonesia, have not been carried out much. One thing that can be used as a reference is a study of landscape linguistics in the West Pantar language by Holton (2011) which examines the West Pantar language in NTT from a landscape linguistics perspective. This study found that the West Pantar language-speaking community is unique in viewing the surrounding images as outlined, not only in terms of land landscapes but also seascapes. This finding shows that there is a

certain uniqueness in the use of linguistic concepts in the landscape terminology of a language.

Based on previous studies on landscape linguistics, most of them are based on a sociolinguistic perspective which looks at the use of terminology in a particular language community into the perspective of its speakers. In this research, landscape linguistics which is used as a reference is more about the use of linguistic terminology in a particular community so that we can get an idea of the uniqueness of the use of certain vocabulary to indicate cardinal directions or a place in a particular geographical situation.

#### **UNDERLYING THEORIES**

The discussion regarding the theoretical basis used in this paper is inseparable from previous studies regarding landscape linguistics. Landscape linguistic studies depart from a social linguistic perspective (or can also be included in the field of sociolinguistic studies) which raises the study of language in terms of social symbols for communication (Backhaus 2006). However, the landscape linguistic perspective does not actually have a strong core theory and is mostly used as a reference in social studies, geography, psychology and media (Duizenberg 2020). The focus of this study initially departs from the cultural identity of a particular community group which is reflected, for example, through the choice of words in describing the surrounding environment, such as the landscape. Over time, this field of study developed into the study of the use of terminology in naming locations and directions in urban environments which is connected to the field of sociolinguistic studies.

The landscape linguistics approach that is used as the theoretical basis for this research is landscape linguistics which departs from the concept of natural landscapes. Although this concept can be said to be a bit metaphorical because it refers to a group of words that have meanings that are not actual, landscape linguistics which refers to the concept of natural landscape actually has its own challenges and is able to reveal more about the speaking community or its use. (Blommaert 2013). According to studies from Gorter (2013, 1), landscape consists of two different concepts; one is a visual concept that can be observed with the sense of sight; one is a picture or portrait from a particular point of view that is unique. When combined with language studies, landscape linguistics focuses on the study of form, function, meaning, referents, and terminology of landscape vocabulary in a particular language.

#### **RESEARCH METHOD**

This research is a quantitative descriptive type and is based on research data obtained directly from the field. This research data was collected from field research in 2018 and 2020 in 14 Alor villages located on the north coast of Alor and Pantar as well as the small islands of Buaya and Ternate. The fourteen villages are the villages of Marisa, Kayang, Beang Onong, Baranusa, Wailawar, Pandai, Bana Onong, Munasli, Helangdohi, Ternate, Buaya, Alor Besar, Alor Kecil, and Dulolong, as shown in Figure 2. However, landscape vocabularies, as the collected data, were not obtained from all research locations. From the fourteen villages visited, landscape vocabularies were collected from nine villages, each of which is discussed in the next section. Fieldwork in this research was carried out in the context of collecting descriptive data on the Alorese language in a doctoral research project on the history of Alorese (2017-2022) funded by LPDP (Sulistiyono, 2022). The data in this research can be accessed openly via <https://dataverse.nl/dataset.xhtml?persistentId=doi:10.34894/APQDTX>. The data include written notes on the directionals used in the fourteen Alorese villages.

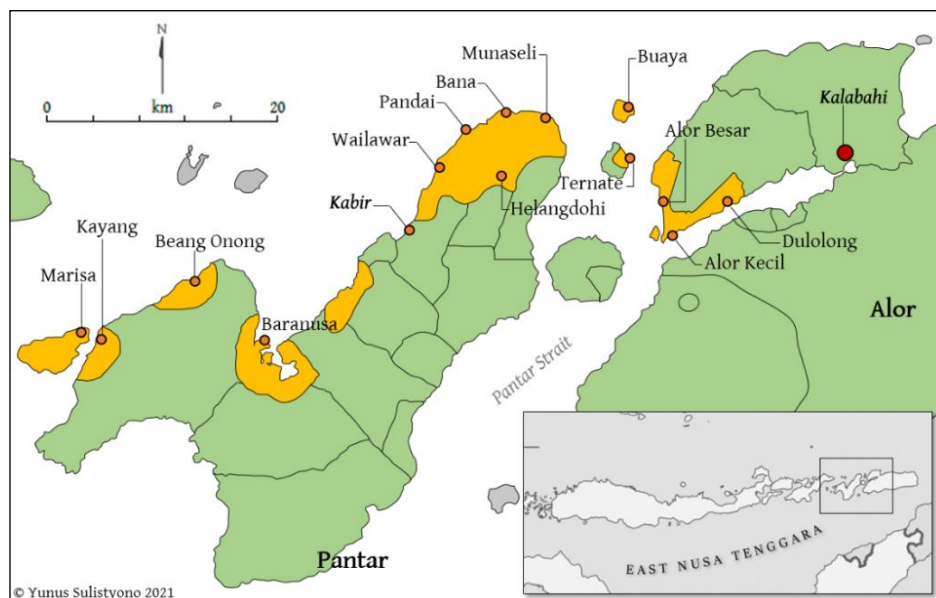


Figure 2: Data Collection Locations in 14 Alorrese-speaking Villages in the Alor-Pantar Islands, Alor Regency, East Nusa Tenggara

The collected data includes the vocabulary used by Alorrese speakers to indicate directions and cardinal points, such as north, east, west and south. In Figure 2, the yellow area shows the area occupied by Alorrese speakers. It can be seen that Alor speakers are scattered on the north coast of the Alor-Pantar archipelago and the surrounding small islands. This has become a characteristic that Austronesian languages are identical to the spoken area on the coast, while non-Austronesian languages are identical to the spoken area in the mountains. Data collection is focused on indicating the four cardinal directions and is not limited to the use of the adverbial word pointing which in Alorrese, can be the word pointing which depends on the distance, visibility of the object being pointed to, and the referent of the object (Klamer 2011; Sulistyono 2022).

Although the data in this study is focused on the use of the word pointing to the cardinal directions in Alorrese, it is necessary to first understand the use of demonstratives in Alorrese to avoid double understanding regarding the use of the word pointing to the cardinal points in Alorrese. Table 1 shows the use of the word pointing as a preposition in Alorrese based on studies by Sulistyono (2022).

Table 1: Prepositions in Alorrese of Pantar Dialect

Preposition	Gloss
<i>oro</i>	locative
<i>kali</i>	locative low
<i>keti</i>	locative high
<i>klou/klau/lau</i>	direction: sea
<i>kerai/kre/ke</i>	direction: mountain

These prepositions in Alorrese are used in the context of directions in Alorrese, including cardinal directions, which are discussed in this paper. In Alorrese, the

preposition *oro* 'in/at' is a generic preposition and can be used in various contexts for indicating directions. Meanwhile, other prepositions, such as *kali*, *keti*, *lau*, and *kre* refer to geographic designations which also apply in indicating cardinal directions. This is interesting to study more deeply from a landscape linguistics perspective because it shows the way Alorese speakers think in perceiving the natural surroundings.

## DISCUSSION

### Form, Function and Semantic References of Alorese Landscape Terminology

The linguistic landscape in Alorese is expressed through geographical references and several unique forms. In general, references to some landscape terminology in Alorese are obtained through geographical references, such as *nala kokar* 'towards Kokar (a city)' or *klou lau* 'towards the sea (lau 'sea')'. Landscape expressions are also expressed in more general borrowed forms, such as *wara* 'barat' (Indonesian western 'barat'). Non-Austronesian loan terminology includes words, such as *iti dola* 'towards the mountain', containing loanwords from the non-Austronesian language *dol* 'mountain'.

The next description is a discussion regarding the use of cardinal direction vocabulary in Alorese in each village that has landscape data. The first location is Dulolong village on the south coast of the Alor peninsula which is located on the north coast of Alor Island, as shown in Figure 2. This village is located on the edge of Teluk Mutiara, the main port in Kalabahi City, which is the regencial capital of Alor. Geographically, Dulolong village is located near the coast and on relatively sloping land. Historically, this village is a village that has a younger history because Dulolong Village is the result of the expansion of Alor Kecil Village which has a relatively older history (Sulistiyono 2022). Figure 3 shows the cardinal directions used by Alorese speakers in Dulolong Village.



Figure 3: Cardinal Directions in Dulolong Village (Image edited from Google Maps [2023])

The vocabulary related to cardinal directions in Dulolong Village is illustrated in the form of the lexicon *iti dola*, *iti timung*, *ali fara*, and *fale gale*. The form *iti dola* is actually a derivative form of combining a preposition in Alorese, *keti* 'high locative' and a loanword from the Alor-Pantar language *dola* 'mountain'. This derivative form can be directly interpreted as 'mountain direction'. Meanwhile, *iti timung* also consists of the precision *keti* and a loanword from the Alor Malay language (or Kupang Malay language) *timur* 'east' which was adopted into Alorese to become *timung* 'east'. The form *ali fara* has the prepositional referent *k-ali* 'low locative' and the loanword from Malay *fara* 'west' (Malay *barat*). The *fale*



*gale* form has slightly different terminology because it does not involve prepositions in Alorese, but only involves the demonstrative word *fale* 'in/at; to/towards' which is only used in Alorese of the Alor Kecil/Dulolong dialect combined with a loanword whose source is unknown, *gale* 'sea'. The function of these lexical forms is as words for pointing and cardinal directions, just as in Malay there are words for pointing to the cardinal directions of east, west, north and south.

The next discussion includes the use of directional vocabulary in Alor Kecil and Alor Besar Villages which are located to the west of Dulolong Village. Alor Kecil Village has a long history because according to local oral narratives, the history of Alor Kecil Village goes back to the time when there was a migration of people from kingdoms in the islands to the west who were displaced due to the natural disaster of floods and caused the population in the west of the Alor-Pantar Islands to move to Alor. In subsequent developments, the cultural center in this area moved to Alor Besar Village which has a kingdom that still has historical records, namely the Bungabali Kingdom which is famous for its al-Quran manuscripts that have existed since the 16th century (Gogo 1984). Figure 4 below shows the use of cardinal directions in the villages of Alor Kecil and Alor Besar.



Figure 4: Cardinal Directions (directions) in Alor Kecil and Alor Besar Villages (Image edited from Google Maps [2023])

The forms used in Alor Kecil and Alor Besar Villages are more or less the same and some parts are not much different from the forms used in Dulolong Village which is located not far from Alor Kecil Village. The form for pointing the direction of the mountain remains the same, namely *oro dola*, as used in Dulolong. However, in these two villages, the term to refer to Kalabahi City or to Dulolong Village is *oro lara gere*, which consists of the demonstrative *oro* 'in/at; to/towards' which is followed by the particle *lara* 'afternoon; day; road' and *gere* 'down'. The *gere* particle 'down' indicates that the Alor Kecil and Alor Besar areas are considered to be a culturally superior area because this area has a longer history than Dulolong Village.

The interesting thing is that in the villages of Alor Kecil and Alor Besar, the *oro lara gere* form is used to indicate more than one direction. This can be seen from the use of this shape which is used to point towards Mutiara Bay in Alor



Kecil Village as well as towards Dulolong. Meanwhile, in Alor Besar Village this form is only used to indicate the direction of Alor Kecil Village and the direction of the sea is indicated with the *oro tatang* form which is a derivative of the demonstrative *oro* 'in/at; to/towards' and *tatang* 'beach; coastal area'.

In Bana Onong Village, the use of the cardinal form is simpler because it is a derivative form of a more complex expression. Bana Onong Village is located at the tip of the Pantar peninsula to the north of Pantar Island. Figure 5 below shows the location of Bana Village and the use of directional word choices. To indicate the north direction, Alorese speakers in Bana Village use the form *klou* which is a shortened form of *kali lau*. The form *lau* refers more to a loanword from Malay, *laut* 'sea'.



Figure 5: Cardinal Directions (Directions) in Bana Onong Village (Image edited from Google Maps [2023])

Other forms used to indicate the cardinal directions in Bana Village are the low locative *kali*, the locative towards mountain *kre*, the locative high *keti*, and the locative towards mountain *kre*. In the grammatical description of Alorese by Sulistyono (2022), these forms are seen as generic prepositions in the Alor dialect of the Pantar language spoken, mainly in the villages of Bana, Munaseli, and Wailawar.

Not far from Bana Village, Munaseli Village has a vocabulary of cardinal directions that is not much different from that in Bana Village. In Munaseli Village, the word for pointing towards the sea undergoes false reduplication by repeating the word *selatan* or *lau* 'sea' to *klou lau* or when it is said completely it becomes *kali lau lau*. The word for pointing to a mountain gets a loan word which is an affix from the non-Austronesian language *woto* 'mountain; island'. The form *kwellipapa* is a complex form of *kelli* (a variant of *kali*) 'low locative' and *papa* 'side'.

In the western Pantar region, the use of cardinal directions involves different terminology. One example is the use of the word pointing to the cardinal directions in Beang Onong Village in West Pantar District. In this village, the direction of the sea is expressed in the form of *beang onong* or the name of the village which is located right on the beach.



Figure 6: Cardinal Directions (Directions) in Munaseli Village  
(Image edited from Google Maps [2023])

Of course, this form is not only used in Beang Onong Village, but also in other villages on the mountain which are located not far from Beang Onong Village. This means that the form of *beang onong* as an expression of the word for pointing the cardinal directions has been used across languages and across communities in the West Pantar area. Other forms also used in this village include *watang kisu* 'small beach', *bota bang* 'big mountain', and *baso laung* 'Baso Family towards the sea'. These references also show that the use of form, function and cardinal direction references in Beang Onong Village is unique compared to other villages where Alorrese speakers live.



Figure 7: Cardinal Directions (Directions) in Beang Onong Village  
(Image edited from: Google Maps [2023])

On the islands that are separated from the mainland of the Alor-Pantar Islands, the use of functional form, and references to cardinal directions refer to the use of the loanword from Malay *angi* 'wind'. However, it can also be hypothesized that this form of *angi* is a derivative form of the Austronesian word *angi* 'wind'. For example, in a village on Buaya Island which is located about 15 minutes by boat from the west of Alor Besar Village, the use of cardinal directions is as illustrated in Figure 8 below.



Figure 8: The Cardinal Directions (Directions) on Buaya Island (Image edited from Google Maps [2023])

The illustration above shows that the use of the *angi* form is relatively generic on Buaya Island. To indicate the north cardinal direction, Alorese speakers on Buaya Island use the form *angi lewa* 'village wind'; *angi wara* 'west wind' to indicate the direction of the west wind; *angi tana leing* 'foot land wind' to designate the south cardinal direction; and *angi timung* 'east wind' to indicate the direction of the east.

The form of *angi lewa* 'village wind' refers to the direction where the village on Buaya Island is located. This shows that the referent used is a geographical referent that is commonly found in other Alorese-speaking villages. The *angi wara* form involves a loanword from the Malay word *wara* 'barat'. In this part, the form *angi tana leing* deserves further discussion. The village on Buaya Island is located to the north of Ternate Island, which was once the place of origin of the population on Buaya Island. According to the oral history of the local community, the people on Buaya Island moved from Ternate Island in the south to Buaya Island in the north in 1930 and the residents on Buaya Island still think that they come from Ternate Island, although some traditional leaders consider that their ancestors actually came from Reta Island. The form of *tana leing* refers to the southern direction where the people of Buaya Island come from.

## CONCLUSION

In this paper, natural landscape terminology in Alorese has been presented which includes the cardinal direction terminology used in Alorese. The landscape terminology collection of Alorese shows variations in word usage that depend not only on geographical reference, but also relative to nearby non-Austronesian languages. Although most of the landscape terminology in Alorese leads to the use of loan words, both from Malay and surrounding non-Austronesian languages, there are several forms that show derivative forms from Austronesian language ancestors. In this discussion, several forms of lexemes are shown which are borrowed forms and original forms of Alorese or its ancestors.

Some of the forms that are included as loans include *dola* 'mountain' which is a form of loan from non-Austronesian languages in the Alor-Pantar islands. The

form *dola* 'mountain' is used in the Klon language *dedol* 'mountain', the Wersing language *dol* 'mountain', and the Adang language *doi* 'mountain'. In Sulistyono (2022), It is stated that the form of *dola* 'mountain' in Alorese is a form of loan word whose direction of borrowing is not clear between loan words from Alorese to non-Austronesian languages or vice versa. However, considering that Alorese speakers are immigrants who recently settled on the Alor-Pantar islands approximately half a millennium ago and the equivalent in other Austronesian languages is slightly different, namely *wolo* 'mountain' in Rongga language and *wolon* 'mountain' in Sika language. The significant differences between the consonant phonemes in the penultimate syllable /d/ in Alorese and /w/ in other Austronesian languages indicate that the form of *dolo* 'mountain' in Alorese has undergone changes. This change could result from the influence of nearby non-Austronesian languages which had previously borrowed the form *wolo* 'mountain' from other Austronesian languages (ancient contact). This ancient form of borrowing then influenced the form of *dola* 'mountain' in Alorese. Therefore, in this paper it is proposed that the form of *dola* 'mountain' in Alorese is a form of borrowing from nearby non-Austronesian languages, especially Klon and Wersing.

The forms of vocabulary for directions in Alorese, which are the original form derived from the ancestors of Alorese, include the use of the form *watang* 'coast' to indicate the direction of the beach, although not all of the direction of *watang* points to the sea because the direction of the wind is to the deep sea. Alorese only uses the form *lau* which is a loan form from Malay *laut* to indicate the direction of the sea.

The cardinal system like that of Alorese is not something unique, but is a direction system that can also be found in other languages. Although in Alorese these lexical forms of cardinal directions are used as prepositional demonstratives, this demonstrative system is also equivalent to cardinal directions to replace the cardinal system of north, east, south and west. Other languages that also have a non-cardinal cardinal system, such as Alorese, are also found in languages in the Pacific, as well as several other regional languages in the archipelago, although further research is needed to draw more specific conclusions.

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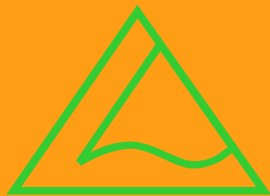
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