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PREFACE

Assalamu'alaikum wa rahmatullaahi wa barakaatuh.

*Alhamdulillah*hirabbil'alamin. After about six-months of reviewing, revising, and editing process to the manuscripts, the edition of *Leksema: Jurnal Bahasa dan Sastra* Volume 9 Number 1 (January-June 2024) can finally be published. This is the first part of 2024 publication which comprises two issues with 8 articles for each. For this number, we present articles with various topics of discussions as well as different affiliations of the authors.

In this edition, the linguistic field of study dominates with seven out of eight articles. The perspectives of the studies vary from semantics, SFL, pragmatics, translation, and applied linguistics. Meanwhile, one literature studies comes from Arabic literary work analysis. However, some of the linguistic studies take literary works as their objects of analysis, such as novel and anime. Started from this edition, there will be reductions or, even, rejections toward educational studies in order to maintain the focus and scope of this journal.

Meanwhile, viewed from the affiliations, the authors of this edition 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, that is from Bandar Lampung. The others are two from Surakarta and five from Bekasi, Bandung, Yogyakarta, Kuningan, and Semarang. The authors also vary in their status, involving lecturers and students.

As the authors' affiliations still 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. Therefore, this journal can immediately 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, June 30, 2024

Editor in Chief

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The Differences in Meaning between Muslim Women's Modest Clothing and Women's Clothing Advertorials

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ABSTRACT

Modest fashion has progressed positively in the last two decades. Designers and advertisers are trying to attract modest fashion's consumers. One of the mediums to promote it is by advertorials. Analyzing words and phrases used in advertorials can help advertisers, practitioners and other concerned parties to understand how advertorials are written. Using Leech's theory toward meanings, this study aimed to analyze and compare the differences between the advertorials of Muslim women modest clothing and women's clothing from semantic perspective. This study applied a descriptive qualitative approach by analyzing four advertorials of women's modest, formal, and casual clothing. The results of this study show that the advertorials of modest clothing seem to use a thematic meaning by creating the images of comforted and elegant looking Muslim women in modest clothes. On the other hand, the advertorials of women's formal and casual clothing look to portray the wearers as sexy and confident women. Although both types of advertorials give meanings with empowering themes, they explore different aspects of empowerment to give understanding toward their potential consumers.

Key words: advertorial, meaning, Muslim, semantic, women

INTRODUCTION

The demand for modest fashion which is usually worn by women with religious backgrounds, such as the *hijab* for Muslim women, shows a positive trend. Although modest clothing is also recommended for the followers of other religions or belief, such as Christianity, Judaism or Hinduism (Menon et al. 2020), the notion of modest fashion in this research is limited to the use of *hijab* or Muslim clothing to focus the analysis. Related to modest clothing, the increasing inclusivity of women with modest clothing or in this context the *hijab* and pro-*hijab* movement is seen in the ready-to-wear industry (Latif 2016; Lewis 2018). As a result, the Muslim clothing market is estimated to be in the billions by 2019 (Rogers 2019). In addition, various well-known brands such as Nike, Marks & Spencer, Veilgarments, Capsters, and Natasha have also introduced options for *hijab* (Ahmed 2017, Bahath 2017, Hosie 2018, Yazid 2016). It can be concluded that modest fashion industry has become a profitable business.

Considering the development of modest clothing, advertising is needed to become one of the effective mediums for marketing the products. One form of advertising is advertorial. Advertorials can be defined as advertisements that are shaped like articles. In contrast to the advertisements that usually only use short texts but are dense with images, advertorials use paragraphs consisting a lot of words, phrases, and sentences to describe the subjects of the advertisements (Hanson 2014). As a hybrid form of advertising, advertorials have experienced significant growth, especially advertorials in the field of fashion and beauty (Hanson 2016). To be accepted by the public, advertorials must be adapted to the target market, because, as Hanson (2016) argues, if advertorials have a positive

effect on readers, the advertised brand or product will also have a similar positive effect from readers. Particularly for Muslim women, the selection of modest clothing purchases is not only based on their personal taste but also subjective values, such as the perspective of modesty for each individual (Leonnard et al. 2019). A study of Zain et al. (2021) shows that Malay fashion bloggers can affect the purchasing decision of Malaysian Muslim women who want to adhere the religious values as well as follow latest fashion styles. In this case, women, when they want to buy modest clothes, will be influenced by what is considered polite by their religion as well as updated to the latest trends. Therefore, the advertorials containing the perspective of modesty in modest clothing or *hijabs* can influence the purchase of the products by consumers.

Related to the point mentioned in the above paragraph, the language used in advertorials of modest clothing should be adapted to the target market. The same principle needs to be performed when writing advertorials for women's clothing. Studies that analyze semantic differences in advertorials of those types of clothing will be of great help for practitioners who want to write advertisements or educators who are going to teach it. Therefore, this study aims to analyze the differences in advertorials for modest clothing and women's clothing through a semantic analysis. The latter type of advertorials is chosen as a comparison for modest clothing.

Modest Clothing

Modest clothing or modest wear refers to the outfits worn by women or men from various religions such as Islam, Christianity, Judaism or Hinduism that encourage their followers to wear closed clothes or head coverings for men and women whose concept is the same with the way Muslims or adherents of Islam dress (Menon et al. 2020). Despite the various interpretations of the modest clothing worn by Muslim women, including from a cultural perspective (Mossière 2012), the notion of *hijab* for Muslim women refers to the modest clothing regulated in al-Qur'an, as the holy book of Islam, and al-Hadith, a collection of the actions or words from the Prophet Muhammad SAW that have been written by his followers, that is the clothing that does not attract attention from others (Ahmad 2017). However, the Qur'an does not specifically regulate what kind of clothing all Muslim women should wear uniformly (Shirazi 2010). The use of *hijab* is not considered an injustice but a means to express their identity and beliefs through clothing (Byng 2010). The above points show the definition of *hijab* ruled by Quran and Hadith as the guidelines of Muslims.

In spite of the habit of using black for the hijab (Mahfoodh 2008), Muslim women have started to use various colors, accessories, and styles of clothing (Zabeen et al 2017). The use of clothing is important in Islam because Muslims are required to pay attention to the beauty and cleanliness of clothes when they are socializing with other people or doing worship (Yafai 2017). In addition, the use of the *hijab* does not prohibit the wearer from looking stylish and professional or choosing colors other than black (McLaughlin-Duane 2015). The use of modest clothing has become popular in recent decades (Zabeen et al 2017). Muslim clothing or *hijab* has even become an expensive high-end fashion concept (Prahastuti et al 2020). Therefore, the Muslim fashion or *hijab* market must implement a variety of more effective strategies to be able to support the development of the Muslim fashion industry (Rai 2018). The points above show a changing perception of *hijab* and the development of the industry.

Semantic Meaning

The use of language in advertisements can be investigated by using semantic analysis. In this sense, semantic refers to a study of meaning expressed through language (Saeed 2016). Someone can comprehend what is talked about through

meaning (Heriyawati and Febriyanti, 2019). Thus, semantic deals with how meanings are given through a linguistic system which consists of various different unit structures such as sentences, phrases, words, morphemes or else (Yunira et al. 2019). Furthermore, Leech in Heriyawati and Febriyan (2019) breaks down meanings into seven types, namely conceptual meaning (denotative or real-life meanings), connotative meaning (meanings related with the cultural and personal experiences), social meaning (meanings associated with the language style in social culture), affective meaning (meanings related with feelings or attitudes of the speakers), reflected meaning (meanings influenced by another sense in the same expression), collocative meaning (meanings associated with mental understandings of speakers), and thematic meaning (meanings linked with grammatical order or thematic structure).

In regard to this study, semantic analysis seems to be a preferable approach to analyze advertorials as one form of advertisements. Several studies have used semantic approaches to analyze texts in advertising. Similar to this study, a study of Emodi (2011) analyzed 20 advertisements and found the majority of advertisements used connotative meaning and adjectives to persuade potential consumers by using Leech's theory. Similarly, Sugiharti and Yurike (2016) used Leech's theory to analyze twenty billboards written in English in Batam. They found that the majority of billboards use lexical meanings, connotative meanings and social meanings. In contrast to the aforementioned studies, Dong and Shah (2016) analyzed the ambiguity in advertisements through a semantic approach. Although the above studies have managed to analyze meanings found in advertisements, there is still a paucity of studies that discuss meanings found in the advertorials.

METHOD

This research was designed under a descriptive-qualitative approach. The descriptive qualitative approach can be defined as a form of inquiry that analyzes and offers enhanced understanding of practical issues in the real world (Tenny et al. 2022). In this study, the researchers analyzed advertorials to understand how meanings are used to convey messages. The data in this study were collected by observation and documentation techniques. The advertorials chosen were particularly which show Muslim women in modest clothing and others that illustrate casual woman clothing. In addition, this research also used advertorials collected from a website named Pinterest as the research subjects. After data collection, two advertorials of Muslim women modest's clothing and two advertorials of women's casual clothing were used as the research subjects.

In order to provide a more focused analysis, this study only analyzed meanings used in selected words, sentences or phrases in the advertorials of Muslim women modest clothing and women's casual clothing. The meanings found in those advertorials will be categorized based on Leech's categorization of meanings. In the process of data analysis, this study followed the steps of qualitative content analysis proposed by Kuckartz (2019). Firstly, the researchers developed the main categories by using the types of meanings set by Leech. Therefore, the research subjects were then coded according to the categories. After the research subjects or the data were completely analyzed, they were presented and discussed in the research report.

THE DIFFERENCES IN MEANING

The following are the results and discussion on the differences in meaning between advertorials of Muslim modest clothing and woman clothing from the semantic perspective.

Muslim Women's Clothing Advertorials

Figure 1 is an advertorial from an online magazine. The first clause of the advertorial text is "whether it is for grocery shopping or walking out with your child" has a conceptual meaning because it refers to daily activities conducted by Muslim women. The clause means that the outfits are not only suitable for single but also married women. In the next clause "use a combination of comfortable pieces to look chic and breezy", the word 'comfortable' has a conceptual meaning as well. It is related to good feeling that may come when a woman is wearing the product being advertised. Meanwhile, the words 'chic' and 'breezy' can be categorized as having reflective meanings. While 'chic' refers to being elegant and stylish, 'breezy' means pleasantly windy. In this sense, the words 'comfortable', 'chic', and 'breezy' used in the advertorial reflect a concept of a Muslim woman who feel comforted, looking chic, and breezy wearing modest clothing. In addition, the advertorial text has an affective meaning as it seems to communicate positive attitudes of the writer toward modest clothing.



Figure 1: Muslim women's modest clothing advertorial

From the second sentence, "The flare jeans might not be for everyone, but for a casual chic look, they do the work", the phrase 'the flare jeans' refers to a conceptual meaning of jeans whose shape is like a bell-bottom. This type of jeans is less revealing and considered more suitable for modest clothing. In addition, the clause "the flare jeans might not be for everyone" reflects a connotative meaning these pants may not look good on everyone's body but can be different for certain style, such as the modest one. In the last sentence, "Pair them with a loose modest shirt for a cute errands running outfit", the word 'modest' gives a conceptual meaning of simple or unassuming. In regards to this advertorial, 'modest' refers to how a Muslim woman prefers to clothe herself, modestly. Thus, the word 'modest' has a reflective meaning as well as it refers to modest clothing worn by Muslim women. On the other hand, the following phrase "a loose modest shirt for a cute errand running outfit" contain a thematic meaning as it follows the theme of the advertorial, modest clothing for active Muslim women. In this sense, as Muslim women and men should wear clothing according to rules written in Quran and Hadith (Kamarulzaman and Shaari 2020), the advertorial uses a thematic meaning by portraying a Muslim woman with modest outfits which can also be used for running errands without forsaking its

elegant aspect. According to the writer, modest clothing, especially the ones for Muslim women, seems to be geared to make the wearer feel elegant but comforted at the same time.



Figure 2: Another Muslim women's modest clothing advertorial

In Figure 2, the first sentence of the advertorial, "Casual outfits are everyone's favorite!", shows an affective meaning as it communicates how positively the writer feels toward casual outfits. Then, it is followed by "What could be more comfortable than...?" The writer suggests some outfits that can be used to make the wearer feels comforted. The sentence gives a conceptual meaning. Other than that, the word 'fashionably' brings a conceptual meaning as well since it shows the state of being stylish. In addition, the phrase 'quality time' seems to have a collocative meaning as it shows the time spent exclusively to build a relationship with the closest ones. Next, the last phrase "a park or mall or watching your toddler play" can be put into a thematic meaning as it follows the theme used for the advertorial, a portrayal of active Muslim woman.

Women's Clothing Advertorials

The women's formal clothing advertorial in Figure 3 shows the actress Angelina Jolie wearing a black dress. The tagline is "Show skin strategically" which reflects a connotative meaning. In this sense, showing skin means baring certain parts of body, while strategically refers to the parts of body one chooses to show to the public. Similarly, the first sentence, "looking truly sexy involves knowing what to bare-and what to keep under wraps" shows a conceptual meaning as well since it is related to the tagline. In order to look sexy, as mentioned by the tagline, a woman should know which parts of her body that stay covered or bared. In addition, the same sentence can be assorted as having a reflective meaning as well since 'bare' also means a state of being naked. However, in this context, bare means showing skin. The next sentence, "Otherwise, where's the mystery?" reflects a connotative meaning as it refers to how less revealing clothes can make a woman becomes more mysterious. Next, the advice from Jolie' stylist, Jen Rade—"If is cleavage, don't show your legs. If it's your legs, stay covered on top"—can be considered as a conceptual meaning as it refers to a situation of only showing certain parts of body while keeping other parts stay covered. The diction in this particular advertorial does have a thematic meaning as the advertorial describes the wearer as a sexy as well as classy being.

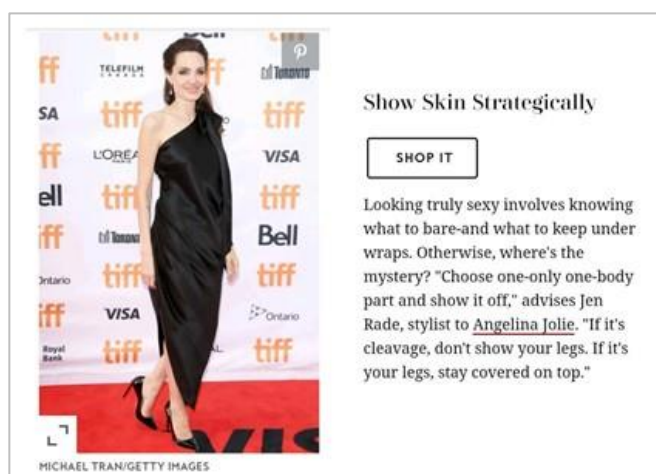


Figure 3: Women's formal clothing advertorial

Figure 4 shows an advertorial of women's casual clothing with the tagline "Accessorize with brights". This tagline can be said as having connotative meaning as 'brights' refers to articles of clothing in bright colors. The message of the first clause "If you've got a closet full of neutrals—be they navy, black, camel, or gray..." can be assorted into a conceptual meaning since the phrase refers to a closet full of neutral clothes. Then, the expression "add energy with boldly hued shoes and bags" shows a connotative meaning as it refers to energized feeling that may come when a woman wears a brightly hued article of clothing.

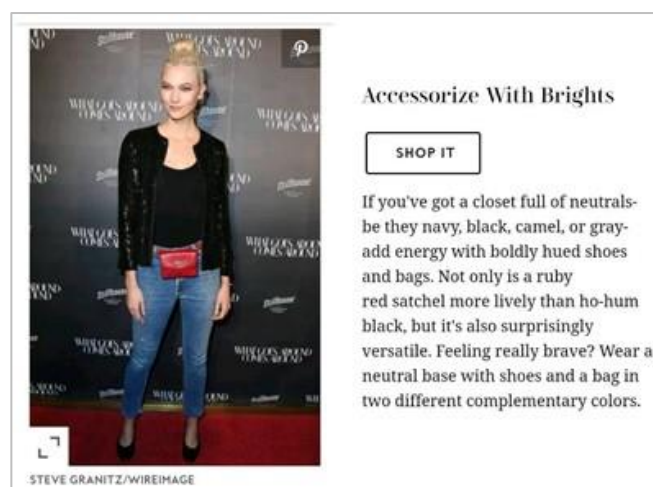


Figure 4: Women's casual clothing advertorial

Besides, the next clause "Not only is a ruby red satchel more lively than ho-hum black..." gives a reflective meaning. Lively means active or outgoing. The writer reflects that wearing red ruby satchel is livelier than wearing the black one. In the third sentence, the expression "feeling really brave?" has a connotative meaning as the phrase can also mean being outrageous or confident while wearing bright colors. Meanwhile, the last sentence "Wear a neutral base with shoes and bag in two different complementary colors" can be considered as having a conceptual meaning as it explains the selection of clothing. Overall, there

is a thematic meaning in this advertorial by portraying a bold and confident woman.

Discussion The results of this study show that the advertorials of modest clothing mostly use conceptual, reflective, connotative, affective, and thematic meanings. In this regard, Muslim women are usually portrayed as chic or elegant. The focus of advertorials also shows how modest clothing can be comfortable and elegant for women who are busy with their daily activities, such as doing chores or going to the office. Rosenberg (2019) argues that modest fashion, such as the one worn by Muslim women, can be considered as a visible strategy for Muslim women to be acknowledged and validated in their public and professional contexts. Thus, it is important to portray the Muslim women as active people while wearing modest clothing. Such portrayal can be considered as an empowerment for Muslim women who used to be judged as extremists (Rosenberg 2019). In addition, the advertorials of modest clothing describe Muslim women as mothers. Therefore, the advertorials of modest clothing do not only portray Muslim women as active people in professional settings but also in their personal lives as mothers.

Almost similar to that of modest clothing, the advertorials of women's clothing mostly use connotative, reflective, conceptual, and thematic meanings as well. However, while modest clothing advertorials focus on describing the comfort aspects, the advertorials of women's clothing emphasize on the bold aspects of the clothes such as making the wearer feel sexy or courageous. As clothing is commonly used to project the inner self such as self-image, mood, social aspirations or else, consumers opt products that match their personal identities (Samadi 2019). Thus, potential consumers need to be able to relate with certain products or brands in a personal level so that they can see their personal identities being fulfilled by the products or brands (Zatwarnicka-Madura and Nowacki, 2018). In this case, the projection of bold aspects of the clothing is aimed to make the potential consumers feel empowered when they are wearing it.

In addition, the result of this study also show the differences in how writers perceive potential consumers of modest and women's clothing. Unlike that of modest clothing, women clothing advertorials do not emphasize on women's roles as mothers but their personal feelings, especially for being sexy or brave while wearing the clothes advertised. It may be related to the concept of being modest which is closely related to religions. Furthermore, although both types of advertorials seem to emphasize on empowering the aspects of clothes, the advertorials of women's clothing focus on sexual empowerment. The differences in both types of advertorials show that the dictions and meanings used for different potential consumers should match the personal identities aspired by them so that the potential consumers may relate with the products being advertised.

CONCLUSION This study aimed to analyze the differences in the advertorials of modest and women's clothing by using a descriptive-qualitative approach to investigate the problems. Four advertorials were used as the objects of research. The results show that both types of advertorials mostly use conceptual, connotative and thematic meanings. Although both advertorials use an empowerment theme to describe the article of clothing, the aspects they emphasize are different. While modest clothing advertorials focus on describing the comfortable and elegant side of wearing modest clothes, both women's formal and casual clothing advertorials tend to portray sexy and bold aspects of the clothes. These differences show how

the writers of the advertorials perceive the potential consumers of each clothing product.

Due to the limitation of the objects and duration of this research, the researchers really hope that in the future, there will be conducted other studies that provide more insights from the same objects, such as by incorporating readers' perceptions of the advertorials or involving the writers' arguments why they use certain dictions or meanings for the advertorials.

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Institutional Racism in Sultanzadah's Novel *Sham-e Akhir-e Afghani* (2021)

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ABSTRACT

This research addresses institutional racism in Afghanistan, focusing on Mohammad Asif Sultanzadah's novel entitled *Sham-e Akhir-e Afghani* (2021). Utilizing the theoretical framework of institutional racism from Carmichael and Hamilton (1967), this study employs a qualitative approach with textual analysis as the primary tool. In the novel, Sultanzadah's narrative highlights institutional racism perpetrated by extremist Pashtuns (Taliban) and Afghan government against Hazaras. Findings indicate that racism persists in Afghan society, with Hazaras that differ in ethnicity, religion, and culture, experiencing significant discrimination, particularly in various social settings. While Pashtuns are seen as a superior democratic power condemning individual racism, Hazaras face systemic racial discrimination in education, relationships, housing, and the economic system. This study underscores the urgent need to address institutional racism in Afghanistan.

Key words: Afghanistan, institutional racism, Pashtuns, Hazaras

INTRODUCTION

Societies shape the way individuals live their lives. When actions are evaluated based on equality and fairness, people perform better. Historically, humans have been divided into groups differing by race, ethnicity, social status, wealth, and religion, often resulting in perceived superiority or inferiority. Intellectuals and societies have repeatedly criticized these notions of superiority, advocating for equality and human justice.

Discriminatory beliefs, ideologies, and behaviors persist, with racial discrimination being one of the most severe social issues today. It is particularly prevalent in developing countries with diverse social, ethnic, cultural, and religious backgrounds. The more religiously diverse a country's population, the more violent its internal conflicts tend to be. Afghanistan, a developing country with a history of conflict and war, exemplifies this despite being an Islamic nation that values kinship ties.

Racism has been a constant throughout history and across all civilizations. Ethnicity, a concept often paralleled with race, denotes a collective of individuals sharing common "ancestry, background, values, attitudes, and behaviors" (Yetman 1999). Ethnicity encompasses the diverse cultural aspects within a nation's populace, often referred to as cultural identity. Romero defines ethnicity as "a shared heritage defined by shared characteristics such as language, religion, cultural practices, and nationality that distinguish one group from other groups" (O'Dell 2014).

Race is often defined by biological heritage, evident through "physical traits, genetic makeup, and behavioral characteristics" (Spickard 2004) passed down through generations. Despite community and cultural diversity, the consequences of racism—such as oppression, repression, discrimination, and exclusion—remain consistent. As Wright states, "Race is a social category, not a biological one. While racial classifications generally use inherited biological characteristics as a criterion of classification, how these characteristics are treated and how they are translated

into the categories we call 'race' is defined by social conventions, not biology" (Wright 2009).

Racism in Afghanistan has a long history, particularly affecting the Hazaras who have fought for their rights since the 19th century. They have faced persecution from the government, Kochi groups, ISIS, and the Taliban, with their homes and lands unlawfully seized and innocent passengers held hostage and killed. The government has consistently failed to support the Hazaras meaningfully. Victims of overt acts of individual racism are often condemned, with society either ignoring or lacking the means to address the underlying institutional racism that has marginalized the Hazaras for centuries.

Disparities systematically favor some groups over others. Discrimination refers to unwarranted differential treatment based on group membership. In 1971, the Supreme Court expanded this definition to include practices neutral on their face but with an unjustified disparate impact. Thus, discrimination is increasingly seen as either intentional or automatic disparate treatment as well as unjustified disparate impact (Reskin 2012).

Discrimination based on racism has always characterized human societies. Its origin predates Islam, exemplified by the pride white Arabs had over Abyssinian cobs. Such institutionally sanctioned discriminatory practices persist in countries like Afghanistan, marked by continuous struggles of different ethnicities and races for basic human rights. The Tabassum Movement in 2015 demonstrated against the violence and lack of justice for decapitated Hazara travelers and the systematic killing of Hazaras (Alizada 2016).

Mohammad Asif Sultanzadah, an Afghan novelist, critically views racism in Afghanistan in his novel, supporting Hazara empowerment and pride in their origins. Racism in Afghanistan is often criticized individually, but institutional racist policies, such as fewer Hazaras in official positions, fewer seats for Hazara students in public universities, and lack of social infrastructure in Hazara areas, are rarely questioned. The government regularly ignores the systematic killing of Hazaras. Sultanzadah confronts these hidden policies, fostering self-awareness in Hazara society. This study aims to reveal institutional racism often unnoticed by society and examines the effects of overt and covert racism on Hazaras, highlighting obstacles in their fight for equality.

LITERATURE REVIEW

Afghans, including Pashtuns, generally do not easily accept the notion of racial prejudice. Many believe that Afghanistan's core values support principles of equality and fairness, reflecting the essence of Islamic brotherhood. Islam considers piety as the sole criterion for an individual's superiority, treating people equally regardless of race. Those who acknowledge racism often deny the existence of institutional racism. However, no research has definitively shown that institutional racism exists within Afghan society. Researchers typically attribute racism in Afghanistan to the Taliban and Pashtuns, overlooking the role of the government and its institutions in reinforcing and supporting institutional racism.

Al Ramadhan (2021), in his article entitled *Rasisme dalam Novel The Kite Runner*, thoroughly examines the racism depicted in novel, set in Afghanistan during a time of war and tribal conflicts. The author traces the roots of racism back to the colonial era when colonizers viewed their race as superior, leading to social inequality. Al Ramadhan (2021) analyzes racism in Afghanistan from the 1970s to 2001, focusing on discrimination, segregation, slavery, prejudice, and stereotypes. He highlights these elements in character interactions and emphasizes the dynamic between the Pashtuns and the persecuted Hazaras.

Hazar (2010), in *Hazaras Are Victims of the Blame Game in Afghanistan*, highlights the persecution of Hazaras by the Taliban and notes that the United States often ignores this issue due to narratives presented by Afghan officials. The report cites false accusations against Hazaras, such as a man wrongly labeled as a suicide bomber in 2006. Most international news outlets reported the story without noting how unlikely it was for an ethnic Hazara, widely despised by fundamentalists, to be involved. Mir Hazar states: "Such assertions are merely ethnic propaganda, a regular ploy used by Afghan officials to turn international forces against the Hazara people. You cannot find any statement by the general or other Afghan officials that is so quick to identify a terrorist as Pashtun. All of Afghanistan knows that 99% of the Taliban are Pashtun. But when it comes to terrorist ethnic labeling, it is the Hazara who are specifically named by government officials. How fair is that?" He concludes by recalling an incident where the Taliban targeted and killed nine Hazaras in Uruzgan province, challenging the misconception that Hazaras would be welcomed or protected by the Taliban (Hazar 2010).

Kumar (2018), in his article *Racial Dehumanization of Hazaras in The Kite Runner by Khaled Hosseini*, examines emerging forms of racism. He explains why many Pashtuns regard the Hazara population as a threat to their way of life and discusses the lack of equality for the Hazara community. Kumar notes that dehumanization based on race can harm individuals physically and psychologically and potentially devastate an entire nation. The Kite Runner provides several examples of racial discrimination and ethnic grudges held by Pashtuns against Hazaras in Afghanistan during the late twentieth century. However, recent developments show the Hazara community achieving progress, with various campaigns, groups, and societies working for Hazara rights. This new movement within the Hazara community challenges long-held prejudices (Kumar 2018).

UNDERLYING THEORY

This study examines the concept of institutional racism, developed by Carmichael and Hamilton (1967), as its theoretical framework. The term was first introduced in *Black Power: The Politics of Freedom*. This framework is utilized to demonstrate the racial discrimination by the Taliban and the Pashtuns against the Hazaras. In Afghan society, the pervasive notion that Pashtuns are superior to Hazaras is deeply rooted and often ignored. While individual acts of racism are condemned, the systematic oppression of Hazaras by social institutions is rarely questioned. To illustrate institutional racism and distinguish it from individual racism, Carmichael and Hamilton provide the following example:

When white terrorists bomb a black church and kill five black children that is an act of individual racism, widely deployed by most segments of the society. But when in the same city— Birmingham, Alabama—five hundred black babies die each year because of the lack of proper food, shelter and medical facilities, and thousands more are destroyed and maimed physically, emotionally, and intellectually because of conditions of poverty and discrimination in the black community, that is a function of institutional racism (Carmichael 1967).

One of the core principles of Critical Race Theory (CRT) posits that society is inherently structured along racial lines, resulting in fundamental racial stratification and inequality, with power dynamics systematically marginalizing racially oppressed individuals (Hylton 2012). Therefore, the amalgamation of

racism and inequality within social practices and institutions is commonly known as institutional racism.

Sir William MacPherson, in the 1999 Lawrence Report (UK), defined institutional racism as: "the collective failure of an organization to provide appropriate and professional services to people of color, culture, or ethnic origin. It can be seen or discovered in the processes of attitudes and behaviors that lead to discrimination against ethnic minorities through relentless prejudice, thinking, ignorance, and racist stereotypes" (Javed, Batool, and Fatima 2021).

RESEARCH METHOD

This study employs qualitative research. According to Creswell (2014), the qualitative approach involves examining interview responses, observations, documents, and audiovisual materials. For this study, data were extracted from Mohammad Asif Sultanzadah's *Sham-e Akhir-e Afghani*, with a specific focus on male characters. The data collection process involved an in-depth reading of the novel, identifying plots and characters that highlighted the theme of institutional racism.

Qualitative textual analysis was used as the research method. This method encompasses various theoretical traditions, including symbolic interaction, critical theory (e.g. race and feminist theories), and ethnography (Smith 2017). McKee (2004) emphasizes that qualitative textual analysis aims to understand how individuals interpret and engage with texts within specific contexts. This approach focuses on language, symbols, and recurring themes found in texts. To achieve the study's objectives, a detailed analysis of selected texts aligned with the concepts of institutional racism and marginalization was performed.

DISCUSSION

The novel begins with Baba Ramadan and his companions traveling by bus to Kabul for a wedding. Halfway to Kabul, they are stopped at a police checkpoint. When asked about their destination and purpose, Baba Ramzan explains that they are going to his grandson's wedding. The police inquire about the safety of the road and whether they have encountered the Taliban, to which they reply negatively. After the wedding, they take the bride from Kabul to Khishgan. However, on a narrow part of the road, near a government soldiers' base, the Taliban stop their bus. Upon discovering Hazara passengers, the Taliban take the bride and groom hostage. Baba Ramzan chases them to a Pashtun village, but the villagers, displaying racial prejudice, threaten him with guns and prevent him from entering. The Pashtuns cheer the Taliban, greeting them warmly. When Baba Ramadan tries to intervene, the Taliban shoot at him, blocking his entry. The villagers make derogatory remarks about the Hazaras, reflecting deep-seated racism.

And a young villager said: "I have never killed Rafezies, let me do it, and because of his bad behavior, the Taliban took the bride and groom from the Pashtun village to their camp" (Sultanzadah 2021, 72).

Baba Ramzan, a Hazara, faces significant hostility from the Taliban, who are Pashtuns. This ethnic difference results in severe consequences, with the Taliban viewing Hazaras as criminals and kuffar (infidels).

Widespread Racist Practice

Racist practices are highlighted throughout the novel, particularly in a conversation between Maulvi and Baba Ramadan:

Maulvi growled: Hazaras are polytheists, Mahdur al-dam and Wajib al-Qatl. Their heads must be cut off and their property be eaten. and their wife must be taken. Hazaras must return to Mongolia, or they will be in the graveyard.

In another speech, he reportedly had issued a fatwa that killing Hazaras is legitimate. In contemporary history, Amir Faisal issued a fatwa to kill Shiites. He declared Hazaras and Shias Mahdur al-Dum and said they are impure and should not be associated with them. As they had killed Hazaras in Yakavalang and Mazar. Baba Ramadan remembered the story of young Talib who was looking for Hazaras during the Mazar massacre in the Shadian region of Balkh to kill them and get the reward. And he was willing to pay \$400 to someone who would show him at least one Hazara. (Sultanzadah 2021, 83–108)

When Baba Ramadan pleads for mercy, Maulvi Talib responds:

“With whom should we tolerate Islam, with you who live in Kabul under the support of American infidels? Or with you who have rejected the profession and were born in error and remained in error and will die in error?” (Sultanzadah 2021, 66)

This narrative exposes the systemic racism against Hazaras, illustrated by the Taliban's explicit threats and violence. Maulvi's extremist rhetoric advocating for Hazara extermination reflects deep-seated societal prejudices. The account of the Mazar massacre further underscores the brutality faced by Hazaras.

Injustice Faced by Hazara People

For Hazaras, a woman is a weapon and an honor. They prefer death over dishonor.

If the Taliban had killed all of them on the spot like in other places where they bombed the Hazara passengers, or if this bus had exploded next to the roadside mines that the Taliban had planted, it would have been easier for the bride and groom's convoy sitting on the side of the road. They preferred the bride and groom to have been killed by Taliban, but they would never have been captured by the oppressors Taliban. (Sultanzadah 2021, 80)

Racial profiling is also seen in another scene in which Baba Ramazan and Commander Jahid argue. In the Pashtun village, Baba Ramadan knows the commander of Jahid, they used to fight each other as they were enemies, and when the Russians came, they united for a while and fought against the Russians. Now they are neither enemies nor friends. Ethnic and religious differences created a wall between their friendship and became a reason for their enmity. Although both had retired from the war, they had left these differences to the next generation.

Commander Jahid said: "In these years, the Taliban should not be blamed too much..." Jagran Jahid was angry with the Shia Hazaras, why they did not remove those Sunni slanders and seek forgiveness from them. In his opinion, this had caused the Taliban to kill the Hazaras and the Daesh to carry out terrorist attacks on Shiite circles from time to time. About the Ish Pashte coal mine incident, he said that young Hazara miners were beheaded by the Taliban. Then again, he gave the example of Hazara workers in Nangarhar who were killed by ISIS this spring. Even the extent of this massacre opened the way to the other side of the borders, and you knew that in Pakistan, Hazaras were sometimes killed by Pakistani extremist Sunni groups. (Sultanzadah 2021, 87)

Pashtuns and Tajiks generally deny racial discrimination in Afghanistan, attributing deaths to diseases or natural disasters rather than Taliban actions. According to their point of view, many people die in Afghanistan every year. But they ignore the fact that other people die due to diseases or natural disasters such as earthquakes and floods, not by the Taliban.

As the driver of a bus, Aslam, whose first trip to the Hazara Jat areas was from the Maidan Wardak, and it was the first time he saw the Taliban's confrontation with the Hazaras. He had heard things about the brutal behavior of the Taliban before, but according to his son Nasim, hearing is not like seeing with your own eyes. Just like now, if he went and narrated this incident to his family and relatives, they would also consider this story to be an exaggeration and they did not believe Islam's words. (Sultanzadah 2021, 81)

Travelers feel victimized solely for being Hazaras, leading them to protest against the implicit racism of the Pashtun Taliban. Despite road closures, the government remains indifferent.

The Hazaras never trusted the government to come and attack the Taliban, because in the same area of Maidan, the same Maulvi group or other Taliban groups had killed tens of thousands of Hazara travelers, so that the Maidan Valley was known as the Valley of Death. (Sultanzadah 2021, 100).

Hazaras need to let everyone know how racism has changed over time because the Taliban can release hundreds of imprisoned Taliban if they put pressure on Hazara leaders and the government. And why should the Taliban be in prison and no one from Other relatives should not be harmed. Therefore, these two young men should taste the taste of prison in the Taliban prison so that it becomes a lesson for the rest of the Hazaras. According to the Taliban, the Hazaras must return to Mongolia, otherwise, their place will be in the graveyard. That's why Moulavi Maududi had returned to Pakistan to get the verdict of takfir against Hazaras from the Mufti leader of Daawat Junta and another Mufti from Sahaba Corps, and that was it (Sultanzadah 2021, 94).

The Role of Institution in Perpetuating a Sense of Superiority

Referring to institutional racism, in Afghanistan Pashtuns are the beneficiary class. Although they condemn racial discrimination at the individual level, they deny it or sometimes accept that it exists at the institutional level, as Hamid Karzai and Ashraf Ghani support the Taliban because of their ethnic affiliation and if anyone opposes the Taliban or fights against them, he will face the opposition of Hamid Karzai and Ashraf Ghani. If that person is a soldier, he will be dismissed from duty, and if he is a civilian, he will be called an irresponsible armed person and arrested.

With the influence and efforts of Hamid Karzai, known as the brother of the Taliban, the night operation of the NATO forces against the Taliban was canceled... (Sultanzadah 2021, 133)

As a responsible government, they target Taliban opponents instead of the Taliban itself.

Ghani himself is a part of the Taliban, people say to him: "Talib wearing a tie" he is part of the emirate or republic or the future interim government in which the Pashtun Taliban rule. For that government to expand, those who opposed the Taliban were destroyed from the very beginning of Karzai's government and then Ashraf Ghani's. Taliban kill innocent people; Ashraf Ghani does not see it. Why Mullah Tarakhil Pashtun, Akhtar Pashtun, and commander Safi Pashtun can be armed, but commanders of other tribes are arrested or killed. (Sultanzadah 2021, 159)

Despite identical crimes, Hazaras and Pashtuns face unequal punishments, questioning the Afghan government's fairness.

The Afghan President Ashraf Ghani's troops were stationed in Maidan Wardak, and it was known that they had a mission to arrest Commander

Shamshir, who in the story has the name Commander Delawar. He was previously called an irresponsible armed person in government literature. Ashraf Ghani delegitimized his opponents with such names and labels and removed them, and you could see that he appointed worse people in their place. (Sultanzadah 2021, 160).

In May, Kuchi-Taliban militants violently assaulted Hazaras in Behsood and Daimirdad districts, displacing thousands. Despite global protests, the US media largely ignored this event, deviating from their Afghan allies' narrative. Sultanzadah's *Sham-e Akhir-e Afghani* (2021) highlights Hazaras' real challenges. He addresses systematic inequalities through Baba Ramadan:

It started with the wars of the Kuchi-Taliban on Kajab, Behsood, and Khawat, and they burned the villages and killed some of them and took them with them. They looked like Kuchi-Taliban, but they were Taliban, otherwise, who would have seen that nomads came with heavy weapons? Another thing is that nomads came with women and children and with herds and camels, but these were armed men in the nomadic clothes of their relatives. The refugees of Behsood, Kajab and Khawat had reached other villages, and the government turned a deaf ear to their cries. But as the government and the people knew, the situation was the same. Since the time of Abdul Rahman Khan Jaber in the 20th century, there was a small conflict between the people of one or two villages and a nomadic group with the Taliban.

Each year, a government committee investigates Kuchi-Taliban and Hazara issues, consistently favoring nomads.

The government inspectors heard the protests of both factions and then did nothing until the next year when the nomads came again, and those wars started again. It was at such times that the very ethnic people of Afghanistan supported Kochi with the villagers. According to each nation, one of them was innocent and the other was guilty and deserving of blame. (Sultanzadah 2021, 199)

Even if the Taliban kill soldiers and destroy villages, blow up electricity poles, etc., they will be forgiven by the government and released with respect because Hamid Karzai considers them his disgruntled brothers. The Taliban's policy appears to be working on several fronts. On the one side, they commit war crimes, killing countless people and opposing international forces. At the same time, they have the backing of Afghanistan's President, Hamid Karzai. Karzai not only addresses their leader as "My dear Mullah Omar," but he also actively seeks to have key Taliban figures off the UN blacklist. Furthermore, he is integrating the Taliban into the Afghan government, giving them control over critical ministries such as finance, defense, interior, parliament, and justice. But if the Hazaras defend their lives and property against the attack of armed nomads and the Taliban, they will be suppressed by the government. Stating the attacks that are carried out by both the Taliban and the government on the Hazaras, Sultanzadah points out the existence of racism on an open and hidden level and says: "Go and build it with your own pain, this geography is not an achievement except to bear the pain. It is an ominous land whose foundation is based on oppression." In this scene, Commander Shamshir's defense against Taliban and nomad attacks leads to government retaliation. Soldiers take Hazara hostages, shooting some to force Shamshir's surrender. Afghan officials conduct massive propaganda against Hazaras, who endure continual Taliban and ally killings.

The soldiers under the command of Wardak Square police commander shot at the people and killed some people, wounded some people, and took many hostages. Confessions are made by hostages and even grenades are put in the pockets of the dead so that they can deceive people in front of the camera. The war continues in those areas... (Sultanzadah 2021, 160)

The Influence of Ideology and Social Institutions in Supporting and Perpetuating Racism

Sultanzadah attempts to reconcile characters to transform Afghanistan into a utopia without war. However, his narrative ends openly, reflecting his disappointment. When Pashtuns and Hazaras set aside prejudices, the government and Taliban attack, leaving only Mujahid and Baba Ramadan to realize that tribal prejudices hinder Afghanistan's unity:

Go and build it with your own pain, this geography is not an achievement except to bear the pain. It is an ominous land whose foundation is based on oppression. (Sultanzadah 2021, 161)

Despite government discrimination, Hazaras advocate for human rights and democracy, recognizing education as key to their improvement. They support women's rights, evidenced by the election of female leaders. Notably, about 50% of students in Hazara districts are girls, surpassing participation rates in other Afghan regions. Many Hazara girls attend community-established schools without national assistance.

Sultanzadah wrote this book to reveal hidden manipulations and inspire grace and hope, contrasting their ancestors' lives. However, he expresses pessimism for those who do not read books.

CONCLUSION

This study concludes that Sultanzadah's novel *Sham-e Akhir-e Afghani* (2021) provides a comprehensive portrayal of pervasive racist practices in Afghanistan, both overt and covert. The novel illustrates the injustices faced by Hazara citizens, highlighting the unequal punishment for the same crimes based on ethnicity, thereby exposing flaws within the Afghan judicial system. The selected excerpts reveal the role of social institutions in perpetuating and upholding racism, with Pashtun citizens developing a sense of superiority on both conscious and unconscious levels.

Despite the characters' efforts to find compromise and unity, they ultimately realize that ethnic prejudices prevent the desired change. Sultanzadah's work serves as a reminder of the hardships endured by the Hazara people and emphasizes the importance of fostering understanding and empathy to create a more just society.

This study recognizes the struggles faced by the Hazara community. It underscores the importance of acknowledging the plight of marginalized groups and serves as a source of appreciation and motivation. The Hazara community's unwavering commitment to dismantling the ideological roots of oppression and countering the institutional structures that perpetuate manipulation is highlighted throughout the analysis.

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Character Depiction with Behavioral Process in *Nouvelles Vertes* Short Stories

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ABSTRACT

This study aims to describe the forms of clauses with behavioral processes that explain characterizations in the short story anthology *Nouvelles Vertes*, and the characterization techniques realized by the behavioral processes. This research uses a descriptive approach with qualitative method. The data of this research are clauses that explain characterization with behavioral process in the short stories of *Nouvelles Vertes* anthology. This research uses the theory of Systemic Functional Linguistics by Halliday and Matthiesen (2014) and characterization technique by Nurgiyantoro (2018). The results show that there are three types of behavioral processes used to explain characterization, i.e. verbal, mental, and physical. The characterization techniques realized with behavioral processes are in the form of character reaction techniques and thoughts and feelings techniques. The tendency to use behavioral processes with character reaction techniques shows that each event in the short story directly affects the character's behavior in terms of speech, actions, and feelings.

Key words: behavioral process, characterization, short story, systemic functional linguistics

INTRODUCTION

Verbal communication acts as the primary kind of communication which can be made in oral or writing form. Regarding written verbal communication, Nurrahmah et al. (2020) states that every writer has different ideas, along with the characteristics of the language and text produced. In addition, Rafiq (2021) explains that every text contains a message as a result of the interaction between text and context. Sugiyanti and Anwar (2023) also claim that language can be used to build meaning and reveal the context of a text. Written verbal communication can be realized in various ways, one of which is through literary works. One type of literary works is prose. According to Lafamane (2020), the characteristics of prose that distinguish it from other types of literary works are that it can be used to describe facts and display dialogs without any role-playing.

Fictional prose is a popular literary work in society. Besides having several types, fictional prose products are also relevant to society, both for connoisseurs and for creators. There are three types of fictional prose that can be found in society, i.e. novels, novelettes, and short stories (Wicaksono 2017). These three types are different in the length of the story. When novels are the type of prose fiction with the longest story, short stories are the shortest one. The term 'short' in short stories is not only limited to the number of words used, but also the theme, plot, characterization, and setting of the story (Widayati 2020). It can be said that the intrinsic elements in short stories are not as extensive and complex as those in novels and novelettes.

Fictional literary works are composed of various intrinsic elements related to story building, including theme, setting, plot, storytelling point of view, style and characterization (Wicaksono 2017). The element of characterization is not only related to the characters and their personality in the story, because basically personality is just one way how the author describes a character. More than that,

characterization is related to how a character is depicted in the story. Therefore, characterization is also closely related to the manifestation of other intrinsic story elements.

In general, studies on characterization still use the literary structural approach where the analysis is carried out by paying attention to the sequence of texts obtained based on the storyline and sourced from sentences or paragraphs (Andini 2010). This can give rise to different interpretations because literature works themselves are hermeneutic. In other words, structural characterization analysis in literature is not yet empirical because the reference is uncertain. Moreover, there have not been many studies on characterization in literary works using the linguistic approach.

Characterization in literary works can be studied empirically with a linguistic approach, especially with Systemic Functional Linguistics (hereinafter abbreviated as SFL). Language studies based on the SFL paradigm focus on the clause level because it is seen as a source of meaning. A clause contains three dimensions of meaning called metafunctions (Wiratno 2018), one of which called ideational metafunction whose linguistic system is called transitivity (Banks 2002). The concept of ideational metafunction is interesting to be applied in literary analysis, especially related to characterization because clauses are considered as the representations of experiences as well as tools for carrying out social processes (Halliday and Matthiessen 2014). In other words, the application of transitivity to characterization analysis makes it possible to tell the experiences and social processes of the characters in the story.

One of the literary works written in French language that can be found is the short story anthology entitled *Nouvelles Vertes*. This anthology was compiled by Mikaël Ollivier et al. (2005) and is a collection of short stories that criticize environmental issues. *Nouvelles Vertes* received a rating of 4.5 out of 5 from customers on the e-commerce site Amazon.com. As an ecocritic literature work, this rating is considered good since literary works with environmental themes are also rarely found in this era of contemporary literature (Dewi 2016). Besides, *Nouvelles Vertes* is a futuristic literary work and is a 'messenger' for future generations to always love, protect, and care for the earth they live on (Armini 2016). The characters' personalities in each short story in the anthology *Nouvelles Vertes* are depicted by transitivity processes, one of which is behavioral process. The interesting fact is that the behavioral process is classified as secondary transitivity process, but it appears as the third most used process after the material process and mental process when it is used to depict the characters in the short stories of *Nouvelles Vertes* anthology.

LITERATURE REVIEW

Previous studies related to SFL, especially related to transitivity, have been done before and some of them become references for this research literature. The study conducted by Pulungan et al. (2022) described perceptive mental processes in Angkola language. The data is clauses containing perceptive mental process produced orally by a 36 years old man who is native of Angkola language. The results of their study showed that there are two patterns of perceptive mental clause in Angkola language, i.e. Senser + Process + Phenomenon and Process + Phenomenon + Senser. Meanwhile, the study by Semadi (2021) described the clauses with behavioral processes in the narrative text *I Durma Anak Lara* through the syntax framework. The data was obtained from a Balinese story book entitled *Kumpulan Satua (Dongeng Rakyat Bali)*. This study found that behavioral process is used to explain the good manner through the behaviors of I Durma, the main character of the story.

Rafiq (2021) in her study used transitivity to analyze characterizations in five folktales from five continents. The use of SFL framework aims to comprehend and interpret meanings. The result of the study shows that the five folktales tend to use material and relational processes to explain characterization. Besides that, the characters are mostly depicted with indirect techniques rather than direct techniques. The study of Nurrahmah (2020) et al. described transitivity in the daily short story texts from *Kompas*. The data was obtained from five short story texts retrieved from *Kompas* newspaper. This study found that material clauses are mostly used in the five short story texts from *Kompas*. Furthermore, the Actor realized by noun group and personal pronouns is the most dominant Participant alongside the material process, while the most appearing Circumstance is locative circumstances. Lastly, the study of Septiana et al. (2019) described the material process in clauses contained in English life insurance texts. The data source of the study is the brochures of life insurance from randomly selected insurance companies. This research found two types of material clauses mainly used in life insurance brochures, i.e. transformative material clauses and creative material clauses.

Compared to the previous studies, only the study by Semadi which specifically discusses behavioral processes in a text. On the other hand, it can be said that the research of Rafiq is closest to this study because both analyze characterization in literary works from an SFL perspective. However, the transitivity process described by Rafiq is comprehensive. Similarly, the transitivity process found in the research by Nurrahmah et al. has covered all six processes. Interestingly, both studies found that the behavioral process did not appear much in the texts studied. Nurrahmah et al. only found 15 behavioral processes (1.20%), while Rafiq did not find any behavioral processes at all.

Based on the literature review above, there are still few studies that specifically discuss behavioral processes in texts. This is probably because behavioral processes are difficult to identify due to the lack of clear boundaries with other processes (Halliday and Matthiessen 2014, Thompson 2014). Besides, there is has been no research that identifies clause forms containing behavioral processes and classifies them based on their types. Therefore, this study tries to describe the forms of clauses with behavioral processes that explain characterizations in the short story anthology *Nouvelles Vertes*. In addition, this research also describes the characterization technique realized by the behavioral process.

UNDERLYING THEORIES

Thompson (2014) classifies transitivity processes into primary and secondary. The primary transitivity process consists of material, mental, relational, and verbal processes. Meanwhile, the secondary transitivity process consists of existential and behavioral processes. It is called secondary or additional process because each of them has a slice with the primary processes. For example, as stated by Zulprianto and Fanany (2023), behavioral process is closer to material and mental process, while existential process is closer to material and relational process. In this case, the behavioral process is interesting to study because it comes from two pairs of primary processes. In addition, behavioral processes are more likely to appear in clauses that express characterization than existential processes. As asserted by Agustien through Arigusman (2018), there are five transitivity processes which are also part of narrative linguistic features, i.e. material, mental, verbal, relational, and behavioral.

Wiratno (2018) asserted that behavioral process is close to material, mental, and verbal processes. Behavioral process can involve participants performing

physical actions, as in material process, but also include aspects of consciousness and thought, as in mental process. Besides, behavioral process is also related to language use, similar to verbal process, where participants communicate and interact through words. However, behavioral process has its own characteristics that make it different from the three processes. Compared to material process, the behavioral process is able to show 'behaving' process instead of simply 'doing' process. Moreover, behavioral process is different from mental and verbal process because it is impossible to project a clause using behavioral process (Halliday and Matthiessen 2014). Hence, these three types of behavioral processes can be named as 'physical behavioral process', 'mental behavioral process' and 'verbal behavioral process'.

Regarding the characterization, it is not only related to the choice of character personality, but also how the character is presented appropriately so that readers can interpret the personality of the character by themselves (Wicaksono 2017). In this case, the narrator plays an important role so that the characterization can be in line with the plot of the story. Characterization is not about classifying characters as protagonists or antagonists, as a main or side character, etc. However, readers can classify them based on how they are portrayed. Nurgiyantoro (2018) divides characterization techniques into two types, i.e. direct and indirect. This theory is a development of the previous theories proposed by Pickering (1993), Pradopo (1995), and Waluyo (2009). Direct technique tries to depict characters directly based on their attitude, character, behavior, and physicality. In addition, Nurgiyantoro (through Rafiq 2021) describes the character depictions with indirect techniques into eight types, i.e. conversation, behavioral, thoughts and feelings, stream of consciousness, character reaction, other character reaction, background portrayal, and physical portrayal techniques.

RESEARCH METHOD

This research uses a descriptive approach with qualitative method. The data in this study are clauses that explain characterizations in the short stories in the anthology *Nouvelles Vertes*, especially clauses that contain behavioral processes. The data source of this study is the short stories in the anthology *Nouvelles Vertes* by Mikaël Ollivier et al. from which the data were collected by scrutinizing and note-taking techniques. The first stage was to read attentively the short stories in the *Nouvelles Vertes* anthology. Secondly, marking the clauses that explain characterization using the behavioral process. Thirdly, noting the data and conducting the analysis.

The transitivity analysis from SFL framework is applied for clauses analysis. It serves to identify how characters' behaviors are depicted by different types of behavioral process. The analysis method used in this study is the distributional method with the element classifying technique. The distributional method is used because the determiner comes from the language element itself (Sudaryanto 2015). The advanced technique used is the mark-identification technique. This technique is used to identify verbs that are included in the behavioral process. To validate the data, we use the French Larousse dictionary to check the meaning of verbs and to verify that the verb is included as behavioral process. Furthermore, other advanced techniques are used to classify the type of behavioral process, i.e., paraphrase, omission, insertion, and replacement techniques. Thereafter, the clauses containing behavioral processes were identified with the characterization technique. Finally, the analyzed data is presented and concluded based on the results and discussion.

RESULTS AND DISCUSSIONS

There are 36 clauses explaining characterization in the short story anthology *Nouvelles Vertes* that contain behavioral processes. According to Hamdache (2016), the behavioral process contains only one participant, namely Behavior. Behavioral process can be used to express the process of physical and psychological behavior. Thus, this process involves humans as participants. However, Wiratno (2018) states that behavioral processes can also involve three other transitivity processes, i.e. material, mental, and verbal. This is in line with Semadi (2021) statement that behavioral processes are close to mental, material, verbal, psychological, and physical processes. The description of the types of behavioral processes is presented in Table 1.

Table 1: The Distribution of Behavioral Process

Type	Occurrence	Percentage
Verbal Behavioral Process	20	55,56%
Mental Behavioral Process	6	16,67%
Physical Behavioral Process	10	27,78%

The explanation below aims to describe the form of clauses using behavioral process that expresses characterization in the short story anthology *Nouvelles Vertes* as well as characterization techniques that are realized using behavioral process.

Forms of Clauses Using Behavioral Process

Verbal behavioral process

There are 20 out of 36 clauses which are classified as verbal behavioral process, i.e., verbal processes as forms of behavior (Halliday and Matthiessen 2014: 302). Here are the examples.

- (1) "*Y a rien d'autre à bouffer?*" ***grogna*** Joz.
"Is there nothing else to eat?" Joz grunted.
- (2) "*Peut-être, mais j'commence à en avoir ras le bol!*" ***maugréa*** Joz.
"Maybe, but I start to be fed up with it!" Joz grumbled.

The behavioral process in clause (1) in bold is realized by the verb *grogna* which came from infinitive verb *grogner* 'grunt'. Meanwhile, in clause (2) in bold, the behavioral process is found in the verb *maugréa* which came from infinitive verb *maugréer* 'grumble'. Both verbs are conjugated in *passé simple* form. The character Joz in the short story *Césium 137* is the Behavior participant of both clauses above. Those two clauses have Behavior element, Process, and Verbiage which are generally found in the verbal process. Furthermore, compared to another French verb *dire* 'say', both *grogner* and *maugréer* verbs tend to express emotions in the form of verbal behavior rather than to report something. In other words, it emphasizes the way the character talks, not what the character talks about.

According to Wiratno (2018), Verbiage can be defined as something reported or informed in a verbal process. Verbiage can be in the form of direct speech or indirect speech. However, with behavioral process, it is impossible to project an indirect speech (Halliday and Matthiessen 2014). Consider the following clauses.

- 1a. **Joz grogna s'il y a rien d'autre à bouffer.*
*Joz grunted if there is nothing else to eat.
- 1b. *Joz grogna.*
Joz grunted.

- 2a. **Joz maugréa qu'il commence à en avoir ras le bol.*
**Joz grumbled that he starts to be fed up with it.*

- 2b. *Joz maugréa.*
Joz grumbled.

On clauses 1a and 2a, it can be seen that paraphrasing verbal behavioral clauses make the clauses unacceptable. According to *Larousse French Dictionary*, *grogner* and *maugréer* are intransitive verbs which do not require an object. On the contrary, if the Verbiage is omitted, the clause remains acceptable. This is as stated by Hamdache (2016) that behavioral clause is intransitive because it only has one Participant. Therefore, the verbal behavioral clauses which explain the characterization in the short stories of anthology *Nouvelles Vertes* have the following characteristics: using reporting verb which involves emotion and behavior, having Verbiage in the form of direct speech, and remain acceptable even if the Verbiage is omitted.

**Mental
behavioral
process**

In the short stories of anthology *Nouvelles Vertes*, there are 6 clauses which use mental behavioral process. This type of behavioral process encompasses any process of consciousness represented as forms of behavior (Halliday and Matthiessen 2014: 302). However, we only found those which involve perceptive mental process. Here are the examples.

- (3) ***Andra leva un regard effrayé sur son grand frère Joz.***
Andra looked up in fear at her big brother Joz.
- (4) ***Mélodie lui jeta un regard capable d'incinérer un déchet ménager.***
Mélodie gave him a look capable of incinerating household waste.

In clause (3) in bold, mental behavioral process is realized by the verb *leva* which is the *passé simple* form of infinitive verb *lever* (rise). Meanwhile, mental behavioral process in clause (4) in bold can be found in the verb *jeta* which is the *passé simple* form of infinitive verb *jeter* (throw). However, the meaning of both verbs changed when they collocate with the Phenomenon whose main element is *un regard* (a glance). The phrase *leva un regard* means 'looked up', while *jeta un regard* means 'glanced'. Both phrases are classified as mental behavioral process because they demonstrate sensing toward entity through five senses, which in this case is visual perception (Afrianto et al. 2021).

On the other hand, we also found the mental behavioral clauses followed by the sense organ as its Phenomenon instead of the sensing itself. Consider the following clauses.

- (5) ***Il roulait des yeux ronds.***
He rolled his eyes.
- (6) ***Isabelle ouvrit des yeux ronds.***
Isabelle is popeyed.

In clause (5), mental behavioral process can be found in the verb *roulait* which is the (*imparfait*) 'imperfective' form of infinitive verb *rouler* (roll). The mental process in clause (6) can be found in the verb *ouvrit* which is the *passé simple* form of infinitive verb *ouvrir* (open). Both verbs are followed by the same Phenomenon, namely *des yeux ronds* (round eyes). However, the collocation of Process-Phenomenon in clause (5) and (6) make different meanings, hence it explains different behavior, i.e. *roll the eyes* in clause (5) and *open the eyes round* or *be popeyed* in clause (6).

The mental behavioral process shares the same Participant with the mental process, namely Phenomenon (Wiratno 2018). The collocation of Process-

Phenomenon can be used as variation instead of using verb *regarder* which is the prototypical verb in French language to explain 'an action of seeing something'. Even the verb *regarder* still requires collocation because its meaning depends on the element that follows it (Grezka 2016: 96). Besides that, this variation is a form of language style that is used to provide variations in the use of certain varieties (Kridalaksana through Maulina and Azmi 2019: 287). The collocation of Process-Phenomenon in mental behavioral processes is also permanent. Consider the following clauses.

- 3a. **Andra leva* (?)
*Andra rised (?)
- 4a. **Mérodie lui jeta* (?)
*Mérodie threw him (?)
- 5a. **Il roulait* (?)
*He rolled (?)
- 6a. **Isabelle ouvrit* (?)
*Isabelle opened (?)

It can be seen that the clauses 3a, 4a, 5a, and 6a above become unacceptable if the Phenomenon element is omitted. The presence of Phenomenon is mandatory to form the behavioral process. Therefore, the mental behavioral clauses explaining the characterization in the short stories of anthology *Nouvelles Vertes* have the following characteristics: using Phenomenon related to sensing or sense organ, having permanent collocation of Process-Phenomenon, and the clause become unacceptable if the Phenomenon is omitted.

**Physical
behavioral
process**

Out of 36 clauses containing behavioral processes, 10 of them are categorized as physical behavioral processes. This category represents physiological processes manifesting states of consciousness (Halliday and Matthiessen 2014). The first type of physical behavioral process only consists of Behavior and Process. Here are the examples.

- (7) *Andra [...] **trembla** d'épouvante une grande partie de la nuit*
Andra [...] trembled with terror most of the night.
- (8) *Il **sourit** en pensant à la manière dont il pourrait raconter tout cela à sa sœur*
He smiled thinking about how he could tell all this to his sister.

The physical behavioral process in clause (7) in bold is realized by the verb *trembla* which came from infinitive verb *trembler* (tremble) in *passé simple* form. Meanwhile, the physical behavioral process in clause (8) in bold can be found in the verb *sourit* which came from infinitive verb *sourire* (smile) in *passé simple* form. In contrast to the previous clauses with the participants which tend to be mandatory, the elements following *trembla* and *sourit* are followed by circumstantial elements.

According to Banks (2002), Circumstance is the optional element in transitivity. It is realized by adverbial clause or prepositional clause (Wiratno 2018). Hence, the absence of Circumstance element in the clause should not be a problem. Moreover, the main elements of behavioral process are the behavior and the Process itself, so other participants are not too necessary (Alhumsy and Alsaedi 2023, Akinmusuyi 2023). This can be proven by the fact that the behavioral clauses remain acceptable even if the Circumstance are omitted. Consider the clauses below.

- 7a. ***Andra trembla.***
Andra trembled.

8a. ***Il sourit.***

He (Justin) smiled.

On the other hand, we also found the physical behavioral clauses which contain elements similar to Goal in material process, but it merges with its preceding behavioral process. Here are the examples.

(9) ***Le père avait relevé la tête*** du journal.

The father had raised his head from the newspaper.

(10) ***Mélodie fronça un sourcil*** à la vue des sachets de chips.

Mélodie frowned at the sight of the bags of chips.

The physical behavioral process in clause (9) in bold is realized by the phrase *avait relevé la tête* which came from infinitive phrase *relever la tête* (raise one's head) in *plus-que-parfait* form. Meanwhile, the physical behavioral process in clause (10) in bold can be found in the phrase *fronça un sourcil* which came from infinitive phrase *froncer un sourcil* (frown) which is conjugated in *passé simple* form.

The element that resembles Goal is called Scope. According to Halliday and Matthiessen (2014), Scope is the element of material clause which is not affected by the performance of the process and allows to construe the process itself. In fact, Scope only exists in material process. However, behavioral process which is close to material process generally consists of bodily postures and activities that only involve one Participant (Halliday and Matthiessen 2014). The use of Scope is because in French, some physical behaviors cannot be mentioned with specific verbs (Martin and Pinon 2020). It has to use verbs and the limbs involved, so the collocation of Process-Scope is fixed. This can be proven by the unacceptability of the phrase if one of its elements is replaced. Consider the following clause.

9a. ****Le père avait relevé un sourcil*** du journal.

*The father had raised his eyebrow from the newspaper.

10a. ****Mélodie fronça la tête*** à la vue des sachets de chips.

*Mélodie wrinkled her head at the sight of the bags of chips.

The collocation of *avait relevé un sourcil* in clause 9a in bold does not make sense because it is impossible to raise one's eyebrow from a newspaper. It is also the case in clause 10a in bold where the collocation of *fronça la tête* also does not make sense. Therefore, the clauses expressing characterization with physical behavioral processes that do not involve certain body parts have the following characteristics: consist of Behaver and behavioral process, do not involve other Participant, can be expanded with Circumstance, and cannot be inserted with non-circumstantial elements. On the other hand, the clauses expressing characterization with physical behavioral processes that involves certain limbs have the following characteristics: the Process is expressed with phrase, the phrase consists of Process and Scope, and the phrase is a fixed unit.

**Characterization
Techniques
Realized with
Behavioral
Process**

We found 36 clauses that reveal characterization in the short story anthology *Nouvelles Vertes* that contain behavioral processes. After being classified based on their form, the clauses will be associated with the characterization techniques used. According to Baldic through Nurgiyantoro (2018), characterization is the way the author presents the character in the story, either directly or indirectly, so that the reader can interpret the character's quality through his words and actions.

The following will discuss characterization techniques that are realized with behavioral processes.

The characterization technique by depicting the character reaction is mostly realized with behavioral processes in 27 clauses. The following example is the characterization of Mélodie in *Noir destin pour plastique blanc* short story which is depicted as a persistent person who does not want to lose to the argument of others.

(11) *Tu rêves ta vie, toi!* **cingla** Mélodie.

"You dream of your life!" Mélodie snapped.

(12) *C'est toujours mieux que jouer le Schtroumpf Cradoc!* **rétorqua** Mélodie.

"It's always better than playing Cradoc Smurf!" Mélodie retorted.

Clauses (11) and (12) both narrate how Mélodie protested against Jérémy, a man who intended to confess his feelings for Mélodie. However, when she sees Jérémy carrying a plastic bag, Mélodie immediately gets angry and scolds Jérémy. Every time Jérémy tried to defend himself, Mélodie would not relent and continued to tell Jérémy about the impact and dangers of plastic for the earth. The use of the behavioral process shown in the verbs *cingla* (snap) and *rétorqua* (retort) not only describes the verbal action, but also the emotion and way of speaking of the character.

Besides verbal reactions, there are also character depictions that use non-verbal reactions. Below are clauses that portray the character of Sophie in the *Longue vie à Monsieur Moustache* short story. She was very emotional when she called her boyfriend Marc. She cried and whined after hearing Marc's answer, who tried to calm her down because the research project of Sophie is having problems. Consider the following clause.

(13) *Sophie* **fondit** en larmes.

Sophie burst into tears.

(14) *Sophie* **poussa** un gémissement d'enfant boudeur en guise de réponse.

Sophie let out a sulky childish moan in response.

As the name suggests, the character reaction technique is a way of describing a character in terms of their reaction to an event, problem, situation, word, and behavioral attitude of others that comes from outside the character (Wicaksono, 2017). In addition, there are differences in the selection of verbs to express verbal and non-verbal behavioral processes. According to Fowler through Eriyanto (2015), vocabulary selection in a discourse can be done by making classifications or limiting views. Furthermore, Wardani et al. (2023) explain that what is meant by the vocabulary of making classification is to summarize a reality and categorize it in a certain way. On the contrary, the vocabulary of limiting views is intended to limit the audience's mind in viewing a reality (Wardani et al. 2023). Hence, it can be concluded that character reaction techniques in the form of clauses with verbal behavioral processes use specific verbs to create an emotional impression. Meanwhile, character reaction techniques embodied by non-verbal behavioral processes use verbs that describe reality as it is to summarize the scene in the story.

Thoughts and feelings technique

The second characterization technique realized with the behavioral process is the thoughts and feelings technique. There are 7 clauses with behavioral processes that describe characters based on their thoughts and feelings. The thoughts and feelings in question are in the form of verbal and non-verbal behavior. An example of verbal behavior that comes from thoughts and feelings is found in the character Joz in the *Césium 137* short story. Consider the following clause.

(15) *Y a rien d'autre à bouffer?* **grogna** Joz

"Is there nothing else to eat?" Joz grunted.

(16) *Peut-être, mais j'commence à en avoir ras le bol! maugréa Joz*

"Maybe, but I start to be fed up with it!" Joz grumbled.

Clauses (15) and (16) narrate the character Joz in the *Césium 137* short story who felt hungry on his way to the lair of Cesium 137 lair with Andra and Puc. However, he was upset because the only food he could eat was pect fruit (referred to 'it'), while he was bored with the fruit. The pect fruit in the short story is a fruit consumed to restore the condition of the body contaminated with radioactive material because of a nuclear reactor leak a few years earlier.

Besides that, there are also non-verbal behaviors which represent thoughts and feelings of the character. Below are clauses that portray the character of Justin in the *Chasses aux gorilles* short story.

(17) *Il [...] pleurait sur son impuissance et l'injustice dont ils étaient victims.*

He [...] cried over his helplessness and the injustice they were victims of.

(18) *Puis il [...] pleura en silence.*

Then he [...] wept in silence.

Clauses (17) and (18) represent the feelings of the character Justin who felt helpless. Justin himself is a young man who only lived with his sister, Jeanne, after his father was shot dead by a city park security guard. Justin wants to kill the gorillas in the city park because he felt that their presence has indirectly caused the death of his father. On the other hand, he was also stressed by the health condition of Jeanne, which continued to worsen. This cry was a manifestation of Justin's feelings which were expressed through his behavior.

According to Nurgiyantoro (2018), thoughts and feelings technique includes anything related to thoughts and feelings. Both can be limited to what the character is thinking or feeling as well as verbal or non-verbal behaviors that make those thoughts and feelings explicit. In this case, the verbs that have specific meaning are needed rather than a general meaning. However, for behaviors that do not have hyponyms, the verbs can be used as they are. This is as stated by Fowler through Eriyanto (2015) related to vocabulary making classifications and vocabulary limiting views. Thus, it can be said that the selection of verbs showing behavioral processes is done by looking at the hyponym of the behavior in question.

CONCLUSION

Even though it is included in the secondary transitivity processes, behavioral process can be an interesting narrative feature along with the other processes. It includes verbal, mental, and physical human behavior. Verbal behavioral process is mainly used to emphasize the way the character talks instead of what the character talks about. Mental behavioral process tends to be used to express specific and intentional mental behavior, especially visual perception. Lastly, physical behavioral process is used to explain behaviors not involving the five senses. Related to characterization technique, behavioral process tends to depict the character's reaction. By knowing the character's behavior, readers can find out how the character speaks, acts, and feels when responding to an event in the story.

This research is still limited to behavioral processes and their implications for characterization in short stories. We suggest conducting further study on other transitivity processes and their implication in characterization on the other types of literary works.

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Incongruity and Disparagement Humor in Mr. Bean's Nonverbal Language

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ABSTRACT

This descriptive-qualitative research aimed to descriptively interpret Mr. Bean's nonverbal language cues which fulfilled incongruity and disparagement humor. The method of analyzing the data was content analysis with input-process-output of analytical construct. The results of analysis reveal that Mr. Bean's gestures bring about movements that direct to implicature. From 88 units of analysis, there are found 62 fragments violating and only 4 fragments adhering to conventional meanings. Meanwhile, dealing with cooperative principles, there are 20 fragments violating and only 2 adhere to the principles. On the other hand, the nonverbal language cues demonstrated by Mr. Bean comprises gesture (88 times), facial expression (83), eye behavior (83), touching (28), posture (26), privacy (21), territory (21), distance (21), chronemics (9), space (8), artefactual (7), and bodily attractiveness (2). This study suggests that making humor through nonverbal language cues can provide benefits in creating a vivid learning atmosphere.

Key words: disparagement, humor, incongruity, nonverbal language

INTRODUCTION

Language is defined as a systematic means used for communication, communicating ideas or feelings by use of conventionalized signs, sounds, gestures or marks (Webster 1979). This language definition suggests that language contains two systems, forms of language and functions of language. Brown (1987) states that functionally language serves various purposes such as greeting, flattering, interrupting, requesting, lying, criticizing, complaining, joking, commanding, etc. Formally, language comprises also two systems, namely the verbal and nonverbal system.

It is undeniable that in human communication, human beings do not communicate by words alone (linguistic means), but by both verbal (linguistic) and nonverbal (nonlinguistic) means to arrive at their intention. Both verbal and nonverbal components of communication interact in producing a successful piece of communication. When one of the components is missing, it results in an incongruous state of the message. The researcher found a communication that the form is nonverbal and the function is humorous in Mr. Bean's comedy performances.

Some TV channels in unscheduled time broadcast the films, suggesting that Mr. Bean's films are not dedicated to a certain gender, age, social class, etc. In every minute of the performance he creates a situation of laughter. He intentionally omits one of the communicative congruence components (i.e. words/sounds) in his communication. He only uses his nonverbal language in delivering his intention (the language function) to give amusement. This research constitutes a linguistic content analysis of nonverbal language cues that reflect the characteristics of incongruity and disparagement humor.

The nonverbal communication systems (Leathers 1986) used to analyze the data are limited to the visual communication, namely kinesics (facial expression, eye behaviors, gestures and posture), proxemics (space, distance, territory, and

privacy) and artefactual (facial attractiveness, bodily attractiveness, and artifacts) and to the invisible communication, i.e. tactile and chronemics.

Based on the description above, the objectives of this research are (1) to identify, describe and interpret the nonverbal language features used in the discourse of Mr. Bean's performances, and (2) to infer and formulate the causes of the audience's laughter at Mr. Bean's performances. Finally, there are some expected advantages that could be acquired from the study i.e.: (1) to the teachers of English, the result of this study will be of great importance in the class situation as s/he tries to call the students' interest to the teaching, (2) to the teaching process, in the teaching process, using humor efficiently and effectively will positively influence students' learning condition, and (3) to research development, this research will become a supporting idea to investigate the nonverbal language system.

LITERATURE REVIEW

When it comes to the teaching learning process, conducive atmosphere must be created verbally and nonverbally by the teacher's interaction. It is suggested that teachers should be equipped with knowledge of nonverbal communication appropriately. It is recommended that to put smiley faces, friendly tone while interacting along with welcoming body language to create a friendly atmosphere in the classroom or wherever it will be (Paranduk and Karisi 2020). Elements of humor can be integrated into materials for attention grabbing, recalling, and feedback. A diversity of humorous elements created a significant difference and improved behavioral engagement of course materials, discussions and assignments (Erdoğan and Çakıroğlu 2021)

Choon and Coulson (2007) conclude that how iconic co-speech gestures modulate conceptualization enables listeners to better represent visuo-spatial aspects of the speaker's meaning. Moreover, Mr. Bean's expressive and photogenic face takes an important role of visualizing the emotional states that implications say, it implies similarity to the importance of Facial Expression Recognition (FER) that recognizing face expressions is one of the exciting and effective jobs in public interaction since facial expressions are important in nonverbal interaction (Prakash 2023)

Some research results implicate that space, distance and privacy (proxemics) are teachers' capability to communicate effectively with students. Current studies in teaching-learning field show that there is a positive correlation between distance and posture on teaching performance (Barmaki 2014). In addition, touching is one of the most powerful means for establishing and maintaining social contact between teachers and students. Research shows that teachers' efforts to maintain or increase students' learning behavior can be done by giving such rewards as touching i.e. patting on the shoulder (Febianti 2018)

Facial and bodily attractiveness are socially standardized that particular face and body are perceived attractive. Halias (2016) research proved that teachers' physical appearances give significant and positive influence on learning achievements. In her research report, Oktavianti (2020) states that clothes and cosmetics are able to create physical attractiveness and self-image as well as personality.

UNDERLYING THEORIES

Humor is defined as an affection arising from a strained expectation being suddenly reduced to nothing (Raskin 1985) and as a quality of action, speech or writing which excites amusement (Hornby 1986). Those definitions suggest that writing, speaking, and gestures are said to be humorous when they give amusement or to cause other persons to laugh. Raskin adds that six humor

components (participants, stimulus, experience, psychology, society and situation) will achieve effective successful humor when the participants exist. The speaker makes a stimulus whereas the hearer interprets the stimulus. Both the speaker and the hearer base on their experiences to do the role. Then the shared experience of the participants is important to refrain from misunderstanding. The hearer's psychology to be ready to receive/perceive the stimulus determines the degree of funniness. Finally, in doing their roles, they are under shared situation and society. Raskin also states that humor is deviated phenomena of the normal concept, being expressed economically in time and forms. Mr. Bean serves his nonverbal cues to be humorous.

Wardhaugh (1972) says that human beings do not communicate by words alone, but they communicate either verbally or nonverbally. Leathers (1986) illustrates the verbal and nonverbal communication interaction by describing that the interaction of verbal and nonverbal (visual, auditory and invisible) communication system is grounded in two central assumptions. First, nonverbal systems serve important functions but the verbal system simply does not occur. Second, nonverbal systems assume the dominant/central role while the verbal system necessarily the secondary role.

To help interpreting one's nonverbal communication, the hearer uses the speaker's nonverbal cues such as: facial expressions, eye behaviors, gestures and postures, proxemic behaviors, tactile/touching, personal appearance, artifacts, and chronemics. Adler and Rodman (1991) have identified eight basic emotions that facial expressions reflect, i.e.: happiness, sadness, anger, surprised, fear, disgust, contempt and interest. Leathers (1986) says that eye behaviors that comprise eye contact, face gaze, eye gaze, mutual gaze, mutual eye contact, gaze avoidance, gaze omission, gaze aversion, eye shifts, staring, blinking, and fluttering are windows of the soul. Meanwhile, proxemic behaviors—that consist of space, distance, territory, and privacy—are influenced not only by the beliefs and values that define a particular culture but also by demographic variables—such as gender, age, ethnicity race, status, personality, degree of acquaintance, and area of residence—and/or personal characteristics of the communicator that differentiate one person from another.

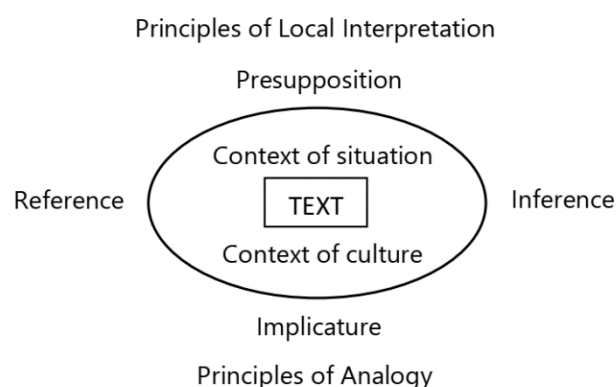


Figure 1: Pragmatic concept of analysis

Bernard (1989) states that discourse is a language which has been produced as the result of an act of communication. Brown and Yule (1983) adds that the analysis of a discourse takes a pragmatic approach—using such terms as reference, presupposition, implicature and inference to describe what the speaker and hearer are doing—and that the analyst has to take account of context in which

the discourse occurs. Clark and Clark (1977) formulates implicature into maxims of cooperative principles, namely maxim of quantity, maxim of quality, maxim of relation, and maxim of manner. Finally, Brown and Yule (1983) propose two principles of interpretation, namely: the principle of local interpretation and the principle of analogy.

The pragmatic analysis is operationalized in the following organogram i.e. says that a fragment is humorous if the nonverbal cues reflect the characteristics of incongruity or disparagement:

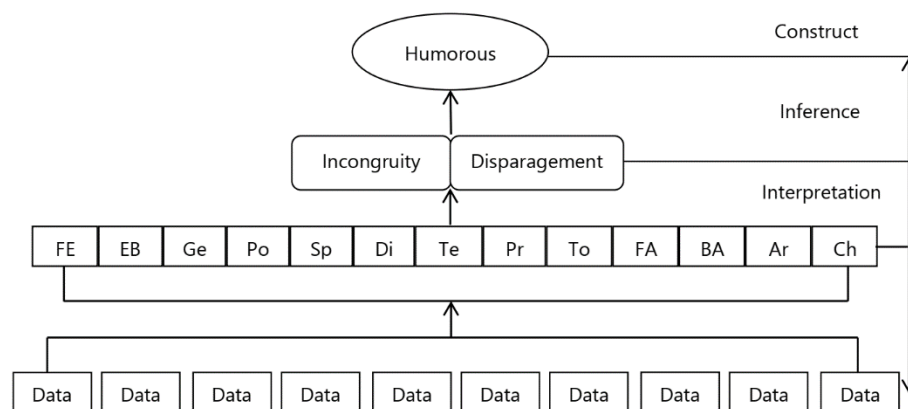


Figure 2: Organogram of the research analytical construct

Note:

FE (Facial Expression), EB (Eye Behaviors), Ge (Gesture), Po (Posture), Sp (Space), Di (Distance), Te (Territory), Pr (Privacy), To (Touching), FA (Facial Attractiveness), BA (Bodily Attractiveness), Ar (Artefactual), and Ch (Chronemics).

RESEARCH METHOD

This research employed descriptive-qualitative approach that involves working with data, organizing the data, breaking the data into manageable units, synthesizing the data, searching for patterns, discovering what is important and what is to be learned, and deciding what to tell to others (Bogdan and Biklen 1982). The data of this research are Mr. Bean's nonverbal cues which reflect the characteristics of incongruity or disparagement humor. There are 11 episodes from a VCD entitled *The Best Bits of Mr. Bean*, as the source of research data as the units of analysis in the assumption that they are among Mr. Bean's comedy films that constitute his masterpieces.

The contents of the discourse were then reviewed and analyzed through content analysis technique. Krippendorff (2019) states that content analysis involves specialized procedures for processing scientific data including data making, data reduction, and inference finding. The first stage consisted of unitizing, sampling. In the second stage, the researcher separated the relevant data—incongruity and disparagement non-verbal cues—from the irrelevant data. In the last stage, the inferences made to constitute the answers of the research questions on why the audience laughs at the nonverbal language messages the actor has made.

Seliger and Shohamy (1989) suggest the steps for analyzing the data comprise: (1) transcribing the audio visual performance data, so that he could directly focus on the research questions, (2) using the organizing table units to describe the way of performing the non-verbal language cues, (3) counting the frequencies of what humor classification and of what nonverbal language cues

that dominate to cause the audience laugh, (4) formulating the answer of why the audience laughs according to the humor categories. Here, the researcher's interpretations constitute the answer, (5) formulating the results of the research of how to performs the non-verbal languages and why the audience laughs at the non-verbal cues, and (6) measuring reliability.

FINDINGS AND DISCUSSIONS

Implicature

This research data analysis technique (content analysis) is descriptive qualitative, by describing the data of how Mr. Bean performs nonverbal languages, (i.e. kinesics, proxemics, artifactual, tactile and chronemics cues) to fulfill incongruity and disparagement humor (data context).

The researcher has found 41 research topics and the 88 units of analysis – derived from the 11 episodes of the movies. Having identified and determined the topics, he then interpreted the intention of the fragments, reaching for the pragmatic aspects of meaning and identified the implicature.

Table 1: The Findings in Implicature Analysis

Implicature	Fragment	
	Adhering	Violating
Conventional meanings	4 (2%)	62 (73%)
Cooperative principles	2 (2%)	20 (23%)

Table 1 leads to a conclusion that Mr. Bean very frequently takes advantage of applying the conventional meaning violation (73%) than the cooperative principle violation (23%) to deliver the humorous messages. He might have considered that violating the conventional meaning and the cooperative principles constitute the effective way of creating humor. There were less number of fragments that adhered to the conventional meaning and cooperative principles (2% and 2%) being as effective as creating humor. Mr. Bean violates the conventional meaning and cooperative principles to achieve his communication goal to make his audience laugh. In the normal situation of discourse, these violations might be considered abnormal. However, Mr. Bean has taken such abnormality to create humor.

Having done the analysis of implicature, the next is categorizing the units of analysis fragments into incongruity humor and disparagement humor. The writer found 69 (78%) fragments of incongruity humor characteristics (inappropriateness, paradox, dissimilarity, and an affection arising from sudden transformation of a strained expectation to nothing) and 19 (22%) fragments of disparagement humor characteristics (a sudden situation arising from a conception of some eminency in a person, by comparison with the infirmity of others' or with himself formerly) into the disparagement humor.

Nonverbal Language

the answer of what nonverbal language cues deliver the humorous message is summarized in Table 3. The analysis was done by applying the recording sheet of nonverbal language cues.

Gestures dominates the nonverbal language cues used by Mr. Bean to create humor. He eighty-eight times skillfully moves his gestures/body movements (head, face, neck, trunk, shoulder-arm-waist, hand, hip-joint-leg-ankle and foot) singly and/or in combination and creates characters to convey the implications.

Analyzing Mr. Bean's facial expression by applying Loren Lewis Series of Facial Expression, the researcher found emotions from the most to the least are: disappointment, stupidity, anxiety, amusement, horror, apprehension, confusion,

attention, arrogance, distress, excitement, resolute, repugnance, annoyance, disdain, laughter, stubborn, aversion, flabbergasted and no expression (of sleeping facial expression). It has proven that Mr. Bean's elastic face has an expressive or photogenic one.

Table 3: The Frequency of Occurrence of Mr. Bean's Nonverbal Language Cues

Nonverbal Language Cues	Frequency	Percentage
Gesture	88	22,2%
Facial expression	83	20,9%
Eye behavior	83	20,9%
Touching	28	7,1%
Posture	26	6,5%
Privacy	21	5,3%
Territory	21	5,3%
Distance	21	5,3%
Chronemics	9	2,3%
Space	8	2,0%
Artefactual	7	1,8%
Bodily attractiveness	2	0,5%
Facial attractiveness	0	0,0%

Interpreting Mr. Bean's eye behaviors mean interpreting his facial expression because eyes belong to the face organs. The writer classifies Mr. Bean's eye behaviors into two classes i.e. fragments of one participant and fragments of more than one participant. In the former, the eyes give emphasis on the emotions that Mr. Bean sends, whereas in the latter, the behaviors of the eyes are identified either physically or functionally.

The fourth most frequent Mr. Bean's nonverbal cue is touching. There are 28 fragments in which touching gives significant contribution (positive affect, playful and control affect) to convey the humorous implication. Mr. Bean's posture can create humor when his body movements halt for a second and that pause fulfills the characteristic of humor.

The analyses made to three interrelated nonverbal cues (distance, territory, and privacy) by communicating privacy to create humor show that Mr. Bean violates the rule of territory and/or distance. For example, in fragment 10, Mr. Bean's violation does not satisfy the female cop's privacy when he performs an appropriate act (zipping up the pants) in her territory. Her privacy is violated when Mr. Bean gets closer in distance and enters her territory by doing such an inappropriate act.

Mr. Bean applies chronemics (use of time) to support sending the humorous implication. Some fragments are revealed that the chronemics applied by Mr. Bean are the violations against the formal time or a kind of social awareness. Mr. Bean applies the space cue to support to create humor. He sends the space cue by violating the rule of personal/bodily space. A certain act implicates a space that bodily needs to fulfill. Mr. Bean's artifacts give a contribution to create humor in 7 fragments by creating the humor through the use of his clothes and any accessories he put on and violating his artifacts that the implicature suggests him to wear.

Mr. Bean's orthomorphic body (thin, fragile) constitutes the significant element of being a comic personality. His body is associated with the cerebrotonic

personality of being tense, fussy and critical. Moreover, his facial attractiveness (shape and of being flexible) gives a very significant contribution to the comic personality. His face is like plastic that can be shaped according to the characters. Therefore, Mr. Bean's bodily and facial attractiveness enable him to communicate with his body language skillfully. The researcher addresses these Mr. Bean's two nonverbal cues as 'inborn nonverbal cues.

CONCLUSION

This study yields some conclusions on how Mr. Bean performs his nonverbal language cues. First, Mr. Bean has skillfully visualized through his body languages such characters as being innocent/alien (being born yesterday), of childishness (a child masquerading an adult), uncivilized (not knowing the social convention) and of inappropriateness (doing something that normal people will have given up). Aside from that, he has a capability of creating comic actions of some idealized actions. Mr. Bean takes advantage of his great illusion by using his body movements to lead the audience to perceive the idealized scene and that his nonverbal humorous language cues are funny by behaving in an unexpected way and unexpected place/time. The analysis done to the data contextually (content analysis) suggests that the violation against the implicature constitutes Mr. Bean's effective way of creating humor.

This research implicates that violating the implicature (conventional implicature or cooperative principle maxims) will result in such communication phenomena as misinterpretation, getting communication partners' angry, etc. The humorous conditions (of congruity and disparagement) constitute among the phenomena caused by the implicature violation. The ability to put the concepts (implicature) into actions through the body language (gestures, face expression, eye behaviors, posture and touching) –combined with the chronemic, space, distance, territory, and privacy systems constitute the way Mr. Bean attains his communication goal that is to get audience's response of laughter.

Practical implementation to teaching is the central attention spot verbally and nonverbally for teachers. Teachers must perform nonverbal language cues that match the teaching situation. The context of situation and culture regulates teachers to interact with the students verbally. Considering face expressions, gestures, artifacts and other nonverbal cues in delivering the teaching materials will make teachers perfect and lovely. Teachers can adopt how Mr. Bean creates humour to call the students' interest to his teaching. When teachers apply the nonverbal humour efficiently and effectively to their teachings, they will positively influence the students' learning condition. Teachers can use humour to break the students' boredom, to build close relationships with the students, and to create a relaxed atmosphere in the class.

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The Appraisal System of Tourism Editorial Texts on SINDOnews.com

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ABSTRACT

This research aimed to identify appraisal system in tourism editorial texts in SINDOnews.com news portal, particularly to identify attitude, graduation, and engagement as well as to know how the writer positions himself in his writing and public response on the issue. This research applied Systemic Functional Linguistics (SFL) theories and is designed with an embedded case study. The data were taken from a tourism editorial text in SINDOnews.com with the total number of 70 out of 30 sentences. The data were then analyzed with appraisal system theory proposed by Martin & White (2005). The result shows the existence of attitude (affect positive/negative), judgement (social esteem positive/negative: normality, capacity, and tenacity; social sanctions positive/negative: veracity and propriety), appreciation (reaction, composition, and valuation positive/negative), graduation (force: Intensifier, attitudinal lexis, metaphor and focus: sharpen and soften) and engagement (monogloss and heterogloss). The data mostly found are graduation which consists of force (8 intensifiers, 6 metaphor, and 2 attitudinal lexis) and focus (6 sharpen and 8 soften). The texts themselves emphasize values, public opinions, author's attitude, and show the beautiful and the selling point of tourist destinations in Bali. It means that the writer shows the positive perception subjectively whereas the society shows the positive and negative perception objectively in the texts.

Key words: appraisal system, perception, tourism, SINDOnews.com

INTRODUCTION

Editorial text is referred to newspaper column that contains a response to an event (Kosasih 2015). This is corroborated by the opinion of Ledema (1999) who explains that editorial texts (editorials) can be interpreted as voices from various circles of society towards an event or phenomenon that is warm and developing in society (Ledema and Wodak 1999). Editorial text contains opinions in the form of criticism, suggestions, responses, hopes or invitations. Editorial text has an observable structure consisting of three parts, namely opinion, argument, and restatement of opinion (Kosasih 2015). Furthermore, the language style used depends on the editorial writer's preference.

Editorial texts convey society phenomenon in different ways such as completely agreeing, being impartial and disagreeing (Wulandari, Zulaeha, and Wagiran 2020). A media's attitude towards a developing issue is typically supported by facts that contribute to the objectivity of the article. Thus, editorial texts are intended to influence public opinion, contribute critical thinking, and sometimes can make readers take a stand (Sarangi 2005). It can be concluded that an editorial is an article that represents the opinion or attitude of a media towards an issue that is developing in society including introduction, objective explanation of the issue, current point of view, opinion from an opposing point of view, author's opinion conveyed by stating facts in the field, alternative solutions to the topic being criticized, and summary of opinion from the author.

From 2022 until 2024, editorial texts on tourism has become popular issues because of the people's needs. After the pandemic, people need healing to reduce their stress. SINDOnews.com is one of the news portals that provide

editorial texts on tourism. Currently, SINDOnews.com has a purpose to hook and work on young readers or millennial children because so far more people are found by the established age range of 25-45 years (SINDOnews.com 2023). SINDOnews.com provides the public with the access to accurate, quality, and fast information through both online and printed sources. Generally, tourism issues in editorial text at SINDOnews.com presents the public's needs related to interesting tourist destinations through online media. The issues are in line with the theme of this research, namely emotive words in an editorial text about tourist destinations, especially Bali.

SINDOnews provides access to accurate, quality, and fast information to the public. The news is packaged more in-depth and comprehensive, supported by an independent and credible research-and-development (R & D) team, so that it can be a reference for decision makers in government, business people, politicians, public and related stakeholders. SINDOnews only publishes news that has been deemed appropriate through the editorial management structure chart.

It is necessary to know the text based on Systemic Functional Linguistics (SFL) in accordance with the focus of this research. Text, according to SFL, is inseparable from language. Language, as a semantic system, is able to explain the meaning of text. SFL views language as having three components of meaning, namely ideational, interpersonal, and textual meaning. Ideational meaning describes the task of language as giving meaning to the exposure of one's experience. Interpersonal meaning suggests meaning in an interaction. The last, textual meaning is the meaning used to assemble linguistic experience into a cohesive whole. In this case, an editorial text is included in language as a semantic that has various meanings.

LITERATURE REVIEW

Related to this study, the researcher found some gaps after reviewing several previous studies. The first one is the study of Risdianto et al. (2022) which focuses on the identification of three aspects of attitudinal lexis of the appraisal system in Kompas Online and Republika regarding the relocation of the Indonesian capital city. The result shows that the difference in number of positive and negative assessment data indicating the controversial problems faced by the government, community leaders, and public regarding the idea of the relocation of Indonesia's capital city. Meanwhile, Dewi (2018), in her research, examines appraisal in Kompas political editorial text with the aim of describing the structure and modality related to its implementation in Indonesian language teaching material for high school. Another study conducted by Panggabean (2017) describes the application of appraisal in language evaluation, particularly the appraisal patterns of attitude, positioning, and graduation in forensic discourse. Then, Nazhira (2016) also made analysis of attitude appraisal in a national newspaper's news texts with various themes to find out the feelings, judgments, and appreciation of the writers. On different occasion, Suriyadi (2015) studied evaluative language appraisal from newspaper editorial texts in Medan to describe the patterns of attitude appraisal and writer's positioning in the text along with the reasons. Lastly, Sari (2015) examined appraisal in the novel *Habibie & Ainun: The Power of Love* with Martin's theory of attitudes, feelings, and values of readers with the aim of knowing the attitude subsystem in the novel.

The studies above have some similarities and differences. Some examine the same type of text, named editorial text, but with different themes and focuses of study. The other differences lie in the types of texts studied, namely

novels and forensic discourse, and the focus on the assessment of attitudes and feelings. Broadly speaking, all of the studies employ appraisal system analysis. However, none of the studies above focuses on tourism texts that showcase Indonesia's pride. This became a gap for the researcher to make an analysis on tourism editorial texts.

The analysis was made with the SFL appraisal approach proposed by Martin and White (2005) consisting of attitude, graduation and engagement. It was emphasized on the positive and negative attitudes, graduation (force and focus), engagement (monogloss and heterogloss), and perceptions of the writer and public on the contents of the text. The text to be the object of analysis was an editorial text from SINDOnews.com with the theme on tourism since it was considered the hot topic around the time of research.

UNDERLYING THEORIES

Systemic Functional Linguistics

Halliday brings the term SFL which examines the function of a particular language to express a meaning. In contrast to structural linguistics, SFL covers the structure and meaning of language from words to sentences (Gerot and Wignell 1994). Halliday (2013) divides language into three components namely lexicogrammar, discourse semantics, and social context. Meaning in discourse semantics is realized by lexicogrammar. Furthermore, lexicogrammar is realized by phonology (spoken language), graphology (written language) and sign language. Phonology or graphology includes spoken, written, sign and visual languages. In this case, lexicogrammar is a language system that includes grammatical system (syntax and morphology), lexicon system and vocabulary. Meanwhile, the content in the text includes two systems, namely lexicogrammatical and semantic systems (Halliday and Matthiessen 2013).

Halliday (2013) has used SFL to describe the language used according to its function for interaction. Halliday describes SFL as grammar based on functional approach. The grammar is used as a source for expressing meaning in relation to the situation and the spoken culture or text in which it appears (Halliday and Matthiessen 2013).

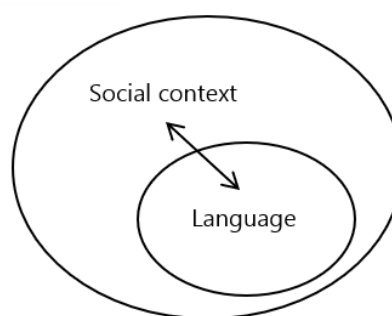


Figure 1: Language as the Realization of Social Context (Martin 1993)

In the context of language use, language functions as a social context. Then, language that has a functional nature in the social context is the level of the context of the situation, culture and ideology. Halliday and Hasan (1989) state that the success of people in communicating is related to the situation of linguistic interaction about the meaning being exchanged and the meaning that is likely to be exchanged (the level of situational context). Furthermore, cultural context is defined as a gradual activity to achieve a goal. Meanwhile, ideological context refers to social constructions or concepts that determine what a person should do and not in social interaction. In addition, Halliday and Martin (1993)

argue that language cannot be separated from its social context (Halliday and Hasan 1989). Consequently, to understand language, understanding its social context is a must, because language as a semiotic system realizes the social context as a social system. The description of the view can be seen in Figure 1.

Thus, SFL concerns on speakers' language choices. SFL focuses on how language is structured and organized to communicate (Eggins 2004). As language speakers, humans need to interact and communicate with the aim of understanding fellow humans. Therefore, SFL examines the text as the basic unit of analysis. Referring to the previous explanation, structural linguistics is limited to the discussion of language elements without involving context. Thus, SFL complements it by involving contexts. Within the scope of SFL, sounds, words, groups, clauses, and discourses are language units that realize ideo-social, interpersonal, and textual meanings (Martin and Rose 2003). So, in this study, these three meanings become the objects of research.

Appraisal System

The metafunction of language in appraisal studies is the result of human social relations in language. On the other hand, one is able to see meaning in meta-functions and identify different functions realized from different meaning patterns (Martin and Rose 2003). One of the functions produced is appraisal.

The Appraisal System was firstly introduced by White (1998) and developed by Martin and Rose (2003). The Appraisal System refers to the negotiation of attitudes in a text. The Appraisal System includes attitude, which relates to the writer's feelings towards someone or something. That is, how the attitude is applied as desired by the author expressed in a variety of levels (amplification or graduation) in the scale of meaning and where the sources of the attitude (source of attitude). According to Martin and Rose (2003), appraisal concerns on the evaluation of attitudes discussed in the text such as, the strength of emotions and feelings involved in the text and how values about something are generated and adapted to the reader.

The Appraisal system is the development of SFL theory in the realm of interpersonal meaning. Martin and Rose (2003) define appraisal as an interpersonal meaning system that refers to the evaluation of attitude contained in the text, i.e. how someone expresses how they feel about something and how they value something in the text. In other words, using appraisal theory can tell readers or others about our attitude and feelings about something or someone. Martin & White (2005) write that appraisal is one of the three main sources of discourse semantics that describe interpersonal meaning in addition to involvement and negotiation. Appraisal is divided into three domains: attitude, engagement, and graduation. Attitude is related to feelings, including emotional reactions to a person or event, judgments about a person's behavior and judgments about objects. While engagement relates to the source of the appraisal, and graduation relates to the harshness or softness of the wording of the appraisal (Martin and Rose 2003).

Further, Martin and Rose (2003) state that appraisal is related to interpersonal meaning, so appraisal focuses on communication actors and social relationships, for example; parent-child relationships, and superior-subordinate relationships within an organization.

Appraisal studies focus on the evaluation of Attitudes, Positioning and Graduation found in a text. Appraisal is concerned with evaluation: the kinds of attitudes that are negotiated in a text, the strength of those feelings involved and the ways in which values are resourced and readers aligned (Martin 2003). The Appraisal framework is a development of work in functional systemic

linguistics developed by Halliday (1985/1994), Halliday & Matthiessen (2004) and deals with the interpersonal meaning and semantics of discourse in texts negotiating social relations by communicating emotions, judgments, and appreciations (Halliday and Matthiessen 2013).

Sinar (2003) states that appraisal is an evaluation concept to reveal speakers' writing, both implied and explicit, towards the subject matter, interlocutors, or the world which may relate to evaluative parameters, such as attitude and positioning. The evaluative language analysis framework is to explore, describe, and explain the way language is used. When people produce language, they may evaluate, use stance, construct textual personas, and organize positioning and interpersonal relations (Martin and White 2005).

The Appraisal explores how speakers and writers convey judgments about people in general, other writers or speakers, and their utterances, material objects, events and circumstances, thus forming relationships with people who share their views and away from people who differ in their views. Martin and White's (2005) appraisal framework is illustrated in Figure 2:

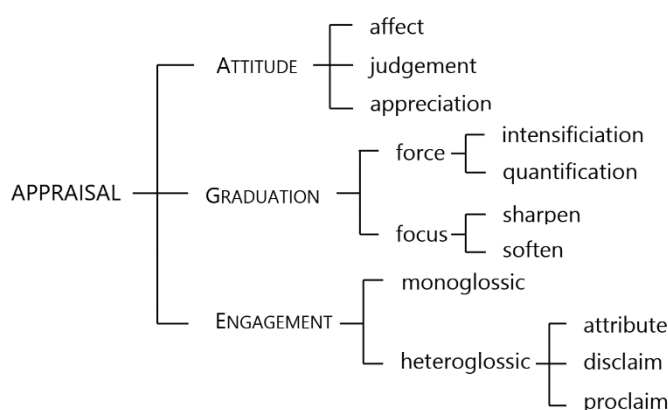


Figure 2: The Appraisal System from Martin and White (2005)

Based on Figure 2, attitude refers to the evaluative subsystem by a prospect adopts a phenomenon of experience in positive or negative view of the phenomenon. Attitude system has three semantic areas namely emotion (affect), which deals with the expression of positive and negative feelings; ethics (judgments), relating to attitudes toward behavior (admiring or criticizing, praising or condemning); and aesthetics (appreciation), which involves the evaluation of the semiotics and panorama of nature (Martin and White 2005).

Affect is an evaluation of positive or negative feelings related to something that is discussed and associated with expression and emotion. Affect consist of four types of feelings namely inclination, disinclination, happiness, unhappiness, insecurity, satisfaction, and dissatisfaction (Martin and White 2005). Judgement is a positive or negative assessment related to behavior towards something being discussed. Judgment are divided into social esteem (usually appears in the context of oral culture such as conversation, joking, and storytelling) and social sanctions (which are often found in written form such as decisions, regulations, and laws) (Putra, Aini, and Agustina 2024). Appreciation is an assessment of a thing or object that is being discussed. Appreciation can be thought of as the institutionalization of feelings, in the context of proportion. There are three types of appreciation, namely reaction, which includes whether it attracts attention or whether it is fun, which can be expressed with the words fascinating, exciting, sensational, dull, boring, flat. Composition is concerned

with the balance and complexity of a thing. It can be expressed with words such simple, clear, precise, complicated, unclear, plain. Valuation is related to the question of whether something is innovative, valuable unique, authentic, fake, useless, or ineffective (Martin and White 2005).

RESEARCH METHOD

The approach used in this research is Systemic Functional Linguistics. This approach focuses on the realization of language meaning. Meanwhile, the design of this research is qualitative. Creswell (2008) as well as Guba and Lincoln (1989) in Santosa (2021) define qualitative research as research that is general planning (flexible and open) about what will be done in a study and the results depend on field conditions. Here, the descriptive-qualitative method is used to explain an appraisal system of tourism editorial text in SINDO.

This research design is embedded case study on the media in the form of tourism news editorial texts in SINDOnews media. Embedded case study with more than one unit of analysis is considered to get more in-depth research results and, in this case, context is seen as important to gain empirical knowledge (Yin 2011).

Santosa (2021) states that research location can be geographical, demographic, and media. Lincoln and Guba (in Santosa 2021) added that the research location is a boundary determined by the focus or object of research. In this regard, the research location does not always talk about geographical places but can refer to the object of research. Geographically, the research location relates to the administrative location of an area. Demographically, the research location is related to social (Santosa 2021). Furthermore, the research location in the media is related to the means of communication. Thus, it can be concluded that the location in this research is media. The media is SINDOnews.com, particularly the online editorial news about tourism.

The editorial texts that are used as the data in this study are tourism news texts related to the hottest and developing issues in the community on holiday seasons. The assumption is based on the emergence of several opinions that show that the most comfortable vacation destinations are expensive, abroad, and so on. Thus, written data in the form of opinions, assessments, and arguments in the text became the main data of this research. The amount of data that became the research sample referred to 2 pieces of tourism news editorial text with a total of 70 sentences.

The data were collected using the data classification note method (Sudaryanto 2015), namely by looking at each sentence in the text and classifying the data according to the appraisal system, namely emotive words either directly or indirectly. In addition, this research utilizes the pairing technique (Sudaryanto 2015). The pairing technique is data analysis technique where the determining tool of the analysis is outside, independent, and not part of the language (Sudaryanto 2015). In this study, the researcher used a referential pairing technique by matching clauses, phrases, and words with appraisal system to the arguments in tourism news in SINDOnews.com.

The data of this study were in the forms of words, phrases, and clauses that were categorized based on appraisal system theory by Martin and White (2005). The last stage of this research was to describe the data into the framework of Critical Discourse Analysis studies with AWK theory proposed by van Dijk (1985), namely macrostructure, superstructure and micro structure. Macrostructure is the global or general structure of a text that can be observed by looking at the topic or theme presented in the text (Wodak and Meyer 2015). Superstructure is a text structure that relates to the framework of a text such as introduction,

content, and conclusion. Microstructure is the meaning of discourse that can be observed in addition to words, sentences, propositions, clauses, paraphrases and images.

RESULTS AND DISCUSSIONS

The Appraisal System in the Editorial Texts of SINDOnews

The elements of Appraisal System that appear on tourism news of editorial texts on SINDOnews.com as the result of this research are Attitude (*Affect* Positive; *Affect* Negative), Judgement (Social Esteem Positive: *Normality*, *Capacity*, *Tenacity*; and Social Sanctions Positive: *Veracity*, *Propriety*), Graduation (Force: *Intensifier*, *Metaphor*, *Attitudinal Lexis*, and Focus: *Sharpen*, *Soften*), and Engagement (Monogloss and Heterogloss). The distribution of the frequency of appearances can be viewed in Table 1.

Table 1: The Distribution of Appraisal System in the Texts

Appraisal System					Num.
Attitude	Affect		Positive		7
			Negative		2
	Judgement	Social Esteem	Positive	Normality	2
				Capacity	1
				Tenacity	3
			Negative		0
		Social Sanction	Positive	Veracity	1
				Propriety	1
			Negative		0
		Appreciation	Reaction	Positive	7
				Negative	1
			Composition	Positive	3
				Negative	1
			Valuation	Positive	3
				Negative	0
Graduation	Force	Intensifier			8
		Attitudinal lexis			2
		Metaphor			6
		Swearing			0
	Focus	Sharpen			6
		Soften			8
Engagement	Monogloss				4
	Heterogloss				4

Table 1 shows that the mostly used appraisal system in the texts is graduation, especially force, which consists of 8 intensifier data, 6 metaphor data and 2 attitudinal lexis data. Next is graduation, specifically focus, with 6 sharpen data and 8 soften data. The point is that the text emphasizes the value, public opinion, and attitude of the author on tourism in Bali. Force-intensifier tends to be seen from the use of adjectives to emphasize meaning, while force-attitudinal lexis shows the attitude and opinion implied by the lexis used (Martin and White 2005). These findings are in line with the results of previous research which states that editorials use more force than focus, especially intensification, to emphasize their judgment. There is potentially much force than focus,

especially intensification, to emphasize their points (Daniarsa and Mulatsih 2020).

Table 1 also includes attitude in the category of appreciation that has 7 seven data indicating reaction. It means that the text aims to show the beautiful and the selling point of tourist destinations in Indonesia, especially Bali. This finding is not in line with the results of previous studies which state that editorial texts on online news tend to use the engagement system (Simanjorang, Saragih, and Zein 2023).

The Writer's Perception

Based on data findings, the writer's perception toward the issues in the editorial text of tourism news in SINDOnews can be described as follow.

*Kedatangan wisatawan asing ke Bali **mulai naik**.*

(Foreign tourist arrivals to Bali **began to rise**)

Graduation: Focus: Soften

Engagement: Monogloss

*Mengunjungi Bali bersama **keluarga terdekatnya**.*

(Visiting Bali together with **his closest family**)

Attitude: Judgement: Social Esteem Positive: Normality

Engagement: Monogloss

*Bali **sangat aman**.*

(Bali is **very safe**)

Attitude: Appreciation: Composition Positive

Graduation: Force: Intensifier

Engagement: Monogloss

*Tentu, kita mengapresiasi **langkah konkret** pemerintah.*

(Of course, we appreciate the government's **concrete step**)

Attitude: Judgement: Social Sanctions Positive: Propriety

Graduation: Force: Intensifier

Engagement: Monogloss

The clauses above show positive points on three aspects in the appraisal system, namely attitude (judgement and appreciation), graduation (focus: soften and force: intensifier) and engagement (monogloss). The writer does not show his negative assumption towards the tourism text about Bali. The writer position makes the text valuable, interesting, and able to influence readers' interest (Septiana and Indah Yulianti 2021).

Bali is considered as a wealth of Indonesia that is very much loved by Indonesians, like Vice President of the last period, Mr. Jusuf Kalla (JK). This is indicated by the writer assessment of the positive judgement identified in the phrase *keluarga terdekatnya* (his closest family) contained in one of the clauses in the text. The phrase shows the news maker's assessment of JK's character who loves his family, so that JK brought his family on vacation to Bali. Positive judgment is also found in the clause *Tentu, kita mengapresiasi langkah konkret pemerintah* (Of course, we appreciate the government's concrete steps) in which the writer assumes that the current government's character is real and can be trusted by the public, especially in the management of Bali tourism. It is called a positive judgement because it is considered an assessment of someone who does something positive.

Likewise, the writer also finds positive appreciation on the phrase *sangat aman* (very safe). He considers that Bali as a tourism spot that does not endanger the visitors. The phrase 'very safe' is a positive value for tourism in Bali

from the news makers who are Indonesians and love the natural charm of Indonesia rather than foreign tourism spots. These phrases refer to the news maker's positive assessment of the government and Bali tourism. This is due to the topic carried by the editorial text studied by taking the theme of Christmas and New Year vacation destinations in this beloved country. The news maker emphasized that Bali tourism is very safe, even for JK as the vice president who was being on vacation in Bali. Thus, the purpose of the news maker is to influence readers to continue to love the country and not forget the natural wealth of Indonesia so that the country is able to advance together with its people. The genre frequently used by editorials is typically in the form of media discussions, and their attitudinal meanings tend to be constructed through positive evaluations (Daniarsa and Kartika-Ningsih 2023).

Graduation refers to two aspects, namely focus and force. The focus is soften whereas the force is intensifier. The sentence *Kedatangan wisatawan asing ke Bali mulai naik* (Foreign tourist arrivals to Bali began to rise) is categorized in the appraisal system of focus: soften (weak but positive) as seen from the word *mulai* (began). The phrase shows that the news maker assumes the local people that foreigners choose Bali for vacation. This aims to influence the thinking of local people to come to Bali. In addition, force in the form of intensifier is found in the sentence *Tentu, kita mengapresiasi langkah konkret pemerintah* (Of course, we appreciate the government's concrete steps), judging from the word *konkret* (concrete) that expresses frequency (most). The frequency of 'most' indicates the government's concrete action in working on revamping tourism in Bali after the disaster. The use of the word 'concrete' shows the news maker's assumption that the improvement is done with the most concrete steps. With this assumption, the news maker persuades local people to come to Bali.

On the other hand, there is engagement: monogloss in this tourism news editorial text. The whole sentence is the opinion of the writer to persuade local people to come on vacation to Bali during the current Christmas and New Year Holidays. All the bold words in the sentences are the writer assessment of Bali tourism by showing the percentage increase of foreign tourists, JK's vacation in Bali, etc. However, these findings are not in line with the results of previous research which states that the author using not proper yet expressions in showing attitude and providing reliable facts. The writer should be showing attitude and providing objectively and neutrally (Akhiroh 2022).

Public Perceptions

Meanwhile, the public perceptions toward the texts can be examined below.

*Bali **dinobatkan** sebagai World 1st Best Destination.*

(Bali has been **named** World 1st Best Destination)

Graduation: Focus: Soften

Engagement: Heterogloss

*Pemerintah **begitu gigih** menjaga denyut nadi bisnis.*

(The government is **very persistent** in maintaining business pulse)

Judgement: Social Esteem Positive: Tenacity

Engagement: Heterogloss

*Bali **aman**.*

(Bali is **safe**)

Appreciation: Reaction Positive

Graduation: Focus: Soften

Engagement: Heterogloss

*Tempat wisata yang **belum digarap optimal** di Sumatra.*

(Tourist destinations that **have not yet been optimized** in Sumatra)

Appreciation: Reaction Negative

Graduation: Focus: Soften

Engagement: Heterogloss

In the third sentence above, the positive appreciation from the public is indicated by the word *aman* (safe). Public appreciation with the word 'safe' is referred to as a positive assessment of Bali. This is because Bali is recovering from the natural disaster. The public think that Bali is still a comfortable tourist destination and does not have the dangerous potential as before. Meanwhile, negative appreciation is aimed at the government that has not paid attention to tourism in Sumatra in the fourth sentence. The phrase has not been optimally worked on is considered a negative assessment of the public to the government in the form of a protest.

Furthermore, the word *belum* (not yet) in the phrase *belum optimal* (not yet optimized) shows a weakening function. Thus, the word *belum* (yet) is categorized into amplification (focus: soften). On the other hand, source: heterogloss is shown in all sentences in the examples. It can be concluded that source heterogloss is one of the appraisal systems in the editorial text of tourism in SINDOnews. These findings are in accordance with the results of previous research which states that the society intends to give less attention on appreciation (Susanto and Bimo 2023).

The Appraisal of the Writer's Attitude

The appraisal of the writer attitude in the editorial text of tourism news in SINDOnews.com is in the forms of judgment, affect, focus, and force. This section describes the writer's attitude towards the issues carried by the text.

*Tentu, kita **mengapresiasi**.*

(Of course, we **appreciate** it)

Affect: Positive

*Pemerintah **begitu gigih** menjaga denyut nadi bisnis.*

((The government is **very persistent** in maintaining business pulse)

Judgement: Social Esteem Positive: Tenacity

Engagement: Heterogloss

*Kedatangan wisatawan asing ke Bali **mulai naik**.*

(Foreign tourist arrivals to Bali **began to rise**)

Graduation: Focus: Soften

*Pulau Dewata juga **kokoh**.*

(The Island of the Gods is also **strong**)

Graduation: Focus: Sharpen

*Bali tetap **lejang**.*

(Bali remains **timeless**)

Graduation: Force: Attitudinal Lexis

*Harus **bekerja keras**.*

(We have to **work hard**)

Affect: Positive

*Angka tersebut memang **cukup menyedihkan**.*

(The number is **fairly saddening**)

Affect: Negative

In general, the attitude of writer is dominant in using positive expressions towards Bali tourism. This can be seen from some words in the sentences above, e.g. *Bali tetap lekang* (Bali remains timeless) which shows that writer has a high subjectivity towards the message he/she conveys through the editorial text to the readers. However, the news maker shows a negative attitude as shown by the expression quite sad. The expression shows an attitude that cornered the government to immediately improve Bali's tourism infrastructure so that domestic and foreign tourists visiting Bali will increase again. However, the writer also shows his objectivity to the government by assessing the government's persistence in improving Bali tourism. Thus, the writer attitude shows positive judgment and negative affect. News writers sometimes also give negative appreciation to government actions on a program in an online news. These actions are in accordance with the results of previous research which states that news writers sometimes use critical language for government programs (Yulianti, Septiana, and Rosni 2021).

*The Appraisal
of the Public
Attitudes*

The appraisal of the public attitudes on issues in the editorial text of tourism news in SINDOnews dominates in a partial and convincing attitude.

*Bali telah menjelma sebagai **gerbang pariwisata**.*

(Bali has transformed into a **gateway for tourism**)

Affect: Positive

*Gunung Agung memang kembali **menguji ketahanan**.*

(Mount Agung is indeed **testing resilience** once again)

Affect: Positive

kontributor utama penyumbang devisa

(**a major contributor to foreign exchange earnings**)

Force: Intensifier

Appreciation: Valuation Positive

*Bali yang **memukau** dunia.*

(Bali that **amazes** the world)

Appreciation: Valuation Positive

***Wilayah berbahaya hanya** yang berada pada jarak 8-10 km.*

(The hazardous areas are only within a distance of 8-10 km)

Force: Intensifier

*Wisata Bali **belum tergantikan**.*

(Bali tourism **has not been replaced** yet)

Appreciation: Reaction Positive

*Predikat sebagai '**surga dunia**'*

(Its predicate as '**the paradise on earth**')

Appreciation: Reaction Positive

*Bali **dinobatkan sebagai World 1st Best Destination**.*

(Bali has been **named World 1st Best Destination**)

Appreciation: Reaction Positive

The theme discussed in the text is tourism destinations during the Christmas and New Year holidays by glorifying Bali as heaven on earth for foreign and local tourists. It can be seen from the expressions *Wisata Bali belum tergantikan*

(Bali tourism has not been replaced yet), *Predikat sebagai 'surga dunia'* (Its predicate as 'the paradise on earth'), and *Bali dinobatkan sebagai World 1st Best Destination* (Bali has been named World 1st Best Destination). In accordance with these expressions, the public's attitude towards Bali tourism is shown with positive appreciation. This theme is very attractive to the public and influences readers to come to Bali while on holiday with family, friends, and colleagues. The public's attitude really appreciates the aesthetic value of Bali by giving a positive appreciation towards Bali that is called Heaven on Earth.

CONCLUSIONS

Some important points concluded related to the analysis of appraisal system in the editorial text on tourism in Indonesia can be summarized as follow. *First*, the character of Bali as a tourist destination in Indonesia is assessed through the appraisal system in online news texts in the form of editorials with the theme of tourist destinations in Indonesia. It represents positive appreciation in positive reaction with the graduation of force in the form of intensifier which describes Bali being not only a valuable and beautiful tourist destination, but also an asset of the state. *Secondly*, the character of the news maker represents positive judgement in social esteem positive in the form of normality and appreciation in the form of positive composition which describes that the news maker does not show its negative assumption towards the tourism text about Bali. *Thirdly*, the character of public in the text represents both positive and negative reaction of appreciation by describing that Bali is still a comfortable tourist destination and does not have the dangerous potential as before. Moreover, the negative reaction addressed to the government worked as a form of protest.

For the development of linguistic science, the researcher has some suggestions coming from this study. *First*, this study is still limited to the appraisal system in editorial text of only one online media. Therefore, this study is still very open to be developed in more diverse directions, such as the diversity of media data themes. *Second*, research in the field of SFL, especially the appraisal system in editorial texts, has not been associated with transitivity studies. The researcher suggests the diversity of theories to be explored in the future research in order to enrich the repertoire of research in the field of SFL.

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Translation Techniques of Racial Slurs in the Movie 42 Subtitles

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ABSTRACT

This research aimed to classify racism slurs translation techniques in the subtitles of the movie entitled 42 made by professional (Netflix) and fan subtitlers (Movieku). It applied a qualitative approach with a case study design. For analyzing the data, it used document analysis with the objects the movie transcripts and subtitles. The data were analyzed by using the theory of translation technique from Molina and Albir (2002). From the total 192 data (96 for each category) there were found 11 types of translation techniques applied, i.e.: amplification, compensation, description, established equivalent, literal translation, linguistic compression, modulation, naturalization borrowing, particularization, pure borrowing, and reduction. The data show that both professional and fansub use more than one type of translation techniques that can be grouped into single (22.4%), duplet (58.8%), triplet (18.2%), and quartet group (0.5%). The frequency of occurrences of each group of the translation techniques in the professional subtitles are 20 times or 20.83% for single, 50 (52.08%) for duplet, 25 (26.04%) for triplet, and only 1 (1.04%) for quartet. In fansubs, there are 23 occurrences or 23.96% for single, 63 (65.62%) for duplet, 10 (10.41%) for triplet, and none for quartet. The result of this research is expected to be a reference for the other research with the same topic.

Key words: movie, racism, subtitle, translation technique

INTRODUCTION

Translation has always been a part of communication media with anyone. It becomes a bridge to overcome the cultural background and language diversity among the people. According to Osman (2017) Translation is the mental activity that transfers the meaning of a given linguistic discourse from one language to another. It can be said that translation is transferring a language's meaning to another. The use of translation techniques is critical in translating activities because it allows translators to choose the necessary approaches for solving the problems in the processes of translating. According to Nduru (2017) translations are more effective when performed using specific techniques or procedures when resubmitting messages sent via SL to TL. In addition, Baihaqi (2017), argued that the translation procedure is a useful step in identifying and resolving issues with current translation procedures.

Translation technique is defined as a strategy to get the meaning by using different ways. According to Molina and Albir (2002), there are 18 techniques of translation, namely: adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. In addition, translation is not about a spoken language which can interpreted, but there is a written type of translation which is subtitling.

The translation techniques from Molina & Albir (2002) have broadly been utilized as the underlying theories in a lot of studies on translation as in Nduru (2017), Sarasmara and Yuliasri (2018), Supardi and Putri (2018), Fitria (2018), Fitria (2019), Fitria (2020), Hadi, Waluyo, and Baharuddin (2021), Awalia, Nugrahani, and Sukmaningrum (2022), Galingging and Tannuary (2022), Darissurayya (2023).

Therefore, these techniques are considered reliable to be applied as the instrument of analysis in this study.

Subtitling or subtitle is an important part of a movie because without the subtitle the viewers from other languages will be difficult to understand the dialogues. Now, almost all movies have already been completed with subtitles in the target languages of the viewers. According to Abdelaal (2019) a subtitle is usually two lines long and placed at the bottom of the screen so it does not disturb the viewers.

42 is a movie that was theatrically released in the United States on April 12, 2013. It is a story in 1947 when Jackie Robinson became the first African-American to play in Major League Baseball (MLB) in the modern era when he was recruited by the Brooklyn Dodgers and faced considerable racism in the process. This film have different versions Indonesia subtitles, namely official or professional subtitles and fan subtitles (fansubs), as the translation of the dialogues in English.

Racism is related to the idea that humanity is divided into races such as blacks and whites. Racism has always been a touchy subject. Believing one race to be superior to another is to treat other races unfairly. According to Smedley (2018), racism refers to any act, practice, or belief that humans are divided with respect to race. The racism that appears between whites and blacks is mostly due to the superior sentiment of white people towards black people of African American. In Nuraeni and Aria (2022), Yastanti, Rohati, and Akbar, (2021), Pakaya, Mariana, and Husain (2021), Nugroho, Oktoma, and Suryana (2021), Rahmatillah, Kuncara, and Nasrullah (2020) studies, racism is defined as divided people group that has different skin, race or if they are minority. Racism is the belief that some racial groups are naturally superior to others. The practices of racism can be found in many movies with African-American story background.

Slurring is a kind of hate speech that has various effects and may hurt someone's feeling when he/she receives it. Slurring and hate speech happen when someone has a different appearance or powerless than other. Jeshion (2013) defines slurring are such an expression used to derogate groups of people based on ethnicity, race, religion, sexual orientation, national origin, gender, occupation, and various other socially significant categories. Slur can potentially be harmful to others. Ashwell (2016) argues that gendered pejoratives, derogating individuals based on harmful gender stereotypes are not different than slurs, even though their denotation is not a social group. There are also a lot of movies that contain slur. In the racism movies, sometimes there are slurring words that are conveyed in different ways.

Movie is a medium to express human's experiences that includes social issues happening in real life. The issues that are represented in movies may serve as life lessons or deliver messages that have impacts to real life. Yastanti and Widhiyanto (2018) state that movie is a media to explore someone's idea and it could be real story or fiction. Movies have various contents such as inspiration, knowledge, and experiences. The movie entitled *42* was chosen as the object of this study because in the movie there are cases where people from various ethnic backgrounds experience racism with slurs that hurt their feelings. This research focuses on finding out how racial slurs in the movie are translated into Indonesian language by using various translation techniques.

RESEARCH METHOD

This research aimed at identifying and comparing the translation techniques used in the subtitling of the movie entitled *42* done by professional and fan subtitlers. The researchers used the transcript of the movie dialogues and subtitle as the

primary data and took Molina and Albir's (2002) translation techniques as the underlying theory.

This study employs a qualitative method with case study as the research design. The data, in the form of utterances and subtitles of the movie entitled *42*, were taken from two different sources, i.e. Netflix and Moviekku to compare the results of translation between professional and fan subtitles. According to Thomas (2021) case study is a kind of approach to investigating and determining an event or problem caused by collecting and processing different types of information and obtaining solutions to solve the period.

The data were collected by downloading English transcription from thescriptlab.com to gain the textual forms of the dialogues as the source language (SL) for the subtitles as the target language (TL). To distinguish between the two versions of subtitles, the target language texts were then labeled TL1 for professional subtitle (prosub) and TL2 for fan subtitle (fansub). After being collected, the data were then classified into tables for the purposes of analysis.

The steps of analyzing the data comprises sorting the data from non-data from the dialogues and subtitles, identifying the translation techniques used for each of the datum, classifying the data based their translation techniques, tabulating the data quantitatively, describing each case of the translation techniques, and drawing conclusions based on the findings and results of analysis.

TRANSLATION TECHNIQUES OF RACIAL SLURS IN THE MOVIE 42

In total, there are found 192 data of dialogue-subtitles from the movie *42* with equal shares for both professional and fansub or 96 data for each. Based on identification, there are 11 types of translation techniques used in the process of subtitling, namely amplification, compensation, description, established equivalent, literal translation, linguistic compression, modulation, naturalization borrowing, particularization, pure borrowing, and reduction. In addition, the researchers found that the translator used one or more translation techniques in translating the utterances. The result of translation/subtitles can be grouped according to the the number of techniques used into single, duplet, triplet, and quartet.

Single Group

In single group, There are only 6 out of 18 translation techniques found, namely; established equivalent, naturalization borrowing, compensation, particularization, reduction and linguistic compression with 20 in TL1 and 23 in TL2.

Table 1: Single Group of Translation Techniques

Translation Technique	Prosub		Fansub		Total	
	Num.	Pct.	Num.	Pct.	Num.	Pct.
Established Equivalent	15	34.88%	16	37.21%	31	72.09%
Naturalization Borrowing	2	4.65%	4	9.30%	6	13.95%
Compensation	0	-	2	4.65%	2	4.65%
Particularization	1	2.33%	1	2.33%	2	4.65%
Reduction	1	2.33%	-	-	1	2.33%
Linguistic Compression	1	2.33%	-	-	1	2.33%
Total	20	46.51%	23	53.49%	43	100%

- Established equivalent** In single group, 31 established equivalent translation techniques are found in the movie with the shares 15 single literal translation techniques for the professional and 16 for the fansubs.
- SL (utterance) : If he were white, we'd call that spirit.
 TL 1 (prosub) : *Jika dia berkulit putih, kita akan menyebutnya semangat.*
 TL 2 (fansub) : *Jika dia kulit putih, kita menyebut itu semangat.*
- Established equivalent is a translation technique whose target text is commonly recognized in daily language use or can be found in dictionaries. In both the professional and fan subtitles, nearly all parts of SL utterance are translated in one to one equivalent in TL, except the word would ('d) which has no equivalent in TL2. However, there is a mistake in translating the word 'spirit' into *semangat*. It should be *ruh* or its equivalents.
- Naturalization borrowing** Six naturalization borrowing techniques are found in both professional and fansub translation in the movie. In single group, there are two occurrences of naturalization borrowing from the professional and four from the fansub. Naturalization borrowing is to pick the foreign language term and make an adjustment to the local spelling or pronunciation.
- SL : Nigger, nigger, nigger!
 TL 1 : *Negro, negro, negro!*
 TL 2 : *Negro, negro, negro!*
- In the data, both professional and fan subtitles show the same result of translation. There is the word 'Nigger' which is changed into *Negro*. It indicates that there is an adjustment from SL to TL pronunciation.
- Compensation** Two compensation techniques are found in fansub translation. For single group, there are only two occurrences of single compensation and both come from fansub. Compensation means using another term in TL whose meaning is actually different from that of SL in order to compensate the translation.
- SL : You the batboy, sambo?
 TL 2 : *Kau akan memukul, hitam?*
- In the translation, compensation technique is shown by the use of the word *hitam* as the equivalent of 'sambo' even though these two words have different meanings.
- Duplet Group** In duplex group, there are 23 translation techniques in and almost all of them are found with various combinations with 50 data from TL 1 and 63 data from TL 2.
- Established equivalent and naturalization borrowing** In total, there are 45 translation techniques of duplex form with 21 in TL1 and 24 in TL2.
- SL : Get that nigger off the field!
 TL 1 : *Singkirkan Negro itu dari lapangan.*
 TL 2 : *Keluarkan Negro itu dari lapangan!*
- In the translation above, the SL text is entirely translated with established equivalent except 'nigger' because there is no local equivalent for this word and it is adjusted into '*negro*' instead.

Table 2: Duplet Group of Translation Techniques

Translation Technique	Prosub		Fansub		Total	
	Num.	Pct.	Num.	Pct.	Num.	Pct.
Established Equivalent, Naturalization Borrowing	21	18.58%	24	21.23%	45	39.82%
Compensation, Pure Borrowing	1	0.88%	3	2.65%	4	3.50%
Compensation, Established Equivalent	3	2.65%	3	2.65%	6	5.30%
Established Equivalent, Reduction	5	4.42%	7	6.19%	12	10.61%
Literal Translation, Modulation	1	0.88%	-	-	1	0.88%
Established Equivalent, Description	3	2.65%	2	1.76%	5	4.40%
Established Equivalent, Pure Borrowing	9	7.96%	8	7.07%	17	15.04%
Established Equivalent, Modulation	3	2.65%	-	-	3	2.65%
Established Equivalent, Linguistic Compression	2	1.76%	1	0.88%	3	2.60%
Literal Translation, Particularization	1	0.88%	-	-	1	0.88%
Amplification, Reduction	1	0.88%	-	-	1	0.88%
Compensation, Naturalization Borrowing	-	-	1	0.88%	1	0.88%
Naturalization Borrowing, Reduction	-	-	3	2.65%	3	2.65%
Amplification, Compensation	-	-	1	0.88%	1	0.88%
Modulation, Pure Borrowing	-	-	1	0.88%	1	0.88%
Compensation, Modulation	-	-	1	0.88%	1	0.88%
Description, Pure Borrowing	-	-	1	0.88%	1	0.88%
Literal Translation, Naturalization Borrowing	-	-	2	1.76%	2	1.76%
Established Equivalent, Particularization	-	-	1	0.88%	1	0.88%
Compensation, Literal Translation	-	-	1	0.88%	1	0.88%
Reduction, Compensation	-	-	1	0.88%	1	0.88%
Compensation, Linguistic Compression.	-	-	1	0.88%	1	0.88%
Linguistic Compression, Pure Borrowing	-	-	1	0.88%	1	0.88%
Total	50	44.19%	63	55.64%	113	100%

Compensation and pure borrowing There is a total of four translation techniques in duplet with one in TL1 and three in TL2.

SL : That the Negro does not belong.

TL 2 : *Itu kenapa Negro tidak diterima di sini.*

This utterance shows that the SL is translated by compensation because there is a couple of words that are not equivalent in the translation, i.e. *kenapa* and *diterima* except 'Negro' that is included into pure borrowing. Pure borrowing means taking a word from foreign language as it is or without any change.

Compensation and established equivalent There are total of five translation techniques of duplet with two in TL1 and three in TL2.

SL : Come on, Rook! Aint you gonna swing at something?!

TL 1 : *Ayolah, pemula! Kau tak mau memukul?*

SL : Tar baby skin gonna melt.

TL 2 : *Pelembabmu akan meleleh.*

In the utterances above compensation technique are shown by the word *memukul* as the translation of 'swing at something' and 'Tar baby skin' into *pelembabmu*. Meanwhile, the rest of the translation are the results of established equivalent techniques.

Triplet Group In triplet group, there are total 14 translation techniques that almost all appear in various combinations with 25 in TL1 and 10 in TL2.

Compensation, established equivalent, and pure borrowing In total, there are six translation techniques of triplet with four in TL1 and two in TL2.

SL : New York's full of Negro baseball fans.

TL 1 : *New York penuh dengan penggemar bisbol Negro.*

TL 2 : *Banyak Negro yang menggemari baseball di New York.*

In the utterance above, compensation technique is applied in the translation of the word 'full' in SL into *Banyak* in TL2 whose meanings are not identical. However, most of SL expression are translated by established equivalent as there are equivalence in between the words in SL and either TL1 and TL2 except for the word 'Negro' and 'New York' that do not change at all or undergo pure borrowings.

Compensation, established equivalent, and naturalization borrowing There are only four translation techniques of triplet four in the movie subtitles, all of which occur in TL1.

SL : A black man in white baseball. Imagine the reaction. The vitriol."

TL 1 : *Pria kulit hitam di bisbol kulit putih. Bisa bayangkan reaksi orang? Perkataan pedas orang?*

In the utterance, the phrase 'white baseball' is translated by compensation in TL into *bisbol kulit putih* because there is the word *kulit* that does not have reference in SL. Meanwhile, most parts of the SL utterance are translated by established equivalent since there is equivalence between some of SL and TL terms, except the word 'baseball' which is adjusted to *bisbol* or undergoes naturalization borrowing.

Table 3: Triplet Group of Translation Techniques

Translation Technique	Prosub		Fansub		Total	
	Num.	Pct.	Num.	Pct.	Num.	Pct.
Compensation, Established Equivalent, Pure Borrowing	5	14.28%	2	5.71%	7	20.00%
Compensation, Established Equivalent, Naturalization Borrowing	5	14.28%	-	-	5	14.28%
Established Equivalent, Naturalization Borrowing, Reduction	4	11.42%	3	8.57%	7	20.00%
Established Equivalent, Pure Borrowing, Reduction	3	8.57%	1	2.85%	4	11.42%
Established Equivalent, Pure Borrowing, Description	1	2.85%	-	-	1	2.85%
Compensation, Established Equivalent, Modulation	1	2.85%	-	-	1	2.85%
Compensation, Established Equivalent, Description	1	2.85%	-	-	1	2.85%
Established Equivalent, Linguistic Compression, Naturalization Borrowing	1	2.85%	-	-	1	2.85%
Established Equivalent, Linguistic Compression, Reduction	1	2.85%	-	-	1	2.85%
Literal Translation, Pure Borrowing, Naturalization Borrowing	1	2.85%	-	-	1	2.85%
Amplification, Literal Translation, Pure Borrowing	1	2.85%	1	2.85%	2	5.7%
Compensation, Pure Borrowing, Modulation	-		1	2.85%	1	2.85%
Established Equivalent, Naturalization Borrowing, Pure Borrowing	0	0%	2	5.71%	2	5.71%
Amplification, Established Equivalent, Linguistic Compression	1	2.85%	-	-	1	2.85%
Total	25	71.35%	10	28.54%	35	100%

***Established
equivalent,
naturalization
borrowing, and
reduction***

There are found seven translation techniques of triplet found in the subtitles of the movie with the comparison 4 in TL1 and 3 in TL2. Reduction is to suppress SL information in TL.

SL : Hey, nigger! You like white women, huh?

TL 1 : *Hei, Negro! Kau suka wanita putih?*

In this utterance, the expression "Hey, nigger! You like white women, huh?" is mostly translated by established equivalent because almost all of the words in SL have their own equivalents in TL. However, there are cases of naturalization borrowing in the word 'nigger' that is adjusted into negro and reduction for the word 'huh?', because it has no translation in TL.

Quartet Group

***Compensation,
established
equivalent, pure
borrowing, and
reduction***

In quartet group, there is only one combination of four translation techniques made up of compensation, established equivalent, pure borrowing, and reduction. It occurs in the professional version only.

SL : He wants us to get used to Negro crowds.

TL 1 : *Agar terbiasa dengan keramaian Negro.*

In the utterance above, the SL clause "He wants us" is translated by compensation in TL into *Agar* since the meaning of SL is not exactly the same as that of TL. Meanwhile, the rest of SL text is translated by established equivalent because the equivalents of the word and phrase are recognized in dictionaries, except for the word 'Negro' which is purely borrowed from the original term.

CONCLUSION

From the total of 192 data taken from professional and fan subtitling of the movie 42 which comprise 96 data for each, it is found that the translator use either different translation techniques or combinations of translation techniques in the processes of subtitling the dialogues. These types of translation techniques can be grouped into single, duplet, triplet, and quartet with the results 22.4%, 58.8%, 18.2%, and 0.5% respectively.

From the results of analysis, it can be concluded that established equivalent is the most frequently used translation technique in the subtitling of the movie 42. It is distributed in all of the groups of translation techniques from single to quartet. In single group, established equivalent occurs 15 times in prosub and 16 in fansub. In duplet group, established equivalent and naturalization borrowing constituted 20 data for prosub, whereas for fansub, there are 24 established equivalent and naturalization borrowing combinations found. In triplet group, combinations of compensation, established equivalent, and pure borrowing appear five times in prosub, whereas in fansub there are two cases of compensation, established equivalent, and pure borrowing combination. Lastly, in quartet group, only one technique combination is found, namely compensation, established equivalent, pure borrowing, and reduction.

The researchers hope that this research can be used as a reference for readers who wants to add knowledge on translation studies in general and translation techniques in particular. Since this research only focuses on analyzing the racism slurs translation techniques in the movie 42, the researchers suggest anyone who wants to study the translation techniques of racism slurs to investigate the objects in more details with deeper analyses.

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Babyfying Museum Texts for Younger Visitors through Augmented Reality

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ABSTRACT

Museums have long been recognized as a place to study historical objects. However, at the same time, museums are considered unfamiliar to younger visitors due to the complexity of the descriptions of their artifacts. In order to overcome this problem, this research attempted to simplify the museum texts through an application named babyfication. The process of simplification involves three main components: conceptual simplification, modification for simplicity, and summarization of text. For enhancing the comprehension of the museum texts, augmented reality (AR) technology features are utilized in the process. Through a combination of simplified language, vibrant visuals, and interactive elements, this research tried to prove the beneficial outcomes from AR technology in bridging the gap between traditional museum texts and the developmental needs of young children, particularly dealing with their engagement with cultural artifacts. A qualitative research approach and Spradley's data analysis technique were employed to figure out how the descriptive texts of museum artifacts are babyfied. Applying the theory of babyfication from Purnomo et al. (2021) as a ludic adaptation concept, it was revealed that textual, visual, and operative elements, that have been *babyfied* by using AR technology as a medium, tend to be textually simpler, more visually appealing, and make it easier for children to understand the information.

Keywords: babyfication, exhibition text, museum, younger audiences

INTRODUCTION

Museums are often perceived as outdated and uninteresting, particularly for young visitors. This perception stems from the fact that museum services are not typically designed with young audiences in mind. For instance, the language used in descriptions of artifacts is often formal and adult-oriented, which can be overwhelming for children. This issue is not new. MacLulich (1992) argues that visitors are frequently frustrated by overly complex texts. The challenge of writing simple explanatory texts for exhibitions is significant, as even experts may struggle to convey complex ideas in a way that is accessible to a broader audience. He suggests that even specialists who have successfully completed a doctoral thesis may find it challenging to write a simple explanatory text for an exhibition. It takes a certain credibility to write a comprehensible text for visitors and it can make a difference regarding to the point where a museum wants an impact for its popularity and survivability to help it to achieve its goals, especially gaining more visitors from time to time.

Babyfication is a valuable technique to simplify complex or general text into an easily understandable form for younger ages, especially children. In the context where

most museums still use general language to exhibit and describe artifacts or groups of certain objects on display, babyfication aims to make the contents more accessible. Not only are the visitors shown visual displays of artifacts, but also informed by descriptive texts written alongside the artifacts. Museum Keris, located in Surakarta, is one museum that has *babyfied* their exhibition texts explaining their artifacts, a collection of *keris*, a Javanese traditional weapon. The museum created an augmented-reality based application (AR-based app), a 3D technology that uses an individual's perception and comprehension of the real-world environment by overlaying virtual objects onto reality. This app helps younger audiences by *babyfying* the *keris* into an avatar, a virtual character or personified representation, as an icon for the museum. Utilizing this avatar makes the content more relatable and engaging, gradually growing younger visitors' interests in the museum's exhibits.

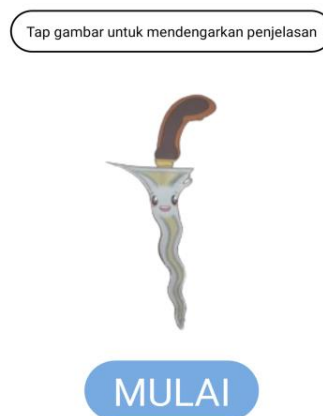


Figure 1: Babyfied icon found in Museum Keris

Based on further examination of the AR-based app created for Museum Keris, this research team found some flaws in the end product and intended to recreate the revised version to be applied to Karst Museum, a geology museum located in Wonogiri, Central Java. The issues identified were that the app only uses formal-oriented Indonesian language audio. It lacks explanations directed towards younger audiences and only utilizing the existing exhibition text. Furthermore, the app only shows one icon, the Museum Keris icon, which has been babyfied into child-friendly language and comprehension as seen in Figure 1. While this icon incorporates aspects and elements to function as an attraction for children, the app falls short in several areas. The formal language audio may be too advanced for young visitors to fully understand. Relying solely on the exhibition texts means the content has not been adapted for a younger reading level. Having just one babyfied icon limits the engaging, child-oriented content available within the application even though it has the aspect and element to attract children's attention.

This example from Museum Keris' AR app simplifies the exhibition texts that also appear as digital texts within the AR-based app. This babyfication feature is not only utilized for visuals on the Museum Keris AR app, but also appears in animation films. The essay *Scooby-Doo, What's Happening to You* by Tera Williams (Jeanine et al. 2009) shows how the Scooby-Doo theme has been simplified to fit the needs of

younger audiences, with these babyfied books tending to attract a younger readership. The article by Feuerstein and Odhiambo (2017) notes a similar phenomenon, showing an increasing trend of babyfication applied to depictions of pets. This pet babyfication is not limited to the United States. Essentially, pets are more often conceptualized and portrayed with child-like, youthful characteristics. This technique aims to engage children's interests and make educational or entertainment contents more accessible to their level of understanding.

Previous studies on babyfication have left a gap regarding the babyfication of exhibition texts for artifacts and geological objects in museums. Exhibition texts are considered an important aspect of a museum because they are the central part of the museum's communication program. The development of thematic exhibitions along with a strong educational purpose has placed the role of exhibition texts at the forefront (Samson 1995, McManus 2000, Schiele 1995, Jacobi et al., Poli 1995 in Ravelli 2007). To prove that babyfication has an effect on increasing children's understanding, the researchers attempt to apply the babyfication of exhibition texts for museum artifacts through AR, targeting younger audiences. Based on this identified gap, as previously stated, this research aimed to answer the question on how the exhibition texts of museum artifacts are babyfied. Therefore, by this research, the researchers attempted to create an application based on this question.

Babyfication is clearly part of the concept of playful adaptation, adapting the text, images, and activities of a work so that it can be enjoyed by younger users such as children (Purnomo et al. 2021). This research applied textual, visual, and audio elements in its approach. The use of visuals such as babyfied icons make it easier for children to recognize the objects being described, as what Foucault (1983) stated: "Without saying anything, a mute and sufficiently recognizable figure expresses the essence of the object; from image, a noun written below receives its 'meaning' or usage rules." Incorporating visually simplified icons and imagery allows children to connect the representations to the real-world objects and concepts. Moreover, the addition of babyfied audio helps learning by giving clear, spoken examples of words and expressions, facilitating comprehension and verbal skills.

LITERATURE REVIEW

The phrase 'museum text' refers to exhibition text which, as Ravelli (2007) explains, it gives meaning to and communicating with its public for an institution or exhibition. Particularly at Karst Museum, similar exhibition texts enhance artifacts' visual meanings but can be overly complex. MacLulich (1992) noted that visitors frequently struggle with such complex museum texts designed for educational purposes without sacrificing explanatory aspects. The texts are proven unfriendly for younger visitors, but simplification emphasizing unbiased interpretation can help. This approach to decoding, known as proairetic decoding, aligns with the goal of creating straightforward readings for children to ensure that "what is read is what is meant" and meet the need for simple content accessible to young audiences. Nikolajeva's (2014) textual simplification technique involves three parts, i.e.: conceptual simplification, modification simplification, and text summarization.

Textual simplification should be child-friendly, which can be achieved by combining it with the theory of babyfication. Purnomo et al. (2017) refer to this as 'ludic writing', that is writing in a playful, gamified manner. It is anticipated that this ludic writing leads to ludic engagement, defined as the fun interaction with learning objects (Gaver et al. 2004). Caillois (2001) classifies four types of games that can create

this ludic engagement, i.e.: competition (agon), role playing (mimicry), games of chance (alea), and physical/sports games (ilinx). By combining child-friendly ludic writing with complimentary games in the museum setting, it is expected that children are able to learn about exhibits (as learners) through entertaining gameplay (as players) while having memorable experiences (as experiencers). These three requirements of learner, player, and experienter can potentially be met by applying the theory and techniques of babyfication. Moreover, babyfication involves specific textual modifications typically provided through text summarization, elaborative modification for expression explication, and conceptual simplification.

The field of augmented reality is used as a mediator or amplifier of human actions, often in physical interaction with the surroundings. While this applies to some other forms of systems as well, AR is unique in the sense that it changes the user's perception of the world in which she/he acts, and in that way fundamentally affects the way the user behaves (Nilsson and Johansson, 2007). The use of AR as an interactive learning media in museums is considered more efficient and more quickly for visitors to absorb and digest information than when the exhibition texts are the only means of delivery. Due to the benefits of using AR technology for media information about museum introduction, this research used AR application as one of the instruments. Visitors can receive instant information on unfamiliar surroundings by using marker or location-based AR applications (Han et al. 2013).

Younger museum visitors often take a passive approach, basically exploring exhibits with no interaction. AR is utilized to modify this by allowing them to visualize objects through technology implementation. As users scan a QR (Quick Response) code with their smartphones, the AR application will display the babyfied exhibition text and object intended. QR codes provide access to information and have become popular for their usefulness in accessing content through mobile devices that can be featured and adopted by all museums worldwide.

RESEARCH METHOD

This qualitative research gathered data from the exhibition texts displayed at the Karst Museum located in Wonogiri, Central Java. The collected data were descriptively investigated with purposes. The lingual expressions found can be theoretically classified as unfriendly text types for younger visitors. These expressions, filtered from the exhibition texts, were planned to undergo babyfication by implementing the babyfication theory to better address the museum's younger visitors. The babyfication process also involved transforming the text into an AR-based app. The exhibition texts served as the primary data source and were purposefully investigated through descriptive analysis methods.

The data, consisting of lingual expressions found within the exhibition texts, were theoretically classified as an unfriendly type of text for younger visitors based on their complexity. Specific examples from the exhibition texts that illustrate the need for babyfication include highly technical terminology being defined without visual aids or simplified explanations. Such texts posed significant comprehension challenges for younger museum visitors. By applying engaging exhibition texts, the intended audiences are encouraged to explore deeper knowledge on certain subjects, which matters.

To address this issue, the lingual expressions were subjected to the babyfication process based on Purnomo et al.'s (2021) theory of ludic adaptation. This involved

transforming the text through textual, visual, and operational adaptations to make it more comprehensible for children.

Employing Spradley's (2016) method, the data underwent domain, taxonomy, and componential stages of analysis consecutively. The domain analysis revealed that the exhibition text is not child-friendly. By clarifying indicators to assess child-friendliness, such as language complexity, visual appeal, and interactivity, a framework for creating child-friendly exhibition texts could be developed. As Dean and Edson (1996) explain, object-oriented exhibitions rely more on their collections of artifacts as the focal point to convey stories, whereas narrative-oriented exhibitions concentrate on creating stories utilizing objects to support the depiction or interpretation.

In the taxonomy phase, the exhibition texts were transformed through 'babyfication' technique developed by Purnomo et al. (2021), which conveys the concepts of ludic adaptation through textual, visual, and operational adaptation of a text, so that the texts can be comprehended by younger audiences such as children. In the componential phase, the exhibition texts were transformed into an approved child-friendly 'babyfied' text and the resulting texts were then combined with visual and operative elements into an AR-based application.

In the taxonomy phase, where the adaptation aspects were broken into textual, visual, and operative concepts, the actions taken were collecting the data from the museum, adapting the findings using ludic adaptation principles, and converting them into a concise, compact format for an AR-based app.

By differentiating, classifying, and adapting the exhibition texts to be child-friendly, young visitors can hopefully understand and engage with the museum's collection showcases, which previously relied primarily on text-based exhibition materials as the main learning method.

FINDINGS The findings presented here provide illumination on the efficacy of babyfication, taking a pivotal focus on the selected exhibition texts that underwent this process in an AR-enhanced setting. The findings reveal empirical evidence supporting ludic adaptation through a systematic examination of the practice, concentrating on three distinct aspects to enhance the comprehensibility of exhibition content for younger audiences. The research focused on three specific aspects: visual appeal, interactivity, and language simplification.

Text Simplification Text simplification aimed to improve the comprehensibility of exhibition content for younger audiences. According to De Belder and Marie-Francine (2010), most text simplification research aims to make texts appropriate for children's reading levels. Simplification refers to making written information more accessible, especially for visitors with varying educational backgrounds, language proficiencies, and age groups. Siddharthan (2014) found that comprehension can be enhanced for readers with low literacy levels by: (1) substituting difficult words, (2) splitting long sentences, (3) making discourse relations explicit, (4) Avoiding preposed adverbial clauses, and (5) presenting information in cause-effect order. These findings provided motivation for using text simplification as a comprehension aid.

In this investigation, applying babyfication techniques to transform selected exhibition texts into AR-enhanced settings offered significant advantages. The execution focused on converting complex technical language into simpler expressions without compromising essential content. Simplification addressed

comprehension gaps between younger visitors and adults by providing relevant, comprehensible meanings.

Research suggests conceptually-based or abstract instruction provides more benefits than procedurally-based or concrete instruction (Hiebert and LeFevre 1986). Implementing age-appropriate language creates a new approach to learning that is well-suited for children. This practice gives the impression that the museum aims to facilitate and adjust its language to meet visitors' needs, without compromising the intent behind the content. Nurhadi (2003) argues that this contextual approach optimizes learning through understanding, rather than memorization, positioning museums as valuable learning resources. Progressively incorporating these findings using babyfication in an AR context deepens the understanding of its implications and effectiveness. Designing for joy and fun (Hassenzahl 2010) coupled with opportunities like adding new interactive ways to engage with content directly involves children in educational museum experiences. Simplified text holds universal appeal transcending age groups as well as underscoring the importance of adapting content to maximize audience understanding and engagement across visitors.

Table 1 shows the transformations from exhibition texts into babyfied texts.

Table 1: Text Transformation

Exhibition Text	Babyfied Text
<p>Occurance of Limestones Limestone forms from coral colonies that die and compress into CaCO_3. With magnesium contamination, it becomes dolomite, Ca (Mg) CO_3.</p>	<p>Limestone comes from coral families living together in the sea. When their home changes, they can't live anymore and turn into limestone rocks (CaCO_3), like big underwater cookies! If limestone mixes with magnesium, it becomes dolomite, like a rock with a new nickname.</p>
<p>Elevation by Tectonic Activity Limestone, originally on the sea bed, rises to form hills through tectonic uplift.</p>	<p>These rocks can move up from the sea to become tall hills or mountains because the ground moves, like a giant dance. So, limestone starts deep in the sea and can end up high in the sky. Nature's full of fun surprises!</p>

Visual Adaptation

Visual adaptation is a critical component of ludic adaptation, increasing the accessibility and appeal of exhibition content for younger audiences. Adaptation serves a functional role by calibrating the visual system to prevailing conditions, increasing visual coding efficiency (Durgin 2000; Makhijani 2020). By incorporating child-friendly visualizations, younger visitors are stimulated to engage with the content visually before reading descriptions. The findings outline several aspects of visual modification within the ludic adaptation framework as follows:

1. Visual elements
Color schemes and iconography act as visual cues guiding comprehension. Spatial arrangement and interactive features contribute to dynamic engagement with learning.
2. Design considerations
Design choices for color, symbols, and interactive elements consider not only aesthetic appeal but also shape cognitive responses in young audiences. Each element influences initial response and comprehension of content by young visitors.
3. Connection to learning
Analysis reveals a complex yet integral connection between visual stimulation and learning outcomes. Understanding this connection contributes significant knowledge to creating effective, immersive educational spaces.

The concept of visualization implies making something visible and forming mental images (Vealey and Walter, 1993). This underscores the importance of intentional visual design in crafting interactive, impactful museum experiences for diverse visitors. Visual adaptations significantly increase the attractiveness of exhibition contents for children. By employing vibrant colors, friendly character designs, and engaging layouts, museums can capture the attention of young visitors and encourage them to explore further. Interactive elements, such as touchscreens and animated displays, add a dynamic dimension to the learning experience, making it more memorable and enjoyable. Figure 2 is the result of adapting visual aspect of a Karst Museum's collection.



Figure 2: Visual adaptation as an integration of AR app with babyfied text

To maximize children's comprehension of the museum contents that were initially presented through exhibition texts, the visual adaptation aspect was launched by designing the landing page of an AR application. This page serves as the entry point for accessing the museum's collections with simplified textual contents through babyfication. The application's user interface adopts a 'nature' theme to emphasize the museum's focus on geology and stones. This theme aligns with the museum's location in Wonogiri, where *wono* means forest or jungle, and *giri* means mountain

in Javanese. Choosing a nature theme for an app associated with a geology museum located in Wonogiri creates a significant correlation between the app and the museum's contents. This complementary approach aimed to reinforce the educational aspects through visuals and thematic consistency. The nature theme not only complements the museum's subject matter but also contributes to a more immersive and enriching learning experiences for children.

Operative Addition

The integration of AR in educational settings, particularly with babyfication, is crucial for enhancing user interaction and engagement. According to Martínez et al. (2014), AR technology offers new ways of user interaction, incorporating various interactive features within exhibition texts. The visual stimulation provided by AR is closely linked to learning outcomes, emphasizing the importance of a visually engaging environment in educational spaces. These interactive features are designed not only to capture the attention of younger visitors but also to actively engage them in the learning process. The use of AR technology involves scanning the surrounding environment using a camera and displaying digital elements within it for creating a realistic experience. This approach is recommended for future exhibition strategies, as it effectively connects technology with the real environment of the museum for enhancing the learning experience (Rahmawati, Dianhar, and Arifin 2021).

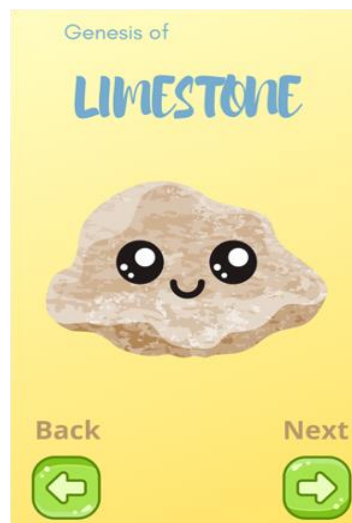


Figure 3: operational additions for the babyfication process

By implementing the three key aspects of the babyfication process, which are text simplification, visual adaptation, and operational additions, it can be stated that they are systematically organized to give clarifications on their empirical evidences and implications. Each component contributes to the enhancement of exhibition content comprehensibility for younger audiences. The exploration undergone in ludic adaptation in AR-driven babyfication goes beyond traditional learning approaches. It introduces the involvement between the children in the learning experiences and the additions of a progressive layers to the interactions that bridge them to the available contents. The operative element applied to the proposed application can be seen in Figure 3.

The collective findings draw attention to the transformative potential of babyfication, especially applied in an AR-enhanced setting. Babyfication, especially in an AR-enhanced context, has the power to bring about significant changes or improvements in the way museums engage with their audiences, particularly younger visitors. The calculated focus on the text simplification, the universal appeal of simplified content, and the interactive nature of ludic adaptation contribute to a nuanced understanding of how museums can adapt and thrive in an evolving educational landscape. It positions museums as a dynamic place to commit the enhancement of the experiences gained by the visitors through innovative and inclusive learning methods. Applying the multifaceted approach of babyfication in an AR app setting showcases the potential to transform a museum into a place where the audience, especially children, get the dynamic benefits of the transformation process of the exhibition texts into a simplified, visually attracted, and technology-based contents.



Figure 4: The narratives and their visual objects that have not been babyfied

Figure 4 is the example of exhibition texts used to describe the pictures which are considered not simple. The collage-style of picture's frames are not simplified and modified to child-friendly visualization yet due to its usage and synergy combined to the complex and exhibition texts. The fonts are also not as big as it can be properly read by children, not to mention that it is placed higher than children's average heights. From these two points alone, it is urgent to change the mechanism for displaying the pictures and delivering the information, especially for children.

By creating the application, the researchers are sincerely cruising to take the AR learning program to a higher usage. The issues brought the researchers to articulate the pivotal significance of adhering to the user-centric design principles and educational alignment in the conception of an innovative AR learning tool for presenting an exciting prospect for an enhanced educational journey for young visitors to the museum.

The narrative of exhibition text that has been simplified can be observed in Figure 5, and more detailed illustrations of geological objects in panels were then made because children frequently examine illustrations more closely and *see* details in pictures that *skipping* and *scanning* adults miss (Kiefer 1995). Visual modification techniques were employed for the images mentioned in the exhibition texts, creating visuals with a babyfication approach to make the contents appealing to children. As an example, one of the faunas that can thrive in karst regions, such as snails typically found around coastal coral rocks, is depicted in a babyfied manner.



Figure 5: The narratives and their objects that have been babyfied

The snail is designed with soft color choices and big eyes to represent it in an adorable way. There were also applications of visual modification to the illustrations of flora. As shown in Figure 5, there are illustrations of bamboo, banyan trees, and teak wood in a cartoon style, featuring soft and colorful tones that are child-friendly.



Figure 6: The exhibition text of karst genesis

The lack of appeal for children is due to two factors, realistic images and formal-oriented descriptions. Realistic images may not hold children's attention as strong as colorful, simplified, or stylized visuals. In other words, children are frequently drawn to these three visual characteristics. They are frequently drawn to colorful and imaginative representations. Furthermore, the term formal-oriented description implies that the accompanying information or text is too formal or technical for a younger audience. Children typically respond better to language that is simple, playful, and easy to understand, as it resonates more with their developmental stage.



Figure 7: The babyfied visualization and narrative of karst genesis

Picture slicing a giant rock sandwich filled with caves and secret tunnels. That's a cross-section of karstified carbonates.

Figure 7 is an example of how complex geological concepts of karst genesis as explained in Figure 6 can be simplified and made engaging for young learners through visual storytelling. By incorporating colorful and relatable elements, such as funny characters and a sunny sky, the image effectively captures children's attention and helps them understand the concept of karst formation. This approach aligns with research suggesting that color can enhance learning efficiency and that visually appealing content can improve children's interest and engagement (Vetter, Ward, and Shapiro 1995; Keller and Grimm 2005). The friendly impression created by the image is intended to foster a positive attitude towards the subject matter, emphasizing the importance of making educational content both visually appealing and relatable for young audiences.

DISCUSSION

The Problems of Babyfication in Children's Comprehension

Babyfication, the technique of adapting complex texts into child-friendly language (Purnomo et al. 2021), presents significant challenges when applied to museum and exhibition contents. Although the goal is to enhance children's understanding, the success of simplified texts can vary depending on individual factors such as educational background, language proficiency, and age group (De Belder and Marie-Francine 2010). Research on reading comprehension processes in children highlights the complexity of extracting and constructing meaning from written and auditory texts (Snow and Group 2002; Education 2005). While babyfication aims to improve accessibility, studies have shown that oversimplified or ludic texts may inadvertently create new barriers to comprehension by omitting crucial contextual information or presenting content in an overly reductive manner (Jurafsky 1996). The textual, visual, and interactive aspects of babyfied content are integrated into an AR product aimed at enhancing children's understanding of museum exhibitions (Samson 1995; McManus 2000; Schiele 1995; Jacobi et al. 1995; Ravelli 2007).

In the AR of Karst Museum, the babyfied design features simplified text, interactive audio with child-friendly intonation, and visually appealing image elements aligned with the ludic concept to attract and engage young audiences (Purnomo et al. 2021). However, adjustments are needed across these three aspects to accommodate children's varying interpretations of visual elements and the lack of specific benchmarks for ludic values tailored to different educational backgrounds, language proficiencies, and age groups. However, the effectiveness of AR in facilitating children's comprehension depends on the careful integration of textual, visual, and interactive elements tailored to diverse educational and linguistic backgrounds (Purnomo et al. 2021).



Figure 8: The QR code of babyfication application

While simplifying exhibition texts aims to enhance children's comprehension, it does not directly address challenges posed by diverse educational levels and cultural backgrounds. Although English is widely used for learning activities, children's engagement depends on their linguistic familiarity and cultural relevance of the content. AR technology presents accessibility barriers. AR apps require compatible devices and infrastructure, potentially excluding children without access to such technology from fully experiencing simplified museum exhibits.

Table 2: Strategies for Targeting the Museum's Segment

	Text Simplification	Visual Modification	Operative Addition
Narrative	✓	✓	✓
Objects	✓	✓	✓

The QR code in Figure 8 is corresponded to a product based on AR app targeting to the museum's segment utilizing several strategies that already included in Table 2 such as text simplification, visual modification, and operative addition aiming and covering up the narrative (exhibition texts) and objects (visually seen collections) displayed in the museum. The QR code above should be scanned in order to show the simplification elements and enhance the reader's comprehension and experience.

CONCLUSION

The perception of the museums as outdated and uninteresting to common people, especially for young visitors, stems from their failure to cater to younger audiences. This Failure can be fatal because one of the functions of a museum is to educate the people and one of the main demographics of education is young people. This failure is evident in the use of formal and complex language in artifact descriptions that leads to frustrating many visitors. To make museums more engaging for youths, all information should be accessible to them. Utilizing simplified descriptive texts,

visuals, and AR applications can enhance the comprehension and interests of younger visitors, like the concept referred to as babyfication. This research aimed to demonstrate the effectiveness of this approach in making museums more appealing to the youth. The lacking appeal of museums for children can be attributed to realistic images and formal-oriented descriptions. By using babyfication, the museum can cater more to younger visitors and make them interested in visiting museums more often.

The Babyfication method through AR technology has proven to be able to enhance children's understanding of museum exhibition texts. By utilizing such a technology that suits to children's comprehension level, it can be said that children now have the tool to help them understand the museum collections more clearly than the former conventional texts. Children are hoped to enjoy their visits to museums not only by watching the collections, but also understand the history behind the artifacts. However, adaptations across textual, visual, and operational aspects are necessary to effectively engage the target audience. In the created AR product, text simplification and interactive audio that feature child-friendly intonation, are utilized. In addition, visually enhanced babyfied elements prove more appealing than the original visuals.

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Directive Utterances of Vertical Relationships in the Anime *Kaze Tachinu*

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ABSTRACT

This study aimed at describing the directive utterances as well as the grammatical markers of the utterances in the conversations with vertical relations in the anime entitled *Kaze Tachinu*. This study used Searle's (1979) theory of directive speech acts and employed a descriptive-qualitative method. It also utilized sociopragmatic approach as an additional perspective in the analysis. The result shows that various forms of directive utterances are spoken by characters who have higher social status towards the others from the lower ones. In total, there are 48 directive utterances found for both direct and indirect categories. *Meirei* (command) dominates with 40 utterances and is followed by *irai* (request) *kinshi* (prohibition), *kanyuu* (invitation) and *adobaisu* (advice), each of which has two utterances.

Key words: directive utterance, grammatical marker, sociopragmatic, vertical relationship

INTRODUCTION

Pragmatics is one of the branches of linguistic science that focuses on the conceptual meaning conveyed by speakers and interpreted by hearers in order to determine the illocutionary force of their utterances. Pragmatics has several topics that can be studied, one of which is speech acts. Speech acts are utterances that contain actions within them. As what Austin (1962) stated, in delivering something, the speaker also performs actions based on what has been uttered. Yule (1996) divides speech acts into five types based on their functions, namely commissive, declarative, assertive, directive, and expressive.

Commissive speech acts serve to bind the speakers to the intentions of performing actions in the future, whereas declarative speech acts have the function to change the world according to what the speakers uttered. In addition, assertive speech acts are used to state utterances believed by the speakers whether they are facts or not. Meanwhile, directive speech acts have the purpose to command the hearers through utterances spoken by the speakers. Finally, expressive speech acts can be utilized for conveying the speakers' feelings.

Directive speech acts are one type of speech acts. Searle (1979) states that directive speech acts are a type of utterance used by speakers to get the hearer to do what the speaker says. Directive speech acts have several types, including commanding, inviting, requesting, prohibiting, advising, and others. Directive speech acts can be found in both visual and audiovisual media, such as comics, magazines, anime, and films. Particularly in Japanese language, there are directive utterances with grammatical markers indicating the illocutionary forces contained in the utterances. This type of directive speech act is categorized as a direct directive speech act. On the other hand, there are also directive speech acts without any directive markers. This type of directive speech act is named as indirect directive speech act.

Japanese language has its own characteristics, such as having levels of formality, polite expressions, expressions of gratitude, and others. In performing Japanese speech acts, especially in an indirect manner, one must consider the politeness aspects. In other words, he/she has to focus on the context to increase

the level of politeness. The selection of Japanese utterances can be determined by various factors, one of which is social relationships, such as *jouge-kankei* which means a vertical relationship between participants of conversation. Vertical relationships are asymmetric or hierarchical relationships between the speaker and the hearer, where one party has higher status, authority, or power than the other. For example, when a superior speaks to their subordinate, it is often found that he/she will use utterances with informal speech levels. On the other hand, when a subordinate is speaking to his/her superior, they generally use utterances with formal speech levels. Vertical relationships can be found in various circumstances, including in the dialogues between the characters in the anime titled *Kaze Tachinu*. In this anime, various types of directive speech can be found uttered by characters in either direct and indirect manner, from those who have higher social status to the lower ones and vice versa.

This study examines the realizations of directive speech acts that occur in vertical relationships between speakers and hearers in the anime *Kaze Tachinu* from a sociopragmatic perspectives. Thus, the purpose of this study is: (1) to describe what directive speech acts occur in vertical relationships between speakers and hearers in the anime *Kaze Tachinu* along with their realizations, either direct or indirect; and (2) to describe the linguistic and pragmatic markers of the respective speech acts.

LITERATURE REVIEW

Research on directive speech acts has been widely conducted. In his study, Muslihah (2017) investigated directive speech acts in the drama *Miss Pilot* with a socio-pragmatic study, where directive utterances with illocutionary forces of commanding, prohibiting, requesting, inviting, advising, and permitting were found to be expressed directly. Meanwhile, Aryanto (2020) examined the characteristics of directive speech acts in the dissemination of COVID-19 mitigation information in Japan using various language varieties, such as *teineitai* (polite speech style) and *keigo* (honorific speech), one of which is the use of the expression *makoto ni* followed by the expression of gratitude *arigatou gozaimasu* to mitigate face threats towards the hearers. Next, Khair (2021) investigated grammatical markers of directive speech acts in Japanese, one of which is the form *~na* in the anime *Howl's Moving Castle*, where this grammatical marker can mean prohibition or command depending on the context and situation. Lastly, Adnjani (2023) studied directive speech acts in two Japanese films titled *Peach Girl* and *Miseinen Dakedo Kodomo Janai*, where directive utterances with grammatical markers such as *~te*, *~te kudasai*, *~onegai*, *~naide*, and others were found.

Although there are a lot of studies on directive speech acts, including the one with sociopragmatic approach as conducted by Muslihah (2017), research on directive speech acts conveyed either directly or indirectly from sociopragmatic perspective has not been found yet. To fill this gap, the researchers decided to analyze the type of speech act by using anime *Kaze Tachinu* as the material object.

UNDERLYING THEORIES

Cohen (in Long and Richards 2009) states that speech acts are functional units in communication. By Yule (1996), the functions of speech acts are then divided into five different types, namely: assertive, expressive, declarative, directive, and commissive.

Assertive speech act is purposed to state utterances that the speaker believes to be true or not, whereas expressive speech act functions to express feelings perceived by the speaker. Declarative speech act itself intends to change the world through utterances conveyed by the speaker. Meanwhile, directive speech

act aims to command the hearer to do something through the speaker's utterances. Finally, commissive speech act has the function to commit oneself to perform an action in the future.

Regarding directive speech act, Searle (1979) defines it as a type of utterance that the speaker uses with the intention of getting the hearer to do what the speaker says. Searle (1979), then, divides directive speech acts into several categories, i.e. commanding, requesting, inviting, pleading, advising, and permitting.

Particularly in Japanese language, Iori (2010) categorizes directive utterances, based on their grammatical markers, into (1) *meirei* (command), which has grammatical markers like *~nasai*; (2) *irai* (request), whose grammatical markers are such as *~te kudasai* and *~naide kudasai*; (3) *kinshi* (prohibition) which has grammatical markers like *~te ha ikemasen*; (4) *kyoka* (permission) whose one of its grammatical markers is *~te mo ii desu*; and (5) *kanyuu* (invitation) whose one of its grammatical marker is *~mashou*.

In the same way, Hatsuda (2022) also categorizes directive utterances based on their grammatical markers, into (1) *meirei* (command) which has grammatical markers like *~te*, *~te kudasai* and *~te kureru*; (2) *adobaisu* (advice) whose grammatical markers are such as *~houga ii*, *~ba ii*, *~tara ii*, and *~to ii*; (3) *kyoka* (permission) which has grammatical markers such as *~ii kamo yo*, *~iin janai no*, and *~nakute iin janai*; and (4) *kanyuu* (invitation) whose grammatical markers such as suffix *~yo*, and others.

RESEARCH METHOD

This is qualitative-descriptive research with the data sources are in the form of the utterances of characters in the anime *Kaze Tachinu* that represent vertical relationships between the participants from the higher social status and those from the lower one. The data were collected by listening to the utterances spoken in the anime. These utterances were then transcribed into texts. After that, the direct directive utterances were then identified based on the grammatical markers appear in the sentences. Meanwhile, the indirect directive utterances were identified according to the illocutionary forces present in the utterances.

The collected data were then validated by using the data triangulation technique. In this step, the researchers verified the data to a native speaker of Japanese in order to check the authenticity of the data. Each verified utterance was then written into a data card to be identified and classified in order to find out the illocutionary force of directive speech act within each datum.

The final step of processing the data was to interpret the analysis results according to Searle's (1979) theory through four components: locutionary analysis, which verifies the linguistic form of the utterance, such as grammar and phrases used; illocutionary analysis, which identifies the function or intent of the utterance; perlocutionary analysis, which examines the effect the utterance has on the listener; and finally, drawing conclusions, where the analysis results are integrated through other factors, such as situational and social contexts.

DISCUSSIONS

Directive Speech Acts in the Anime *Kaze Tachinu*

Meirei (command)

In the anime *Kaze Tachinu*, a total of 48 directive speech acts were found, either uttered directly or indirectly. These directive speech acts can be categorized into five types, namely: *meirei* (command), *irai* (request), *kinshi* (prohibition), *kanyuu* (invitation), and *adobaisu* (advice).

Meirei or command is one type of directive speech act that is used to command the hearer to do what the speaker says. In the anime *Kaze Tachinu*, there are found a total of 30 times directive speech acts with the illocutionary force of

meirei expressed directly. These are indicated by grammatical markers such as *~tamae* (11), *~nasai* (5), *~te* (1), *~te kudasai* (1), *~koto* (1), and *~e/ ~ro/ ~koi* (11). On the other hand, there are only 10 utterances which are expressed indirectly. Therefore, the total number of directive speech acts with the illocutionary force of *meirei* in both direct and indirect manner is 40 utterances.

The followings are the examples directive utterances that convey the meanings of command. Two of which are in direct form with grammatical markers *~tamae*, and *~te kudasai* and the other in indirect manner.

Datum A

KAPRONI : 「見たまえ。」 (1)

(*Mita mae.*)

(Look it.)

Datum A shows an utterance spoken by Kaproni to Jiroo in Jiroo's dream. When Jiroo meets Kaproni in his dream, Kaproni shows him his airplanes. While Kaproni is showing his airplanes, he utters *mita mae* that is shown in utterance (1) to Jiroo, commanding Jiroo to look at the airplanes. In the utterance *mita mae*, *ta mae* serves as the grammatical marker of the directive speech act with the illocutionary force of commanding. The form *~tamae* is used by a senior male to command a junior. The utterance *mita mae* is formed from the verb *miru*, which means 'to look' and then conjugated into the form *~tamae*, becoming *mita mae*, which means 'look.' Kaproni commands Jiroo to look at his airplanes using the form *~tamae*, which has a nonpolite speech level because Kaproni's position is senior to Jiroo's. The social relationship between Kaproni and Jiroo is that of an admired person and an admirer. Kaproni is an Italian aircraft engineer and nobleman admired by Jiroo.

Datum B

KAYO : 「赤ちを塗りましょう。寝て差し上げます。」 (2)

(*Akachi wo nurimashou. Nete sashiagemasu.*)

(I will apply red medicine. That way you can sleep.)

JIROO : 「静かにしてください。」 (3)

(*Shizuka ni shite kudasai.*)

(Be silent.)

The conversation in Datum B occurs between Jiroo and Kayo at home. Kayo intends to apply medicine to Jiroo's injured face. Jiroo, feeling annoyed with Kayo for always insisting on applying medicine, instructs Kayo to be silent. Jiroo's command was expressed with the phrase *shizuka ni shite kudasai* that is shown in utterance (3). In this utterance, *~te kudasai* serves as a grammatical marker for directive command. The form *~te kudasai* is a command form used by older individuals. The utterance *shizuka ni shite kudasai* is formed from the verb *shizuka ni suru*, meaning 'to be silent,' and then conjugated into the form *~te kudasai*, becoming *shizuka ni shite kudasai*, meaning 'please be silent.' Jiroo commanded Kayo to be silent using the form *~te kudasai*, which has a polite speech level aimed at setting an example for Kayo, who is Jiroo's younger sibling and still considered a child, to use formal language when speaking to others.

Datum C

JIROO NO SENSEI : 「や、これです。」 (4)

(*Ya, kore desu.*)

(This is the magazine.)

The utterance in Datum C above is spoken by Jiroo's teacher to Jiroo in front of the classroom. Jiroo intends to borrow an aviation magazine from his teacher and does not mind even though the magazine he wants to borrow is in English. The teacher then hands the magazine to Jiroo and says *ya, kore desu* that is shown in utterance (4) which is a form of representative statement to inform. The teacher informs Jiroo that the magazine has been found and he is bringing it to be handed to Jiroo. Although it has the illocutionary force of a directive command, the utterance *ya, kore desu* used by Jiroo's teacher has a polite speech level. The intention of the teacher in instructing Jiroo using a polite speech level is to teach Jiroo, as a student, to use formal language, especially in a school environment.

Irai (request) *Irai* or request is one type of directive speech where the speaker asks the hearer to do what the speaker desires. In the anime *Kaze Tachinu*, there are two directive utterances with the illocutionary force of *irai* conveyed directly, marked by the grammatical indicator *~te morau*.

Datum D

KUROKAWA : 「追い込みだ。すぐ本番に入ってもらおう。」 (5)

(*Oikomi da. Sugu honban ni **haitte morau.***)

(Our company is busy now. I ask you to immediately come into the office to work.)

In Datum D above, the utterance is spoken by Kurokawa to Jiroo at Mitsubishi company. Jiroo who is coming to Mitsubishi company for the first time is asked by Kurokawa to immediately enter the office to work. In asking Jiroo to work, Kurokawa says *sugu honban ni haitte morau* that is shown in utterance (5). In the utterance *sugu honban ni haitte morau*, there is *haitte morau*, which has a directive grammatical marker in the form of *~te morau*. The form *~te morau* is used by the speaker to request or ask something to the hearer. The utterance *haitte morau* is formed from the verb *hairu*, which means 'to come,' and then conjugated into the form *~te morau*, it becomes *haitte morau*, which means 'to ask to come.' Jiroo is asked by Kurokawa to immediately work in the office using the form *~te morau*, which has a level of nonpolite speech because Jiroo is subordinate to Kurokawa in the company.

Kinshi (prohibition)

Kinshi or prohibition is one type of directive speech used to prohibit the hearer from doing what is forbidden by the speaker. In the anime *Kaze Tachinu*, there are found two directive utterances with the illocutionary force of *kinshi*, each of which is conveyed directly and indirectly. The direct *kinshi* is marked by the grammatical indicator *~te ha dame*.

Datum E

KAYO : 「にいにいさま、何をなさってる？」 (6)

(*Nii nii sama, nani wo nasatteru?.*)

(Brother, what are you doing?.)

JIROO : 「かよは来てはだめです。」 (7)

(*Kayo wa kite ha dame desu.*)

(You are prohibited from coming here.)

The conversation of Datum E above occurs between Jiroo, as the elder brother, and Kayo, as the younger sibling on the rooftop of their house. While Jiroo is lying on the rooftop, gazing at the sky, Kayo suddenly approaches him. Knowing that Kayo is nearby, Jiroo immediately forbids Kayo from coming closer because they would get scolded by their mother if caught. This is indicated by the statement *kayo wa kite ha dame desu* that is shown in utterance (7). In this utterance, *kite*

ha dame serves as a directive grammatical marker for prohibition in the form of *~te ha dame*. The form *~te ha dame* is used by the speaker to prohibit the hearer from doing something. The phrase *kite ha dame* is formed from the verb *kuru*, which means 'to come,' and then conjugated into the form *~te ha dame* to become *kite ha dame*, which means 'prohibited to come.' Jiroo prohibits Kayo from approaching him by saying *kayo wa kite ha dame desu*, which has a polite speech level intended to set an example for Kayo, who is Jiroo's younger sibling and still considered a child, to not use informal language when speaking to others and simultaneously teach Kayo about the use of polite language.

Datum F

JIROO NO OKAA SAN : 「喧嘩はなりませんよ。」 (8)

(*Kenka wa narimassen yo.*)

(Fighting is not allowed.)

The utterance in Datum F above is spoken by Jiroo's mother to Jiroo at home. When Jiroo just arrives home, his mother finds out that he has just had a fight with his friend because he comes back home with a bruised face. His mother informs Jiroo that arguing is something that is prohibited. This is indicated by the statement *kenka wa narimassen yo* that is shown in utterance (8). The utterance *kenka wa narimassen yo* is a representative statement for informing. Jiroo is informed by his mother that the fight recently done by his friend is something that is prohibited. Meanwhile, the illocutionary force of the statement *kenka wa narimassen yo* is a directive speech act of prohibiting. Jiroo's mother, as a parent, intends to prohibit Jiroo as her child from engaging in fights similar to what his friend does. The statement *kenka wa narimassen yo* uttered by Jiroo's mother has a polite speech level. The purpose of Jiroo's mother in prohibiting Jiroo from fighting again using a statement with a polite speech level is to teach Jiroo, who is still young, not to use informal language when speaking to others.

Kanyuu (invitation)

Kanyuu or invitation is one type of directive speech where the speaker invites the hearer to do what the speaker desires. In the anime *Kaze Tachinu*, there are two directive utterances with the illocutionary force of *kanyuu* which are conveyed directly, each of which is marked by the grammatical indicator *~ou* and *~you*.

Datum G

KAPRONI : 「さらば、また会おう。」 (9)

(*Saraba, mata aou.*)

(Good bye, let's meet again.)

The utterance of Datum G above is spoken by Kaproni to Jiroo in Jiroo's dream. Jiroo, who aspires to become an aircraft engineer in the future, meets Kaproni, an Italian aircraft engineer and a figure admired by Jiroo. Kaproni encourages Jiroo not to give up on chasing his dreams. At the end of their meeting, Kaproni invites Jiroo to meet again in the next dream, which is indicated by the statement *saraba, mata aou* that is shown in utterance (9). In this utterance, *aou* serves as a directive grammatical marker for inviting with *~ou*. The form *~ou* is used when initiating an activity together with others starting from oneself. The statement *aou* is formed from the verb *au*, which means 'to meet,' and then conjugated into the form *~ou* to become *aou*, which means 'let's meet.' In a polite speech level, the statement would be marked with the directive grammatical marker inviting *~mashou*, which would become *aimashou*. However, in the conversation, Kaproni, as the speaker, chooses the statement *aou*, which is a nonpolite speech level of *aimashou* because the social relationship between Kaproni and Jiroo is one of

admiree and admirer. Jiroo admires Kaproni for being a renowned Italian aircraft engineer.

Datum H

KAPRONI : 「では、私の引退通行に招待しよう。」 (10)

(*Dewa, watashi no intai tsuukou ni shoutai shiyou.*)

(In that case, let me invite you to my final runway.)

The utterance in Datum H above is spoken by Kaproni to Jiroo on a train. Kaproni meets Jiroo to invite him to his dream of making his final flight after 10 years as an engineer. In inviting Jiroo, Kaproni says *dewa, watashi no intai tsuukou ni shoutai shiyou* that is shown in utterance (10). In this utterance, *shoutai shiyou* serves as a directive grammatical marker of inviting with *~you*. The form *~you* is used when initiating an activity together with others starting from oneself. The statement *shoutai shiyou* is formed from the verb *shoutai suru*, which means 'to invite' which is then conjugated into the form *~you* to become *shoutai shiyou*, which means 'let invite.' In a polite speech level, the statement would be marked with the directive grammatical marker of inviting *~mashou*, which will become *shoutai shimashou*. However, Kaproni, as the speaker, chooses the statement *shoutai shiyou*, which is a nonpolite speech level of *shoutai shimashou*, because the social relationship between Kaproni and Jiroo are at the same level.

Adobaisu (advice)

Adobaisu or advice is one type of directive speech where the speaker advises the hearer to do something for the hearer's own good. In the anime *Kaze Tachinu*, there are two directive utterances with the illocutionary force of *adobaisu* which are conveyed indirectly.

Datum I

JIROO : 「四月ならいつでもいいとのことでした。」 (11)

(*Shigatsu nara itsudemo ii to no koto deshita.*)

(They said that anytime in April would be fine.)

KUROKAWA : 「だとしても、三月には顔を出すものだ。」 (12)

(*Dato shitemo, sangatsu ni wa kao wo dasu mono da.*)

(Even so, it would be better to come in March at least.)

In Datum I above, the conversation occurs between Kurokawa and Jiroo at Mitsubishi company. Kurokawa scolds Jiroo who has just come to Mitsubishi company for the first time in April. This is indicated by the utterance *datoshitemo, sangatsu ni wa kao wo dasu mono da* that is shown in line (12). In this utterance, *mono da* expresses a feeling that it is natural or expected. According to *kokugojiten* (Weblio 2024) *それが当然であるという気持ちを示す (Sore ga touzen dearu to iu kimochi wo shimesu)* means expressing a feeling as something normal. The utterance *datoshitemo, sangatsu ni wa kao wo dasu mono da* is a representative statement. Kurokawa states that new employees who come early to the company to start work is something normal. The illocutionary force in the utterance *datoshitemo, sangatsu ni wa kao wo dasu mono da* is a directive speech act of advising. Kurokawa intends to advise Jiroo, a new employee, to come early so that he can adapt to the work environment first. Kurokawa uses a speech act with a nonpolite level because Jiroo is Kurokawa's subordinate at Mitsubishi company.

Datum J

KUROKAWA : 「次郎、入社して何年？」 (13)

(*Jiroo, nyuusha shite nannen?*)

(Jiroo, how many years have you been with our company?)

- JIROO : 「五年です。」 (14)
 (Go nen desu)
 (Five years.)
- HATTORI : 「それだけあればいいだろう。そういつも設計一部やったな。」 (15)
 (**Sore dake areba ii darou. Sou itsumo sekkei ichibu yatta na.**)
 (That's enough, isn't it? You always designed that part, didn't you?)

The conversation of Datum J above occurs among Kurokawa, Jiroo, and Hattori at a cafe. Mitsubishi has just received a request from the Japanese Navy to create an aircraft carrier-based fighter jet. Hattori, as the leader of Mitsubishi, believes that Jiroo has sufficient experience to lead the project. In utterance (15), Hattori's confidence is shown in his statement *Sore dake areba ii darou; Sou itsumo sekkei ichibu yatta na*. This utterance is an assertive form to state Hattori's belief in Jiroo's experience, as he has worked for five years. Meanwhile, the illocutionary force of the statement *Sore dake areba ii darou; Sou itsumo sekkei ichibu yatta na* is a directive speech act of advising. Hattori's intention with this statement is to advise that Jiroo, who has worked for five years as an aircraft engineer at Mitsubishi, should lead the project because he already has sufficient experience. The utterance *Sore dake areba ii darou; Sou itsumo sekkei ichibu yatta na* spoken by Hattori is a nonpolite level of speech. Hattori advises Jiroo using a speech act with a nonpolite level because the social relationship between Hattori and Jiroo is that of superordinate and subordinate. Hattori is the superordinate, while Jiroo is Hattori's subordinate.

CONCLUSIONS

In the anime *Kaze Tachinu*, a total of 48 utterances were found indicating directive speech acts. The grammatical markers of these utterances mostly belong to the type of directive speech acts with the illocutionary force of *meirei* (command). It consists of 30 direct utterances marked by *~tamae* (11), *~nasai* (5), *~te* (1), *~te kudasai* (1), *~koto* (1), and *~e/ ~ro/ ~koi* (11). Aside from that, there are also 10 indirect directive utterances from the same category. The grammatical markers *~tamae* is typically used by male superiors towards subordinates, whereas *~te kudasai* is used by older individuals for indicating a polite level of speech.

Meanwhile, directive speech acts with the illocutionary force of *irai* (request) were found in two direct utterances grammatically marked by *~te morau*, which are used to ask for help from others. Then, directive speech acts with the illocutionary force of *kinshi* (prohibition) appear in two utterances. One is in direct manner grammatically marked by *~te ha dame*—which is used to express a prohibition or something that should not be done—and the other is indirect form. For directive speech acts with the illocutionary force of *kanyuu* (invitation), there were found two direct utterances as well, each with the grammatical marker *~ou* and *~you*. This type of utterance is used to command or invite others to engage in an activity together initiated by oneself. Lastly, there were only found two directive speech acts with the illocutionary force of *adobaisu* (advice) and both of them are indirect forms.

The realizations of directive speech acts in vertical relationships in the anime *Kaze Tachinu* uttered by the characters who have higher social status to characters from the lower ones are mostly in the forms of speech acts with nonpolite speech levels. However, there are some characters who use speech acts with polite speech levels towards characters with lower social status. This is due to several purposes, such as to teach the hearer about the use of polite language and encourage the hearer to use formal language when speaking to others.

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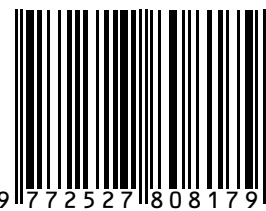
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