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JURNAL BAHASA DAN SASTRA

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Gedung Fakultas Adab dan Bahasa UIN Raden Mas Said Surakarta
Jl Pandawa, Pucangan, Kartasura, Sukoharjo 57168, Jawa Tengah
Telepon: (0271) 781516 - Faksimili: (0271) 782774

Website : ejournal.uin-said.ac.id/index.php/leksema
Email : jurnal.leksema@uinsaid.ac.id

PREFACE

Assalamu'alaikum wa rahmatullaahi wa barakaatuh.

*Alhamdulillah*hirabbil'alamin. After about a half year of selecting, reviewing, revising, and editing process to the submitted manuscripts, the edition of *Leksema: Jurnal Bahasa dan Sastra* Volume 9 Number 2 (July-December 2024) can finally be published. This is the second part of 2024 publication which is divided into 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 second issue, the linguistic field of study keep dominating with six articles out of eight in total. The perspectives of the studies vary from systemic functional linguistics, critical discourse analysis, syntax, linguistic landscape, translation, and pragmatics. Meanwhile, the ones from literature field study gender equality and narrative in fictions. Nevertheless, some of the linguistic studies take literary works as their material objects, i.e. novels and a digital comic. Started from this volume, this journal does not accept articles under educational field of study in order to narrow the focus and scope of this journal.

Meanwhile, viewed from the affiliations, the authors of this edition come from different universities with three articles from Jogjakarta and each one article from Lampung, Semarang, Jember, Jambi, and Surakarta. As all the authors' come from Indonesia, we still do hope that there will be some authors from overseas who would like to publish their articles in this journal. Therefore, this journal can immediately gain a global interests 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.

Every publication of this journal is highly expected to give contributions to the development of science, particularly language and literature studies. Therefore, we invite experts, scholars, academics, students, practitioners, etc. 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 scientific 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 researching, writing as well as publishing with us.
Wassalamu'alaikum wa rahmatullaahi wa barakaatuh.

Surakarta, December 31, 2024

Editor in Chief

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The Configurations of the Process of Doing, Feeling, Thinking, and Relating in Lampungese Language Clauses

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AFRIANTO

afrianto@teknokrat.ac.id
Universitas Teknokrat Indonesia
Bandar Lampung, Indonesia

EVA TUCKYTA SARI SUJATNA

NANI DARMAYANTI

Universitas Padjadjaran
Bandung, Indonesia

FARIDA ARIYANI

Universitas Negeri Lampung
Bandar Lampung, Indonesia

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ABSTRACT

This descriptive-qualitative research explores the processes configured in Lampungese language clauses. Here, the processes are structured in clauses showing physical actions, feelings, thinking, relation, behaviour, and existence. It investigates the processes using Hallidayan transitivity system and focuses on the constituents forming a clause, such as participant, process, and circumstance. In order to keep a natural setting, the data of this research were collected by documentation from passages of six lesson books of Lampungese language. The results of analyses show that the process of doing is realized with *nyeghbu*, *ngemulai perlawanan*, *ngelawan*, *ngebantu*, *ditulis* and *diteghusko*, whereas the mental process is constituted by *nyeghah*, *ngenal*, *nganggop*, and *dikenang*. Meanwhile, the realization of relational process is *dimaksudko*, which is classified as an identifying relational process. It is also found that a relational clause can be structured without any relational process. The disappearance of the process can be categorized as zero relational process and marked with \emptyset . The result of this research is expected to give a contribution to document the structure of the Lampungese language.

Key words: clause, Lampungese, process, transitivity

INTRODUCTION

Indigenous language extinction is an issue among linguists, and this situation has also happened in Indonesia. Among the 701 indigenous languages found in Indonesia, Lampungese language is categorized as a threatened language (Ethnologue 2019). This language has many dialects which are grouped into two main dialects; *Nyow* and *Api*. Geographically, *Api* dialect is spoken by Lampungese on the southern coastal line, western, southern, and middle regions of Lampung, whereas *Nyow* dialect is used by Lampungese living in northern and eastern regions.

Further, Lampung is situated in various tribal and lingual societies, so Lampungese language has become unpopular in daily communication among people living in the region. This consequently makes the Indonesian language the only alternative language to communicate in daily conversation. This situation makes Lampung language unused.

Many other indigenous languages in Indonesia face this problem. It has been observed that a total of 701 indigenous languages exist. Among them, 18 are classified as institutional, 81 are categorized as developing, 260 are considered vigorous, 272 are identified as being in a precarious state, and 76 are deemed to be dying (Ethnologue 2019). At this point, one alternative way to preserve them is by exploring through research and study (Hinton 2011).

Based on the underlying problem, the researchers decide to study Lampungese language, particularly for investigating the structure of its clauses and documenting the results.

Structurally, a clause has at least a subject and a predicator. The followings are examples of clauses in Lampungese.

Clause A

Jenderal Sudirman mak haga nyeghah jama Belanda.

General Sudirman not want surrender with Netherlands.

(General Sudirman never gave up to Dutch troops.)

This clause consists of a subject (*Jenderal Sudirman*), a predicator (*mak haga nyeghah*), and an adjunct (*jama Belanda*). The predicator is formed in a verbal phrase consisting of a negation marker (*mak*), an adverb (*haga*), and a verb (*nyeghah*). In addition, the verb (*nyeghah*) refers to feeling to stop fighting and admit being defeated and it thus deals with the psychological matter.

Clause B

Pangeghan Di Ponegoro mak gentar jama kompeni.

Prince Di Ponegoro not afraid with colonizer.

(Prince Di Ponegoro was never afraid of the colonizer.)

The clause has a subject (*Pangeghan Di Ponegoro*), predicator (*mak gentar*), and object (*kompeni*). Here, *mak gentar* is realized by an adjective (*gentar*) which is preceded by a negation marker (*mak*). '*gentar*' refers to a feeling of fear or worry and is negated by '*mak*' so that it has the opposite meaning, which is no feeling of fear or worries and it refers to a spirit and powerful feeling.

Both clauses (A and B) are configured in different structures. The different structures are indicated by the presence of predicators, each of which has its own configuration. In clause A, the predicator is in the form of a verb whereas in clause B, it is constituted by an adjective. This point is another thing that this research is projecting.

Besides, this research is also aimed at configuring the structure of clauses functionally by observing the semantic function and role of each constituent through the transitivity system. For example, the predicator (*mak haga nyeghah*) in clause A construes a feeling dealing with a process of mental (psychological process). In this case, the subject (*Jenderal Sudirman*) is the person who undergoes the feeling while the object (*Belanda*) is the one that the subject thinks about. Meanwhile, clause B has a predicator realized by an adjective (*gentar*) and a negation marker (*mak*) and it functions to attribute the subject. Here, both the predicator and the subject demonstrate a process of relation.

This research is designed to capture the process configurations (physical doing, feeling, and relating) among six types of processes. It employs the notion of transitivity from the standpoint of systemic functional grammar (SFG) to investigate and elucidate the arrangement of subject-predicate-object to their respective functions and roles. What is more, in this perspective, each constituent semantically has a role in a clause; those are participant, process, and circumstance and these constituents are configured in a transitivity system (Halliday and Matthiessen 2014). In particular, this research is addressed to investigate the components of transitivity in Lampungese language clause.

Commonly, SFG researchers analyzed languages that function as national languages. This research, however, analyzed an indigenous language. Going with the indigenous language, it can be a reference for its theoretical framework and object. Furthermore, it is noted that there have been many pieces of research discussing languages with SFG. They specifically discussed metafunctional

constructions in which the transitivity system is a part of their analyses, such as metafunctional construction of French (Caffarel 2004), German (Steiner and Teich 2004), Japanese (Teruya 2004), Tagalog (Martin 2004), Chinese (Halliday and McDonald 2004), Vietnamese (Thai 2004), Tulu (Prakasam 2004), and Pitjantjatjara (Rose 2004). Besides, there were also other researchers discussing metafunction in other languages, such as Bardi (2008) who studied Systemic Functional Description of Grammar of Arabic. Then, Lavis, Arus, and Mansila (2010) published a book presenting the elaboration of SFL of Spanish. Meanwhile, Sujatna (2012), Sujatna (2013a), and Wiratno (2018) applied SFL in Indonesian and Javanese clauses.

There are also some other researchers who have made transitivity analyses. By his research, Nguyen (2012) argued that types of processes indicate the characteristics of a character in the story whereas Cunanan (2011) and Ezzina (2015) employed transitivity to analyze literary works. Then, Sujatna (2013a) investigated the mood and transitivity system in slogan of some airlines companies whereas Ong'onda (2016) analyzed newspaper headlines through transitivity. Next, Opara (2012) investigated the transitivity system in Emecheta's narrative discourse. Other researchers conducted two pieces of research examining Shakespeare's *Donne's*, and *Blake's* poems and Rowling's novel to figure out the processes of transitivity, i.e. Afrianto, Indrayani, and Soemantri (2013); Afrianto and Zuhud (2014); and Afrianto and Inayati (2016). Meanwhile, Umam and Anis (2018) investigated transitivity in Medina Charter. Sihura (2019) made transitivity analysis on a movie whereas Zhang (2017) as well as Zhu and Li (2018), applied transitivity to find out political motivation. In addition, a comparative study of transitivity in two languages was also conducted by previous researchers, such as Yuli and Yushan (2012), who compared English and Chinese, as well as Afrianto (2019), who compared English and Lampungese language. Compared to those pieces of research, only this current research analyses an indigenous language and figures out the correlation between the types of processes and their functions embedded in a text. Both make this current research different from the previous ones.

In the perspective of SFG, a clause has three aspects of meaning and function called metafunction (Halliday and Matthiessen 2014). They are ideational, interpersonal, and textual metafunction. This research went with ideational metafunction realized in transitivity. Transitivity is a system that explores clauses to figure out all components and define their functions and meanings. The constituents of transitivity are a participant, process, and circumstance (Thompson 2014). The following is an example of transitivity analysis in Lampungese language.

Ikam lapah ngawil nambi
I go fishing yesterday
(I went fishing yesterday)

It can be noted that *Ikam* is a participant who does something. The phrase *lapah ngawil* is a process defining an action, and the word *nambi* is a circumstance modifying when the action was taken by the participant. The transitivity system explores who does what to whom, what/who is what/who when, where, why, and how to function (Halliday and Matthiessen 2014). They further posit that the transitivity system views the atmosphere of experiences as a manageable construction of process types and each of them has their schema to construe a particular experience.

The experiential meaning of the process involves doing, sensing, saying, behaving, having, classifying/identifying, and existing. Halliday and Matthiessen (2014), supported by Deterding and Poedjosoedarmo (2001), Eggins (2004), Lock (2005), Bloor and Bloor (2004), Emilia (2014), Thompson (2014), and Balog (2019) classify the process into six types, namely material, mental, relational, verbal, behavioural, and existential processes. The material process outlines physical doing/activities whereas the mental process deals with the five senses and goes on in the internal world of the mind, such as thinking, imagining, liking, wanting, and seeing (Thompson 2014). Then, a relational process construes the relationship between participants; one entity modifies or characterizes another one. Further, a relational process is basically indicated by to be; such as is, am, are, and copular verbs; such as seem, become, have, own, and possess (Bloor and Bloor 2004). The next type is the behavioural process. It indicates habitual actions or activities which are usually done psychologically and physically, for instance; breathing, coughing, sneezing, sleeping, and listening.

On the other hand, a verbal process is employed in a configuration of 'x says' and 'y says' and quotes what has been uttered (Halliday and Matthiessen 2014). The last type of process is existential process. It demonstrates the existence of an entity. According to Bloor and Bloor (2004) the existential process in English is realized by an empty subject (there) and a copular verb (be). Another component sometimes found in a clause other than process and participants is circumstance. Circumstance modifies processes to answer the questions of when, where, how, and why because it gives information on place, time, reason, role, and manner (Halliday and Matthiessen 2014). Along with Halliday & Matthiessen, Matthiessen, Teruya, and Marvin (2010) specify it to some extent, namely temporal, spatial, manner, cause, accompaniment, matter, and role. However, through the transitivity system, this research explores and describes the configurations of clauses concerning the process of doing, feeling, thinking, and relating only.

RESEARCH METHOD

This research applies the qualitative method. There are two characteristics of this research that has become the foundation for applying qualitative method. First, it is intended to configure and describe configurations of constituents in clauses (Stake 2010). Second, it is aimed at exploring the process of clauses showing doing, feeling, thinking, and relating (Crocker 2009). Third, it is not intended to generalize the findings but it is supposed to invent any lingual aspects as varieties of language use (Creswell 2014).

To have data in written form, this research employed six lesson books in written in Lampungese language as the data source. Collecting data from such books did not mean ignoring the originality since the books were written by Lampungese native speakers and intended for educational purposes. It means that Lampungese language used in these books is of a formal style and universally understood by its people. Hence, this research gained and used the data that are real, natural, and universal (Silverman 2015). Aside from that, through library research, this research only chose passages and then broke them down into clauses (Mann 2015). Each clause is indicated by a combination of at least a participant and a process. Furthermore, to find data in the passages, this research applied documentary search (Atkinson and Coffey 2004).

In addition, for patterning the structure and the configuration of heroic expression, this research applied three steps, i.e. (1) identifying heroic expression in clauses which focuses on the semantic aspect by considering the meaning of each constituent; (2) identifying the semantic roles of each constituent in a clause,

such as participants, process, and circumstance; (3) patterning the structure of each constituent which is based on the types of processes in the transitivity system.

FINDINGS This research was designed to capture configurations of physical doings, feelings, thinking, and relating in three types of processes i.e. material, mental, and relational process. Each process is structured in clauses. Therefore, this section is divided into three parts of discussion: material, mental, and relational clauses. As a note, the discussion is not only limited to the process but it also includes other related constituents, such as participants and circumstances.

The Process of Doing A material clause is indicated by a process that construes physical doing. Physical doing refers to an activity done by an agent physically by using hand, foot, and body. The agent is in this case called 'actor' (Darani 2014). Another participant that is victimized through a material process done by the actor is called a goal. It can be characterized that a material clause has three constituents: actor, material process, and circumstance.

The process of doing in Lampungese, which is structured in the material clause can be exemplified in the following six clauses. The analyses are divided into two parts, clauses (1)-(4) and clauses (5) and (6).

- (1) *Raden Inten I dacok nyeghbu benteng Belanda ghik matiko Leliever.*
- (2) *Raden Inten I hinjilah si ngemulai perlawanan tihadop penjajahan kompeni Belanda si dimulai di tahun1817.*
- (3) *Beliau jama gagah bekhani ngelawan penjajah kompeni Belanda.*
- (4) *Beliau munih langsung ngebantu korban perang.*

Clause (1), *Raden Inten I dacok nyeghbu benteng Belanda ghik matiko Leliever*, has a process *nyeghbu* that construes a physical doing. This physical doing refers action fighting against enemies and it shows such a struggle done by the actor (*Raden Inten I*) toward the goal (*benteng Belanda*). In addition, this clause also has another process, *matiko*, that means an extreme struggle and makes somebody else died. The detailed structure of Clause (1) can be seen in Table 1.

Table 1: Material Clause (1)

ACTOR	PROCESS: DOING	GOAL	-	PROCESS: DOING	GOAL
<i>Raden Inten I</i>	<i>dacok-nyeghbu</i>	<i>benteng-Belanda</i>	<i>ghik</i>	<i>matiko</i>	Leliever
Raden Intan I	can attack	fortress-Netherland	and	kill	Leliever
Raden Intan I could attack Netherland's fortress and kill Leliever.					

Table 1 shows the configuration of actor, process material, and goal. It can be seen that there are two configurations of material process and goal which are connected by a conjunction (*ghik*). Both processes are done by an actor (*Raden Inten I*). Here, *Raden Inten I* is portrayed as the one who has power and defeats his enemy (the colonizer) to defend and save his people.

On the other hand, Clause (2), *Raden Inten I hinjilah si ngemulai perlawanan tihadop penjajahan kompeni Belanda si dimulai di tahun1817*, portrays *Raden Intan I* who had begun his struggle toward the colonizer. It is realized in the verbal group *ngemulai perlawanan*. Regarding the process type, the clause has a material process because the actor performs a physical doing (Mehmood and Amber 2014; Senjawati 2016; Suparto 2018; and Zahoor and Janjua 2015).

Table 2: Material Clause (2)

ACTOR	PROCESS: MATERIAL	GOAL	PROCESS: MATERIAL	CIRCUMSTANCE
<i>Raden Inten I-hinjjilah</i>	<i>ngemulai - perlawanan</i>	<i>tihadop-penjajahan kompeni-Belanda</i>	<i>dimulai</i>	di-tahun 1817
Raden Intan I- this	begin-fight	toward-colonizer- company-Netherland	start	in-year 1817
Raden Intan I had begun his struggle toward Dutch colonizer since 1817.				

Table 2 demonstrates a material clause, which consists of actor, material process, goal, and circumstance. This configuration shows a process of physical action realized by *ngemulai perlawanan* and *dimulai*. In addition, this clause also has circumstance, that is *di tahun 1817*. This circumstance refers to a particular year when *Raden Inten I* began his struggle. In this case, It demonstrates temporal information.

Clause (3), *Beliau jama gagah bekhani ngelawan penjajah kompeni Belanda*) also performs a circumstance in *jama gagah berani*. This circumstance shows how the actor does something physically. Aside from that, it modifies the process of doing, *ngelawan*, and portrays that *Raden Inten I* bravely fought to the colonizer. In addition, Clause (4): *Beliau munih langsung ngebantu korban perang* has circumstance too and there are two circumstances found, namely *munih* and *langsung*. The word *munih* means additional and something happening at the same time while *langsung* defines something done directly. Furthermore, the process of doing *ngebantu* modifies what the actor does to wounded people in war by directly helping. The structural analyses of Clause (3) and Clause (4) are presented in Table 3.

Table 3: Material Clauses in Configurations of Circumstances and Processes of Doing

ACTOR	CIRCUMSTANCE	PROCESS: DOING	GOAL
<i>Beliau</i>	<i>jama gagah berani</i>	<i>ngelawan</i>	<i>penjajah kompeni Belanda</i>
He	with-strong-brave	fight	colonizer-company-Netherland
He bravely fought to Dutch colonizer.			
<i>Beliau</i>	<i>munih langsung</i>	<i>ngebantu</i>	<i>korban perang</i>
He	also-direct	help	victim-war
He also directly helped people who got wound in the war.			

Table 3 displays the configuration of a material clause in which the circumstance is in between the actor and the process of doing. It can be seen that the actor is realized by a pronoun (*Beliau*), which is used to refer to a particular referent mentioned before in the previous clause. In Clause (3) it refers to *Raden Inten I* whereas in Clause (4) the same pronoun refers to *Abdul Moeloek*.

Two more material clauses in Lampungese language can are exemplified in Clause (5) and Clause (6).

- (5) *Kehibatan Radin Intan ditulis di lom bentuk sughat-sughat makai bahasa Belanda.*
- (6) *Perjuangan ngelawan kompeni Belanda diteghusko putra Raden Imba Kusuma, Raden Inten II.*

Even though the positions of the constituents *Kehibatan Radin Inten II* and *Perjuangan ngelawan kompeni Belanda* are at the beginnings of their clauses, both are classified as goals. It can be indicated by the form of the process. In Lampungese language, when a verb has the prefix *di-*, the process is passive. Comparatively, a passive form in Indonesian language has the same structure as well (Alwi et al. 2014; Sneddon et al. 2010; and Afrianto 2015). Because of this passive structure, the goal is positioned at the beginning of the clause while the actor is placed after the process as shown in Clause (6). In this clause, the actor is *putra Raden Imba Kusuma* or *Raden Inten II*. On the other hand, Clause (5) does not employ any actor. It just has goal, process, and circumstance. Each constituent of both clauses can be examined in Table 4.

Table 4: Material Clauses in Passive Structures

GOAL	PROCESS: DOING	CIRCUMSTANCE
<i>Kehibatan Radin Intan</i>	<i>di-tulis</i>	<i>di lom bentuk sughat-sughat makai bahasa Belanda</i>
Wonderfulness-Raden Intan	(di-)write	in-inside-form-letter-letter-use-language-dutch
The wonderful story of Raden Intan was written in the forms of letters in Dutch.		
GOAL	PROCESS: DOING	ACTOR
<i>Perjuangan-ngelawan-kompeni-Belanda</i>	<i>di-teghus-ko</i>	<i>putra Raden Imba Kusuma; Raden Inten II</i>
Struggle-fight-company-Netherland	(di-)continue(-ko)	son-Raden Imba Kusuma-Raden Inten II
The struggle to fight Dutch colonizer was continued by Raden Imba Kusuma's son; Raden Inten II.		

Table 4 displays the configurations of the goals that construe the magnificent story of struggling and fighting against the colonizer. Both processes, *ditulis* and *diteghusko*, demonstrate physical doings. Therefore, they are categorized into material processes.

The Process of Feeling and Thinking

Mental clauses deal with the psychological processes, such as sensing, perceiving, thinking, and desiring. Clause (7) demonstrates a psychological or mental process.

(7) *Raden Intan mak haga nyeghah ghenah gawoh.*

Clause (7) is realized by the configuration of a proper name (*Raden Intan*), negation marker (*mak*), adverb (*haga*), and process (*nyeghah*). This configuration shows *Raden Intan* who never gave up on the situation and kept struggling for his people. Related to this configuration, the subject (*Raden Intan*) is the one who feels the spirit of never giving up. Therefore, it is a sensor.

Table 5: Mental Clause

SENDER	PROCESS: FEELING	CIRCUMSTANCE
<i>Raden Intan</i>	<i>mak haga nyeghah</i>	<i>ghena gawoh</i>
Raden Intan	not want surrender	that just
Raden Intan never wanted to surrender.		

Table 5 demonstrates a mental clause consisting of senser, mental process, and circumstance. It is clear that the process deals with a feeling or affection. In this case, Clause (7) confirms that a heroic expression can be expressed in a mental clause.

The other examples of mental clauses can be seen in Clause (8) and (9)

(8) *Belanda ngenal ia jama julukan Singa Lampung.*

(9) *Belanda nganggop Raden Intan II sebagai ulun sai kuat ghik sakti.*

Clause (8) employs a mental process (*ngenal*). Here, it refers to a cognitive process in which someone recognizes someone else (Sujatna 2013b). Besides, a prepositional group *jama julukan Singa Lampung* modifies *ia* by providing the characteristics. In addition, it is shown that *ia* becomes someone called *Singa Lampung* by *Belanda* or *ia* is the object. In a mental clause, the object is called a phenomenon (entities which are sensed, perceived, or thought). The same configuration is also found in Clause (9). *Belanda* is a senser, *nganggop* is a mental process, and *Raden Intan II* is the phenomenon. In addition, Clause (9) has a prepositional group functioning as the circumstance, which, in this case, modifies the phenomenon (Johari 2017), that is *sebagai ulun sai kuat ghik sakti*.

Table 6: Mental Clauses with the Processes of Thinking

SENSER	PROCESS: THINKING	PHENOMENON	CIRCUMSTANCE
<i>Belanda</i> Netherlands People of the Netherlands	<i>ngenal</i> know	<i>ia</i> him	<i>jama julukan Singa Lampung</i> with call lion Lampung The Lion of Lampung (<i>Singa Lampung</i>).
<i>Belanda</i> Netherlands People of the Netherlands	<i>nganggop</i> think	<i>Raden Intan II</i> Raden Intan II	<i>sebagai ulun sai kuat ghik sakti</i> as person who strong and powerful assumed Raden Intan II as a powerful person.

Table 6 demonstrates circumstances which modify the phenomena, *ia* and *Raden Intan II*, each from Clause (8) and (9). Regarding the type of mental process, both *ngenal* and *nganggop* perform a cognitive mental process since each deals with thinking and assuming respectively.

In addition, Clause (10) also has a mental process in the word *dikenang*. It relates to memorization. In other words, it has a cognitive process.

(10) *Sappai ganta kewangian gelaghni dikenang rakyat Lappung.*

It is noteworthy that the constituent *kewangian gelaghni* defines a personal image of *Raden Intan II*. The phrase portrays his struggle, sacrifice, and power to defend the area of Lampung and to protect his people from the colonizer. This personal image becomes a reflection of *Raden Intan II* which is remembered by Lampung people till now on.

Table 7: Mental Clause in Passive Structure

CIRCUMSTANCE	PHENOMENON	PROCESS: THINKING	SENSER
<i>Sappai ganta</i> Till now Lampung people still remember his name till now.	<i>kewangian gelaghni</i> fragrance name (-n)	<i>dikenang</i> (di-) remember	<i>rakyat Lappung</i> people Lampung

Table 7 displays a passive construction; it is in the process, which is configured in a combination of a prefix (*di-*) and a verb (*kenang*). Furthermore,

dikenang shows a cognitive process or, in this case, is a process of thinking. Also, a circumstance, *sappai ganta*, is found at the beginning of the clause, refers to a present perfect continuous time. It, thus, explains temporal information.

The Process of Relating The process of relating refers to a relational process indicating a relational clause. In English, copular verbs or linking verbs and to be (such as 'is', 'am', 'are', 'was', and 'were') perform a relational process. Compared to English, Lampungese relational process can also be in the form of copular verbs as in Clause (11).

(11) *Gelagh ina dimaksudko guwai ngehargai jasa-jasa, kesetiaan ghik tindak kepahlawanan di lom ngebila Negara ghik Bangsa Indonesia.*

Clause (11) consists of three constituents, namely *Gelagh ina*, *dimaksudko*, *guwai ngehargai jasa-jasa, kesetiaan ghik tindak kepahlawanan*; and *di lom ngebila Negara ghik Bangsa Indonesia*. Here, *dimaksudko* functions as a linking verb, which connects *gelagh ina* to *guwai ngehargai jasa-jasa, kesetiaan, ghik tindak kepahlawanan*. This connection is reversible. It means that both constituents can be exchanged and it does not change any meanings and roles. So, *dimaksudko* can be categorized into the relational process or the process of relating. It can specifically be labeled as an identifying relational process whose one constituent (subject) is called token and the other one (complement) is named value (Thompson 2014). Each constituent of Clause (11) is presented in Table 8.

Table 8: Relational Clause of Token-Value

TOKEN	PROCESS: RELATING	VALUE	CIRCUMSTANCES
<i>Gelagh-ina</i>	<i>di-maksud-ko</i>	<i>guwai-ngehargai-jasa-jasa-kesetiaan-ghik-tindak-kepahlawanan</i>	<i>di lom - ngebila - Negara ghik - Bangsa Indonesia</i>
Name-that	(<i>di</i>)-mean(- <i>ko</i>)	to-honor-service-service-loyalty-and-action-heroic	in-inside-defend-country-and-nation-Indonesia
The title is meant to honour his service, loyalty, and heroic action to defend his country.			

Table 8 demonstrates an identifying relational clause in which a token is identified by a value. in other words, value is an identifier while token is the identified. There are two more relational processes in Clause (12) and (13).

(12) ... *perjuangan ghakyat Lampung teghus berkobar.*
(13) *Di tahun 1866 unyin peghlawanan di Lampung buakhir.*

Clause (12) has a different structure. It just has two constituents, namely *perjuangan ghakyat Lampung* and *teghus berkobar*. There is no linking verb found. However, it can be argued that *teghus berkobar* functions to modify *perjuangan ghakyat Lampung* so that the phrase is classified as one of the participants in the relational clause, which is an attribute. In this case, the participant modified is called carrier. In addition, even though there is no relational process, Clause (12) can be categorized into a relational clause since the attribute can substitute the function of the process. This absent relational process is called a zero relational process (Afrianto 2022).

Clause (13) also performs a similar configuration. It has the attribute *buakhir* which modifies the carrier *unyin peghlawanan*. Besides, there are two configurations of circumstance, i.e. *Di tahun 1866* and *di Lampung*. It is noteworthy that in the previous discussion, *di* is categorized as a prefix indicating a passive form. However, *di* that is found in Clause (13) is a preposition. When it

precedes a temporal configuration, it forms temporal circumstance. On the other hand, when it initiates a place or position, it configures a spatial circumstance.

Table 9: Relational Clauses of Carrier-Attribute

CIRCUMSTANCE	CARRIER	Ø	CIRCUMSTANCE	ATTRIBUTE
-	<i>Perjuangan-ghakyat-Lampung</i>	-	-	<i>teghus berkobar</i>
-	struggle-people-Lampung	-	-	continuous-flame
The struggle of Lampung people is still on fire.				
<i>Di-tahun-1866</i>	<i>unyin-peghlawanan</i>	-	<i>di - Lampung</i>	<i>buakhir</i>
In-year-1866	all-struggle	-	in - Lampung	continuous-flame
In 1866, all struggles in Lampung were over.				

Table 9 demonstrates the configuration of relational clauses by the relations of carriers and attributes. It is also called an attributive relational clause ((Halliday and Matthiessen 2014; and Thompson 2014). Compared to Clause (11), Clause (12) and (13) do not have a relational process. However, such clauses are still grammatically acceptable. This absence of relational process is called zero relational process and is marked with Ø (Afrianto 2022).

DISCUSSION The configurations of the process of doing in Lampungese language are realized with verbs showing physical actions, such as *nyeghbu*, *ngemulai perlawanan*, *ngabantu*, *ditulis* and *diteghusko*. In conjunction with these significant findings, it is noteworthy to mention that scholars such as Wiratno (2018) and Emilia (2014) assert that the actions categorized as material doings serve to convey the conceptual notion that entities actively engage in performing actions that have a tangible impact on other entities within their environments.

Meanwhile, the mental process in Lampungese can be realized with *nyeghah*, *ngenal*, *nganggop*, and *dikenang*. In this case, *nyeghah* construes a feeling; while *ngenal*, *nganggop*, and *dikenang* refer to the process of thinking. Emilia (2014) refers to these phenomena as sensory processes, which encompass the actions of perception—those that engage our sensory faculties, i.e. visual perception, auditory perception, gustatory perception, and olfactory perception.

Concerning the relational process, Lampungese language has two types of it, those are identifying and attributive. Afrianto (2019) argues that both English and Lampungese have a similar form. Halliday and Matthiessen (2014) posit that when a participant alters, delineates, and typifies another, this is classified as an attributive relational clause. Conversely, when a participant represents, signifies, and recognizes another, this is classified as an identifying relational clause. This research found *dimaksudko* as an identifying relational process because it construes a representational relation.

It is also found that, in Lampungese, a relational clause can be structured without a relational process. The disappearance of the relational process is categorized as a zero relational process marked with Ø. Afrianto (2022) argues that a zero relational clause shows no process linking participants (carrier and attribute). For example, in clause *Hasil ni helau nihan*. *Hasilni* is the carrier and *helau nihan* is the attribute. In the framework of Indonesian and Lampungese language traditional grammar, the constituent *helau nihan* plays a role as a predicate (Sneddon et al. 2010b; Chaer 2009; and Udin et al. 1992). Moreover, Alwi et al. (2014b) posit that the constituent functioning as a predicate can be in the form of a noun or nominal group. It also happens in Lampungese language.

CONCLUSIONS Configurations of clauses construing the processes of doing, feeling, thinking, and relating in Lampungese language are indicated by verbs. These verbs are formed through affixation in the forms of prefixes, such as *nye-*, *nge-*, and *di-*. This investigation reveals that the intricate and multifaceted process of actions is comprehensively manifested through verbs, such as *nyeghbu*, which denotes initiation; *ngemulai perlawanan*, indicating the commencement of resistance; *ngelawan*, representing opposition; *ngebantu*, which implies assistance; as well as the verbs *ditulis* and *diteghusko*, both of which pertain to the act of writing and the process of documentation respectively.

Subsequently, the thinking and feeling processes can be realized by verbs, such as *nyeghah*, which suggests a form of understanding; *ngenal*, indicating recognition; *nganggop*, which is associated with the act of usage; and *dikenang*, which denotes the concept of remembrance and memory. In contrast, the relational process is predominantly exemplified through the verb *dimaksudko*, which encapsulates the essence of intention or purpose. It is noted that a relational clause possesses the capacity to be constructed independently from a relational process. Thereby, it indicates a level of autonomy in linguistic structure. The absence or disappearance of the relational process is classified under the terminology of zero relational process which is conventionally denoted by the symbol \emptyset .

The investigation of the configurations of the processes of doings, feelings, thinking, and relating in this research aimed to document the linguistic aspects of Lampungese language clauses. Therefore, it can be a reference for other researchers to study the language.

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Media Framing of Technological Advancement and Human Rights to Saudi Arabia's NEOM Project

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DIANATUL ILMI
210301110177@student.uin-malang.ac.id

MOH. ZAWAWI
UIN Maulana Malik Ibrahim
Malang, Indonesia

submitted: 29/7/2024 revised: 7/10/2024 accepted: 11/10/2024 published: 21/10/2024 pages: 107-122

ABSTRACT

This research examines how *Asharq al-Awsat* and *ALQST* media framed the NEOM infrastructure project in Saudi Arabia. NEOM is a futuristic city project that is part of Saudi Arabia's Vision 2030. The project is designed to be the center of technological innovation, environmental sustainability, and economic development in the northwestern region of Saudi Arabia. It also explores the framing tools used and their impact on public perception and global outlook. This research uses a qualitative approach with Gamson and Modigliani's framing analysis. The results show that *Asharq al-Awsat* tends to frame the NEOM project as a form of technological progress and innovation that provides economic benefits. Meanwhile, *ALQST* highlights the negative impacts such as human rights violations and environmental damage. These framing differences affected public perception and political discourse regarding the project. This research expands the understanding of how the media frames large infrastructure projects in the Middle East region. In addition, it reveals the implications of framing for public perception and international policy regarding infrastructure projects and human rights.

Keywords: media framing, Middle East, public perception, NEOM Project

INTRODUCTION

On October 24, 2017, the Saudi Arabian government led by Mohammed bin Salman announced an infrastructure project named NEOM that is designed as part of Saudi Arabia's 2030 vision. NEOM's infrastructure design promises to be a city of the future that will be a center of technological innovation and sustainability for the environment. The project covers an area of 26,500 square kilometers in northwestern Saudi Arabia and will include various zones. Among them are cognitive cities, industrial parks, and world-class tourist destinations (Farag 2018). The project aims to transform the Red Sea coastal area in northwestern Saudi Arabia into a futuristic smart city, where humanity can develop without compromising environmental sustainability (Farag 2018). NEOM project is open for investment by anyone. With investments reaching hundreds of billions of dollars, NEOM is expected to diversify Saudi Arabia's economy which has been dependent on oil (Yusuf and Abdulmohsen 2022).

The name NEOM consists of two parts. The first three letters are *NEO*, which is Greek for 'new', and 'M', which is Arabic for 'mostaqbal' which means 'future'. (Madakam 2020). Behind this naming is the Saudi government's grand ambitions regarding the future of the country and aspirations of transformation towards a new way of life. The project aims to empower people with advanced technology and an optimized environment to work and live (Alam 2021).

With this vision, NEOM is designed to be a magnet for the world's innovators and experts to gather and create innovative future solutions. In addition, NEOM will be equipped with high-tech infrastructure, including autonomous transportation systems and renewable energy that are expected to support sustainable living (Al-Otaibi 2021). The project not only focuses on economic and technological aspects, but also emphasizes the importance of environmental preservation and improves the quality of life of people living in the region.

The government of Saudi Arabia also hopes that this project will attract global investors, create new jobs, and promote sustainable economic growth for Saudi Arabia (Far and Azadeh 2023) .

However, despite things sounding relatively new and bright, the NEOM project elicited a various of reactions from various parties, both in favor and against (Kvasničková 2023). Many media outlets in Saudi Arabia have reported on the project in terms of its advantages and the future opportunities it could create, but some have also focused on the negative impacts and controversies that have arisen (Platonova 2023). In this case, the mass media has an important role in shaping public perception of NEOM. The media can frame news and information in a certain way so that it can influence how readers understand and assess an event (Zawawi et al. 2024). Therefore, framing analysis becomes a relevant tool to understand how the media presents the NEOM project to the public.

To understand how the media framed this project, the model of framing analysis from William A. Gamson and Andre Modigliani (1989) is considered relevant. According to Gamson, framing is the process by which the media and other communicators construct social reality by selecting, highlighting, and interpreting certain information (Herdono et al. 2024). In the context of the NEOM project, this means that the media highlights certain elements such as economic benefits, social impacts, or controversies that may arise, and interprets the information in a way that can influence public perception. By analyzing how each of these elements is framed in the news text, it is possible to understand how the media shapes the narrative about the NEOM project and the implications of that narrative.

This research analyzes two online news sites, *Asharq al-Awsat* and *ALQST*. *Asharq al-Awsat* media is managed by the Saudi Research and Marketing Group, which contains various news supporting the NEOM project. Meanwhile *ALQST* media is an independent media that focuses on human rights violations in Saudi Arabia which contains news that criticizes NEOM project by highlighting negative impacts and human rights issues. *Asharq al-Awsat* media was chosen because it is one of the leading media that supports the Saudi Arabian government project and provides a pro perspective on NEOM project. Meanwhile, *ALQST* was chosen because it provides a critical view of this project, especially related to human rights issues. This choice, thus, provided a balance in the framing analysis.

Based on the above background, by using framing analysis model of Gamson and Modigliani, this study aimed to reveal how *Asharq al-Awsat* and *ALQST* news media frame NEOM project and what the devices are used for the framing. In particular, this research explores how a news frame can influence public perception and global views on NEOM infrastructure project in Saudi Arabia. The way *Asharq al-Awsat* and *ALQST* cover the project can also influence global views on issues related to development and human rights in the region. For example, *Asharq al-Awsat*'s portrayal of NEOM project as a form of progress and innovation could potentially lead to support and optimism from the international community, while *ALQST*'s media portrayal of the project as a human rights violation could potentially lead people to criticize and reject the project.

This research emphasizes the role of international mass media in shaping global views on regional conflicts. How the international mass media report and review conflicts, so that they can influence the views and responses of the international community, and influence the foreign policy of a country and

international organizations. Through framing analysis, this research seeks to understand how the mass media shapes narratives and public discourse regarding NEOM project and its impact on global perceptions and international policies related to development and human rights.

LITERATURE REVIEW

This research seeks to understand how the media frames large projects, such as NEOM in Saudi Arabia, particularly in the context of technology and human rights. Several previous studies utilizing Gamson and Modigliani's framing theory have been conducted to analyze how mass media shapes public perception of significant issues. The following are some studies relevant to this research.

Adzhani and Ginting (2018) conducted a framing analysis of the coverage regarding Anies Baswedan's speech in two news portals, *viva.co.id* and *detik.com*, which discussed the use of the term *pribumi* (indigenous). The purpose of this study was to understand how the media framed the use of this term. The results showed that both media outlets framed the term *pribumi* as an important and significant issue that the public should be aware of. In this context, framing was used to amplify public attention to the sensitive ethnic identity discourse, which could widely shape public opinion.

Furthermore, the study by Aldilal et al. (2020) examined how the media framed the arrival of Chinese workers in Southeast Sulawesi during the COVID-19 pandemic. This study aimed to analyze the role of the media in shaping public opinion about this policy. The results indicated a difference in framing between media supporting the arrival of foreign workers, which was seen as part of particular interests, and media reflecting local communities' concerns about the increased risk of virus transmission. This study highlights how media framing can shape a narrative either in favor of or against a certain policy.

Meanwhile, Rahim et al. (2022) conducted research focusing on the portrayal of women in work-life articles on the Wolipop portal. The study aimed to examine how the media constructs the image of women in its reporting. The findings showed that Wolipop framed women as inspirational, hardworking figures who support gender equality. This media outlet utilized a 'good news' reporting model to present a positive image of women, promoting empowerment and providing motivation to the public. This indicates how media framing can shape narratives about women's roles in society in an inspiring way.

Based on the previous studies, this research shares similarities and differences. The similarity lies in the theory used, namely the framing model by Gamson and Modigliani. However, the difference lies in the subject matter. The topic of Saudi Arabia's NEOM infrastructure project has not yet been the object of framing studies. NEOM project is relevant to be analyzed using this framing theory because it can provide insight into how the media shapes public perception of large-scale projects. Additionally, this study can reveal how the media portrays the benefits, controversies, and challenges associated with the project. Thus, this research not only fills a gap in the existing literature but also offers insights into how media frames large infrastructure projects.

The Framing Concept of Gamson and Modigliani

According to Eriyanto (2002), in the framing theory model of Gamson and Modigliani, there are two main devices used to translate the central idea in a news text namely Framing device and Reasoning device. The Framing device is directly related to the core idea to be conveyed. This device highlights specific aspects of the idea through word choice, sentence structure, visuals such as images, and the use of metaphors. The framing device consists of five components: metaphors,

catchphrases, exemplars, depictions, and visual images. Meanwhile, the reasoning device serves to build the logical structure of the argument to support the claims. It consists of three components: roots, appeals to principle, and consequences. Through the reasoning device, the idea presented appears rational, acceptable, and convincing. The following is a breakdown of these components in tabular form to facilitate understanding.

Table 1: Framing Concept of Gamson and Modigliani (1989)

Device	Component	Description
Framing	Metaphors	Metaphors are used to convey ideas or concepts, making it easier for readers to understand the message through familiar analogies.
	Catchphrases	A term or slogan that is repeated in the news to emphasize a particular message or theme.
	Exemplaar	Specific examples used to reinforce the message being conveyed.
	Depiction	Detailed descriptions or narratives that broadly explain the context.
	Visual Images	Visual images in the form of pictures or graphics to strengthen the delivery of messages in the news.
Reasoning	Roots	The cause or origin of the issue being discussed in a narrative or news story.
	Appeals to principle	Arguments made based on larger values, principles, or ethics.
	Consequences	The expected impact or result of an action, policy, or event

RESEARCH METHOD

This research uses a qualitative research design with the framing analysis approach of William A. Gamson & Andre Modigliani (1989). This approach was chosen because it is relevant to reveal the broader context and meaning behind media coverage, as well as flexible in accommodating data. Meanwhile, framing analysis helps researchers to see how the media highlights and interprets information to shape certain social realities (Eriyanto 2002).

The data in this study are news texts published by two online media, namely *Asharq al-Awsat* and *ALQST*. The news retrieval period is from January to July 2023. *Asharq al-Awsat* was chosen because it is the leading media in Saudi Arabia that often supports government policies, including NEOM project. Meanwhile, *ALQST* is an independent media that focuses on human rights issues in Saudi Arabia and often criticizes government policies.

Data collection was conducted through the documentation method from both media by collecting news texts related to NEOM project. News texts were selected based on the specific discussion of NEOM project and covered technological, economic, environmental, and human rights aspects. News texts that met the inclusion criteria were saved in digital format and given identification codes to maintain order and facilitate further analysis.

In analyzing the data, this study used the Miles and Huberman (1992) approach which includes three main steps. The first step is data reduction, this was the stage where the researchers simplified and summarized information from the news. In this process, the researchers also coded the data to find and identify

key patterns relevant to the research. After the data had been reduced, the next stage is data presentation, where the summarized data were presented in the form of narratives, tables and visuals. The researcher explained direct quotes from the data findings and identifies them based on the framing elements. The last stage is conclusion drawing. At this stage, the researchers analyzed the results obtained to identify important findings that support the research objectives. In addition, he researchers also tried to ensure that the results obtained have relevance to the context of literary research and provide additional insights into the topic under study.

THE FRAMING OF NEOM PROJECT

Framing analysis allows the researchers to discover how Saudi Arabia's NEOM infrastructure project is perceived in the news texts chosen as the object of research. As explained, NEOM is an ambitious project initiated by the Saudi Arabian government, and is often portrayed in various ways by the local media. In this section, it will be explained how information is conveyed to readers through the image of NEOM built in the form of news texts about the project, especially in the category of infrastructure development and sustainability.

The media plays an important role in emphasizing certain aspects of the project, which in turn affects the way readers understand and assess the project (Dwiyanti and Putri 2023). If the media accentuates the positives, NEOM project may be viewed as a favourable breakthrough for Saudi Arabia. Conversely, if certain aspects are highlighted negatively, the public may view the project more critically. The following analysis reveals the form of media framing in shaping public opinion about NEOM project.

In *Asharq Al-Awsat* Media

Asharq al-Awsat is a newspaper founded by Saudi human rights defenders in 2014. This media has a close relationship with Saudi Arabian government, both in terms of ownership and editorial orientation. The newspaper is owned by Saudi Research and Marketing Group (SRMG), a major media company affiliated with the Saudi monarchy. *Asharq al-Awsat* is widely recognized as one of the media that often reflects the views and policies of Saudian government. This makes the media an important source of information on regional and international issues from Saudi's perspectives.

As a media with global distribution, *Asharq al-Awsat* has a significant influence in shaping Arabic and international public opinion regarding various political, economic and social issues. In this study, the news texts used as the data were taken from *Asharq al-Awsat* publication between July 1, 2023 and July 20, 2023. The collection of news provides an overview of the current and important issues covered by this media during this period.

«نيوم»... حضارة محورها الإنسان (1)

NEOM: Human-Centered Civilization
(*Asharq al-Awsat* 1/7/2023)

News text (1) above discusses the NEOM project which is part of Saudi Arabia's Vision 2030. Vision 2030 is a national transformation initiative led by the Crown Prince of Saudi Arabia, Prince Mohammed bin Salman. The project focuses on developing futuristic cities that focus on sustainability. Through this project, the Saudi government hopes that NEOM will become a global model for future cities that are in harmony with nature. In this news text framing of NEOM, the prominence of the news is focused on the attractiveness of an idealized life (Amin 2023).

Table 2: Framing and Reasoning Devices in the News Text (1):

«نيوم»... حضارة محورها الإنسان

Framing Device	Reasoning Device
Metaphors: المدينة العالمية على ساحل البحر الأحمر بوصفه ضرباً من ضروب التفكير خارج الصندوق A global city on the Red Sea coast as a form of out-of-the-box thinking	Roots: الزيادة السكانية المتصاعدة Growing population increase
Catchphrases: مدن المستقبل Cities of the future رؤية 2030 Vision 2030	Appeals to Principle: تحقيق الاستدامة المثالية للعيش بتناغم مع الطبيعة Achieving ideal sustainability to live in harmony with nature
Exemplar: التطورات الديموغرافية السعودية Saudi demographic development	Consequences: تحويل الأحلام إلى حقائق Turning dreams into reality
Depiction: مدينة تقدم حلولاً جديدة ومبتكرة A city offering new and innovative solutions	
Visual Images: None	

In *Asharq al-Awsat's* view, the NEOM project is described with the phrase *التفكير خارج الصندوق* (out-of-the-box thinking). This gives the impression that the creation of such infrastructure is a form of innovation and creativity. *Asharq al-Awsat* media also portrayed NEOM as a representation of a future city in line with Saudi Arabia's vision 2030 (Amin 2023). Vision 2030 is positioned as a catchy and memorable slogan. The slogan is in line with Saudi Arabia's grand goals that are channeled through NEOM project.

In *Asharq al-Awsat's* view, NEOM is a clear example of demographic development in Saudi Arabia (Amin 2023). The media sees NEOM as an example of an innovative solution that is expected to provide solutions to various development problems, especially the current development problem, that is the rapid population growth in the country. Through this news text, NEOM is promoted as a sustainable concept that will make anyone's dream come true with all its ideals.

محمد بن سلمان: «ذا لاین» لیست مجرد مدينة... إنها قطعة فنية للحالمين (2)

Mohammed bin Salman: 'The Line' Is Not Just a City, It's a Work of Art for Dreamers.


(*Asharq al-Awsat* 10/7/2023)

News text (2) discusses Prince Mohammed bin Salman's statement regarding 'The Line' project within NEOM. 'The Line' project is described as a futuristic linear city that offers innovative solutions to modern urban problems. The city is designed without roads, cars or pollution, utilizing advanced technology to create a living environment in harmony with nature. In this news text, the prominence focuses on the appeal of technological innovation and

environmental benefits (*Asharq al-Awsat* 2023), as well as the technological advantages and environmental benefits that can be achieved through the project.

Table 3: Framing and Reasoning Devices in the News Text (2):

محمد بن سلمان: «ذا لاين» ليست مجرد مدينة... إنها قطعة فنية للحالمين

Framing Device	Reasoning Device
<p><i>Metaphors:</i></p> <p>بأكملها قطعة فنية</p> <p>Whole artwork (The Line is called a 'whole artwork' because it combines art and practical function in addressing the population surge in Saudi Arabia).</p> <p><i>Catchphrases:</i></p> <p>صناعة حضارة جديدة</p> <p>Creating a new civilization. من أجل كوكب أفضل</p> <p>For a better planet.</p> <p><i>Exemplaar:</i></p> <p>ن يوم هي مكان للحالمين بغد أفضل</p> <p>NEOM is a place for those who dream of a better tomorrow.</p> <p><i>Depiction:</i></p> <p>تمتلك طبيعة متنوعة بين جبال وأودية وشواطئ وجزر وواحات</p> <p>It has a diverse nature of mountains, valleys, beaches, islands and oases.</p> <p><i>Visual Images:</i></p>  <p>The appearance of Prince Mohammed bin Salman during the announcement of 'The Line' project in the city of 'NEOM'</p>	<p><i>Roots:</i></p> <p>النمو السكاني في السعودية سيتضاعف من 33 مليوناً إلى نحو 50 أو 55 مليون نسمة في 2030</p> <p>Population growth in Saudi Arabia will double from 33 million to around 50 to 55 million people by 2030.</p> <p><i>Appeals to Principle:</i></p> <p>إطار التطلعات الطموحة لرؤية 2030</p> <p>Within the ambitious framework of Vision 2030.</p> <p><i>Consequences:</i></p> <p>المشروع يجني المال، ويستوعب الطلب الذي نتوقعه في المملكة، ويخلق طريقة جديدة لبناء المدن وطريقة جديدة للعيش</p> <p>The project makes money, meets the demand we expect in the kingdom, and creates a new way to build cities and a new way to live.</p>

The framing analysis of NEOM project in this news text describes 'The Line' as one of the infrastructure components. It is described as an aesthetically pleasing and innovative artwork of NEOM project. This metaphor aims to evoke a sense of awe and underline the beauty value of NEOM. In the reasoning, it is

mentioned that Saudi Arabia's population growth will jump from 33 million to 50-55 million people by 2030 (*Asharq al-Awsat* 2023). This seems to confirm that the project's presence is to address the infrastructure challenge.

Phrases like *صناعة حضارة جديدة* (Creating a new civilization) dan *من أجل كوكب أفضل* (For a better planet) highlights the grand aspirations and global impact of NEOM. When linked to Vision 2030, this news text provides additional legitimacy and shows that NEOM is part of the national strategic plan. In addition, it explains that NEOM is also planned to generate revenue, fulfill domestic needs, and create innovation in development and lifestyle. The description in this news text has the potential to add to the attractiveness of NEOM to global investors.

: نيوم ستصبح منتجاً هيدروجينياً منخفض التكلفة على مستوى العالم (3)


KAPSARC: NEOM Will Be the World's Low-Cost Hydrogen Producer
(*Asharq al-Awsat* 20/7/2023)

News text (3) explains that according to KAPSARC, NEOM will be the world's leading low-cost hydrogen producer. KAPSARC (King Abdullah Petroleum Studies and Research Center) is a research institute established by the Government of Saudi Arabia with the aim of supporting energy and economic policies. NEOM will use advanced technology and renewable energy to produce hydrogen. This is expected to support the global transition to clean energy. The project aims to provide green energy and promote economic and environmental sustainability in the region (Hamdi 2024).

Table 4: Framing and Reasoning Devices in the News Text (3):

كابسارك: نيوم ستصبح منتجاً هيدروجينياً منخفض التكلفة على مستوى العالم

Framing Device	Reasoning Device
<p><i>Metaphors:</i></p> <p>نيوم في قلب تطوير</p> <p>NEOM is at the heart of development</p> <p>تتحرك السعودية نحو هدفها القادم</p> <p>Saudi Arabia moves towards its next destination</p>	<p><i>Roots:</i></p> <p>تمتلك المملكة أدنى أسعار لإنتاج الكهرباء من مصادر الطاقة المتجددة في العالم</p> <p>The Kingdom has the lowest cost for electricity production from renewable energy sources in the world.</p> <p>بما أن المملكة لديها الطاقة الشمسية، وطاقة الرياح، والميثان، وتكنولوجيا حجز الكربون وتخزينه</p> <p>Because the Kingdom has solar energy, wind, methane, and carbon capture and storage technologies</p>
<p><i>Catchphrases:</i></p> <p>أكبر مصنع لإنتاج الهيدروجين الأخضر في العالم</p> <p>World's largest plant for green hydrogen production</p> <p>السعودية الخضراء</p> <p>Saudi Green</p> <p>الشرق الأوسط الأخضر</p> <p>Green Middle East</p>	<p><i>Appeals to Principle:</i></p> <p>الوفاء بتعهدنا نحو تحقيق صافي الانبعاثات الصفري بحلول عام 2060</p> <p>Fulfilling the pledge to achieve carbon neutrality by 2060</p> <p>تساهم في خفض انبعاثات الغازات الدفيئة</p> <p>Contribute to reducing greenhouse gas emissions</p>
<p><i>Exemplar:</i></p> <p>تكلفة الهيدروجين الأخضر المنتج في «نيوم» أقل من دولارين للكيلوغرام</p>	<p><i>Consequences:</i></p> <p>يمكن استخدامها وقوداً للنقل البري والبحري</p> <p>Can be used as fuel for land and sea transportation</p> <p>تضمن مكانة ثابتة في أي سوق للطاقة في المستقبل</p>

The cost of green hydrogen produced at NEOM, less than two dollars per kilogram	Securing a fixed position in the future energy market
<i>Depiction:</i> وجود نبيوم في قلب تطوير الوقود الخالي من الكربون NEOM's presence at the heart of carbon-free fuel development الطاقة المستدامة	
Sustainable Energy	تكاليف منخفضة
low cost	مورداً موثوقاً للطاقة
a reliable energy supplier	
<i>Visual Images:</i>	
	
The event of book launch <i>The Clean Hydrogen Economy and Saudi Arabia</i> in a conference room. The event highlighted NEOM's role in low-cost hydrogen production.	

In the third news text from *Asharq al-Awsat*, NEOM is described as a center for developing carbon-free fuels (Hamdi 2024). It presents NEOM as a vital and essential component in Saudi Arabia's efforts for clean energy transition. *Asharq al-Awsat* emphasizes that Saudi Arabia is demonstrating progress and dynamic, future-focused ambition through the NEOM project. The news text also mentions Saudi Arabia's efforts towards السعودية الخضراء (Saudi Green) and الشرق الأوسط الأخضر (Green Middle East). Clean hydrogen is one of the main expected outcomes of NEOM project.

Asharq al-Awsat also shed light on the economic and efficient start-up of green hydrogen production by NEOM. It portrays NEOM as a reliable energy supplier and reinforces its role as a pioneer in the energy sector. *Asharq al-Awsat* frames NEOM as a symbol of innovation and sustainability in the region.

In ALQST Media

ALQST is a human rights organization founded by Saudi Arabian activists. The organization is headquartered in London, UK. ALQST is committed to promoting and protecting human rights in Saudi Arabia through various activities. Among these activities are reporting, advocacy, and awareness campaigns. The organization regularly publishes reports and news texts documenting human rights violations in Saudi Arabia, such as arbitrary detention, torture, and exploitation of migrant workers. ALQST is known for its boldness in criticizing Saudi government policies and consistently calling for reforms to improve human rights conditions in the country.

In the context of media and human rights advocacy, ALQST plays a role in providing information that is often not revealed by major media outlets with close

ties to the Saudi government. The news texts analyzed in this study are ALQST news texts published in the period 23 January 2023 to 15 July 2023. These news texts raise various issues about human rights and social justice, both of which are the main focus of *ALQST* media by providing a critical perspective.

الجانب المظلم من مشروع نيوم: حلقة نقاش نظمها القسط عن الانتهاكات الحقوقية المرتبطة بمشروع المدينة العملاقة السعودي (4)

The Dark Side of the NEOM Project: A Panel Discussion Organized by ALQST on Human Rights Violations Related to the Saudi Giant City Project.
(ALQST 23/3/2023)

News text (4) discusses a panel organized by *ALQST* on human rights violations related to the NEOM project in Saudi Arabia. Forced displacement of local residents, especially from the Al-Huwaitat tribe, and poor working conditions for migrant workers were the main focus of criticism of the NEOM project. The discussion emphasized the importance of corporate responsibility and transparency in large projects such as NEOM. The discussion also covered inadequate compensation policies and legal prosecution of residents who oppose the project (ALQST 2023).

Table 5: Framing and Reasoning Devices in the News Text (4):

المظلم من مشروع نيوم: حلقة نقاش نظمها القسط عن الانتهاكات الحقوقية المرتبطة بمشروع المدينة العملاقة السعودي

Framing Device	Reasoning Device
<p><i>Metaphors:</i> مشروع مدينة نيوم المستقبلية العملاقة NEOM's giant city project in the future</p>	<p><i>Roots:</i> مصادرة أراضي سكان المنطقة وتهجيرهم ومتابعتهم قضائياً Confiscation of local people's land, forced displacement, and legal prosecution of them</p>
<p><i>Catchphrases:</i> رؤية 2030 Vision 2030</p>	<p><i>Appeals to Principle:</i> المئات من العمال الوافدين سيوظفون خلال السنوات الثلاث المقبلة لبناء مدينة نيوم، وسيعرضون بشدة لخطر الاستغلال وسوء المعاملة Hundreds of thousands of migrant workers will be employed over the next three years to build the NEOM city, and they will be highly vulnerable to exploitation and mistreatment.</p>
<p><i>Exemplar:</i> تحدثت لنا الهذلول عن نتائج التقرير التي اعتمدت بشكل كبير على شهادات مباشرة من الضحايا Lina Al-Hathloul spoke about the findings in the human rights report behind the NEOM project that relied heavily on direct testimony from victims.</p>	<p><i>Consequences:</i> صدرت أحكام قاسية بالسجن على العديد منهم لمدد تصل إلى 50 عاماً أو حتى بالإعدام Many of them were sentenced to heavy prison terms of up to 50 years or even the death penalty.</p>
<p><i>Depiction:</i> الإطار القانوني الغامض لمشروع نيوم The unclear legal framework of the NEOM project.</p>	

Visual Images:



A press conference held by ALQST for Human Rights, with speakers including Lina Alhathloul, Julia Legner, James Lynch, and Isobel Archer.

In the *ALQST* media, NEOM is described as Saudi Arabia's العملاقة (giant) project. This kind of naming gives the impression that the project has unlimited and authoritarian power. As such, its impacts could potentially be felt directly by local communities and the environment. *ALQST* portrays the NEOM project as part of the Saudi government's Vision 2030. This shows that behind the massive promotion, there are other aspects that need to be considered.

ALQST highlights that behind the splendor of NEOM's infrastructure, there is a real impact on individuals who oppose the construction of the project. These individuals are the original residents of the areas used for the NEOM project. *ALQST* also revealed about the confiscation of local people's land, forced displacement, and legal prosecution of those who opposed the project. *ALQST* called this a human rights violation (*ALQST*2023).

In this news text, *ALQST* claims that their findings come from the testimonies of victims. Opposition by local residents led to heavy prison sentences or even death sentences. *ALQST* frames the NEOM project as one with legal uncertainties that make it difficult to assess the risk of human rights violations.

تأييد أحكام الإعدام على ثلاثة رجال قاوموا مشروع نيوم (5)

Support for the Death Sentence for Three People Who Opposed the NEOM Project

(*ALQST* 24/1/2023)

News text (5) describes a court decision in Saudi Arabia in favor of the death penalty for three members of the Al-Huwaitat tribe, for opposing forced evictions related to the NEOM project. Shadli, Ibrahim and Atallah Al-Huwaiti face execution for their opposition to forced displacement. The court charged them with various charges related to their peaceful activities. This case demonstrates how the Saudi Arabian government is using violence to force the realization of the NEOM project, despite local resistance (*ALQST*2023).

As seen in Table 6, according to *ALQST* media, NEOM is an ambitious and advanced futuristic project. However, the project has another side that is not widely known by the general public. The project is built on land belonging to local residents, which has led to resistance among them or the local population, although the resistance did not get the expected response from the authorities (*ALQST*2023).

Table 6: Framing and Reasoning Devices in the News Text (5):
تأييد أحكام الإعدام على ثلاثة رجال قاوموا مشروع نيوم

Framing Device	Reasoning Device
<p><i>Metaphors:</i> نيوم هي مدينة مستقبلية عملاقة يجري بناؤها على ساحل البحر الأحمر NEOM is a giant futuristic city built on the coast of the Red Sea in Saudi Arabia.</p> <p><i>Catchphrases:</i> رفضهم السلمي Their peaceful resistance (Non-violent resistance)</p> <p><i>Exemplaar:</i> عبدالرحيم الحويطي الذي قتلته قوات الأمن Abdul Rahim al-Huwaiti who was killed by security forces</p> <p><i>Depiction:</i> تعرض لمختلف أنواع التعذيب وسوء المعاملة Experienced various types of torture and ill-treatment</p> <p><i>Visual Images:</i></p> 	<p><i>Roots:</i> رفضهم الإخلاء القسري Their opposition to forced evictions</p> <p><i>Appeals to Principle:</i> حقهم في حرية التعبير Their right to freedom of expression</p> <p><i>Consequences:</i> خطر الإعدام الوشيك The threat of impending executions</p>

There is a photo of 3 men with their names at the bottom. The three men were among the civilians killed for opposing the infrastructure project.

One example of the authorities' harsh response to this resistance is the case of Abdul Rahim Al-Huwaiti. He was subjected to various types of torture after uploading his refusal video to social media. ALQST medical framed this as a human rights violation and mentioned that the locals' steps were freedom of expression that should be guaranteed. As of this news release, the threat of execution still looms over those who oppose the project.

القسط تدعو للإفراج عن جميع معتقلي الرأي في السعودية (6)


ALQST Calls for the Release of All Saudi Prisoners of Opinion
(ALQST 15/7/2023)

ALQST calls for the release of all political prisoners in Saudi Arabia. They highlighted the poor conditions the detainees face, including torture and lack of access to lawyers. This news text links the call to the NEOM project. Saudi repressive policies are considered to be exacerbated by ambitious projects such as NEOM. ALQST asserts that the arbitrary detention of activists and dissidents

must stop. This must be done to comply with international human rights standards (ALQST2023).

Table 7: Framing and Reasoning Devices in the News Text (6):

نيوم: القسط تدعو للإفراج عن جميع معتقلي الرأي في السعودية

Framing Device	Reasoning Device
<p><i>Metaphors:</i> الجانب المظلم من مشروع نيوم The dark side of the NEOM project</p> <p><i>Catchphrases:</i> الانتهاكات الصارخة والوحشية A flagrant and brutal offense</p> <p><i>Exemplar:</i> حكم على خمسة منهم بالإعدام Five of them were sentenced to death</p> <p><i>Depiction:</i> صدرت أحكام بحق 16 منهم بالسجن لمدد تصل إلى 50 عامًا Sixteen of them were sentenced to prison terms of up to 50 years</p> <p><i>Visual Images:</i></p> 	<p><i>Roots:</i> رفضهم الإخلاء القسري Their opposition to forced evictions</p> <p><i>Appeals to Principle:</i> مسؤولياتهم القانونية والأخلاقية Their legal and moral responsibility</p> <p><i>Consequences:</i> اعتقال واحتجاز العشرات من أبناء قبيلة الحويطات Arrest and detention of dozens of Huwaitat tribe members</p>

ALQST news texts discuss the dark side of the NEOM project. They highlight the contrast between the positive development narrative being spread and the reality of the human rights violations taking place. It describes five local residents who were sentenced to death as a severe consequence for resisting forced evictions. In addition, sixteen others were sentenced to prison terms of up to 50 years.

ALQST calls on companies involved in the NEOM project to be mindful of their commitments to human rights. They highlighted the need for concrete action and consideration of the ethical and legal impacts of this engagement. Some companies have responded by expressing concerns. ALQST encourages companies to conduct meaningful consultations and provide necessary assistance to affected communities.

CONCLUSION This study applied Gamson and Modigliani framing analysis model to examine how the media outlets *Asharq al-Awsat* and *ALQST* framed their coverage of NEOM project. The analysis reveals significant differences in how both media framed the project, in terms of both framing and reasoning devices used.

Asharq al-Awsat consistently framed the NEOM project with an emphasis on technological advancements, economic contributions, and future innovations. The media employed framing devices with keywords such as 'progress' and 'modernization' which were supported by concrete examples of the economic benefits brought by the project. Additionally, the use of visual imagery depicting NEOM as a symbol of the future further reinforced the positive narrative promoted by the outlet. However, critical issues such as human rights violations and negative environmental impacts were largely overlooked in *Asharq al-Awsat's* reporting.

In contrast, *ALQST* highlighted the negative aspects of NEOM project, focusing primarily on human rights violations and environmental degradation. The media used metaphors portraying the project as an embodiment of injustice, along with moral reasoning that emphasized the root problems, such as forced evictions and harsh punishments for local residents who opposed the project. In *ALQST's* framing, the negative consequences of the project were underscored, aiming to evoke a moral rejection from the global community.

Through this analysis, the study reveals that *Asharq al-Awsat* emphasized the narrative of progress and development resulting from NEOM project, while *ALQST* focused more on ethical concerns and human rights violations. The framing employed by both media outlets directly influenced public perception, with *Asharq al-Awsat* generating support for the project and *ALQST* emphasizing criticism and constructing a narrative of opposition.

This study demonstrates that media framing does not only shape information from an economic and technological perspective but also incorporates ethical and moral considerations, influencing how society evaluates and responds to large-scale projects like NEOM. Additionally, media framing helps to shape the global narrative surrounding the project, affecting public opinion and international policymakers' views on the NEOM initiative.

However, this study has certain limitations, such as the scope of the analysis, which only involved two media outlets and a specific time period. To broaden the scope of the analysis, future research should include a wider range of media sources and a longer time frame to capture the dynamic shifts in framing over time. Furthermore, collaboration with media and communication experts could enrich the understanding of the impact of framing on public perception in the context of large-scale infrastructure projects, like NEOM.

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Inequality Experienced by Women as Reflected in Louisa May Alcott's *Little Women*

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FATIMAH PUNGKASARI
WAJIRAN

wajiran@enlitera.uad.ac.id

English Literature Department, Universitas Ahmad Dahlan
Yogyakarta, Indonesia

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ABSTRACT

This study explores women's roles and societal expectations in the 19th century, mainly as portrayed in *Little Women* by Louisa May Alcott. The analysis focuses on three main areas: family, education, and societal roles. In family life, women were largely confined to domestic roles, with ideals such as 'the angel in the house', which glorified self-sacrificial wives and mothers. Jo March, the main character in the novel, however, challenges this norm by assuming the responsibilities of the 'man of the family' in her father's absence. In education, women's access was limited, reflecting broader inequalities. Mrs. March, or Marmee, becomes a pivotal moral teacher to her daughters, instilling values that transcend material wealth. Despite societal constraints, Jo and her sisters navigate personal and financial challenges, with Jo ultimately breaking traditional gender norms by pursuing a career as a writer. This study further reveals how women's opportunities were shaped by class and how marriage was often seen as the only path to social mobility. Overall, this paper highlights how *Little Women* reflects the limitations and opportunities for women in the 19th century, challenging prevailing gender stereotypes through its portrayal of women's independence, ambition, and resilience.

Key words: 19th-century women liberal, feminism, gender roles, *Little Women*, societal expectations

INTRODUCTION

Literature, with its broad and multifaceted meaning, is a powerful mirror that reflects the entirety of written expression. It is a unique form of written document that captures and articulates a society's values, norms, and experiences, making it a crucial tool for understanding and interpreting the world around us (Klarer 2004, Wajiran 2022). A literary work is produced because of an event or phenomenon the author experiences. The phenomenon of the author's experiences will affect their feelings and the way they think. The author's life and literature are two things that cannot be separated to create a product called a literary work. Literature is a product of the contemplation and experience of the author in their social life when they encounter problems that give them value in life. Through their values and experiences, they receive a solid answer regarding their situation and problems.

Feminist literature is a fantastic topic to discuss and analyze. From the perspective of liberal feminists, women have two roles: biologically as partners, wives, mothers, and daughters, while in society, they play a crucial role in sustainable long-term socio-economic development. Women's weaknesses and stupidity are not psychological. Those aspects come from stereotypes, making the opportunities between women and men different.

Liberal feminism is one of the branches of feminism. Liberal feminism originates from a feminist book entitled *A Vindication of the Right of Women*, written by Mary Wollstonecraft in 1792. Wollstonecraft discusses the inequality of the educational system that women received at the time, where they were not allowed to have the same advantages as men. It makes them wives with little productive work at home and incompetent workers. So, women are supposed to

have individual rights to freely determine their choices in political, economic, educational, and social development aspects. In that case, the basic concept of liberal feminism is the opportunity for women to receive equal rights as human beings and the freedom to seek their desires and happiness. (Wollstonecraft 1792).

Louisa May Alcott is one of the late 1800s authors involved in the women's suffrage movement in Washington DC, and joined the feminist literature in America. She chose the topic of feminism, which aims to promote gender equality between men and women regarding rights, responsibilities, and opportunities (DuBois 1979, Machor 1994, Arat 2015). For all the time, the patriarchal culture is still around us that women do not have the same privileges and opportunities as men. Men and women have different roles in society. Where women are expected to stay at home, doing house courses as if they are just objects to their husbands (Moghadam 2007). Meanwhile, men are independent and active in society. Women authors and feminists do not want inequality for women to continue in the future.

Louisa May Alcott wrote a coming-of-age story filled with domestic life, showing the most real life of four women from the lower class in the 19th century, where they had dreams to pursue (Alcott 1889). The novel brought instant success to Alcott as it gained attention. *Little Women* shows the struggles of Josephine March, the main character, in pursuing her happiness and dreams while facing social norms and women inequalities around her. Wealthy women have all the privileges the lower-class women could never have, such as beauty, elegant dresses, beautiful skin, sparkling jewelry, wealth, and rich men. The lower-class women must work as domestic servants, as seen in March's family's life. Meg, Josephine, Amy, and Beth are Mrs. March's daughters born into a lower-class family and spent their youth working as domestic servants. However, Mrs. March always teaches them to be grateful for every blessing God has given to them. The lesson motivates them to be who they are. Josephine March, whose appearance does not reflect the 19th women at the time, is very responsible to her family. She is endowed with the spirit of self-sacrifice.

Josephine March expresses an independent woman with a burning desire for her future. She fights for equal liberty for all women, as they are supposed to have the same privileges as men regarding freedom, education, and opportunity. Josephine March tells the readers that it is completely fine to be different from others because there is no word 'wrong' when choosing. There is no word 'wrong' in being different. Jo March delivers the meaning of women's freedom in her characterization of *Little Women*. As Josephine March portrayed in *Little Women*, her character became the mirror of liberal feminism in this era. *Little Women* is filled with a message for all women worldwide that an independent woman with the ambition to pursue her dreams does not make her anti-men. A woman who has a higher education does not make her cannot have a dual role as a mother and leader in society. A dual role opens an excellent opportunity for the dream women pursue, more respect from others, and enhanced social and personal growth and development. Unfortunately, the issues of women's inequality in this novel remain true. Not all women can have the same rights and opportunities. Society in this era still limits the dreams for the pursuit of goals.

LITERATURE REVIEW

There is much previous research dealing with the inequality of women. The first research is a thesis by Puspitasari (2016) entitled *Liberal Feminism Values Seen through the Main Female Character in Kinberg's Mr. and Mrs. Smith*. The thesis focuses on the liberal feminism values depicted in Kinberg's movie, Mr. and Mrs.

Smith. The result of this research is that the main female character has critical, intelligent, independent, confident, and responsible characterization. The research demonstrates that liberal feminism values, as seen through Mr. and Mrs. Smith, are equal economic and political opportunities, liberty, and education.

The second research was conducted by Wahid (2015), entitled *The Meaning of Happiness for March Sister as Reflected in Louisa May Alcott's Little Women: A Psychological Approach*. The researcher focuses on the characterization of the main characters in *Little Women*, the meaning of the main characters' happiness, and the moral values in this novel. The result of the thesis points out that Josephine March is persistent and friendly, loves to be praised, and loves to create a peaceful atmosphere around her. Furthermore, their meaning of happiness is to love everyone around them, such as their mother and father, brother, and sisters. Another thesis result shows that missing their father and helping each other is one of the meanings of their happiness. In addition, the moral values seen in *Little Women* are divided into positive and negative. The positive values are obedience to older people, responsibility for saving their father, and caring for each other. On the other hand, the negative values are violence to their sisters, complaining to each other, and insulting each other.

The third thesis was written by Annisa (2021), entitled "An Analysis of the Main Character in the *Little Women* Novel by Louisa May Alcott: A feminist Approach." The research highlights three types of feminism, as seen through *Little Women*. The study also analyses why Josephine March wants freedom like a man. The research results show three types of feminism as seen through *Little Women*: liberal feminism, Marxist feminism, and radical feminism. The researcher states that every character depicts feminist values through their conversations, behavior, and attitudes, especially Josephine March, who plays an important role.

The fourth thesis was written by Liebertus (2021) entitled *The Fight against Gender Inequality in Greta Gerwig's Little Women Movie Script Revealed by the Women Characters*. The thesis discusses how each of the female characters in *Little Women* movie experiences gender inequality and how the characters deal with the gender inequality they face. The research applied Burroway's theory of characterization to analyze the characterization of each character in the movie. It shows that Marmee and Jo March are hard-working women, and Meg is mature. Amy is short-tempered, and Beth is shy but kind and sweet. The researcher also talks about how the women characters fight against gender inequality. Marmee, as a mother, must face the economic problem, and it can be seen that Marmee is an independent woman. According to the thesis, women cannot be who they want to be since society expects women to marry rich men and be feminine. The research also found that women are considered weak as they cannot do anything, and all they can do is seek fulfillment as a wife or mother.

The fifth research was conducted in 2021 by Nungrahenti (2021) entitled *Women's Struggle against Gender Inequality Reflected in Little Women Novel: A Feminist Perspective*. The research used the feminist study approach and descriptive analysis to elaborate the data compiled. The result of the research shows that there are five kinds of gender inequality that the characters in *Little Women* experience such as stereotype, marginalization, subordination, violence, and burden. The research found that Jo March faces the social stereotype that expects women to be elegant and well-mannered. Women also see that they do not have essential roles in all aspects, making them suffer. In addition, the research also shows that the character in this novel is secondary since men have a higher position than women. The characters also experience violence and

burden. The result of the thesis also found that there is a sexual division of labor and hierarchies of power seen in *Little Women*.

The relations among the five studies above can support this research. However, there are some differences between those studies and this research regarding the object and theory used. The first research used the same theory as this research, which is liberal feminism, but applied the theory to different subjects. The first research used the Mr. and Mrs. Smith movie, while in this research the theory is applied to the *Little Women*. On the other hand, the second research was conducted using psychological theory to analyze *Little Women*. The third research used feminist theories such as liberal feminism, Marxist feminism, and radical feminism. Meanwhile, the fourth and fifth studies used different perspectives on feminism.

This research is different from previous studies. It only focuses on the roles of women in the 19th century, as seen in *Little Women*. Mary Wollstonecraft and Rosemarie Tong's liberal feminism theory are used to study the issues of inequality that women experience in this novel.

RESEARCH METHOD

This study employs a qualitative method to explore women's roles and societal expectations as portrayed in *Little Women* novel written by Louisa May Alcott. Qualitative research is chosen because it allows for a deep, contextual understanding of the social and cultural dynamics that shaped women's roles during the 19th century (Alberto et al. 2013; Sara and Lorna 2012). This approach helps uncover the novel's central themes of gender inequality, family structure, and social norms.

The data collection for this research was conducted through textual analysis of *Little Women*. The primary text, Alcott's novel, was analyzed in detail to identify key passages that illustrate women's roles in family, education, and society. In addition to the novel, secondary sources such as academic articles, books, and literary critiques related to 19th-century gender roles and the novel's historical context were also reviewed. These sources provided further insight and supported the analysis of the novel's themes.

The analysis was conducted using thematic analysis, which involves identifying and interpreting patterns or themes within the text. The researchers carefully read and re-read the novel, noting significant instances where women's roles were depicted in family life, education, and social activities. These themes were categorized and compared with historical data to draw connections between the fictional narrative and the real-life social expectations of women during the Victorian era.

Triangulation was used to ensure the reliability of the analysis by incorporating multiple secondary sources to compare and verify the findings from *Little Women*. This helped validate that the novel's portrayal of women was consistent with historical realities and scholarly interpretations. The researchers also ensured objectivity by focusing solely on textual evidence from the novel and cross-referencing it with existing academic discussions on gender roles and inequality.

Finally, the findings were presented by linking the identified themes from *Little Women* with broader social contexts. The discussion focused on how the novel reflects societal expectations, class differences, and women's struggle for independence in the 19th century. The method provided a comprehensive framework for examining how literature reflects and critiques the social structures that governed women's lives during that period.

THE ROLES OF WOMEN

At the end of the 19th century, women experienced various acts of discrimination in a social environment where they were not given the liberty to be what they wanted and make choices. Society limited upper—and middle-class women's choices to marriage and motherhood or spinsterhood, both of which resulted in domestic dependency (Cruea 2005). It shows that women's roles are limited to domestic environments. Society considers a woman's voice to be unimportant, which limits women's roles in many aspects of society.

In the Family

Angel in the house

During the Victorian era or 19th century in America, noblewomen did not have to work hard to provide basic needs for their families. An aristocratic lady enjoyed her husband's wealth, reading books, painting, and hanging out with her friends. She also had domestic servants ready to help her day and night. Therefore, in the Victorian era, a term for women came from the poem by Coventry Patmore, *The Angel in the House*. In the *Oxford Dictionary*, this term means that an ideal woman is a woman who entirely devotes her life to her husband and family. For this reason, lower-class women are jealous of their lives and yearn for a life like the upper-class women who do not have to work hard to live and enjoy their husbands' wealth. This can be seen when the March sisters share their dream palaces, and Meg says that she wants a magnificent palace filled with sparkling objects like stars and domestic servants so she does not have to work.

"I should like a lovely house, full of all sorts of luxurious things—nice food, pretty clothes, handsome furniture, pleasant people, and heaps of money. I am to be mistress of it and manage it as I like, with plenty of servants, so I never need to work a bit..." (Alcott 254)

This illustrates that Meg wants to be an ideal woman, as society expects a true woman to be. Like other wealthy Victorian women, she dreams of living as an angel in the house. It is seen from how she describes her dream house in detail that Meg is already intrigued by the lifestyle of noblewomen. In addition, Meg is known as a woman with feminine characteristics and amiable. She always cares about her appearance, attitude, and manner. However, Meg is the one who struggles the most with family poverty. This reason leads her to become a daydreamer. Meg's words also illustrate the life of a noblewoman who takes a role as the angel in the house at that time, where she lives well and only needs to take care of her husband and children. Society believes that women who earn wages are not faithful women. Society believes a true woman stays at home taking care of household duties. This discourages Meg from being an earner in her family because she wants to be a noblewoman. Thus, she is disappointed that she has lost all the pretty things she was fond of, and sometimes she misses those happy times. Her mind imagines being the angel in the house that society expects. However, she now lives in the middle of a middle-class woman, where she needs to work harder and harder, which she cannot complain about.

Man of the Family

March's family also experiences the same struggles as other middle-class women. Meg works as a nursery governess for the Kings, and Jo does the same. Jo, who has no choice, agrees to work as Aunt March's companion. Both work hard to support their family as their mother works as a volunteer. Society considers that a perfect role for women is to be a wife and mother because they are weak, and the world outside belongs to men, so hard-working women seem strange to society. Upper-class women view men as physically strong individuals while women are weak. Men are independent, and women are dependent. Men belong to the public sphere, and women are private. Men are the only breadwinners in the family, and women do the house chores.

Therefore, Jo is frustrated because women's roles are rarely seen in the family sphere. Jo's frustration makes her wonder if she were a man. Indeed, she could play an essential role in the family to help her mother better financially. Jo would rather be able to go to war helping her father than spend her time sewing at home because it does not suit her adventurous personality. Due to her role, which she considers not big enough for her family, when Mr. March dedicates his life to being a volunteer in the Civil War, and her mother works away from home. Jo is determined to take over the role of the man of the family. Jo is determined to care for her mother and sisters while her father is away, serving in the Civil War.

"I'm the man of the man of the family now Papa is away, and I shall provide the slippers, for he told me to take special care of Mother while he was gone."
(Alcott 9)

Instead of following the stereotype of society being an ideal woman, Jo takes a big step to replace his father's responsibility to take care of her mother and support her family financially. Jo feels she should be the man of the family not only because she feels she is a tomboy, so she has a male spirit, but also because she feels she is the one who can take care of her family when her three sisters are focused on their duties and imagination. Jo reveals her role as the man of the family when she shows her great sacrifice to her family by selling her hair to get money to help her mother go to the Civil War to nurse Mr. March, who is very ill. This shows Jo is responsible and willing to sacrifice for her family as if she were a leader. It is a scene rarely seen in middle-class society during the 19th century. Furthermore, it proves that the role of women in the family in the 19th century is not just as the angel in the house but can be more than that. A woman can have significant responsibilities in the family and be the man of the family. A woman's role in the family can also be that of a sole earner who earns most of the income for her family. Jo's braveness shows that a woman is physically not weak.

In Education

As teachers

Apart from being a volunteer, Mrs. March also became a teacher to her four little girls. Her little girl, Beth, did not continue her formal schooling because she had difficulty overcoming her social anxiety. Thus, Beth could not feel the world's freedom outside and could not study at a school like Amy.

"Beth was too bashful to go to school. It had been tried, but she suffered so much that it was given up, and she did her lessons at home with her father."
(Alcott 66)

When her father goes away to serve in the Civil War, her mother helps her to teach her. However, there are times that Beth has to study on her own because her parents are busy serving far away from home. Even though Beth did not go to school to get a formal education, she has a talent for playing piano that she continues to improve.

Cogan (1989) mentioned that education prepares a woman to manage a household, raise children, and help transmit culture, gentleness, and morality to future generations. In this case, Marmee understands her role as a teacher: to transmit morality to her daughters. Marmee teaches her little girls to live a happy youth. She wants her children to grow up to be women loved and respected by many, even though they are from middle-class families. She also wants them to find the right man and love them for love, not for their wealth. Marmee is careful with her words when she delivers the messages to her daughters. She gives her children one of the essential life lessons not included in the formal school subjects to remember that money is not everything.

"...I'd rather see you poor men's wives, if you were happy, beloved, contented, than queens on thrones, without self-respect and peace..." (Alcott 170-171)

The unforgettable moment for a mother in the 19th century was to see her daughter marry a rich man, but it did not matter for Marmee, as for her, women should be loved, respected, and treated fairly. The most important thing for Marmee is for her daughters to understand and apply the moral lessons that have been taught. Thus, her role in education is to become a teacher who transmits life lessons to her children to enlighten them that the life they live is what they have to be grateful for. The result of this can be seen in the way Marmee acts towards her daughters. Marmee always allows her little girls to improve their talents in playing the piano, drawing, and writing. Even though she is busy, she always finds free time to console her children. She is a teacher who does not restrict her children from pursuing their dreams and with whom they fall in love as long as it makes them happy. Marmee proves that the role of women in education during the 19th century was to be teachers for their children.

In Society
As domestic servants

Like other lower-class women working as domestic servants, Meg and Jo experience the same struggle. Meg works as a nursery governess to help support her family after completing her early childhood education. She does not love the job because it is far from what she could have imagined. However, she must be grateful for what God has given her, as she is lucky enough to work for a wealthy family. She seems very happy to work in the aristocratic family since she can enjoy the luxurious things she used to have.

Margaret found a place as a nursery governess and felt rich with her small salary. She said she was 'fond of luxury,' and poverty was her chief trouble. (Alcott 63)

Even with a minimum wage, Meg still feels happy as long as she works for a wealthy family because she is a woman who loves luxury, which reminds her of her life before becoming a little March girl who has to work to fulfill what she wants. It shows that middle-class women, lucky enough in the Victorian era, worked as domestic servants or governesses like Meg March. Meg enjoys her work because she prefers receiving minimum wage to a higher salary but has to work in prostitution. It also proves that being a domestic servant or nursery governess is a job that middle- and lower-class women mostly have.

As writers

Jo's dream is to do something splendid: become a great writer. She also sees that being a writer is the answer to supporting her family's financial and literary career, which was common for women in the 19th century. This job is considered suitable for a woman.

So, Jo was satisfied with the investment of her prize money and fell to work with a cheery spirit, bent on earning more of those delightful checks. (Alcott 471)

Her journey from being Aunt March's companion to becoming a writer is not easy and short. She believes in herself and that she can get a better job. It is a job that allows her mind to express herself and her ideas without restrictions. Meg and Jo show that domestic servants and writers were two common jobs for women during the 19th century since money was the most crucial thing for middle- and lower-class women. Therefore, they work hard and do anything they can to support their families' finances.

**Women's
Inequality
In liberty**

Jo is an independent and future-oriented tomboy. Unlike her two feminine-looking sisters, Meg and Amy, Jo does not care about the luxurious life of noblewomen. She prefers challenging and adventurous activities. Jo's personality is different from that of her sister, Meg, who looks elegant and feminine, like a noblewoman from the 19th century.

"No, winking isn't ladylike. If anything is wrong, I'll lift my eyebrows and nod if you are all right. Hold your shoulder straight, take short steps, and don't shake hands if you are introduced to anyone. It isn't the thing." (Alcott 45)

It shows that society at the time was very concerned about appearance and behavior, so women were required to be feminine, elegant, and patient. In addition, women needed to marry, which is considered a factor that encourages social stability and moral behavior (Wajiran, 2018). A marriage involves transferring property in the family, which is one reason why women should be married. In *Little Women*, this is seen when Mrs. Moffats plans for Meg to marry Laurie because he is rich.

"The idea of having 'plans' and being kind to Laurie because he's rich and may marry us by-and-by! Won't he shout when I tell him what those silly things say about us poor children?" (Alcott 168)

The researcher sees the stereotype of aristocratic women from Jo's words above. It is clearly illustrated in the conversations of Jo, Meg, and Marmee. It shows that Mrs. Moffats, as a noblewoman, thinks that if the March family treats Laurie well, the rich man will marry March's sister. Thus, it is seen that they treat someone because they have specific intentions for that person. On the other hand, the conversation illustrates that aristocratic women believe that the only way for lower-class women to have a better life is to marry a rich man. Hence, they are dependent on their husbands. Marriage is the only value for women.

Besides, women in the 19th century also had no freedom to explore the outside world, as seen in Jo's conversation with Laurie.

"If I were a boy, we'd run away together and have a capital time, but as I'm a miserable girl, I must be proper and stop at home. Don't tempt me, Teddy, it's a crazy plan." (Alcott 373)

Jo here describes women and their limitations. A woman is assigned to be at home helping her mother clean the house, which is considered valid when she marries a man. Meanwhile, Jo is not that type of woman. Jo realizes that women should also be able to try new things and explore the world outside. Additionally, it is not a right for one gender only. Jo wants freedom and change like men do. Unfortunately, Jo could not do it because, at the time, home was the best place for women.

The researcher discovers that women during the 19th century were ultimately destined to marry and become housewives. Women do not have the right to make decisions and determine their future. Furthermore, Jo's thinking is considered narrow, which arises because she is young.

"Don't be alarmed. I'm not one of the agreeable sort. Nobody will want me, and it's a mercy, for there should always be one old maid in a family." (Alcott 433)

In Jo's words above, he argues that a family should have one maid. By this, she means that one man should sacrifice for the family, which is her. Jo is an independent woman who sacrifices for her family. She is not only a woman in charge of caring for the house but also a woman who helps her family as a man or breadwinner. In this case, Jo thinks that a woman can also be the primary income

earner in a family. Jo proves it with her sacrifice, ambition, and persistence in working all the time to help her family.

"I don't like that sort of thing. I'm too busy to worry about nonsense, and breaking up families is dreadful." (Alcott 434)

In the following conversation, the researcher considers that the 'it' Jo means marriage. As explained above, Jo is a responsible woman and cares for her family. The four March sisters had spent their youth together. They believe there will be a time when they will live separated from their family. Meanwhile, Jo believes that marriage will lead to a division within her family, as each member will focus on their own lives with their husbands, rather than contributing to the family. She fears that they will become isolated at home, missing out on their youth. As a result, Jo is opposed to the idea of marriage and having children.

In education

Laurie is a neighbor of March's family and a close friend of March's sisters, especially Jo. They met when Meg and Jo went to a party. They exchanged stories, and Jo asked if Laurie would continue his education to a higher level. Jo's reaction shows how excited Jo is to hear Laurie can continue his education at college.

"How I wish I were going to college! You don't look as if you liked it." (Alcott 50)

From the quotation above, the researcher analyses Jo's experiences when women did not get access to higher education. As previously explained, Jo is a tomboy who loves challenges and adventures, so it is no wonder Jo also wants a better education for herself. However, seeing women in the 19th century have a better education is challenging. The main factor that causes this inequality is the difference in privileges. Laurie was born into a wealthy family, so he has the privilege of getting a proper education and continuing his education to a higher level. On the other hand, Jo lives in a lower-class society where they do not have a chance to access education and higher education. Only women from the upper class can get a higher and better education. The researcher also finds that other factors influence women's lack of access to higher education. This factor is not the main factor but an additional view of why women do not have access to better education. The factor is gender differences, which also affect their role in the social community. Women cannot be leaders in social, economic, and political forms. Women are unable to lead and make decisions because they are not as intelligent as men. Women mostly use their hearts to make decisions, while men use their heads (brains). The social, political, and educational domains are not intended for women. The place of women is home and kitchen. Thus, education for men plays a vital role because it helps them to grow, develop, improve, and be ready to take a role in society.

In opportunity

The researcher finds other evidence that March's sisters receive minimum wages, which are not the same as those of men. No matter how hard they work, the wages they get cannot make their lives more comfortable.

Margaret found a place as a nursery governess and felt rich with her small salary. (Alcott 63)

In the statement above, the researcher sees that women at the time generally worked as nursery governesses like Meg. The lower-class women work for more affluent families. Meg is a part of the middle class, so she can be considered lucky because she has a better opportunity to work for an aristocratic family. During the 19th century, there were only a few job choices for women with high job risks. Women usually work as domestic servants, factory workers, and writers with

minimum wages. As Meg said, she only receives a minimum wage, which means that women at the time did not receive a wage that equaled the risk of the work as much as men.

Meanwhile, Marmee has felt this inequality since she was Jo's age. She could not do much about the disparity of employment opportunities for women. Jo once asked why her mother never gets angry, and her mother replied.

"I've been trying to cure it for forty years and have only succeeded in controlling it. I am angry nearly every day of my life, Jo, but I have learned not to show it, and I still hope to learn not to feel it, though it may take me another forty years to do so." (Alcott 138)

It shows that Marmee could not control her emotions because of the circumstances. Inequality at work is one of them. Marmee works as a volunteer with a small salary and must work harder to support herself and her four children. Moreover, the situation after Mr. March helped his unfortunate friend caused them to fall into poverty. This situation frustrates Marmee about what she has to do to survive.

As explained above, Marmee is faced with a situation regarding the stereotype about marriage that occurred among lower-class women at that time. In this case, the researcher finds out that Marmee taught her children about valuable things in life about marriage.

"My dear girls, I am ambitious for you, but not to have you make a dash in the world, marry rich men merely because they are rich, or have splendid houses, which are not homes because love is wanting... I'd rather see you poor men's wives if you were happy, beloved, contented than queens on thrones, without self-respect and peace." (Alcott 171)

From Marmee's advice above, the researcher sees a connection between the advice given and Marmee's life. For forty years, Marmee felt very disappointed, angry, and frustrated with the inequalities that occurred in social life. Marmee understands how parents want their daughters to marry noblemen. Marmee seems to be a witness to the life of a woman after marriage at that time. She sees that many women cannot develop their talents and are buried deep in their dreams because they are married. A woman becomes an object for her husband and is not valued as a woman. Marmee believes that love is needed in a marriage. So, marrying a rich man who does not love and respect a woman is the same as failing to provide a comfortable home for his wife.

Meanwhile, Jo, in this case, has a structured and planned way of thinking. Jo is the type of woman who is independent and does not want to depend on men. So, she does not think of marrying a rich man and having children. She only focuses on pursuing her dreams to earn money and help her family. It is her main goal. She keeps sending each story to a publisher called *The Spread Eagle* for publication. Jo's career in literature continues to skyrocket. As her career in literature continues to soar, Jo finds her satisfaction when her hard work finally pays off with more money she has received.

Jo enjoyed a taste of this satisfaction and ceased to envy more affluent girls, taking great comfort in the knowledge that she could supply her wants and needs, ask no one for a Penny. (Alcott 472)

In this sentence, the researcher sees the satisfaction that a woman gets by working hard to achieve her dreams. Jo becomes an independent woman with her income and does not depend on men. Jo's words also show that she has broken the negative social stereotype where they consider that women are not

suitable to work outside, women can only depend on men, and women are not as intelligent as men. Jo proves that women can generate their income without any interference from men. Even though she is independent, Jo realizes something at the end of the story. Her strong ambition turns out to be too much, and she admits it is a mistake. At the end of the story, Jo marries his boarding housemate in New York, Professor Bhaer. However, the reason for marrying Professor Bhaer is not because he is wealthy but because of love. Jo chose the right man for her not because he was rich but because he loved and respected Jo as an individual, not just an object. Jo applies the teachings her mother taught well and is very satisfied with them. In this way, the researcher sees that the liberty described in the novel *Little Women* is the freedom to determine the future, achieve the highest dreams, and become independent.

CONCLUSION

The researchers conclude that liberal feminism is a branch of feminism that views women as having complete individual freedom. *Little Women* implicitly describes women's roles in the 19th century in several aspects, such as household, education, and society. In the family aspect, in *Little Women*, women's roles are divided into two: angels in the house and breadwinner. A woman's role in education is limited to being a teacher for their children. It is because a woman can transfer knowledge to her children to make their future better and brighter. On the other hand, in terms of society, the choice of jobs for women is limited to domestic servants, factory workers, and writers.

The next point is the depiction of inequality against women in terms of liberty, education, and society, which occurs in *Little Women* through the lens of liberal feminism. In *Little Women*, it is clear that women cannot determine their future. Women only have one way to have a more comfortable and prosperous life: marrying a nobleman. Women are limited in the world of marriage and the domestic environment. In the aspect of education, Jo March struggles to gain access to a higher education because she is from the middle class. She has to work hard for her family. Furthermore, even in the aspect of opportunity, Jo March experiences inequality by not having more opportunities to get better jobs. Meg only receives a minimum wage, which is not equal to men.

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The Complexity of Functional Syntactic Structures of Sarcasm Expressions

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NURUL HASANA

hasananurul331@gmail.com

AGUS SUBIYANTO

Universitas Diponegoro
Semarang, Indonesia

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ABSTRACT

This linguistic research adopted a descriptive qualitative approach that focuses on the syntactic structure of sarcasm expressions. The data for this study were collected from the popular television series *Friends*, which focused on the character Chandler Bing. Bing was one of the most known characters among various sitcom series with iconic sarcasm. This study aimed to identify the complexity of the syntactic functional structures including adjuncts, specifiers, and complements. Employing the x-bar theory for analysis, the study categorized the collected data into complex adjuncts, complex specifiers, and complex complements, accompanied by their respective x-bar schemas and thorough explanations. The results showed that Bing's sarcastic expressions exhibit complexity across a variety of functional structures with the various word categories as the construction. The most common complex form was identified in the complement structure. This study contributed to a nuanced understanding of syntactic aspects of sarcasm, especially within the linguistic framework of his x-bar theory.

Key words: complex, Chandler Bing, sarcasm, syntactic, x-bar

INTRODUCTION

Language serves as the primary communication tool employed by human to engage in interpersonal communication. Devoid of language, individuals would encounter considerable challenges in their interactions with one another. Wardhaugh (2006) states language as abstract knowledge that encompasses an understanding of rules and principles as well as the ability to use sounds, words, and sentences effectively, rather than merely recognizing specific examples of them.

It implies that learning a language is deeper than only knowing about the use of words and sounds. It requires an understanding of the grammar of the language as well. Keraf (in Atik 2020) identifies one of the manifold functions of language, namely, as a means of self-expression. Through the intricate structure of language, individuals are endowed with a diverse array of vocabulary options to articulate and convey their emotions or thoughts, subsequently manifested in the form of carefully chosen words, phrases, or sentences.

Beyond the mere act of word selection or sentence structure, the stylistic nuances of language employed by individuals in their interactions are diverse and multifaceted. As posited by Pradopo (1999), language style involves the deliberate use of language to achieve a particular impact. It aligns with the statement conveyed by Hartoko and Rahmanto (1986) that language style is essentially the diverse manner in which individuals express their personal language characteristics.

One prevalent form of linguistic expression is sarcasm, which constitutes a crucial aspect of verbal irony. According to Ruiz de Mendoza and Palacio (2019), irony emanates from a clash of scenarios in the mind of the ironist, while sarcasm itself, as defined by Grice (1975), is an expression carrying a meaning opposite to that which is overtly conveyed.

Sarcasm, a part of language style or figure of speech, blends subtlety and hidden meanings through carefully chosen words for a veiled and intricate communication style. Much like other linguistic constructs, the expression of sarcasm, as an integral part of the linguistic family, is shaped not only by the selection of words but also by syntactic functions, namely adjunct, specifier, and complement. These three functions serve to buttress sarcastic expressions, each playing distinct roles. An adjunct, an optional element, imparts additional information that can contribute to the sarcastic tone by introducing unexpected or ironic details. A specifier, a type of determiner or modifier, offering more information about a noun, may enhance the sarcastic effect through the use of specific or unexpected descriptors. A complement, a necessary element completing the meaning of a verb or noun, holds the potential to encapsulate the core ironic meaning.

The explanation regarding the influence provided by these three syntactic structures actively demonstrate that sarcastic expressions can contain complex adjuncts, complements, or specifiers. The use of those linguistic structures can involve the complexity of a particular reason which allows speakers to create sarcasm with layers of meaning, subtlety, and irony. The intentional manipulation of language, coupled with the strategic placement of these elements, contributes to the richness and complexity of sarcastic expressions.

Sarcasm is a ubiquitous element of everyday conversation, appearing in arguments, jokes, and even casual interactions. People often use sarcasm as a tool of humour or wit, or as a way to indirectly get a point across. It functions as a form of linguistic playfulness, allowing individuals to express contradiction or irony without resorting to overt criticism. In the realm of everyday communication, sarcasm acts as a social lubricant, promoting society through shared understanding and providing a humorous lens through which people interact. Whether it's a clever comment on a question or a clever refutation in a friendly discussion, sarcasm has become an integral part of everyday conversation.

Sarcasm is a prevalent feature in both popular and academic literature, including novels, movies, and TV programs. Sarcastic language, despite its vulgar and uncharacteristic use in literature, has long been considered a potent tool of language that can be used for both amusement and subtle social commentary. One of the popular series that adopted a large percentage of the expressions of sarcasm is *Friends* (1994-2004). Widely known for its sophisticated storytelling nuances, this sitcom tells the story of a group of friends grappling with the idiosyncrasies of coming of age in New York City. Among this ensemble of personalities, the one who shines brightest in the firmament of sarcasm is Chandler Bing.

The intricate syntactic analysis of sarcasm within linguistic frameworks remains relatively uncommon, despite extensive research in the broader field. Prevailing investigations into sarcasm have predominantly centered around pragmatic and semantic dimensions, sidelining detailed examinations of its syntactic underpinnings. This oversight is understandable given the multifaceted nature of sarcasm, wherein researchers have traditionally probed its manifestation through diverse linguistic elements such as word choice, intonation, pragmatics, and social context.

Nevertheless, the dynamic nature of the linguistics field continues to pave the way for evolving research trends. Emerging studies may soon delve deeper into the syntactic structures of sarcasm, addressing the existing gap in our understanding. A notable exploration in this direction is the work of Michaelis and

Feng (2015). Their research centers on sarcastic interrogative sentences, particularly examining the English Split Interrogative. Utilizing Sign-Based Construction Grammar, the study dissects the syntactic, semantic, and discourse-pragmatic properties of the Split Interrogative as a vehicle for sarcastic expression.

LITERATURE REVIEW

Sarcasm in linguistic research is familiar with the analysis toward semantics and pragmatics approach, additionally includes a recent study carried out by Ramadhan and Setiasari (2023), where the research distinguishes various types of sarcasm and elucidates the unique functions each serves within the narrative. A parallel discussion on sarcasm in *Friends* comes from Garbe (2020), who deviates slightly from categorization to delve into the strategies employed by characters in the series when delivering sarcastic remarks, unraveling the underlying goals of these verbal manoeuvres. Concurrently, pragmatic studies exploring sarcasm in *Friends* have garnered attention from academics such as Qiu (2019) and Anssari & Hadi (2021). Both studies adopt Grice's (1975) cooperative principle as their analytical lens, focusing on the deliberate violation of these principles as characters employ sarcasm within the sitcom.

This paper advance research on sarcastic expressions uses the X-bar theory to analyze sarcasm from the perspective of syntactic structure. Several studies that have utilized the X-bar theory include the analysis of complexity which was carried out by Hutami and Mulyadi (2021) with the object of the Banjar language Hamparan Perak dialect. The analysis focused on complex predicates, where the results showed that complexity is formed by verbs which occur when two or more verbs are attached side by side and both act as a single predicate. Another work was conducted by Imamah and Subiyanto (2021), where the analysis focused on the grammatical transformation of adjuncts in nominal phrases from translated texts. The research results reveal three types of shifts of adjectival adjuncts, namely when the adjunct is omitted, shifts into a complementizer phrase, and shifts into a prepositional phrase. A similar study was conducted by Anam (2022) which comprises the same text in English and its Indonesian translation as the data. The research findings indicate various variations in constructing constituents for phrases in both languages. Two different constituents can create a new phrase without a head representing the phrase, and a preposition in Bahasa Indonesia can precede the adjectives.

While previous research on sarcasm has primarily concentrated on semantic and pragmatic analyses, there is a notable lack of studies examining sarcasm through the lens of syntax. Additionally, studies employing X-bar theory, such as those by Hutami and Mulyadi (2021) on complex predicates, Imamah and Subiyanto (2021) on adjunct transformations, and Anam (2022) on bilingual syntactic variations, have not extended their focus to the syntactic structures underlying sarcastic expressions. This research addresses this gap by utilizing X-bar theory to analyze the syntactic structure of sarcasm, specifically examining complex adjuncts, specifiers, and complements, as reflected in Chandler Bing's sarcastic remarks in *Friends*. The novelty of this study lies in its application of X-bar theory to sarcasm, offering a purely syntactic perspective on how sarcastic expressions are constructed.

UNDERLYING THEORIES

The X-bar theory was developed by Noam Chomsky in the 1970s and was originally used for phrase-level analysis. The X-Bar schema, which represents the hierarchical structure of phrases, is made up of various levels or "bars" that help linguists systematically analyse the internal structure of phrases. The X-Bar

schema is recursive, meaning that the same structure can be used at different levels of complexity, accommodating natural language syntax.

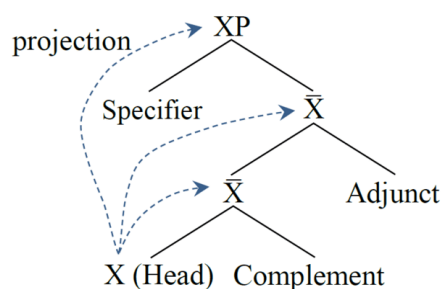


Figure 1: X-bar Schema (X-Bar Theory 2023)

The X-bar schema follows the head principle, consisting of a head and its surrounding components. XP represents the entire phrase and serves as the highest level in the projection. The head of XP is located at the minimum projection (x) and it is the core element of the phrase that gives the phrase its essential meaning. The relevant components are specifiers, complements, and adjuncts. Specifiers represent elements that modify or provide additional information about the head that is located at the first intermediate projection (x') at the left. Complements represent elements that complement or modify the head to complete its meaning, located at the minimum projection and standing beside the head. Adjuncts, optional elements, modify the phrase and will not change the meaning if it is removed, located at the second intermediate projection (x'). The example can be seen in Figure 2.

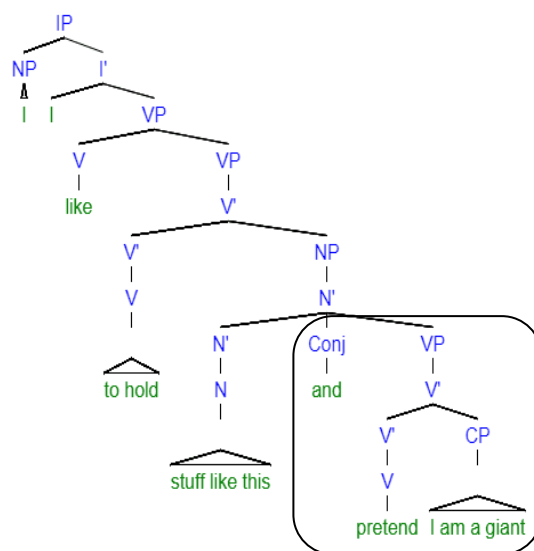


Figure 2: X-Bar Tree of "Sometimes I like to hold stuff like this and pretend I'm a giant".

Figure 2 shows a complex adjunct in that sarcastic expression. Without using the adjunct "and pretend I am a giant.", the sentence already shaped the sarcasm, but it will lack of sarcastic tone. The adjunct provides additional context that amplifies the absurdity and exaggeration, both of which are hallmarks of sarcastic expression. This demonstrates that complex adjuncts contribute not only to the syntactic structure but also to the overall effect and impact of the sarcasm. By

extending the utterance, the adjunct highlights the speaker's intent to ridicule or mock in a more vivid and engaging manner. In addition to adjuncts, this study will analyze complex specifiers and complements to explore how these syntactic elements further shape and support sarcastic expressions.

Expanding on this line of inquiry, this research will leverage the utilization of the X-bar theory to dissect adjuncts in sarcastic expressions uttered by the character Chandler Bing. This study aims to analyze the complexity of the three functional structures present in sarcastic expressions by Chandler Bing and to understand the extent to which these structures influence the conveyed sarcastic expressions. By applying the X-bar theory, the research aims to provide a detailed examination of the syntactic structures underlying Chandler Bing's sarcastic utterances, shedding light on the intricate use of adjuncts, specifiers, and complements in crafting sarcasm within the linguistic framework. The investigation seeks not only to categorize the types of complexity employed but also to unravel the syntactic intricacies that contribute to the overall effectiveness of Chandler Bing's sarcastic expressions.

RESEARCH METHOD

This research was focusing on the complexity of adjuncts, complements, and specifiers of sarcasms. It used a descriptive qualitative approach. According to Creswell (2014), qualitative methods rely on text and image data, making them ideal for linguistic studies that aim to explore syntactic, semantic, or stylistic features in depth. This approach was chosen to analyze the syntactic structure of sarcasm using the X-bar theory, where the forms of the data were textual. Qualitative approaches allow researchers to consider idiomatic variations in syntactic structures used to convey sarcasm. This included examining the use of certain syntactic structures. It provided a deeper understanding of how sarcasm is constructed linguistically.

This research involved multiple stages, beginning with the collection of data, followed by the analysis and presentation of the data. Data collection was carried out by documenting the utterance, including capturing and recording the scenes where the sarcasms were being delivered: The research object obtained from secondary data sources in the form of videos of the TV series *Friends* was simultaneously observed, and the sarcastic expressions made by the character Chandler Bing are noted. This selected expression contained a complex set of sentence structures.

The next step was data analysis. Considering that the research focused on analyzing the complexity of adjuncts, complements, and specifiers, X-bar analysis was used more efficiently. In this step, X-bar theory was utilized to analyze the complex syntactic structure of selected sarcastic expressions rather than entire sentences. This allowed for more efficient analysis. The data analysis process followed the framework proposed by Miles and Huberman (1994), which involves three concurrent stage: reducing the data to focus on relevant patterns, presenting the data in an organized format, and drawing conclusions that are repeatedly verified against the data.

Data presentation involved categorizing sarcastic expressions based on their syntactic complexity. The results of the analysis included the sarcastic expressions, accompanied by the X-Bar schema derived from the analysis of phrase structure. The discussion delves into the types of words contributing to the complexity and elucidates how they influence the conveyance of sarcastic expressions. This step aligns with Miles and Huberman's (1994) emphasis on data display and interpretation, ensuring clarity and facilitating meaningful insights into the syntactic features of sarcastic expressions.

FINDINGS AND DISCUSSIONS

As mentioned in the introduction, the structure of constructing sarcastic expressions is similar to sentences and phrases in general. This structure is related to grammatical functions, namely adjuncts, complements, and specifiers. This study identified functional categories of complex adjuncts, complements, and specifiers in English sarcasm uttered by the character Chandler Bing. These functional categories are evident in the form of different types of phrases.

Complex Specifiers

In the examined data, several sarcastic expressions containing complexity in the specifier function structure were identified. Some examples of the data are as follows.

- (1) Chandler : Hey, anybody know a good tailor?
 Joey : You need some clothes altered?
 Chandler : No, no, I'm just looking for a man *to draw on me with chalk*.
- (2) Kathy : No, but that's bad.
 Chandler : Yes, okay. Here's what we do. We forget it happens, okay?
 Kathy : What?
 Chandler : We swallow our feelings, *even if it means we're unhappy forever*.
- (3) Jill : Would you like to call somebody?
 Chandler : Yeah, about 300 guys *I went to high school with*.
- (4) Ross : Oh and it gets worse.
 Chandler : Oh my God! You can do the duet *of Ebony and Ivory* all by yourself.
- (5) Chandler : Could you want her more?
 Ross : Who?
 Chandler : D the sarcastic sister *from what's happened*.

As reported by the analysis conducted using the X-bar theory schema, it was revealed that there are several phrase categories contributing to the formation of these complex specifiers, which will be detailed in the discussion below.

Sarcasm (1): *to draw on me with chalk*.

In datum number (1), it can be observed that the sarcastic expression begins at the beginning of the sentence, where there is a denial followed by "just looking for a man," further followed by a clause in the form of a combination of phrases. The phrase (infinite phrase) "to draw on me with chalk" in the sarcastic sentence "No, no, I'm just looking for a man to draw on me with chalk" is a complex specifier that includes a verb phrase. This sentence contains the verb phrase "to draw", which seems to be a desired action by Chandler, and two prepositional phrases, "on me" and "with chalk". Here, "to draw on me with chalk" specifies the man that Chandler's looking for. "on me" acts as a prepositional complement construct of preposition and noun to indicate the surface on which the drawing is made. Meanwhile, "with chalk" acts as a prepositional adjunct construct of a preposition and an object pronoun. The use of the preposition "with" introduces an additional layer indicating the tool used for drawing, which is chalk. This structure conveys a seemingly absurd or sarcastic desire for unconventional interaction.

The word category used in this complex specifier includes both verbs ("draw") and prepositions ("on," "with"), through multiple elements working together to create subtle meanings that are represented by a syntactic structure to convey. The speaker uses the simple verb "draw," but combines it with an unexpected and whimsical context to emphasize the ironic tone of the expression,

the interaction of these components makes the utterance emphasize humour and sarcasm

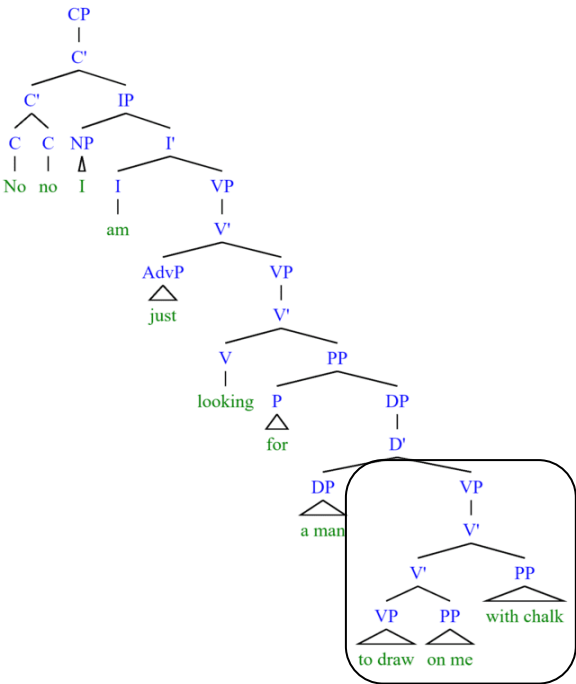


Figure 3: X-Bar Tree of "a man to draw on me with chalk".

Sarcasm (2): *Even if it means we're unhappy forever.*

Dialogue (2) happens when Chandler has an affair with Joey's girlfriend then he suddenly realizes he did the wrong thing but can't lie about his feelings. The sentence "it means we're unhappy forever" within the sarcastic statement "We swallow our feelings, even if it means we're unhappy forever. Sound good?" serves as a complex specifier, adding depth and irony to the speaker's message. In this syntax, "it means" acts as a determining phrase completed with a verb "means" indicating the result or interpretation of a previous action/clause. Using the pronoun "it" introduces a degree of abstraction, creating a sense of uncertainty as to what is causing the misfortune. Following this, the second determiner phrase constructs complex word categories "we're unhappy forever" characterizes the consequence described in the determiner phrase. This phrase contains a verb and adjective phrase as well. The adjective "unhappy" describes an emotional state, and the adverb of this adjective, "forever", adds a temporal dimension, emphasizing the permanent nature of the hypothetical misfortune. This complex specifier effectively expresses Chandler's sarcasm and emphasizes the absurdity of the proposed outcome.

This phrase represents a combination of two determiner phrases, a conjunction, and an adjective phrase is used strategically to create nuanced expressions. The determiner phrase "it means" introduces a conditional interpretation, and the adjective phrase "we're unhappy" forever" further explains the undesirable outcome. This deliberate use of language and grammatical structure contributes to an overall tone of sarcasm and satire, emphasizing the exaggerated and unrealistic nature of the proposal. The juxtaposition of the formal-sounding "it means" and the adjectival phrase underscores the absurdity of sacrificing one's well-being for the sake of conforming to the implied expectation.

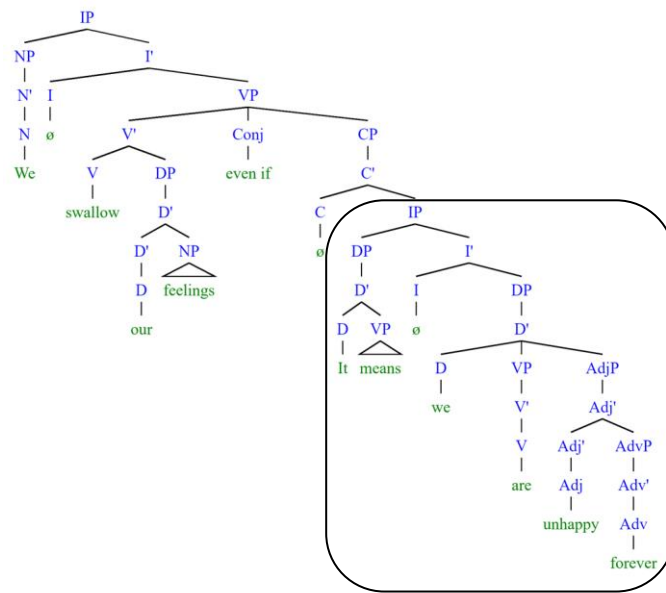


Figure 4: X-Bar Tree of "it means we're unhappy forever".

Sarcasm (3): *I went to high school with.*

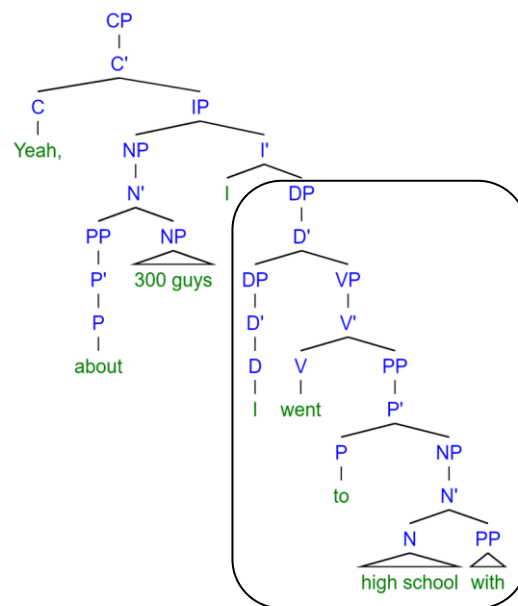


Figure 5: X-Bar Tree of “I went to high school with”.

In dialogue (3), Chandler is stuck in an ATM center with a model and he is very nervous about it. In Chandler's sarcastic response to Jill's question in the dialogue, "Yeah, about 300 guys I went to high school with," the clause "I went to high school with" serves as a complex specifier by adding a layer of humour and exaggeration to his statement. This expression is built from a determiner phrase and a prepositional phrase. The determiner phrase "I" establishes the subject, indicating that this expression involves Chandler who is also the speaker. The verb "went" describes the action or experience, specifying that Chandler attended high school. The prepositional phrase "to high school with" introduces additional

information about the relationship, clarifying that the connection exists between Chandler and the 300 guys from high school. The combination of these phrases forms a cohesive unit that humorously exaggerates the extent of Chandler's acquaintances from his high school days.

Chandler's use of the determiner phrase, verb phrase, and prepositional phrase combination contributes to the sarcastic and humorous tone of the dialogue. The determiner phrase anchors the statement in Chandler's personal experience, the verb phrase provides the action, and the prepositional phrase adds specificity to the nature of the connection. This humour arises from the absurdity of Chandler claiming to know such a large number of people from his high school days and the implied impracticality of wanting to call all of them.

Complex Adjuncts

In addition to complex specifiers, the emergence of complex adjuncts was also found in some sarcastic expressions by Chandler Bing as follows.

- (6) Joey : Why don't you go see Frankie? My family's been goin' to him forever. He did my first suit when I was 15. No, wait, 16. No, 'scuse me, 15. (still confused) All right, when was 1990?
Chandler : Okay. *You have to stop the Q-tip when there's resistance!*
- (7) Phoebe : Would you stop already? Get out of the bitter barn and play in the hay.
Chandler : Oh, you're right I, I should play in the hay. *Forget about the fact that I just dropped 400 dollars to replace a bracelet that I hated to begin with.* Bring on the hay.
- (8) Joey : You didn't cry when Bambi's mother died?
Chandler : Yes, *it was very sad when he stopped drawing the deer.*
- (9) Monica : Did you bring my shoes?
Chandler : *Why don't you check in my saddle bag while I chew on a bail of hay?*
- (10) Chandler : Rach, Rach, we gotta settle.
Rachel : Settle what?
Chandler : *The Jamestown colony of Virginia, you see King George is giving us the land, so-*

Along the lines of complex specifiers, analysis conducted using the X-bar theory schema revealed that there are several phrase categories contributing to the construction of these complex adjuncts, which will be detailed in the discussion below.

Sarcasm (6): *the Q-tip when there's resistance!*

In dialogue (6), Chandler comments on Joey sarcastically using "Okay. You have to stop the Q-tip when there's resistance!" The expression "the Q-tip when there's resistance!" stands as a complex adjunct. This structure combines the determiner phrase "the Q-tip" and the complementizer phrase "there's resistance" which is presented by the conjunction "when". This adjunct is the only element to create a sarcastic form in this expression. The noun phrase is the core element that figuratively expresses the action of probing with a cotton swab. The inclusion of a complementizer phrase adds specific instructions and advises Joey to stop the action at the point of resistance. It demonstrates the similarity to the physical sensation one might feel when using a cotton swab. This combination of elements increases the complexity of adjuncts and provides a vivid and humorous way to convey the message.

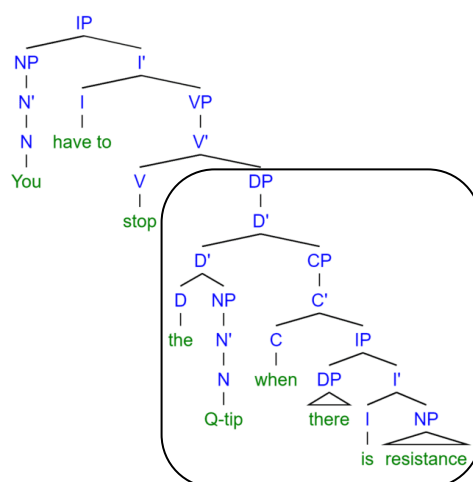


Figure 6: X-Bar Tree of "the Q-tip when there is resistance".

Analyzing the word categories in this complex adjunct, "the Q-tip" functions as a determiner phrase, and "when there's resistance" acts as a complementizer phrase. The determiner phrase provides the essential object of the action, while the complementizer phrase refines the instruction by specifying when to cease the action. This combination showcases how different word categories collaborate to create a layered and metaphoric expression of the wit and humour in Chandler's sarcastic comment.

Sarcasm (7): *that I hated to begin with*

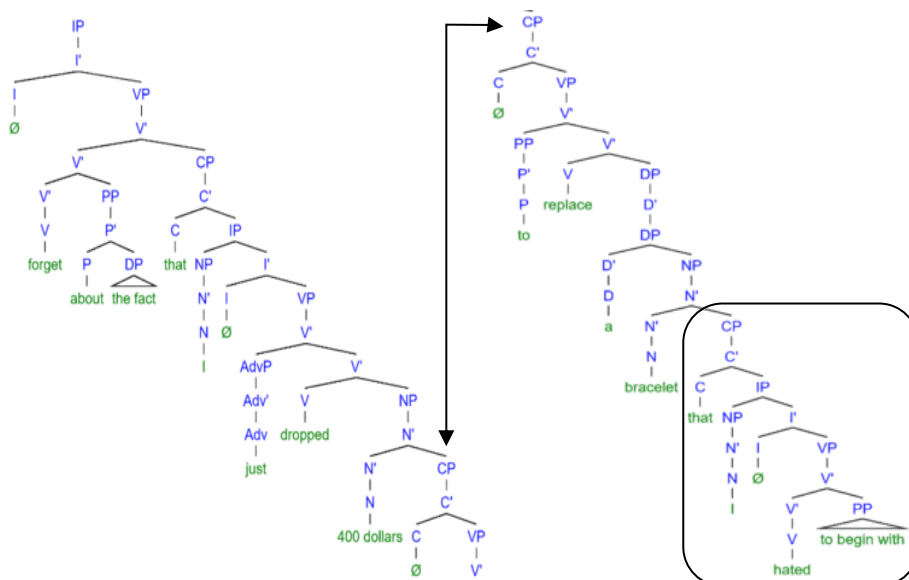


Figure 7: X-Bar Tree of "that I hated to begin with".

The second data (7) shows that Chandler responds to Phoebe's suggestion in the form of sarcasm. In the sarcastic statement "Forget about the fact that I just dropped 400 dollars to replace a bracelet that I hated to begin with. Bring on the hay." the phrase "that I hated to begin with" is considered a component of complex adjunct.

The clause "that I hated to begin with" forms a complex adjunct, with a relative pronoun or it is categorized as a determiner phrase ("that") introducing a relative clause constructed by two verb phrases ("I hated to begin with"). This construction adds further detail by explaining Chandler's initial feelings toward the bracelet. The inclusion of "to begin with" contributes to the complexity, suggesting a sense of continuity or persistence in Chandler's dislike for the bracelet. Together, these components create a nuanced and sarcastic expression, underscoring the irony of the situation and Chandler's humorous take on it.

Sarcasm (8): *when he stopped drawing the deer.*

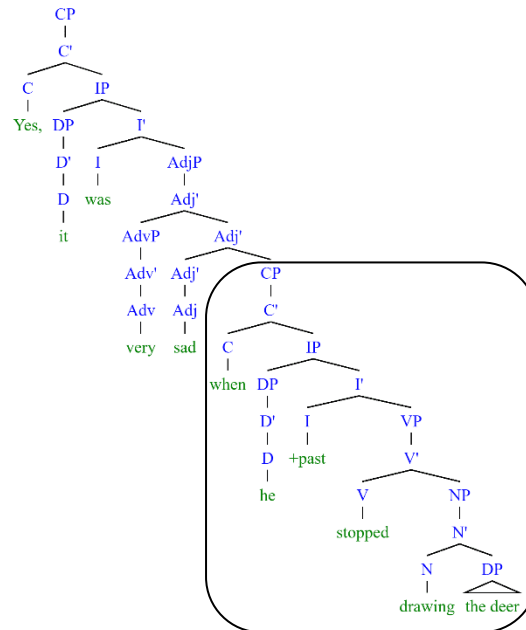


Figure 8: X-Bar Tree of "when he stopped drawing the deer".

The response Chandler gives to Joey in dialogue (8) shows a complex adjunct as the sarcastic element. In his sarcastic response, "Yes, it was very sad when he stopped drawing the deer," the clause "when he stopped drawing the deer" is analyzed as a complex adjunct, combining a conjunction, determiner phrase, and verb phrases. The conjunction provides temporal information or a specific period about the event. The conjunction followed by the determiner along with the verb "he stopped" specifies the action at the moment under which the sadness supposedly occurred for Chandler. Additionally, the noun phrase "drawing the deer" acts as the object of the preposition "when," stood by the noun and determiner phrase giving further detail about the specific action related to the previous phrase. The combination of these phrases creates a complex adjunct as a clause to modify the main clause. This adjunct plays an important role as the previous one, where it is the source of the sarcasm tone.

This complexity creates and enhances the sarcasm by introducing a sad explanation for the perceived sadness. Chandler cleverly uses this complex adjunct to misdirect the emotional weight that is felt by his friends by twisting his sadness to a different part of the movie rather than the real poignant moment in the movie. The juxtaposition of an emotional statement with a trivial reason for that emotion adds a layer of humour and sarcasm to the response.

Complex Complements

The complement is the important part of a sentence. This part also becomes a significant component in explicitly expressed sarcastic remarks. Below is some sarcasm by Chandler Bing that utilize complex complements.

- (11) Monica : Look at you, you won't even look at him.
Chandler : Oh come on, tell me. *I could use another reason why women won't look at me.*
- (12) Melanie : There's a little child inside this man.
Chandler : Yes, *the doctor says if they remove it, he'll die.*
- (13) Monica : I wanna bet
Chandler : *I'm so confused as to what we've been doing so far.*
- (14) Monica : Shut up! The camera adds ten pounds.
Chandler : OK, so how many cameras *were actually on you?*
- (15) Phoebe : Why would you kill his fish?
Chandler : Because sometimes Phoebe, *after you sleep with someone, you have to kill a fish.*

In the same manner as complex specifiers and complex adjuncts, the findings of X bar theory analysis on complex complement revealed that there are several phrase categories contributing to the functional construction of complex complement. The discussion below will explain the findings.

Sarcasm (11): *why women won't look at me.*

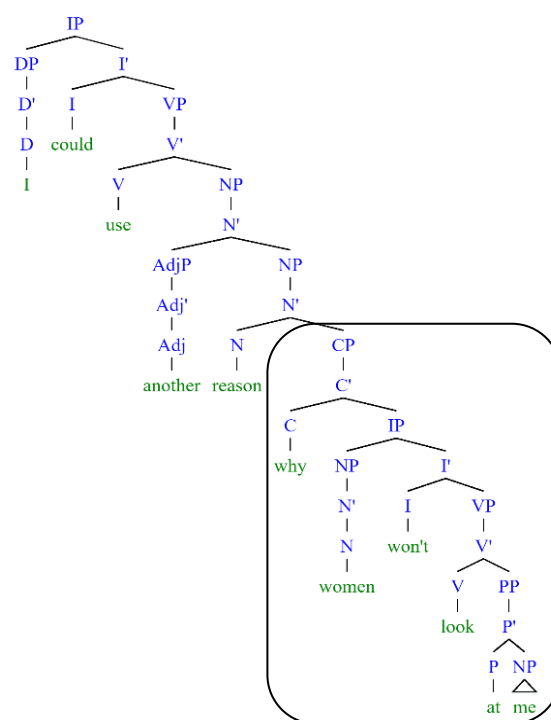


Figure 9: X-Bar Tree of "why women won't look at me".

The dialogue in number (11) is about Rachel hesitating to tell Chandler about her dream to Chandler and then Monica teases her, the response they get from Chandler is sarcasm. Chandler's sarcastic response to Monica's statement to Rachel during the conversation is: "Oh, come on, tell me. I could use another reason why women won't look at me." The clause "why women won't look at me" uses different word categories to convey a nuanced meaning. It serves as a complex complement to the built-in. This structure consists of a complementizer

"why", a noun phrase, and a verb phrase. The question word and noun combined "why women" become the subject and specify the group of people in this complement. The modal "won't" functions as a modal verb and in this context expresses a lack of ability or possibility. The verb phrase "look at me" describes an action or behaviour that the subject won't engage in.

The combination of these elements forms a cohesive unit that humorously suggests Chandler is looking for further reasons for his perceived lack of interest from women. Chandler's use of a combination of noun phrases, modal, and verb phrases contributes to the sarcastic and self-deprecating tone of his utterance. The noun phrase establishes the subject, the modal adds a layer of disbelief or humour, and the verb phrase describes the specific action that Chandler is wondering about. The humour in this case comes from Chandler's exaggerated concern about why women don't look at him, showing his self-awareness and ability to use words to make fun of himself.

Sarcasm (12): *the doctor says if they remove it, he'll die.*

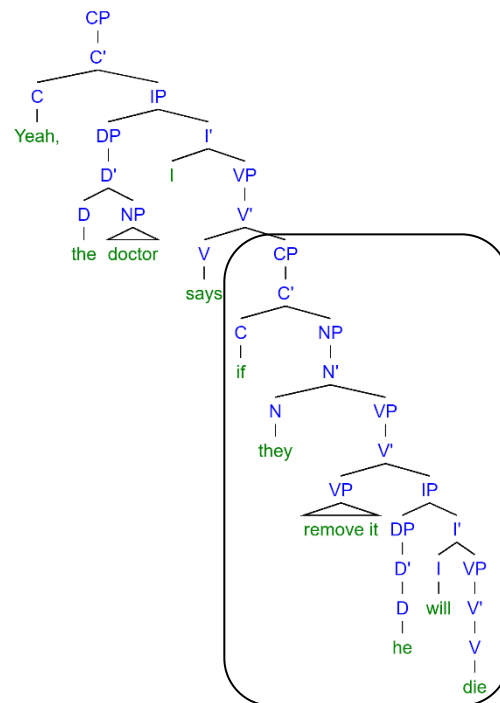


Figure 10: X-Bar Tree of "the doctor says if they remove it, he'll die".

Chandler's next sarcasm is provided in dialogue (12) when it is a conversation between him and Joey's girlfriend, Melanie. In Chandler's clever confutation to Melanie's remark, "Yes, the doctor says if they remove it, he'll die." the clause "the doctor says they remove it, he'll die." is a subtle point in language and represents a complex complement of the functional syntactic features. As you can see in the X-bar diagram, this structure includes different word categories.

Chandler begins with a determiner phrase "the doctor," followed by a verb phrase "says if they remove it, he'll die." The main verb is "says," which is accompanied by a complementizer phrase "if they remove it." The complementizer "if" introduces a conditional clause. Within the clause, there is a noun phrase constructed with a verb, "they remove it," encompassing the pronoun "they," the verb "remove," and the object pronoun "it." Finally, the

sentence concludes with another inflectional phrase "he'll die," consisting of the pronoun "he," the modal "will," and the verb "die."

Chandler's use of a complex complement in this sentence allows for a humorous and exaggerated interpretation of Melanie's initial statement. The doctor's hypothetical removal of the "little child" is presented with flat humour, emphasizing the absurdity of the scenario. The linguistic structure, with its combined phrases and clauses, contributes to the comedic effect.

Sarcasm (13): *as to what we've been doing so far.*

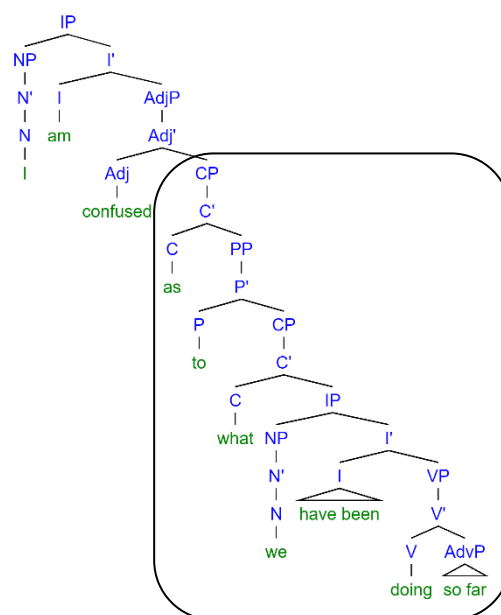


Figure 11: X-Bar Tree of "as to what we've been doing so far."

A contrasting sentence structure shows in dialogue (13) when again, Chandler sarcastically responds to Monica. In Chandler's response to Monica's statement, "I wanna bet," where he says, "I'm so confused as to what we've been doing so far," the phrase "as to what we've been doing so far" functions as a complex complement in a form of a prepositional phrase, adding a layer of humour and emphasis to Chandler's confusion why Monica even wants to bet. This construction involves various word categories as provided in the x-bar schema.

The main structure of "to what we've been doing so far," starts with a noun phrase where the relative pronoun "what" introduces the clause. The rest of the phrase includes a verb phrase "we've been doing so far." Within the VP "we've", is a contraction of "we have," functioning as a pronoun refers to all of the people involved at that moment, "have been doing" is a past participle serving as the main verb, and "doing so far" is an adverbial phrase. The subordinating conjunction "as" introduces the complement, indicating the nature of Chandler's confusion. Chandler's choice of a complex complement reflects his comedic style, using language to playfully exaggerate his state of confusion. The structure of the sentence, with its noun phrase, verb phrase, and adverbial phrase combination, contributes to the overall humour. The use of the modal "I'm so confused" and the elaborate complement, create a humorous contrast with Monica's simple statement.

The findings of the current study, which explored how complex syntactic structures contribute to sarcasm and humor in Chandler Bing's dialogues, share

some similarities with Imamah (2021), Anam (2022), and Hutami (2021). All these studies identify significant syntactic transformations or structures, with the first two focusing on shifts in adjuncts and phrase structures during translation. Similarly, the current study highlights the importance of syntactic structures, particularly complex specifiers, in shaping the meaning of sarcastic expressions. Like Imamah (2021) and Anam (2022), which identified the shifting of adjuncts into different structures, the current study shows how syntactic complexities, such as verb phrases and determiner phrases, play a key role in the expression of humor and exaggeration in sarcasm. These structural elements help convey the mocking tone of Chandler's sarcasm, much like how syntactic shifts in the previous studies contribute to changes in meaning and tone during translation.

However, there are key differences in the focus of the findings. While Imamah (2021) and Anam (2022) center around the shifts in grammatical structures during translation, specifically the omission or transformation of adjuncts and their syntactic roles, the current study emphasizes how complex syntactic structures specifically generate humor and sarcasm. Hutami (2021), which analyzed complex predicates in a regional dialect, also identifies structural complexities, but its focus on predicate formation contrasts with the current study's exploration of how syntax in sarcastic phrases creates humor. Overall, while all the studies highlight the role of syntax in conveying meaning, the current study contributes uniquely by focusing on the link between complex syntactic structures and the humor that sarcasm relies on, something the other studies do not directly address.

CONCLUSION

To sum up, the all-embracing analysis of this comprehensive exploration into the complex syntactic structures, particularly the examination of adjuncts, complements, and specifiers within sarcastic expressions, has unveiled a rich level of complexity. The study clarifies that the intricate nature of these linguistic elements is not randomly used but rather meticulously sewn through different word and phrase categories. The analysis shows that most of the data with complex functional structures are headed by verb phrases, determiner phrases, and complementizer phrases with more than two elements being the construction. The findings convey the significant role played by these complex structures in forming the tone and diverse nuances of sarcasm. Moreover, the different complexity of these syntactic structures contributes significantly to the overall humorous effect. Essentially, the employment of the x-bar theory has proven instrumental in facilitating the exact analysis of the syntactic structure, allowing for a deep exploration of the complexities involved. By leveraging the x-bar theory, this study provides a structured framework that enhances our understanding of how the interplay of adjuncts, complements, and specifiers contributes to the construction of sarcasm. The identified syntactic complexities not only showcase the structural intricacies inherent in sarcastic expressions but also shed light on the profound impact such complexities wield in the creation of humour.

This research explored the intricate syntactic structures involved in sarcastic expressions, particularly focusing on the functional roles of adjuncts, complements, and specifiers. However, it is limited to the analysis of sarcastic utterances from a single character in a specific context, which may not fully capture the variety of sarcastic expression structures across different speakers, cultures, or languages. Additionally, the study employed the X-bar theory as its primary theoretical framework, which might restrict the analysis to syntactic aspects, with semantic and pragmatic considerations underexplored. Future

research could broaden the scope by integrating cross-linguistic comparisons, examining diverse cultural contexts, or combining pragmatic and semantic analyses. Such studies would enrich our understanding and knowledge of sarcasm and its complex linguistic manifestations while addressing the gaps left by this research.

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Geosemiotics in Bali Linguistic Landscape: Dissecting the Intended Meanings of the Shopfront Signages

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RISKIA SETIARINI

riskiasetiarini.sastra@unej.ac.id

DEWIANTI KHAZANAH

HADI SAMPURNA

Universitas Jember

Jember, Indonesia

submitted: 24/5/2024 revised: 29/8/2024 accepted: 1/12/2024 published: 13/12/2024 pages: 153-168

ABSTRACT

This article investigates salient components in Bali shopfront signages to discover the intended meanings behind the use of the signs and the use of English and its counterparts, in particular local/national languages, in them. Two approaches employed are geosemiotics—to construe the meanings of the signs—and linguistic landscape—to reveal the role of English and its counterparts in them. Bali, specifically Kuta was selected as the most affluent tourism area and is chosen due to the fact that it experiences the apparent change in its linguistic landscape. The former approach covers three prominent elements, such as interaction order, visual semiotics, and place semiotics, conceiving the whole message the sign makers convey. Meanwhile, the latter focuses on the revelation of the visibility of English and the local and national languages in the signages and the revelation of their implied meaning. The collected data are 10 signages, as these are most representative data to select, in terms of the outright blends of English and its counterparts. The result of the analysis indicates some facts conceiving interaction, visual and situational meanings. English was mostly found in the type of businesses, the offers and products, and slogan. The visibility of English along with local/national languages and their influence in all selected data indicates modernity, efficiency and effectiveness, luxury, being communicative, non-traditional manner, and happy-go-lucky sense. The Indonesian and local languages are reported to be used as the names of the shop, and as referring to either low-budget or affordable prices of products or culturally/locally bound reason.

Key words: Bali, English, geosemiotics, linguistic landscape, signages.

INTRODUCTION

Linguistic landscape (LL), a term first proposed by Landry and Bourhis (1997), alludes all linguistic objects in a territory, and recently has been widely explored i.e. in Japan (Backhaus 2006), in Addis Ababa (Lanza and Woldemariam 2014), in Northern Jordanian City (Alomoush 2019), in Israel (Ben-Rafael et al. 2006), in Ecuador (Lavender 2020), in Yogyakarta (Tafrijiyah et al. 2024; Khazanah, Sampurna, Kusumaningputri, and Setiarini 2021), and in Bali (Artawa et al. 2020; Paramarta et al. 2023). Its basis lies on multilingualism (Nikolaou 2017) and multidimensionality (Drori, Höllerer, and Walgenbach 2014), revealing English as the dominant language used as well as marking the sign of globalization (Cenoz and Gorter 2011).

The role of English in linguistic landscape was historically recognized as a consensus of some countries around the globe signifying the interfaces between the global society and the language, through regulations or policy made (Cenoz and Gorter 2011; Landry and Bourhis 1997). English has been part of the negotiated issue, makes it as the most used transnational language spoken by not only inner and outer circles where its use is institutionalized, but also expanding circle where English functions as the primary foreign language and its use is getting increasing (Kachru 1992).

Multifaceted aspects of English i.e. English commodification, English as national language counterpart, and English domination have been noticed to be present in the policy of public signs making and broadcasting (Alomoush 2019; Lu et al. 2021; Paramarta et al. 2023; Sampurna et al. 2023; and Jing Wang 2021).

In this way, linguistic landscape appears to be an approach to discern the presence of English in non-English speaking countries wherein multiple languages are coexisting. linguistic landscape concerns with multilingualism as a phenomenon demonstrated through signages, triggered by political policy, economy, including tourism (Williams and Hall 2000).

This phenomenon of using multiple languages in signages is proliferating. The awareness of multilingualism itself happened due to the spreading of English all over the world, including Indonesia, especially one of the most favored places in the world, Bali. Bali has drawn the attention of international tourists to visit for the last three decades. The massive tourism industry in Bali has reportedly to greatly change its linguistic landscape (Artawa et al. 2020).

Despite English is widely used, locality is still perceived as one unique entity, signifying the landmarks of Bali of which names has attracted tourists to come. The blends of the global entity and the locality index the effective and extensive use of English as business communicative language. The interplay of English and its counterparts, particularly both Indonesian and local language, in the shopfront signages marks messages to the passersby. Some research in LL on the language visibility, particularly in business signs in train stations show that bilingualism with Indonesian and English combination is reported to be the dominant languages used (Aini, Yarno, and Hermoyo 2023; da Silva and Kwary 2022; and Sadiq 2024).

Geosemiotics helps reveal semiotic systems shaping discourse and meaning-making process. This approach has been applied in revelation of how semiotic resources are employed in the foreign language instruction via telepresence robot to make it understandable (Liao et al. 2024). It is applied to investigate the intertwined semiotic aggregates with places and the involved participants: ethnic identity and authenticity accentuated in the commodification (Alhaider 2023; Kim 2024); the semiotic aggregates in Chinese signs, then adopted by non-Chinese shop signs in Washington, D.C.'s Chinatown (Lou 2017); for expressing and negotiating cultural meanings (Ganesan 2024); to analyze the semiotic elements in Oromia, Ethiopia (Fekede and Tesfaye 2020), to reveal meanings in commercial signs in Bali (Paramarta et al. 2023; Artawa et al. 2020), in China (Lu et al. 2021). This research provides a unique perspective not found in similar studies, that is dismantling the opaque meanings embedded in signages that are overlooked.

To discover the meanings of the signages and how English and its counterparts act out in them, two research questions are as follows:

1. What meanings are showcased from the semiotic signs of each signage?
2. How English and its language counterparts are utilized in Bali shopfront signages?

Therefore, the aims of this research are expected to exhibit the meanings of the signages constructed through the interplay of the semiotic signs used and the mingling of those involved languages and to display the functions of the languages involved in the signages.

Geosemiotics and Linguistic Landscape

Given that geosemiotics and linguistic landscape have been effective to unravel the meanings of signs in places and to research the language visibility in signs, respectively, these approaches are applied.

Geosemiotics approach sees signs having social meanings in their placement and the interactions of them with the material world (Scollon 2003). It has four elements to understand these complete meanings of signs, thus it can be used to unravel the meaning potentials of the used signs. The four comprise: social actor, interaction order, visual semiotics, and place semiotics.

As public signs are meant not to sell the personal branding of the actors involved, instead they focus on what they promote and how the products woo the visitors to drop by or the potential buyers to come by, the three last elements are applied, whilst the first element is left unanalysed. Thus, the interplay among signs made use in every signage indicates meanings conveyed by the makers, made meant for the viewers or the passersby, and tightly connected to the environment where the signs are placed. In this, the three elements are seen as components to build what meanings are intended to convey, and or what signs are used to represent which meanings are accentuated.

On the other hand, linguistic landscape is viewed as an approach to perceive the visibility and saliences of languages on public and commercial signs in connection with the social context, including the places (Landry and Bourhis 1997). The linguistic landscape has two rudimentary functions: an informational and symbolic functions. The informational function deals with the distribution of the used language and the symbolic function concerns with the vitality of the visibility of the used languages.

**RESEARCH
METHOD**

This is part of a larger study from the linguistic landscape research; conducted in 2022 by collecting the total data of 1250 of shop-front signage of different businesses in 3 selected areas in southern part of Indonesia: Bali, Malang, and Jogjakarta. Bali is selected because it represents a lingua-cultural melting pot in Indonesia as well as its uniqueness of its Hinduism within Muslim majority country. The photographs of 500 shopfront signages in Bali were methodically taken in September to October 2020 in the peripheral areas of Kuta and Denpasar, as the most visited international tourist destinations. However, there were only 10 most representative data to analyze, particularly the combination of English and Indonesian and or with local languages. The selection was based on the possible combination of language choices, linguistic styles, and the situating of the mode. The public signs of the businesses excluded those of international franchise companies, such as Mc Donald's and A&W Restaurants. The data were analyzed and interpreted using geosemiotics and linguistic landscape. The design of the research is descriptive research.

FINDINGS
**Geosemiotic
Analyses of the
Signages**

The first research question is answered through two ways: the visibility of the languages used and the geosemiotic analyses. The analyses result in findings, comprising: firstly, there is a pattern of the business signages in Bali, particularly those using English and local and/or Indonesian. Among the analysed data, the result shows that 60% of the signages apply bilingual signs: English and Indonesian or local language and the other 40% use monolingual signs, English only, as can be seen in Diagram 1.

Secondly, in the perspective of geosemiotics, the interaction order indicates that 90% of the signs/signages indicating single with no mutual interaction in the signages. Only 10% which equals to 1 signage showing two persons exhibiting mutual interaction (Figure 1). The kind of interaction appears to be 30% of the platform event (Figure 1, 2, and 6) and the rest, 70% is no interaction are found. From the overall displays of the signages, 80% (Figure 3 to 10] present the names of the shop and the detailed information of the business, such as address, websites, contact number, the products, and slogans.

The visual semiotics indicates the similar distribution, in terms of how the signs are represented visually. In this, the 30% of the data employ narrative structure (Figure 1, 2 and 6) and 70% apply conceptual design. About 50% of the

data apply color modulation (Figure 1, 4-6, and 8) to accentuate the predominant message.

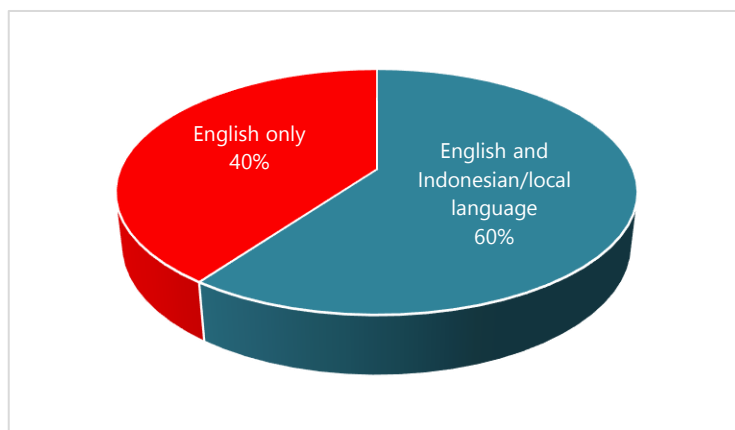


Diagram 1: Visibility of Languages in the Selected Signages

All centered text structure is applied in 8 out of 10 data (Figure 1 and Figure 4 to 10). Similarly, the 70% of the data do not show any interactive participants (Figure 3 to 10, excluding 6). The 60% of the data are meant for local and international tourists, such as Bali Factory Outlet, Claudia Spa, Miss Wulan, Pie Susu 21, and Waroeng Amphibia. There are as many as 4 shops or 40% are for mostly International tourists, namely Dedari Spa, Holy Ink, Lucky Bali Spa, and Nasi Bali. Only 10% or 1 shop is for local tourists, namely Shopy Shop. The materials used are 90% neon boxes with the most materials used are with mostly relatively long-term lifespan.

Each datum was analyzed using three broad systems of social semiotics that consist of interaction order, visual semiotics, and place semiotics.

Interaction order deals with the notion of how the sign maker helps construct the perception of the reader in relation to a rapport building and to predominant message generating. It has three elements, i.e. singles/withs (S/W), units of interactions (UO), and the embodiment of perceptual space, time, interpersonal distances, & personal front (EP).

Visual semiotics concerns with the message conveyed through visualization of both the images and the text of the signages (Scollon 2003). It is build up from four components, namely represented participants (narrative, conceptual) (RP), modality (MD), composition (C), and interactive participants (IP).

Place semiotics is referred to meaning in relation to placement of the both visual and linguistic signs on the signages as well as the placement of the signages in a territory (Scollon 2003). This comprises indexing geopolitical world (IGW), language (L), and material (MT) as its aspects.

Lucky Bali Spa

From the perspective of interaction order, in the first place, the reader is offered with the salient pictures and the big text of the Lucky Bali Spa as seen in Figure 1. The first glance the reader has is a female model is seen half naked while lying on a bed and her head was on a soft air pillow with closed eyes and a gentle smile (EP). This looks so peaceful which creates a sense of an extended, indulgent massage that leaves an impression: a very dreamy activity. What we see here is some natural glowing black oval stones and the green color and peaceful eyes index a really peaceful place to calm mind and body. The distance between the model and the masseuse is close, so intimate, thus we can see that the touch of

the masseuse helps the model realize the calmness and peace of mind and body she intends to get. In this, 'withs' an interaction between two persons occurs is applied (S/W). This signage portrays a platform event (UO) in the signage, compelling the passers-by to associate it with the dreamy experience they will have when going to this spa.



Figure 1: Lucky Bali Spa Sign

The visual semiotic of the signage shows a narrative structure (RP), in which the vector formed is the masseuse is presumably looking at the area of the model's body to rub it with the stone, looking downward (IP), which means this is an offer (Kress and van Leeuwen 2020), letting passersby to explore it. The model is an international female tourist. The masseuse is hidden, as only her hands are seen. This means the model is one to be accentuated, whereas the masseuse is not salient. The colors employed are natural, implying the naturalness of the quality of materials used, and the peaceful situation of the venue. Color modulation (MD) is to emphasize a particular feature of the signage. The event and the participants involved are placed on the center (C), making it as the center of attention. This signage is made to woo the passers-by to drop by the place. The proper name used 'Lucky' is not impossible to use in English speaking countries businesses, but it is rarely used in those countries. In Bali, the word 'lucky' is a wish and Bali is closely associated with Hinduism religiosity.

In regard with place semiotics, as mostly found on signages, the name of the shop is put on the top center of the signage, the images of the product on the center as the locus of attention, and the information of the open and closed hours and address is put on the bottom. The material of the signage is neon box (MT). The information is all English as well as the represented participant. Therefore, it seems to be made for international tourists (IGW), needless to say it is placed in the tourist area. The type of business and the offers and sales are all in English (L). The obvious dominance of English especially related to business terms in Indonesia is presumably triggered by some conditions: first, the needs to carry new meanings and status for modern commercial purposes; second, Indonesian may carry connotative meaning; third, to add non-traditional status (Lowenberg 1991).

**Miss Wulan
tailor**

As can be seen in Figure 2, the signage of Miss Wulan, a tailor shop, uses a sketch, instead of human model. The perceptual spaces indicate that it is made as a public distance (12 feet to 25 feet). The unit of interaction order is no interaction (S/W) as vividly seen in the organizational structure of the signage. In addition, it is a platform event (UO), in a way that the model performs the way she walks confidently bringing with her some shopping bags (EP). She acted as if she were a model or a socialite. The information of the product and service available is put

on the right, meaning that it is just supplementary elements. The position of the image on the left which signifies the salience of this has a purpose (EP). It is presumably due to the consideration that the passersby can only make a glimpse look and it is likely to know the picture draws their attention more than the text.



Figure 2: Miss Wulan Tailor Sign

The visual semiotics of the signage indicates a narrative structure (RP), when the gaze of the represented participant is directed to a particular object. As seen on the sign, the model walks so confidently, heading up. The information provided is desaturated, that is to look gray. No color differentiation and modulation, no salience (MD) are found. Illumination is only there to make the sign visible at evening. The sketch of a lady is on the left and the availability of information in the sign are the name of the shop, kinds of products they offer, and the address are on the right and upper – bottom (C). This sign provides concise information, covering the name of the shop, the kind of business and the products they make, and the address and phone number. The only product in Indonesian is Sarong, a specific term which is culturally bound. This word is adopted in English. It is one traditional cloth tourists wear in Bali. It is practical as well as multiple uses, very light, easy to dry, with very reasonable price to buy (Parker 2021). Its term is already widely known, particularly international tourists in Bali. Overall, the signage is created - to a great degree - to deliver an offer of products and service (IP).

From the aspect of place semiotics, the contact number is available, located at the bottom of the signage, as additional information. The prominent feature is the model, while the information of the products is something added to make it more detailed. The visible language used is English, and there are two Indonesian lexes: one proper noun (*Wulan*) and the other is *Sarong* in English spelling (L). The sign is small enough and minimalist, meaning the signage is made lightly. The material used (MT) is a permanent sign if compared with the banner, and the durability of the sign is long enough. The neon box is used only for illumination enabling visible at night. Unlike other business with similar concern, this shop neither uses the word '*tailor*' (English-adopted Indonesian word) nor '*penjahit*' as generally found in Indonesia. The icon of a model walking confidently indexes this is a '*tailor*'. This is a small tailoring shop, with regard to the size of the signage and the emplacement of the sign. With such typical sign and no Google reviews can be found, this business presumably targets both local and international tourists (IGW).

Pie Susu 21 food shop

The signage of Pie Susu, a local food shop, represents a singles (S/W). It means that the interaction between two persons in social interaction is absent (UO). Features (EP) like the product and the slogan on the left, indexing that this is the preferred feature to be emphasized. The distinctive feature of the shop, in the form of a set of numbers '21', is supposed to be intentionally made for the tourists to recognize the shop. The position is on the right, and the web is at the bottom, are to be functioned as the supplementary information. The red bright colors in the signage implies a sense of the

recently made thing for the signage and a sense of always fresh for the food. As a comparison, a fading sign conceives a notion that the sign is worn out, abandoned, not be given enough attention, so with such bright colors, this implies this shop provides fresh foods. Thus, this signage brings a concept (RP) that leaves an impression of a brand new product. In addition, the color combination of mostly red and yellow is captivating, enabling the eyes to capture it quickly. In addition, this is a far personal distance, so it is not meant to indicate any intimate interaction.



Figure 3: Pie Susu Gift Shop Sign

Viewed from visual semiotics, the interactive participants are absent from the signage. Instead of employing color modulation, it applies high color saturation and differentiation to be seen as an eye-catching sign (MD). Illumination and brightness are also adding on the captivating feature the sign was made for. All information needed (C) are placed on the center, except the arrow and the website that are located at the bottom. The sense of contemporary and efficiency are carried out by the availability of the website signifying that the product can be known through its website. Participants involved are not found (IP). From the selection of words, 'Pie susu' is a traditional food, indexing how western and local cuisines may blend. This cookie has been now recognized as the Balinese snack.

From the perspective of place semiotics, it is found that the names of the product type *oleh-oleh khas Bali* (Balinese food gifts) and that of the product *pie susu* (milk pie) are in Indonesian, whereas the slogan 'Bali local delicacy' is in English (L). Both texts are placed on the left side, presumably assumed to be known or additional information, targeting local tourists the most (IGW) as trip advisor reviews reported. The website of the shop is at the bottom, it is to add the detailed information of the product. Number 21 is on the right hand side, indexing it as the new or preferred information. In fact, there are companies both big and home industries producing Bali *pie susu*. The number are abundant, so to make it recognizable, either numbers or proper names or others are used to make them distinctive. That is the reason why number 21 is put on the left. The material quality is permanent and tends to have a bit strong durability (MT).

Nasi Bali restaurant

A singles interaction structure in Nasi Bali restaurant sign (S/W) in Figure 4 means that the sign works as a single mode in a social context. As seen, it is solely a text and a logo. So, the interaction unit does not take place (UO). The white color background and black ink letters make it more visible to those passers-by. The logo on the top, the name of the restaurant at the center, the detailed information on the bottom which are all in one vertically centered position, index an idea that these elements are all important to behold (EP). The social media account of the restaurant is as the efficient way for customers or potential buyers to get to know the restaurant and the foods. This signage applies conceptual structure (RP).



Figure 4: Nasi Bali Restaurant Sign

The visual semiotics of the signage that are composed by white background color, the black text color, the name of the restaurant, and the indigenous authentic logo with Balinese stamp/characters become salient things on the sign, and these all leave an impression of high-class local modern cuisine restaurant. This signage may conceive a local cuisine described in English, thus this may add the international taste in this sign. The Balinese stamp accentuates the local color, yet classic but modern (C). The slogan in English following the name of the shop may make this restaurant sound modern and luxurious in taste. Color choices leave an impression of the modernity, simplicity and luxury. The social media account is added to add the sense of modernity. It is clearly obvious the absence of participants in the signage (IP). Color modulation is made to create the effect of making the logo and the restaurant's name standing out (MD).

As with place semiotics, bilingual sign in English-Indonesian (L) is applied. The information of the product type and the address of the restaurant are in English, located at the bottom of the sign, indexing the details. The name of the restaurant in Indonesian is derived from the name of the local cuisine, *nasi Bali* is a Balinese rice. Needless to say, rice is the local staple food. The authentic indigenous logo and Balinese characters with motif drawing enhance the idea of the luxurious restaurant serving the local cuisine. All information is written in English but that the proper name is in Indonesian. This implies that the restaurant is mainly promoted to the international tourists seeking for local foods with luxury touch (IGW), as proved by Tripadvisor reviews. To support all these messages, the material quality used has relatively permanent durability. It is a neon box with quality, to promote the product, to make it distinctive and noticeable (MT).

Holy Ink tattoo

The sign of Holy Ink Tattoo in Figure 5 shows a singles interaction order (S/W), in that no interaction occur (UO). The name of the shop with big fonts by highlighting the word 'tattoo' is centered covering the top half of the signage, whereas the contact phone number and email are put on the bottom half of it (EP). The word 'tattoo' is highlighted presumably to woo tattoo arts seekers, to make it distinctive. The signage was made to be clearly visible to the passerby and it was made for far distance effect.

From the visual semiotics point of view, in the signage, meaning is afforded through the conceptual design (RP). Color differentiation, modulation and depth are to be used to accentuate the 'tattoo' and to highlight the darkness of tattoo image (MD), despite the fact the tattoo's bad name in Indonesia turns out to have a better name recently. All text in the signage including the name of the shop and the business type are centered (C). The presence of the participants is not visible in this signage (IP).



Figure 5: Holy Ink Tattoo Sign

Dealing with place semiotics aspect, it is clearly visible that both the name of the shop and the product are the emphasized features to be enhanced. The contact number and the email address are put at the bottom because it is additional information, as found similar in some other signages. The durability of the material is relatively long, due to the box-based material (MT). The text is fully in English (L), and in fact, the shop targets the international tourists as their potential customers (IGW) as documented by Google reviews.

Dedari Spa The interaction order of Dedari Spa, as shown in Figure 6, indicates a singles structure (S/W) that offers senses of classic but modern. Single here means only a participant involved, performing a platform event (UO). The sense of classic is exhibited through the choice of color and the image and name selected. Using this unadorned signage, passers-by are expected to easily memorize the shop. The logo in the form of image is put on the top half of the signage, the name of the shop at the bottom (EP). This indexes a simple visualization that is visible, even seen from far distant place. The signage is easy to recognize.



Figure 6: Dedari Spa Sign

Regarding the visual semiotics, the color modulation [6.5] in the sign is chosen to accentuate the imaging of Balinese traditional dancers as one having the quality of goddesses: beautiful, spiritual, and alluring. The selection of the proper noun and the image that are centered (MD) sufficiently leaves an impression that this concept (RP) the spa offers indexes beauty, religious in nature which is presumably associated with tranquility and alluring as the name suggests. No interactive participants are seen (IP). The image of the dancers is put on the center and below it the name of the shop. This sign takes the simplest design, indicating too much information will be too much for public.

The proper noun is Balinese socio-cultural name '*Dedari*', while the word 'spa' is the business type. The blend of Balinese and English words (L) is intended to give notice particularly to international tourists the sensation of having a spa

in indigenous way (IGW) attested by Tripadvisor reviews. Known as a paradise for international tourists, Bali, with its indigenous concepts offering such experiences sought by tourists. The neon box which is relatively having a bit long term lifespan is used to support all concept constructed. These all reflect the place semiotics of the signage.

Shopy Shop

From the aspect of interaction order, the perceptual space and the interpersonal distance of Shopy Shop signage in Figure 7 are meant to be readable for passers-by, despite the fact that the sign is put under the drip edge of the building. This means that the passers-by can only see the signage after standing in front of the shop. In addition, there is no interaction visible (UO), so it is only a single feature involved (S/W). The name of the shop is on the top and the offer 'made to order' is on the center and the contact number is at the bottom (EP).



Figure 7: Shopy Shop Sign

Dealing with visual semiotics, color modulation (MD) is not applied in the signage. The brightness and the single color selection, yellow, are perceived as something predominant, distinctive, eye-catching, simple, cheerful, and affordable as the banner material is low cost one, and this is also for the sake of clarity. Clarity here is referred to the text on the banner are concise, so efficient. These concept-constructing modes (RP) are put at the center, thus these pieces of information are important (C). No interactive participants are seen (IP).

As for place semantics, despite English is used in the signage, Shopy Shop is actually an Indonesian company whose targets are local tourists and local people as the customers (IGW) as checked in Google reviews. The use of English (L) is for effectiveness and efficiency. It is placed in the middle, with the bigger size letters of the shop brand name. The material used (MT) is not made of permanent material, and this indicates cheapness and having short-term durability. The senses of time we see from the signshop is temporary, as the material used is a cloth banner.

Bali Factory Outlet

The signage of Bali Factory Outlet in Figure 8 shows a singles interaction structure (S/W) This means that no human participants or no obvious interaction between the signage and the passerby found in the signage (UO). The name of the shop is on the top half of the signage, the offer is on the bottom half of the signage (EP). These all details are of great importance, especially knowing that these are a very short text. So, the selection of which words should be taken is likely to be very thoroughly carried out.

Dealing with visual semiotics, the signage brings a conceptual structure (EP). The color saturation (RP) is employed both in the name of Bali and the arrow directing where the inside part of the shop is. The high color saturation is seen in the Frangipani flower, a flower as the Balinese icon. The color modulation (RP) is

applied to accentuate the name of the shop, what type of shop it is, and the Frangipani flower. The text is all put in the center (C), so this is salient. The participants are absent (IP) in this.



Figure 8: Bali Factory Outlet Sign

As for the place semiotics, all the texts in are English and centered (IGW). This indicates a salient message of the signage. This becomes the core message, presumably viewed as the sufficient information that readers may likely to understand. 'Bali Factory Outlet: Cheapest Place' is literally translated from Indonesian *tempat termurah*. The English term prevailing in English-speaking countries in reference to the same thing is 'outlet store'. Such English with Indonesian influence is named as 'Englonesian' (Stevenson, 2018). However, with such non-standard English, the sense created by the signage signifies courtesy and the happy-go-lucky sides of Balinese. This fashion store with affordable price is mainly segmented to local tourist (IGW), though international tourists may come to shop. The signshop's material is vinyl neon box (MT), meaning it has a relatively longer durability. Observing where the signage is situated, the shop is likely to be in shops lined up one after another. This implies this is a small fashion shop of which prices are affordable.

Claudia Spa From the interaction order, Claudia Spa signage as seen in Figure 9, still represents the up-to-date-ness of the sign regardless the fading colors in the signage. The perceptual spaces are intended for the long distant view, enabling the passers-by to recognize the sign. The logo of the shop is on the left, and the name of the shop is on the top right and the slogan is on the bottom right (EP). The only thing the passers-by see is the text. There is no human image, no gaze, so literally there is no interaction found (UO) in the signage and this is singles structure (S/W).



Figure 9: Claudia Spa Sign.

From the perspective of visual semiotics, the signage indicates a conceptual structure (RP), than narrative, since no vector is recognizable. The information on the proper name and the slogan are placed in the center right with the logo is on the left (C). These are supposed to mean that the logo is very important. However, as both the name of the spa and the slogan and the logo are highlighted by the

employment of big letters, so the whole information is prominent. This consideration is made possible due to the fact there is no color modulation applied, but this applies color saturation in the name of the shop (MD).

From the aspect of place semiotics, all information, including its proper name are in English, with the slogan 'be you, do you, for you' are put in the center as the locus of attention (L). This is an Indonesian company targeting both local and international tourists (IGW) as displayed by Tripadvisor reviews. With very short text and ostentatious, everyone can understand the message in the slogan. Regardless of the fact that the slogan is fairly famous quote, the sense of wittiness of Balinese's courtesy is probably one of the reasoning of the use of the slogan. And, the material is made from a neon box, so it has relatively long-term lifespan (MT).

**Waroeng
Amphibia
Sea Food**

There is no interaction order shown from the signage of Waroeng Amphibia Seafood as in Figure 10 (UO). Thus, this is definitely a singles interaction type (S/W). The name of the shop and the type of product it offers are put on the top center (EP). The slogan and the address are on the bottom center (EP). The perceptual time created is that this eatery has a long-term sustainability (EP), which can be drawn from the appearance of the signage. Thus, the impressions are this is a non-luxurious eating place and it is not a brand new signage, as seen from the fading colors on the signage (EP).



Figure 10: Waroeng Amphibia Sea Food Sign

From the visual semiotics point of view, it can be seen that the type of business and proper name (*waroeng* seafood and Amphibia) are put at the top of the sign, whereas the slogan is put under them with the location and contact number at the bottom (C). The implied message from *waroeng* (food stall), a traditional Indonesia eatery, is associated with a small business with reasonable prices. The highlighted message is visible on the color modulation (MD) on the name of the eatery and the product type which takes bigger-sized fonts. The images of a frog, and fishes are in support of the products used, to represent the word 'amphibia' or to make it noticeable. Images are probably more easily perceived and memorized by readers. The concept (RP) can be seen from the interplay of names and images are working hand in hand to highlight the special menu in this eatery that customers may not find them in other eateries. The image does not display any interactive participants (IP).

From the perspective of place semiotics, both the proper name and the slogan of the the food stall uses English, namely 'Amphibia' and 'The taste is never lie'. However, the latter indicates broken English with grammatically incorrect structure (L). The implied meanings of the language selection are that Balinese people are courteous and easy-going. The address where the eatery is located is put at the bottom. Some images like a frog, and sea fish are put around, indicating implied messages, be it the available menu or the perceptible features (C). This

eatery does not sell luxury, instead it sells eccentric menu, that may attract not only local but also international tourists [10.8] as documented in Google reviews. In fact, it does. And this may likely to happen because this eatery is at the very well-known as one of the favorite tourist areas. The material used is budget-friendly neon box accentuating that this eating place is a not a high-end place (MT).

The Roles of Languages Used in the Signages

In regard with the functions of the languages in the signages, the roles of English can be described as follows.

1. English for modern and luxurious types of businesses, offers and products, whereas Indonesian and local language for traditional and/or cheaper business

In general, English is typically used in certain businesses, such as spas, restaurants, tattoo studios although the eatery is written in Indonesian, *waroeng*. Offers and products are also written in English, such as 'body treatment', 'Bali local delicacy', 'authentic Balinese food' and 'classic western food', and 'seafood'.

2. English for the mottos for all types of business

English has been reported to be associated with modernity (Diah in Lowenberg 1991, Lanza and Woldemariam 2014), as a lingua franca (Sadtono in Lowenberg 1991), associated with prestige (Lanza and Woldemariam 2014, Sadtono in Lowenberg 1991), brings the impression of 'educated' for its users (Lowenberg 1991), carries a more positive meaning (Lowenberg 1991), and is more familiar and informative (Paramarta et al. 2023). In this way, mostly public signs use English in their mottos, as seen in 'Be you, do you, for you', 'The taste is never lie', and 'Cheapest place'.

3. English for method of service

English, unlike Indonesian, is reported to be enriched with abundant vocabularies (Lowenberg 1991) and to be more familiar to people's ears in general (Paramarta et al. 2023), the use of English in delivering method of services will be more positive. Thus, some expressions like 'open daily from ...until ' and 'made to order' may become more effective and efficient to index the method served.

Meanwhile, the English counterparts appearing in the signages are Indonesian and Balinese language. Indonesian is meant to be used for some local culturally bound features, like *waroeng*, and for clarity in message, like in *oleh-oleh khas*. In Bali island, English and Indonesian seem to be blended well, thus terms such as 'Englonesia' (Stevenson, 2018) and 'Engdonesian' (Heryanto, 2016) have emerged. Englonesia refers to English influenced by Indonesian in terms of structure and pronunciation, and Engdonesian indexes the abundance of English vocabularies in Indonesian. On the other hand, the use of Balinese language is seen in the appearance of Balinese orthography.

DISCUSSION

This research is to find out how meanings are constructed in commercial signages in Bali. The reserch is compelled with the prevalent use of English, which are in some ways juxtaposed with its counterparts. English has been reported to be the indicator of Globalization penetrating the area, and this mostly used language globally has been perceived to have the sense of modernity, effeciency and effectiveness (Khazanah and Kusumaningputri 2021; Khazanah, Sampurna, Kusumaningputri, Setiarini, et al. 2021; Khazanah et al. 2023; 2023; Lanza and Woldemariam 2014; Lowenberg 1991; Paramarta et al. 2023; Sampurna et al. 2023) as well as the sense of good vibes (Lowenberg 1991), including non-

traditional manner, and happy-go-lucky sense. The latter are the new findings. The English counterparts are used both to show locality, and effective communication. Whilst, the utilization of visual images are not that crucial. Only four signages (40%) (Figure 1, 2, 4, and 8) that seem to be empowered to enhance the linguistic elements. Simply put, the signage seems to focus primarily on three key semiotic elements—centered positioning, large fonts, and color choices—when utilizing its semiotic resources. It is the spa image, fashion model, the Balinese stamp and Frangipani flowers are utilized to complement the text. This offers a new finding, different from the application of visual elements in other research. These visuals fully assist the written text to accentuate the intended meanings (Alhaider 2023; Lou 2017).

CONCLUSION Using geosemiotics, the result generally demonstrates that most signages use a relatively permanent materials using neon boxes, so that this material alone indicates modernity and it is effective for illumination at night, and approximately 70% of signages present a non-interactive platform, indexing no interaction between the observers and the signs. Thus, the mostly signages are concept, not narrative as seen on Figure 1, 2 and 6. The signages display the names of the shops, the type of business, types of products or offers, or mottos as found in some signages. All in all, English is ubiquitously used in respect to the names of the shops and, furthermore, it is also found in not only the mottos but also in the types of offers and products the shops serve. The adapted structure of English in Balinese (local) way, Englonesia, producing Balinese English (Englonesian) and Engdonesia seem to be for communicative needs.

Overall, this research found a fact that the use of English and Indonesian does not extremely correlate with the target consumers. This indicates that multilingualism in Bali is completely blended. However, the aforementioned interpretation of the data requires more data to analyse, that is the more number of data, the more reliable and more observable to validate the findings. Thus, it is recommendable that future research would gather more data to secure more validity and to get a more in-depth exploration in respect to the use of English and its counterparts in signages in the near future.

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The Translator's Voice as a Reader's Response in the Arabic Translation Novel of *Laskar Pelangi*

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SHINTA FITRIA UTAMI

shintafitriautami@uinjambi.ac.id

Arabic Language and Literature Study Program

UIN Sulthan Thaha Saifuddin

Jambi, Indonesia

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ABSTRACT

This article aims to trace the translator's voice as a response to the novel *Laskar Pelangi* through its translation entitled *Asākiru Qawsi Quzah*. This research adopts a descriptive qualitative approach. The research data consist of words, phrases, and sentences from the novel in the source language, which is *Laskar Pelangi* and the novel in the target language, which is *Asākiru Qawsi Quzah*. Data collection is carried out through non-participant observation and note-taking methods. Units of the source language are compared with units of the target language. Then, the recently generated narrative segments by the translator are analyzed using literary reception theory, through intertextual method, as a reference to uncover the translator's response, as a reader, to the novel *Laskar Pelangi*. Furthermore, data are presented using both formal and informal techniques. The research findings indicate that the translator responds to the novel by emphasizing poverty disparities represented by SD Muhammadiyah Gantong, its teachers, and students. SD Muhammadiyah Gantong lacks adequate facilities, knowledge, and human resources.

Key words: Arabic, *Laskar Pelangi*, novel, reader's response, translation,

INTRODUCTION

Laskar Pelangi is a well-known Indonesian novel written by Andrea Hirata in 2005 and published by Bentang Pustaka. It has gained popularity not only in its original language but also through translations into various languages. The novel tells the story of a group of young students in a remote village in Belitung Island, Indonesia, who struggle to pursue their education despite facing numerous challenges and obstacles. The translation of *Laskar Pelangi* into different languages allows a wider audience to access and appreciate the literary work. Moreover, the translation version also provides an opportunity for cross-cultural appreciation and understanding. It also allows for a deeper exploration of cultural and societal themes. Each translation presents an opportunity to delve into the nuances of language and how the story resonates with different audiences across the world.

On the other hand, some may argue that the translation of *Laskar Pelangi* into various languages runs the risk of diluting its original cultural and language nuances. There is a concern that certain elements of the story or language may not translate accurately, leading to a loss of meaning for non-Indonesian audiences. Additionally, critics contend that by focusing on translations, there could be missed opportunities to promote and appreciate local literary works from different regions around the world (Supardi and Sayogie 2019). This argument suggests that while translations offer accessibility, they might compromise the authenticity and depth of the original work's message for global readers. Furthermore, the process of translating idiomatic expressions from Indonesian into various languages can pose unique challenges. These expressions often carry cultural and contextual meaning that may not have direct equivalents in other language.

For instance, in the case of translating the novel *Laskar Pelangi* into Arabic. Previous study has identified three types of differences in the second person deixis form between the novel *Laskar Pelangi* and its translation. The first is a

gender aspect. The novel *Laskar Pelangi*, rooted in Indonesian culture, does not recognize gender distinctions in this context. However, this is different in its Arabic translation, which does acknowledge gender differences in the use of second person deixis. Second, another difference is observed in other terms such as 'ananda', 'ibu', 'bapak', 'nyonya', and 'tuan', which are commonly used in Indonesian culture. In contrast, the translated version does not utilize these specific terms. Third, there is a difference in the form of the second person deixis that conveys respect and formality, such as the use of the word 'anda'. Conversely, the Arabic version of the novel does not use this term (Ghifari and Supriadi 2019). The findings have proven that translated works may not always accurately convey the true essence of a story or its cultural aspect, potentially leading to a misrepresentation that could impact readers understanding and appreciation of the literary work.

However, in literary studies, translated work is recognized as a type of reader response. It is due to the presence of translator's voice in translated text. the translator's voice is shaped by the choices made regarding language register, tone, and stylistic differences between the source and target languages (Purnomo and Baharuddin 2018). These decisions can greatly impact the emotional resonance of the text and its reception by the audience. For example, a skilled translator may choose to adapt the style and tone of the original work to ensure that the emotional impact is preserved and resonates with readers from different cultural backgrounds. It can be concluded that a translated work is no longer original expression of the author's thought, but rather an interpretation based on translator's understanding and decision. In fact, the translator's voice may become more dominant than the author.

This research aims to explore the translator's response, as a literary work's reader, through translated novel titled '*Asākiru Qawsi Quzah*' (hereinafter referred to AQQ). The investigation works with literary reception theory. It is acknowledged as a discipline that emphasizes the reader's role in interpreting a literary text. Furthermore, the reader's relationship with the literary text has aesthetic implications. These implications stem from the fact that a reader's reaction to a literary text is influenced by previous works they have encountered (Sangidu and Ilma 2022).

LITERATURE REVIEW

Research related to the translated novel AQQ has been previously explored through linguistic analysis. Firstly, the novel AQQ was examined in terms of its morphological semantics. The research findings revealed the presence of 497 triliteral verbs with the addition of two letters based on their attributive conjunctions. These verbs carry emotional connotations. Additionally, triliteral verbs with the addition of three letters were found to convey feelings of sadness and disappointment (Syarifah 2018). Secondly, the novel was scrutinized from a Nahwu (Arabic syntax) perspective. The research outcomes demonstrated that the novel contains a category of immutable nouns in the form of professions (Milah 2019). Thirdly, a pragmatic approach was employed to analyze the novel. The research results highlighted differences in the depiction of second-person deixis between the original novel *Laskar Pelangi* and its translation. This discrepancy is attributed to cultural disparities between Indonesia and the Arab world (Ghifari and Supriadi 2019).

In addition to the aforementioned studies, the novel AQQ has also been examined using literary approaches. The first study focused on analyzing the character of Bu Muslimah through the lens of literary psychology. Findings revealed that Bu Muslimah is depicted as a highly positive figure, particularly as a

teacher (Rosyaadah 2022). Furthermore, the novel AQQ was dissected using a genetic structuralism approach. Research findings depicted the novel as portraying the phenomenon of educational inequality experienced by impoverished communities (Ridwanallah 2023). Additionally, this novel was investigated through a semiotic approach. Research results indicated that the novel utilizes Islamic values as the narrative foundation, conveyed through signifiers within the text (Riyadi et al. 2023). Moreover, Research on the translator's voice has been conducted. The findings indicate that the translator's voice will always be present in the translated text as a consequence of the translator's role itself. The technique used by the translator is known as discursive creation (Andri 2024).

Despite this novel has been analyzed using an array of approaches, it has yet to be studied from a literary reception standpoint. As a result, the aim of this study is to fill a gap in existing research while also contributing to the field's novelty. This study is expected to contribute to the discourse on reader responses through translated texts.

UNDERLYING THEORIES

Definitively, literary reception originates from the Latin word "recipere" and the English word "reception", which are interpreted as the acceptance or reception by readers. In a broader sense, reception is defined as the processing of a text and the ways of ascribing meaning to the text, thereby enabling readers to respond to it (Ratna 2021). Literary reception is a study that emphasizes the significant role of the reader in interpreting a literary text. In the book titled *Toward an Aesthetic of Reception*, Jauss asserts that literary texts and readers have aesthetic implications, where readers bring a reservoir of knowledge from previous literary texts they have read (Jauss 1982). Therefore, readers determine the meaning of a literary work based on the knowledge they possess, termed as the horizon of expectations. However, the reader's horizon of expectations often clashes with the plot twist presented by the author in the literary narrative. Iser argues that the interaction between these elements makes literature an aesthetic object. This is because a text influences the imagination and interpretation of the reader, resulting in the reader's impression (*Wirkung*) of the text they are reading (Iser 1980).

Iser contends that literary texts exist within a realm of uncertainty. Literary texts are considered as empty spaces or open places that need to be filled by the reader (Iser 1980). It's considering literary texts are subject to numerous interpretations. Sangidu emphasizes that readers are not static entities; rather, they are variable factors influenced by time, place, and socio-cultural conditions (Sangidu and Ilma 2022). This variability allows literary texts to be interpreted differently based on the reader's background. Reader reception can take various forms, including direct responses, textual criticism, and intertextuality through copying, adaptation, and translation.

RESEARCH METHOD

This research employs a qualitative descriptive method. This procedure was chosen to gather descriptive data in the form of words, phrases, sentences, and paragraphs from the novel *'Asākiru Qawsi Quzah* as primary data and the novel *Laskar Pelangi* as secondary data. Data collection involves observation and note-taking techniques. The observation technique entails careful reading to gain comprehensive understanding, while note-taking involves recording words, phrases, sentences, and paragraphs. Subsequently, the data is analyzed using intertextual methods. The underlying principle is to view every literary text in relation to and understanding of other texts. Each text represents a mosaic of

quotations, absorptions, and transformations of other texts (Teeuw 2015). Intertextuality allows for the study of literary reception within the context of new texts and their relationship with readers. The intended readers are those with the capability and repertoire related to literature. In this research, the researcher attempts to examine reader responses through translated texts.

THE TRANSLATOR'S VOICE AS A READER'S RESPONSE

The novel of *Laskar Pelangi* (hereinafter referred to LP) is written in the distinctive Belitung Malay language style. Consequently, cultural terms are an integral part of the narrative in the novel (Nurjana 2017; Fedora 2015). However, the novel AQQ tends to overlook these terms and instead seeks equivalents that are understood by the Arab audience. This is evidenced by the following excerpt:

Senyum Bu Mus adalah senyum getir yang dipaksakan karena tampak jelas beliau sedang cemas. Wajahnya tegang dan gerak-geriknya gelisah. Ia berulang kali menghitung jumlah anak-anak yang duduk di bangku panjang. Ia demikian khawatir sehingga tak peduli pada peluh yang mengalir masuk ke pelupuk matanya. Titik-titik keringat yang bertimbulan di seputar hidungnya menghapus bedak tepung beras yang dikenakannya (Hirata 2005).

ابتسامة بو مس بدت مفتعلة: كانت قلقة؛ وجهها متشنج وينتفض بعصبية. لم تكف عن تفقد عدد التلاميذ الجالسين على المقاعد الطويلة. وجعلها اضطرابها لا تكثرث بالعرق الذي سال على عينيها، مخططا وجهها. (Hirata 2013)

(Bu Mus's smile appeared forced: She was worried; her face was tense and twitching nervously. She never stopped counting the number of students sitting on the long benches. This preoccupation made her oblivious to the sweat pouring down her face.)

SD Muhammadiyah Gantong is depicted as a primary school with minimal facilities and students. The school is threatened with closure by the education department if the number of students does not reach ten. That morning was the first day for new students to attend the school, but only nine students were present. The two narratives above describe Bu Mus, a young teacher at the school, who is anxious that the school where she teaches will be permanently closed. The narrative in the novel LP appears more detailed, even highlighting the cosmetic used by Bu Mus, namely 'bedak tepung beras', which was commonly used by Indonesian women in the past. This narrative emphasizes that the event took place in Indonesia, particularly in Belitung. However, the novel AQQ omits the phrase 'bedak tepung beras'. The narrative in the novel AQQ focuses on Bu Mus's bitterness and anxiety over SD Muhammadiyah not meeting the requirements set by the education department. Here, it is evident that the translators's response focuses on the issue of disparities in the education sector.

The other evidence can be considered from the excerpt below:

Bu Mus menghampiri ayah Lintang. Pria itu berpotongan seperti pohon cemara angin yang mati karena disambar petir; hitam, meranggas, kurus, dan kaku. Beliau adalah seorang nelayan, namun pembukaan wajahnya yang mirip orang bushman adalah raut wajah yang lembut, baik hati, dan menyimpan harap. Beliau pasti termasuk sebagian besar warga Indonesia yang menganggap bahwa pendidikan bukan hak asasi.

Tidak seperti kebanyakan nelayan, nada bicaranya pelan. Lalu beliau bercerita kepada Bu Mus bahwa kemarin sore kawanannya burung pelintang pulau mengunjungi pesisir. Burung-burung keramat itu hinggap sebentar di puncak pohon ketapang demi menebar pertanda laut akan diaduk badai. Cuaca cenderung semakin memburuk akhir-akhir ini maka hasil melaut tak pernah

memadai. Apalagi ia hanya semacam petani penggarap, bukan karena ia tak punya laut, tapi karena ia tak punya perahu....

Keluarga Lintang berasal dari Tanjong Kelumpang, desa nun jauh di pinggir laut. Menuju ke sana harus melewati empat kawasan pohon nipah, tempat berawarawa yang dianggap seram di kampung kami. Selain itu di sana juga tak jarang buaya sebesar pangkal pohon sagu melintasi jalan. Kampung pesisir itu secara geografis dapat dikatakan sebagai wilayah paling timur di Sumatra, daerah minus nun jauh masuk ke pedalaman Pulau Belitung. Bagi Lintang, kota kecamatan, tempat sekolah kami ini, adalah metropolitan yang harus ditempuh dengan sepeda sejak subuh (Hirata 2005).

اقتربت بو مس من والد لانتانج الذي يشبه شجرة صنوبر ضربتها صاعقة: داكن اللون وذابل، نحيلًا وصلبًا. كان صياد السمك، إلا أن ملامح وجهه بدت أقرب إلى ملامح وجه راع وديع، توهي أنه رجل دمث طيب القلب ومتفائل. بخلاف صيادي السمك الآخرين، تكلم بهدوء. لكنه على أي حال، ومثل معظم الأندونيسيين، لم يكن مدركًا أن تلقي العلم هو من صلب حقوق الإنسان. كانت عائلة لانتانج من تانجونج كالبومنج؛ قرية لا تبعد عن البحر. للوصول إلى هناك عليك أن تمر عبر أربع أراض من قش النخيل، وهي مناطق مستنقعات تقشعر لها أبدان الناس في قريتنا. وفي تلك المساحات المخيفة، ليس من غير المألوف أن تواجه تمساحًا بحجم شجرة جوز الهند يعبر الطريق. تقع قرية لانتانج الساحلية في أقصى شرق سومطرة، يمكن القول إنها منطقة الأفقر في جزيرة بيليتونج والأكثر عزلة. وبالنسبة إلى لانتانج يشبه القدوم إلى الحي الذي تقع فيه مدرستنا كالذهاب إلى منطقة مدينة حضرية، ليصل إلى المدرسة ينبغ عليه أن يبدأ رحلته على الدراجة مع صلاة الفجر، حولي الساعة الرابعة صباحًا. (Hirata 2013)

(Bu Mus approached Lintang's father, who looked like a pine tree struck by lightning: dark and withered, thin and tough. He was a fisherman, but his facial features resembled those of a gentle shepherd, indicating that he was a kind-hearted, gentle, and optimistic man. Unlike other fishermen, he spoke calmly. However, like many Indonesians, he was unaware that education is one of the most fundamental human rights.

Lintang's family comes from Tanjung Kelumpang, a village not far from the sea. To get there, you have to pass through four palm tree plantations, which are swamp areas that give the people in our village the chills. In that eerie space, it is not uncommon to encounter crocodiles the size of coconut trees crossing the road. Located at the eastern tip of Sumatra Island, Lintang's coastal village is arguably the poorest and most isolated area on Belitung Island. For Lintang, coming to the area where our school is located was like going to an urban area. To get to school, he had to start his bicycle journey at dawn prayer, around four in the morning.)

Based on the data above, it is evident that the novel LP narrates the poverty of the family of a Muhammadiyah elementary school student named Lintang. In detail, the novel LP describes the profession of Lintang's father as a poor fisherman and the difficulties he faces, where storms and bad weather impact his income. The narrative is further strengthened by Lintang's struggle to undertake a long journey to reach his school. In contrast, the translated novel AQQ summarizes the narrative concerning the poverty of Lintang's. Additionally, some vocabulary is translated inaccurately, such as 'pohon sagu' being translated to *jauzu al-hind* (coconut tree) and 'subuh' (early morning/dawn) being translated to *ṣalātu al-fajri* (subuh prayer) with the added annotation 'four o'clock in the morning'. This phenomenon indicates that the translator is responding to the lack of educational facilities in remote areas of Indonesia. Furthermore, at that time, the majority of Indonesians believed that education was not a basic human right. This perception undoubtedly affects students like Lintang who aspire to pursue their studies. Besides the societal mindset, the distance and obstacles to reach

school also drew the translator's attention in their reception of the novel LP. The translator even uses the word *'alaika* seemingly inviting readers to empathize with the concerns highlighted.

Further details on the poverty in the school environment can be found in Chapter 1 of LP with the title *Sepuluh Murid Baru* (Ten New Students). The excerpt can be seen below.

Guru-guru yang sederhana ini berada dalam situasi genting karena Pengawas Sekolah dari Depdikbud Sumsel telah memperingatkan bahwa jika SD Muhammadiyah hanya mendapatkan murid kurang dari sepuluh orang maka sekolah paling tua di belitong ini harus ditutup. Karena itu sekarang Bu Mus dan Pak Harfan cemas sebab sekolah mereka akan tamat riwayatnya, sedangkan para orangtua cemas karena biaya, dan kami, sembilan anak-anak kecil ini-yang terperangkap di tengah-cemas kalau-kalau kami tak jadi sekolah (Hirata 2005).

The narration above correlate with Chapter 10 of AQQ whose title is *بطل المرتين* (*Two-time Champion*). The excerpt from the chapter is as follow:

قبل سنوات، في ذلك اليوم المدرسي الأول، نجحنا في الإنفلات من بين أصابع السيد صمديكون عندما أنقذنا هارون بإكمال عددنا إلى العشرة. لم يسر السيد صمديكون لما حدث هذا. أراد أن يخلق مدرستنا منذ بعض الوقت، لأنها سببت عملاً إضافياً مزعجاً للمسؤولين في وزارة التربية والتعليم. طلبوا مراراً وتكراراً بإجلائها من على وجه البسيطة. و السيد صمديكون نفسه تبجح مرة أمام مسؤول أعلى منه يقول "إيه سأتكفل بمشكلة مدرسة المحمدية. بركلة واحدة أستطيع أن أريدها أرضاً".

تصورت في خيالي بعد تلك التصريحات المتعطرة أن السيد صمديكون والمسؤولين شربوا نخباً، وقارعوا في ما بينهم كؤوس حليب نخيل السكر؛ شراب الرشوة المفضل للأساتذة الذين يسعون إلى الحصول على ترقية أو يرغبون في الانتقال من المناطق المعرولة. وهكذا تمخض ذهن السيد صمديك عن شرط دبلوماسي ووجيه ليخلق مدرستنا. الشرط هو توافر عشرة التلاميذ. شرط تحقق على نحو مفاجئ في اللحظة الأخيرة. بقدوم هارون. كان هو شخصياً المسؤول عن التأكيد من خضوعنا للامتحانات في مدرستنا أخرى لأن المسؤولين اعتبروا مدرستنا غير مؤهلة لإدارة امتحانات الخاصة. ولم يشعر بالرضا عنا أيضاً لأننا لم نحصل على أي جائزة. ففي ظل نظام التعليم التنافسي الحالي، يمكن أن تصم مدرسة كمدرستنا النظام كله بعار العجز. (Hirata 2013)

(Years ago, on the first day of school, we managed to escape from Pak Samadikun's grasp when Harun saved us by making our number ten. Pak Samadikun was not pleased with this turn of events. He had wanted to close our school some time ago because it created additional work for officials at the Ministry of Education. They had repeatedly sought to eliminate the Muhammadiyah school from existence. Pak Samadikun himself once boasted to a superior, saying, "Yes. I will handle the Muhammadiyah School problem. With one kick, I can bring it down"

Thus, Pak Samadikun's mind conceived a diplomatic and sensible condition to close our school: the requirement of having ten students. This condition was unexpectedly met at the last moment with the arrival of Harun.

He was personally responsible for ensuring that we took our exams at another school because the authorities deemed our school unqualified to administer its own exams. He was also dissatisfied with us because we did not win any awards. Under the current competitive educational system, a school like ours could disgrace the entire system with the stigma of incompetence.)

The novel LP merely states that SD Muhammadiyah would be closed if it did not meet the operational requirement of having at least ten students. Through the novel AQQ, the translator created an antagonist named Pak Samadikun. Pak

Samadikun is portrayed as an official from the Ministry of Education who wants to shut down the school. Based on his research, Andri argues that the presence of the character Pak Samadikun is crucial. For the target readers, the rule regarding the minimum number of students might be confusing if left unexplained. Therefore, a new character was needed to elucidate the origin of this rule, with a conflict crafted accordingly. The presence of Pak Samadikun as an official from the Ministry of Education helps clarify the rules concerning school closure (Andri 2024). However, in the realm of literary reception, the narrative added by the translator is a form of response to the novel LP. The translator seems concerned about SD Muhammadiyah. The school not only suffers from minimal infrastructure and facilities, but it also faces discrimination from authorities who should be advocating for education for the lower-middle class. From this explanation, it can be concluded that the author is deeply concerned about the issue of poverty, which also shackles the right to education for underprivileged children living in remote areas.

In addition to highlighting the phenomenon of inequality in educational rights, the translator also emphasizes the presence of two dedicated teachers who selflessly teach at the impoverished school. This is evident in Chapter 3 of LP entitled *Inisiasi*. This chapter begins with a narrative describing the dilapidated condition of SD Muhammadiyah building. The narrative continues to detail the inadequate school facilities. It then moves on to recount the first day of school and the meeting with the two teachers, Pak Harfan and Bu Mus. This chapter also provides a vivid description of Pak Harfan's physical appearance and character, comparing him to a honey bear as follow:

Pak Harfan seperti halnya sekolah ini, tak susah digambarkan. Kumisnya tebal, cabangnya tersambung pada jenggot lebat berwarna kecoklatan yang kusam dan beruban. Hemat kata, wajahnya mirip Tom Hanks, tapi hanya Tom Hanks di dalam film di mana ia terdampar di sebuah pulau sepi, tujuh belas bulan tidak pernah bertemu manusia dan mulai berbicara dengan sebuah bola voli. Jika kita bertanya tentang jenggotnya yang awut-awutan, beliau tidak akan repot-repot berdalih tapi segera menyodorkan sebuah karya Maulana Muhammad Zakariyya Al-Khandhallawi Rah, R.A. yang berjudul Keutamaan Memelihara Jenggot. Cukup membaca pengantarnya saja Anda akan merasa malu bertanya.

K.A pada nama depan Pak Harfan berarti Ki Agus. Gelar K.A mengalir dalam garis laki-laki di silsilah Kerajaan Belitong. Selama puluhan tahun keluarga besar yang amat bersahaja ini berdiri pada garda depan pendidikan di sana. Pak Harfan telah puluhan tahun mengabdikan di sekolah Muhammadiyah nyaris tanpa imbalan apa pun demi motif syiar Islam. Beliau menghidupi keluarga dari sebidang kebun palawija di pekarangan rumahnya.

*Hari ini Pak Harfan menggunakan **baju takwa** yang dulu pasti berwarna hijau tapi kini warnanya pudar menjadi putih. Bekas-bekas warna hijau masih kelihatan di baju itu. Kaus dalamnya berlubang di beberapa bagian dan beliau mengenakan celana panjang yang lusuh karena terlalu sering dicuci. Seutas ikat pinggang plastik murahan bermotif ketupat melilit tubuhnya. Lubang ikat pinggang itu banyak berderet-deret, mungkin telah dipakai sejak beliau berusia belasan.*

*Karena penampilan Pak Harfan agak seperti **beruang madu**, maka ketika pertama kali melihatnya kami merasatakut. Anak kecil yang tak kuat mental bisa-bisa langsung terkena sawan. Namun, ketika beliau angkat bicara, tak dinyana, meluncurlah mutiara-mutiara nan puitis sebagai prolog penerimaan selamat datang penuh atmosfer suka cita di sekolahnya yang sederhana. Kemudian dalam waktu yang singkat beliau telah merebut hati kami. Bapak yang jahitan kerah*

kemejanya sudah lepas itu bercerita tentang perahu Nabi Nuh serta pasangan-pasangan binatang yang selamat dari banjir bandang (Hirata 2005).

Chapter 3 of the novel LP above describes the inadequate school building and the limited facilities. The narrative then continues to depict two teachers who play a crucial role in the learning process at Muhammadiyah Elementary School in Gantong, one of whom is Pak Harfan. The novel LP vividly describes Pak Harfan's physical appearance, even comparing him to a Hollywood actor in a survival-themed film. Additionally, the novel LP delves into Pak Harfan's family lineage, revealing that he is descended from the Belitong royal family.

In contrast, the novel AQQ overlooks this detail and focuses more on Pak Harfan's dedication to Islamic education on Belitong Island. It can be found in Chapter 6 entitled *الدب الأشهب (Grizzly Bear)* with the following excerpt:

إذا حدث وسأل أي شخص بك هرفان عن لحيته المتشابكة، لن يكلف نفسه إعطاء أي تفسير وبدلاً من ذلك يناوله كتاباً عنوانه "كيوتامان ميمليهارا جينغوت" أي "فضل الاحتفاظ بالحية". قراءة التوطئة وحدها تكفلت بجعل أي شخص يشعر بالخجل من مجرد السؤال. في ذلك اليوم، لبس بك هرفان قميصاً بسيطاً لا بد أنه كان في مرحلة ما أخضر اللون قبل أن يتحول إلى أبيض. فذاك القميص ما زالت فيه بقايا آثار من اللون الأصلي. كان قميصه الداخلي مفعماً بالثقب، وبنطلونه باهتاً من كثرة الغسيل. حزامه الرخيص المتشق الذي يلتف حول خصره، من البلاستيك المجذول. من المرجح أنه دأب على استعماله منذ سن المراهقة. في سبيل التربية الإسلامية خدم بك هرفان مدرسة المحمدية لعشرات السنين بلا مقابل. وأعمال أهله من نتاج حذيفة محاصيل في فناء بيته.

كان الأطفال الصغار يفزعون من رؤية بك هرفان لأنه بدا كثيراً الشبه بدب أشهب. إلا أنه استحوذ على قلوبنا من فوره تقريباً. بهرنا بكل كلمة قالها وكل حركة قام بها. كان طيباً ولطيفاً. تميز بسلوك يجمع ما بين حكمة وشجاعة رجل اختبر صعوبات الحياة المريرة، وحصل على علم بوسع المحيط. بدا مستعداً أبداً لتحمل المخاطر كافة، ومهما حقا بتبسيط شرح الأمور بحيث يستوعبها الآخرون بيسر. (Hirata 2013)

If anyone happened to ask Pak Harfan about his tangled beard, he wouldn't bother to provide any explanation. Instead, he would hand them a book titled *Keutamaan Memelihara Jenggot* or (arabic translation). Reading the preface was enough to make anyone feel ashamed for even asking.

On that day, Pak Harfan wore a **simple shirt** that must have been green before it turned white. The shirt still bore traces of its original color. His undershirt was full of holes, and his pants were faded from being washed too often. His cheap, cracked belt, made of braided plastic, was believed to have been used since his teenage years. For the sake of Islamic education, Pak Harfan served at Muhammadiyah School for decades without any compensation. He supported his family from the produce of his home garden.

Young children were frightened of Pak Harfan because he closely resembled a **grizzly bear**. However, he quickly won our hearts. We were captivated by every word he spoke and every gesture he made. He was kind and gentle. His behavior distinguished him, blending the wisdom and courage of a man who had endured life's bitter hardships and gained knowledge about the possibilities of the sea. He seemed willing to take all risks and was genuinely interested in simplifying things so that others could easily understand.)

In addition, in the novel AQQ, two phrases are inaccurately translated: *ad-dubbu al-asyhab* which means grizzly bear and *qamīṣun baṣīṭun* which means simple shirt. Essentially, the honey bear and the grizzly bear are different species, indicating that the translator chose a similar counterpart due to their comparable physical appearance. This suggests the translator's response to Pak Harfan's physical description. He is depicted as very intimidating with his thick, disheveled

black beard but becomes gentle, warm, and calming when he begins to speak. The translator also appears to abbreviate certain explanations.

Moreover, the term 'baju takwa' is translated as *qamīṣun baṣīṭun* meaning simple shirt. At this level, the translator seems to misunderstand the term 'baju takwa'. This term was first coined by Sunan Kalijaga, who designed the Javanese surjan into a long-sleeved shirt without slits at the ends, making it loose-fitting and comfortable in tropical climates. Wearing 'baju takwa' helps the body feel cooler (Al-Fajriyati 2019). In Indonesian society, 'baju takwa' is often worn during religious or other activities. However, in the novel AQQ, the translator equates this term with *qamīṣun baṣīṭun* which differs from the original intent in the novel LP. Despite this, it can be concluded that the translator responds to the depiction of Pak Harfan as simple and modest. The translator even dedicates an entire chapter to describing Pak Harfan. From this discussion, it can be concluded that the translator was impressed by the character of Pak Harfan. He is portrayed as a simple, sincere, and enthusiastic individual committed to promoting Islamic education, even if it means teaching at an impoverished school with minimal facilities.

In addition to the character of Pak Harfan, the translator also highlights the character of Bu Mus. This is evident in Chapter 6 of both novels. Chapter 6 of LP which is entitled *Gedong* describes the grandeur of PN Timah, with its excellent and adequate facilities. This stands in stark contrast to the lives of the people outside PN Timah. They live in crowded conditions with only basic amenities. Their movements are restricted by walls guarded by special police. If any member of the general public tries to enter the area, the police immediately interrogate them, saying, "No entry for those without authorization."

On the other hand, Chapter 6 of AQQ is entitled أولئك الذين ليس لهم حق (Those Who Have No Right). The following is an excerpt from the chapter:

أكملت بو مس دراستها في مدرسة البنات المهنية وتخرجت أخيرا فيها. تعادل هذه المدرسة في الواقع المرحلة الإعدادية. ولم تكن مدرسة تعليم عام بقدر ما هي مدرسة الإعداد الصبايا كي يبصحن زوجات جيدات، ففيها يتعلمن الطهو والتطريز والخياطة. صممت بو مس على الذهاب إلى عاصمة المقاطعة تانجونج باندان لتدخل المدرسة وتحصل على دبلوم يفوق في مستواه ذلك الذي تمنحه المدرسة الابتدائية حيث تنوي التعليم. بعد تخرجها في المدرسة المهنية عرضت عليها شركة ال ب ن وظيفة أمينة مستودعات الأرز ، وهذا مركز واعد جدا. بل جاءها أيضا عرض زواج من ابن رجل أعمال. لم تستطيع زميلاتها مطلقا فهم بسبب رفضها هذين العرضين المعريين. "أريد أن أصبح معلمة" قالت ابنة الخمسة عشر ربيعا. (Hirata 2013)

(Bu Mus completed her studies at the vocational girls school and finally graduated from it. In reality, this school is equivalent to the junior high school level. It was not a general education school as much as it was a school to prepare young girls to become good wives, where they learned cooking, embroidery, and sewing. Bu Mus was determined to go to the provincial capital, Tanjung Pandan, to attend school and earn a diploma higher in level than that granted by the elementary school where she intended to teach. After graduating from the vocational school, PN Timah offered her a position as a rice warehouse clerk, which was a very promising job. She also received a marriage proposal from the son of a businessman. Her classmates could never understand why she refused both attractive offers.

"I want to become a teacher", said the fifteen-year-old girl.)

Chapter 6 of the novel LP portrays the prosperous and well-off lives of PN Timah employees. They have very complete and adequate facilities, and their area is surrounded by a fence to prevent unauthorized entry. In this chapter, the novel

LP tends to highlight the social disparity between PN Timah employees and the general populace. The novel AQQ also discusses this disparity. However, the translator added a paragraph not present in the novel LP, which provides the background of Bu Mus. Bu Mus is depicted as a determined and idealistic individual. She is not content with just a vocational school education. The translator portrays Bu Mus as a woman who not only rejects the domestic role of being just a wife but also aspires to have a significant role in society as a teacher, rather than as a high-paid, well-facilitated employee at PN Timah. Bu Mus chooses to continue her education in the provincial capital to achieve her dream of becoming a teacher. The translator's addition is a response to the novel LP, aiming to emphasize that the existence of SD Muhammadiyah Gantong is closely tied to the relentless, selfless, and dedicated teachers who are willing to live modestly. This underscores the significant role of educators who prioritize their mission over personal gain and luxury.

CONCLUSIONS

The translated text serves as a form of reader response within the scope of reception theory in literature. The voice or narrative constructed by the translator of the novel LP can be observed in its translated version, titled AQQ. In the novel AQQ, the translator tends to adapt cultural terms and add plot elements. This indicates the translator's response to LP. The translator highlights the phenomena of poverty and disparity, particularly in the realm of education, where many students lack access to adequate educational facilities. However, there are teachers who remain enthusiastic, highly dedicated, humble, and sincerely committed to promoting education in remote areas of Indonesia. Additionally, the translator creates an antagonist character in the novel AQQ. This reflects the translator's response to the imposition of permanent school closure regulations, often made by those who should be ensuring equal educational rights in Indonesia.

Studies on literary reception that focus on translated texts are still relatively rare. This scarcity of previous research impacts the depth of this study but also presents numerous opportunities for further exploration of translated literary texts through the lens of reception theory.

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Between Fiction and History: The Narratives of Majapahit in Gigrey's Novel *Mada*

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AJENG AISYAH FITRIA

ajengaisyah00@mail.ugm.ac.id

Master of Literature

ARDIAN NUGRAHA PRIYATAMA

Japanese Language and Culture

Faculty of Cultural Sciences, Universitas Gadjah Mada

Yogyakarta, Indonesia

submitted: 22/7/2024 revised: 2/2/2025 accepted: 3/2/2025 published: 9/2/2025 pages: 181-192

ABSTRACT

The Majapahit Empire has been a source of inspiration for writers of historical fiction, such as Gigrey with his novel *Mada*. Unfortunately, these historical fictions have the possibility to make readers experience misunderstanding in comprehending history. Therefore, this study aimed to reveal to what extent historical deviation can be considered as creativity and not deviation and whether it can be considered a deviation when the writer develops the history excessively. This study employed a descriptive-qualitative method and used Lindbald's theory of historical fiction for analyzing the data. The result shows that there is a historical narrative that can be categorized as creativity because it is so imaginative and does not trap readers in false history. Meanwhile, one form of creative change in the novel that traps can be seen when Nertaja is told as Tribhuwana Wijayatunggadewi's adopted son. Because of these creative changes, many readers are trapped in a false history as evidenced by the comments on Goodreads. This is exacerbated by promotional narratives about the author's extensive research, making common reader even more trapped in the falsehood.

Key words: historical construction, historical fiction, *Mada*, Majapahit

INTRODUCTION

The majesty of the Majapahit Kingdom, as recorded in the *Nagarakretagama* manuscript, seems to have inspired the writing of many novels on the history of the Nusantara. Not only that, its majesty is also often found in later New Javanese manuscripts that explain the genealogy of the Mataram Dynasty. In *Babad Tanah Jawi* (Kertapradja 2014; Remmelink 2022) there is a sentence that clearly explains the following Majapahit lineage "Trunadilaga, How can you die just for fighting commoners? Are you not a descendant of Brawijaya Majapahit? Get up! Unleash your rage!". The name Brawijaya was used again when Sunan Pakubuwono II abdicated and decided to take the name Panembahan Brawijaya (Remmelink 2022). Sudibyo (2000) states that the Mataram Dynasty family is descended from the last Majapahit king, Brawijaya V. From the fall of Majapahit in 1527 (Muljana 2007) to the present day (in an interval of almost 500 years), the narrative of Majapahit's greatness is still widely retold in historical fiction.

The greatness of Majapahit's glory is not only supported by the *Nagarakretagama* manuscript and the *Palapa Oath* of Gajah Mada, but also by existing archaeological remains, such as Jawi Temple, Jabung Temple, and others. Munandar (2011) reveals that the most data on the development of Buddhism comes from the period of the Singhasari and Majapahit Kingdoms (13-15th centuries). Not only that, according to Nugroho (2011) as written on *Nagarakretagama*, Majapahit established itself as the ruler of seven commercial zones in Asia after its victory over the Mongols and its establishment of diplomatic relations with Yawana or Arabia. This shows that Majapahit was once a successful maritime state until its decline. Its influence in uniting Nusantara proves its lasting legacy, so almost every year there are novelists who make Majapahit the setting of their stories, such as Gigrey with his novel entitled *Mada*.

The novel *Mada*, written by Gigrey or Gigi, is a historical fiction novel originating from Wattpad published by PT Akad Media Cakrawala in Depok in 2024 (3rd printing). Wattpad is a social media platform that allows users to read and write stories. The novel mostly uses the setting of Majapahit during the reign of King Hayam Wuruk which focuses on the romance between Patih Gajah Mada and Gendhis, a woman from the 21st century who is thrown far into the past. The novel shows several historical events, such as the Bubat War and the decline of Gajah Mada. The existence of historical and fictional elements provides a different view of the historical past. In this case, historical reconstruction plays a role in rebuilding the past not only for the benefit of the past but the present and the future.

From the literature review, several studies related to historical fiction were found. First, research conducted by Tyas (2018) entitled *Penggunaan Novel Sejarah sebagai Sumber Belajar Sejarah* (The Use of Historical Novels as History Learning Resources). In the study, Tyas supports the use of historical novels as a medium of learning for use by history teachers, especially for literacy development, as a medium for explaining something imaginative, and affective support for students. In contrast, Litt (2008) in his article titled *Against Historical Fiction* firmly provides a view of historical fiction as something inherently bad. Litt highlights some readers (and writers) defend historical fiction as an innovation from rigid history. Litt considers this a form of logical fallacy, which is a false way of thinking claiming that historical fiction is considered factual. When in fact historical fiction is just a blurry shadow between fact and transcendence (fictional).

From these two studies, Carroll (2011) in his article entitled *The Trouble with History and Fiction* provides two perspectives, from the historian's and from the novelist's. According to Carroll, the persistent problem between history and fiction is that traditional historians are still loyal to principles that are considered rigid, as opposed to historical fiction that presents stories more freely and is considered more plausible than factual history. This article does not provide a middle ground between the two, but rather to examine between history and fiction objectively from two different perspectives. This was later refined by Lindbald (2018) in his research entitled *History and Fiction: An Uneasy Marriage?* provides an overview of the 'bargain' between history and fiction in historical fiction. In this case, the researcher provides a middle ground, which is that the presentation of historical fiction must emphasize accuracy in historical details so that deviations that occur can still be tolerated. Nonetheless, historical fiction remains 'highly demanding and problematic'. The literature review found different views on historical fiction. Therefore, based on Lindbald's ideas and with no disrespect to novelists, this research aims to answer the questions: (1) to what extent can historical deviation be considered creativity and not deviation? and (2) if a writer develops excessively, can it be considered a deviation?

The history of Majapahit is unfortunately still unknown. Therefore, this research uses canon histories contained in canon manuscripts for comparison, such as *Nagarakretagama*, *Pararaton*, and *Kidung Sunda* that describe the Majapahit Kingdom. However, it should be noted that Berg (in Ricklefs 2007) states that these sources should be viewed not as historical documents but as mythical documents. To some extent, this view is rejected by Ricklefs (2007) who argues that to a certain extent, these documents can be historical sources (of course by ignoring their fictional elements). From Ricklefs' statement, the author cannot decide on the historical truth contained in the canon works so that the interpretation of Majapahit history is still open to new research. Then to

strengthen the existing canon history, various historical studies that are more scientific are also used.

The method used in this research was descriptive-qualitative with the primary objects in the form of Gigrey's *Mada* novel and the secondary objects in the form of canon manuscripts and historical research results on the Majapahit Kingdom. The data in the primary object were collected by careful reading method, whereas the ones from the secondary objects were collected by literature review method. After having been collected, the data were then analyzed using Lindbald's theory to determine the extent to which historical deviation can be considered as creativity and not deviation.

**HISTORICAL
FICTION:
BETWEEN FICTION
AND HISTORY**

**The Narratives
of Majapahit in
Mada Historical
Fiction**

***The majesty of
Majapahit fom
time to time***

This section will focus on the narratives about Majapahit in Gigrey's historical fiction novel *Mada*, a discussion of these narratives, and the problems that can be caused by historical fiction.

The grandeur of the Majapahit Kingdom is described in detail in *Nagarakretagama* (Muljana 1953; Muljana 2006), namely thick and high red brick walls with the gate on the north being made of iron with sculptures. Then to the east there was a grand stage with a floor covered with shiny white stone. In contrast to this narrative, in *Mada's* novel, Gigrey describes the splendor of the Majapahit palace as follows.

Ke bagian timur istana terdapat sebuah joglo besar. Di sana, ada orang-orang yang berkerumun. Sebuah singgasana emas tampak begitu menawan (Gigrey 2024, 109)

(To the east of the palace was a large *joglo*. There, people were gathered around. A golden throne that looked so charming)

The depiction of the Majapahit palace in the novel is not very detailed and there are also differences with the description from *Nagarakretagama*, namely the grand stage in *Nagarakretagama* and the large *joglo* (a traditional Javanese building with a limasan-shaped roof) in the novel. Regarding the *joglo*, no research has been found that estimates the beginning of the existence of *joglo*. However, from the architectural form and structure of the building, it can be seen that the shape of the *joglo* house resembles the shape of a Hindu temple, which is getting smaller and smaller, so the *joglo* is thought to be a form of transformation from a Hindu temple (Djono, et.al. 2012). If this is related to the beginning of the *joglo's* appearance, it cannot be ascertained regarding the shape of the magnificent stage considering that the ruins of the Majapahit kingdom only left the foundation. Therefore, the choice of *joglo* as a building in the palace is intended to allow readers to imagine a luxurious traditional feel instead of using the majestic stage as part of the palace.

Then the next description of greatness is shown with the Sumpah Palapa (Palapa Vow), made by Patih Gajah Mada, as follows.

Mada tersenyum puas. Ia berdiri tegap di tengah aula, mengeluarkan sebilah keris yang disimpannya di balik punggung. Mada mengacungkan keris itu ke atas langit. Matanya berkilat tajam, menatap Hayam Wuruk yang duduk tenang di singgasananya.

"Lamun huwus kalah Nusantara isun amukti palapa, lamun kalah ring Gurun ring Seran, Tanjung Pura, ring Haru, ring Pahang, Dompo, ring Bali, Sunda, Palembang, Tumasik, samana isun amukti palapa"

(Gigrey 2024)

(Mada smiled with satisfaction. He stood tall in the center of the hall, pulling out a kris he kept behind his back. Mada held the kris up to the sky. His eyes flashed sharply, looking at Hayam Wuruk who sat quietly on his throne.

"If I have defeated the archipelago, I (will only) give up fasting. If I defeat Gurun, Seram, Tanjung Pura, Pahang, Domp, Bali, Sunda, Palembang, Tumasik, then I (will) break my fast")

The event of Sumpah Palapa is listed in Kitab *Pararaton* by Mangkudimedja (transliterated by Hardjana HP 1979), but not in the form of active sentences spoken by Gajah Mada himself, but in the form of an explanation from the narrator. However, Muljana (2021) writes the oath as it is written in the novel. The Palapa oath, which retains its original Javanese language, proves that the glorification of Majapahit reaches the present generation.

The majesty and greatness of Majapahit that is being reproduced (especially in literary works) is an effort in the formation of the identity of Indonesian society. As stated in the introduction, Mataram which descended from the Majapahit kingdom as written in ancient manuscripts, is a form of legitimization as well as identity formation for the Mataram Dynasty itself. Until now, there are still many people who claim to be descendants of Majapahit, such as news about residents in Jombang who claim to be descendants of Aria Wijaya (Merdeka.com 2023).

**Historical
interpretation:
creativity or
deviation?**

In their efforts to retell historical stories, writers usually make many changes as part of their creativity. But to what extent can this be considered creativity? If a writer overdevelops, can it be considered a deviation? These questions are tried to be answered in this research. The form of story development carried out by the author is found in the narrative when Gendhis receives a painting of a woman in a red shawl from the Yogyakarta Palace who coincidentally resembles her. The woman in the painting was called Nyai Gendhis by her grandfather.

"Kakung mendapatkan tugas mencatat semua benda kekayaan keraton dan melihat lukisan ini di sebuah ruangan yang terkunci. Sampai sekarang, Kakung tidak tahu siapa pemilik ruangan itu. Gusti Kanjeng Ratu bilang, wanita di dalam lukisan itu adalah alasan utama mengapa Nusantara bisa bersatu. Wanita yang tak pernah namanya tertulis di sejarah, tapi selalu diingat jasanya oleh keturunan keraton. Terlihat anggun nan rapuh, tapi kekuatan wanita itu sungguh luar biasa. Rumor mengatakan, Nyai Gendhis lebih cakap dari seorang Maharaja dan Mahapatih pada saat itu" (Gigrey 2024, 45)

("Grandfather was tasked with recording all the palace's treasures and saw this painting in a locked room. Until now, he didn't know who owned the room. Her Royal Highness said the woman in the painting was the main reason why the Nusantara was united. A woman whose name was never recorded in history, but whose services are always remembered by the descendants of the palace. She looks graceful and fragile, but her strength is extraordinary. Rumor has it, Nyai Gendhis was more capable than the Maharaja and Mahapatih at the time")

In later chapters of the novel it is revealed that the woman is the wife of Patih Gajah Mada. The wife of Gajah Mada is mentioned in *Kidung Sunda* (Wirasutisna, 1980). It is said that after the Sundanese army lost the war, Sri Rajasanagara went to meet Dyah Pitaloka at the guesthouse. However, Dyah Pitaloka was found dead. This event made the King very sad and sickly until he finally died. The incident made Prabu Kahuripan angry and ordered his troops to capture and kill Gajah Mada. Knowing this, the Mahapatih then performed meditation until *moksa*

(free from reincarnation). This action was then followed by his wives who performed committing suicide by thrusting a kris into themselves.

From the summary of the story about Gajah Mada's *moksa*, it can be seen that no historical literature has been found which states the names of Gajah Mada's wives. Although *Kidung Sunda* clearly mentions that Gajah Mada had more than one wife, the veracity of *Kidung Sunda* is also questionable because of its position as a literary work and the information conveyed in it is different from *Nagarakretagama* (relating to the death of Gajah Mada). Therefore, the appearance of the name Gendhis as the wife of Gajah Mada is a creation of the author of the historical story. Even when Gajah Mada is described in Mada as very faithful because he only had one wife, it is considered a form of adjustment in this modern era because polygamy is a taboo in Indonesia. It is true that in royal life, especially in the past, polygamy was considered a natural thing, which of course was related to the continuation of the bloodline. However, the author adjusts to the views and laws in Indonesia that are clearly regulated in Law Number 1 of 1974 concerning marriage in *Pasal 3 Ayat 1* which explains that Indonesia refers to the principle of monogamy. The development can be interpreted as creativity, although the statement about Gendhis being more capable than Hayam Wuruk and Gajah Mada is a bold statement and a form of 'insult'. This is because the story about Gendhis coming from the future is a very imaginative story that tends not to trap the reader into believing that Gendhis is Gajah Mada's wife and a real historical figure.

The next narrative is about Hayam Wuruk, who is known for his reign that brought Majapahit to its golden peak.

Yang Mulia? Apakah itu artinya ia adalah Hayam Wuruk? Akan tetapi, kenapa seorang Sri Rajasanegara terlihat sangat kacau sekali? Di bayangannya, seorang Hayam Wuruk adalah pria yang bijaksana, pandai, dan tenang, sesuai dengan namanya yang berarti ayam yang terpelajar. Kenapa Maharaja justru terlihat sangat barbar? (Gigrey 2024, 117).

(His Majesty? Does that mean he is Hayam Wuruk? But why did Sri Rajasanegara look so chaotic? In her mind, Hayam Wuruk was a wise, clever, and calm man, as his name implies, a learned chicken. Why did the Maharaja look so barbaric?)

The narrative about the barbaric Hayam Wuruk probably comes from *Nagarakretagama* pupuh 91 stanzas 7-8 which states that Hayam Wuruk at the big party at Bubat Field was willing to appear wearing a mask and start with jokes that made everyone laugh.

The explanation of the barbaric and witty Hayam Wuruk is found in the next chapter which tells that Hayam Wuruk was a high school youth who travelled back in time, as follows.

"Bagaimana kalau aku bilang... aku datang dari tahun 2018" (Gigrey 2024, 125).

("What if I told you... I came from 2018")

Hayam Wuruk melihat sekeliling, memastikan keadaan benar-benar aman. Ia lantas mencondongkan tubuh guna berbisik, "Akan kuberi tahu sebuah informasi yang gila. Sebenarnya, enggak pernah ada yang namanya Hayam Wuruk. Aku diselamatkan oleh penunggu Merapi, Mbah Merapi, dan dititipkan pada Dyah Gitarja juga Bhre Tumapel. Mau tahu rahasia yang enggak pernah ada di buku sejarah?".... "Dyah Gitarja terkena kutukan besar kesengsaraan dunia. Mereka tidak akan pernah memiliki keturunan hingga salah satu di antara mereka meninggal. Keduanya enggak akan pernah

punya anak selain aku, anak angkat mereka. Setelah Dyah Gitarja naik takhta menjadi Ratu Tribhuwana Wijayatunggadewi, aku dididik untuk mempertahankan posisiku sebelum para Dharmaputra menggulingkan kekuasaan kembali seperti masa Jayanegara” (Gigrey 2024, 127-128).

(Hayam Wuruk looked around, making sure it was completely safe. He then leaned in to whisper, "I'll tell you a crazy piece of information. Actually, there is no such thing as Hayam Wuruk. I was saved by the guardian of Merapi, Mbah Merapi, and left in the care of to Dyah Gitarja as well as Bhre Tumapel. Want to know a secret that's never been in the history books?".... "Dyah Gitarja was hexed with the great curse of the world's misery. They will never have children until one of them dies. Both of them will never have children other than me, their adopted son. After Dyah Gitarja ascended the throne to become Queen Tribhuwana Wijayatunggadewi, I was educated to maintain my position before the Dharmaputras to topple again the ruling power as in the Jayanegara's era")

Gendhis masih belum bisa mengolah semua informasi barusan. Seakan-akan yang diketahuinya selama ini kebohongan. Bagaimana bisa seorang raja Majapahit yang membawa kesuksesan luar biasa tidak lebih dari seorang anak SMA? Dunia sudah gila! (Gigrey 2024, 128).

(Gendhis still could not process all the information just now. It was as if what she knew all along was a lie. How could a Majapahit king who brought tremendous success be nothing more than a high school student? The world has gone mad!)

The three quotes seem to confirm the author's statement quoted earlier that Hayam Wuruk was a barbaric king. Of course, because in the three quotes above, it is explained that Hayam Wuruk fell from the modern era, namely 2018, when he was still in high school. The author's statements in these excerpts are very bold, especially in the part where Hayam Wuruk never existed and Dyah Gitarja who received a curse so that she did not have children. This is a form of adding fiction in history. It is clear in *Nagarakretagama* (pupuh 2-3) and *Pararaton* (Mangkudimedja 1979) that Hayam Wuruk was the son of Tribhuwana Tunggadewi.

“Nertaja. Angkatlah Nertaja sebagai adikmu. Dan, nikahkanlah dia dengan pria yang dicintainya. Pastikan dia tetap hidup bahagia” (Gigrey 2024, 352).
("Nertaja. Take Nertaja as your sister. And, marry her off to the man she loves. Make sure she lives a happy life")

“Ah, Nertaja, anak yang manis. Kini, gadis barbar itu akan tercatat dalam sejarah sebagai adikku...” (Gigrey 2024, 370).

("Ah, Nertaja, what a sweet child. Now, that unschooled girl will go down in history as my sister...")

In the novel, Nertaja is described as an escaped slave who was adopted by Gajah Mada and then handed over to Hayam Wuruk to be adopted as his sister. Of course, this narrative contradicts the existing history, as in *Nagarakretagama* (pupuh 5) and *Pararaton* (Mangkudimedja 1979, 139) it is explained that the youngest daughter of Kertawardhana who reigned in Pajang was the younger sister of Hayam Wuruk. Such deviations can certainly lead to the emergence of new discourses that have the potential to cause misunderstandings in history. Although again it is emphasised that the deviation in question is a deviation from canon history. In fact, this deviation was raised to highlight Gajah Mada who was hit by a curse.

Later in the novel, Hayam Wuruk's reign is described as follows.

"Ingat James? Dia meminta untuk dibebaskan karena negaranya membutuhkannya. Bahasa inggrisku enggak sampe KKM, jadi aku cuma paham kalau dia mau bicara sama Mbak Gendhis. Aku mau kita bertiga mendiskusikan ini baik-baik" (Gigrey 2024, 192).

("Remember James? He asked to be released because his country needed him. My English isn't up to scratch, so I only partly understand that he wanted to talk to Ms. Gendhis. I want the three of us to discuss this carefully")

Bertahun-tahun ia berdiri di balik bayangan Gajah Mada. Tanpa rakyatnya sadari, Hayam Wuruk hanyalah seorang raja boneka yang dikendalikan oleh orang lain (Gigrey 2024, 253-254).

(For years he stood in the shadow of Gajah Mada. Without his people realizing it, Hayam Wuruk was just a puppet king controlled by others)

The quote contains a representation of King Hayam Wuruk as weak and easily controlled. This is also related to the inclusion of the Palapa Vow by Gajah Mada in this novel. According to Kitab Pararaton (Mangkudimedja 1979, 141, 310), the Palapa Vow should have taken place during the reign of Tribhuwana Tunggaladewi, but was instead performed during Hayam Wuruk's reign possibly because Gajah Mada is said to have achieved various achievements during Hayam Wuruk's reign. The next question is why is the time setting not when Tribhuwana Tunggaladewi was enthroned? This may be due to Hayam Wuruk's status as King during Majapahit's peak era. However, when looking at the quote above, it can be assumed that the choice of Hayam Wuruk's time is the author's way of presenting Gajah Mada as the "savior of Majapahit" and as the Patih who brought Majapahit to glory.

If we look at Muljana's discussion (2021) that the Palapa Pledge was a form of instigation of Majapahit's political program at that time. From this program, it can be seen that Gajah Mada controlled almost all of the government politics. This of course indirectly places the Queen as a "puppet" of Gajah Mada. This is then raised by the author that Hayam Wuruk took refuge behind his powerful patih, Gajah Mada.

In the novel, it is not only shown about the narrative of the Patih's greatness, but also his curse, as follows.

"Ada satu orang lagi yang memiliki kutukan yang sama dengan Dyah Gitarja"... Mahapatih Gajah Mada tidak bisa memiliki keturunan? (Gigrey, 2024, 128-129).

("There is another person who has the same curse as Dyah Gitarja"... Mahapatih Gajah Mada cannot have offspring?)

"Aria (Bebed) adalah budak yang melarikan diri. Dan, itu adalah daftar para budak yang akan berlayar ke barat tujuh hari lagi" (Gigrey 2024, 141).

("Aria (Bebed) was a runaway slave. And, it is a list of slaves who will sail west in seven days")

Gajah Mada is said to be unable to have children with Dyah Gitarja due to a curse. Just like Nertaja, Aria Bebed was an escaped slave (he escaped carrying a baby who was later named Nertaja) and was adopted by Gajah Mada. There are many rumors that Aria Bebed is the son of Gajah Mada and his wife, Ni Luh Ayu Sekarini (Midaada 2023). However, there is no such information in either Nagarakretagama or Kidung Sunda (perhaps the information comes from oral literature developed in the community). This, of course, cannot be factual evidence as oral literature changes over time.

Another historical development is found in the following excerpt which emphasizes the concept of reincarnation.

"Gender mereka berbeda, kamu pernah lihat bagaimana Nala menari bahagia saat berhasil menenggelamkan kapal musuh kerajaan?" "Tenggelamkan" (Gigrey 2024, 390).

("Their genders are different, have you seen how Nala dances happily when she sinks an enemy ship of the kingdom?" "Sink them")

To see the concept of reincarnation, it is necessary to know about the beliefs adopted during the Majapahit period. According to Ulum (in Segara 2017, 213) during the Majapahit period, the beliefs adopted were the Shiva-Buddhist religion which can be seen in several ancient literary works, such as *Kakawin Sutasoma* and *Kakawin Arjunawijaya*. This is then reinforced by a statement from Segara (2017: xxiii) that most Hindus in Indonesia are Saiwa Siddhanta (another name for Shiva-Buddhism) and Waisnawa. This teaching explains that Karma Phala or the fruit of actions is closely related to Punarbawa or the cycle of reincarnation (Suji 2021). Karma Phala or the fruit of the action can be received when doing or afterwards which is related to rebirth (Karma Wasana). This is a form of reincarnation (Punarbhawa or Samsara) in the form of a path to improve oneself. The opportunity is used to produce the fruit of actions that will determine life after death with *moksa* as the ultimate goal to release oneself from attachment to birth (Segara, 2017: xv).

Thus, the presence of the reincarnation of Admiral Nala in the form of a Minister of the Republic of Indonesia who is famous for the slogan "Sink them!" can be interpreted as Nala who still has business in the world so he is born again. In the concept of Shiva-Buddha, this might happen because in the past, Admiral Nala conducted many wars of conquest so that his hands were always bloody. As mentioned in Munandar (2008) and *Nagarakretagama pupuh* 72 which states that in 1357 AD Admiral Nala was appointed as a hero after subduing Dampo. However, these arguments are of course based on fictional accounts. In fact, it is most likely a form of Majapahit glorification in the present day that there is an important figure from Majapahit who is reincarnated and still faithfully serving the Republic of Indonesia.

From the description and comparison of the quotations in the novel with the ancient manuscripts and studies, the temporary answer to the question at the beginning of this section is that the development of the story in some parts can be interpreted as a form of authorial creativity as long as it is not too imaginative. However, it can also be interpreted as a distortion of history. This of course relates to the form of narrative conveyed by the author. This will be explained in more detail in the following section.

The Problems of Historical Fiction

The historical fiction genre has strengths and weaknesses, especially in the eyes of history readers. To increase the sales of literary works, narratives that attract readers' attention are usually used. In Gigrey's *Mada* novel, the publisher @id.akad tried to promote the novel in several posts on his Instagram social media along with the author @gisellarahman as follows.

A romance from the land of Majapahit between History & Fiction about a green flag guy named Mada (id.akad and gisellarahman 2023).

(Note: a green flag guy is a person who has a positive attitude and is suitable as a life partner)

Learning history from fiction, really? Yes, you can! (id.akad and gisellarahman 2023).

The research for Mahajana is actually not as much as for *Mada*. In *Mada*, I had to visit several museums, libraries, looking for all literary things about

Majapahit and things that are rarely uncovered (id.akad and gisellarahman 2023).

The post seems to try to validate that *Mada's* historical fiction can be used as an alternative medium for learning history. Although initially it was stated that the novel was between history and fiction, the second and third quotes actually undermine the "fictional narrative" explained by the publisher and author. In addition, the word 'research' in the third quote makes the second quote valid and reinforces the historicity of the novel. This pattern of promotion is also found in posts about the novel *Mahajana*, also written by Gigrey.

"People said that it is boring!" What's boring? Maybe you haven't dived deep enough to find the 'juicy' stories. Try typing 'Mahajana' in your search bar, have you seen it or not? It's not just the fantasy that we can take away from *Mahajana*. But, the historical side, the quality of the narrative, the work life story, the new knowledge of Hayam Wuruk's heart can also be taken... This is also proof that wattpad stories have quality, the writers are also did research, so not all stories can be called 'boring' (id.akad and gisellarahman 2023).

The phrases 'juicy', 'historical side', and 'research' become an attempt to validate that the novel is not just fiction but can be used for enjoyable historical learning (along with things that are claimed to be still not revealed in history). This of course a fictional perspective of events for lay readers who may have no knowledge of the history in earlier authoritative texts, not to mention teenage readers. The impact of these historical narratives can be seen in the various reviews of *Mada's* novel on the goodreads website with a rating of 4.6/5 which shows that the novel received a good rating.

Eh, but seriously, because of this book, I had to search on google and youtube about the Majapahit kingdom and its famous stories (Annelice, 4 stars).

I understand that this is 100% fiction, but this book managed to make me more interested in learning about ancient kingdoms (Hasita Visakha, 5 stars). Because it made me curious, I learned more or less about history (thanks for that). And Wow, the author's research needs to be appreciated (Stargirl, 5 stars).

Positive reviews that foster the younger generation's interest in history can certainly arise because readers are stimulated to learn about history. On the other hand, one reader can also distinguish between literary works and history books, that they do not necessarily agree with the things written in the novel. However, the negative impact of the novel also appears in the following reviews.

The author can connect historical facts with the fictional plot well in my opinion (Sarah, 5 stars).

The plus point of this book is that to reach the ending, the plot is made in accordance with existing history without changing a bit of the past that has occurred such as Gajah Mada still taking the Palapa Oath, Gajah Mada uniting the Nusantara, the Bubad War incident, the rift between Hayam Wuruk and Gajah Mada and the curse experienced by Gajah Mada himself (Joyevgeniya, 5 stars).

The delivery of the Majapahit kingdom setting is really detailed & not inconsequential, as if I was there with Gendhis. The story feels very logical, in accordance with existing historical facts. not only leisure but one can learn history at the same time (Paramitha, 5 stars).

From the review, it can be seen that some readers agreed with the writing and considered it as historical fact. This is a problem because the Wattpad version of Mada's novel has been read approximately 3.3 million times, which of course more or less influences readers' thinking. The reason is, among these readers there are some groups who are historically illiterate and tend to swallow the things as presented in the novel. As has been explained earlier about various deviating story developments, one of which is about a genealogy that says that Nertaja is not Hayam Wuruk's blood related sibling. In addition, Professor I Ketut Riana who placed Indudewi as Hayam Wuruk's consort was heavily criticized by Siwi Sang (2016). Not to mention the narratives that seem to demean Hayam Wuruk by likening him to a high school student trapped in the past.

Historical fiction can be a double-edged sword. On the one hand, it can motivate readers to learn history, and on the other hand, it can be a form of historical distortion. Even after saying that the author did quite a lot of research, the beginning of the novel states that the novel is "a development of an existing story, so that if there are similarities or differences, they are purely a form of fictional development from the author". This statement gives the impression that the author wants to "escape from blame" and "avoiding responsibility". In the end, this will become a homework for scholars of literature and history to straighten out eventually.

To answer the question posed in the second section, the researcher argues that literary development that deviates from history is a form of creativity as long as it is still within reasonable developments, for example not changing the canon plot and not changing the position of historical figures (which could result in changing the existing genealogy). Excessive developments such as fantasy elements (such as time travel) included in literary works can still be easily distinguished as something fictional (because it does not make sense) so that it does not change historical facts but seen as elements of fantasy. Ironically, Gigrey was actually writing about his unwillingness to change history. However, his small act of presenting historical fiction accompanied by the claim that the novel is the result of extensive research and can be used as teaching material for history could mislead some people into false facts.

Memberi tahu bahwa Hayam Wuruk bukanlah keturunan dari seorang raja tapi menduduki singgasana adalah sebuah kebohongan yang bisa saja menumpahkan banyak darah orang-orang tidak bersalah.... Ia tidak ingin mengubah sebuah sejarah (Gigrey 2024, 132).

(Telling that Hayam Wuruk was not a descendant of a king but occupied the throne was a lie that could have spilled a lot of innocent blood.... He did not want to change history)

Of course, criticism is not only directed at the author, but also at the readers who must have at least basic knowledge if they want to read critically historical fiction.

If we take a step back to the literature review section, we can see that *Mada's* novel does not present many details related to its history. In fact, in his promotion, the author openly said that he had done "a lot of research" which seemed to imply that "this novel can be trusted as historical fact". Another thing is that the storytelling focuses too much on imagination and romantic love stories that many teenagers crave, making it easy for the author to slip in irregularities, such as the narrative that Nertaja is an adopted child. This has a domino effect on ordinary readers (who lack historical literacy) who can easily get lost and fall into believing something fictional.

CONCLUSION Developing history into fiction is fine as long as it does not deviate too much from historical facts. Of course, this must be read critically by readers who are willing to study history with open arms and can filter the information received wisely. When referring to canon history, *Mada's* novel features things that have the possibility of misleading ordinary readers, namely the relationship between Hayam Wuruk and Nertaja, who should be siblings (according to canon history), written as adopted siblings in the novel.

The narration of Majapahit's majesty and greatness in *Mada's* novel may be a form of longing for Majapahit's greatness. In addition, the influence of readers' imaginations about kings and kingdoms caused *Mada's* novel to become a magnet for 3.3 million readers on the Wattpad application. This large number certainly causes some readers who are not critical of history to slip into fictional narratives. In addition, the author's statement about in-depth research also plays a role in solidifying the hearts of lay readers to believe in the fictional story. This belief is evidenced by the quotes in the ratings on the goodreads site which show that there are some readers who consider the novel a source of facts.

This would have been different if Gigrey and his publishers had not claimed that the novel had been thoroughly researched and could be used as a reference for learning history. His statement in the opening of the novel asserts that the novel is a development of an existing story, so that if there are similarities or differences, it is purely a form of fictional development from the author, giving the impression that the author wants to avoid responsibility. Ultimately, it will be a homework assignment for scholars of literature and history to rectify historical misconceptions that deviate from canon history.

Due to the limitations of the material object and the duration of the research, the researcher hopes that in the future research on historical fiction can be sharpened by using various historical sources as a comparison. In addition, this research is hoped to be a basis for further research.

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Speech Acts of Religious Moderation in Vakil and Vakil's Digital Comic 40 Sufi

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ARIS HIDAYATULLOH
aris_hidayatulloh@udb.ac.id

ABDUL AYIZ
HILAL RAHMADAN
LUKMAN ABDUL MUKTI

Faculty of Law and Business, Universitas Duta Bangsa
Surakarta, Indonesia

submitted: 3/1/2024 revised: 20/2/2025 accepted: 23/2/2025 published: 24/2/2025 pages: 193-203

ABSTRACT

This study discusses representative speech acts in digital comic discourse created by Mohammed Arif Vakil and Mohammed Ali Vakil reflecting the religious moderation among societies. The comic discourse campaigns for the importance of tolerance between human beings. The analysis focuses on the reflection of religious moderation in one chapter entitled 'Ethic' which describes the relation among human beings. The chapter is chosen due to its message which focuses on relation among people. The data of this research were obtained from the whole texts and pictures in the chapter. The texts in the comic became the main data whereas the images were put as secondary data. These data were then processed and classified into several speech act classifications proposed by Searle. The result shows that the most dominant speech act performed by the comic maker is representative speech acts. Meanwhile the directive speech acts are commonly used to give the direct moral lessons. The chapter reflects religious moderation in three points i.e. (1) applying good attitudes to others; (2) reflecting the moral value; (3) helping others without hurting the feelings by applying the representative and directive speech acts to convey the religious moderation. The representative speech acts function as the utterances of giving statement and admitting about something related with good deeds and never hurting others while the directive speech acts functions as the utterances of requesting, asking, and recommending certain things. The directive speech acts take the roles as the directive meanings on moral values.

Keywords: digital comic, religious moderation, speech act

INTRODUCTION

The trends of digital media are related with nowadays situation where all people can access all information and entertainment by digital media. The situation makes the products of creative works more various. One of them is the story about religious moderation. Religious moderation is an interesting focus in a multicultural society. Sinaga (2022) defined religious moderation as a perspective, attitude, and action outside from extreme or discriminatory paths when believers express their religion. In addition, moderation is an important indicator of community diversity. Not only in terms of worship, moderation must also be applied in everyday lives.

Not only through verbal communication, religious moderation can also be voiced through written communication. The media act as mediators so that the messages can be convey effectively and can be accessed by anyone at any time. The emergence of gaps between generations will add to the distraction of messages of diversity. In this case the role of digital media is very important. The use of digital comics is an option as a medium for conveying messages and tends to be relevant to current trends where people are familiar with the digital world. In addition to convey messages with pictures and dialogue narration, the presentation of comic discourse can add to the attractiveness of a medium.

Digital comics are published digitally by using the software. The final creation will be published in online platform which can easily be accessed by the readers. The image is actually the additional components to give the implied

meaning for the whole story. Angleton (2019) stated that there are serial images and there is a semi-guided reading flow. The combination of these elements is arranged into a digital comic discourse.

A digital comic cannot be separated from its dialogues. Dialogue is one of the most important components in speech acts. Utterances in a dialogue are classified as verbal action. Austin (1962) stated that speech acts are verbal actions that occur in the world. An utterance indicates something which the speaker wants to imply whether it is in spoken or written.

Regarding this research, the digital comic entitled *40 Sufi* conveys messages of religious moderation. Representative speech acts become the main discussion of this research by using one of the chapters entitled 'Ethic', which illustrates human relations reflecting religious moderation, as the object of analysis. The representative, however, is derived from illocutionary act. It is used to consider what the implied meanings are. Wijana (1996) stated that illocutionary acts tend not only to be used to inform something but also to do something as long as the situation is spoken and carefully considered. Cummings (2007) added that since the meaning of the utterance is intended by the speaker, there must be strong appeal to factors such as context and the speaker's intent. Meanwhile, the response from the illocutionary act is perlocutionary act whose utterances are intended to influence the interlocutor. Austin (1962) argued that the essence of the perlocution is the response by saying something the action is carried out. Thus, to analyze the meanings of the dialogues in the digital comic, it needs the speech act theory. Not only classify the data and their sub-classifications, but this research also dig the illocutionary force and how the utterances imply the meaning of religious moderation.

LITERATURE REVIEW

This research has the new perspective on how the speech act has the contribution in speech act analysis. The studies conducted by Veranto and Ege (2018) and Izar et al. (2021) are considered relevant to this current study due to the sameness in approach, namely speech act. However, there is a significant difference in the objects. The previous research does not use digital comic as the object of the data on religious moderation. In addition, the research by Tsomou (2020) shows similarity as well, dealing with speech acts in discourse. However, there are differences in the theme of the research object since Tsomou (2020) emphasized more on speech acts in comments on Facebook regarding political dynamics. On the other hand, the research conducted by Rijadi (2018) and Almwajeh (2019) focus on studying speech acts between religious communities with field research as the type of research. The former emphasizes on speech acts between religious communities in East Java, which are related to ecological knowledge, whereas the latter focuses on speech acts performed by Jordanian and American students, who, in fact, are students with different religions and ethnicities.

Compared to the research above, this current research has several differences in terms of themes and objects studied. Therefore, this research is considered relatively new because it focuses on analyzing digital comic discourse which carries the theme of religious moderation. This research uses the speech act theory proposed by Searle as the approach. The results of analyses are expected to show deep meanings and can give a significant contribution in digital comic analysis.

UNDERLYING THEORIES

Searle and Vanderveken (1985) divide speech acts into five types with an emphasis on illocutionary speech acts. The basis of branching refers to illocutionary power or speech situations that cause the utterance to refer to

illocutionary speech acts. The five types of speech acts are representative, directive, expressive, commissive, and declarative. These categories have subcategories, including the paradigms of claiming, informing, admitting, and stating in representative speech acts and the paradigms of asking, suggesting, recommending, and commanding under directive speech acts. By seeing the characteristics of comics which have the contexts of situation and cannot be seen just from the semantic point of view, this research used the speech act theories to analyze the implementation of religious moderation from *40 Sufi* digital comic.

There are several terms regarding the illocutionary points of classification based on Searle and Vanderveken (1985) as can be seen in Table 1.

Table 1: Searle and Vanderveken's (1985) Classification in Speech Acts

Speech Act	Definition	Verbs / Subclassification
Representative	The speaker commit to the truth of what asserted	Assert, claim, argue, assure, predict, report, inform, admit, remind, testify, confess, conjecture, guess, state, hypothesize, swear, and insist
Directive	The speaker makes an attempt to get the subject to do	Request, ask, order, command, solicit, incite, invite, beg, suggest, advise, recommend, supplicate, entreat, and pray
Commissive	The speaker commits to take an action to the future	Commit, promise, threaten, accept, pledge, vow, consent, covenant, and guarantee
Expressive	The speaker expresses a variety of psychological states	Congratulate, apologize, thank, compliment, deplore, condole, and welcome
Declarative	The speaker brings about a change in the world via words.	Declare, approve, endorse, excommunicate, name, christen, resign, abbreviate, and bless

RESEARCH METHOD

This research employed a descriptive qualitative method by describing of language phenomena that occur in the research object. The data source for this research is the digital comic entitled *40 Sufi* created by Mohammed Arif Vakil and Mohammed Ali Vakil., the data were obtained by purposive sampling from the chapter entitled 'Ethic'. The chapter has unique characteristics because it tells the relations among people in a society and has religious moderation values which is applicable in real life from the perspective of humanity.

The data of this research were the speech acts of the main characters in the comic series. The data were collected by note-taking technique from the chosen stories which were then classified based on Seale's Speech Act theory. The process of classification includes subclassification to know the functions of the utterances.

The analysis was then made by interpreting the results of data classification and subclassification. It also involves the description of the speech situation behind each utterance. In accordance with the realm of speech act study, the

involvement of speech situation is very important to see what the speaker implies from his/her utterance.

FINDINGS AND DISCUSSIONS

In the digital comic *40 Sufi*, there are found several acts performed by the characters which indicate religious moderation values. The values can be divided into three actions, namely applying good attitudes to others, reflecting the moral values, and helping others without hurting the feelings. The detailed descriptions of the speech acts representing religious moderation in the digital comic are as follow.

Applying Good Attitudes to Others

The religious moderation value in the form of applying good attitudes to other people can be seen in the subchapter 'Good Manners Melt a Hard Heart', 'The Forgiving Commander', and 'Follow Principles'.

Datum 1



MAN : Are you a baqara (cow) ?

ALI : *I am not a Baqara, My name is Baqir* (1a)

MAN : Whatever your name is, I've heard your mother was just a cook

ALI : *Yes, That was her profession. There is no shame in it.* (1b)

MAN : Your mother was impudent and rude!

ALI : *If the things you say about my mother are true, then may Alloh forgive her, if they are false then may Alloh forgive you.* (1c)

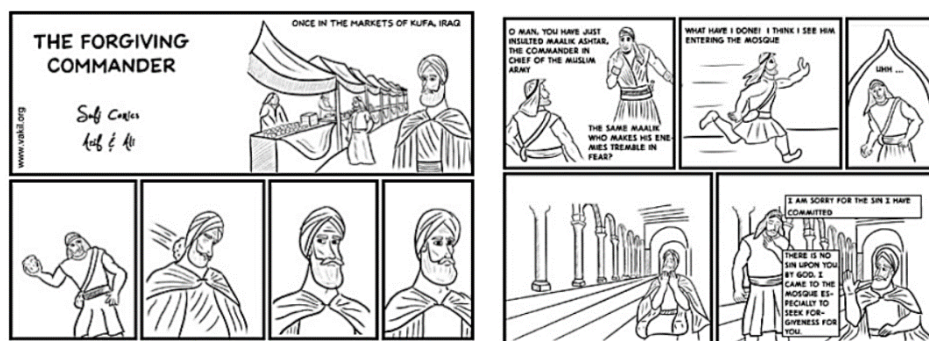
MAN : I am amazed by your calm and polite behavior

O Imam! Forgive me for my insolence and accept me as one of your followers.

The context of situation is when Imam as the main character is insulted by someone who he does not know. The man directly says rude words to Imam but he is still calm. The (1a) reflects the representative speech act classified as denying. The using of good words affects the response so that Imam says in a good manner without judging back. Although the man still directly say the rude word by insulting Imam's mother's profession, Imam still have a good manner in responding the words by saying that he is not ashamed by his mother profession. Data (1c) is the word to make the man calmer. Imam says in a good way without insulting back or arguing in bad manner. The (1c) is classified as stating. The statement is to make all clear without any miscommunication. The (1a), (1b), (1c) reflect the religious moderation which focuses on the behavior when someone applied a good attitude and religion.

Datum 2

Once in the markets of Kufa, Iraq, a man throws the rocks on Maalik Ashtar but Maalik keeps continuing his journey to the mosque.



MAALIK'S FOLLOWER: O Man, you have just insulted Maalik Ashtar, the commander in chief of the muslim army. The Same Maalik who makes his enemies trembles in fear?

MAN : What have I done! I think I see him entering the mosque (While running)

MAN : I am sorry for the sin I have committed.

MAALIK : *There is no sin upon you by God. I came to the mosque, especially to seek forgiveness for you. (2)*

In Datum 2, there is dialogue between the commander and the man who throws the rock to commander without knowing who he is. The commander still continues his journey to the mosque. After the commander's people say to the man that the one whom he throws the rock is the Maalik Ashtar. The man directly run toward the mosque to ask the forgiveness. Maalik Asthar is not angry because he knows that the man does not throw the rock intentionally. Maalik Astar forgives the man and prays to God. The event reflects a good behavior to forgive someone and it is also reflect the religious moderation which is applied in a good behavior among the people and be patient. The data is classified as forgiving in speech act.

Datum 3



Imam Ali had cornered his opponent during a battle... (Imam Ali gives his sword to his opponent).

IMAM ALI : *Here it is. (3a)*

MAN : Who's going to protect you now?

IMAM ALI : *My protection lies with the one ... in whose hand is my destiny. (3b)*

MAN : What confidence he has.

O Imam, I would like to be your follower.

IMAM ALI : Do not follow personalities. Follow Principle!

The context of the situation of the event is when Imam Ali involves in a warfare and has to face to face with the enemy. The enemy asks Imam Ali to give a mercy by not killing him. In fact, the man just traps Imam Ali by asking him his sword. Imam Ali gives his swords as the enemy asks but he soon directly prepares to attack to Imam Ali. Even the situation could be dangerous for him, Imam Ali still believes that Allah always beside him. The utterance 3a is classified as admitting. In this case, Imam Ali admits that he always gives mercy to people, even to his enemy. In the utterance 3b, religious moderation is reflected. Even though Imam Ali has been trapped by his enemy, he still believes that God always on his side. It is not only about saying something but he insists to the enemy not to be wrong in doing something. The strong belief makes the enemy melt and decide to be Imam Ali's follower. It can be concluded that both utterances, 3a and 3b, indicate religious moderation values that is to make the other people believe that God does exist. The utterances also reflect mercy from one to others.

Reflecting the Moral Values

The second value of religious moderation in the form of reflecting moral values can be found in the parts of the comic entitled 'Childish Behaviour', 'Truth about Lies', and 'How Far Is Heaven'.

Datum 4



Said the servant of Imam thought...

SA'ID : I've never seen my master Imam Ali get angry. Today I will get him angry.

IMAM ALI : *Sa'id do come here.* (4a)

Said, where are you. Sa'id... Sa'id...

(Imam Malik finally finds Sa'id)

IMAM ALI : *Why are you not answering to me Sa'id?* (4b)

SA'ID : Sorry master, I wanted to incite anger in you by disobeying you

IMAM ALI : *Dear said, I don't get angry at such childish behavior.* (4c)

The context of the situation is when Sa'id tried to test Imam Ali, his master. He intentionally disobeys when Imam Ali call him to come. Surprisingly, Imam Ali does not angry and Sa'id feels ashamed due to his wrong action. 4a and 4b are the utterances of the main character which are classified as directive speech acts of inviting and asking. The speaker utters it to invite someone because he needs him. The utterance 4c reflects the religious moderation which correlates with the easiness to forgive someone who has tried to make another angry by seeing from a wider perspective. It also constitutes a representative speech act which can be categorized into stating. The person who states has the purpose to give more than information about something. In this case, Imam Ali tries to give a statement of not to be angry because such action is considered a childish behavior. The

statement is not merely an information but it also gives a good example and contains a moral value.

Datum 5



MAN : O Imam! I've never heard you speak a lie. Why don't you say a lie just once.

IMAM ALI : *Hmm... Why don't you put your hand down the toilet?* (5a)

MAN : Yuck! That is just disgusting

IMAM ALI : *That's exactly how I felt when you asked me to lie.* (5b)

(The man feels ashamed).

The theme of the subchapter is about the effect of lying and how it feels. Imam Ali, in this case, is asked by a man about his principle why he never lied to people. The man asks it intentionally to know about Imam Ali's principle. The utterance 5a is not only a statement but the speaker intentionally wants to give a direct example about something he wants to show. The directive speech act is uttered to give the direction in order the hearer remember what the speaker says. The utterance is classified as suggesting. It functions as a recommendation to do something. In addition, the utterance 5b is spoken in the form of a statement. Imam Ali feel that the man feels disgusting about lying so that he wants to give the man a direct lesson. The statement is classified as reminding something, that is for not lying to others because it is a bad manner. The speech act can be a clear explanation that not only the statement does the speaker want to imply but it can be a reminder for someone not to do the forbidden things.

Datum 6



The followers are asking to Imam Ali about how far the heaven is in forum.

THE FOLLOWERS : O Imam Ali can you tell us how far is heaven?

IMAM ALI : *Just two steps away.* (6a)

THE FOLLOWER : Which two steps?

IMAM ALI : *The first step is on your Nafs (Lower Self/ Ego)...* (6b)

...The next step is in Heaven. (6c)

The situation of the dialogue is when Imam Ali is asked by their followers about how far the heaven is. Imam Ali just gives the clue that it is two steps away from them. The followers ask about the steps. Imam Ali answers wisely and gives the direct explanation. The (6a) is the clue about the step of heaven. It is classified as giving the statement. The reason is that the speaker wants to give clear explanation about something. The same as the (6b) and (6c) become the detail explanation about the first and the second step. The illocutionary force from the three statements is to give explanation about something that Imam Ali believes that the best way to get the way of heaven is to step away our Ego and be lower self.

Helping Others without Hurting the Feelings

The last practice of religious moderation in the form of helping others without hurting the feelings are exemplified in the following scenes of 'Teaching Beautifully' and 'The Stranger'.

Datum 7



HASSAN : *Brother, he's doing his wudhu incorrectly.* (7a)

HUSSAIN : How do we tell him without hurting his feeling?

HASSAN : *I have plan.* (7b)

(Hasan comes to the old Badouin)

HASSAN : *Sir, My brother and I disagree who performs wudhu the best. Would you watch and judge who is the best?* (7c)

(Hassan and Hussain perform the wudhu)

OLD BEDOUIN : By Allah, I did not know how to perform wudhu...

One of the points of the story is telling about helping others even though we do not know them. The context of the situation is when two brothers, Imam Hasan and Hussain, see an old Bedouin performing his *wudhu* (cleaning parts of the body with water before praying) in a wrong way. Hasan and Husain have a plan to remind the old man without hurting his feeling by telling him that they will do a competition in *wudhu*. Actually, it is just a plan in order not to hurt the old man's feeling. The utterances 7a and 7b indicate giving an idea about something or giving a statement about the idea. Meanwhile, utterance 7c is the action of the idea which reflects religious moderation value in the form of giving a good

example without hurting others. The speaker uses an indirect strategy, which can be categorized into a directive speech act, by requesting something to the hearer. Actually, it is just a trick on how Hasan and Husain can give a direct example of performing *wudhu* by acting like they are being in a competition. The action can be the proof of what the comic implies in the story related to the religious moderation.

Datum 8



(Caliph Ali sees the old woman carrying her load alone....)

CALIPH ALI: *It seems there is no one to carry your load. Allow me.* (8a)

WOMAN : Thank you sir.

My husband was a soldier. Caliph Ali sent him to the frontlines where he was killed. Now I'm left alone with my children.

(The next morning...)

CALIPH ALI : *I brought some food for you. I can help around as well.* (8b)

WOMAN : O Thank you kind Sir!

You can take care of the kids while I cook.

CALIPH ALI : *Dear children. Forgive Ali if he has failed his duty towards you.* (8c)

WOMAN : Sir, start the fire in the oven, please.

CALIPH ALI : *Taste the heat of the fire it is for those who fail in their duty to widows and orphans.* (8d)

(Just then, the neighbor walks in and.....)

NEIGHBOUR : O Woman! It is the Caliph Ali working in your home.

WOMAN : Oh... I feel ashamed. Please forgive me.

CALIPH ALI : *No. Forgive me for I have failed my duty towards you.* (8e)

The context of the story is when Caliph Ali helps the women to carry the things. She is the wife of the soldier of Caliph Ali. The woman does not know that the man who helps him is Caliph Ali. The next morning Caliph Ali gives her the food and gives his services to the woman. Caliph Ali does this because he feels responsible for the death of her husband in the war. The woman knows that he is the Caliph Ali after her neighbor comes and tells her about it. The woman directly asks for forgiveness to Caliph Ali. The utterance 8a is the action of Caliph Ali to do a good deed. He does it intentionally because he feels that he has failed in the war, so that the woman's husband died on the battlefield. The utterance 8a is classified as a directive speech act with the function of recommending something. On the other side, the utterance 8b shows that Caliph Ali does his good deeds by giving some food and helping the woman in her house because she stays alone with two kids. Caliph Ali feels so sorry and he tries to help the woman as he can. Meanwhile, The utterance 8c is also a directive speech act with the function of requesting. It is asking for the children to forgive Ali. It is done by the speaker because he feels he has failed in the war. The utterance 8d tells the sorrow of

Caliph Ali by admitting that he has failed in the war. This utterance is classified as admitting in representative speech act. When someone feels so sorry about something and it is because of him, he will admit something in his sadness. As a commander, Caliph Ali tries to do his best after the death of his soldier in the war. Lastly, the utterance 8e is the answer of Ali on why he helped the women. He feels so sorry about her husband and wants to do the service because of his failure in the war. The utterance is classified as representative speech act by admitting something. The utterances 8a, 8b, 8c, 8d, and 8e reflects a religious moderation value, that is helping others snidely without considering their different statuses. Whether someone is a commoner or a commander he/she is only a human being.

CONCLUSION

The speech acts reflected in the digital comic *40 Sufi* created by Mohammed Arif Vakil and Mohammed Ali Vakil in the chapter entitled 'Ethic' reflects religious moderation values in three points, namely: (1) applying the good attitudes among others; (2) reflecting the moral value; and (3) helping others without hurting the feelings by performing representative and directive speech acts to convey the values.

The representative acts function for giving statement and admitting about something related with a good deeds and never hurting others while the directive speech acts function for requesting, asking, and recommending something. The directive speech acts takes the role to convey directive meanings about moral values. Representative becomes the most dominant speech act in the subchapters. It manifests in the messages for giving the meanings on how beautiful Islam is. It is the idea of from which the religious moderation comes.

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