

Jurnal CULTURE

(Culture, Language, and Literature Review)



**NILAI KARAKTER TANGGUNG JAWAB DALAM
BUKU CERITA ANAK KELUARGA CEMARA
KARYA ARSWENDO ATMOWILOTO**

Ikha Listyarini, Muhammad Arief Budiman (Fakultas Ilmu
Pendidikan, Universitas PGRI Semarang)

**NALURI KEHIDUPAN DAN NALURI KEMATIAN DALAM FILM
NEVER LET ME GO KARYA KAZUO ISHIGURO**

Abi Ihsanullah, Badri, Muhammad Fathan Zamani (Fakultas Ilmu Budaya,
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AKI University)

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NILAI KARAKTER TANGGUNG JAWAB DALAM BUKU CERITA ANAK KELUARGA CEMARA KARYA ARSWENDO ATMOWILOTO

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Abstract

This study aims to analyze the value of the character of responsibility in the Cemara Family Children's Storybook by Arswendo Atmowiloto. This type of research is a qualitative research with descriptive method. The data in this study was carried out using the Cemara Family story book which contains character values. The sample was taken using purposive sampling, namely from thirty-nine subtitles, fifteen subtitles were taken from 3 sets of titles as samples. Based on the results of the analysis of research data through descriptions, it was found that the character values in the Cemara Family children's story book by Arswendo Atmowiloto were found. The value of the character is shown through the sentences in each story. Of all the stories analyzed, there are 12 stories that show the value of the character of responsibility.

Keywords: Character Values, Cemara Family Children's Story Book

1. Pendahuluan,

Pembentukan karakter hendaknya dilakukan sejak dini. Hal ini berkaitan dengan perkembangan manusia sejak dini yang telah diajarkan untuk kebaikan maka, sampai tuapun kebaikan itu akan dibawa. Perkembangan manusia sejak dini erat kaitannya dengan proses belajar yang mempunyai tingkatan masing-masing sesuai dengan usia seseorang. Dalam teori lingkaran hidup oleh Erickson dalam Hamalik (2009: 87) disebutkan lingkaran hidup tentang tingkat perkembangan manusia yaitu (1) masa bayi, (2) masa permulaan masa anak-anak, (3) masa bermain, (4) masa sekolah, (5) masa adolesen, (6) masa dewasa muda, (7) masa kedewasaan, (8) masa senescence atau menjadi orang tua. Dalam setiap tingkatannya, manusia akan melewati masa belajar yang berbeda-beda. Maka peran lingkungan dalam hal ini keluarga dan masyarakat turut berperan penting dalam perkembangan belajar seorang anak sejak kecil.

Untuk mendukung meningkatnya nilai karakter generasi mendatang Pemerintah telah mengeluarkan peraturan mengenai berbagai program, yang diharapkan dapat meningkatkan kualitas pendidikan bagi para pelajar khususnya kualitas karakter. Di antara banyak program pendidikan dari pemerintah, salah satu program yang sangat penting untuk diberlakukan di sekolah adalah program PPK (Penguatan Pendidikan Karakter) dimana karakter menjadi poin utama yang dapat melahirkan pelajar generasi emas di masa mendatang (Wibowo, 2015;

Suryaman, 2010). Melalui program PPK, pemerintah mencoba meningkatkan kualitas sumber daya manusia di Indonesia agar dapat bersaing di masyarakat luas dengan tidak hanya bermodal intelektual tetapi juga dilengkapi dengan karakter yang baik. Pendidikan karakter menjadi hal penting untuk memunculkan calon masyarakat yang tidak hanya terpelajar tetapi juga masyarakat yang terdidik baik secara intelektual, moral, maupun karakter (Umam, 2017). Sehingga pada masa mendatang, negara Indonesia akan menciptakan generasi emas yang sesungguhnya dengan paket lengkap dalam hal intelektual maupun karakter.

Seperti yang sudah tertulis pada Peraturan Presiden Republik Indonesia Nomor 87 tahun 2017 tentang Penguatan Pendidikan karakter sebagai berikut. Pasal 1 menyebutkan bahwa Penguatan Pendidikan Karakter yang selanjutnya disingkat PPK adalah gerakan pendidikan di bawah tanggung jawab satuan pendidikan untuk memperkuat karakter peserta didik melalui harmonisasi olah hati, olah rasa, olah pikir, dan olah raga dengan pelibatan dan kerja sama antara satuan pendidikan, keluarga, dan masyarakat sebagai bagian dari Gerakan Nasional Revolusi Mental (GNRM) (Amalia dkk, 2021; Khotimah dkk, 2019).

Perpres no.87 pasal 2 menyebutkan bahwa PPK memiliki tujuan sebagai berikut: a) membangun dan membekali Peserta Didik sebagai generasi emas Indonesia Tahun 2045 dengan jiwa Pancasila dan pendidikan karakter yang baik guna menghadapi dinamika perubahan di masa depan; b) mengembangkan platform pendidikan nasional yang meletakkan pendidikan karakter sebagai jiwa utama dalam penyelenggaraan pendidikan bagi Peserta Didik dengan dukungan pelibatan publik yang dilakukan melalui pendidikan jalur formal, nonformal atau informal dengan memperhatikan keberagaman budaya Indonesia; c) merevitalisasi dan memperkuat potensi dan kompetensi pendidik, tenaga kependidikan, Peserta Didik, masyarakat, dan lingkungan keluarga dalam mengimplementasikan PPK (Ningrum dkk, 2019; Budiman dkk, 2019).

Salah satu bacaan yang baik bagi anak adalah buku cerita “Keluarga Cemara”. Cerita ini menggambarkan nilai karakter yang baik dalam kehidupan. Maka dari itu, kali ini peneliti ingin meneliti lebih lanjut tentang cerita “Keluarga Cemara” khususnya peneliti ingin mengetahui nilai-nilai karakter tanggung jawab yang terkandung dalam setiap buku cerita. Peneliti akan menganalisis buku cerita “Keluarga Cemara” karya Arswendo Atmowiloto. Untuk itu peneliti ingin menganalisis nilai karakter tanggung jawab yang terkandung dalam buku cerita “Keluarga Cemara” karya Arswendo Atmowiloto. Selain sebagai bacaan yang menyenangkan bagi anak-anak sendiri terbangun atas nilai-nilai, karakter dan budaya yang baik sebagai sarana pembelajaran bagi anak.

2. Landasan Teori

Menurut Piaget (Widodo, 2007: 2) setiap individu mengalami tingkat-tingkat perkembangan intelektual yaitu (1) Sensori motor (0-2 tahun), (2) Praoperasional (2-7 tahun), (3) Operasional konkret (7-11 tahun), Operasional formal (11-keatas). Setiap tingkatan mempunyai ciri masing-masing dalam perkembangan belajar. Ciri tersebut dipengaruhi oleh kematangan tingkat kecerdasan manusia. Dalam hal ini Piaget membagi dalam empat fase tingkatan perkembangan intelektual.

Berdasarkan Peraturan Presiden nomor 87 tersebut pemerintah menghimbau agar setiap lembaga pendidikan ikut berpartisipasi aktif dalam melaksanakan pendidikan karakter di lingkungan sekolah, dalam hal ini disebut program PPK (Penguatan Pendidikan Karakter) di sekolah (Dewi dan Prihartanti, 2014; Siburian, 2012).

Berdasarkan Permendikbud Nomor 67 Tahun 2013 tentang kerangka dasar dan struktur kurikulum sekolah dasar/madrasah ibtdaiyah, pemerintah memberlakukan kurikulum 2013 mulai tahun ajaran 2013/2014 sebagai pengganti kurikulum 2006 (KTSP). Kurikulum 2013 yang diberlakukan hingga saat ini bertujuan untuk mempersiapkan manusia Indonesia agar memiliki kemampuan hidup secara pribadi dan warga negara yang beriman, produktif, kreatif, inovatif, dan afektif serta mampu berkontribusi pada kehidupan bermasyarakat, berbangsa, bernegara, dan peradaban dunia (Rochmah, 2016; Fitriyadi, 2016). Sehingga sejak berlakunya kurikulum 2013 di sekolah, pendidikan di sekolah tidak hanya menekankan pada aspek kognitif siswa saja melainkan menekankan pada tiga aspek sekaligus.

Ketiga aspek yang ada dalam pendidikan di sekolah meliputi aspek kognitif, aspek afektif, dan aspek psikomotorik. Karena hal tersebut pendidikan di sekolah juga diharuskan untuk membentuk generasi berkarakter baik yang dapat dilihat dari aspek afektif seiring dengan perkembangan aspek kognitif dan psikomotorik siswa (Lina, 2021; Mawardi, 2021).

3. Metode Penelitian

Menurut Sugiyono (2015: 399) alasan menggunakan metode deskriptif kualitatif karena permasalahan belum jelas, holistik, kompleks, dinamis, dan penuh makna, sehingga tidak mungkin data pada situasi sosial tersebut dijaring dengan metode penelitian kualitatif dengan instrumen seperti test, kuesioner, pedoman wawancara. Selain itu peneliti bermaksud memahami situasi sosial secara mendalam, menemukan pola hipotesis, dan teori. Berdasarkan alasan tersebut maka metode yang digunakan dalam penelitian ini adalah metode kualitatif.

Penelitian deskriptif digunakan dalam pengertian (bersifat cerita) tentang memaparkan atau kejadian. Jadi dalam pengolahan data dan hasil penelitian semua menggunakan deskripsi dari peneliti. Data yang akurat akan membuat deskripsi lebih valid. Selain itu narasumber dalam wawancara untuk mencari keabsahan data sangat penting untuk mendapat hasil penelitian yang baik.

Dalam penelitian ini peneliti ingin mengkaji tentang apa saja nilai karakter tanggung jawab yang terkandung dalam buku cerita Keluarga Cemara karya Arswendo Atmowiloto karena dalam perkembangan anak buku bacaan dapat mempengaruhi pembentukan karakter anak yang membaca.

Teknik pengumpulan data kualitatif berdasarkan Sudaryanto (2015: 203) dalam penelitian ini adalah dengan cara metode: (a) simak, (b) catat dalam menyimpulkan data. Cara pertama yaitu simak karena merupakan penyimak, dilakukan dengan menyimak, yaitu menyimak penggunaan bahasa. Ini dapat disejajarkan dengan metode pengamatan atau observasi dalam ilmu sosial. Tahap selanjutnya adalah metode catat yaitu pencatatan pada kartu data yang segera dilanjutkan dengan klasifikasi. Pencatatan itu dapat dilakukan langsung ketika teknik pertama selesai digunakan atau sudah perekaman dilakukan, dan dengan menggunakan alat tulis tertentu. Dengan adanya kemajuan teknologi, pencatatan itu dapat memanfaatkan komputer. Transkrip dapat dipilih satu diantara tiga yang ada, bergantung kepada jenis objek sasarnya, yaitu transkrip ortografis, fonemis, atau fonetis. Teknik keabsahan data yang digunakan dalam metode penelitian kualitatif menggunakan istilah yang berbeda dengan penelitian kuantitatif. Cara pengujian kredibilitas data hasil kualitatif antara lain dilakukan dengan perpanjangan pengamatan, peningkatan ketekunan dalam penelitian, dan triangulasi.

Soegeng (2007: 235) menjelaskan dalam pemeriksaan keabsahan data mempunyai empat kriteria diantaranya: (a) kriteria kredibilitas, (b) kriteria keteralihan, (c) kriteria ketergantungan, dan (d) kriteria kepastian. Penjelasan masing-masing kriteria yaitu dalam kriteria kredibilitas mencakup ketekunan pengamatan, triangulasi, serta pengecekan sejawat. Kriteria keteralihan merupakan uraian rinci yang disejajarkan dengan generalisasi dalam penelitian. Kriteria ketergantungan dilakukan melalui audit ketergantungan. Kriteria kepastian dengan audit kepastian.

Menurut Sugiyono (2015: 330) dalam teknik pengumpulan data, triangulasi diartikan sebagai teknik pengumpulan data bersifat menggabungkan dari berbagai teknik pengumpulan data dan sumber data yang telah ada. Triangulasi teknik berarti peneliti menggunakan teknik pengumpulan data yang berbeda-beda untuk mendapatkan data dari sumber yang sama. Teknik analisis data yang digunakan, Sudjana (2013: 76) mengatakan bahwa proses penyusunan,

pengaturan, dan pengolahan data agar dapat digunakan untuk membenarkan atau menyalahkan hipotesis disebut pengolahan dan analisis data. Tiga kata kunci yaitu penyusunan, pengaturan, dan pengolahan menjadi hal yang harus dipegang oleh peneliti. Ketiga hal tersebut saling berkaitan dalam penelitian yang bersifat kualitatif karena tepat tidaknya bergantung pada proses yang dilakukan oleh peneliti itu sendiri.

Teknik analisis data dalam penelitian ini terdiri dari tahap reduksi data, penyajian data, verifikasi atau penarikan kesimpulan. Langkah-langkah analisis data adalah sebagai berikut:

1. Reduksi data

Menurut Sugiyono (2015: 338) Mereduksi data berarti merangkum, memilih hal-hal yang memfokuskan pada hal-hal yang penting. Dengan merangkum akan memudahkan peneliti dalam mengkaji bagian penting dari objek penelitian. Selain itu, kejelian peneliti dibutuhkan dalam merangkum karena ketepatan dari hal-hal penting akan ditentukan dari rangkuman peneliti. Jika hal-hal penting dalam data telah dirangkum maka akan diperoleh fokus data yang akan diteliti.

2. Penyajian data

Menurut Sugiyono (2015: 341) setelah data direduksi, maka selanjutnya adalah mendeskripsikan data. Mendeskripsikan data berarti menjabarkan hal-hal pokok dalam penelitian. Dalam penelitian ini, hal pokok tersebut adalah nilai-nilai karakter dari cerita “Keluarga Cemara” karya Arswendo Atmowiloto. Deskripsi data akan disajikan dalam tabel agar penjelasan tentang hasil penelitian menjadi lebih mudah.

3. Verifikasi/ kesimpulan

Sugiyono (2015: 341) menjelaskan bahwa kesimpulan dalam penelitian kualitatif yang diharapkan merupakan temuan baru yang sebelumnya belum pernah ada. Temuan berupa deskripsi atau gambaran suatu objek yang sebelumnya masih remang-remang atau gelap sehingga setelah diteliti menjadi jelas. Peneliti berpendapat kesimpulan akan menjadi jelas jika saat penyajian datanya pun jelas. Penyajian data akan mempermudah penarikan kesimpulan dalam penelitian sehingga hasil penelitian menjadi lebih jelas pula.

4. Hasil dan Pembahasan

Data yang dianalisis diperoleh dari buku cerita Keluarga Cemara karya Arswendo Atmowiloto. Buku tersebut berisi lima belas sub-judul cerita Cemara beserta keluarganya. Cerita dalam buku ini merupakan karya nonfiksi ber-genre keluarga dengan segala permasalahannya. Cerita Keluarga Cemara dapat mewakili pembelajaran hidup manusia

dengan segala hal yang dihadapi dalam kehidupan dan dapat dijadikan contoh agar anak dapat mengambil nilai-nilai karakter yang ada di dalamnya.

Buku cerita Keluarga Cemara ini ditulis oleh Arswendo Atmowiloto dan diterbitkan oleh PT Gramedia Pustaka Utama dan merupakan cetakan kedua tahun 2017. Selain itu tim yang bertugas dalam pembuatan ilustrasi sampul buku ini adalah eMTe, dan desain sampul oleh Orkha Creative.

Data berupa cerita yang dikarang menarik untuk anak-anak dan para pembaca. Setiap sub-judul disertai dengan gambar hitam putih sebagai pelengkap dengan mengandung pesan bijak atau hikmah tiap-tiap sub-bab. Huruf dicetak jelas dan agak besar untuk memudahkan anak dalam membaca. Tiap-tiap kalimat dibuat dengan bahasa sederhana dan tidak bertele-tele agar tiap cerita mudah dicerna serta dimengerti anak-anak dan para pembacanya. Dari tiga puluh sembilan sub-judul, peneliti memilih lima belas sub-judul acak yang menjadi sampel dan dianalisis.

Berikut adalah daftar cerita yang menjadi sampel beserta temuan nilai karakter di dalamnya, yaitu:

Tabel 1 Temuan Nilai Karakter Tanggung Jawab dalam Cerita

No	Judul	Halaman	Temuan Nilai Karakter
1.	Komidi Putar	18-23	bersahabat, peduli sosial, tanggung jawab
2.	Kiriman Tante Iyos	151-155	rasa ingin tahu, peduli sosial, tanggung jawab, jujur, disiplin, religius
3.	Agil Naik Kereta Gantung	166-66	rasa ingin tahu, kerja keras, tanggung jawab, kreatif
4.	1000 Batang Rokok Buat Abah	173-179	tanggung jawab, jujur, bersahabat, kerja keras, rasa ingin tahu, disiplin, mandiri, kreatif, menghargai prestasi
5.	Abah Juga Sekolah	212-217	kerja keras, disiplin, tanggung jawab, komunikatif, menghargai prestasi

6.	Dugaan Ceuk Salmah	234-240	kreatif, tanggung jawab, disiplin, jujur, menghargai prestasi, religius
7.	Agil Ingin Nakal	241-248	kerja keras, tanggung jawab, cinta damai, bersahabat
8.	Mereka Bahagia	269-273	rasa ingin tahu, cinta tanah air, disiplin, tanggung jawab, toleransi

Data yang ada di dalam buku selanjutnya dianalisis dan dibahas sesuai dengan nilai karakter tiap-tiap cerita yang terdapat dalam buku. Deskripsi data akan dilakukan pada masing-masing cerita dengan menganalisis nilai karakter yang terdapat dalam teks bacaan berupa kutipan kalimat. Kemudian deskripsi akan disajikan dalam bentuk kartu data dengan uraian mengenai nilai karakter yang ditemukan dengan penjelasan sebagai penguat.

Penjelasan-penjelasan terkait ditemukannya nilai karakter tanggung jawab yang terdapat dalam buku cerita Keluarga Cemara ini ditulis oleh Arswendo Atmowiloto yaitu tidak semua judul cerita berisi nilai karakter tanggung jawab. Beberapa judul yang memuat nilai karakter tanggung jawab adalah “Komidi Putar, Tante Iyos, Kiriman Tante Iyos, Agil Naik Kereta Gantung. 1000 Batang Rokok Buat Abah, Abah Juga Sekolah, Dugaan Ceuk Salmah. Agil Ingin Nakal, dan Mereka Bahagia.

Karakter-karakter tanggung jawab yang terdapat dalam buku cerita ini berasal dari penggalan-penggalan dialog cerita tokoh satu dengan tokoh lainnya. Misalnya dalam cerita yang berjudul Kiriman Tante Iyos terdapat di halaman 154, di mana terdapat cuplikan dialog yaitu, ”Ya, tetapi ini bukan hak kita, Ara. Kita harus meneruskan (Atmowiloto:154). Dalam hal ini maksud Abah untuk memberikan apa yang telah diamanatkan oleh Tante Iyos maka abah mengajarkan karakter tanggung jawab.

Nilai karakter tanggung jawab juga terdapat dalam cerita berjudul Agil Naik Kereta Gantung yang terdapat dalam dialog, “Begitu Abah mempunyai uang, begitu abah mendapat rezeki, hal pertama yang Abah lakukan adalah pergi ke Taman Mini” (Atmowiloto:170). Kalimat itu membuktikan bahwa Abah bertanggung jawab dengan keluarganya.

Cerita lainnya yang memuat nilai karakter tanggung jawab berjudul 1000 Batang Rokok Buat Abah. Nilai karakter tanggung jawab terdapat pada kalimat, Tapi ketika semua bangkrut, jiwa Abah tetap tegak. Abah tak berubah. Tetap gagah, jujur dan bersemangat

(Atmowiloto:173). Kalimat tersebut menjelaskan bahwa Abah tetap bertanggung jawab meski kehidupannya tidak seperti dulu.

Dalam cerita berjudul *Cerita Abah Juga Sekolah* juga memuat nilai karakter tanggung jawab seperti ditunjukkan dalam kalimat, Supaya saya sebagai orang tua bisa mengerti apa yang terjadi di sekolah. Berat tidak bera, harus Abah lakukan (Atmowiloto:213). Dalam penggalan kalimat tersebut ditunjukkan bahwa Abah memiliki karakter bertanggungjawab kepada anaknya.

Nilai karakter tanggung jawab juga terdapat dalam cerita yang berjudul *Dugaan Ceuk Salmah*. Kalimat yang menunjukkan tanggung jawab adalah Kita kembalikan saja, Ceuk (Atmowiloto:235). Dalam kalimat tersebut membuktikan bahwa Euis anak yang memiliki karakter bertanggung jawab.

Berdasarkan keseluruhan nilai karakter, ditemukan nilai karakter tanggung jawab yang terdapat dalam Buku cerita *Keluarga Cemara* ini yang ditulis oleh Arswendo Atmowiloto. Dengan demikian bisa dijabarkan bahwa karya sastra bisa digunakan sebagai media pengajaran, khususnya Pendidikan karakter. Karya sastra diciptakan oleh pengarangnya dengan membawa pesan, termasuk pesan Pendidikan, yang baik yang ingin disampaikan oleh penulis kepada pembaca. Keadaan ini yang menyebabkan beberapa pendidik menggunakan media karya sastra sebagai media pengajaran karakter. Mereka beranggapan bahwa media karya sastra bisa membuat suasana kegiatan belajar mengajar menjadi menyenangkan karena sifat karya sastra yang ringan dan menghibur (Budiman, 2013).

Banyak ditemukan dialog cerita yang menunjukkan nilai karakter tanggung jawab dalam buku cerita *Keluarga Cemara* yang ditulis oleh Arswendo Atmowiloto. Cerita yang memuat karakter tersebut ada delapan judul cerita. Maka, buku ini cocok untuk mengajarkan nilai karakter tanggung jawab bagi pembaca khususnya anak-anak yang membaca buku ini. Peneliti beranggapan bahwa karakter tanggungjawab penting diajarkan kepada anak-anak. Tanggung jawab adalah, keadaan wajib menanggung segala sesuatunya. Sehingga bertanggung jawab menurut kamus umum bahasa indonesia adalah berkewajiban menanggung, memikul, dan menanggung akibatnya (Tim, 2008). Tanggung jawab adalah kesadaran manusia akan tingkah laku atau perbuatannya yang disengaja maupun yang tidak disengaja.

Peneliti berpendapat bahwa perlu adanya pengajaran karakter tanggungjawab untuk anak-anak. Hal ini dikarenakan karakter tanggungjawab adalah karakter yang penting untuk dimiliki dan dikuasai oleh anak-anak sebagai bekal nantinya ketika mereka menjadi dewasa. Pendidikan karakter tanggungjawab berfungsi untuk memperbaiki karakter peserta didik yang bersifat negatif dan memperkuat kepribadian mereka untuk menjadi positif (Apriyanti dan

Burhendi, 2020; Nugroho, 2020; Wadu dkk, 2020). Hal ini bertujuan agar ketika mereka dewasa mereka bisa ikut berpartisipasi dan bertanggung jawab dalam pengembangan potensi diri sendiri sebagai warga negara untuk menciptakan bangsa yang maju, mandiri, berkarakter dan sejahtera.

Peneliti juga beranggapan bahwa karakter tanggungjawab penting diajarkan kepada anak-anak karena nilai tanggung jawab merupakan kesadaran seseorang atas tugasnya, kesadaran tentang yang dilakukannya sesuai dengan norma-norma yang berlaku. Dengan memiliki karakter tanggungjawab diharapkan para peserta didik akan lebih bisa melakukan penyempurnaan diri sendiri ke arah yang lebih positif, dan juga hal ini bisa melatih kemampuan diri demi menuju ke arah hidup yang lebih baik (Fahrozi, 2020; Dilyesa dan Ismaniar, 2022). Pembentukan karakter tanggungjawab di dalam diri anak-anak bukan hanya tanggung jawab pendidik atau guru, namun juga tanggungjawab keluarga dan lingkungan. Orang tua harus bekerjasama dengan pendidik agar pengajaran karakter tanggungjawab bisa berhasil dilaksanakan dengan baik dan benar.

5. Kesimpulan

Berdasarkan analisis buku cerita Keluarga Cemara buku tersebut di dalamnya mengandung nilai-nilai karakter seperti tanggung jawab, sehingga buku ini cocok dibaca oleh anak. Buku ini menceritakan tentang kesederhanaan, kejujuran, kedisiplinan yang ditanamkan seorang ayah untuk tiga orang anaknya. Dapat disimpulkan bahwa karakter tanggungjawab penting diajarkan untuk anak-anak karena nilai karakter tanggung jawab adalah sikap atau perilaku seseorang untuk melakukan tugas dan kewajibannya berdasarkan pada nilai yang berlaku di masyarakat. Dengan memiliki karakter tanggungjawab di dalam dirinya, diharapkan anak-anak akan tumbuh menjadi pribadi yang positif.

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NALURI KEHIDUPAN DAN NALURI KEMATIAN DALAM FILM NEVER LET ME GO KARYA KAZUO ISHIGURO

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Abstract

All living things have instincts. Every living thing has the instinct to survive and the instinct to die. The objectives of the research are to analyze the film entitled Never Let Me Go by Kazuo Ishiguro using Sigmund Freud's Psychoanalysis theory and the stages of grief's theory using Kubler Ross's perspective. The researcher will focus on the actions taken by Kath, Ruth, and Tommy by explaining the life instincts and death instincts according to Sigmund Freud's theory and the stages of grief experienced by Tommy using Kubler Ross's theory. This research uses a material object in the form of the film entitled Never Let Me Go by Kazuo Ishiguro and a formal object in the form of the theory of life and death instinct according to Sigmund Freud's perspective and stage of grief according to Kubler Ross's perspective. This research applies the qualitative descriptive method. The findings are as follows: life instinct is carried out by Kathy and death instincts are carried out by Ruth and Tommy. In addition, the stages of grief experienced by Tommy are as follows: (1) denial, (2) anger, (3) bargaining, (4) depression, and (5) acceptance.

Keywords: Life Instinct, Death Instinct, Sigmund Freud, Kubler Ross, Never Let Me Go

1. Pendahuluan

Kehidupan dan kematian memang memiliki kisah tersendiri bagi makhluk hidup yang tinggal di dunia ini. Kehidupan adalah keadaan hidup yang ada pada semua makhluk hidup. Semua makhluk hidup akan berusaha untuk mempertahankan kehidupan mereka. Sedangkan kematian adalah akhir dari setiap kehidupan yang terjadi pada seluruh makhluk hidup. Kematian merupakan sesuatu yang tidak bisa kita hindari. Kematian dapat datang kapan saja. Tua, muda, kaya, miskin semuanya akan mati. Konsep kematian ini tidak hanya berlaku untuk manusia, tetapi juga berlaku untuk hewan, tumbuhan, atau makhluk hidup lainnya. Ini merupakan fakta biologis dimana semua makhluk itu hidup dan kemudian mati (DeGrazia, 2016: 19).

Semua makhluk hidup pastinya memiliki naluri. Naluri ini menjadi energi yang dapat menggerakkan setiap makhluk hidup dalam melakukan suatu tindakan. Setiap makhluk hidup memiliki naluri untuk bertahan hidup dan naluri untuk mati. Perilaku seksual dan tindakan apa saja yang dapat menunjang kehidupan serta pertumbuhan merupakan salah satu contoh dari

naluri kehidupan (*life instinct – eros*), sedangkan tindakan bunuh diri atau tindakan pengrusakan diri, atau tindakan agresif dan destruktif mencerminkan naluri kematian (*death instinct – Thanatos*) (Minderop, 2013: 27). Naluri kehidupan mengambil bentuk seperti narsisme dan cinta sedangkan naluri kematian mengambil bentuk sadisme dan masokhisme.

Film *Never Let Me Go* merupakan film tragedi romantis yang berangkat dari novel Kazuo Ishiguro tahun 2005 dengan judul yang sama yaitu *Never Let Me Go*. Film *Never Let Me Go* berlatarkan di Inggris sekitar tahun 1990an. Film ini menceritakan tentang kisah tiga manusia kloning yang bernama Kathy, Ruth dan Tommy yang masing-masing diperankan oleh Carey Mulligan, Keira Knightley, dan Andrew Garfield. Mereka bertiga bersekolah di Hailsham, sebuah tempat untuk mendidik anak-anak hasil kloning yang kelak ketika mereka beranjak dewasa ditugaskan untuk mendonorkan anggota tubuhnya. Saat mereka masih belia, mereka belajar di sekolah tersebut. Setelah beranjak remaja hingga dewasa, mereka menyumbangkan organ tubuh mereka kepada orang-orang yang membutuhkan. Murid-murid di Hailsham memang sengaja diciptakan untuk mengorbankan nyawa mereka kepada orang lain. Murid-murid disana tidak bisa menghindar dari takdir mereka sebagai manusia kloning.

Ada beberapa penelitian yang menjadi dasar untuk mengembangkan tulisan ini. Pertama, tesis yang berjudul “*Making Meaning: Death, Dignity, and Dasein in Kazuo Ishiguro’s Never Let Me Go*” ditulis oleh Angel Katrina Tuohy pada tahun 2020. Tesis ini berfokus pada "arti" kehidupan manusia dan sifat "manusia" menggunakan bahasa dan terminologi Martin Heidegger. Kedua, artikel yang berjudul “*Mortality and Memory in Kazuo Ishiguro’s Never Let Me Go*” ditulis oleh Virginia Yeung pada tahun 2017. Artikel ini menggambarkan tentang bagaimana seorang manusia yang akan menghadapi kematian. Artikel ini menekankan hubungan penting antara kematian dan ingatan, yang dapat membantu meredakan trauma psikis kematian seperti yang tercermin di dalam novel. Ketiga, skripsi yang berjudul “*The Significant Role of Life and Death Instinct in Molding Henry Fleming’s Personality as seen Through His Actions in Crane’s The Red Badge of Courage*” ditulis oleh Stella Marissa Yuda Wahu Lemek pada tahun 2008. Skripsi ini menggunakan teori naluri kehidupan dan naluri kematian yang dikembangkan oleh Sigmund Freud. Hasil dari penelitian ini yaitu ada dua bentuk insting dari Henry Fleming. Yang pertama yaitu insting untuk bertahan hidup yang dapat terlihat dari keinginannya akan cinta dan hubungan seks. Yang kedua adalah insting kematian dalam bentuk perlawanan. Dengan demikian, penelitian ini tergolong penelitian yang baru dan belum pernah diteliti sebelumnya. Sehingga peneliti memutuskan

untuk mengembangkan penelitian ini menggunakan teori Sigmund Freud dan Kubler Ross yang kemudian diaplikasikan ke dalam Film *Never Let Me Go* Karya Kazuo Ishiguro.

2. Landasan Teori

Alam bawah sadar (*unconscious mind*) mengandung semua dorongan, desakan atau insting yang melampaui alam sadar kita dan memotivasi sebagian besar kata-kata, perasaan, dan tindakan kita. Meskipun kita bisa sadar dengan perilaku kita yang tampak, namun seringkali kita tidak bisa menyadari proses kejiwaan yang terjadi di baliknya (Feist, 2008: 23).

Ambang kesadaran (*preconscious mind*) mengandung elemen-elemen yang tidak sadar namun dapat menjadi sadar entah dengan cara yang mudah atau sulit (Freud, 1933/1964 via Feist, 2008: 24). Ambang kesadaran berasal dari dua sumber, yang pertama berasal dari persepsi alam sadar, dan yang kedua berasal dari imaji alam bawah sadar (Feist, 2008: 24).

Alam sadar (*conscious mind*) dapat diartikan sebagai elemen-elemen mental yang disadari pada satu waktu tertentu. Hanya di tingkat kehidupan mental inilah yang secara langsung bisa kita akses. Ide-ide dapat mencapai alam sadar melalui dua macam jalan yang berbeda. Jalan yang pertama berasal dari sistem kesadaran persepsi (*perceptual conscious*) yang menatap ke dunia luar dan bertindak sebagai medium untuk mempersepsikan stimulus-stimulus eksternal. Dengan kata lain, apa yang kita persepsikan lewat organ-organ indra kita, jika tidak mengancam, akan masuk ke alam sadar (Freud, 1933/1964 via Feist, 2008: 24). Sumber kedua elemen-elemen alam sadar berasal dari dalam struktur mental dan meliputi ide-ide dari ambang kesadaran yang tidak mengancam dan imaji-imaji alam bawah sadar yang berbahaya namun sudah disamarkan. Imaji-imaji yang berhasil masuk ke ambang kesadaran ini menutup diri seakan-akan menjadi elemen yang tidak berbahaya dan sanggup mengelabui sensor primer. Semakin mereka mencapai sistem alam sadar, imaji-imaji ini banyak terdistorsi dan berkamuflase bahkan sering mengambil perilaku defensif atau elemen mimpi (Feist, 2008: 24).

Apa itu kepribadian? Kepribadian merupakan sesuatu yang lebih dari sekedar peran yang dimainkan oleh manusia (Feist, 2008: 3). Kepribadian terbentuk dari tiga sistem utama, yaitu id, ego dan superego. Tiap sistem ini memiliki fungsi, komponen, dan mekanismenya tersendiri. Id terletak di alam bawah sadar yang merupakan sumber energi psikis. Ego terletak di alam sadar dan alam bawah sadar yang bertugas sebagai penengah yang mendamaikan tuntutan pulsi dan larangan superego. Superego terletak di sebagian alam sadar dan sebagian di alam bawah sadar yang bertugas untuk mengawasi dan menghalangi pemuasan pulsi-pulsi yang merupakan hasil pendidikan dan identifikasi pada orang tua (Minderop, 2013: 21).

Id (aspek biologis) merupakan energi psikis dan naluri yang menekankan manusia agar memenuhi kebutuhan dasar misalnya kebutuhan makan, seks, menolak rasa sakit atau tidak nyaman. Menurut Freud, id berada di alam bawah sadar, serta tidak ada kontak dengan realitas. Cara kerja id berhubungan dengan prinsip kesenangan, selalu mencari kesenangan atau kenikmatan dan cenderung menghindari ketidaknyamanan (Minderop, 2013: 21). Dapat disimpulkan bahwa id bekerja menurut prinsip kesenangan. Singkatnya, id adalah sesuatu yang *primitive* (purba), *chaos* dan tidak terakses bagi alam sadar, tidak dapat diubah, amoral, tidak logis, tidak terorganisasikan, dan selalu dipenuhi energi yang diterimanya dari dorongan-dorongan dasar menuju pemuasan prinsip kesenangan (Feist, 2008: 27). Semua energi id dihabiskan untuk satu tujuan saja yaitu mencari kesenangan tanpa peduli apa yang pantas atau benar (Freud, 1923/1961a, 1933/1964 via Feist, 2008: 27).

Ego (aspek rasional) adalah satu-satunya wilayah jiwa yang berhubungan dengan realitas. Dia tumbuh dari id selama masa bayi dan menjadi satu-satunya sumber komunikasi seseorang ke dunia luar. Dia diatur oleh prinsip realitas, yang berusaha menjadi substitusi bagi prinsip kesenangan id (Feist, 2008: 27). Seorang penjahat misalnya, atau seseorang yang hanya ingin memenuhi kepuasan terhadap diri sendiri akan tertahan dan terhalang oleh realitas kehidupan yang dihadapi. Dengan adanya individu-individu yang memiliki nafsu tersebut tidak dapat terpuaskan tanpa adanya pengawasan. Dengan demikian, ego menolong manusia untuk mempertimbangkan apakah dia dapat memuaskan diri sendiri tanpa mengakibatkan kesulitan atau penderitaan bagi dirinya sendiri. Ego berada di sebagian alam sadar, sebagian ambang kesadaran dan sebagian alam bawah sadar. Tugas dari ego adalah memberi tempat pada fungsi mental utama, misalnya: penalaran, penyelesaian masalah dan pengambilan keputusan. Dengan alasan inilah ego dapat dibilang sebagai pimpinan utama dalam kepribadian; layaknya seorang pemimpin perusahaan yang mampu mengambil keputusan rasional demi kemajuan perusahaan. Id dan ego sama-sama tidak memiliki moralitas karena keduanya tidak memiliki nilai baik dan buruk (Minderop, 2013: 22).

Superego (aspek moral) merepresentasikan aspek moral dan ideal kepribadian dan dituntun oleh prinsip moralitas sebagai lawan bagi prinsip kesenangan id dan prinsip realitas ego. Superego tumbuh dari ego, dan seperti halnya ego, dia tidak memiliki energi dalam dirinya sendiri. Superego tidak memiliki kontak dengan dunia luar, karena dia tidak realistis dalam tuntutan-tuntutannya akan kesempurnaan (Freud, 1923/1961a via Feist, 2008: 28). Superego memiliki dua subsistem yaitu hati nurani dan ego ideal. Hati nurani dihasilkan dari pengalaman-pengalaman tentang hukuman karena perilaku yang tidak tepat dan menyatakan kepada kita apa

yang tidak boleh dilakukan. Sementara ego ideal berkembang dari pengalaman-pengalaman tentang penghargaan atas perilaku yang benar dan menyatakan kepada kita apa yang mestinya dilakukan (Feist, 2008: 28). Jika id (prinsip kesenangan) lebih dominan dibandingkan dengan ego (prinsip realitas) dan superego (prinsip moralitas), maka pribadi tersebut cenderung kepada melakukan kesenangan tanpa peduli apakah pantas untuk dilakukan atau tidak. Jika superego menguat dibandingkan dengan id dan ego, maka pribadi tersebut cenderung kepada perasaan bersalah atau perasaan rendah diri (*inferior*). Jika ego lebih dominan dibandingkan dengan id dan superego, maka pribadi tersebut sehat secara psikologis karena ia mampu mengontrol prinsip kesenangan dan prinsip moralitas (Feist, 2008: 28-29).

Bagi Freud, manusia dimotivasi untuk mencari kesenangan dan mengurangi tegangan-tegangan (*tensions*) dan kecemasan (*anxiety*). Motivasi ini berasal dari energi psikis dan fisik yang berkembang dari dorongan-dorongan dasariah manusia (Feist, 2008: 29). Menurut Freud (1933/1964 via Feist, 2008: 29), beragam dorongan dikelompokkan menjadi dua kubu utama: seks atau *eros*, agresi, distraksi atau *thanatos*. Dorongan-dorongan ini berakar pada id namun mereka tunduk kepada pengontrolan ego. Masing-masing dorongan memiliki bentuk energi psikisnya sendiri. Freud menggunakan kata libido untuk energi dorongan seksual, namun energi bagi dorongan agresif masih belum dinamainya (Feist, 2008: 29).

Freud meyakini bahwa perilaku manusia dilandasi oleh dua energi dasar yaitu naluri kehidupan (*life instinct – eros*) yang dimanifestasikan dalam perilaku seksual, menunjang kehidupan serta pertumbuhan dan naluri kematian (*death instinct – thanatos*) yang mendasari tindakan agresif dan destruktif (Minderop, 2013: 27). Kita tahu bahwa insting kehidupan (*life instinct*) bertujuan untuk memenuhi kebutuhan biologis manusia seperti makan, minum, serta kebutuhan akan seks. Freud percaya bahwa seluruh badan manusia telah ditanami oleh libido (Feist, 2008: 29-30). Kemudian libido ini mengarahkan seseorang kepada prinsip kesenangan. Libido ini dinamakan kateksis (*cathexis*). Kateksis (*cathexis*) sendiri artinya investasi ego libido kepada objek. Ego libido erat kaitannya dengan seksualitas. Selain alat kelamin, mulut dan anus juga menghasilkan kesenangan seksual, yang oleh Freud disebut zona erogen (Feist, 2008: 30).

Naluri kehidupan mengambil bentuk seperti narsisme dan cinta. Narsisme dapat diartikan sebuah penyimpangan seksual ketika penderitanya jatuh cinta kepada diri sendiri dan bukan kepada orang lain (Storr, 1991: 65). Pada awalnya bayi selalu berpusat pada diri sendiri, dengan libido mereka yang tertanam dalam ego mereka. Kondisi ini dapat dikenal sebagai narsisme primer. Seiring dengan perkembangan ego, anak-anak biasanya menghentikan narsisme primer dan mengembangkan ketertarikan kepada orang lain. Dalam bahasa Freud,

libido yang narsistik ini dipindahkan ke dalam objek libido. Selama masa pubertas, para remaja mengarahkan libido mereka kembali pada ego dan menjadi asyik dengan penampilan dan ketertarikan kepada diri sendiri. Kondisi ini dinamakan narsisme sekunder (Feist, 2008: 30).

Manifestasi kedua dari naluri kehidupan adalah cinta, yang berkembang ketika manusia menanamkan libido mereka kepada sebuah objek atau pribadi selain diri mereka sendiri. Cinta seringkali disertai oleh kecenderungan-kecenderungan narsistik, seperti ketika seseorang mencintai orang lain yang berfungsi sebagai sebuah ideal atau model yang sebenarnya mereka sendiri yang ingin menjadi demikian (Feist, 2008: 30).

Freud percaya bahwa tujuan dari semua kehidupan (*organic*) adalah kematian (*inorganic*) (Freud, 1990: 32). Dengan cara ini, insting pertama yang muncul yaitu naluri untuk mati. Untuk waktu yang lama, substansi kehidupan terus-menerus dibuat mudah mati sehingga mengharuskan mereka membuat jalan memutar yang lebih rumit untuk mencapai tujuan kematiannya (Freud, 1990: 32). Insting bertahan hidup membawa gagasan tentang insting untuk mati. Mereka memastikan bahwa proses dari *organic* (kehidupan) menuju ke *inorganic* (kematian) menggunakan jalan memutar sesuai dengan keinginan organisme masing-masing. Ini sesuai dengan kenyataan bahwa organisme tersebut hanya ingin mati dengan caranya sendiri (Freud, 1990: 33).

Naluri kematian dapat menjurus pada tindakan bunuh diri atau pengrusakan diri (*self-destructive behavior*) atau bersikap agresif terhadap orang lain (Hilgard et. al., 1975: 335 via Minderop, 2013: 27). Tujuan dari dorongan destruktif, menurut Freud, adalah mengembalikan organisme pada kondisi anorganis (mati). Karena kondisi anorganis inilah puncak dari kematian, maka tujuan akhir dorongan agresif adalah penghancuran diri. Sama seperti dorongan seksual, agresi juga fleksibel dan dapat mengambil beberapa bentuk tindakan seperti tindak merendahkan dan menikmati penderitaan orang lain (Feist, 2008: 31). Freud via Storr (1991: 81) menyatakan bahwa naluri kematian pada awalnya diarahkan kembali menuju diri sendiri, dan karena setiap orang akhirnya akan mati, maka pada akhirnya naluri kematian tersebutlah yang menang. Tetapi dalam hidup seseorang, naluri kematian dalam skala besar diarahkan keluar sebagai agresi: pertama, terhadap rangsangan dunia eksternal yang tidak diinginkan; kedua, sebagai sadisme yang tunduk kepada dominasi objek-objek seksual; dan yang ketiga terhadap individu atau keadaan yang membuat frustasi kemauan ego. Bagaimanapun juga, peradaban menjamin bagian dari semangat destruktif ini dibalikkan lagi kedalam; bergabung dengan superego, dan termanifestasikan dalam perasaan bersalah, sambil meningkatkan rasa

bersalah pada diri sendiri, rasa benci pada diri sendiri dan sikap menghukum diri sendiri (Storr, 1991: 81).

Jika naluri kehidupan mengambil bentuk seperti narsisme dan cinta, beda halnya dengan naluri kematian. Naluri kematian mengambil bentuk seperti sadisme dan masokhisme. Sadisme adalah kebutuhan atas kesenangan yang melibatkan rasa sakit atau sikap merendahkan pasangan bercintanya, jika dibawa sampai titik ekstrim dia dapat menjadi pelecehan dan kekerasan. Dia menjadi tindak pelecehan dan kekerasan jika tujuan seksual dari kesenangan menjadi sekunder dibawah tujuan destruktifnya (Freud, 1933/1964 via Feist, 2008: 30).

Manifestasi kedua dari naluri kematian adalah masokhisme. Masokhisme adalah kebutuhan atas kesenangan, dia menjadi tindak pelecehan atau kekerasan ketika tujuan seksual atau *eros* menjadi nyaman dengan dorongan-dorongan destruktif tersebut. Para masokhis mengalami kesenangan dari menderita rasa sakit yang dilakukan oleh diri sendiri atau orang lain, para masokhis mengalami kesenangan dari tindakan merendahkan yang dilakukan oleh diri sendiri atau orang lain. Para masokhis dapat menyediakan rasa sakit yang dilakukan oleh diri sendiri, mereka tidak perlu bergantung pada orang lain untuk mencapai kepuasan masokhistik (Feist, 2008: 30).

Naluri kehidupan dan naluri kematian berasal dari id, dimana id adalah sesuatu yang *primitive* (purba), *chaos* dan tidak terakses bagi alam sadar, tidak dapat diubah, amoral, tidak logis, tidak terorganisasikan, dan selalu dipenuhi energi yang diterimanya dari dorongan-dorongan dasar menuju pemuasan prinsip kesenangan (Feist, 2008: 27). Tujuan dari kedua naluri tersebut yaitu sama-sama mencari kesenangan dan mengurangi penderitaan. Cara kerja id memang berhubungan dengan prinsip kesenangan, selalu mencari kesenangan atau kenikmatan dan cenderung menghindari ketidaknyamanan (Minderop, 2013: 21).

Mekanisme pertahanan ego yang diidentifikasi oleh Freud terdiri dari represi, pembentukan reaksi (*repression*), pembentukan reaksi (*reaction formation*), pengalihan (*displacement*), fiksasi (*fixation*), regresi (*regresion*), proyeksi (*projection*), introyeksi (*introjection*), dan sublimasi (*sublimation*). Dalam pembahasan kali ini, penulis akan berfokus pada bagian mekanisme pertahanan ego dalam bentuk represi (*repression*), pengalihan (*displacement*) dan sublimasi (*sublimation*). Mekanisme pertahanan ego yang paling dasar adalah represi (*repression*). Kapanpun ego merasa terancam oleh impuls-impuls id yang tidak diinginkan, dia melindungi diri dengan merepresi impuls-impuls tersebut. Persisnya, ego memaksa perasaan-perasaan yang mengancam tersebut untuk kembali ke alam bawah sadar (Freud, 1926/1959a via Feist, 2008: 32). Mekanisme pertahanan ego yang selanjutnya yaitu

pengalihan (*displacement*). Freud (1926/1959a) via Feist (2008: 33) percaya dengan pengalihan (*displacement*), manusia dapat mengarahkan kembali dorongan-dorongan mereka yang tidak bisa diterima kepada beragam manusia atau objek sehingga impuls-impuls asli bisa disembunyikan. Contohnya seorang perempuan yang marah kepada teman sekamarnya dapat mengalihkan kemarahannya kepada pegawainya, kucing peliharaannya, atau hewan-hewan yang sudah diawetkan. Dia masih tetap ramah kepada teman sekamarnya, namun dia tidak bersikap berlebih-lebihan (Feist, 2008: 33). Mekanisme pertahanan ego yang selanjutnya yaitu sublimasi (*sublimation*). Menurut Freud (1917/1963) mekanisme pertahanan ego yaitu sublimasi ini dapat membantu individu maupun kelompok sosial menjadi lebih baik. Sublimasi adalah perepresian tujuan genital *eros* dan menggantinya dengan tujuan-tujuan kultural atau sosial yang lebih mulia. Di kebanyakan masyarakat, sublimasi berkombinasi dengan ekspresi langsung *eros* yang menghasilkan keseimbangan antara pencapaian sosial dan kesenangan-kesenangan pribadi. Kebanyakan dari kita sanggup menyublimasi libido kita untuk melayani nilai-nilai kultural yang lebih tinggi, sementara pada saat yang sama kita tetap dapat mempertahankan sejumlah dorongan seksual untuk mengejar kesenangan erotik individu (Feist, 2008: 33).

Kubler Ross (1972, 176-177) menyatakan bahwa seseorang akan melewati lima tahapan antara kesadaran mereka tentang penyakit yang diderita dan kematian yang akan datang kapan saja kepada mereka jika mereka memiliki jumlah waktu yang tersedia. Tahap pertama yaitu penolakan (*denial*), dimana orang tersebut merespons dengan kaget dan penolakan pun terjadi ketika mereka diberi tahu bahwa mereka mengidap penyakit yang serius. Tahap kedua yaitu marah (*anger*). Ketika seseorang tidak dapat mempertahankan penolakannya lagi, ia akan menjadi jahat, menuntut dan mengkritik. Ini merupakan sesuatu yang lazim di tahap kedua ini. Tahap ketiga yaitu tawar-menawar (*bargaining*). Orang tersebut akan berdoa untuk kelangsungan hidup mereka, mereka mungkin akan menyumbangkan ginjal atau mata mereka, atau mereka juga dapat menjadi orang yang baik. Mereka biasanya menjanjikan sesuatu sebagai gantinya jika mereka dapat hidup lebih lama lagi. Tahap keempat yaitu depresi (*depression*). Ketika kamu melihat seseorang yang sedang bersedih, namun dia tidak mengatakan apapun tentang apa yang sedang dia tangisi. Sulit untuk menerima perilaku semacam itu dalam waktu yang lama. Tahap kelima yaitu penerimaan (*acceptance*). Jika dokter dapat membantu orang tersebut mengekspresikan kemarahan dan depresinya, maka sebagian besar orang tersebut mulai mencapai tahap penerimaan. Orang tersebut dapat mengatakan “Waktuku sudah sangat dekat sekarang, dan sekarang sudah tidak apa-apa bagiku untuk mati”.

3. Metode Penelitian

Penelitian ini menggunakan Film *Never Let Me Go* sebagai objek material serta teori Sigmund Freud dan teori Kubler Ross sebagai objek formal. Kemudian langkah selanjutnya yaitu menentukan metode penelitian, teknik pengumpulan data dan metode analisis data. Metode penelitian adalah cara untuk memperoleh pengetahuan mengenai objek tertentu dan karenanya harus sesuai dengan kodrat keberadaan objek itu sebagaimana yang dinyatakan oleh teori (Faruk, 2017: 55). Metode penelitian memiliki cara kerja penelitian atau langkah-langkah penelitian yang menjadi jalan untuk sampai pada tujuan penelitian yang dimaksud. Pada dasarnya, metode dalam penelitian ini menggunakan metode penelitian kualitatif yang juga disebut sebagai metode deskriptif yang di dalamnya akan ditemukan data berupa konsep-konsep dan pemikiran. Metode kualitatif meliputi metode kajian pustaka (Ahimsa, 2009: 15). Metode kualitatif deskriptif juga merupakan suatu prosedur penelitian yang menghasilkan data deskriptif berupa kata-kata tertulis atau lisan dari orang-orang dan perilaku yang dapat diamati (Moleong, 2003: 3). Teknik pengumpulan data menggunakan studi pustaka. Data diperoleh dari menonton Film *Never Let Me Go* kemudian mencari tulisan yang terkait dengan film tersebut. Metode analisis data merupakan seperangkat cara atau teknik penelitian yang merupakan perpanjangan dari pikiran manusia karena fungsinya bukan untuk mengumpulkan data, melainkan untuk mencari hubungan antar data yang tidak akan pernah dinyatakan sendiri oleh data yang bersangkutan (Faruk, 2017: 25). Langkah pertama yang dilakukan adalah peneliti akan mengumpulkan bahan atau data kemudian melakukan klasifikasi data untuk menentukan data yang paling relevan dengan penelitian. Kemudian langkah selanjutnya adalah peneliti akan melakukan analisis teks. Peneliti menggunakan data primer berupa Film *Never Let Me Go* Karya Kazuo Ishiguro untuk menggambarkan tindakan yang dilakukan oleh Tokoh Kath, Ruth dan Tommy dengan menjelaskan tentang bentuk-bentuk naluri kehidupan dan naluri kematian berdasarkan perspektif Sigmund Freud serta tahapan-tahapan kematian menurut perspektif Kubler Ross. Tidak lupa peneliti juga mencari data sekunder seperti dari buku-buku atau jurnal untuk menguatkan penelitian ini. Langkah ketiga adalah menyimpulkan hasil analisis untuk memberikan interpretasi terhadap data tersebut.

4. Hasil dan Pembahasan

Tujuan dari penelitian ini adalah sebagai berikut: 1) membongkar tindakan yang dilakukan oleh Tokoh Kath, Ruth dan Tommy dengan menjelaskan tentang bentuk-bentuk

naluri kehidupan dan naluri kematian berdasarkan perspektif Sigmund Freud 2) menjelaskan tentang tahapan-tahapan kematian yang dialami oleh Tommy menurut perspektif Kubler Ross.

4. 1. Naluri Kehidupan

4. 1. 1. Naluri Kehidupan pada Tokoh Kathy

Tokoh Kathy H merupakan tokoh protagonis yang sekaligus menjadi narator dalam film ini. Kathy merupakan seorang perawat (*carers*) dan juga seorang pendonor organ tubuh. Dia digambarkan sangat dekat dengan Tommy, namun begitu Ruth datang ke dalam kehidupan mereka berdua, Ruth mengambil alih peran Kathy. Kathy pun akhirnya mengalami patah hati. Mencintai membutuhkan objek. Normalnya, kateksis (energi psikis) mengarahkan ego libido kepada objek yang dituju (pasangan). Jika tidak ada pasangan, lantas ego libido ini sedikit demi sedikit ditarik kembali menuju ke diri sendiri sehingga menyebabkan orang itu mencintai dirinya sendiri (narsisme). Setelah Kathy gagal mengarahkan ego libidonya kepada Tommy, dia mengarahkan libidonya kembali pada ego dan menjadi asyik dengan dirinya sendiri. Dalam hal ini, Kathy asyik dengan dirinya sendiri, sambil mendengarkan sebuah lagu, lebih fokus untuk mencintai dirinya sendiri, serta tidak memperhatikan keadaan sekitar bahkan tidak peduli lagi dengan keberadaan Tommy dan Ruth. Berikut ini merupakan kutipan lagu yang didengarkan oleh Kathy dalam Film *Never Let Me Go*:

Kiss me. And never. Never. Never. Let me go. Lock my heart. Throw away the key. Feel my love (Ishiguro, 2010: 00.51.27 – 00. 52.11).

Perilaku Kathy yang asyik dengan dirinya sendiri, dan tidak memperdulikan orang lain merupakan bentuk dari manifestasi narsisme sekunder. Senada dengan apa yang dikatakan oleh Freud via Feist (2008: 30) bahwa selama masa pubertas, para remaja mengarahkan libido mereka kembali pada ego dan menjadi asyik dengan penampilan dan ketertarikan kepada diri sendiri. Kondisi ini dinamakan narsisme sekunder (Feist, 2008: 30). Di dalam lagu ini juga, ia menganggap dirinya indah, dan pantas untuk dicintai. Kathy sangat menghayati lagu tersebut. Tindakan Kathy yang lain yang dapat mencerminkan naluri kehidupan yaitu:

Hello, Tommy, said Kathy. Hello, Kath, Tommy replied. Well, don't just hover in the doorway. Come in. Join the fun, said Kathy. Didn't know you liked that sort of stuff, said Tommy. You're very welcome to them after I've finished, Kathy replied. Oh, no, it's just sex stuff. I expect I've seen them all already anyway, Tommy replied. What are you looking for? Tommy asked. What do you mean? I'm just looking at dirty picture, Kathy replied. What, just for kicks? Tommy asked. I supposed you could say, yes, Kathy replied. If it's just for kicks, then you don't it like that. You need to look at each picture more carefully, Tommy replied. Nothing really happens if you go that fast, he added. How do you know what works for girls? Kathy asked. Kath, you're not looking for kicks, Tommy replied (Ishiguro, 2010: 00.35.25 – 00.36.28).

Dari kutipan percakapan antara Kathy dan Tommy, dapat diketahui bahwa tindakan membaca majalah dewasa yang dilakukan oleh Kathy merupakan bentuk pengalihan cinta Kathy kepada Tommy yang dia alihkan kepada majalah dewasa. Menurut kacamata Freud, id menuntut ego untuk memenuhi hasrat biologis. Dalam kasusnya Kathy, ego nya berhadapan dengan kebutuhan akan seks atau cinta dari lawan jenis (Tommy) yang tidak dapat dipenuhi karena Tommy adalah pacarnya Ruth. Superego menghalangi hasrat dari id untuk melakukan hubungan seksual dengan Tommy. Ego ideal memberitahunya bahwa dia akan mendapatkan cinta atau hubungan seksual setelah dia membaca majalah dewasa tersebut. Bagaimanapun, id mendorong ego untuk memenuhi hasrat seksual. Ego mencoba untuk menjembatani kebutuhan dari id (hasrat untuk melakukan hubungan seksual). Ego akhirnya menciptakan fantasi akan hubungan seksual saat ia melihat majalah dewasa bergambar perempuan yang telanjang. Ego berubah menjadi harapan, hasrat dan pikiran akan seks yang tidak dapat terpenuhi di dalam kehidupannya melalui fantasi.

Di saat Kathy sedang asyik mendengarkan lagu, Ruth datang dan memberitahu apa sebenarnya ada di pikiran Kathy. Kathy hanya ingin menjadi pacarnya Tommy, yang saat itu berstatus pacarnya Ruth. Namun, Ruth mengatakan bahwa Kathy tidak punya kesempatan untuk menjadi pasangan Tommy. Hal ini dapat dilihat pada kutipan berikut:

I know what you think, Kathy. I know you think that you and Tommy would have made a more natural couple, and you believe that there's a chance that Tommy and I will split up some day, said Ruth. And when we do, perhaps that will be your chance with Tommy. Chance to do it right this time, she added. But you see, the thing is, Kathy. Although Tommy really likes you as a friend, he just doesn't see you that way, she added. He told me about the porno magazines. We had quite a laugh about it, she added. He doesn't understand what you were doing. But I did (Ishiguro, 2010: 00.52.29 – 00.53.33).

Kutipan diatas menggambarkan bahwa Ruth berusaha meyakinkan Kathy agar menyerah saja dalam mengejar cintanya kepada Tommy. Mendengar hal tersebut, Kathy menangis dan ia kemudian dia merepresi perasaan dia kepada Tommy. Dengan represi, ego memaksa perasaan-perasaan yang mengancam tersebut untuk kembali ke alam bawah sadar (Freud, 1926/1959a via Feist, 2008: 32). Dalam hal ini, ego Kathy memaksa perasaan cintanya kepada Tommy untuk kembali ke alam bawah sadar Kathy. Ego meyakinkan bahwa Tommy bukan pacarnya Kathy atau bukan siapa-siapanya Kathy. Lalu superego menyatakan bahwa lingkungan tempat Kathy berada sekarang tidak membantunya untuk mendapatkan Tommy. Tidak lama setelah kejadian tersebut, Kathy memutuskan untuk mendaftarkan diri menjadi *carers* (perawat yang membantu pendonor lain). Tindakan ini dapat dikategorikan sebagai

mekanisme pertahanan ego dalam bentuk sublimasi (*sublimation*). Senada dengan yang dikatakan Feist (2008: 33), sublimasi adalah perepresian tujuan genital *eros* dengan menggantinya dengan tujuan-tujuan kultural atau sosial yang lebih mulia (Feist, 2008: 33). Dalam hal ini, Kathy berusaha untuk mereduksi *eros* nya, menggantinya dengan tindakan sosial yang lebih bermanfaat bagi masyarakat yaitu menjadi perawat (*carers*) yang membantu para pendonor lain.

4. 2. Naluri Kematian

4. 2. 1. Naluri Kematian pada Tokoh Tommy

Tindakan yang dilakukan oleh Tommy dengan cara memaki teman-temannya dapat dikategorikan sebagai dorongan kematian. Tommy melakukan tindakan tersebut karena ia didorong oleh rasa kesalnya terhadap teman-teman yang meninggalkan ia sewaktu pelajaran olahraga. Hal ini dapat dilihat pada percakapan berikut:

He's got his shirt on. His favorite polo shirt, said Kathy. He really doesn't suspect a thing, someone replied. Looks like no one wants you, Tommy, someone replied again. What's he doing? Someone asked. It's his own fault. If he learnt to keep his cool, they'd leave him alone, said Ruth. I hate you. I hate you all! said Tommy. Kath... No, don't! someone said to Kathy. You shouldn't have... said Kathy (Ishiguro, 2010: 00.08.45 – 00.09.30).

Dari kutipan di atas dapat diketahui bahwa sumber dari dorongan tersebut berasal dari jiwa Tommy yang sedang tegang, dan dorongan tersebut bertujuan untuk mengurangi tegangan tersebut dengan tetap dapat merasakan kesenangan di dalamnya. Objek dari dorongan tersebut adalah teman-teman Tommy. Setelah Tommy ditinggalkan oleh teman-temannya, Tommy merasa kesal dan marah, kemudian Tommy mengucapkan kata-kata “*I hate you. I hate you all!*” (Ishiguro, 2010: 00.09.14 – 00.09.15). Kathy yang mendengar perkataan tersebut datang dan berusaha untuk menenangkan dia. Namun, yang terjadi adalah Tommy secara tidak sengaja memukul Kathy. Setelah memukul Kathy, Tommy terdiam dan meninggalkan Kathy. Dalam hal ini, Tommy melampiaskan kekesalannya terhadap teman-temannya lewat Kathy. Tindakan ini dapat dikategorikan sebagai manifestasi dari mekanisme pertahanan ego yang disebut pengalihan (*displacement*). Kemudian, Kathy datang ke ruangan Mrs. Lucy untuk bertanya terkait masalah yang dihadapi oleh Tommy. Hal ini dapat dilihat pada kutipan film sebagai berikut:

Hello. Kathy H, said Kathy. Of course. Kathy H. Come on, said Mrs. Lucy. So, what can I do for you? She added. Well, I was wondering what you said to Tommy, Kathy replied. I believe I was trying to calm him down because he seemed upset, said Mrs. Lucy. He

explained he was often teased about sport and art, so I told him he shouldn't get upset about these things, she added. The other children are only teasing him to get a reaction. And if it happens that he's not particularly good at sport or art, she added (Ishiguro, 2010: 00.10.30 – 00.11.24).

Berdasarkan penjelasan dari Mrs. Lucy, Tommy kesal karena sering diejek oleh teman-temannya saat pelajaran olahraga dan seni. Tindakan yang dilakukan oleh Tommy seperti marah kepada teman-temannya dan menampar Kathy merupakan manifestasi dari dorongan kematian yang bertujuan untuk mengurangi tegangan-tegangan, dengan cara menghina dan menampar orang lain. Tindakan tersebut dapat dikategorikan sebagai tindakan sadisme.

4. 2. 2. Naluri Kematian pada Tokoh Ruth

Tindakan yang dilakukan oleh Ruth dengan cara memaki diri mereka sendiri (karena mendengar rumor yang mengatakan bahwa mereka dikloning dari manusia sampah atau manusia yang tidak jelas asal usulnya) dapat mencerminkan dorongan kematian. Hal ini dapat dibuktikan pada kutipan film berikut:

It's not her. I'm not her, said Ruth. No, you're not, Kathy replied. It was really close, though, Tommy added. Oh, shut up, Tommy! It wasn't close. It wasn't close at all. And I knew it wasn't gonna be her before we even got here! It was never gonna be her, Ruth replied. They never, ever model us on people like that woman. Ruth, don't, Kathy interrupt. What? We all know it, we just never say it. We are modeled on trash, said Ruth. Junkies, prostitutes, winos, tramps. Convicts, maybe, as long as they aren't psychos, she added. If you want to look for possibles, if you want to do it properly, look in the gutter. That's where we came from, she added (Ishiguro, 2010: 00.43.36 – 00.44.23).

Pada kutipan diatas, Ruth memaki diri mereka sendiri, seolah-olah membenarkan rumor tersebut yang mengatakan bahwa mereka dikloning dari sampah (*we are modeled on trash*) (Ishiguro, 2010: 00.44.00 – 00.44.02). Sumber dari dorongan tersebut berasal dari jiwa Ruth yang sedang tegang, dan dorongan tersebut bertujuan untuk mengurangi tegangan tersebut dengan tetap dapat merasakan kesenangan di dalamnya. Objek dari dorongan tersebut adalah rumor yang beredar diantara mereka. Tindakan Ruth dapat dikategorikan sebagai sadisme dan masokhisme. Dikatakan sadisme karena Ruth menghina atau merendahkan asal usul mereka sebagai manusia kloning (rumor mengatakan bahwa mereka dikloning dari pecandu, PSK, tunawisma, gelandangan atau bahkan narapidana selama mereka tidak gila). Dikatakan masokhisme karena Ruth secara tidak langsung senang merendahkan dirinya sendiri yang berasal dari kloningan tersebut.

4. 3. Tahapan-Tahapan Kematian pada Tokoh Tommy

Kubler Ross (1972, 176-177) menyatakan bahwa seseorang akan melewati lima tahap antara kesadaran mereka tentang penyakit yang diderita dan kematian yang akan datang kapan saja kepada mereka jika mereka memiliki jumlah waktu yang tersedia. Tahapan itu antara lain: (1) penolakan (*denial*), (2) kemarahan (*anger*), (3) tawar – menawar (*bargaining*), (4) depresi (*depression*), dan (5) penerimaan (*acceptance*). Salah satu tokoh yang bernama Tommy mengalami tahapan kematian (*stage of grief*). Berikut penulis akan memaparkan satu persatu bagian dari tahapan kematian menurut Kubler Ross:

4. 3. 1. Penolakan (*denial*)

Menurut Kubler Ross, tahapan penolakan adalah suatu tahap dimana orang tersebut merespons dengan kaget dan penolakan pun terjadi ketika mereka diberi tahu bahwa mereka mengidap penyakit yang serius (Ross, 1972: 176). Tokoh Tommy mengalami fase penolakan di dalam Film *Never Let Me Go*. Hal ini dapat dibuktikan dalam kutipan film sebagai berikut:

Supposed for a second that the rumor is true. That there is a special arrangement for Hailsham students, if they're in love. Well, there would have to be some kind of way to decide if couple are telling truth and not just lying to put off their donations. That's what The Gallery could before, said Tommy. In the Gallery they have everything about us they need to know. So if we say that we're in love, they can look into our souls and they can see. They'll know if it's real love or if it's just a lie, he added. That's a strange idea, Tommy. Kathy replied. What? Tommy suprised with Kathy's answer (Ishiguro, 2010: 00.48.16 – 00.49.05).

Berdasarkan pemaparan di atas, Tommy berusaha untuk mencari kebenaran tentang rumor yang dikatakan oleh seniornya di Hailsham yaitu Chrissie dan Rodney. Rumor tersebut mengatakan bahwa beberapa murid Hailsham pernah mendapat penangguhan. Mereka dapat mendonasikan organ tubuh pertama mereka dalam tenggang waktu tiga atau empat tahun lebih lama selama mereka mempunyai izin atau kualifikasi. Jika ada laki-laki dan perempuan, mereka saling mencintai satu sama lain, dan mereka bisa membuktikannya, maka mereka dapat diberikan waktu beberapa tahun bersama sebelum mereka dapat memulai pendonoran organ pertama mereka. Rumor tersebut yang menginspirasi Tommy agar dirinya bersama dengan yang lain untuk dapat mendapatkan penangguhan tersebut. Hal ini mencerminkan bahwa Tommy melakukan penolakan terhadap takdir yang ia dapatkan sebagai manusia kloning yang seharusnya mendonorkan organ tubuh mereka kepada orang yang membutuhkan. Dalam hal ini, Tommy melewati fase pertama dari kelima tahapan kematian (*stage of grief*) yang dinamakan “tahap penolakan (*denial*)”.

4. 3. 2. Marah (Anger)

Menurut Kubler Ross, tahapan marah adalah suatu tahap dimana penderita tidak dapat mempertahankan penolakannya lagi, dia akan menjadi jahat, menuntut dan mengkritik. Ini merupakan sesuatu yang lazim di tahap ini (Ross, 1972: 176). Tokoh Tommy mengalami fase marah di dalam Film *Never Let Me Go*. Hal ini dapat dibuktikan dalam kutipan film sebagai berikut:

Are you thinking of applying? With Ruth? said Kathy. No. It wouldn't work, Tommy replied. Why? Kathy asked. Because ... you forget that you got lots of stuff into The Gallery over the years, and if I applied they wouldn't have anything to go on, Tommy replied. It's all just rumors and theories, Kathy replied. Yeah, I know, Tommy replied (Ishiguro, 2010: 00.49.30 - 00.50.34).

Pada pemaparan di atas, setelah Tommy tidak mendapatkan jawaban yang positif dari Kathy, emosi Tommy pun berubah dan bercampur aduk menjadi satu, yaitu sedih dan marah. Sedih karena ia tidak mendapatkan tanggapan yang ia inginkan dari Kathy atau Kathy tidak mau diajak untuk mendaftar pada sistem penangguhan tersebut. Marah karena Tommy tidak dapat menghindari takdir yang ia alami. Setelah Kathy meninggalkan Tommy sendirian di hutan, Tommy pun tertunduk lesu. Dalam hal ini, Tommy melewati fase kedua dari kelima tahapan kematian (*stage of grief*) yang dinamakan “tahap marah (*anger*)”.

4. 3. 3. Tawar-Menawar (Bargaining)

Menurut Kubler Ross, tahap tawar-menawar adalah suatu tahap dimana penderita akan berdoa untuk kesembuhan mereka, dan biasanya mereka akan menjadi orang yang baik (Ross, 1972: 177). Mereka akan menjanjikan sesuatu jika mereka mendapat umur yang panjang seperti mendonorkan ginjal atau mata mereka kepada orang lain atau menjadi sosok yang lebih religius. Tokoh Tommy mengalami fase tawar-menawar (*bargaining*) di dalam Film *Never Let Me Go*. Hal ini dapat dibuktikan dalam kutipan film sebagai berikut:

Well, we'd heard about the deferrals. And we'd worked out the purpose of The Gallery. Tell me the purpose. To use our art from Hailsham to look into our souls, which would verify that we deserved a deferral (Ishiguro, 2010: 01.24.26 – 01.24.51).

Ruth memberikan alamat rumah Madame kepada Tommy dan Kathy. Tommy yang saat itu pergi bersama dengan Kathy mencoba untuk menawarkan lukisan karya seni milik Tommy. Dia hendak menggunakan karya seninya dari Hailsham untuk melihat ke dalam jiwa mereka. Sehingga hal itu dapat membuktikan bahwa Tommy dan Kathy pantas mendapatkan penangguhan. Namun, rencana dari Tommy tidak diterima oleh Madame. Lalu, datanglah Mrs.

Emily dan mengambil alih peran Madame. Hal ini dapat dibuktikan dalam kutipan film sebagai berikut:

Kathy H and Tommy D. I remember you both. Kathy, a bright girl, and so creative. And Tommy, a big heart and terrible rages, said Mrs. Emily. You have to understand, Hailsham was the last place to consider the ethnics of donation. We used your art to show what you were capable of. To show that donor children are all but human. But we were providing an answer to a question no one was asking ... You're the first for a quite while, she added. To apply for a deferral? Tommy asked. There are no defferals, Tommy, Kathy replied. There are no defferals, and there never have been, Madame replied (Ishiguro, 2010: 01.26.29 – 01. 27.58).

Ketika Tommy melakukan negosiasi bersama Madame dan Mrs. Emily, ternyata negosiasi tersebut tidak diterima alias gagal. Madame dan Mrs. Emily menyatakan bahwa tidak akan ada penangguhan, dan tidak pernah ada (*There are no defferals, and there never have been*). Mendengar pernyataan tersebut, Tommy kecewa karena negosiasinya yang ditolak oleh Madame dan Mrs. Emily. Dia memutuskan untuk mengambil seluruh lukisannya dan bergegas untuk pulang meninggalkan rumah Madame. Dalam hal ini, Tommy melewati fase ketiga dari kelima tahapan kematian (*stage of grief*) yang dinamakan “tahap tawar-menawar (*bargaining*)”.

4. 3. 4. Depresi (*Depression*)

Menurut Kubler Ross, depresi adalah suatu tahap dimana penderita akan menangis dan dia tidak mau berkata apapun mengenai apa yang sedang dia keluhkan. Sulit untuk menerima perilaku semacam itu dalam waktu yang lama (Ross, 1972: 177). Tokoh Tommy mengalami fase depresi di dalam Film *Never Let Me Go*. Hal ini dapat dibuktikan dalam kutipan film sebagai berikut:

Sorry, can we stop for a second? I need to get out (Ishiguro, 2010: 01.31.11 – 01.31.14).

Setelah pulang dari rumah Madame, Tommy nampak diam di sepanjang perjalanan pulang. Tidak terjadi percakapan antara Tommy dengan Kathy saat itu. Namun, tiba-tiba Tommy berkata bahwa ia ingin Kathy menghentikan mobilnya karena ia ingin keluar sebentar dari mobil. Kathy menghentikan mobilnya dan Tommy bergegas keluar dari mobil. Tiba-tiba Tommy berteriak diluar dan terlihat sangat depresi. Kesedihan nampak keluar dari dalam wajah Tommy. Kathy yang mendengar suara teriakan tersebut segera keluar dari mobil dan memeluk Tommy, berharap bahwa Tommy akan tenang. Tindakan berteriak di tengah jalan yang dilakukan oleh Tommy merupakan manifestasi dari mekanisme pertahanan ego yaitu pengalihan (*displacement*). Tommy mengalihkan kemarahannya dari yang semula kepada Mrs.

Lucy dan Madame yang kemudian ia melampiaskan semuanya ke alam sebagai objeknya. Senada dengan apa yang dikatakan oleh Freud bahwa dia percaya dengan pengalihan (*displacement*), manusia dapat mengarahkan kembali dorongan-dorongan mereka yang tidak bisa diterima kepada beragam manusia atau objek sehingga impuls-impuls asli bisa disembunyikan. Contohnya seorang perempuan yang marah kepada teman sekamarnya dapat mengalihkan kemarahannya kepada pegawainya, kucing peliharaannya, atau hewan-hewan yang sudah diawetkan. Dia masih tetap ramah kepada teman sekamarnya, namun dia tidak bersikap berlebih-lebihan (Feist, 2008: 33). Tommy masih bersikap ramah dengan Mrs. Lucy dan Madame, namun dia tidak bersikap berlebihan. Dalam hal ini, Tommy melewati fase keempat dari kelima tahapan kematian (*stage of grief*) yang dinamakan “depresi (*depression*)”.

4. 3. 5. Penerimaan (*Acceptance*)

Menurut Kubler Ross, tahap penerimaan adalah suatu tahap dimana penderita berkata “Waktuku sudah sangat dekat sekarang, dan sekarang sudah tidak apa-apa bagiku untuk mati” (Ross, 1972: 177). Tokoh Tommy mengalami fase penerimaan (*acceptance*) di dalam Film *Never Let Me Go*. Tidak ada percakapan lebih lanjut antara Tommy dengan Kathy saat Tommy menjalani operasi pendonoran organ tubuhnya.

5. Simpulan

Poin-poin penting dalam diskusi ini adalah sebagai berikut: Pertama, dorongan kehidupan yang dilakukan oleh Kathy yaitu membaca majalah porno. Kedua, dorongan kematian yang dilakukan oleh Ruth adalah menghina dan merendahkan ras mereka sebagai manusia kloning yang perilakunya tersebut dapat dikategorikan sebagai tindakan sadisme dan masokhisme serta Tommy yang melakukan tindakan memarahi teman-temannya yang dapat merepresentasikan tindakan sadisme. Tahapan kematian yang dialami oleh Tommy adalah sebagai berikut: (1) penolakan (*denial*), (2) marah (*anger*), (3) tawar-menawar (*bargaining*), (4) depresi (*depression*), dan (5) penerimaan (*acceptance*).

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GANGGUAN KEPRIBADIAN NARSISTIK TOKOH UTAMA NOVEL *LADY SUSAN* KARYA JANE AUSTEN

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Abstract

Lady Susan is a novel by Jane Austen published very first time in 1871 with an epistolary style of writing. This novel tells the story about Susan Vernon, the main character who has just lost her husband forever. Although Susan Vernon became a single parent, but her beauty and charm cannot be doubted. She is used to living a luxurious life and full of wealth. This causes her self-confidence high and then do everything to survive, including married her daughter Frederica to the man of her choice and then looking for a rich man for herself. This study seeks to explain how the confidence of Susan Vernon leads to narcissistic personality disorder. The data source is novel Lady Susan which will be explain based on personality theory by Sigmund Freud. The results of the discussion showed a narcissistic personality disorder of Lady Susan caused by the parents who spoiled her too much. The urge to fulfil desires in any way carried over into adulthood. This disorder not only affects those closest to patient but also has a bad impact on the sufferer because it demands to be perfect to get praise and respect. Patients will get a negative response because their desires tend to be unreasonable. When experience a failure, they lost a confidence and finally being embarrassed to appear in front of public.

Keywords: Lady Susan, Narcissistic, Novel, Personality Disorder.

1. Pendahuluan

Di dalam kehidupan bermasyarakat, manusia dikatakan sebagai makhluk sosial yang tidak dapat lepas dari pengaruh manusia lain. Namun disisi lain, manusia juga dapat bertahan, beradaptasi dengan lingkungan, melalui sesuatu yang dimiliki sebagai satu individu yang menjadi spesifik atau ciri khas dirinya. Melalui proses penyerapan nilai dan adaptasi tersebut kepribadian seorang individu kemudian terbentuk. Oleh sebab itu, lingkungan berperan sangat besar terhadap perkembangan kepribadian seorang individu, begitu pula sebaliknya individu juga berkesempatan yang sama untuk memberikan pengaruh untuk masyarakat.

Kepribadian seseorang (individu) dikatakan dapat berpengaruh apabila dianggap sesuai dengan norma dan nilai yang berlaku di masyarakat selama ini. Hal itu menjadi alasan mengapa kepribadian harus dibentuk sejak dini karena berasal dari interaksi fisik (fenotype) dan psikis (genotype) dengan situasi lingkungan. Dalam psikologi, fenotype diartikan sebagai ciri khas seseorang yang dapat dilihat atau dirasakan alat indera manusia, sebagai contoh ciri fisik bola

mata berwarna biru, rambut keriting dsb. Sedangkan fenotype telah ada dan dibawa sejak lahir, serta mendapat beberapa rangsangan dari luar, sebagai contoh psikis yakni sifat baik dan dermawan seseorang yang merupakan ajaran dari orangtua.

Freud (2017: 9) mengatakan bahwa teori psikoanalisis sebagai salah satu penemuannya yang kurang mendapatkan perhatian karena dianggap tabu sebab bertujuan mencari tahu bagaimana kondisi psikis/mental seseorang yang lebih banyak dipengaruhi oleh dorongan naluriah atau disebut juga sebagai hasrat seksual.¹ Freud (dalam Akhtar 1990:2) menegaskan bahwa hasrat seksual berasal dari prinsip kesenangan yang memiliki motivasi hanya mengejar kesenangan dan kenikmatan dan berusaha menghindari penderitaan². Prinsip kesenangan tersebut memiliki sumber energi yang dihubungkan kepada psikis atau kepribadian seseorang yakni Id, Ego, dan Superego. Id merupakan bagian kepribadian yang dibawa sejak lahir, bersifat paling liar dan hanya mementingkan kebutuhan perut kebawah. Pada bagian ini prinsip kesenangan sangat kuat, manusia selalu didorong untuk memenuhi keinginan sendiri, dan memuaskan nafsu (libido) yang berasal dari objek kesenangannya. Jika dorongan tersebut tidak terpenuhi maka psikis akan mengalami gangguan seperti ketegangan, rasa cemas, dan ini juga akan berpengaruh pada sakit pada fisik.

Selain Id, ada pula Ego yakni bagian dari kepribadian yang bertujuan untuk memenuhi Id, namun memiliki kontrol dalam diri yang berasal dari pengetahuannya sendiri yang kemudian digunakan untuk menemukan cara rasional dan realistis untuk memenuhi dorongan tersebut. Kemudian Superego dibentuk melalui proses pendalaman dan penanaman nilai atau aturan dari sejumlah sosok yang berperan atau berarti besar bagi seorang Individu. Pengembangan superego sebaiknya dilakukan sejak dini, agar manusia bisa memahami dan merasakan sendiri dampak dari Id dan Ego. Seseorang dengan dorongan Id Lebih besar cenderung bersikap egois, kasar, tidak peduli sekitar. Jika ego yang terdapat dalam diri manusia lebih besar maka individu bisa menentukan sesuatu sebagai hal baik atau buruk, benar atau salah namun terkadang bisa berubah oleh pengaruh lingkungan oleh sebab itu superego berperan penting.

Dapat disimpulkan bahwa manusia dewasa itu adalah ketika Id, Ego dan Superego mereka seimbang. Ego yang baik dapat merealisasikan semua keinginan yang dibawa oleh Id, tetapi dipertimbangkan oleh superego berdasarkan nilai atau norma yang seharusnya, dan ego lah yang memutuskan. Beberapa hal dapat terjadi ketika Id, Ego, dan Superego berfungsi tidak pada porsinya dalam kehidupan seseorang, sebagai contoh yakni adanya gangguan kepribadian.

¹ Sigmund Freud, "A General Introduction to Psychoanalysis, Terjemahan," Retno Sasongkowati. (Yogyakarta. Penerbit Indoliterasi, 2016). Cetakan Pertama.

² Salma Akhtar, et al, "On Freud Beyond the Pleasure Principle", Karnac Books, 2011.

Gangguan ini dapat mempengaruhi bagaimana seseorang berpikir, merasa dan berperilaku dalam kehidupan sehari-hari.

2. Landasan Teori

Sigmund Freud dalam buku berjudul *Freud's on Narcissism: An Introduction* (2012:40) menjelaskan beberapa gangguan kepribadian yakni duka, melankolia, dan narsistik yang ternyata dapat saling berhubungan meskipun ketiganya dalam kategori jenis yang berbeda³. Menurut Freud duka adalah “...regularly the reaction to the loss of a loved person...” perasaan kehilangan terhadap seseorang yang dicintai atau sesuatu yang dianggap orang tersebut sangat berharga seperti kemerdekaan, cita-cita, bahkan tanah air. Karena bersifat regular, tentu duka ada masa batasnya. Seseorang yang berduka atas kehilangan seiring berjalannya waktu akan menerima dengan perlahan dan berpikir sesuatu yang telah hilang tersebut akan tergantikan dengan yang lebih baik. Perasaan berduka bisa individual dan juga kolektif. Sebagai contoh sebuah keluarga kehilangan satu anggota untuk selamanya hal itu menjadi duka bersama atau kolektif, dan tiap individu memiliki memory tersendiri dengan sosok tersebut, tentu tingkat rasa duka yang dirasakan pun berbeda.

Melankolia juga didasari pada rasa kehilangan sesuatu, namun menyebabkan perasaan bersalah karena tidak dapat menahan atau menghentikan proses kehilangan tersebut, merasa tidak berharga, tidak dapat melakukan apapun, mengutuk diri sendiri, tidak dapat menerima dan mengikhlaskan lalu memilih mengasingkan diri. Melankolia yang berkepanjangan dapat membawa individu pada keadaan tertekan, depresi pada beberapa kejadian ada yang hingga melakukan bunuh diri. Melankolia yang bersifat positif menjadikan individu sadar dan kritis terhadap dirinya, sifat ini juga dibutuhkan secara kolektif misalnya pada suatu bangsa didunia, mengenal identitas bangsa memperkuat persatuan dan kesatuan.

Berangkat dari kedua hal tersebut yang mengarah kepada gangguan mental, Freud mengungkapkan ketertarikannya pada gangguan jenis lain yakni narsistik yang berasal dari tingkat narsisme yang sangat tinggi. Seiring perkembangan zaman dan teknologi gangguan ini dianggap sebagai masalah budaya dan sosial. Narsisme berhadapan dengan standard atau konstruksi nilai yang dipegang teguh oleh masyarakat. Akan berdampak positif jika narsisme dalam takaran yang normal, dimana individu dapat menilai serta mengembangkan diri sendiri. Namun sebaliknya, narsisme menjadi masalah besar ketika individu bersikap egois, memiliki kekaguman luar biasa tentang kemampuan dirinya sehingga tidak dapat menerima kritik serta

³ Leticia Florini, "Freud's on Narcissism: An Introduction," Karnac Books. 2012.

tidak peka terhadap lingkungan sekitar.

Sesungguhnya seseorang yang menderita gangguan narsistik adalah mereka dengan kepribadian yang lemah karena didasari oleh perasaan takut gagal dan tidak akan mendapat perhatian dari banyak orang. Gangguan ini dapat bersumber dari interaksi sosial dimana penderita merasa dirinya lebih istimewa dibandingkan dengan orang lain. Perasaan "lebih" ini dikenal dengan istilah ego atau keakuan. Hal ini kemudian berkaitan dengan trauma dan memori dimasa lalu ketika anak sering mendapat pujian atau pun kritik maka akan terekam dalam ingatan dan kemudian meningkatkan kadar narsisme ketika dewasa.

Jika duka dan melankolia membawa individu kepada pandangan bahwa mereka lemah dan tidak berharga, lalu dirundung rasa bersalah, dan lain-lain maka ini berbanding terbalik dengan Narsisme. orang yang mengalami Narsisme atau gangguan Narsistik akan merasa superior, percaya diri berlebihan, kurang empati dan tidak merasa bersalah. Narsisme berkaitan dengan skizofrenia karena penderita mengalami delusi keagungan (*grandiose delusion*) yang menyebabkan rasa keberhargaan diri tinggi, dan memiliki rasa pengetahuan yang berlebihan. Untuk mengetahui gejala maupun gangguan kepribadian seperti duka, melankolia hingga narsistik yang menerpa psikis seseorang, maka digunakanlah yang namanya psikoanalisis. Hal ini juga berlaku dalam dunia sastra.

Teori Psikoanalisis yang masuk dalam ranah ilmu psikologi sastra dapat digunakan untuk menganalisis tokoh dan segala permasalahan yang dihadapinya dalam karya sastra seperti novel, drama, puisi, dan sebagainya. Walau bersifat imajinasi dan fiktif, namun apa yang ditampilkan dalam karya sastra diambil dari kehidupan nyata. Sebab karya sastra sendiri merupakan proyeksi dari keinginan pengarang yang tidak dapat dipenuhi dalam dunia nyata. Freud sendiri menganggap penulis sebagai seniman, seorang introvert yang tidak jauh dari penyakit neurotic (2017:391)⁴. Lalu karya sastra yang merupakan bagian dari seni adalah jalan untuk kembali dari imajinasi tersebut menuju ke dunia nyata.

Penelitian mengenai kepribadian dengan menggunakan konsep yang dibawa oleh Sigmund Freud pernah dilakukan oleh Ririn Settorini (2017) dalam Analisis Kepribadian Tokoh Marni Kajian Psikologi Sigmund Freud dalam Novel Entrok Karya Okky Madasari. Peneliti menemukan bahwa keinginan yang berasal dari dorongan Id, Ego, Superego yang belum terpenuhi menyebabkan masalah pada kepribadian tokoh⁵.

⁴ Freud., Op.Cit. 391.

⁵ Amirarsi Resonansani, ". Narsistik Seorang Istri Kajian Psikologis terhadap Tokoh Perempuan Novel Dari Fontenay ke Magallanes Karya NH.Dini," Jawa Tengah: Universitas Diponegoro. 2013.

Untuk gangguan narsistik sendiri, sebuah penelitian pernah dilakukan oleh Amiarsi Resonansani (2013) dalam Narsistik Seorang Istri Kajian Psikologis terhadap Tokoh Perempuan Novel Dari Fontenay ke Magallianes Karya NH.Dini. Peneliti menemukan bahwa gangguan kepribadian narsistik yang dialami oleh tokoh Dini akibat dari perubahan sikap suaminya yang membuat dirinya tidak lagi percaya diri, merasa tidak layak untuk dikagumi dan dicintai oleh seorang laki-laki.

Gangguan Narsistik terhadap tokoh dalam karya sastra pernah dilakukan oleh Fadhilah Sukma, dkk yang menganalisis tiga novel milik Ayu utami sekaligus. Novel-novel tersebut adalah Trilogi Si parasit lajang. Hasil penelitian menunjukkan bahwa dari delapan ciri gangguan narsistik, ciri yang paling dominan yang terdapat dalam ketiganya berbeda. Novel Si Parasit Lajang menunjukkan bentuk paling narsis dari tokohnya adalah sifat arogan yang berlebihan, novel Cerita Cinta Enrico menunjukkan bentuk narsistik tokoh adalah kurangnya rasa empati terhadap sesama, dan novel Pengakuan Eks Parasit Lajang menunjukkan bentuk narsistik tokoh adalah fantasi atau khayalan untuk mencapai kepuasan (2018, 456-462)⁶.

Penelitian terbaru mengenai gangguan narsistik telah dilakukan oleh Riska Rahayu dkk, terhadap tokoh dalam novel Paula Hawkins berjudul *The Girl on The Train*. Hasil penelitian menunjukkan bahwa karakter utama menderita gangguan narsistik seperti egoisme yang tinggi, kepercayaan diri yang berlebihan, eksploitasi terhadap hubungan interpersonal, arogan, dan kesadaran terhadap lingkungan sosial kurang. Diketahui pemicu gangguan tersebut adalah adalah rasionalisasi atau upaya untuk memanipulasi fakta sehingga perbuatan apapun dapat diterima, dan juga proyeksi atau menitikberatkan kesalahan selalu pada orang lain⁷.

Di dalam kesusastraan Inggris, ada sebuah karya yang luar biasa dari seorang penulis wanita Inggris terkenal yakni Jane Austen. Karya tersebut hadir dalam bentuk novel yang berjudul *Lady Susan*. Tokoh utamanya, Susan Vernon sendiri baru saja mengalami duka karena kematian suaminya. Oleh karena terbiasa hidup bergelimang harta, dia tidak ingin jatuh miskin dan segera mencari suami baru untuk dirinya dan putrinya. Oleh karena parasnya yang cantik dia mulai menunjukkan sikap sombong, egois, ingin menang sendiri, yang mengarah pada gangguan kepribadian narsistik. Penelitian ini memiliki beberapa tujuan yakni, Pertama menganalisis dan mengidentifikasi kriteria gangguan kepribadian narsistik yang ditunjukkan oleh tokoh utama

⁶ Fadhilah Sukma Lestari, et al, "Narcissism Women's Profile in Trilogy Novel of Si Parasit Lajang by Ayu Utami," Atlantis Press: Advances in Social Science, Education and Humanities Research, volume 263. International Conference on Language, Literature, and Education (ICLLE 2018).

⁷ Riska Rahayu Roisiah, et al, "Narcissism in Paula Hawkins' Novel the Girl on The Train," Language Literacy: Journal of Linguistics, Literature and Language Teaching. 2021. Volume 5, Number 1, pp: 170-178. DOI: 10.30743/ll.v5i1.3760.

dalam novel *Lady Susan*. Kedua, berusaha menjelaskan dampak apa saja yang ditimbulkan dari gangguan kepribadian narsistik yang dialami tokoh utama *Lady Susan* karya terhadap diri dan lingkungannya. Adapun manfaat penelitian ini yaitu memberikan analisa mengenai gangguan kepribadian terutama narsistik dan pengetahuan mengenai alur cerita maupun karakter tokoh dalam novel *Lady Susan*.

3. Metode Penelitian

Metode penelitian yang digunakan bersifat deskriptif kualitatif dan dibagi menjadi dua tahap. Tahap pertama adalah pengumpulan data, dan yang kedua analisis data. Adapun objek penelitian pada kesempatan ini terdiri dari dua jenis jenis, objek material dan objek formal. Objek material penelitian ini adalah teks novel *Lady Susan* yang bersifat epistolary (surat menyurat), sedangkan objek formal nya adalah segala sesuatu yang berhubungan dengan narasi tentang narsisme oleh Sigmund Freud dan kriteria gangguan kepribadian narsistik serta dampaknya melalui kajian ilmu psikologi.

Alwisol (2011:1) menjelaskan bahwa teori psikologi kepribadian melahirkan konsep konsep seperti dinamika pengaturan tingkah lakupola tingkah laku, model tingkah laku, dan repertoire tingkah laku dalam rangka mengurai kompleksitas tingkah laku manusia. Tidak ada tingkah lau yang terjadi begitu saja tanpa alasan, pasti ada dorongan atau sesuatu yang melatarbelakangi⁸. Kepribadian (2011:2) merupakan bagian dari jiwa yang membangun keberadaan manusia menjadi satu kesatuan. Memahami kepribadian artinya memahami manusia seutuhnya. Pemahaman mengenai kepribadian sangat berhubungan dengan paradigma yang dipakai sebagai acuan untuk mengembangkan teori itu sendiri.

Seperti yang dilakukan oleh Freud, teori kepribadian yang ia bawa melahirkan beberapa teori baru seperti Narsisme. Melansir dari laman *kompasiana.com*, dijelaskan bahwa istilah Narsisme diambil dari nama tokoh dalam mitos Yunani yakni *Narkissos* yang memiliki wajah tampan dan rupawan. *Narkissos* merupakan anak dari dewa sungai, sehingga sehari-hari ia hanya berada disekitar sungai dan mengagumi wajah tampan yang terlihat dari pantulan air yang tak lain adalah dirinya sendiri⁹. Sesungguhnya manusia telah memiliki bibit narsisme dalam dirinya sejak lahir. Narsisme dapat menjadi alat kontrol bagi seseorang agar tidak bergantung pada nilai dan keberhasilan orang lain untuk membuat dirinya bahagia. Namun menjadi berbahaya apabila

⁸ Alwisol, "Psikologi Kepribadian," Malang: UMM Press. 2011. Edisi Revisi.

⁹Laila Nursyam, "Gangguan Kepribadian Narsistik," 2015.
<https://www.kompasiana.com/www.lailanrs.com/552e3b296ea8342b288b4572/gangguan-kepribadian-narsistik>

narsisme dalam tingkat yang tinggi dan berlebihan karena menyebabkan mereka gagal untuk menyesuaikan diri dengan cara berrpikir orang lain dan sulit dalam menciptakan berhubungan dengan orang lain.

Mark Durand David H. Barlow dalam buku mereka berjudul *Essentials Abnormal Psychology* menjelaskan narsisme dengan kadar yang tinggi disebut gangguan narsistik, dimana dalam bayangan dan perilaku penderita selalu merasa lebih berkuasa (*grandiose*), dan selalu menuntut pujian dari orang lain sehingga mengurangi rasa empati dalam diri mereka. Gangguan ini dicirikan oleh keterpusatan diri. Mereka membesar-besarkan prestasi mereka, mengharapkan orang lain untuk mengakui mereka sebagai superior¹⁰.

Freud (dalam Engkus, 2017: 121) mendeskripsikan orang dengan gangguan narsistik berusaha menunjukkan bahwa dirinya orang penting dan harus selalu mendapatkan perhatian. Menurut Freud narsisme dimulai pada fase anak-anak, dimana mereka selalu menginginkan perhatian lebih, mencintai diri sendiri kemudian menyalurkan perasaan mereka kepada orang-orang tertentu. Oleh sebab itu, pola asuh yang baik pada anak harus selalu diterapkan. Jangan sampai mereka tidak percaya pada orang lain kemudian bergantung pada diri sendiri. Orang tua diharapkan tidak selalu menuruti permintaan anak yang akibatnya akan terus terbawa hingga dewasa¹¹.

Dalam buku *Diagnostic and Statistical Manual of Mental Disorders* edisi kelima (2013:669) seseorang dikatakan mengalami 1gangguan kepribadian narsistik apabila mengalami sedikitnya lima kriteria atau gejala seperti: 1. Perasaan megah akan kepentingan pribadi. 2.Keasyikan dengan khayalan akan keberhasilan, kekuatan, kecemerlangan, atau kecantikan yang tidak terbatas. 3.Kepercayaan bahwa dirinya spesial dan unik. 4.Kebutuhan akan kekaguman yang berlebihan. 5.Perasaan akan pemberian gelar. 6.Kecenderungan menjadi meledak-ledak antar individu. 7.Kekurangan empati. 8.Sering cemburu terhadap orang lain atau percaya bahwa orang lain itu pun cemburu terhadapnya. 9.Menunjukkan keangkuhan, perilaku atau sikap yang sombong. Selain itu, 3gangguan narsistik yang diderita individu tidak hanya merugikan dirinya sendiri, tetapi juga orang-orang disekitarnya. Dampak Gangguan tersebut diantaranya: Mengakibatkan penderita mempunyai obsesi yang besar untuk tampil sempurna. Penderita menerima respon negative dunia luar disekitarnya. sehingga menimbulkan kejahatan. Penderita mengalami krisis percaya diri

¹⁰ Laila Nursyam., Loc.cit.

¹¹ Engkus, et al, "Perilaku Narsis Pada Media Sosial di Kalangan Remaja dan Upaya Penanggulangannya," *Jurnal Penelitian Komunikasi*, 20(2). 2017. doi:<https://doi.org/10.20422/jpk.v20i2.220>

4. Hasil dan Pembahasan

Analisis di bawah ini menggunakan teks novel *Lady Susan* yang berbentuk epislatory, dimana yang diambil adalah pernyataan-pernyataan yang dikeluarkan oleh tokoh utama yakni Lady Susan, serta beberapa pendapat dari tokoh lain dalam novel mengenai keribadian Lady Susan. Lady Susan diketahui mengalami gangguan narsistik, hal itu dibuktikan melalui tingkah lakunya sehari-hari yang menunjukkan gejala atau symptom seperti yang terdapat dalam buku DSM edisi kelima.

4.1. Gangguan Narsistik yang Dialami Lady Susan

4.1.1. Perasaan Megah Akan Kepentingan Pribadi.

I have admitted no one's attentions but Mainwaring's. I have avoided all general flirtation whatever; I have distinguished no creature besides, of all the numbers resorting hither, except Sir James Martin, on whom I bestowed a little notice, in order to detach him from Miss Mainwaring; but, if the world could know my motive THERE, they would honour me (Austen, 1871:4).

Kutipan pernyataan di atas merupakan isi surat dari Lady Susan yang dikirimkan kepada sahabatnya Alicia Johnson. Pada Alicia Susan menceritakan segala permasalahan yang sedang dia hadapi, termasuk rencananya untuk mencari suami baru untuk dia dan putrinya. Dalam surat Susan mengatakan bahwa dia mengabaikan segala godaan laki-laki manapun, kecuali Tuan Mainwaring, pria beristri dengan penampilan yang tampan dan gaya berbicaranya yang tenang sehingga membuat dia jatuh hati. Ada pula Tuan James Martin keturunan keluarga kaya raya dan seorang bangsawan, yang menurutnya cocok dengan kepribadian Putrinya, Frederica yang polos, penurut dan tidak begitu cerdas. Susan mengatakan kepada Alicia, bahwa apapun yang dia lakukan dia berharap orang-orang tetap menghormati karena ini bagian dari kehidupan dan kepentingan pribadinya.

4.1.2. Keasyikan dengan Khayalan Keberhasilan, Kekuatan, Kecemerlangan, atau Kecantikan yang Tidak Terbatas.

She is delicately fair, with fine grey eyes and dark eyelashes; and from her appearance one would not suppose her more than five and twenty, though she must in fact be ten years older (Austen, 1871:10).

Kutipan di atas merupakan pernyataan dari Catherine Vernon, adik ipar dari Lady Susan yang ditujukan kepada adik kandungnya bernama Reginald De Courcy. Dia menjelaskan bahwa pada pandangan pertama ketika melihat Lady Susan, dia juga merasakan apa yang Reginald rasakan. Tidak akan ada yang menyangka bahwa Lady Susan telah berusia 35 tahun, sebab

penampilannya begitu cantik dan anggun, dengan bola mata berwarna abu-abu, dan alis mata yang hitam dan tebal, serta gaya bicaranya yang lembut dan menenangkan.

I have disconcerted him already by my calm reserve, and it shall be my endeavour to humble the pride of these self-important De Courcys still lower, to convince Mrs. Vernon that her sisterly cautions have been bestowed in vain, and to persuade Reginald that she has scandalously belied me (Austen, 1871:12).

Namun pendapat Catherine tentang Lady Susan diatas dapat diketahui adalah merupakan intrik dari Lady Susan sendiri untuk mendapatkan perhatian dan pandangan baik dari saudari Iparnya yang selama ini tidak pernah dia sukai. Ini dibuktikan dengan pernyataan Lady Susan sendiri melalui surat yang dia kirim kepada Alicia mengatakan bahwa Reginald telah percaya padanya, dan apapun yang akan dikatakan oleh Catherine tentang kenyataan bagaimana sikap aslinya nanti akan membuat Reginald bingung, dan semua usaha Catherine akan berakhir sia-sia.

4.1.3. Kepercayaan Bahwa Dirinya Spesial dan Unik.

I congratulate you on Mr. De Courcy's arrival, and I advise you by all means to marry him; his father's estate is, we know, considerable, and I believe certainly entailed. Sir Reginald is very infirm, and not likely to stand in your way long. I hear the young man well-spoken of; and though no one can really deserve you, my dearest Susan, Mr. De Courcy may be worth having (Austen, 1871: 16).

Kutipan di atas merupakan isi surat dari Alicia kepada Lady Susan, dia memberikan ucapan selamat karena Lady Susan telah berhasil memikat hati reginald meskipun Alicia sendiri berpendapat Reginald kurang pantas untuk Lady Susan sebab sikapnya terkadang lancang, tidak dewasa, dan sering berubah pikiran 8dalam waktu yang cepat atau mudah dipengaruhi, sehingga dia menyarankan agar Susan segera menikahinya sebab harta benda keluarga Reginald yang banyak sangat berharga untuk dimiliki sahabatnya tersebut.

Consideration and esteem as surely follow command of language as admiration waits on beauty, and here I have opportunity enough for the exercise of my talent, as the chief of my time is spent in conversation (Austen, 1871:27).

Dari pernyataan diatas, Lady Susan menerangkan kepada Alicia, bahwa dengan berlatih sedikit lagi dan memanfaatkan kecantikan parasnya yang membuat Reginald jatuh hati, maka semua yang dia impikan akan tercapai. Dia hanya butuh waktu untuk membuat Reginald mengikuti kata-katanya.

4.1.3. Kebutuhan akan Kekaguman yang Berlebihan.

You may well wonder how I contrive to pass my time here, and for the first week it was

insufferably dull. Now, however, we begin to mend, our party is enlarged by Mrs. Vernon's brother, a handsome young man, who promises me some amusement. There is something about him which rather interests me, he is lively, and seems clever, and when I have inspired him with greater respect for me than his sister's kind offices have implanted, he may be an agreeable flirt (Austen, 1871: 12).

Kutipan di atas merupakan isi surat yang disampaikan Lady Susan Kembali kepada Alicia Johnson yang bertanya bagaimana kehidupannya selama berada dirumah saudara laki-lakinya, hidup sementara dengan saudari iparnya Catherine Vernon yang tidak dia sukai dan juga tidak menyukainya. Lady Susan mengatakan bahwa dia mulai merasa nyaman dengan kehadiran Reginald yang selalu mencoba menghiburnya, dan Lady Susan merasa bahwa dirinya memberikan inspirasi dan ketenangan lebih untuk Reginald dibandingkan dengan Catherine kakak kandung Reginald sendiri.

4.1.5. Perasaan akan Pemberian Gelar dan Rasa Hormat.

She is perfectly well-bred, indeed, and has the air of a woman of fashion, but her manners are not such as can persuade me of her being prepossessed in my favour. I wanted her to be delighted at seeing me. I was as amiable as possible on the occasion, but all in vain. She does not like me (Austen, 1871:8).

Kutipan ini merupakan isi surat Lady Susan kepada Alicia yang menceritakan bagaimana kondisinya ketika pertama kali tiba dirumah sang kakak, Tuan Vernon untuk tinggal sementara setelah sepeninggalan suami dan kehilangan rumahnya. Lady Susan merasa senang sebab Vernon menyambut dan memperlakukannya dengan baik, berbeda dengan saudari iparnya Catherine yang terlihat tidak menyukai kehadirannya, sebab Catherine merasa ini tidak seperti biasanya Lady Susan mau berkunjung kerumah mereka dan bersikap ramah, sehingga dia curiga ada motif dibalik semua tindakannya tersebut.

4.1.6. Sering Cemburu Terhadap Orang Lain atau Percaya Bahwa Orang Lainpun Cemburu Terhadapnya.

At present, nothing goes smoothly; the females of the family are united against me. You foretold how it would be when I first came to Langford, and Mainwaring is so uncommonly pleasing that I was not without apprehensions for myself. The event of all this is very provoking: Sir James is gone, Maria highly incensed, and Mrs. Mainwaring insupportably jealous; so jealous, in short, and so enraged against me (Austen, 1871:4)

Lady Susan mengatakan bahwa semua wanita yang berada di dekatnya mencoba melawan dan menghalangi keinginannya, seperti Catherine Vernon yang tidak ingin adiknya Reginald sang

pewaris harta keluarga bersama Lady Susan, Miss Mainwaring yang tidak ingin suaminya yang tampan dan rupawan jatuh ke dalam godaan Lady Susan, juga putrinya Frederica yang menolak dijodohkan dengan Tuan James Martin yang kaya raya dan bisa menyelamatkan kehidupan dan gaya hidupnya. Lady Susan merasa bahwa mereka semua cemburu dan iri terhadap kelihaiannya yang bisa menggoda laki-laki manapun dengan mudah.

4.1.7. Kecenderungan Menjadi Meledak-Ledak Antar Individu.

She is actually falling in love with Reginald De Courcy! To disobey her mother by refusing an unexceptionable offer is not enough; her affections must also be given without her mother's approbation (Austen, 1871:31)

Frederica makes me very unhappy! Her applying to Mr. De Courcy hurt me particularly (Austen, 1871:43)

I have many things to compass: I must punish Frederica, and pretty severely too, for her application to Reginald; I must punish him for receiving it so favourably, and for the rest of his conduct. I must torment my sister-in-law for the insolent triumph of her look and manner since Sir James has been dismissed; for, in reconciling Reginald to me, I was not able to save that ill-fated young man; and I must make myself amends for the humiliation to which I have stooped within these few days (Austen, 1871:46)

Ketiga kutipan pernyataan di atas adalah isi hati Lady Susan yang dia sampaikan kepada Alicia bahwa dia benci mengetahui Frederica putrinya juga jatuh hati kepada Reginald pria yang sedang bersamanya, dia merasa dikhianati hingga dia mengirimkan Frederica ke sekolah yang berada cukup jauh dengan dia dan keluarga Vernon di Churchil. Dia juga sangat benci mengetahui bahwa Catherine Vernon mendukung hubungan Reginald dan Frederica sehingga menghalangi rencana Lady Susan untuk menikahkan Frederica dengan James Martin. Lady Susan akhirnya merencanakan sesuatu untuk menyelamatkan perasaan malunya atas pengkhianatan tersebut.

4.1.8. Kekurangan Empati.

My dear Alicia, of what a mistake were you guilty in marrying a man of his age! just old enough to be formal, ungovernable, and to have the gout; too old to be agreeable, too young to die (Austen, 1871:50)

Penggalan pernyataan di atas adalah kalimat yang disampaikan Lady Susan untuk Alicia mengenai suaminya Tuan Johnson. Diketahui bahwa Tuan Johnson tidak pernah menghendaki istrinya Alicia untuk berhubungan dekat dengan Lady Susan baik melalui surat atau pertemuan langsung. Beberapa kali Tuan Johnson membawa istrinya dalam perjalanan bisnis untuk

menghalanginya bertemu dengan Lady Susan. Ketika Tuan Johnson Jatuh sakit, Susan yang mengetahui bahwa dia Johnson tidak menyukai dirinya mengatakan bahwa Alicia hanya sebagai perawat laki-laki yang berusia cukup tua untuk diatur dan diperintah serta berusia 19 cukup muda untuk jatuh mati. Keadaan ini dimanfaatkan Lady Susan untuk sering berkirim surat dan juga mengunjungi Alicia. Lady Susan tidak memiliki rasa iba bahkan empati untuk sekedar mendoakan suami sahabatnya tersebut agar keadaannya membaik.

4.1.9. Menunjukkan Keangkuhan, Perilaku atau Sikap Sombong.

I am now satisfied that I never could have brought myself to marry Reginald, and am equally determined that Frederica never shall. To-morrow, I shall fetch her from Churchhill, and let Maria Mainwaring tremble for the consequence. Frederica shall be Sir James's wife before she quits my house, and she may whimper, and the Vernons may storm, I regard them not (Austen, 1871:61).

Kutipan di atas merupakan pernyataan Lady Susan yang mengatakan bahwa dia merasa puas tidak satupun dari mereka, dia dan putrinya Frederica yang akan menikahi Reginald, sebab Reginald sendiri telah mengetahui kebenaran dari sikap Lady Susan sehingga dia memutuskan menjauhinya dan pergi kerumah orangtuanya. Namun, Lady Susan tetap mengirim Frederica ke London untuk melanjutkan sekolah dan Lady Susan tetap berencana menikahkannya dengan James Martin, dan dia sendiri tetap mendekati Tuan Mainwaring dan membuat istrinya tidak bisa tenang karena terbakar cemburu.

4.2. Dampak Gangguan Kepribadian Narsistik

Gangguan kepribadian narsistik ternyata menimbulkan beberapa dampak yang merugikan penderitanya sendiri, seperti yang terjadi pada Lady Susan seperti di bawah ini:

4.2.1. Mengakibatkan Penderita Mempunyai Obsesi yang Besar untuk Tampil Sempurna.

I was so much indulged in my infant years that I was never obliged to attend to anything, and consequently am without the accomplishments which are now necessary to finish a pretty woman (Austen, 1871:12).

Seperti yang dijelaskan oleh Freud sebelumnya bahwa Narsisme berawal dari masa kanak-kanak ketika mereka belum mampu menyalurkan perasaannya kepada orang lain, maka itu akan kembali kepada dirinya sendiri. Narsisme pada anak dapat bermula ketika orangtua selalu menuruti keinginan mereka. Pada kutipan pernyataan diatas jelas bahwa, semasa kecil Lady Susan begitu dimanja oleh keluarganya 19 hingga dia tidak bisa melakukan apapun, semakin berkembang ketika dewasa dan menikah, dia mendapatkan suami yang cukup baik

dalam keuangan yang membawanya dalam gaya hidup mewah. Tetapi Ketika suaminya meninggal, yang dia miliki hanyalah paras cantik dan keahlian dalam berbicara bak sosialita/bangsawan pada umumnya. Lady Susan berusaha agar tidak ada yang berubah dari hidupnya, tidak dijauhi teman sepergaulan karena tidak memiliki apapun lagi, sehingga dia mencari cara agar cepat mendapat suami yang kaya raya.

4.2.2. Penderita Menerima Respon Negatif dari Lingkungan Sekitar Sehingga Menimbulkan Kejahatan.

Lady Susan's age is itself a material objection, but her want of character is one so much more serious, that the difference of even twelve years becomes in comparison of small amount. Were you not blinded by a sort of fascination, it would be ridiculous in me to repeat the instances of great misconduct on her side so very generally known. Her neglect of her husband, her encouragement of other men, her extravagance and dissipation, were so gross and notorious that no one could be ignorant of them at the time, nor can now have forgotten them (Austen, 1871:20)

Pernyataan di atas disampaikan oleh Tuan De Courcy, ayah Catherine dan Reginald melalui surat untuk Reginald sendiri. Dia telah menyaksikan bagaimana putranya dibutakan oleh cinta sesaat sehingga belum bisa melihat bagaimana sifat dan sikap asli Lady Susan. Tuan De Courcy sendiri telah mengetahui kebenaran melalui pengamatan dan laporan yang disampaikan beberapa orang suruhannya untuk mencari tahu latar belakang Lady Susan. Dia menganggap Susan bukan perempuan yang baik, sebab ketika suaminya sendiri jatuh sakit dia malah mengabaikan, dan ketika telah meninggal dalam hitungan tiga bulan dia menggoda laki-laki kaya raya lainnya. Keluarga Reginald tidak bisa menolak kebenaran itu dan berusaha bagaimana agar putranya sadar dan tidak jatuh ke dalam pelukan Lady Susan.

4.2.3. Penderita Mengalami Krisis Percaya Diri.

He has a right to require; a woman of fortune in his daughter-in-law, and I am sometimes quarrelling with myself for suffering you to form a connection so imprudent; but the influence of reason is often acknowledged too late by those who feel like me.

Seperti yang dijelaskan oleh Widiger dan Bornstein bahwa orang-orang dengan kelainan kepribadian narsistik mempunyai perasaan akan harga diri yang tidak stabil dan rapuh¹². 5Ini pula yang ditunjukkan oleh Lady Susan setelah mendapatkan banyak kritik. Pernyataan Lady Susan di atas ditunjukkan kepada reginald setelah akhirnya mereka memutuskan untuk saling menjauh. dia merasa penolakan dari keluarga Reginald terutama oleh Ayahnya adalah

¹² Laila Nursyam., Op.Cit. Kompas.com.

disebabkan karena keadaannya yang miskin yang ditinggalkan suami tanpa harta apapun dan harus membesarkan sendiri seorang putri yang dia anggap merupakan sebuah bencana karena tidak mengikuti perintahnya untuk menikahi James Martin. Hingga pada akhirnya dia merelakan Putrinya dekat dengan Reginald, dan dia sendiri yang menikahi James Martin setelah memutuskan keluar dari rumah saudaranya Tuan Vernon dan Catherine Vernon. Cerita ditutup dengan bagaimana Lady Susan yang merasa malu berada di tengah keluarga De Courcy melihat putrinya bersama dengan Reginald.

5. Simpulan

Dari hasil analisis data, dapat disimpulkan bahwa Lady Susan mengalami gangguan kepribadian narsistik yang diakibatkan oleh tingkat narsisme yang begitu tinggi. Merasa bahwa kepentingan pribadinya adalah hal yang utama, keinginannya untuk selalu mendapat rasa hormat, merasa disukai sebab cantik dan spesial, merasa orang lain adalah musuhnya karena cemburu terhadap keberhasilannya, tidak memiliki rasa empati akan kesusahan yang dihadapi orang lain serta memiliki emosi yang meledak-ledak diantara tokoh lain dapat dibuktikan melalui kutipan pernyataan yang terlampir di atas. Gangguan ini disebabkan oleh lingkungan sekitar dalam hal ini orang tua di masa anak-anak yang terlalu memanjakan Lady Susan, keinginannya untuk mendapatkan dan memenuhi hasratnya dengan cara apapun terbawa hingga dewasa. Gangguan ini tidak hanya mempengaruhi orang terdekat, tetapi juga berdampak buruk terhadap penderita karena akan membuatnya harus selalu tampil sempurna untuk terus mendapatkan pujian dan rasa hormat, mendapat respon negatif karena keinginannya cenderung tidak masuk akal, serta yang paling fatal ketika gagal adalah mengalami krisis percaya diri dan malu untuk tampil di tengah banyak orang.

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USING STORYTELLING TO IMPROVE STUDENTS' ABILITY IN SPEAKING

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Abstract

This research was action research. The subjects were 19 students majoring Elementary Education in B class in the academic year 2021/2022 of Panca Marga University Probolinggo. The purpose of this research was to find out whether or not using storytelling could improve students' ability in speaking. This research was conducted in two (2) cycles. The procedure of each cycle consists of: planning, acting, observing and reflecting. There were two main data gained from the research: descriptive and statistical. Descriptive data were obtained from observation, while statistical data were taken from post-test after the cycle had finished. As the criteria of success, the researcher adapted speaking scoring rubric consisting of speaking aspects as follow: Comprehension, Vocabulary, Grammar, Fluency and Pronunciation. Each aspects consisted of criteria 1 until criteria 5. The result of the research was considered successful if 70 % of the students were able to reach criteria 4 in every speaking aspects. After preliminary study, cycle one was conducted. The result did not match the criteria of success, thus cycle two was conducted. After cycle two had finished, the post-test showed major improvement, 70 % of the students reached the passing grade. It indicated that using storytelling could improve students' ability in speaking.

Keywords: *action research, storytelling, elementary education, speaking*

1. Introduction

Speaking is important aspect in learning English. It is used to express ideas and communicate with each other orally. Rao (2019) argues that by mastering good speaking ability, students are able to perform well in real life situations. It implies that speaking plays important roles in communication which is needed by the students. By acquiring good mastery in English, people will indicate that the students also have good English knowledge (SBH and Susanti, 2021: 146). Moreover, Tahir (2015: 174) says that students can be considered successful in learning language when they are able to speak it.

In Panca Marga University Probolinggo, every faculty must teach general English to the students. general objective that needs to be obtained by the students is the ability to speak English fluently. However, based on the preliminary study, students learnt little English before entering the college, 80% students are still in the beginner level in English. When the researcher asked about their identity, including name, address and other personal information, only 20% students answered correctly. Most of them face difficulty to comprehend what the

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researcher said. They said that speaking English is difficult and they do not know how to express their mind orally.

There are some factors hindering students to speak English well, such as: not practice enough, little knowledge about vocabulary, and little interest in learning the language. Students may feel lazy to practice speaking English by their own, moreover they do not know how to speak it. They also feel less interested in learning due to the teaching method in the classroom. Lecturers must consider these factors while doing teaching and learning process, therefore the objective of the lesson can be achieved well.

Marleni (2019: 359) states that teachers or lecturers are expected to an engaging strategy to make students able to explore their ideas and then to make them able to express it orally. It is in line with Anjaniputra (2013: 2), stating that classroom activity should have various number of speaking teaching strategies. In another word, it is a must for teachers or lecturers to conduct an interesting atmosphere in the teaching and learning process. Thus, students will feel eager to learn more about the lesson. Students are indeed need engaging situation in which they can actively participate in the speaking activity.

Storytelling is an interesting speaking activities that requires students to express their ideas orally about the story being told. Students have to retell the story using their own words based on their understanding. Safdarian (2013: 208) states that storytelling as a way of the students to retell stories in different words constructions after being told the stories. Storytelling stimulates students to develop their imagination and thinking skills (Harlina, Wardarita, 2020:3). Therefore, it can be concluded that storytelling is one teaching strategy in which the students have to retell the content of the stories using different words constructions.

Several previous studies have been conducted by former researchers regarding the application of storytelling in speaking activity in the teaching and learning process. First, according to Zuhriyah (2017) with her research entitled "Storytelling to Improve Students' Speaking Skill", storytelling could improve speaking skills of students. Students made a good progress in expressing their ideas (Zuhriyah, 2017: 132). Another research is conducted by Megawati (2018). Through her research entitled "Improving The Students' Speaking Skill Through Storytelling Technique Toward Eleventh Grade Students At SMK Swasta Cimanggis", she proved that storytelling could improve students ability in speaking significantly (Megawati, 2018: 30).

Dealing with the issue, the researcher used storytelling to improve students' ability in speaking. The purpose of this reserach is to find out whether or not story telling can improve

students' ability in speaking. This research is conducted in B class of Elementary Education students in the third semester in Panca Marga University consisting of 19 active students in the academic year of 2021/2022.

2. Theoretical Framework

2.1. Speaking

Language is a means of communication, when communication takes place there is speaking. Speaking is a way to communicate with each other (Kadamovna, 2021: 28). It is a tool to express ideas orally and convey message through the words of mouth (Leong and Ahmadi, 2017:34). Speaking as one of main skill in learning English are taught in every level of education in Indonesia. The purpose is to give students ability to utilize English language in communication correctly and effectively. When it comes to speaking, a lot of practice and repetition are needed. The more students practice their speaking, the faster they are able to develop their communication skill in language learning. The ability in speaking is equivalent with knowing the language (Bailey and Savage in Gilakjani, 2018: 57).

There are many definitions of "speaking" word that have been defined by many researchers. Brown (1994) suggest that speaking is an interactive process of making meaning that includes: producing, receiving and processing information. Channey (1998) mentions that speaking is process to make meaning While Bygate (1987) concludes that speaking is the production of auditory signals to produce different verbal responses in listeners. Speaking is to say words orally, to communicate by talking, to make request and speech (Nunan, 1995: 593).

Major features of speaking consists of three elements as mentioned by Gilakjani (2018: 58), they are: face to face, interactive and occurs in real time. These elements can be used a base in teaching speaking. Goh and Burns (in Gilakjani, 2018:58) proposes six (6) stages for teaching skills, it can be seen as follow:

- 1) focus on learners' attention in speaking
- 2) provide input and/ or guide planning
- 3) perform speaking activities
- 4) focus on language / skills/ strategies
- 5) repeat speaking activities
- 6) direct learners' reflection on learning

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2.2. Storytelling

Storytelling is retelling story that have been heard, read or listened based on the storytellers' understanding about the content of the story by using their own words construction. McDury and Alterio in Satriani (2019: 111) suggest the idea that storytelling is an activity to pass information from one person to another person and also from generation to generation. According to Peck (1989), it promotes receptive and expressive language development. Storytelling is simple and effective way to develop students' sensitiveness toward language being learned.

Storytelling is one of the media that can be used in teaching and learning activity (Saputro, 2013:7). Wright (in Satriani: 114) also mentions that storytelling when it is applied in teaching and learning process, it will allow students to increase their imagination. Satriani (2019: 115) in her research paper proposed two points in order to maximize the benefit of using storytelling in teaching and learning activities:

- a) employing two languages as the medium of interaction and
- b) providing suitable materials and various media.

3. Research Method

This research was an action research consisting of four steps, as following: planning, acting, observing and reflecting. The researcher is the lecturer of Elementary Education in class B. The reasercher made a lesson plan of speaking class by using storytelling strategy for class B. It was completed by observation sheet in the form field notes consisting lecturer's acitivity, students' activity and students' respons during the teaching and learning process of speaking class using storytelling. This research consisted of two cycles containing two meeting for each cycle. The subjects of this research were 19 students of class B majoring Elementary Education in the academic year 2021/2022 of Panca Marga University (UPM) Probolinggo.

In collecting the data, the researcher used observation and speaking test. The researcher observed the activities in the classroom by writing everything happened in the class in every meeting of the cycle. It included the situation in the class, the athmposhere, and the students' respond toward the strorytelling activities. It was followed by a speaking post-test. It was held in the following meeting after every cycle had finished.

Descriptive analysis and statistical analysis were implemented in analyzing the data in this research. Descriptive analysis was used to analyze observation data written by the researcher during the meeting of each cycle. Then, statistical analysis was used to analyze data

from speaking test, that was held in the following meeting after each cycle had finished. It was implemented to know the progress and the improvement of the students' ability in speaking. It would reveal the percentage of the students who passed the passing grade of speaking. The criteria of success of this research was when 70 % of the students reached 4 or 5 in each scoring rubric of speaking skill. The researcher adapted the scoring rubric from Maulany (2013: 35), it consisted of five aspects of speaking assessment, they were: Comprehension, Vocabulary, Grammar, Fluency and Pronunciation. Each aspect had criteria 1 (one) until (five). The scoring rubric of speaking skill was presented in the following table.

Table 1. The Scoring Rubric of Speaking Skill

Criteria	Comprehension	Vocabulary	Grammar	Fluency	Pronunciation
5	Appears to understand everything without difficulty	Speaks in L2 with accurate English words	Produces complete and accurate sentences	Speaks in L2 very fluently and effortlessly.	Speaks in L2 intelligibly and has few traces of foreign accent.
4	Understands nearly everything at normal speed, although occasional repetition may be necessary.	Speaks mostly in L2 with few L1 words	Produces some phrases instead of complete sentences with consistent and accurate word order or produces consistent omitted sentence	Speaks in L2 less fluently due to few problems of vocabulary/ selection of word.	Speaks mostly in L2 intelligibly with mother tongue accent.
3	Understands most of what is said at slower-than-	Produces 4-6 English words.	Produces inconsistent and incorrect sentences/	Speaks mostly in L2 with some long pauses	Speaks mostly in L1, but produces 1-3 English words

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	normal speed with many repetitions.		phrases	and hesitancy.	and pronounce them in intelligible mother tongue accent.
2	Has great difficulty understanding what is said, often misunderstands the Qs.	Produces 1-3 English words (brands or place names such as KFC, Roppan, etc. do not count as English word/ vocabulary) due to very limited vocabulary	Answers mostly in L1, with 1-3 English words/phrases	Speaks mostly in L1, Tries to speak in L2 but so halting with so many pauses and "er.."	Speaks mostly in L1, but produces 1-3 English words. Needs some repetition in pronouncing the words to understand them.
1	Unable to comprehend the material so that unable to express/respond the question correctly	Vocabulary limitations so extreme as to make conversation in L2 virtually impossible so that the student speaks in L1 all the time.	Unidentified because of speaking in L1 all the time.	Unidentified because of speaking in L1 all the time.	Unidentified because of speaking in L1 all the time.

4. Result and Discussion

4.1. Preliminary Study

This research was done in class B of students majoring Elementary Education in the academic year 2021/ 2022. The subject of this study consisted of 19 students. In preliminary study, the researcher interviewed each students asking about their identity, their background, their preferences, and some general knowledge. From the preliminary study, it was found out that there were problems faced by the students in speaking. They did not comprehend well what the speaker said and they did not know how to respond it well. They also felt difficulty in stating their ideas orally. The result of of the preliminary study could be seen as follow:

Table 2. Result of Preliminary Study

Speaking Aspects	Criteria					Students Passing the Passing Grade (%)
	1	2	3	4	5	
Comprehension	0	5	6	5	3	42 %
Fluency	5	6	4	3	1	21 %
Vocabulary	3	2	5	5	4	47 %
Grammar	8	4	3	3	2	26 %
Pronunciation	5	5	4	2	2	21 %

The preliminary study showed that students passing the passing grade are below 70% in each criteria. It shows the speaking ability are very low. All the percentage in each aspect of speaking resulted below 70 %. By using storytelling in speaking activity, the researcher hoped it could improve students' ability in speaking.

4.2. Cycle One

Cycle one consisted of two meetings, which were held in November 15 and November 22, 2021, then the post-test to determine the improvement of cycle one was held in December 6, 2021. The process of cycle one could be described as follows.

1. Planning

The researcher made a lesson plan. The aim of this cycle was enabling students to retell a story in English using their own constructions words. The researcher used one same fairy tale story as the material.

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2. Acting

The researcher applied the lesson plan made in the planning part. There were three steps in this part, they were: opening, main activity, and closing. In opening the class, the researcher as the lecturer greeted the students, prayed together and checked the attendance list. Then, the researcher explained the purpose of the meeting. Especially how the researcher was going to use storytelling in teaching speaking that day.

In main activity, the researcher applied the storytelling method. The researcher first asked students to sit in the groups of five, consisting of 3 until 4 students in each group, as the class consisted of 19 students. By asking attention for each student, the researcher then handled one fairy tale story to each group. The researcher explained the story by reading it aloud and translating it. Next, the researcher had the students discuss the content of the fairy tale using their own words. The discussion lasted for about 20 minutes. After the discussion had finished, the researcher asked every group to present their result in front of the class for 5 minutes.

In closing, the researcher gave review to the presentation done by the students. The researcher made comment about the speaking aspects: comprehension, vocabulary, grammar, fluency and pronunciation. At last, students were also told about the next activity in the following session of the cycle.

3. Observing

The researcher observed the students during the teaching and learning process. When the researcher explained about using storytelling in the speaking, some students were shocked. It happened because in learning speaking students rarely used various activities. They tend to make dialogues and practice expressions. However, after the researcher read the story and translated it, students looked enthusiastic and curious. The researcher used English and translated it in Indonesian, in hoping that students would understand better the content of the story. Thus, they could retell the story well.

During the discussion session, the researcher walked around the class and visited each group one by one. The researcher motivated students who seemed lazy and did not know what to do. Sometimes, the researcher also helped students model the pronunciation of words being asked. During observation, the researcher found some students being active while a lot more students looked confused. In this part, the researcher tried to interview what was going on and they said that they still tried to adapt with this new activities. They needed more time.

Some students felt hesitated when the researcher asked to perform the result of the discussion. During the performance, some groups were able to build positive respond from their friends, while some other groups looked nervous. It made the students were very noisy. When there was a group made mistake in pronouncing one word, the class atmosphere was once again became uncondussive. With motivation from the researcher, the class atmosphere was normal again and each group was able to perform the content of the story using their own words.

4. Reflecting

Reflecting was carried out at the end of cycle one to see the result of the action being implemented. Through this reflection, the researcher got a view whether one cycle was enough or it needed to be continued to another cycle. As mentioned before, the criteria of success is if students were able to reach 70 % in criteria 4 and 5. The athmosphere in the class and also the students' respond toward the storytelling activity implemented in theaching and learning process were also became consideration in deciding whether the cycle was successful or not.

After cycle one had finished, the researcher held post-test speaking. It was in the form of interview by asking similar questions to preliminary study. The post-test was analyzed statistically to find out the result of the treatment. The result of post-test in cycle one could be seen as follow:

Table 3. Result of Post-Test Cycle One

Speaking Aspects	Criteria					Students Passing the Passing Grade (%)
	1	2	3	4	5	
Comprehension	0	3	4	3	9	63 %
Fluency	0	8	4	5	2	37 %
Vocabulary	0	4	6	5	4	47 %
Grammar	0	3	6	6	4	53 %
Pronunciation	0	4	5	7	3	53 %

From the table, there are improvement in students' performance in speaking in comparison to the preliminary study. However, the cycle could be considered successful if students passing the passing grade reached 70 % or above. Since the result of the post-test did not match the criteria of success, the action research continued to cycle two.

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4.2. Cycle Two

Cycle two consisted of two meetings, which were held in December 13 and December 20, 2021, then the post-test to determine the improvement of cycle two was held in January 3, 2022. Basically the treatment between cycle one and cycle two was similar. The differences were small, it includes the materials, time and the behaviour toward students respond. In material, the researcher gave different stories among the groups. In hoping that it would gained more attention from the students. As mentioned before, during discussion in cycle one, some students were noisy, it was probably because the story was the same, thus it did not attract them anymore. Second difference was about timing, in cycle two students were given more time to discuss the storytelling activities. Because, in observation, the researcher found out that students said that they need more time to discuss and perform well. Last difference was the researcher behaviour in handling the class. While in cycle one, the researcher just walked around and asked their respond just a a little bit. In cycle two, the researcher paid more attention towards students' attitude and respond. The procedures of cycle two could be seen below.

1. Planning

The researcher made a lesson plan. The aim of this cycle was enabling students to retell a story in English using their own constructions words. The researcher used some different stories as the material.

2. Acting

Basically, the process of acting session in cycle one and cycle two were the same. It consisted of three activities: opening, main activity and closing. In opening, the researcher greeted the students, prayed together and explained what they were going to do during the speaking activity.

In main activity, the researcher formed five groups consisting of 3 until 4 students. Then, the researcher gave different fairy tale stories to each group. Next, the researcher read the story and translated it. The researcher then had the students discuss the content of the story, and asked them to retell the story using their own words. The discussion lasted for about 20 minutes. After the discussion had finished, the researcher asked each group to retell the story in front of the class. In closing, the researcher gave review to the students' performance regarding five aspects: comprehension, vocabulary, grammar, fluency and pronunciation.

3. Observing

In cycle two, students were already familiar with the activities. They became more prepared and steady. After knowing they were given different stories, they looked happy and

enthusiast, as they wanted to know another fairy tale story that they did not know. The discussion were light but serious. As the researcher walked around the class, each students were very respectful toward different opinion. They were very enthusiast to asked how to pronounce certain words. There were no passive students during discussion.

In performing the result of discussion, all of the students remained quiet. They listened and paid attention well to the performance of their friends. Although there were no question and answer session after the performance, some students raised hands to ask questions and gave positive responds towards the performance. The students were respectful to each performance. After each performance, all students clapped their hands together happily. There were no hesitation when the group were asked to perform the result of the discussion. All of the students used their time very seriously. The speaking activity run fun but stayed on the discussion topic, it made the atmosphere of the class during storytelling activity became positive and warm.

4. Reflecting

Reflecting was carried out after the end of cycle two. The researcher held post-test speaking. The post-test was in the form of interview. The result of post-test could be seen as follow:

Table 4. Result of Post-Test Cycle Two

Speaking Aspects	Criteria					Students Passing the Passing Grade (%)
	1	2	3	4	5	
Comprehension	0	0	5	8	6	73 %
Fluency	0	0	5	8	6	73 %
Vocabulary	0	0	4	10	5	78 %
Grammar	0	0	5	7	8	78 %
Pronunciation	0	0	5	9	5	73 %

Based on the table above, it can be seen that the percentages of students passing the passing grade of each aspect of speaking after cycle 2 reached 70%. Students' ability in speaking improved after the treatment in cycle two. Prior to the result of cycle 2, the action research was considered successful. Students' speaking ability got improvement in comprehension, fluency, vocabulary, grammar and pronunciation.

5. Conclusion and Suggestion

Based on the results of the action research, it can be concluded that using storytelling could improve speaking ability of students in B class majoring Elementary Education in the academic year 2021/2022 of Panca Marga University Probolinggo. The action research was done in two cycles. Since the post-test after cycle one had finished, students passing grade did not meet the criteria of success. Each cycle consisting of planning, acting, observing and reflecting. In cycle one, students were given the same fairy tale story as the material, while in cycle two, each group has different fairy tale story.

Students' responds were in good progress from cycle one to cycle 2. The atmosphere of the class were also in good progress. When in cycle one, some students were noisy, in cycle 2, all students used their time seriously. They also showed good appreciation toward the performance of their friends. The statistical improvement was shown from the result of the post-test. After cycle 2, students were able to reach 70 % in 5 speaking aspects: comprehension, fluency, grammar, vocabulary and pronunciation. Therefore, it can be concluded that using storytelling can improve students' ability in speaking.

For other researchers, it is suggested to try using storytelling to improve other skills, such as improving listening using storytelling, improving reading using storytelling, and improving writing using storytelling. It is also suggested that other researchers try to employ storytelling strategy to different subject, such as economic, technical engineering, law, and many others. At last, storytelling activity should be tried out in variety level of education to investigate whether it can increase students' ability or not.

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FACING THE RELIGIOUS MULTICULTURALISM IN INDONESIA: MULTICULTURALISM WITH A RELIGIOUS CONTEXT

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Abstract

This study examines how multiculturalism has been theorized, implemented, and utilized in Indonesia as a policy, discourse, and practice. The post-Suharto (the 2nd President of Indonesia) democratic process has created fresh room for formerly suppressed identities to be expressed. While much of the research on multiculturalism concentrates on racial and ethnic differences, this article attempts to widen the term's definition to encompass religious differences, as well as assess the feasibility of "religious multiculturalism", especially in Indonesia. It responds to the following concerns: What are the perspectives on multiculturalism? What are the differences between multiculturalism and pluralism? How is diversity perceived and also implemented? What distinguishes the Western concept of multiculturalism from Indonesian concepts of variety, unity in diversity, and heterogeneity? This study uses qualitative research using library research and several scholars were used to enrich this study.

Keywords: Indonesia, Religious, Religion, Multiculturalism

1. Introduction

In the history of Indonesia in 1928, young people from all around the archipelago gathered to take the *Sumpah Pemuda* (Youth Pledge), a symbolic pledge based on the ideas of one nation, one language, and one country. As one of the world's most diverse countries, bringing Indonesia together as a single nation, or as Anderson (2006) puts it, "imagined community" is an impossible feat. Furthermore, Indonesian nation-building is a work in progress, with various important identities continuously colliding (Anderson, 2006).

Pancasila's philosophy is critical in bringing Indonesia's various ethnic, religious, and linguistic groups into one soul. According to Latif in van Doorn-Harder (2011), "Belief in One Supreme God," known as "*Ketuhanan Yang Maha Esa*" became the ideology's first principle, which provides a secure environment for faiths to flourish in, religions will have a public role in

creating and preserving social ethics as the assumption. As long as we know, Indonesia is a country based on Pancasila based on God Almighty. According to Soeharto in (Natalia, 2016), Indonesia admits six religions as legitimate religions to be embraced by citizens country, and there are still growing local beliefs in the outskirts of this country. The six religions are Islam, Christian, Catholic, Hindu, Buddhist, and Confucian.

Pancasila can be seen as a model for how the archipelago's varied populations envision themselves as a nation. Each society, and perhaps every single person, is intertwined in a web of different and conflicting social imaginaries, there will always be resistance to any injunctions to comply, to varying degrees. Pancasila, despite being a significant social fantasy, is subject to both acceptance and rejection. As a result, the state ideology of both religious harmony and ethnicity, as enshrined in the national slogan "Unity in Diversity" or *Bhineka Tunggal Ika* is official and institutional involvement over time has to be fulfilled on the ground (HOON, 2013).

2. Theoretical Framework

The research model that was used in exploring this study is qualitative research. The study responds to the following concerns: What are the perspectives on multiculturalism?; what are the differences between multiculturalism and pluralism?; how is diversity perceived and implemented in Indonesia?; and what is the difference between the Western notion of multiculturalism and the Indonesian concepts of diversity, unity in diversity, and heterogeneity?

Pancasila articulates the nation's intellectual underpinning and noble goal on an ideological level, yet it is far from reflecting Indonesia's socioeconomic reality on the ground. This is largely due to the government's use of national ideology by the New Order. Religious and ethnic diversity was never seriously addressed during Suharto's regime (1966–1998). Any public conversation on social inequalities, or what we knew as SARA, was expressly prohibited by the dictatorship (ethnic, racial, religious, and intergroup differences). Pancasila's notion was pushed as the sole basis for all mass organizations and social-political parties to utilize it for political purposes (Morfit in MacAndrews, 1986, p. 42). At the time, the slogan was that Indonesians should merge into a state-defined national identity based on the regime's idea of Pancasila.

The pluralism of religion is hampered by government restrictions, increasing Islamism, and religious intolerance, even though Indonesia has become a more open and democratic country after Suharto's regime (Sakai & Fauzia, 2014). Radical religious groups have endangered religious

concord and freedom of religion in the last decade. Religious fundamentalists frequently regard pluralism with distrust, and extremists use paranoia to further their own goals.

Radical Islamic groups have taken advantage of the new democratic space to promote and politicize their religious agendas, as well as to attack marginalized communities like Shi'a and Ahmadiyya communities and Christian churches, resulting in an alarming rise in intra- and inter-religious conflict and violence (van Doorn-Harder, 2011; Ali-Fauzi in (Hoon, 2017). The rise of conservatism within mainstream Islam is also becoming more visible. Several examples, The Council of Indonesian Ulama (MUI), barred Muslims from worshipping and prohibiting marrying non-Muslims in 2005, outlawing the Ahmadiyya Islamic minority group. Pluralism, secularism, and liberalism were all publicly rejected by the Council (Gillespie, 2007); Munawar-Rachman, 2010; Sirry, 2013).

3. Research Method

This study employed a qualitative approach using a literature review on several studies were used to enrich this study. The data were collected through reading material in books, journals, research reports, news media, and other relevant sources. Data is presented in an analytical descriptive to explain the aim of the research.

Through a three-stage paradigm, namely data display, data reduction, data presentation, and verification by many scholars, the data analysis approach corresponded with the data collection process. These three steps, however, occurred at the same time.

4. Result and Discussion

4.1. Multiculturalism Perspectives

Pancasila articulates the nation's intellectual underpinning and noble goal on an ideological level, yet it is far from reflecting Indonesia's socioeconomic reality on the ground. This is largely attributable to the misuse of national ideology by the New Order regime. During Suharto's New Order (1966–1998), ethnic and religious diversity was never seriously addressed.

Multiculturalism aims to deconstruct cultural homogenization by recognizing inside a nation-state, the cohabitation and equitable representation of many cultures and peoples. Multiculturalism, like pluralism, encourages ethnic and cultural variety. While both discourses are concerned with how different cultures might peacefully coexist, multiculturalism takes a step

further by discussing citizenship rights, such as that is, how cultural collectivities can express themselves freely while still respecting the rights of other groups. Citizens have diverse requirements as members of groups with specific features and social situations in a multicultural policy, but they have equal rights as persons as well (Castles, 1997).

Offers a helpful typology of multiculturalism that helps us recognize the various layers of meaning linked with the discourse (Fleras, 2009). Multiculturalism has 5 degrees of meaning, according to him:

- a) Multiculturalism is a factual statement characterizing an increasingly diverse world.
- b) Multiculturalism is a philosophy or worldview that believes that acknowledging cultural differences and promoting social equality are good things.
- c) Multiculturalism is a government policy and program that encourages people to embrace a diverse range of races and identities.
- d) Multiculturalism is a practice, which represents the convergence of policy and philosophy at the grassroots level.
- e) Multiculturalism is a counter-hegemony to the racist.

The main problem with multiculturalism, as Stuart Hall in Hesse correctly points out, is that "the '-ism' tends to convert 'multiculturalism' into a political doctrine" (Hesse.B, 2000). The objections to multiculturalism are founded on the assumption that multiculturalism is a single idea (Vertovec & Wessendorf, 2010). It's vital to remember that multiculturalism is a work in progress rather than a one-size-fits-all policy; it's a fluid concept that encompasses a variety of discourses, policies, and practices. According to (Vertovec & Wessendorf, 2010), critics typically combine the notions into a single "-ism" to conveniently criticize the ideology and its proponents, notably liberals and minority activists.

4.2. Pluralism and Multiculturalism Differentiation

According to the religious realm, pluralism is a contentious idea. While the term normally conjures up images of liberalism, relativism, and secularism within religious communities, it frequently conjures up images of tolerance, diversity, and peaceful coexistence among individuals of various backgrounds (Lumintang, 2009; Munawar-Rachman, 2010). Plurality, as the term implies, can have multiple meanings:

- 1) As a fact of life in a diverse society;

- 2) As tolerance for difference and acceptance of diversity;
- 3) As a philosophical pluralism-based normative ideal (Carson, 1996).

These three concepts are not mutually exclusive and frequently overlap, as will be addressed further below. When there are more than two cultural groups in society, pluralism is accepted as truth. To incorporate minority groups inside the political community, recognition, and acceptance of differences should be fostered in such a society.

"Various ways of multiculturalism" include public acknowledgment, education, social services, public documents, law, religious accommodation, food, and broadcasting and media (Vertovec & Wessendorf, 2010). Multiculturalism can be characterized as "a broad set of mutually reinforcing methods or methodologies concerning the assimilation and involvement of immigrants and ethnic minorities, and their modes of cultural/religious difference," despite its complex rubric and definition (Vertovec & Wessendorf, 2010).

Multiculturalism is frequently translated into laws that manage the richness and multiplicity of multi-cultural civilizations, in contrast to the spontaneous and bottom-up structure of pluralism (Fleras, 2009)). Multiculturalism, according to Foucault, is a type of "governmentality" geared at addressing tensions and conflicts produced by cultural, racial, and ethnic differences (Ang, 2010). "Multiculturalism is clearly beyond toleration and state neutrality for it involves active support for cultural difference, active discouragement against hostility and disapproval, and the remaking of the public sphere to fully include marginalized identities," says Modood, referring to the role of government in multiculturalism (Modood, 2010).

4.3. Indonesia Religious Multiculturalism

Knowledge about different religions is a necessary precursor for the establishment of a tolerance culture, and it aids in the discovery of shared religious ideals. The fact that some religious or philosophical perspectives and beliefs are exclusive does not negate the notion of tolerance. The rejection of the integration program was one of the most fundamental adjustments in post-Suharto government policy. Academics have argued the value of multiculturalism in the Indonesian context for the past decade or so, emphasizing the importance of developing multicultural education (Ujan, 2009). It is impossible to say that Indonesia consistently implements multicultural policies. Through the new curriculum, which was implemented in 2013, the Ministry of Education and Culture has made significant efforts to promote multiculturalism in schools: the explicit inclusion

of the term "multiculturalism" in the objectives of subjects such as Citizenship Studies and Anthropology demonstrates the absolute relevance of multiculturalism to Indonesia and demonstrates a strong commitment to multiculturalism. Moreover, institutions such as the Ma'arif Institute and the Wahid Institute, NU, and Muhammadiyah, which were created by former leaders of the two major mainstream Muslim organizations, have actively promoted multiculturalism, and Muhammadiyah schools have developed a new religious tolerance curriculum.

Multiculturalism is defined differently by each interest group, as previously stated. The vibrant public sphere of the Reformation period allowed previously suppressed voices to emerge. Marginalized groups such as ethnic Chinese, LGBTQ people, and religious minorities who were not formally recognized by the state took advantage of the new democratic atmosphere to demand recognition of their identity and rights. Although the Indonesian state does not have a clear strategy or guideline to institutionalize multiculturalism (except for multicultural education), the democratization process has made such demands conceivable.

The reformation process has benefited the nation's ethnic Chinese the most, as official discriminatory laws have been removed and their cultural and citizenship privileges restored (Hoon, 2017). Along with (Anggraeni, 2011), the Chinese were among the most marginalized ethnic groups in terms of cultural, linguistic, and civic rights. But all the dark stories become lighter right nowadays. Chinese ethnic groups have the right to celebrate their big day and do economic activity safely.

Nonetheless, the optimism in Indonesia about multiculturalism should not be exaggerated. Some Indonesian officials are wary about diversity, fearing that it may reawaken ancient anxieties of federalism, relativism, and divisiveness. Furthermore, (Burhanudin, 2003) advocates of multiculturalism are primarily drawn from the newly created civil society, and multiculturalism as a discourse was presented as part of the post-Suharto democratization and decentralization movement.

Concerning the question of the suitability of multiculturalism to the setting of Indonesia, it is vital to note that although the vocabulary and policy of multiculturalism originated in the West, they are by no means exclusive to the West. Multiculturalism isn't a one size fits all solution that can be applied universally to any society. "Just as there are diverse multicultural civilizations, there are many varied multiculturalisms," writes Stuart Hall in Hesse (2000, p. 210). In other words,

multiculturalism is a process that is "always contextual to particular localities and cultural experiences," rather than a set of hard and fast principles (Nye, 2007, p. 116).

4.4. The Western Concept of Multiculturalism in Indonesia

The main problem with multiculturalism, as Stuart Hall in Hesse correctly points out, is that "the '-ism' tends to convert 'multiculturalism' into a political doctrine" (2000, p.210). In reality, (Vertovec & Wessendorf, 2010) base their objections to multiculturalism on the assumption that multiculturalism is a single idea. It's vital to remember that multiculturalism is a work in progress rather than a one-size-fits-all policy; it's a fluid concept that encompasses a variety of discourses, policies, and practices. To conveniently attack the ideology and its proponents, particularly liberals and minority activists, critics frequently combine the concepts into a single "ism" (Vertovec & Wessendorf, 2010).

While dissimilar from migrant societies in the United States, Australia, and Singapore, Indonesia's demographics are no less diverse. While overseas immigration is less common in Indonesia, policies encouraging transmigration, such as those implemented during the New Order, have resulted in a more diverse population. The state neglected the goals of these new immigrants to express their identities as they established themselves as socially, economically, and environmentally sustainable communities because it was more concerned with building a unified national culture (Hoey, 2003) Indonesia needs to build a multicultural framework that meets its objectives and demographic settings, given its growing democracy and rights consciousness. As described by Goh and Holden, this new paradigm must also take into account "postcolonial multiculturalism," or the need to combat colonial racial and economic inequalities (Goh et al., 2009).

5. Conclusion

Multiculturalism's "global discourse" should be taken seriously as a policy practice in Indonesia. The study offers "religious multiculturalism" as a conceptual alternative to "religious pluralism" by highlighting the glaring absence of religion from multicultural theories, which have traditionally favored race, culture, and ethnicity. Meanwhile, integrating the Pancasila national philosophy, religious multiculturalism emphasizes the concept of an active state that defends religious minorities. This approach avoids the baggage and stigma attached to the phrase "religious

pluralism," while simultaneously expanding the scope of existing multicultural theories to include religious identities and religious minorities. Nowadays, the minority has already reached their right to do their religious activity and the others can respect and walk along together through the Indonesian diversity.

In Indonesia, the difference in religion is one of the diversity of nations. It is because religion has sacred values, then it can dominate the awareness and emotions of its adherents. If it is disturbed then it will give birth to a conflict that if not quickly resolved will lead to acts of radicalism. The government sued to be neutral in the sense of not taking sides with any religion. While the specifics of how religious multiculturalism can be institutionalized are outside the scope of this study, religious multiculturalism is likely to be fostered through education and interfaith activities. Therefore, it is necessary to periodically hold dialogue and inter-religious deliberation, and establish regulations regarding inter-religious relations.

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TRANSITIVITY ANALYSIS ON INDONESIAN SLOGANS OF COVID 19 IN INSTAGRAM

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Abstract

This paper has the following purposes: (1) to examine the sum of phrases, clauses and complex sentences used in Indonesian slogans related to corona virus in Indonesia in five instagram accounts, 2) to recognize the words often used in Indonesian slogans related to corona virus in Indonesia in five instagram accounts, 3) to elaborate the idea of those slogans presented by using ideational metafunction. The data were accumulated by gathering 40 slogans from five instagram accounts. The results of the study were as follows: 1) the most often used keywords were covid, korona, dengan, yang, successively 2) the most often used constituents of the ideational metafunctional were participant, and followed by processes and circumstances successively and 3) the most often used sub-component of participant was goal, the most often used sub-component of process was material creative and the most often used sub-component of circumstance is manner means.

Keywords: *Ideational Metafunction; SFL; Slogan.*

1. Introduction

Corona virus illness (COVID-19) is an contagious illness caused by a recently discovered corona virus. Most people who suffer COVID-19 will feel light to temperate symptoms and heal without specific medication. Based on WHO data , on 08 March 2021, the Government of the Republic of Indonesia has informed 1.386.556 persons with positive COVID-19. There have been 37.547 deaths associated with COVID-19 announced and 1.203.381 patients have healed from the illness. WHO is working with the Indonesian Government to observe the condition and avoid further spread of the illness by imposing social-distance.

By the expanding enforcement of social-distancing, COVID-19 pandemic has resulted increasingly in screen time for everyone. Individual and expert lives have affiliated through platforms such as LinkedIn, Youtube, Instagram, etc united in isolation. Social media has been employed during pandemic universally, the role of social media can be leveraged on giving

any education or information to readers about COVID 19 illness. In this study, the researcher took Indonesian slogans posted in one of social media which is Instagram.

A slogan is a short text that summarizes an idea and related to outcome, firm, organization or person. Slogan is made by people as a medium to convey the message of its text. It is also a piece of language because it expresses the meaning. It usually has the attributes of being impressive, very brief and attracting to the audience (Qoriah, 2018). The writer chose slogans in Instagram because most of people nowadays already have an Android cellphone where if they have this cellphone, it will be very easy for them to access social media like Instagram. It is stated in Laosrirattanachai's paper (2018, p. 136) that there were largest sum of 3-words slogan then 4-words and 5-words in slogans.

In fact, the writer found complex sentences instead of words in Indonesian slogans related to virus corona in Indonesia in five Instagram accounts. The writer took 5 Instagram accounts to represent generally about the idea of coronavirus slogans found in Instagram. This research has purposes to 1) to examine the sum of phrases, clauses and complex sentences used in Indonesian slogans related to virus corona in Indonesia in five Instagram accounts, 2) to recognize the words often used in Indonesian slogans related to virus corona in Indonesia in five Instagram accounts, 3) to elaborate the idea of those slogans presented by using ideational metafunction.

2. Theoretical Framework

2.1. Systemic Functional Linguistics (SFL)

Michael Halliday has a famous theory named Systemic Functional Linguistics (SFL). It is about human make use of language as a choice. People use lots of choices to express their meanings to others. In addition, SFL concentrates on linguistic and semantics forms. Both grammar and meaning are analyzed simultaneously. SFL consists of three purposes which are interpersonal, textual and ideational. Nevertheless, (Halliday et al., 2014, p. 30) mentioned that each of the purposes related to semantic or it is known as metafunctions. Three metafunctions could be described shortly such as 1) interpersonal metafunction reflects the way the addresser and the recipient communicate, the apply of language to set up and preserve relations among them, 2) textual metafunction is using a structured language as a meaning to match with the context, both in writing and speaking, and 3) ideational metafunction reflects reality in language associated with the universe, both in thought and in the real universe.

Among the three metafunctions, the ideational metafunction is more appropriate than the other two metafunctions because this article intends to analyze the idea that the slogans creator wants to convey a meaning to public. Ideational meaning is embodied by transitivity which associated with the clause as representation. The three elements such as participant, process and circumstances refer to the transitivity system. The process is the nucleus part of the clause that is actualized by the verbal group and the participant is actualized by a noun group, while circumstantial elements are optional in a clause (Firdaus & Mahdi, 2020). Each component can be sub-classified as the following tables (Eggins, 2004; Halliday et al., 2014; Laosrirattanachai, 2018).

Table 1. Kinds of Processes & Intentions

Kinds of Processes	Sub-Kind	Intention	Instance
1. Material (Concrete Action)	1.1. Creative	Make something exist	She <u>make</u> a pudding
	1.2. Transformative	Doing something to existing thing	He <u>hesitated</u>
2. Mental (Abstract Action)	2.1. Perceptive	Perception	He could not see anything
	2.2. Emotive	Feeling, affecting	I <u>like</u> playing piano
	2.3. Cognitive	Thinking, Knowing, comprehension	I can't <u>imagine</u> how sad he is
	2.4. Desiderative	Wanting, wish	I don't <u>want</u> any trouble
3. Relational	3.1. Attributive	Considering the feature or characteristic	She <u>was</u> an art student
	3.2. Identifying	Explaining the identification regarding to another	The next argument <u>is</u> more interesting
4. Behavioural	-	Human Behavior	We all <u>laughed</u>
5. Verbal	-	Saying	He <u>repeated</u> the warning
6. Existential	-	Happening to exist	There <u>are</u> some fruits on the table

Table 1 presents the sub-kinds in kinds of processes. Verb phrases came up in Indonesian slogans of COVID 19 will be classified as represented in table 1. Since the key idea of Systemic Functional Linguistics is “human possess his choices to employ language”, kinds of processes hence could clarify why human employ a verb phrase in a situation.

Table2. Participants and Intentions

Kinds of Process Type	Sub-Kind	Intention	Instance
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Creative Material Transformative material	1. Actor 2. Goal 3. Recipient 4. Client	Performer Human or thing that is being done to One whom something is given One whom something is done	<u>She</u> painted the walls She painted <u>the walls</u> He bought <u>me</u> some ice creams. He made <u>me</u> some ice creams
Perception Mental Emotion Mental Cognition Mental desideration mental	1. Senser 2. Phenomenon	Someone who feels, thinks, wants or perceives. Human or thing which is felt, thought, wanted or perceived	<u>He</u> remembers my birthday He remembers <u>my birthday</u>
Attributive Relational	1. Carrier 2. Attribute	Human or thing that is being described Attribute or characteristic of the described one	<u>These cakes</u> are really delicious These cakes are <u>really delicious</u>
Identifying Relational	1. Token 2. Value	What is being explained What explains	<u>These clothes</u> are the most beautiful clothes I have had These clothes are <u>the most beautiful clothes you had</u>
Behavioural	1. Behaver	Someone who behaves	<u>He</u> always dreams about being a scientist
Verbal	1. Sayer 2. Receiver 3. Verbiage	One who says Someone whom the speech is directed The message	<u>He</u> often tells me some stories. He often tells <u>me</u> some stories. She often tells us <u>some stories</u> .
Existential	1. Existent	Human or thing that exist	There <u>is a big cake on the table</u>

Table 2 indicates participants which are employed to categorize noun phrase. Participants are inevitably associated with processes since they are specified by process. Hence, participants cannot be categorized without processes. Participants can be employed to specify noun phrase in the sentence by concentrating on their purposes in a situation, for

example, “*Mencuci Tangan*”. From the example, ‘*Mencuci*’ is classified as material process, and ‘*Tangan*’ is as Goal’.

Table 3. Kinds of Circumstance and Intentions

Kinds of Circumstance	Sub-Kind	Intention	Instance
1.Extent	1.1 Duration	How long	She has been working here <u>for 6 years</u>
	1.2 Distance	How far	My campus is <u>7 miles</u> from my home
	1.3 Frequency	How many times	I play with my friends <u>every weekend</u>
2.Location	1.1 Temporal	What time?	He was born in <u>1983</u>
	1.2 Spatial	Where?	I love staying <u>at home</u> with my family
3.Manner	3.1 Means	By how?	She wrapped it <u>with wrapping paper</u>
	3.2 Quality	How quality is it?	She walks <u>faster</u>
	3.3 Comparison	What like?	The ring shines bright <u>like a gold</u>
	3.4 Degree	How much?	He loves his children <u>very much</u>
4. Cause	4.1 Reason	Why?	She can't do her homework well <u>because she watches tv too much.</u>
	4.2 Purpose	What for?	A superhero saves suffer people <u>for the sake of justice</u>
	4.3 Behalf	Who for?	I did it <u>for my family</u>
5. Accompaniment	-	What/Who with?	She lives <u>with two her children</u>
6. Role	6.1 Guise	What as?	She works there <u>as an officer</u>
	6.2 Product	What into?	She turns me <u>into the best one</u>
7. Matter	-	What about?	Don't waste your time too much <u>about playing game</u>
8. Angle	-	From what point of view?	<u>For me</u> , this is an important decision

Table 3 indicates circumstance sub-kinds, which are adverb phrases. Kinds of circumstance can be specified without regarding process and participant. Kinds of circumstance are employed in language to show some additional information which language users underline other than that process and participant, for instance, “*Rajin Berolahraga*”. Of the instance, ‘*rajin*’ is categorized as quality circumstance that has a meaning in which the language user wanted to make readers believe that if you exercises diligently then your body will be strong and will be kept away from the disease.

2.2. Previous Studies

Those theories were supported by two previous studies. The first was Qoriah who elaborated the ideational meaning in HIV AIDS slogans. Her study showed a complete description of 50% material process, 38% relational process, 6% mental process, and 6% verbal process. The second study came from Laosrirattanachai investigated the sum of the words used in Airline Business advertising slogans, identified the keywords often used in the slogans, explained the idea of airline business advertising slogans by using ideational metafunction. The results of the study were such as: 1) there were largest sum of 3-words slogan then 4-words and 5-words slogans, 2) the most often keywords were fly, of, your, to and airline, 3) the most often constituents of the Ideational metafunction were participants, circumstances and processes, and 4) the most often sub-component of participant was actor, the most often sub-component of process was material transformative and the most often sub-component of circumstance was spatial location.

Those two previous studies have similarities with this article that is the focus of the analysis is ideational metafunction. However, there are some distinctions between them. Qoriah used HIV AIDS of English slogans and Laosrirattanachai used Airline business advertising slogans also in English. This article uses Indonesian slogans of COVID 19 in five instagram accounts related to viruscorona in indonesia.

3. Research Methods

The research method of this study was divided into three namely data collection, data analysis, and data presentation method. The first was the data collection method which used the simak method. It is a method used to view the use of language (Zaim, 2014, p. 85). In other words, this method means that the writer scrutinized the written data which are Indonesian slogan of COVID 19 in five instagram accounts of #coronavirus.indonesia_

#coronavirus_indonesia, #pandemicovid19_indo, #coronavirus.indonesia, #viruskoronaindonesia. Those data were read by her. After viewing the data, noted and introspection techniques were used because each data needed to be noted, and the introspection technique was used because the writer was the native speaker of Indonesian, so she used her knowledge of Ideational Metafunction to support the data collection.

The second method was data analysis. It used agih method by dividing data into several elements. The agih method means that the writer split the data based on their classification. The instrument of agih method is clear; it is always taken from the parts of the object target research itself (Zaim, 2014, p. 191). The agih method was combined with teknik bagi unsur. It is dividing the lingual unit of data into several parts. Based on the method and technique, analyzing the data were began by classifying (separating) the data according to its type. The determination of type here relating to Process Type, Participant and Circumstance. It was done based on transitivity system.

The third method was the data presentation method. It used formal and informal methods. To elaborate the sum of the words and the keywords most often used in Indonesian slogans of COVID 19 in five instagram accounts. To do this, percentage is chosen to count the data or it is formal method. Afterward, the percentage will be analyzed and elaborate in description. This is using words in the form of sentences or it is called informal method.

4. Results and Discussion

There were three major phases to elaborate the data in this study. First, each slogan was accumulated the sum of clauses in the slogan. Based on the data, Indonesian slogan relating to COVID 19 has at least 5 number of words and the most number is around 90-100 words. Hence, the writer chose to analyze clauses instead of words. After accumulating the sum of clauses of each slogan, they were put in the table and then summed up from the most to the least number. Second, the data were elaborated to find out the top words occurred, considered as keywords here. The keywords in Indonesian slogans were mainly words showing aspects of semantics that the slogans express to readers.

According to the scope of the keywords in this paper, words such as *sebuah, di, setelah* and so on, that have no certain meaning but bear in phrases as grammatical words, were not to be discussed. Moreover, some grammatical words which can refer to certain meaning like 'yang' in "*Orang yang anda temui*" or '*Jangan lupa untuk mencuci tangan*' are considered.

Then words with the same meaning but different functions were structured into the same word, *guna*, *digunakan*, and *penggunaan* for instance. Third, each slogan was elaborated by using Ideational metafunction to see the category used in the slogan structure which refer to the idea of COVID 19 advertising slogans that each slogan establishes a meaning to readers.

4.1. Sum of Phrases, Clauses & Complex Sentences in the Slogans

Sneddon said that (2012, p. 127) a phrase is a bunch of words which is grammatically equal to a single word, being capable at occurring in the same spot as that word. The phrase consists of the class of a word to which it is equal. This word is the head word, the rest of the phrase being constructed surrounding it. Kind of phrase is analyzed by the word class of its head. Thus, a noun phrase consists of a noun, an adjective phrase consists of an adjective, etc. According to Sneddon (2012, p. 231), a clause contains a subject and a predicate. A clause has two types; independent or dependent clause.

An independent clause can occur alone as a sentence. Meanwhile, a dependent clause cannot occur alone. It may take place attached within a lower level structure such as a noun phrase. Dependent clauses may merge with other clauses to build sentences; these are named subordinate clauses. In the mean time, a sentence (Sneddon et al., 2012, p. 309) is a component which is grammatically complete; it can bear alone as a complete utterance. A sentence conveys a statement, question, command, or exclamation mark. There are simple or complex sentences. A simple sentence is reflected as a single independent clause. Here, the writer counted sentences as complex sentence which contain more than one clauses.

After the data were gathered and put in the table by employing Microsoft Excel, the clauses in each slogans were accumulated. The results have been indicated as the following table;

Table 4. Sum of Phrases, Clauses & Complex Sentences in Slogans

Sum of Clauses used in Slogans				
Slogans	Phrase	Clause		Complex Sentence
		Dependent	Independent	
Total	21	14	31	74
Percentage	15%	10%	22%	53

There are 40 Indonesian slogans of COVID 19 found in five instagram accounts. They are #coronavirus.indonesia_, #coronavirus_indonesia, #pandemicovid19_indo, #coronavirus.indonesia, #viruskoronaindonesia. In 40 slogans, the writer found 140 data which consist of the most occurrence percentage is complex sentences as much as 74 (53%), followed

by independent clauses as much as 31 (22%), phrases as much as 21 (15%) and the least occurrence percentage is dependent clause as much as 14 (10%). The result does not support the opinion on the length of slogan as Kohli, Leuthesser and Suri (2007, pp. 415–422) claim. They stated that slogan is often formed in a phrase or a short sentence. In fact, it is not valid in Indonesian slogans found in Instagram. The slogans are tended to use complex sentences instead of phrase or short sentence.

4.2. Keywords on Indonesian Slogans of COVID 19

The data were analyzed manually by checking one word to other words (ctrl+f). The result shows there are 1968 words appear in 40 slogans. After arranging words with the same meaning but different forms into classification, the results are indicated in the below tables.

Table 5. Top 20 Most Often Used Words of Indonesian COVID Slogans

Rank	Keyword	Transitivity	Frequency
1	covid	Circumstance	24
2	korona	Participant	19
3	dengan	Circumstance	17
4	yang	Participant	15
5	virus	Participant	15
6	orang	Participant	14
7	untuk	Circumstance	14
8	masker	Participant	11
9	batuk	Participant	11
10	sakit	Participant	11

Rank	Keyword	Transitivity	Frequency
11	gejala	Participant	9
12	sabun	Participant	8
13	cuci	Process	8
14	penyakit	Participant	7
15	medis	Participant	7
16	demam	Participant	7
17	guna	Process	7
18	lupa	Process	6
19	pakai	Process	6
20	makan	Process	6

Overall view, seventeen out of twenty words are content words and the rest are grammatical words. Focusing on the first ten words, seven out of ten words are content words such as *covid*, *korona*, *virus*, *orang*, *masker*, *batuk*, *sakit* and the rest are grammatical words such as *dengan*, *yang*, *untuk*. However, grammatical words do not have their own certain meanings compared to content words, yet some words have certain usage and can refer to a certain meaning as you can look at the below description.

The most often word used in slogan is ‘covid’. The word stands from corona virus disease (covid). The main task of covid slogans is to inform any information related to the disease to readers. Hence, there will be no doubt that the word ‘covid’ is obviously the essence keyword for Indonesian covid slogans.

The second-rank keyword is ‘korona’ which is the name of the disease. Sometimes, slogan creatorrrs mention the name of the disease, sometimes they use the short one which is covid. ‘*Dengan*’, the third-rank word is used to give additional information after verb. It is

showed that the slogan creators are preferred to use complex sentence to simple sentence. 'Yang' occupies the fourth-rank word. It is mostly taking place in subordinate clause. There are lots of subordinate clauses used in Indonesian covid slogans.

Looking at the sum of the words, participant has the largest sum as there are twelve out of twenty, then five out of twenty is process and 3 circumstances successively. This could be interpreted that Indonesian covid slogans often used participant in their slogans.

4.3. Ideational Metafunction and the Idea of Indonesian Slogans advertising COVID 19

After examining collected data, the writer found that not all slogans comprising three constituents (Process, Participant, Circumstances) because 8 out of 40 slogans do not have process here. As the result described above that complex sentences which consists of more than one clause are commonly found in Indonesian slogans. Hence, there will have more labels in 1 slogan. Process is the nucleus of the clause as it explains what the participants are categorized", hence, slogans by no process refer to unclear sub-components of participants. Therefore, data were detached into two groups to be examined, one by no process, and another one by process in slogans. The findings are indicated in table 6 as the first group in column 2 and the second group in column 4. They were examined to check the frequency of the category they are classified as.

Table 6. Kinds of Processes, Participant, Sub-Components of Participants, and Circumstance in COVID 19 Slogans

	Slogans by No Process	Total (%)	Slogans by Process	Total (%)
Process:material, creative	0	0	74	53,62
Process:material, transformative	0	0	14	10,14
Process:mental, perceptive	0	0	0	0
Process:mental, emotive	0	0	4	2,89
Process:mental, cognitive	0	0	11	7,97
Process:mental, desiderative	0	0	1	0,72
Process:relational, attributive	0	0	8	5,79
Process:relational, identifying	0	0	12	8,69
Process:verbal	0	0	4	2,89
Process:behavioural	0	0	3	2,17
Process:existential	0	0	7	5,07
Total			138	31,43
Participant				

Actor	0	0	22	12,64
Goal	0	0	53	30,45
Recipient	0	0	4	2,29
Client	0	0	2	1,14
Senser	0	0	0	0
Phenomenon	3	12	9	5,17
Carrier	6	24	32	18,39
Attribute	7	28	27	15,51
Token	8	32	5	2,87
Value	1	4	12	6,89
Sayer	0	0	2	1,14
Receiver	0	0	1	0,57
Verbiage	0	0	2	1,14
Behaver	0	0	0	0
Existent	0	0	3	1,72
Total	25	75,75	174	39,63
Circumstance:extent,duration	1	12,5	7	5,51
Circumstance:extent,distance	0	0	2	1,57
Circumstance:extent,frequency	0	0	4	0,31
Circumstance:location,temporal	0	0	23	18,11
Circumstance:location,spatial	1	12,5	13	10,23
Circumstance:manner,means	1	12,5	33	25,98
Circumstance:manner,quality	1	12,5	10	7,87
Circumstance:manner,comparison	1	12,5	8	6,29
Circumstance:manner,degree	0	0	2	1,57
Circumstance:cause,reason	0	0	3	2,36
Circumstance:cause,purpose	0	0	14	11,02
Circumstance:cause,behalf	0	0	1	0,78
Circumstance:accompaniment	0	0	0	0
Circumstance:role,guise	0	0	1	0,78
Circumstance:role,product	0	0	0	0
Circumstance:matter	3	37,5	3	2,36
Circumstance:angle	0	0	3	2,36
Total	8	24,24	127	28,92
Total	33		439	

Of the above table, the findings are described in two ways. First, regarding to the three elements, it is indicated both in slogans by no process and by process that the first level goes to participants. Participant in slogans by no process reaches 75,75% and participant in slogans by process reaches 39,63%. The second level goes to process with 31,43% in slogans by process. Meanwhile, the second level in slogans by no process is circumstances with 8%. The last one is circumstance with 28.92% in slogans by process. While, as the name slogans by no process, there will have no process at all. It can be concluded that slogans are basically built with participants. Participants here are commonly found in clauses. Since the slogan creators use slogan to inform readers about the diseases itself, for example, “*Anda tidak pernah tahu orang yang anda temui diluar sudah tertular COVID 19 atau belum*”, “*Buang tisu/masker yang telah digunakan*”, “*Ketika batuk/bersin, jangan lupa menutup mulut & hidung*”, “*Hindari kontak dekat dengan orang yang menunjukkan gejala COVID 19*”, so the slogans are going to explain in detail about the information of the disease. They use long clauses or complex sentence to give a complete information that they have.

Another thing that can be summarized here is processes and circumstances, which go to the second and the third level successively, arise in very close percent, 31.43% and 28.92% here. It means the slogans are built by using those constituents in very close number. Hence, selecting processes and circumstances as constituents in slogans are not as often used options as selecting participants. In SFL terms, it means to make slogans, especially COVID 19 in this paper, people select participants to build slogans as the main option.

Most Indonesian Covid 19 slogans in instagram used participants and then processes were applied. Without any processes, there was impossible to recognize kind of participants. When we pay attention only on sub-components of participant, goal comes up in the first level and then carrier. Though, processes specify the component of participants, but there is no will for actor to be indicated in every clause. Every material process has actor, yet several times it is not appeared in the clause (Thompson, 2013). This also occurs in Indonesian slogan about COVID 19 in instagram.

This statement can be proved by some instances from this paper, “*Hindari kontak dengan siapapun yang menunjukkan gejala seperti demam atau flu*”, “*Gejala Covid ini pada umumnya berupa: Demam 38C, Batuk kering, sesak nafas*” and “*Coronavirus jenis baru ini diberi nama Coronavirus Disease 2019 yang disingkat menjadi Covid-19*”, etc. In spite of not stating the actors, lots of noun phrases appear at the beginning of the sentence with the role of carrier, not actor, in which the meaning of carrier is human or thing that is being described.

The carrier is not only found in the beginning sentence but also in the middle sentence. Sometimes, it has the same role as both goal and carrier. For instance, “*Jangan mudah mempercayai dan menyebarkan kabar hoax (bohong) yg tidak jelas isi dan sumbernya*”.

In kinds of process, creative process is the most used sub-component with 53.62%. The following 4 sub-components i.e. material transformative (10.14%), relational identifying (8.69%), mental cognitive (7.97%), and relational attributive (5.79%), are too far behind the first level, material creative. This is supported by the keyword occurred in the findings, the word ‘covid’. Covid comes up in the first level in Covid 19 slogans, and verbs such as *menjaga, melindungi, mencuci, menutup, etc* are classified as material creative process. This indicates that in kinds of processes, slogan creators determined to employ material creative process in slogans.

Material process is the largest part among other kinds of process. Material process belongs to the action of creating something exist or creating something to be exist, this can be inferred that the slogan creators select material as their choice. They are basically eager to show that their slogans could build something or do something to your life, for example, “*Sayangi keluarga anda dengan menjaga mereka dari resiko tertular COVID 19*”, and “*Lindungi diri anda dan keluarga dari virus korona (COVID 19)*”. These instances indicate that slogans desire their readers to consider that they can inform you a lot around the world about the diseases, or they can help you to anticipate the disease.

Relational process, which regards to the meaning of ascribing the feature or defining the identification regarding to another, in Indonesian COVID 19 slogans is employed in two ways: 1) to mention about what or how the slogan creators view their readers, for example, “*Anda tidak pernah tahu anda sudah tertular COVID 19 atau belum*”, 2) the creators mention themselves as something but they used distinct ways for instance, “*Semoga Badai Corona Segera Berakhir.*”, and 3) to mention about what the slogans purpose to do for their readers, for instance, “*Hindari kontak dengan siapapun yang menunjukkan gejala seperti demam atau flu*”. Mental cognitive is concerned with thinking, knowing, comprehension. The expressions are found in the data such as “*Sungguh, orang-orang beriman tahu bahwa permasalahan itu benar dari Tuhan mereka*”, “*Jangan lupa untuk menjauh dan menutup mulut serta hidung kamu dengan tisu, masker*”, etc.

Lastly, manner means circumstance comes up in the first level with 25,98%. These slogans include an appeal to the public to follow the instructions / steps so people can stay

away from the disease from the information in slogans itself. For example, “*Jangan lupa untuk mencuci tanganmu dengan sabun setelah batuk atau bersin*”, “*Rajin-rajin cuci tangan dengan sabun*”, and “*Cuci masker kain (non-medis) dengan air dan deterjen*”. So, manner means circumstance is the option of language that Indonesian COVID 19 slogan creators always choose to prevent people from the disease. The second rank goes to location temporal circumstance (18,11%). The slogans also provide them the spesific time and the actions what must people do such as “*Tutup mulut dan hidung ketika bersin atau batuk*”, “*Segera menghubungi rumah sakit rujukan bila orang terdekatmu mengalami gejala Covid 19, etc.* The third rank is cause purpose (11,02%).

The slogans do not only inform and prevent people from the disease, but they also mention the purpose of the instructions such as “*Setiap orang minimal memiliki 3 masker kain (non-medis) untuk menjaga situasi pemakaian*”, “*Jangan lupa untuk merobek masker yang telah digunakan ya, untuk mencegah penggunaan ulang masker*”, etc. Then, the fourth rank is location spatial (10.03%) successively. This spatial informs the spesific place where people have to do or to go, for instance “*Jangan meludah disembarang tempat*”, “*Segera ke Rumah Sakit rujukan untuk memeriksakan diri kamu lebih menyeluruh*”, etc.

5. Conclusion

Despite this study concentrates on certain data, Indonesian Covid 19 slogans provide us comprehension of participants, processes and circumstances employed in the slogans. The results of this paper basically sustain the theory of Systemic Functional Linguistics that “human has his choices to use language”. The writer can prove this sentence by seeing the frequency of each sub-components in Ideational metafunction. There are lots of choices for the slogans to express something to readers. Apart from those who select a language option as their choices, there are also other people who select a language option and some even mix choices together, for example, “*Anda tidak pernah tahu (mental cognitive process) anda (carrier) sudah tertular (relational attributive process) COVID 19 atau belum (attribute participant)*”.

Indonesian Covid 19 slogans posted in Instagram tend to use long clauses or complex sentences. It is shown with the most often used words “dengan” and “yang” which belong to subordinate clause in a complex sentence. Eventhough the slogans use long clauses, indeed they also commonly use participant. In this paper, creative process is the most often used among sub-components process, then followed by material transformative. This result correlates to Qorih paper (2018, p. 90). Material process means the creators desire to give

information to the reader on how to do something such as how to prevent, how to solve, how to use something, etc. It is more concerned on activities rather than how to believe and how to tell. It is proved by the most used word which is Covid. So, the slogans contain the activity related to the disease. After material process, relational identifying process occupies the third position. This process reveals information, fact, case, and all important thing that the creators desire to inform to the reader. The last is cognitive mental proces. Mental process in this case reveals what the creators believe and consider about COVID 19 pandemic.

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THE PORTRAYAL OF GISELLE'S CHARACTER IN "ENCHANTED" MOVIE: A GENDER STEREOTYPE STUDY

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Abstract

Enchanted (2007) is a musical romantic comedy movie produced by Walt Disney Pictures that combine animated and live action scenes. The movie has interesting characters and plot to analyse. This study examines Giselle's character in Disney's Enchanted movie, the connection with gender-role stereotypes, and the moral values from the story. Data were collected by using library research method and analysed through structural approach and coded content analysis approach based on coding characteristics. Results showed that Giselle has more feminine than masculine characteristics that confirm the female gender-role stereotype. However, a twist at the climax of the story displaying her acquired masculine traits indicates the rise of modern female-gendered representation from Disney. Further studies are needed to investigate the development of the dynamic character related to Disney's gender-role message and the influences to today society life.

Keywords: Character, Enchanted, Literature, Moral Values

1. Introduction

Movie is one kind of literary works that is interesting to watch. Many kinds of movie such as adventure, comedy, and romantic movies always have interesting stories of fiction that draw the viewers' attention. As a part of literary work, a movie also has similar intrinsic elements such as theme, characters, setting, plot, and scenes. The characters and the plot of a story is displayed very clearly in movies. Therefore, movies are more enjoyable and memorable.

Literature is commonly defined as a collection of written works in the forms of short story, novel, drama, and poetry. Pradopo (1994: 26) described a literary work as a picture of the world and human life, where the main criteria put on the literary work is 'truth' or everything that wants to be pictured by the author. Apart from other art forms like painting, sculpture, music, drama, and the dance, literature is distinguished by the medium in which it works, that is language (Kakonis and Evans, 1971: 139). Literature is one of the media used by human to express themselves on the subject of human beings, cultures, humanity, and the

universe. It is the expression of life issues, philosophy, and psychology. Literature is suitable as learning material since literary works can be used to develop the insight of nation thinking (Wardiman, 1998: 3). Literature, as an example of authentic language, also potentially plays a role in facilitating the learner's access to the English-using culture. Literature can lead to better cultural understanding of the target community, which is necessary for learning the target language (Kramersch, 1993). Therefore, the use of literature plays important roles in life.

Film is one of the most dominant media in literature today that gives many benefits in education and social life. It becomes the most popular literature product because it is produced in many genres, interesting with many colourful animation and special effects, easy and cheap to get. In addition, it offers moral values and often include language and culture content (Anggraeni et al., 2019). It also becomes one of the most easily accessible language products available as a learning media (Caixia, 2013). According to Montgomery (1992: 192), film is a kind of medium that ensures "easy intelligibility", which we could make the most of in language teaching. Students can use films to enhance their critical reading abilities by critically viewing film prior to studying literature such as novels, poems, short stories, plays (Golden, 2007). Furthermore, films can record culture and treat social or political issues and other aspects of societies to capture relationship difficult to be communicated by other means (Lorimer, 1995: 506).

Enchanted is a musical romantic comedy movie produced by Walt Disney Pictures that combine animated and live action scenes. The story tells about a classic fairy tale princess from the past who is thrown into a modern-day world an evil queen. The film is like no other classic Disney fairy tale because it mixes the elements of traditionally animated adventure and magic with the modern-day live action setting of New York City. In the real world, Princess Giselle begins to change her views on life and love after meeting a handsome lawyer, who later becomes her true love in real world. The story itself also contains many feminisms ideology as well as big representation of women.

Based on the definitions above, it can be concluded that film as literature media plays important role in studying language and its culture, thus making analysing film as the main reason for the topic of discussion in this research. The research purpose in this thesis is to analyse the portrayal of the main character Giselle in the *Enchanted* film. The research will focus on the characteristics and characterization of the main character or the female protagonist in the film.

2. Theoretical Framework

Literature can be defined in many ways. Rainsford (2014, p. 8) provided various meanings of literature based on five categories. Based on the first category, form and content, literature is defined as a kind of writing in which the way that something is said matters as much as what is said; or where the way that something is said is part of what is said. The second is imagination and creativity, in which literature means writing that is not just the reporting of facts, but in which things are created or 'made up'. The third category, subjectivity, views literature as writing in which things, persons and events are described from a particular individualistic viewpoint, in a way that is different from an 'objective' understanding. In fourth category, artistry, literature is described as deliberately artistic writing, intended to take its place in an existing 'literary' tradition.

Whereas in the fifth category, greatness, the meaning of literature is a kind of writing that only a few especially talented people are capable of, but which is relevant and perhaps useful to other people and deserves their admiration. There are many forms and genres of literature. Literature has major forms like poetry, prose, drama, and other genres such as fiction, nonfiction, plays, and film (Ugondo, 2015: 192; Lumen Learning & Ivy Tech Community College 2015: 2-4).

Film is considered as a branch of literature because it complements literature. Since literature is a narrative art intent upon creating images and sounds in the reader's mind, then film is obviously literary, that is an extension of the older narrative arts. Basic elements of film are technically grouped into object placement, camera shot, and camera movement. Object placement elements include image, time, motion, sound, lighting, sequence, and composition. Camera Shot Elements consist of medium shot, long shot, wide shot, close-up, medium close-up, extreme close-up, low angle, high angle, and Dutch angle. Camera movement elements are divided into two kinds, which are nonspatial movement of the camera (pan, tilt, pedestal, zoom) and the spatial movement of the camera (trucking, dolly crane) (Nwanwene, 2002 in Ugondo, 2015: 40-42).

There are many definitions of character. According to Card (2010: 3, 5), a character is what he or she means to do, and part of a character's identity is what others say about him. Eder (2015: 73) stated that characters are identifiable represented beings with an inner life that exist as communicatively constructed artefacts. It means that characters are set apart from other elements of represented worlds (story worlds, or degases) by being ascribed an object-related inner life with perceptions, thoughts, motives, or feelings. Chatman (1978 in Weststeijn, 2004:

57) in his open theory of character views characters as more or less autonomous beings, not as merely a function of the plot. Accordingly, when we encounter a character in a literary work or a film, we gradually construct a character by piecing together his or her personal qualities, which are inferred from all kinds of textual data: a character's name, his actions, thoughts and speech, what is said about him by the narrator or by other characters, etc.

Whereas Phelan (1989 in Weststeijn, 2004: 59-60) stated that character is a literary element composed of three components: the mimetic, synthetic and thematic. The mimetic component refers to how a character can be the image of a real and possible person. The synthetic component concerns the artificiality of character and stresses that character is a literary construct. The thematic component refers to how a character can be used to represent a certain idea, a group or a class within the semantic structure of the literary work.

Gender refers to the social categories of male and female that are distinguished from one another by a set of psychological features and role attributes that society has assigned to the biological category of sex. For example, emotionality is a trait we ascribe to women, and competitiveness is a trait we ascribe to men. Personality and appearance are also related to the gender category. The content of gender categories is influenced by society, culture, and time (Helgeson, 2012: 3-4).

A stereotype is a schema or a set of beliefs about a certain group of people. Fiske & Stevens (1993 in Helgeson, 2012: 80) explained that stereotypes have descriptive and prescriptive components. The descriptive component identifies the features of the stereotype which is limiting, as we judge feminine women as less competent for leadership positions and masculine men as less capable of nurturing children. The prescriptive component of a stereotype is how we think people ought to behave due to their sex. For example, men should be masculine and women should be feminine.

Gender-role stereotypes are the features we assign to women and men in our society, features not assigned due to biological sex but due to the social roles that men and women hold. It refers to our beliefs about the features of the biological or psychological categories of male and female and the cognitive component of our attitude toward sex (Helgeson, 2012: 9, 79). Gender-role stereotypes can be defined by using personality traits or male and female characteristics, including coding characteristics formulated from previous studies on gender and animated film. England et al. (2011: 558-560) describes characteristics, which were identified as traditionally masculine or traditionally feminine according to past content analysis literature (Do Rozario 2004; Dundes 2001; Durkin 1985a; Hoerrner 1996; Klein et al. 2000;

Leaper et al. 2002; Thompson and Zerbinos 1995). The coding characteristics contain the gendered characteristics of the prince and princess characters from Disney princess films, the performance of climactic rescues by the characters, and the romantic resolution for the prince and princess characters at the end of the movie.

3. Research Method

This type of research is descriptive qualitative research to reveal facts, events, and circumstances of phenomena contained in the object of film research resulting from the exploitation of literary works. Qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them (Denzin & Lincoln, 2011: 3 in Creswell, 2013: 44). This research is conducted by using content analysis method. It is used by sociologists to analyse social life by interpreting words and images from documents, books, newspapers, films, arts, music, and other cultural products and media. For example, responses to open-ended questions are on the basis of content analysis (Hancock et al., 2009 in Mohajan, 2018: 16). The research data is in the form of speech, behaviour, context, which are displayed by the characters through visualization in the film. The procedure of data collection is done by observing repeatedly and noting the aspects in the film that are relevant to the purpose of the research.

The data in this study are collected by using library research method. The writer goes to libraries to collect data. The data consist of two kinds, which are primary and secondary data. The primary data are the pictures and dialogues taken from the movie, whereas the secondary data are the experts' opinions. The writer takes the frames of the movie and dialogues from the movie script to confirm the traits or characteristics of the main character. The methods of approach used are structural approach and coded content analysis approach. In structural approach, the data are collected by using structural approach that focuses on the narrative structure or intrinsic elements of the movie as literary work.

First, the writer watches the Enchanted movie. Second, the writer identifies the intrinsic elements of the movie. The plot and the setting of the story are described. Third, the writer analyses the main character, Giselle. Then, a coded content analysis approach is used to identify and record each gendered behaviour or characteristic depicted in the films. The films' content was coded for the gendered characteristics of the prince and princess characters, the performance of climactic rescues by the characters, and the romantic resolution for the characters at the end of the movie (England et al., 2011: 558). This method enables the writer

to gather information about the types of behaviours portrayed by the movies' main female and male characters, how often such behaviours are depicted, and how these connect to the characters' gender.

4. Result and Discussion

4.1. Giselle's Character Portrayed in Enchanted Movie

4.1.1. Giselle's Physical Appearance

The physical appearance of Giselle's real character matches Disney's animated version with the beauty of a princess. In both cartoon and real character, Giselle is portrayed as a beautiful young woman with a slim body, fair skin, long wavy strawberry-blonde hair that reaches below her back, and large blue-green eyes. She shares similar features of other princess characters like having big eyes, long hair, different eye and hair colours, their hair being neatly tied, and wearing proper and beautiful dresses (Azmi et al., 2018). Her attractive physical appearance confirms the Mo Xu's (2021) study on stereotypical features portrayed by Snow White, Cinderella, and Aurora characters.

4.1.2. Giselle's Personalities Traits

The initial personality traits of Giselle are a combination of the other classic Disney princesses' traits. Director Kevin Lema described her as about 80% Snow White with some traits borrowed from Cinderella and Sleeping Beauty, although her spunkiness comes from Ariel of The Little Mermaid (Disney Wiki, n. d.). Giselle's character is dynamic because her personality traits are developed in the story. She has many innate traits that are inherited from her animated character and remain in the story, such as romantic, cheerful, affectionate, trusting, and optimistic. Her naivety slowly disappears as she learns a lot of things in the real New York and explore more human emotions. She also becomes brave when she tries to save Robert from Narissa.

4.2. Comparing Character's Types and Traits of Giselle to Gender Stereotypes

Giselle has a combination of several character types. She is the innocent because she retains her pure-hearted nature while facing the cynical people in modern New York. She is also the optimist. On the other side, Giselle becomes the nurturant. At the first time, Morgan follows Giselle as a role model because of her princess-like attitude, but then she looks like a nurturing mother for Morgan as they have spent time together. She is the homemaker, which is displayed when she cleaned up Robert's apartment and prepared breakfast for him and her daughter. In addition, she is the brave heart for she acquires brave trait when she behaves and

reacts to the situation where Robert is kidnapped and taken by the Dragon Narissa to the top of the tower.

Giselle has almost all the feminine characteristics, although she becomes masculine at the end of the story. Compared to Coding Characteristics described by English et al. (2011: 559-560), Giselle matches the feminine characteristics such as:

4.2.1. Physically Attractive

Giselle has princess-like appearance that fits her animated-version character. She has beautiful big blue-green eyes, fair skin, slim body, and long wavy hair. Also, she always wears dress like a princess.

4.2.2. Submissive

It means allowing herself to be controlled by others, meekly obedient or passive. Giselle is submissive. In Andalasia, she was controlled by Prince Edward and happily-ever-after love view, so that she received Edward's proposal. When Narissa turned into the beast, Giselle was afraid and hid behind Robert's back.

4.2.3. Emotional

Giselle is expressive and easily shows her feelings. She naively cried in Robert's office and was angry at him. She showed her love to Morgan and Pip in the restaurant. She stared at Robert with love while dancing in the ballroom, and she looked deeply sad when she saw him and Nancy kissing there.

4.2.4. Affectionate

Giselle is light-hearted and cheerful. She also has sincerity, compassion and sympathy for others. For example, she naively gave money to an old woman sitting on a bench. She showed her affection to Morgan so that Morgan kissed her after reading her bedtime story. She also helped Robert fix his relationship with Nancy and encouraged him to show love to her by dancing while singing That's How You Know song and sending Nancy a flower bouquet.

4.2.5. Nurturing

As she grows in emotions and view of life, she becomes nurturing figure of mother for Morgan. She read her bedtime stories. They also shopped and go to beauty salon together like other moms and their daughters do.

4.2.6. Sensitive

In the real world, Giselle was exposed to more human feelings and became sensitive. She easily showed sympathy to others. She felt sadness in no-happily-ever-after real world, anger, love, and broken heart.

4.2.7. Helpful

Giselle likes to help others. For example, she helps Robert fix his relationship with Nancy. With her optimism, she helps him believe in true love again. She convinces him that dreams can come true.

4.2.8. Troublesome

Giselle made trouble in both Robert's apartment and office. Although she invited animals to help her clean the apartment, Roberts and Morgan then had to cast out the cockroaches, rats, and birds from their apartment. She made him angry because she took his curtain to make dresses. Giselle accidentally fell on Robert in front of Nancy and caused miscommunication between them. She also made trouble when she cried in his office that made his client and boss angry at him.

4.2.9. Fearful

She was afraid of Narissa especially when Narissa turned into an ugly giant beast. The beast Narissa made Giselle shocked and scared, so that she hid behind Robert's back.

4.2.10. Accepts advice or help

Robert helped Giselle and told her about reality. Although they argued about that, she then accepts his advice on date and love relationship. When Edward meets Giselle in Robert's apartment and asks her to go home, she asks Edward to go dating. They date because of Robert's advice.

4.2.11. Victim

Her naivety and trusting traits made her become a victim of trickery. She was tricked by the old man, who smiled at her and grabbed her tiara. She was tricked by Nathaniel so that she received the poisoned apples. She was deceived by Narissa, who sent her to the real world and gave her the last poisoned apple.

Until the end of the movie, Giselle retains most of her feminine characteristics like affectionate, nurturing, sensitive, and helpful. Whereas her masculine characteristics like brave, strong, assertive, and leader has displayed from the climax to the end of the story. Giselle was brave and strong when she rescued Robert from Narissa. She was also assertive when she did not let Narissa escaped with Robert and fought against her. She acquired leader characteristic, that is shown in her heroic rescue and her career as a boutique designer in the end of the movie. Because Giselle has more feminine than masculine traits, her character still confirms the female gender-role stereotype.

The heroic action of Giselle saving her true love, Robert, is inconsistent with female gender-role stereotypes. Although her character's types and feminine characteristics confirm the traditional female gender stereotype, she also acquires masculine traits. Robert saved her twice (when she arrived in the real New York and when Robert gave true love's kiss), and Giselle also saved him twice. First, her innocence, affection, and optimism made Robert regain his faith in a romantic love relationship. Second, she saved him from Narissa on the top of the tower showing that a princess can save her prince or do her rescue by herself. Her new masculine traits, which are brave and strong, disconfirm the female gender-role stereotypes.

A gender-role twist in *Enchanted* movie displays a transition of gender roles from traditional feminine to modern female-gendered representation. In the climax, the screenwriter tries to make a gender-role-twist by making a situational attribution or pressure for Giselle's behaviour that disconfirms female gender-role stereotypes. Giselle chose to determine her own happily ever after life in real world with her real true love and could save her prince. At the end of the movie, Giselle also shows a female leading role, which is displayed by running her fashion business or boutique named Andalasia Fashion. The modern princess characteristics represented by Giselle shows that women can be brave, strong, and independent. This result is consistent with Garabedian's (2014) findings about the modern Disney princess that is independent, brave, and heroic. The masculine traits acquired by Giselle are also represented by other Disney's main characters in *Tangled*, *Frozen*, *Moana* (Palupi, 2019; Ramadhan, 2019; Putri, 2021).

5. Conclusion

Giselle is portrayed as a beautiful young girl from animated world Andalasia that experience emotional growth in real world New York. Giselle's character is dynamic because her personality traits are developed in the story. Her personality traits displayed in the story are romantic, naïve, cheerful, affectionate, optimistic, sensitive, trusting, and brave. Compared to Coding Characteristics, Giselle has more feminine than masculine characteristics. The feminine traits are physically attractive, submissive, shows emotion, affectionate, nurturing, sensitive, helpful, troublesome, fearful, accepts advice or help, and victim. Whereas the masculine characters such as brave, strong, assertive, and leader are acquired at the climax of the story. Giselle's character confirms the female gender stereotype, although there is a gender-role twist at the climax that displays a transition of gender roles from traditional feminine to modern female-gendered representation.

Disney animated movies are interesting research object that has been observed by many researchers. Since the sequel of Enchanted movie, Disenchanted, will be released in 2022, the writer suggests the viewers to analyse whether the traits of Giselle's character and gender-role message in the next Disney movie will change or not. The writer also suggests the researchers to analyse the other characters or the villain/ antagonist by using different approach or method. Also, the topic of the shift or change of gender-role representation can be observed by comparing the Disney's princess characters from old times to modern days to analyze the psychological influences in today society.

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THE IMPROVEMENT OF MISPRONUNCIATION ENCOUNTERED BY MOST YOUNG ENGLISH LEARNERS

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Abstract

Mispronunciation is a critical issue encountered by most young English learners in a second language learning that causes low spoken English proficiency, which plays important roles today. The objectives of this study were to identify the segmental changes resulted in the articulation of English mispronounced words produced by most young learners, to describe the different elements between Indonesian and English sound systems, and to explain the phonological interference of mother tongue in English mispronunciation. This study uses descriptive qualitative research design performed on ten primary school students selected by using purposive sampling in Semarang. Data were collected by using simak method and analyzed by using padan fonetik artikulatoris method.

The data suggest that the majority of the participants had difficulty in articulating the words with absent phonemic segments /t, æ, ə:, ɔ, ʌ, ei, ʊə, iə, aiə, f, θ, ð, ʒ, voiced v/, silent letters <b, d, e, t, w, gh, and r in some cases>, spelling patterns <th, ow, ph, ie, ueue, ough>, and tricky words including several English borrowings that have inconsistent spelling pronunciation. The results showed that the interference of L1 sounds and pronunciation rules occurred through substitution of closest native sounds for absent phonemes, insertion of native sounds, and negative transfer of L1 spelling pronunciation. It can be concluded that most of the young learners mispronounced on words with absent phonemic segments, silent letters, spelling patterns of many letters combination, and several English borrowings.

Keywords: *mispronunciation, phonetics, young learners, interference*

1. Introduction

The success of learning global English is important to improve the low English proficiency in Indonesia. Although the language has neither official status nor crucial roles in national life, it is the first foreign language widely taught in schools. English is learned as an optional subject content or a compulsory subject in many Indonesian schools with national curriculum, and is learned as a second language mostly spoken as the primary medium of instruction in many excellent national schools with international-adopted curricula, where the dominant students came from upper class or elite families. In the same way, Dardjowidjoyo (2000) in his previous research indicated that “English is the second language of the educated

urban elite and is also the first foreign language taught in schools, but often with only limited success” (as cited in Kirkpatrick, 2010: 10). In a social context, most Indonesian people whose second languages are regional languages such as Javanese, Sundanese, and Balinese, speak and learn English as a foreign language. Few people or families whose parents are couples of a mixed marriage, English is spoken as a second language. The practical use of this global language in both educational and social context demonstrates that English is mostly learned as foreign language with limited proficiency.

Mispronunciation is a common issue encountered by English learners, especially the young primary school-aged children with low speaking skill. Incorrect pronunciation may cause the utterance unclear and unintelligible for listeners. The speakers sometimes feel less confident at school or even being downgraded by other English speakers in social interaction. Thus, mispronunciation causes the low spoken English proficiency.

Pronunciation problems are mainly caused by the absence of native sounds in foreign sound system and first language interference. Most second language learners have to manage the difference between the target language and their native sound systems. In his book, Ramelan (2003) exemplified the different elements causing difficulty in learning the second language such as individual sounds, phonetic features of similar sounds, and distribution of equivalent sounds. In learning foreign language pronunciation, most of the learners tend to substitute the closest native sounds for the absent English phonemes, hence the mispronunciation.

Considering the important role of spoken English proficiency, which is globally in high demand, mispronunciation is a critical issue that should be managed. As the potential major cause of low English speaking skill, pronunciation problems often occur in the beginning process of foreign or second language learning. Therefore, the mispronunciation produced by young learners, who often encounter problems in learning English, is the main interest of this study. This thesis entitled “The Improvement of Mispronunciation Encountered by Most Young English Learners”.

Based on the background of the study above, the problems of this research are formulated as the following questions.

1. What segmental changes are identified in English mispronunciation encountered by primary or elementary students in Diana private course?

2. What are the differences between Indonesian and English sound systems causing pronunciation problems?
3. How does the phonological interference of first language or mother tongue occur in second language pronunciation learning?

The purpose of this study is to examine the pronunciation problems encountered by the young second language learners which are mainly caused by different phonetic features of English sound system and phonological inference in language transfer. The objectives of this study are :

1. To identify the segmental changes in the articulation of English mispronounced words produced by primary or elementary students in Diana private course.
2. To examine the different elements between Indonesian and English sound systems causing pronunciation problems.
3. To explain the occurrence of first language phonological interference in the second language pronunciation.

2. Review of Related Literature

2.1. Phonetic

Phonetics deals with speech in its purely physical aspects, which are the way sounds are articulated by the speaker, the acoustic properties of sound waves, and the effects that these have on the ear of the hearer (Kreidler, 2004). The phonetics of a language concerns the concrete characteristics (articulatory, acoustic, auditory) of the sounds used in language (Cruttenden, 2014). The study is divided into two major components namely segmentals and suprasegmental phonetics. Segmental phonetics is concerned with “segments” of speech that divides concrete utterances into individual speech sounds, while suprasegmental phonetics is concerned with the larger units of connected speech such as syllables, words, phrases and texts (Skandera & Burleigh, 2005; Vrabel, 2009). Gut (2009) differentiated three areas of phonetics, which are articulatory phonetics, acoustic phonetics and auditory phonetics.

2.1.1. Speech Sounds

The sounds are the smallest and indivisible segments singled out in the flow of speech as separate discrete elements, which are produced by the vocal organs including the mouth and the respiratory organs (Ramelan, 2003; Vrabel, 2009). In other words, phones are the phonetic units

or sound-type produced in actual speech (in the mouth) and written in square brackets (Yule, 2010).

Vowels are sonorant speech sounds that are produced by using the front, centre and back of the tongue articulated between palatal and velar (Ashby, 2011). Articulatory properties of vowels are represented using three-way labels, such as tongue height (high–mid–low), frontness–backness or tongue position (front–central–back), and lip shape (rounded–neutral–spread). For example, the vowel /i:/ in ‘cheese’ is high, front and spread (Przedlacka, 2018). General British (GB) English has 20 vowels consisting of thirteen long phonemes and seven short phonemes (Cruttenden, 2014). Vrabel (2009) described the vowels into five long, seven short monophthongs, and the rest are referred to long sounds with different a glide to [i], [u], and [ə].

Consonants mostly involve an obstruction to the airflow through a contact of articulators along the entire length of the vocal tract (Przedlacka, 2018). Rogerson-Revell (2018) explained that English has 24 common consonants, which can be described in term of the way consonant sounds are produced;

- (a) Place of articulation (where the sounds are produced in the vocal tract)
- (b) Manner of articulation (how they are produced)
- (c) voicing (whether or not there is vibration of the vocal cords/folds)

Figure 1.

English Consonants Chart

MANNER OF ARTICULATION	POINT OF ARTICULATION															
	Bilabial		Labio-Dental		Dental		Alveolar		Palato-alveolar		Palatal		Velar		Glottal	
	VI	Vd	VI	Vd	VI	Vd	VI	Vd	VI	Vd	VI	Vd	VI	Vd	VI	Vd
Plosive ←	p	b					t	d	tʃ	dʒ			k	g	ʔ	
Fricative			f	v	θ	ð	s	z	ʃ	ʒ						h
Affricate																
Nasal		m						n						ŋ		
Lateral								l						(l)		
Rolled								rl								
Flapped								ɾ								
Semi-vowel		w										y		(w)		

Note. All types of consonants are categorized by place or point of articulation (horizontal axis), manner of articulation (vertical axis) and voicing, i.e. the pairs of phonemes in a single cell

represent a voicing contrast (i.e. a minimal pair of voiced/voiceless phonemes). Symbols between () are secondary articulation and // are dialectical sounds.

Source: Ramelan, 2003, p. 108

2.1.2. Speech Organs

Ramelan (2003) described the subdivision of speech organs based on the function into (a) initiator, (b) phonator, and (c) articulators. The main initiator refers to the lungs that set air into motion to produce speech sounds (pulmonic air), while the phonator refers to the vocal cords in the larynx to produce voiced sounds. The articulators are the speech organs that are used to obstruct the out-going air in the production of speech sounds.

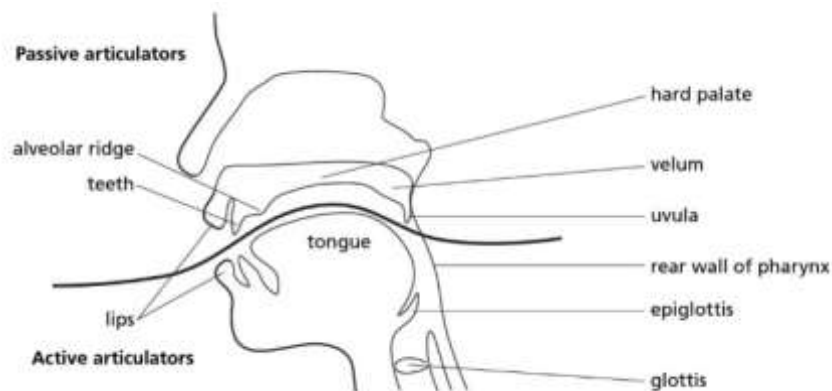
2.1.3. Articulatory Phonetics

Articulatory phonetics is defined as a subdiscipline dealing with the production, perception, identification, and categorization of speech sounds (Bickford & Floyd, 2006). Thus, theories of speech production or how speech sounds are made or articulated can be learned in this Study (Yule, 2010; Ashby, 2011). Articulators, places of articulation, and manners of articulation play important roles in the subdiscipline.

The speech organs or articulators are divided into two types (Ashby, 2011; Przedlacka, 2018). The first type is active articulators such as tongue tip, tongue body, and lower lip, which movable in speech production. The second is passive articulators such as teeth, alveolar ridge, hard palate, and the wall of the pharynx, that are fixed or stationary.

Figure 2.

Midsagittal Vocal Tract Drawing of Active and Passive Articulators



Source : Ashby, 2011, p. 33

A place of articulation is any passive point that is approached or contacted by its relevant active organ (Ashby, 2011). Eleven names of articulatory place such as bilabial, labiodental, dental, alveolar, postalveolar, retroflex, palatal, velar, uvular, pharyngeal, and glottal are identified along the horizontal axis of IPA chart.

The manner of articulation describes the degree of impedance of the airstream and the type of closure that produces that impedance (Bickford & Floyd, 2006). Yule (2010) investigated that some sounds of the same category in terms of where they are articulated can differ in their manner of articulation, that is, in the way they are pronounced. For example, [t] and [s] are both voiceless alveolar sounds. However, in terms of how they are articulated, the [t] sound is one of a set of sounds called stops and the [s] sound is one of a set called fricatives. The degree of narrowing or ‘stricture’ of the airflow caused by movement of the articulators has three possible levels; (a) complete closure, (b) partial closure and (c) approximation (Rogerson-Revell, 2018).

- (a) Complete closure – a complete ‘stoppage’ of the air flow, producing plosives, e.g. /p/ in ‘pan’ bilabial plosive, /k/ in ‘kit’ velar plosive
- (b) Partial closure – a narrowing of the air stream
 - (i) Causing friction between articulators, producing fricatives, e.g. /f/ in ‘fun’ labiodental fricatives, /θ/ in ‘think’ dental fricatives
 - (ii) Causing air to ‘go round’ the closure, producing laterals and nasals, e.g. /l/ in ‘lid’ alveolar lateral, /m/ in ‘men’ bilabial nasal
- (c) Approximation – proximity of the articulators without actual contact, producing approximants, e.g. /r/ in ‘run’ alveolar approximant, /w/ in ‘wet’ bilabial approximant, /y/ in ‘yes’ palatal approximant.

2.2. Phonology

Phonology has several definitions in terms of the function of phonemes in a language. Dardjowidjojo (2009) stated that the study handles how words are phonologically formed and the arrangement of sounds to form a syllable and a word. According to Yule (2010), phonology is essentially the description of the systems and patterns of speech sounds concerning with the abstract or mental aspect of the sounds that allows us to distinguish meaning in the actual physical sounds we say and hear. Phonology concerns how sounds function in a systemic way in a particular language (Cruttenden, 2014). Therefore, this study investigates the phonetic

phenomena from the point of view of their use, which is how speakers systematically use a selection of units (phonemes) to express meaning.

2.2.1. Phonemes

A phoneme is a distinctive speech sound which can differentiate meanings of the word. A phoneme is defined as the mental representation of a specific speech sound (Gut, 2009). Howe (2003) emphasized that phonemes are by themselves meaningless but acquire meaning in combination. As the smallest phonological units, the phonemes or sound segments can create a linguistic difference in meaning, such as the vowel phonemes /e/ and /i/ distinguishing the words 'pen' and 'pin', and the consonant phonemes /t/ and /d/ distinguishing the word 'lit' from 'lid' (Rogerson-Revell, 2018).

2.2.2. Segmental Phonology

The composition, combinations, and the function of speech sounds can be studied in segmental phonology. Segmentals refer to sound units arranged in a sequential order, for example, the utterance 'good heavens' /gud_hævəns/ has nine segmentals (Ramelan, 2003). Each segment has phonological features regarding the phonetic properties. The features are psychological entities defined in terms of articulatory realization which provides the link between cognitive representation of speech and its physical manifestation (Hall, 2007). Segmental phonology focuses on speech sounds (segments), which refer to their internal composition and external interactions (Howe, 2003). Unlike phonetics, segmental phonology is not interested in the production, the physical properties, or the perception of these sounds, but in the function and possible combinations of sounds within the sound system (Skandera & Burleigh, 2005).

2.3. Second Language Learning

Language learning is viewed from the perspective of the student or learner rather than the teacher, and as the background for language teaching and language use that sets their potentials and constraints. Language learning stresses the contribution of the learner as a group representative and as an individual to the process of acquiring a second or foreign language, whether in a naturalistic or classroom setting (Pennington & Rogerson-Revell, 2019).

Then, the learning processes of Second Language (L2) differ from the First Language (L1) acquisition fundamentally. While the L1 acquisition is inextricably interwoven with the development of muscular control and cognitive abilities, most L2 learners have full command

over their speech organs and fully developed cognitive competence. They have already acquired patterns of muscular activities and have formed the corresponding mental representations for the production of speech in their L1 (Gut, 2009).

English as a foreign or second language is learned later at any ranges of age after the native or L1 acquisition. Nowadays, English is learned mostly at young ages because of the influence of the global importance of English skills. In learning a target language, pronunciation is one of important basic skill to master spoken English. However, English learners, especially the young learners, often encounter many difficulties in obtaining language proficiency. Mispronunciation, which is caused by phonological problems, is the main cause of low spoken language performance that has to be improved.

2.3.1. Second Language Learners

Younger learners, particularly children aged six to twelve, are better than adults in learning a second language in terms of psychological and social factors. Steinberg & Sciarini's (2006) revealed that children have better intellectual processing, memory ability, and motor skills to produce good pronunciation. The child who is often exposed to second language speech and remembers what he or she has heard will be able to analyze and discover the generalization or rule that underlies that speech.

2.3.2. Pronunciation

Pronunciation involves both phonetics and phonemics, which is a traditional approach to phonology that analyses the stream of speech into a sequence of contrastive segments (Cruttenden, 2014). Language teachers prefer the term 'pronunciation' referring to an area of proficiency in language learning or a type of skill in spoken language performance, rather than phonology.

English pronunciation is tricky because of the lack of consistency in this language. Modern English has been formed from and influenced by different languages namely Latin, Greek, French, and German to its evolution from Old and Middle English, so that how words are spelt and pronounced often seem inconsistent (Farlex International, 2017).

2.3.3. Mispronunciation

Mispronunciation mau hinder communication. Incorrect pronunciation can result in the unclear and less intelligible speech so that the listeners may misunderstand the utterance of the

speaker. Inaccurate pronunciation of individual vowels or consonants can sometimes cause real problems in communication. Segmental mispronunciation may interfere with understanding and communicative purpose to a greater or lesser degree (Pennington and Rogerson-Revell, 2019).

Differences of L1–L2 sound systems are two main problems causing mispronunciation.

a. Differences of L1–L2 Sound Systems

Phonemes of a target language or a second language (L2) may be different from the native or first language (L1) ones, which often interfere on L2 pronunciation. Pennington and Rogerson-Revell (2019) explained that the sound system of a language consists of its individual phonemes, the distinctive consonant and vowel sounds of the language, and their contextual variants (or allophones), the specific pronunciations of the phonemes in different contexts. Speech sounds, the meaningful components of the phonological system, are one of the sound system aspects which are likely to differ for L1 and L2 (Saville-Troike, 2006).

- Mispronounced phonemic segments

Mispronounced phonemic segments were produced through a substitution of equivalent or nearest available L1 phoneme for L2 phoneme, which is absent and difficult to pronounce. Consequently, the learners tend to replace the difficult L2 phoneme with the available L1 phoneme which has the closest phonetic properties. For example, the fricative /v/ in the word 'van' is often mispronounced as voiceless /f/ because the two sound have similar articulatory features except the voicing.

- Silent letters

Farlex International (2017) stated that the presence of silent letters is a result of assimilation of various English spelling and pronunciation since the language has evolved from several different sources (such as Latin, Greek, French, German, Old English). Silent letters help distinguish homophonous words and indicate the meaning or origin of a word. Pronunciation of English words is influenced by silent vowels or consonants, such as silent E, U, B, C, D, G, H, K, L, M, N, P, T, W, TH, and GH.

- Tricky words

Tricky words are also called common exception words, which are the words that do not follow the common phonetic spelling rules. Young learners always have difficulty to recognize and articulate tricky words because they are not decodable using the normal or regular rules and

letter-sound in phonics. The irregular letter combinations in a vowel or consonant sounds blend in a tricky word can be difficult to pronounce correctly (Farlex International, 2017).

b. L1 Phonological Interference

The prior knowledge of the native language commonly influences target language learning. Saville-Troike (2006) divided cross-linguistic influence or transfer of prior knowledge from L1 to L2 into two major types;

- (1) positive transfer, when an L1 structure or rule is used in an L2 utterance and that use is appropriate or “correct” in the L2;
- (2) negative transfer (or interference), when an L1 structure or rule is used in an L2 utterance and that use is inappropriate and considered an “error.”

Transfer from L1 to L2 phonology may occur in all levels of interlanguage; vocabulary, pronunciation, grammar, and all other aspects of language structure and use (Gut, 2009). Language learners, whose first L1 requires different phonological representations of phonological units and rules from the L2, might, at least at the beginning of language learning, inappropriately use these units and rules in the L2.

Negative transfer from L1 to L2 often cause mispronunciation. Hayes (2009) explained negative transfer as a phenomenon of pronunciations in a second language in ways attributable to the phonology of the first language. Any structure in L2 which has a form not occurring in L1, where there is partial overlap but not equivalence in form, meaning, and/or distribution, are most likely to cause interference (Saville-Troike, 2006). The interference may decrease as the learner develops familiarity with the L2 (Yule, 2010).

3. Method of Research

3.1. Type of Research

The research design used in the present study is descriptive qualitative research. Qualitative research is an activity or process of “understanding” the reality of phenomena with a natural setting, focusing on descriptive data provided by triangulation for analysis, thus generating holistic understanding based on the participant’s perspective according to the context (Muhammad, 2011). The scope of the research is English as foreign or second language learning in a naturalistic context, where most young learners use the target language as a primary medium

of instruction at school or a means of communication in daily life. The study focuses on English pronunciation learning to obtain the obvious understanding about mispronunciation, the cause, and the improvement.

3.2. Data Source

Data obtained in this descriptive study are in the form of words or orthography, and phonetic and phonemic transcriptions taken from the speech sounds of the mispronounced words spoken by young English learners in Diana private course. Primary data are gathered from participational through conversation in one-to-one tutoring located in each participant's house. Secondary data are retrieved from an online dictionary, internet articles, and ebooks. The substantive data, which are the transcript of speech sounds of the mispronounced words, are used to identify the different elements and interference causing the mispronunciation. The phonetic transcription of English vocabulary including the correct pronunciation of the mispronounced words is retrieved from online Lexico Oxford Dictionary.

This study has three limitations, which are the scope of data analysis, variables and the sample size. First, this research analyzed the articulatory features of lexical pronunciation on segmental level. Second, this study involved two variables, which are age and learning setting. This research used young learners as subject and outside classroom or informal setting. Third, the sample consists of ten participants to obtain detail information and obvious understanding of the topic.

3.2.1. Population

Population refers to all members of the community (Buchstaller & Khattab, 2013). The population in this study is all young English learners, which are dominantly elementary school students in Semarang.

3.2.2. Sample

A sample is a group of the population who becomes the target participants for data collection. In linguistic research, a representative sample is the subgroup of people that reflects the population as a whole in terms of their social and linguistic characteristics (Buchstaller & Khattab, 2013). This study sample is a group of ten young English learners aged between seven and eleven years old in Diana private course. The participants are the students from several excellent private and national elementary schools as listed in the table below.

Table 1.
Participants of the Study

No	Names of Participant	Grades	Names of Elementary School
1	Kenston	5	Maria Regina
2	Darren	3	Marsudirini
3	Olsen	2	Daniel Creative School
4	Kayla	2	Daniel Creative School
5	Matthew	2	Daniel Creative School
6	Azka	5	Nasima
7	Sarah	5	PL Bernardus
8	Sofi	3	PL Bernardus
9	Cinta	5	Kutowinangun 12
10	Zelly	3	Kutowinangun 9

Referring to the objectives of the research, the sample was selected by using purposive sampling based on two variables, which are age and learning setting. In purposive sampling, the sample units are chosen because the informants or participants have particular features or characteristics which will enable detailed exploration and understanding of the central themes and puzzles which the researcher wishes to study (Ritchie & Lewis, 2003). The sample in this study was chosen based on the writer's judgement about the most informative data potentially provided by the sample units. Young learners were preferred because primary school-age children, especially bilinguals or multilinguals, often encounter pronunciation problems at the beginning of the foreign language learning process. Thus, the sample will provide detailed information and obvious understanding of mispronunciation.

3.3. Method of Data Collection

Simak and cakap are two methods generally used for data collection (Sudaryanto, 1993). The research data in this study are collected by using simak and cakap methods. The first method is applied with a basic technique sadap, followed by two further techniques, simak libat cakap and catat. The method is conducted through a participational observation. The second method is

applied with basic technique pancing, followed by cakap semuka and catat techniques. The method is conducted through a semi-structured face-to-face interview.

Muhammad (2011) explained that simak method is equal to observing method in anthropology or social researches, and employed by observing the language use. The method uses a basic technique sadap, which is conducted by tapping the participants' speech. In the participational observation, the writer applies sadap technique by tapping the informants' speech and simak libat cakap by participating in the conversation. Cakap method is equal to interview method, where the interviewer directs the dialogue to obtain all the required information (Muhammad, 2011). In the semi-structured interview, the writer uses pancing technique by persuading the informants with spontaneous questions, and cakap semuka technique through face-to-face discussion on the problems encountered in English pronunciation learning.

3.4. Method of Data Analysis

The research data are analyzed by using padan fonetik artikulatoris method with a basic technique named teknik pilah unsur penentu and further technique named teknik hubungan-banding. The method uses speech articulators as key factors to determine the research object, which is the speech sounds of mispronounced words. In the basic technique, the consonantal and vowel segments of the mispronounced words are described based on the articulatory features. In the further technique, the writer attempts to explain that the mispronounced segments representing the distinctive phonemes which may result in different meanings of the word and cause interpretation. By comparing and contrasting the phonetic properties and phonological features of the distinctive phonemes, the problems contributing to the mispronunciation can be managed.

According to Muhammad (2011), padan method is a way of analyzing data to answer the research problems using nonlinguistic aspects as determiners or key factors such as reference, articulatory organs, foreign language, orthography, speech partners, and social aspect. The method employs teknik pilah unsur penentu as a basic technique and teknik hubungan-banding as the further technique (Sudaryanto, 1993). The basic technique in padan fonetik artikulatoris method uses a set of speech articulators as the key factor for analysis, whereas the further technique is conducted by identifying the domain's constraints and the relevant key factor.

3.5. Method of Data Representation

Data can be represented by using formal and informal methods. Formal method is a method of data representation by using marks and symbols, whereas informal method is a method that uses words to describes the research focus according to the domain’s constraints and the correlation of the features (Muhammad, 2011). Sudaryanto (1993) mentioned marks such as plus (+), minus (-), asterisk (*), The arrow (→), round brackets (()), curly brackets ({}), and square brackets ([]), are commonly used in formal method. Common symbols used in formal method are letters in abbreviation and acronyms.

The data in this study will be represented by using both formal and informal methods. In formal method, the writer uses several marks such as square brackets ([]) to enclose the phones, phonetic transcriptions, and phonological features, double slashes (//) to enclose the phonemes, angle brackets (<>) to enclose the spelling, period (.) to separate the syllables in the phonetic transcriptions, and plus-minus (±) to mark the presence or absence of binary phonological features. Since the writer uses British English, the data in this study will be represented in British transcription.

4. Result and Discussion

Data showed segmental changes in 24 mispronounced the words consisting of 11 words with mispronounced phonemic segments, 6 words with silent letters, and 7 tricky words. The 11 words such as sick, she, van, three, the, usually, owl, circle, sphere, fiery, and crayon had vowel or consonant changes. The participants also said the silent letters which should be unpronounced. The tricky words are mostly borrowings which have inconsistent spelling pronunciation and do not follow the common phonetic spelling rules.

Table 2.

Research Data of Mispronunciation

No	Words	Correct pronunciation	Mispronunciation	Number of Participants who mispronounced
1	circle	['sə:.kəl]	['sɪr.kəl] ['si:r.kəl]	2 4
2	crayon	['kreɪ.ən], ['kreɪ.ən]	['kraɪ.ən]	3
3	eight	[eɪt]	[eg]	6
4	fiery	['faɪə.ri]	['fi:.ri]	5
5	gauge	[geɪdʒ]	[gaudʒ]	4

			[gəʊg] [gɔ:g]	3 1
6	listen	['lɪs.ən]	['lɪs.tən]	7
7	mosque	[mɒsk]	[mɒskju:] [mɔ:skui:]	4 3
8	owl	[aʊl]	[əʊl] [ɔwəl]	4 3
9	queue	[kyu:]	[kyu:i:] [kyu:i:u:]	3 4
10	she	[ʃi:]	[si:]	3
11	sick	[sɪk]	[si:k]	5
12	sphere	[sfɪər], [sfɪr]	[spɪr] [sfɛr] [spɛr]	2 1 3
13	subtle	['sʌt.əl]	['sʌb.təl] ['su:b.təl] ['sʌbt.li:] ['su:bt.li:]	4 1 1 2
14	the	[ðə]	[də]	3
15	three	[θri:]	[tri:]	6
16	through	[θru:]	[θru:g] [θrɔ:g] [trɔ:g]	2 2 2
17	tongue	[tʌŋ]	[tɒŋ] [tɔ:ŋ.yu:] [tɔ:ŋu:e]	2 1 3
18	tortoise	['tɔ:.təʊs]	['tɔ:.tɔɪs]	6
19	usually	['yu:.ʒʊ.ə.li]	['yu:.ʃʊ.ə.li] ['yu:.sʊ.ə.li]	3 3
20	van	[væn]	[fæn] [fɛn]	3 3
21	vegetable	['vedʒ.tə.b(ə)l]	['vɛ.dʒə.teɪ.bəl] ['vɛ.gə.teɪ.bəl] ['fi:gi:.teɪ.bəl] ['fɛ.gə.tɛ.bəl]	1 1 1 5
22	vehicle	['vi:.ə.kəl]	['vi:.haɪ.kəl] ['fɛ.hi:.kəl]	4 3
23	write	[raɪt]	[wraɪt] [wri:t]	2 2
24	Wednes- day	['wenz. deɪ]	['wɛt.nəs.deɪ] ['wɛt.nɛs.deɪ]	5 3

Difference between English and Indonesian phonemic inventories result in unavailability or an absence of L2 phonemes, that becomes the main problem in the articulation of the absent

phonemes. English has 44 phonemes consisting of 20 vowels and 24 consonants, whereas Indonesian has 32 phonemes consisting of 23 consonants, 6 monophthongs, and 3 diphthongs. The twenty-three consonants acknowledged by Indonesian today are composed of eighteen native consonant phonemes are /p, b, t, d, k, g, s, h, c, j, m, n, ɲ, l, r, w, y/, four loan consonants /f, ʃ, z, x/, and a glottal /ʔ/ (Lapoliwa, 1981). However, the absent English phonemes such as /ɪ, æ, ə:, ə, ʌ, eɪ, aʊ, uə, ɪə, aɪə, ʃ, θ, ð, ʒ, voiced v/ cause mispronunciation.

The absence of many English phonemes in Indonesian sound system contributes to either vowel or consonant changes in the mispronounced words. Based on the difference between L1 and L2 phonemic inventories, English has more phonemes that are not available in Indonesian phonology. The absent English vowels such as /ɪ, æ, ə:, ə, ʌ, eɪ, uə, ɪə, aɪə/ have distinct vocal tract configurations, whereas the consonants like /ʃ, θ, ð, ʒ, voiced v/ have different places and manners of articulation. Consequently, most of the participants had difficulty in the articulation and tended to replace the sounds.

The absent English silent letters are often incorrectly pronounced. Many participants incorrectly pronounced [w] of silent W in the word 'write', [t] of silent D in the word 'Wednesday', [g] of silent GH in the word 'eight', [b] of silent B in the word 'subtle', [t] of silent T in the word 'listen', and [ə] in the second syllable of the word 'Wednesday' and 'vegetable'. The results are consistent with the previous finding reported by Aswad et al. (2020) about pronunciation errors caused by English common silent consonant letters such as silent W in the initial position of the word, silent D, and silent T in the medial position of the word.

To improve the mispronunciation, the participant must increase the knowledge of pronunciation rule on English silent letters. W is silent when the letter comes before R. D is silent when the letter appears after N. Silent GH usually appears after spellings <ou>, <au>, <ai>, <ei>, and letter I like in the words 'bought', 'caught', 'straight', 'eight', and 'high'. B is silent when the letter proceeds T and comes after M. T is silent when the letter comes after S and is followed by endings <-le> and <-en> like in the words 'castle' and 'listen'.

The inconsistent English pronunciation rules on spelling patterns may cause the mispronunciation. The pronunciation of many English spelling patterns such as <ow, ir, ie, ay, ph, th> differ from Indonesian's pronunciation, and the patterns like <ueue, ough> are not available in native sound system. English digraph <ow> may represents either [əʊ] like in the

word ‘low’ or [aʊ] like in the word ‘cow’. The digraph <ow> in the word ‘owl’ represents the diphthong [aʊ]. The digraph <ir> in the word ‘circle’ represents [ɜː]. The spelling <ie> in the middle of the word may represent [iː] like in the word ‘believe’ and the triphthong [aɪə] like in the word ‘fiery’. The spelling <ay> always represents [eɪ]. The digraph <ph> represents [f], whereas <th> represents [θ] sound. The tetragraph <ueue> in the word ‘queue’ represents [juː]. The tetragraph <ough> may represent four sounds, which are [əʊ] like in the word ‘thorough’, [aʊ] like in the word ‘drought’, [ɔː] like in the word ‘fought’, and [uː] like in the word ‘through’.

Interference or negative transfer of L1 takes place through the substitution of native sound with closest articulatory features for the absent L2 phoneme. The consonantal and vowel segments of the mispronounced words have phonetic properties and phonological features that differs from the correct English segments. Since the prior knowledge of L1 of most young English learners influences L2 pronunciation learning, most of the participants, who mispronounced the words, inappropriately use the native pronunciation rules and change the absent English phonemes with other available sounds that are mostly similar in articulatory features. This is supported by Arvianti’s (2012) about the interference of mother tongue resulting in vowel change.

The [ɪ] and the mispronounced [iː] segments in the word ‘sick’ are two distinctive phonemes. The /ɪ/ is [-tense], while /iː/ is [+tense], which is produced with a greater tension of the tongue muscle than the lax vowel /ɪ/. The /ɪ/ is an unrounded half-close or mid-high front vowel, while /iː/ is an unrounded high or close front vowel. Both vowels are produced by spreading the lips and raising the front of the tongue. The only difference between the two vowels is tongue height. Since /iː/ has higher tongue position and greater tension than /ɪ/, the mispronunciation can be improved by lowering the tongue from the close or high to the half-close or mid-high position and opening the jaws a bit wider.

As reported and supported by Mulya and Mujiyanto’s (2018), Ambalegin & Hulu (2019), and Rahman et al. (2020), the evidence in this study points to the absence of [æ] sounds in Indonesian sound system contributed to mispronunciation. The [æ] and the mispronounced [ɛ] segments in the word ‘van’ are two distinctive phonemes that differ in tongue height and jaws opening. The /æ/ is [+low], an unrounded low or open front vowel, whereas /ɛ/ is [-low], an unrounded mid-high or half-close front vowel. To improve the mispronunciation, the articulation

of mid-high /ɛ/ should be moved into low /æ/ by spreading the lips, widen the jaws opening, and retracting the tongue front until the tip of the tongue touches the bottom front teeth.

The [aʊ], the mispronounced [əʊ] and [ɔ] segments in the word ‘owl’ are three distinctive phonemes with different articulatory features. /aʊ/ is a front-back upgliding or closing full diphthong, /əʊ/ is a central-back half diphthong, and /ɔ/ is an open or low back vowel. In articulating /aʊ/, the front part of the back (central part) of the tongue is slightly raised to the first element /a/ position and then moves to the direction of /ʊ/. To improve the mispronounced /əʊ/, the central part of the tongue should be moved from the mid /ə/ to the low /a/ element of the diphthong. To improve the mispronounced /ɔ/, the tongue should be moved or glided to /ʊ/ with lips rounding.

The absent English sound [ə:], which is often mispronounced into [ɪ] or [i:], has distinctive phonetic features. In previous finding, the substitution of [i:] for [ə:] also took place in the English mispronunciation produced by Buginese and Makassarese students (Utami et al., 2007). The [ə:], the mispronounced [ɪ] and [i:] segments in the word ‘circle’ are three different phonemes with different tongue positions. /ə:/ is a half-open or mid-low central vowel that is produced by raising the central part of the tongue to the half-open position with neutral lips. To improve the mispronounced [ɪr], the tongue should be moved or retracted from high-close or mid-high /ɪ/ to the half-open or mid-low /ə:/ and the /r/ is unpronounced. To improve the mispronounced [i:r], the tongue should be retracted from high /i:/ to the mid-low /ə:/ position.

Regarding the pronunciation or the presence of [r], letter R in English can be either pronounced or silent in some cases. When R appears in letter combinations such as <br, gr, phr, the> in the front and medial position of a word, [r] is always pronounced. When R appears as a single sound in the front of a word, the [r] is also pronounced. However, R as a single sound appearing in the medial and the end of a word is pronounced or silent.

The [eɪ] and the mispronounced [aɪ] segments in the word ‘crayon’ are two distinctive phonemes with different phonetic properties. Both are front closing half diphthongs that differ in tongue height of the first element. The /eɪ/ is produced by putting the tongue on the front /e/, which is a little lower than half-close position, then moving in the direction of /ɪ/, which is a little above the half-close. The mispronunciation can be improved by moving the tongue from the low or open front /a/ up to the mid-high or half-close /e/, then gliding to /ɪ/.

The [ʃ] and the mispronounced [s] segments in the word ‘she’ are two distinctive phonemes. /ʃ/ is a rounded voiceless palato-alveolar fricative and /s/ is an unrounded voiceless blade-alveolar fricative, where both phonemes are produced by raising the tongue blade to the teeth ridge and the outgoing air escapes with the frictional sound. The differences between the two phonemes are the lips shapes and the points of articulation. /ʃ/ is articulated by putting the tongue blade at the point between the teeth ridge and the hard palate with rounded lips, whereas /s/ is articulated by putting the tip and the blade of the tongue very close to the teeth ridge with spread lips. Therefore, the mispronunciation can be improved by rounding the lips and moving the tongue blade further backwards to a point between teeth ridge and hard palate.

The absence of [ð] sound in Indonesian consonantal inventory causes the substitution of the native [d] for [ð] sound. This result is confirmed by Bui (2016) and Ambalegin and Arianto (2018), who reported the negative transfer of Javanese sound that caused President Joko Widodo to mispronounce the sound.

The [ð] and the mispronounced [d] segments are articulated through different places and manners of articulation. /ð/ is a voiced dental fricative involving construction on the narrowing between the tongue front and the back part of the upper teeth (post-dental), whereas /d/ is a voiced alveolar plosive involving plosive airstream release from a complete closure between the tongue tip and teeth ridge. Thus, the mispronunciation can be improved by moving the tongue front forwards to the back part of the upper teeth.

Since [θ] sound does not exist in the native sound system, most young Indonesian students tend to replace the English consonant with either alveolar [t] or interdental [t̪] sound. This finding is consistent with the previous result showing the substitution of [t̪] for the absent [θ] in the native sound system (Kosasih, 2017; Utami et al., 2017). This result is also supported by Bui (2016), who reported the EFL learners' tendency of replacing /θ/ with Vietnamese /t/ in the initial, medial and final positions of the words.

The [θ] and the mispronounced [t̪] segments in the words ‘three’ and ‘through’ are two distinctive phonemes with different phonetic properties. The fricative /θ/ is [+continuant] [+distributed], which is produced impeding but not completely blocking so that the primary constriction in the vocal tracts does not block the continuous airflow. The obstruction in articulating the fricative extends over a considerable area along the middle-line of the oral tract. Whereas the plosive /t/ is [-continuant] [-distributed], which is produced by completely blocking

the airflow through the centre of the vocal tract with a smaller area of contact. Phonetically, /θ/ is a voiceless dental fricative that is produced by putting the tongue tip very close to the upper teeth forming a narrow passage through which the airstream escapes with audible friction. Whereas /t/ is voiceless alveolar plosive that is produced by putting the tongue tip close to the teeth ridge (alveolum) so that the airstream escapes with a plosive sound. The mispronunciation, thus, can be improved by moving the tongue tip from the alveolum to the upper teeth.

The substitution of [f] for [v] because both [f] and [v] are voiceless in Indonesian sound system. However, the [v] and the mispronounced [f] segments in the words ‘van’, ‘vehicle’, and ‘vegetable’ are two distinctive phonemes with a slight difference. Although both phonemes are labiodental fricatives, /v/ is voiced or [+voice] and /f/ is voiceless or [-voice]. Therefore, the mispronunciation can be improved by vibrating the vocal cords.

The absence of English consonant [ʒ] in the native consonantal inventory caused the young learners to replace the sound with either [ʃ] and [s] sound. This result confirms previous findings in the literature. The substitution of [ʃ] for [ʒ] in the medial position of the word is consistent with the result reported by Rahman et al. (2020) and Kosasih (2017). The absence of both [ʃ] and [ʒ] in Indonesian sound system caused the tendency to replace [ʒ] in the middle of the word with the native [s] sound. This is also supported by previous findings (Hentasmaka, 2015; Utami et al., 2017; Komariah, 2018).

The [ʒ], the mispronounced [ʃ] and [s] in the word ‘usually’ are three distinctive phonemes with different articulatory features. /ʒ/, a voiced blade-alveolar fricative, is the counterpart of /ʃ/, a voiceless palato-alveolar fricative. In producing both /ʒ/ and /ʃ/, the tongue blade is raised towards a point between teeth ridge and hard palate, the main body of the tongue is raised towards the hard palate, and the tongue tip is retracted. In producing /s/, the tip and the blade of the tongue almost touch the teeth ridge. To articulate voiced /ʒ/ correctly, the first pronunciation can be improved by vibrating the vocal cords and raising slightly the tongue blade while articulating voiceless /ʃ/. Whereas the second pronunciation can be improved by retracting the tip and the blade of the tongue from the teeth ridge toward the hard palate and vibrating the vocal cords.

The three of seven tricky words, namely ‘mosque’, ‘queue’, and ‘gauge’ are borrowings from French that have spelling pronunciations follow the former rules, not the common English

spelling patterns. Thus, the participants must enhance the knowledge of English borrowings and avoid the incorrect syllable segmentation to pronounce the words correctly. The four tricky words such as ‘vehicle’, ‘tortoise’, ‘tongue’, and ‘through’ do not follow the common phonetic spelling rules and are not decodable using the regular rules so that most of the participants mispronounced the words. To improve the mispronunciation, the participants must enhance the vocabulary on tricky words.

5. Conclusion and Suggestion

5.1. Conclusion

Mispronunciation is often caused by two main problems, namely different elements between L1 and L2, and phonological interference of the mother tongue. The different elements mostly include distinctive phonemes of the two phonemic inventories and different spelling pronunciation rules of L1-L2 sound systems. The majority of the participants demonstrated some degrees of difficulty in the articulation because of the absence of English phonemes, silent letters, and spelling patterns in Indonesian sound system. Absent phonemes such as /ɪ, æ, ə:, ɔ, ʌ, eɪ, ʊə, iə, aɪə, ʃ, θ, ð, ʒ, voiced v/, absent silent letters <b, d, e, t, w, gh, r in some cases>, unavailable spelling patterns such as <th, ow, ph, ie, ueue, ough>, and tricky words including English borrowings such as ‘mosque’, ‘queue’, and ‘gauge’ with inconsistent spelling pronunciation caused the mispronunciation.

The different elements may trigger the occurrence of L1 phonological interference, where the prior knowledge of L1 phonology transfers negatively into L2 so that the young learners tend to substitute the closest sounds for the absent phonemes, add the sounds for silent letters, and apply L1 pronunciation rules. Also, the lack of knowledge of English tricky words and low phonemic awareness contributed to L2 pronunciation through negative transfer of L1 sounds. Therefore, the phonological interference of L1 occurs when the mispronounced phonemic segments change both the phonetic form and the meaning of the words.

The mispronunciation can be improved by developing the familiarity with the L2 phonology. The young English learners must increase the phonemic awareness, enhance the English vocabulary, and do more practice on the correct pronunciation in verbal communication.

5.2. Suggestion

1. For English Teachers

- To perform a proficient model of pronunciation.
- To teach the students to be excellent users of English.
- To apply more effective methods and techniques namely spelling pronunciation, homophones, homographs, and tongue twisters can be applied through quizzes or games to improve young learners' pronunciation.

2. For English Learners

- To be more aware of the significant roles of pronunciation.
- To practise conversational skills everyday.
- To have an enthusiasm for learning English.

3. For those who are interested in researching English mispronunciation

- To investigate the broader ranges of pronunciation features, such as suprasegmental features, phonological rules and processes.
- To involve social and psychological variables such as age, learning setting, motivation, and attitude.
- To provide the valid and authentic data such as video or voice records for data collection.
- To use pronunciation assessment systems or technology-based devices to obtain more accurate data.

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