

# Jurnal CULTURE

(Culture, Language, and Literature Review)



**MIMICRY AND HYBRIDITY IN THE FILM  
THE GREAT GATSBY: A POSTCOLONIAL STUDY**

Aris Munandar, Winda Eka Pahla Ayuningtyas, Abi Ihsanullah  
(Fakultas Ilmu Budaya, Universitas Gadjah Mada)

**THE ANALYSIS OF "DOCTOR STRANGE IN THE MULTIVERSE  
OF MADNESS" FILM SUBTITLE TRANSLATION**

Yozar Firdaus Amrullah, Pratama Irwin Talenta (Politeknik Ilmu Pelayaran Semarang,  
Universitas Nasional Karangturi)

**THE USE OF ENGLISH IN IMUN (INTERNATIONAL MODEL UNITED NATIONS)**

Hana Theresya Nisa, Didit Kurniadi, Amin Khudlori (Fakultas Bahasa dan Budaya, Universitas AKI)

**THE MEANING OF VERBAL AND NON VERBAL SIGN IN CIGARETTE ADVERTISEMENTS**

Ni Ketut Tila Ningsih, Ida Ayu Putri Gita Ardiantari (Mahasaraswati Denpasar University)

**ANALYZING MORPHOLOGICAL AFFIXES FOUND IN THE POETRY "THE FORERUNNER"  
BY KAHLIL GIBRAN**

Nuri Nurmila Jamil, Indah Arvianti, Eko Heriyanto (Faculty of Language and Culture, University of AKI)

|                   |                     |              |                              |                     |                     |
|-------------------|---------------------|--------------|------------------------------|---------------------|---------------------|
| JURNAL<br>CULTURE | Volume 9<br>Nomor 2 | Hal. 119-200 | Semarang<br>November<br>2022 | e-ISSN<br>2775-4618 | p-ISSN<br>2355-8660 |
|-------------------|---------------------|--------------|------------------------------|---------------------|---------------------|

# Jurnal CULTURE

(Culture, Language, and Literature Review)

## CATATAN REDAKSI

Jurnal CULTURE (Culture, Language, and Literature Review) merupakan majalah yang memuat tulisan yang diangkat dari hasil penelitian atau yang setara dengan hasil penelitian (karya ilmiah) mengenai budaya, ilmu bahasa, serta ilmu sastra. Jurnal CULTURE terbit dua sekali dalam satu tahun, yaitu pada bulan Mei dan November.

Jurnal CULTURE dapat menjadi media pembelajaran sekaligus sebagai upaya peningkatan kualitas para akademisi dalam memberikan sumbangsuhnya bagi kemajuan di bidang budaya dan bahasa di Indonesia. Harapannya jurnal ini dapat memenuhi keinginan para pembaca yang ingin mengetahui hal-hal terkini dari disiplin ilmu Bahasa dan Sastra.

Segenap dewan redaksi mengucapkan terima kasih kepada semua pihak yang telah menyumbangkan ide, pikiran, serta naskah. Semoga kerjasama ini dapat berlangsung terus dengan baik. Kritik dan saran yang bersifat konstruktif sangat kami harapkan demi perbaikan-perbaikan pada penerbitan selanjutnya.



## DEWAN REDAKSI JURNAL CULTURE

### **Editor in Chief**

Indah Arvianti, S.S., M. Hum. (Universitas Aki)

### **Editorial Board**

Yusuf Al Arief, M.Hum. (Universitas Lambung Mangkurat)

Yohana Ika Harnita Sari, M.Hum. (Universitas Gadjah Mada)

Nunung Supriadi, B.Ed., M.Hum. (Universitas Jenderal Soedirman)

Drs. Maria Yosephine Widarti Lestari, M.Pd. (Universitas PGRI Semarang)

Mochamad Rizqi Adhi Pratama, M.Pd. (Universitas Ngudi Waluyo)

Ninuk Krismanti, M.Hum. (STKIP PGRI Banjarmasin)

Amin Khudlori, S.S., M.Hum. (Universitas Aki)

Didit Kurniadi, S.Pd., M.Hum. (Universitas Aki)

### **Reviewers**

Dr. Mukhlas Abrar, M.Hum. (Universitas Jambi)

Dr. Katharina Rustipa, M.Pd. (Universitas Stikubank)

Dr. Didik Murwantono, M.Hum. (Universitas Islam Sultan Agung)

Dr. Sugeng Purwanto, M.A. (Universitas Stikubank)

### **Editorial Office & Funding Coordinator**

Ana Wahyuni, S.Si., M.Kom. (Universitas Aki)

### **Editorial Board Assistant (Admin)**

Michael Suwondo, S.Kom. (Universitas Aki)

### **Contact Person & Address:**

**Indah Arvianti**

email: [indah.arvianti@unaki.ac.id](mailto:indah.arvianti@unaki.ac.id)

[culture@unaki.ac.id](mailto:culture@unaki.ac.id)

Lembaga Penelitian dan Pengabdian Masyarakat (LPPM)

Universitas AKI

Jln. Imam Bonjol 16 Semarang 50139

Telp. (024) 3552555

Fax (024) 3552111

e-Mail : [lppm@unaki.ac.id](mailto:lppm@unaki.ac.id)

**Jurnal "CULTURE"**  
**DAFTAR ISI**

|                                                                                                                     |         |
|---------------------------------------------------------------------------------------------------------------------|---------|
| Catatan Redaksi                                                                                                     | i       |
| Susunan Dewan Redaksi                                                                                               | ii      |
| Daftar Isi                                                                                                          | iii     |
| <br>                                                                                                                |         |
| <b>MIMICRY AND HYBRIDITY IN THE FILM THE GREAT GATSBY: A POSTCOLONIAL STUDY</b>                                     | 119-134 |
| Aris Munandar, Winda Eka Pahla Ayuningtyas, Abi Ihsanullah (Fakultas Ilmu Budaya, Universitas Gadjah Mada)          |         |
| <br>                                                                                                                |         |
| <b>THE ANALYSIS OF "DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS" FILM SUBTITLE TRANSLATION</b>                      | 135-148 |
| Yozar Firdaus Amrullah, Pratama Irwin Talenta (Politeknik Ilmu Pelayaran Semarang, Universitas Nasional Karangturi) |         |
| <br>                                                                                                                |         |
| <b>THE USE OF ENGLISH IN IMUN (INTERNATIONAL MODEL UNITED NATIONS)</b>                                              | 149-166 |
| Hana Theresya Nisa, Didit Kurniadi (Fakultas Bahasa dan Budaya, Universitas AKI)                                    |         |
| <br>                                                                                                                |         |
| <b>THE MEANING OF VERBAL AND NONVERBAL SIGN IN CIGARETTE ADVERTISEMENTS</b>                                         | 167-177 |
| Ni Ketut Tila Ningsih, Ida Ayu Putri Gita Ardiantari (Mahasaraswati Denpasar University)                            |         |
| <br>                                                                                                                |         |
| <b>FACING THE RELIGIOUS MULTICULTURALISM IN INDONESIA: MULTICULTURALISM WITH A RELIGIOUS CONTEXT</b>                | 58-66   |
| Nuri Nurmila Jamil, Indah Arvianti, Eko Heriyanto (Fakultas Bahasa dan Budaya, Universitas AKI)                     |         |

## MIMICRY AND HYBRIDITY IN THE FILM *THE GREAT GATSBY*: A POSTCOLONIAL STUDY

Aris Munandar<sup>1)</sup>, Winda Eka Pahla Ayuningtyas<sup>2)</sup>, Abi Ihsanullah<sup>3)</sup>

<sup>1</sup>Fakultas Ilmu Budaya, Universitas Gadjah Mada  
email: arismunandar@ugm.ac.id

<sup>2</sup>Fakultas Ilmu Budaya, Universitas Gadjah Mada  
email: winda.eka.pahla@mail.ugm.ac.id

<sup>3</sup>Fakultas Ilmu Budaya, Universitas Gadjah Mada  
email: abiihsanullah@mail.ugm.ac.id

### Abstract

Colonization is a process of the colonizer who dominates the colonized people. The colonizer applies their rules to the colonized people. Colonized people unconsciously act these rules, copying the culture of colonizer people who were considered superior, showing their inferiority feelings to their original culture which is considered inferior, or even copying the colonizer's way of life. Imitating is a way to escape their repressed situation. The objectives of this research are: 1) to describe the scene of cultural identities of mimicry portrayed by Jay Gatsby in the film *The Great Gatsby* using Homi K. Bhabha's perspective, and 2) to explore the scene of cultural identities of hybridity portrayed by Jay Gatsby. This paper can be categorized into library research and applies the descriptive qualitative method. The data were obtained through words, phrases, and sentences of events contained in *The Great Gatsby* Movie. The findings are: first, Jay Gatsby mimics the colonial culture and tries to apply it in his life. Second, the personality of Gatsby is a blend: a mixture of two different cultures is said to be a hybrid, and his personality is dominated by an eternal struggle.

**Keywords:** Mimicry, Hybridity, Homi K. Bhabha, *The Great Gatsby*.

### 1. Introduction

America is made up of people and cultures from all over the world. Approximately, there are 1 million people that visit America every year. African Americans, Asians, Latinos, and Native Americans will constitute nearly half of the population in America. Asian has 6% population, while Latinos has 18% population, and African Americans become the largest minority population (Alba, 1999: 3-5).

America is well known for multiculturalism. Multiculturalism is a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages their continued contribution, which empowers all within the organization or society (Grishaeva, 2012: 916). American multiculturalism assigns

equality to victimized and discriminated individuals regarding their race, gender, or what so ever characteristics. The model of multiculturalism tolerates diversified communities to live together and not lose their identity (Grishaeva, 2012: 919).

*The Great Gatsby* movie tells the story of an American Westerner, named Nick Carraway, who moves to New York to work in the stock sector and accumulate wealth to achieve his dreams. He managed to achieve success and lived in the neighborhood of the rich people in the city. In summer, his wealthy and flamboyant neighbor, Jay Gatsby, throws a banquet. Nick Carraway, who had recently become a bourgeois class, was invited to the event. Jay Gatsby also attracts Nick Carraway to enter into a very glittering world, which is not sure when he will survive.

In fact, Jay Gatsby's loyalty is merely a way for him to cover up his past. He tries to hide the inner conflict he has felt to continue to be among high social class groups. Nick Carraway realizes another side of Gatsby that his bourgeois friends don't know about. Nick tries to remind Gatsby that the past he has experienced can never be changed by his present riches. Gatsby's dream of always being in the upper-class environment vanished when he met Daisy Buchanan, Nick's cousin. In the end, Gatsby had to accept the fact that his life had been destroyed, and he died in the tragedy that befell him. In that case, it can be related to the American dream and the cultural phenomenon of mimicry and hybridity, which described an attempt by Gatsby in searching for his past, which Scott Fitzgerald likened to the American dream by depicting a failure to symbolize his ideals. America was defeated by the greed of an era that eventually led to the societal collapse, even humanity. Looking at this phenomenon, the researcher can include it in the assimilation because Gatsby always tries to hide from reality and feel shame about his past. He wants to get a better life by manipulating himself to be someone who does not real. He prefers to apply another culture to make him look rich and respected by others rather than showing his pure identity.

In this part, the researcher describes some research which have similarities with others. First, a journal entitled "*The Ideological Reflection in F. Scott Fitzgerald's novel, The Great Gatsby (Post-Colonial Literature)*" written by Sulistyaningsih and Dina Merris Maya Sari. The objective of this research is to describe the cultural reflection of post-colonialism in *The Great Gatsby* novel. This research uses an analytical approach of postcolonial literature in the form of colonial behavior passed down to the weak, namely the colonized who consciously or unconsciously become the object of

ideological oppression and power hegemony. The data collection method are reading, identifying, classifying, interpreting, and concluding. The result is the colonized ideology are in the forms of hybrid ideology, mimicry, ethnicism, racism, sexism, and classism. The author describes that Gatsby has reflected the ideology of hybrid, mimicry, racism, and ethnicism in his struggle to change his social status to be a rich man designated as the Jazz to attract Desy, his former girlfriend who has left him to marry Tom who has reflected the ideology of classism and sexism to the colonialized native inhabitant.

Second, a journal entitled "*Analysis on the Issue of Women Oppression in F. Scott Fitzgerald's The Great Gatsby*" written by Affroni. The objective of this research is to explain the discrimination against women's rights in a patriarchal society. The novel is analyzed using feminism theory. By using the theory, it is found that some women were oppressed as described in the story. Daisy Buchanan and Myrtle Wilson are two main characters who are oppressed by the idea and beliefs applied in the patriarchal society. Meanwhile, Tom Buchanan is described as the main subject of oppression. His appearances and actions throughout the story become the representation of patriarchal domination. However, the novel also presents Jordan Baker as a female who manages to free herself from oppression. It can be seen from her actions throughout the story that signifies women's transcendence.

Third, a journal entitled "*The Failure of the American Dream in 'The Great Gatsby'- Fitzgerald*" written by Zamira Hodo. This research shows the misunderstanding by society and people's materialistic view of modern life. The characters and their attitudes are the embodiment of disappointment and the lack of moral values in the pursuit of their dream.

Fourth, an undergraduate thesis entitled "*Cultural Identities On Hybridity and Mimicry in Zadie Smith's White Teeth*" written by Brill Shouma Amrulloh. His thesis uses a postcolonial approach. The objectives of the study are as follows: 1) how are cultural identities on mimicry portrayed in Zadie Smith's *White Teeth* and 2) how are cultural identities on hybridity portrayed in Zadie Smith's *White Teeth*. Based on the findings and discussion of the data, it can be concluded that there are cultural identities of mimicry and hybridity in *White Teeth*. There are many characters in *White Teeth's* novel that used mimicry and hybridity as camouflage in daily life. They have been

affected by English cultures like hobbies, attitudes, and clothes. Mimicry is not always used successfully by the characters, it can be used with success on some occasions when there is no presence of racial stereotyping. Hybridity is something that exists within all of us. We cannot avoid being influenced by other cultures.

Fifth, a thesis entitled "*Correlation Between the Implementation of Mimicry and Internal Colonization in George Orwell's Animal Farm: A Postcolonial Reading*" written by Ruly Indra Darmawan. His thesis uses a postcolonial reading. The objectives of the study are to explore the process of mimicry in the novel and how it shifts its purpose in the end. The mimicry in *Animal Farm's* novel starts with the speech of Old Major that is infecting all animals on the farm with his inferiority complex towards humans. Colonization also pictures that it can separate the colonized into two different factions. One thinks that the colonizer's culture is superior to theirs and decides to embrace those cultures and do mimicry. The other side still holds tightly to their own original cultures or values. Furthermore, if the faction that decides to do mimicry wins their internal battle the next colonization occurs and there will be the second phase of colonization which is done by their kind or group which is called internal colonization. Mimicry is also a process of learning that at one point it can become more and more perfect. *Animal Farm* shows the moment when the mimicry reaches its peak and the colonized become almost similar to the colonizer.

Sixth, a journal entitled "*Analisis Pascakolonialisme Gadis Pantai Karya Pramoedya Ananta Toer dalam Teori Homi K.Bhabha*" written by Ummu Fatimah Ria Lestari. Her journal uses a postcolonial perspective. This research applies the descriptive qualitative method. The data collection methods consist of collecting data, managing data, and analyzing data. Then the data were managed and analyzed. Analyzing data used the deconstruction method. The results are as follows: 1) the postcolonial identity consists of stereotype, mimicry, hybrid, and ambivalence found in the novel, and 2) the colonizer created stereotypes if their colonized people are just their slaves. The colonized people do mimicry by imitating the fashion, foods, and games of the colonizer. The hybridity between the colonizer and colonized people were found in drinking coffee style, using shoes, culinary, and tools for eating. Ambivalence in this novel was found in characters "Bendoro" and "Mardinah".

This research is entitled "*Mimicry and Hybridity in the Film The Great Gatsby: A Postcolonial Study*". The researcher found two journals that use *The Great Gatsby* as a

material object which has similarities with this research. The first one is a journal entitled "*The Ideological Reflection in F. Scott Fitzgerald's novel, The Great Gatsby (Post-Colonial Literature)*" written by Sulistyaningsih and Dina Merris Maya Sari. The second one is a journal entitled "*Analysis on the Issue of Women Oppression in F. Scott Fitzgerald's The Great Gatsby*" written by Affroni. Both of them use the novel entitled *The Great Gatsby* as a material object. However, this research uses *The Great Gatsby* film entitled *The Great Gatsby* directed by Baz Luhrmann. In addition, the researcher tries to explain the scene of cultural identities of mimicry portrayed by Jay Gatsby in the film *The Great Gatsby* using Homi K. Bhabha's perspective and to describe the scene of cultural identities of hybridity portrayed by Jay Gatsby.

## **2. Theoretical Framework**

The phenomenon that Gatsby prefers to apply another culture to make him look rich and respected by others rather than showing his pure identity is called assimilation. Assimilation is a process by which peoples of diverse racial origins and different cultural heritages, occupying a common territory, achieve cultural solidarity sufficient at least to sustain a national existence (Gordon, 1964: 63). There are seven variables in assimilation as follows: (1) cultural assimilation or behavioral assimilation; change of cultural patterns to those of the host society, (2) structural assimilation; large-scale entrance into institutions of the host society (3) marital assimilation or amalgamation, occurring mixed marriages on a large scale, (4) identificational assimilation; development of a sense of peoplehood based exclusively on host society, (5) attitude receptional assimilation, assimilation which is reflected by the absence of prejudice, (6) behavior receptional assimilation, which refers to the absence of discrimination, and (7) civic assimilation, there is an absence of value and power conflicts (Gordon, 1964: 71). In this case, assimilation requires immigrants to adapt themselves to the cultural group which they visited. It means that the dominant culture can be used as a benchmark to assess successful people or groups in adapting themselves. Their identification and loyalty to their culture are getting smaller and they are loyal and identify themselves in a new culture (Poerwanto, 1999: 32).

Migration causes cultural contact with the local people. Immigration is often said to represent a threat to national identity. A country that is experiencing huge immigrants

has difficulty maintaining its national traditions and practices. Immigrants come with their histories and traditions, customs and values, traditions, habits, and ceremonies. Since an immigrant threatens the ability of a country to sustain its country, so the local people can legally strictly limit the number of immigrants it will accept (Scheffler, 2009: 119-120).

Many people move away from their zone, and seek satisfaction for themselves, especially in terms of culture. As time goes by, their identity will disappear and even disappear due to the mixing of various cultures the individuals do. These cultural variations are formed in a group. Those phenomena are mimicry and hybridity processes. Mimicry is the process in which the native discloses the nature of postcolonial discourse; that is both diverse and contingent, but it hides behind claims of logic-sole and absolute (Bhabha, 1994: 121). Mimicry can also be defined as a colonized subject that mimics the colonizer. Colonized people can adopt the colonizer's cultural habits, assumptions, institutions, values, or everything related to the colonized (Ashcroft, 2007: 125). While hybridity can be defined as cross-cultural exchange (Ashcroft, 2007: 109). In hybridity, the old identity usually will not disappear easily although the new cultural identity will strongly influence it (Amrulloh, 2014: 4). However, although colonialism already ended, many people celebrate cultural hybridity as a way of creating new artistic forms and developing new ideas. We can use postcolonialism as a tool to analyze it.

Postcolonialism has been one of the most important aspects of the study of literature, portraying the condition of people before and after it was colonized. The postcolonial literary theory deals with texts, which textually is endemic to the fight against colonialism. What is meant by text is more than the product of social or political conditions, but a trigger to question the colonial power and postcolonial endurance (Gandhi, 2019: 4). Therefore, the postcolonial text should portray its relation to imperialism and colonialism. By understanding the concept of postcolonialism in literature, critics of postcolonialism will give its role and function to give a wide image of conception to the opposition and anti-colonial context. In this paper, we will provide an analysis that examines American literary work, as well as apply postcolonial criticism to American literary work.

Furthermore, postcolonialism concerning mimicry and hybridity in America has also undergone many changes as well as pros and cons. However, in America itself, mimicry is considered a fairly shameful thing, and maybe black and brown people who do it will also be criticized by their fellow groups. There are even terms that describe the incident, such as "*coconut*" which is used to describe a brown person who behaves like he or she is white, or "*oreo*", which is the same but usually applied to black people. Furthermore, hybridity is used to refer to the creation of new trans-cultures that exist in the meeting area resulting from colonization. For example, the meeting of Africans and Indians who took influence from the west because they had met two different cultures. However, this should be elaborated further, as hybridity can also describe people who are of mixed race, such as "Eurasia" in the British Raj in India, or biracial or multiracial people throughout the postcolonial world. Finally, it seems important to note that there may be a very different list of hybridity, from slight mingling to very aggressive examples of a clash of cultures.

If the postcolonial theory and anti-colonial writing focus on the Third World liberation movement, the existence of colonization done by the United States is in the form of disenfranchisement of racial minorities (Sharpe, 2005). However, there is a general assumption which mentioned that the former "colonial" society is considered to have historical wounds that impede the formation of their national identity and tend to escape from these wounds by forgetting the painful past. They seem to have historical amnesia. The people are uprooted from their original identity and can never return, namely their pre-colonial identity. The influence of colonialism, influenced the mindset, pattern of appreciation of life, and the pattern of behavior of the postcolonial community.

The colonized people lived in a dualism system of politics, economy, society, and culture. On the other side, they also lived under a colonial order that applied in all sectors. They should follow the colonial rules whether they want it or not. The imitation of the colonized people towards the models which are offered by the colonial discourse does not always mean the obedience of the colonized people to the colonizer. The colonized people's act to imitate can also be a mockery of the colonizer because they do not fully imitate the model which is offered by the colonizer. This identification is called "*false-identification*" (Faruk, 2007: 6-9). Mimicry is an ambivalent discourse. On

the one side, it constructs similarities while on the other side it maintains differences. The culture of the colonizers was not only to imitate but also can be played with. Mimicry can be understood as a process of being forced by a colonizer to pretend (or even lie), resulting in a condition that Bhabha called "*almost the same, but not quite*". (Lestari, 2016: 149). Despite being a colonized nation, the colonized people can be proud of themselves, their culture, their language, and their literature. This pride can be lost, when the people live in a political, and economic system and colonial people as opposed to it.

### **3. Research Method**

Research method is a scientific way to obtain knowledge about a certain object and therefore it must be following the nature of the object's existence as stated by the theory (Faruk, 2017: 25). Research method has a research process that is the way to reach the research objectives. This method uses the qualitative research method which is also referred to as the descriptive method in which the data will be found in the form of concepts and thoughts. Qualitative method includes a literature review (Ahimsa, 2009: 15). Descriptive qualitative method is also a research procedure that produces descriptive data in the form of written or spoken words from people and behavior which can be observed (Moleong, 2003: 3).

Methods and data collection techniques are a set of methods or techniques that are an extension of the human senses because the objectives of the research are to collect empirical facts that are related to the research problems (Faruk, 2017: 25). Language's use in spoken interaction (Sudaryanto, 2015: 203). The language here is the object of the study. The researcher will read the movie script in F. Scott Fitzgerald's *The Great Gatsby* as primary data and write down the important points that can support this research. Meanwhile, the secondary data itself comes from books or journals that can strengthen this research.

The data analysis method is a set of research methods or techniques which are an extension of the human mind because its function is not to collect data, but to find out the relationships among the data that the data concerned will never reveal itself (Faruk, 2017: 25). In this paper, the researcher proposes three steps of conducting data as follows: (1) collecting the data and then classifying the data to determine the most

relevant data to the research, and (2) performing text analysis. The primary data in this research is *The Great Gatsby* film to describe the act of mimicry and hybridity by Jay Gatsby using Homi K. Bhabha's theory. The researcher also finds out the data from books or journals as secondary data to strengthen this research. 3) Concluding the results of the analysis to provide an interpretation of the data.

#### **4. Findings and Discussion**

This film setting in New York in the 1920s, describes the figure of Jay Gatsby, a millionaire from the perspective of his neighbor, Nick Carraway, a newcomer in New York who wants to become a stockbroker. Nick Carraway lived nearby Jay Gatsby's house and regularly performed parties at his mansion. Although Gatsby often invited his neighbors from the upper classes or the bourgeoisie to be present at his parties exactly knows the figure Gatsby remains a mystery to many people. Gatsby has gotten all these things only for Daisy, his lover. Gatsby was afraid of being despised, and his love was rejected by Daisy, so he changed his class status from fisherman to upper class, by renaming and erasing his past traces through hybrid and mimicry. Gatsby itself was born into a poor family, but eventually, he was able to achieve success and achieve high social status. It can be seen in the film below:

*"It wasn't until the end of that summer, on the last night I saw Gatsby that he told me of the life he had dreamed for himself since he was a boy. Gatsby's real name was James Gatz. His parents were dirt-poor farmers from North Dakota. But he never accepted them as his parents at all. In his imagination, he was a son of God destined for future glory. Chasing this destiny, a 16-year-old Gatz ran far, far away. One afternoon, off the coast of Lake Superior, he spotted a yacht in peril. He rowed out and rescued the vessel and its captain, alcoholic millionaire Dan Cody. "You're gonna hit the shoal," said Gatsby. "What the hell are you doing, old sport?" said Cody. This was his opportunity and Gatsby seized it. And he decided to call himself Jay Gatsby. "Cody taught me everything. How to dress, act and speak like a gentleman" said Gatsby (Luhmann, 2013: 01.07.56 – 01.09.24).*

According to the conversation above, it can be seen that Gatsby's name was James Gatz. He was born in a poor peasant family and he never accepted his parents. One night in Louisville, Gatsby found himself at Daisy's house by an accident. At that time, he is an officer from Camp Taylor, and he had never seen such a beautiful girl

named Daisy. He was afraid of being rejected by Daisy. So, he lied about his life and changed his name to Jay Gatsby. His act can be categorized into mimicry by renaming his name and erasing his trace to get his love, Daisy. He mimics Dan Cody, a man who taught him how to dress, act and speak like a gentleman. Denial of original identity gave Gatsby his new identity. He hides all his authenticity and chooses to be someone else and imitates the cultural values of the bourgeoisie in his daily life.

The values of Gatsby's mimicry in achieving the position in his life are started to be seen in Gatsby defending himself against the issue himself. He lied by saying to the descendants of the rich people of the Middle West that his family was all dead, that he was raised in America, educated at Oxford, and all his ancestors had also been educated there for years. Education was a family tradition. Gatsby was afraid of being said to be from a poor family. He tried to imitate the lifestyles of the colonial people with the lifestyles of the rich, living in a mansion and being born and raised with bourgeois-style equipment. It can be seen in the film below:

*"What is your opinion of me, anyhow," said Gatsby. "My opinion" Nick replied. "Yes, your opinion," said Gatsby. "I don't want you to get the wrong impression from all these bizarre accusations you must be hearing. A pack of lies, I guarantee. You've heard the stories?" he added. "I will tell you God's truth. God's truth about myself. I am the son of very wealthy people from the Middle West. Sadly, all of them are dead" he added. "I was brought up in America, but educated at Oxford. Because all my ancestors have been educated there for years. It's a family tradition" Gatsby added. "After my family died, I ran into a great deal of money. After that, I lived like a prince in all the capitals of Europe" he added. "Oh, Europe" Nick replied. "Yes, Europe. Paris, Venice, Rome, Vienna, Zurich, Helsinki, Moscow, Istanbul, collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only" said Gatsby (Luhmann, 2013: 00.36.07 – 00.37.02).*

According to Wolfsheim's statement that Gatsby is a prince in the Midwest. He guarantees that Gatsby is an Oxford man, proving that all of the statement of Gatsby to Nick in the conversation above was correct. Wolfsheim was cheated by Gatsby. Gatsby is a liar and he did not have a bloodline top layer or a decent education. He lied and faked him as a way to enter his life. The personality of Gatsby is a blend: a mixture of two different cultures is said to be a hybrid. His personality is dominated by an eternal struggle. That is his original identity smelting. Gatsby's original identity is a poor boy from a lazy peasant family on the edge of Minnesota town. His lies carry the burden of

psychological desire that makes him want to eliminate all traces of his social authenticity, which reveals a mimicry of ideology. No wonder Gatsby had difficulty in living his life. The reason is that living with two different identities also provides more energy to be able to adapt to the environment. Especially when he was caught lying. Directly, he has also badmouthed himself and made others lose respect for him. Someone who commits public deception will get more severe social sanctions, especially through criticism and blasphemy.

Gatsby's self-styled mimicry is described by illustrating that Gatsby came from a poor fisherman's family, whose life is only looking for shellfish and salmon. But now, he has wiped out the evidence and replaced it with a new style as an upscale, elite, wealthy man, leaving no evidence that he is from the lower class, a peasant family, or poor fishermen. This phenomenon is Gatsby's psychological influence to wipe out his past, replacing his new status, which is a hybrid. His one-on-one dream is to meet his "Daisy" girl who once promised to wait for Gatsby. However, since Daisy came from a wealthy, materialistic family, Gatsby was determined to change her lifestyle from the poor class to the wealthy, bourgeois class, to adapt, and balance the bourgeois Daisy. As a result, he intentionally practiced a hybrid ideology. It can be seen in the conversation between Jordan Baker (Daisy's best friend) and Nick:

*"Daisy was by far the most popular girl with the officers from Camp Taylor", said Jordan. "One of them was in the car with her. It was Gatsby. The way he looked at her is the way all girls want to be looked at" she added. "So, tell me what happened," asked Nick. "Well, I don't know. Gatsby was sent off to war. When the war ended, Daisy waited" Jordan replied. "But for some unknown reason, Gatsby couldn't return" she added. "A year later, Tom Buchanan of Chicago swept in and stole her away. He gave her a string of pearls worth \$350,000" she added. "But, the morning of the wedding Daisy received a letter. Daisy's changed her mind!" she added. "What was in the letter?" asked Nick. "I don't know. She wouldn't tell me" Jordan replied. "But, it was too late. That day at 5:00, Daisy Fay married Tom Buchanan with more pomp and circumstance than Louisville had ever seen" she added (Luhrmann, 2013: 00.45.43 – 00.46.53).*

According to the conversation above, it can be seen that Gatsby loves Daisy so much, and makes huge parties, hoping that one-day Daisy could come to his party. Gatsby couldn't care about the parties. He just need Daisy, his lover to come and he wanted to start over with Daisy. He is going to fix something just the way they were

before. He is wondering if he could just get back to the start and he could find it again. Some vision that he had put into loving Daisy and he does everything to make Daisy become his. Sadly, Daisy prefers Tom Buchanan to Jay Gatsby because she can live happily with a bourgeois lifestyle with Tom Buchanan when Gatsby at that time was sent off to war and he could not return for some unknown reason.

Mimicry is a colonized subject that mimics the colonizer. Colonized people can adopt the colonizer's cultural habits, assumptions, institutions, values, or everything related to the colonized (Ashcroft, 2007: 125). In this film, Gatsby imitates the exclusively upscale style of dress, behavior, and lifestyle of culture. For example, Gatsby put himself in the upper classes and mentioned his past of studying at Oxford. He depicts his life as a young prince in big cities in Europe; he also changes his passion for collecting jewelry and putting up paintings. Gatsby is plagued by mimicry ideology, which describes the way Gatsby dresses and some other figures from the lower classes by imitating the upper classes. Gatsby also created a new name for his real name. He imitated the name of the European elite. The way he speaks, he thinks everyone is "*out of date*" by buying a big house as a mere display Gatsby's imitation by changing his name with the name of the European elite is a mimicry ideology, so that the surrounding community thinks he is a rich upper class, with European culture, and his habits. Gatsby's behavior is also reflected in postcolonial history, mimicry, imitating colonial behavior, and oppressing the colonized. It also reflects the hegemony of colonial power against the colonized, position as an employer who fired subordinates, resulting in quiet persecution. Proof of Gatsby's loyalty to Daisy is blind, but otherwise, Daisy is not serious and selfish. From Gatsby's perspective, Daisy is "*a princess who lives in a white palace, a king's daughter, and a golden girl*". If he gets Daisy, he would prove that he was an elite, not a poor peasant boy. Gatsby stops being Jimmy Gatz and remains Jay Gatsby. His act can be categorized as mimicry, he tried to make new different cultures from the old culture that he accepted.

The imitation of the colonized people towards the models which are offered by the colonial discourse does not always mean the obedience of the colonized people to the colonizer. The colonized people's actions to imitate can also be a mockery of the colonizer because they do not fully imitate the model which is offered by the colonizer. This identification is called "*false-identification*" (Faruk, 2007: 6). In this context, Jay Gatsby does not fully mimic the model which is offered by the colonizer. It could also

include Jay Gatsby's critique of impersonating the rich. He just mimics the culture of the colonizer, for instance, he makes an expensive party, lives in a mansion, changes his name into a European name, and moves far away just to chase future glory.

Concerning Racism Ideology and Post-colonialist Ethnicism, Gatsby's words distinguish the racial classes between the master and slave. The speaker refers to the ethnic devils of Finland, the very demeaning ethnic Finnish once colonized; though white but ethnic is famous for the lower classes, for being a servant. When Gatsby demeaned the Finns, it suggests that he wants to be distinguished from his class with Finnish ethnicity, which is considered trivial and low. The ethnic name, the mistress, he called "*Finn*" the Finnish to show the stupidity of Finnish people who are not as smart as the ethnic of New York, America. Another example can be found in Nick Carraway. He is highlighted as a more distinctive cultural group of his time, as white, upscale, Anglo-Saxon, born to the upper class of wealthy and respected families in America. The way speakers disparage ethnic Finns as "*Finn satan* or *Finnish ethnic devil*" further enhances the American ethnic class. Such was the reflection of the colonial era that showed its power to the weak.

Related to classism and sexism in this film, it is revealed in Tom's behavior and judgment of women. During the honeymoon, Tom and Daisy, his wife, spent the night at the Santa Barbara Hotel, but a week later, Tom returned to the hotel to date a maid girl named Myrtle Wilson. Tom met Myrtle Wilson in a tire blowout accident. It shows the psychology of sexism. Even though Tom was a wealthy man from the upper class, he wanted to date a lower-class girl. In addition, as a man who has just honeymooned, it is inappropriate to do so. He should admire his wife and still feel happy with his wife. In fact; Tom felt not satisfied having sex with his wife, Daisy. He thought that it is okay for having sex with a lower class (Myrtle Wilson), which was finally revealed because of a tire blowout accident, while Tom just made Myrtle Wilson as sexual objectification. If there is no accident, Tom's adultery with the servant girl was not revealed. Tom thought that Myrtle Wilson is a slut which is easier to play and make her a sexual objectification because Myrtle Wilson was a lower-class character, which was easy to cheat on and abuse. When they were dating, Myrtle was suddenly left at a restaurant, brave to mention Daisy's name, whom Tom assume to be a high-class wife who did not deserve his name called by Myrtle, who was only Tom's sexual

objectification of different categories with the good girl. Tom's classicism is like the whites who sacrificed indigenous women, as well as Myrtle Wilson. Myrtle wanted to take Tom from Daisy in any way because Tom is a wealthy man and belongs to the upper classes, although his behavior is rude and often sexual promiscuity to another woman other than his wife whom he likes. Regarding classism and sexism according to Tom's culture, it is usual for working women to be the bad girl and sexual objectification. This can also be seen in how Tom despises Myrtle as a lower-class woman who can be used for anything, especially as an outlet for Tom's lust. When Tom expresses his desires and feelings to Myrtle, she finally falls into Tom's trap. However, Myrtle also wants to be seen as an upper class by flirting with Tom and trying to seize Daisy's position to occupy her. Because what Myrtle wants is an acknowledgment as a rich person and respect from her environment.

## **5. Conclusion**

The phenomenon of what we have discussed in *The Great Gatsby* film is under the theory of postcolonialism, showing mimicry as the form of colonial legacy, as well as ethnic racism, classicism, and sexism. The colonized or oppressed people are aware of the unequal power among the people. They try to imitate anything from superior people to make them powerless. It could be in many forms of daily life and culture; the way they behave, the way they walk, the way they live, the way they think, even the way they have fun, and many more. Colonialism shows manipulation and indicates that only certain people with certain characteristics are worthy to be called powerful and worthy to look up to. Gatsby follows the style of the wealthy people to get Daisy which indicates he is well aware of his position and his power in the people. Moreover, Gatsby also feels that he can be superior if he joins the rich and feels his existence will be more considered. From this phenomenon, we can say that postcolonialism has succeeded in influencing the colonized (the weak or the slave). Postcolonialism has successfully influenced the colonized (the weak or the slave). An emerging reflection ideology in the form of a hybrid, which is changing the culture; behavior, and way of life from the past considered to be a low-level culprit. Mimicry is an attempt to imitate the culture,

behavior, manner of speech, colonial lifestyle, and so on. In this film, mimicry is done by Gatsby. Similarly, the racism of ethnic “Negro” has the name of the black or low-class ethnic. And also sexism reveals cultural reflection, behavior, and colonial legacy to weak the colonized people who have consciously or unconsciously become the object of oppression, ideology, and power of hegemony.

## 6. References

- Affroni (2013). *Analysis on the Issue of Women Oppression in F. Scott Fitzgerald’s The Great Gatsby*. Semarang: Universitas Diponegoro.
- Ahimsa Putra, Heddy Shri. (2009). *Paradigma Ilmu Sosial-Budaya – Sebuah Pandangan. Makalah Kuliah Umum “Paradigma Penelitian Ilmu-ilmu Humaniora”*. Bandung: Universitas Pendidikan Indonesia.
- Alba, Richard. (1999). *Immigration and the American Realities of Assimilation and Multiculturalism*. New York: Springer.
- Amrulloh, Brill Shouma. (2014). *Cultural Identities on Hybridity and Mimicry in Zadie Smith’s White Teeth*. Malang: Universitas Islam Negeri Maulana Malik Ibrahim.
- Ashcroft, et al. (2007). *Postcolonial Studies The Key Concepts Second edition*. USA and Canada: Routledge.
- Barakoska, Aneta. (2013). *Multiculturalism as Important Characteristic of Contemporary Education*. Serbia: International Journal of Cognitive Research in science, engineering and education.
- Bhabha, Homi. K. (1994). *Nation and Narration*. New York: Routledge.
- Busyeiri, Muhammad Latif & Dinanti, Nasyafka (2021). *Lifestyles during the roaring 20s of America in F. Scott Fitzgerald’s The Great Gatsby*. Jakarta: Lililacs Journal.
- Citra, Vidya Muthya. (2017). *American Dream in Jay Gatsby as the Main Character of The Great Gatsby Novel*. Semarang: Compendium: Journal of Cultural, Literary, and Linguistic Studies Vol. 1, No. 1.
- Darmawan, Ruly Indra. (2018). *Correlation Between the Implementation of Mimicry and Internal Colonization in George Orwell’s Animal Farm: A Postcolonial Reading*. Yogyakarta: Universitas Sanata Dharma.
- Faruk. (2007). *Belenggu Pasca-Kolonial. Hegemoni dan Resistensi dalam Sastra Indonesia*. Yogyakarta: Pustaka Pelajar.

- Faruk. (2017). *Metode Penelitian Sastra: Sebuah Penjelajahan Awal*. Yogyakarta: Pustaka Pelajar,.
- Gandhi, Leela. (2019). *Postcolonial Theory: A Critical Introduction*. Australia: Allen & Unwin.
- Gordon, Milton M. (1964). *Assimilation in American Life*. New York: Oxford University Press.
- Grishaeva, Elena B. (2012). *Multiculturalism as a Central Concept of Multiethnic and Polycultural Society Studies*. Rusia: Journal of Siberian Federal University.
- Hodo, Zamira. (2017). *The Failure of the American Dream in "The Great Gatsby"-Fitzgerald*. Europe: European Journal of Multidisciplinary Studies.
- Lestari, Ummu Fatimah Ria. (2016). *Analisis Pascakolonialisme Gadis Pantai Karya Pramoedya Ananta Toer dalam Teori Homi K. Bhabha*. Sumatera Utara: Jurnal Ilmu Kebahasaan dan Kesastraan.
- Luhrmann, Baz. (2013). *The Great Gatsby*. United States of America: Village Roadshow Pictures.
- Moleong, Lexy J. (2003). *Metode Penelitian Kualitatif*. Bandung: Rosda.
- Neha. (2013). *Materialism and American Dream in F. Scott. Fitzgerald: The Great Gatsby*. India: International Journal of Scientific Research.
- Poerwanto, Hari. (1999). *Asimilasi, Akulturasi, dan Integrasi Nasional*. Yogyakarta: Jurnal Humaniora Universitas Gadjah Mada.
- Scheffler, Samuel. (2009). *Immigration and the Significance of Culture*. London: Palgrave Macmillan.
- Sharpe, Jenny. (2005). *Postcolonial Studies in the House of U.S. Multiculturalism*. New Jersey: Blackwell Publishing.
- Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistik*. Yogyakarta: Sanata Dharma University Press.
- Sulistyaningsih & Sari, Dina Merris Maya. (2018). *The Ideological Reflection in F. Scott Fitzgerald's Novel, The Great Gatsby (Post-Colonial Literature)*. Sidoarjo: Atavisme.

## THE ANALYSIS OF "DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS" FILM SUBTITLE TRANSLATION

Yozar Firdaus Amrullah<sup>1)</sup>, Pratama Irwin Talenta<sup>2)</sup>

<sup>1</sup>Sea Transportation and Port Management, Politeknik Ilmu Pelayaran Semarang (Author 1)  
email: yozar@pip-semarang.ac.id

<sup>2</sup>Faculty of Teacher Training and Education, Universitas Nasional Karangturi (Author 2)  
email: pratama.irwin@unkartur.ac.id

### *Abstract*

*This article analyzes "Doctor Strange in the Multiverse of Madness" film Subtitle Translation from English into Bahasa Indonesia. Mona Baker's Translation Strategy is used to find out the equivalency of the meaning of the dialogs at the word and idiom level. The data is collected by observation method with free observation technique and record technique. The analysis is conducted through four steps: first, make data list of sentences based on their appearance through the time set for the film. Next, identify the English and Bahasa Indonesia translation, then collect the words and idioms of the dialogs which have non-equivalency conditions. Third, evaluate the Translation by using Mona Baker's translation strategy, and last, make a conclusion from the data analysis. As a result, the words and idioms translation mostly fulfill Mona Baker's Translation strategy approach. However, unavoidably there are words and idioms which wrongly translated, then should need correction.*

**Keywords:** *Translation Strategy, Film Translation, Subtitle Translation, Equivalency.*

### **1. Introduction**

People do communication with language. According to Stephen R. Anderson in the Linguistic Society of America, there are about 6,909 distinct languages, as stated in Ethnologue (published by SIL International) 2009. Therefore, there might be difficulties for someone who wants to communicate with others who have a different language since language tends to have different words and grammar.

Thus, learning a foreign language from scratch will take much effort and time. Thanks to the researchers who have studied the conversion method of languages we know now as Translation.

Nida & Taber (1982:12) said that translating is the way to reproduce the meaning and style of the Source Language (SL) into the Target Language (TL) naturally as equivalent as possible. To produce a good Translation, a translator needs to understand both SL & TL meanings. It will be more accurate if s/he experiences the use of language in his life. However, since language is influenced by various elements such as culture, philosophy, and way of thinking, it is almost impossible to convey the same meaning. Therefore sometimes there is non-equivalence.

Baker (2011:18) said that non-equivalence in Translation happened possibly because of the following reasons: culture-specific concept; the source-language is not lexicalized in the target language; the source-language word is semantically complex; the source and target languages make different distinctions in meaning; the target language lacks a superordinate; the target language lacks a specific term (hyponym); differences in physical or interpersonal perspective; differences in expressive meaning; differences in form; the difference in frequency and purpose of using specific forms; and the use of loan words in the source text.

Nida (1964:226) believed that a translation strategy is required to deal with the non-equivalence problem. The followings are the aims of translation strategies: 1) adjustment of

form to match the grammar of the target language; 2) build equivalent semantic structure; 3) conduct equivalent stylistic appropriateness; and 4) deliver equivalent communication load.

Baker (2018:6) believed that understanding the primary level is needed to overcome the more complex problem of conducting Translation. Therefore, she proposed a bottom-up approach. Moreover, this approach is much easier to follow, especially for those who do not have formal training in Translation. At the word level, some strategies proposed by Baker (2018:24) for Translation are Translation by a more general word (superordinate), Translation by a more neutral/less expressive word, Translation by cultural substitution, Translation by using a loan word or loan word plus explanation, Translation by paraphrase using a related word, Translation by paraphrase using unrelated words, Translation by omission, and Translation by illustration.

Furthermore, for the idiom level, the strategies proposed by Baker (2018:77) for Translation are: using an idiom of similar meaning and form, using an idiom of similar meaning but dissimilar form, borrowing the source language idiom, Translation by paraphrase, Translation by the omission of a play on the idiom, and Translation by the omission of the entire idiom.

The research focuses on the subtitle translation in the "Doctor Strange in the Multiverse of Madness" film. Nowadays, superhero movies are popular not only in the origin country but worldwide, including Indonesia. According to *seleb.tempo.co*, until May 23<sup>rd</sup>, 2022, the audience of this film reached 3 million people.

In a fantasy movie, often, we can find that it has terms or jargon that only exist in the story world. The words may sound similar in the real world, but the meaning is new, or sometimes all new. It is fascinating to look at the strategy that a translator chooses to convey the meaning into the Target Language; nevertheless, we may not find the proportional meaning of it in the real world. A Marvel film is usually a Superhero theme movie, a sub-genre of fantasy. Here in this Dr. Strange movie, we can find terms such as Dreamwalking, Incursion, and Sorcerer Supreme that may not be understood yet in the TL. Therefore, the translator needs to find the words that have the closest meaning.

The English subtitle is the *transliteration* of the film's dialogue, which was transcribed by someone whose account name is **Huebman**. He produced 3.181 subtitles. On the other hand, the Indonesian subtitle was produced by **Re5ync-P4h3**, which has produced 84 subtitles. Unfortunately, I cannot find his profile or educational background as a translator even though I have contacted him by message on Subscene.com, but there is no reply until this research is written.

Some research questions may be answered by conducting this research: (1) what is the result of the evaluation of Mona Baker's translation strategy usage in the subtitle translation at the word and idiom level in the "Doctor Strange in the Multiverse of Madness" film? (2) what is the description of Mona Baker's translation strategy usage at the word level in the subtitle translation of "Doctor Strange in the Multiverse of Madness" film? (3) what is the description of Mona Baker's translation strategy usage at idiom in the subtitle translation of "Doctor Strange in the Multiverse of Madness" film? (4) which words and idioms in the "Doctor Strange in the Multiverse of Madness" subtitle that is wrongly translated, and what is the suggestion for correction?

By conducting those research problems, hopefully, the following aims can be reached: the list of words and idioms of SL and TL in the subtitle translation of "Doctor Strange in the Multiverse of Madness" film that matches with Mona Baker's translation strategy; the description of Mona Baker's translation strategy usage in the subtitle translation of "Doctor Strange in the Multiverse of Madness" film at word level; the description of Mona Baker's translation strategy usage in the subtitle translation of "Doctor Strange in the Multiverse of

Madness" film at idiom level; and the list of words and idioms in the subtitle translation of "Doctor Strange in the Multiverse of Madness" which are wrongly translated, and the suggestion for correction.

## **2. Theoretical Framework**

Qualitative research is used as the fundamental of this research. Observation method with free observation technique and record technique is used to collect data from English and Bahasa Indonesia subtitles of the "Doctor Strange in the Multiverse of Madness" film. The writer compares the original text in English and its Translation in Bahasa Indonesia based on Mona Baker's translation strategy at the word level and translation strategy above the word level and analyzes them clearly and thoroughly. Moreover, the study also evaluates whether or not the Translation has reached equivalency or is miss translated. If necessary, the researcher proposes correction.

Several researchers have conducted a study about the subtitle translation of a film. Three studies are being reviewed. The first one is "Translation of English Slang Words into Indonesian in the Subtitle of Movie "The Departed,"" which was conducted by Ni Putu Wintia Sunny (2015). The research is about slang words featured in the Indonesian subtitle script of the film, the use of subtitling strategies, and finding out the characteristics and form of slang words in the script. This study used the content/document analysis method. Slang words conveyed as the characters' utterances are the source of data. There are two instruments: categorization matrices and transcription sheets. It found that the slang translation in the film produces different words for the same thing, and there is also the tendency of paraphrase usage.

Muhammad Abdul Latif, in his study "Translation Techniques In And Accuracy Of The Indonesian Subtitles Of The Movie Philomena" (2017), also analyzes translation strategies. The research aims to find and describe the translation techniques applied in the movie Philomena's English – Indonesian subtitle translation. The study also aims to explain the accuracy of the English – Indonesian Translation of the movie.

Sunarti Desrieny Tambunan conducts the next research. The title of her study is: "The Translation Strategies of Idioms Found in the Boss Baby: Back In Business Movie Series" (2021). The research focuses on idioms subtitling in an animation series. Idioms are fixed combinations of words whose meaning cannot be determined by looking at the expression itself. Her research aims to find the translation strategies for translating the idioms in The Boss Baby: Back in Business Movie Series, Season 2, Episodes 1- 3. She believes that identifying whether the phrase or clause is an idiom or not is also difficult to do unless the translator is familiar with the expressions. Those three studies have similarities with my research, that is, the challenge and the strategy to deal with non-equivalence.

The translation strategy approach from Mona Baker (2018) is not only used to reveal the Translation that has already been equivalent, but the researcher can propose more suitable words and idioms to get the expressive meaning.

## **3. Research Method**

The research method used for this study is qualitative. It is a type of research that relates to a person, his state of feelings including emotion, behavior, thinking, and his life, including his interactions amongst people, social movements, and cultural phenomena. The research does not use quantification and statistical procedures to get the result. Through interviews and observations, the data is collected (Strauss, Anselm L. & Corbin, Juliet M., 1998:10-11).

Moreover, as explained by Strauss, Anselm L. & Corbin, Juliet M. (1998: 11-12), there are three major components of qualitative research, namely: data, procedure, and reports. Interviews, observations, documents, records, and scripts of a film subtitle can be collected as

data. The procedure to interpret and organize the data is needed. The data is conceptualized, elaborated, and reduced if needed. Procedures like nonstatistical sampling, writing of memos, and diagramming that deal with the analytic process are sometimes also needed. The report can be in the form of written or oral. It can be published as articles in scientific journals, books, and talks at seminars or conferences.

Sudaryanto said data is collected first; then, it can be analyzed (2015:11, 201). This study used the *observation method* or *methods simak*; the researcher observed the language used to gain the data. In this study, the subtitle script of the film is the data. Then, the researcher focused on getting data by using *Simak Libat Bebas Cakap (SLBC)* technique. It does not require the involvement/participation of the researcher in the data (Sudaryanto: 2015:203-204). According to Sudaryanto, the data for analysis have to be valid and reliable (2015: 6).

I accessed *subscene.com*, a website that provides subtitles of various titles of films in various languages, to get the subtitle of "Doctor Strange in the Multiverse of Madness" film as the data to conduct this research. I use two languages subtitles: For the English subtitle, I chose the one, which is made by someone whose account name is Huebman that got nine out of ten ratings from subtitle users, and for the Bahasa Indonesia subtitle, I chose the one which is made by someone whose account name is **Re5ync-P4h3** that got 10 out of 10 ratings from subtitle users. Unfortunately, *subscene.com* does not provide enough information about the profile of both accounts. Furthermore, both data are analyzed to reveal whether it matches or not with the translation strategy proposed by Mona Baker to get word level and idiom equivalence.

These procedures collect the data: (1) I opened the subtitle files with Notepad, a text editor software in the Windows system. Then the texts are copied and pasted to Microsoft Excel to make them in a readable format for analysis. (2) In that spreadsheet software, I use the column to make a categorization of the Start and End of the Subtitle line duration, the English subtitle, and the Bahasa Indonesia subtitle. (3) Sometimes adjustment is needed because the time duration of the English and Bahasa Indonesia is not always the same, but putting them side by side is needed for analysis.

After all the subtitles are ready, the next step should be the data analysis. I use *metode padan* or correlation method to relate and compare the data. I took some steps to apply it: Initially, we identified the meaning of words and idioms of SL and TL to conclude whether it has been equivalent or not or wrongly translated. Next, I classified the words and idioms translation of SL to TL that match the translation strategy approach that Mona Baker proposes. In the third step, I evaluate the translation quality of words and idioms. If necessary, comments and suggestions are added. I also add comments and suggestions for words and idioms which are wrongly translated. And for the final step, I made a conclusion based on the data analysis.

Afterward, the data should be presented. As said by Sudaryanto: data can be presented in two ways: first, the formal technique, which is a formulation of signs or symbols, and second, the informal technique, which is an explanation of data by words (2015:240-241). For this study, I fundamentally use an informal technique, which is explaining the data. However, to make another person who can easily read the data, I format the word or idiom in SL with bold and red color, and for a word or idiom in TL that matches the meaning of SL is formatted as underlined and green color.

#### **4. Result and Discussion**

As a result of the research, there are findings of subtitle translations that match the Translation Strategy which Mona Baker proposes to get word level and idiom equivalence (2018: 24,77). However, some words and idioms are not translated literally, possibly in order to preserve the expressive meaning. There are modifications in the translated words and idioms. For this study, the data are grouped based on the translation strategies approach, which Mona Baker proposes.

There are 1.140 sentence lines as the subtitle of "Doctor Strange in the Multiverse of Madness" Film. The data are distinguished into two versions for this study: the English subtitle and the Bahasa Indonesia subtitle. I put them in separate columns side-by-side for analysis. Nevertheless, there are dialogs in the film's post-credit scene that are not subtitled. It is the teaser for the next movie, in which the translator possibly thinks that the audience will still understand the act, and some of them may just disobey it.

### **The Evaluation of Subtitle Translation in "Doctor Strange in the Multiverse of Madness" Film that Matches with Mona Baker's Translation Strategy at Word Level Approach**

From the analysis, there are 289 words in the subtitle lines of the film that match Mona Baker's translation strategy approach for dealing with non-equivalence at the word level. Even though there are not many in a sentence line, sometimes we can find more than one word that matches the translation strategy.

As a result, there are 7 (seven) types of translation strategy at the word level found in this study, namely: (1) Translation by omission, (2) Translation by a more neutral/less expressive word, (3) Translation using a loan word or loan word plus explanation, (4) Translation by a more general word (superordinate), (5) Translation by cultural substitution, (6) Translation by paraphrase using a related word, and (7) Translation by paraphrase using unrelated words.

For sample, here is some evaluation of the subtitle translation of the film that matches Mona Baker's translation strategy at the word level:

#### **Translation by omission**

If a translator thinks that producing a lengthy distracting explanation or the meaning is not too necessary, he may omit the word or expression. The meaning might be lost, but the context can still be understood. Thus, this translation strategy does not recommend by some people, but it can be used as the last attempt. The followings are some translations made by **Re5ync-P4h3** that match with Translation by omission strategy:

- Data Line 113  
(SL) **Look**, I left a very nice wedding... to save a smartass kid from getting eaten by an octopus.  
(TL) *Aku meninggalkan pernikahan yang indah... untuk menyelamatkan anak cerdas agar tidak dimakan seekor gurita.*

Here, the translator may think that audience still understands when the word **Look** is omitted, even though there is a loss of expressive meaning. The decision of the translator to omit the word **Look** matches with Mona Baker's Translation by omission strategy.

However, to get expressive meaning, I propose subtitling the word **Look** into **Ketahui** so that the SL can be translated into Bahasa Indonesia with expressive meaning.

- Data Line 122  
(SL) All we knew was that they wanted to take my power **for themselves**.  
(TL) *Yang kami tahu mereka ingin mengambil kekuatanku.*

The character America Chavez has the power to open the gate of Multiverse. Because of that, someone with her henchman wants to take it. The translator may think that words themselves are unnecessary; the most important is a group of bad men who want to take the

power of America Chavez. However, the expressive meaning of who will get the power is missing.

- Data Line 154  
(SL) So that recurring nightmare where I'm running **naked** from a clown...  
(TL) *Jadi mimpi buruk yang berulang di mana aku berlari dari badut....*

By omitting the word **naked**, the audience still can catch the funny moment when a serious person like Wong, the character in the film who said he has a dream, is being chased by a clown. However, the expressive meaning of **naked** will get funnier if the audience also can get the Translation. Nevertheless, the Translation still matches Mona Baker's translation strategy.

### **Translation by a more neutral/less expressive word**

Sometimes, the speaker's thoughts or feelings can only be expressed with a certain word. However, the vocabularies of words in different languages not always can share the same expressive meaning. Even though there is always a slightly different meaning in the Translation of SL to TL, a translator can try to find a word in the TL that has the closest sense to SL.

As a result of the research, 62 words match Mona Baker's Translation by a more neutral/less expressive word strategy. The followings are the sample of the result:

- Data Line 231-232  
(SL) I know it's the Book of the Damned.  
And that it **corrupts** everything and everyone that it touches.  
(TL) *Aku tahu itu buku terkutuk.*  
*Itu **merusak** segalanya dan semua orang yang disentuhnya.*

The literal Indonesian word for **corrupts** is the loan word **korupsi** or **mengkorupsi** if it is an active verb, but the translator prefers to choose the Indonesian word *merusak*. The word **korupsi** in Indonesia tends to deal with *money matters*, even though in English, it may also be used to deal with another matter, such as character or personality. The word **merusak** or **destroy** in English is actually more suitable for things. Therefore I propose there should be an adjustment to the Translation to deal with character condition by adding the word **pribadi**, then the Translation becomes: *Buku itu merusak segalanya dan **pribadi** semua orang yang disentuhnya.*

- Data Line 492  
(SL) Because you always **suspected** this day would come.  
(TL) *Karena kau selalu curiga hari ini akan datang.*

The expressive meaning of the word **suspected** is not just suspicious or curiga in Bahasa Indonesia, but it is the content of some prophecy, a guess that it will really happen. However, there is no exact term for this meaning in Bahasa Indonesia, so the translator chooses a more neutral/less expressive word that has the closest meaning.

### **Translation using a loan word or loan word plus an explanation**

If there is no word in the TL that shares the same expressive meaning, a translator may adopt the word from SL to be used in the TL or adopt the word and add a simple explanation if needed. Usually, this kind of word is a buzzword, modern concept, or culture-specific. Another reason why the loan word is used is that it sounds high class, smart, or more modern. The usage of this strategy can be viewed in the following examples:

- Data Line 100  
(SL) Super weird.  
(TL) *Super aneh*

**Super** in this sentence is an expression to a degree of something is more than anything else. Based on Oxford Advanced Learner's Dictionary the 9th Edition (2015:1.518), the meaning is: extremely; more or better than normal; above; over. However, there is a Bahasa Indonesia expression to state that something is more than anything else, and that is *Sangat*. The translator may choose to use a loan word to preserve its expressive meaning.

- Data Line 238  
(SL) I'm going to leave this **reality**,  
(TL) Aku akan meninggalkan *realitas* ini...

According to Oxford Advanced Learner's Dictionary, the 9th Edition (2015:1241), the meaning of the word reality is the true situation and the problems that exist in life. Another meaning is that reality is a thing that is actually experienced or seen. In Bahasa Indonesia, actually, there is a suitable Translation for the word that is: *kenyataan*. However, to preserve its expressive meaning, the translator chooses the loan word, reality. Actually, the meaning of the word **reality** in the context of the film is the universe, some kind of world that is resided by the main character for a night long.

### **Translation by a More General Word (Super Ordinate)**

Baker explained that Translation by a more general word (superordinate) is a strategy to provide the lack of specificity in the TL with a word that has a more general meaning (2018:25). According to <https://dictionary.cambridge.org/> superordinate means a word whose meaning already includes a group of other words. For example, the word "Pet" is the superordinate of "birds" and "fish." Let's take a look at the example below:

- Data Line 533  
(SL) to **vanquish** their enemy.  
(TL) ...untuk **mengalahkan** musuhnya.

In this data, the word **vanquish** is translated into *mengalahkan*, which is a more general word with less expressive meaning. In English, the suitable word for *mengalahkan* is *defeat*. The expressive meaning of **vanquishing** is: not only to make the enemy defeated but also to make them weak and completely cannot do anything. Also, they are willing to surrender. Therefore, I think there is a more equivalent word in Bahasa Indonesia for this context: **menundukkan**. *Menundukkan* is more specific and expressive than *mengalahkan*.

- Data Line 791:  
(SL) Stephen, should you manage to escape this **chamber**,  
(TL) Stephen, jika kau berhasil pergi dari *ruangan* ini...

Based on Oxford Advanced Learner's Dictionary, the 9th Edition (2015:235), the meaning of the word chamber is a hall in a public building used for formal meetings. By looking at the setting in the film, the place is suitable for the meaning. Nevertheless, the translator chooses to use the word *ruangan*, which is a more general word. However, in Bahasa, there exists a more suitable word for the expressive meaning of chamber, which is an *auditorium*, which is a loan word from English.

### **Translation by Cultural Substitution**

A culture-specific item or expression often cannot be translated easily. However, there is a solution to replace it with an item whose propositional meaning is different, but it has a similar context in the target culture, which is understood by the audience. Here below are some translation data lines that are matched with Mona Baker's Translation by cultural substitution strategy:

- Data Line 170-171  
(SL) - The creature that killed him. Did it have the same markings as the octopus?  
- Runes.  
  
(TL) - Makhluk yang membunuhnya, apa itu sama tanda sebagai gurita?  
- Tanda sihir.

According to <https://www.merriam-webster.com/dictionary/rune>, the word **rune** means *any of the characters of any of several alphabets used by the Germanic peoples from about the 3rd to the 13th centuries*. In fiction, it is used for defining magical symbols. There is no literal meaning in Bahasa Indonesia because the term is culture-specific. However, Indonesian people are aware that there are magical symbols like *raja* from Arabs. To get the expressive meaning but avoid the literal meaning that the rune comes from German, the translator chooses the cultural substitution word *tanda sihir*, which means magical symbol in English.

- Data Line 907  
(SL) Oh, **crap!**  
(TL) **Sial!**

This is a term for the cultural expression of slang by swearing. The literal Translation for **crap** is *omong kosong*, which means *nonsense*. However, to get an expressive meaning of *Bahasa Indonesia*, the translator uses the cultural substitution for swearing, **Sial!**, which means *unlucky*.

### **Translation by Paraphrase Using a Related Word**

This strategy is used when the meaning of word-by-word Translation is not enough and needs further explanation that can be done by phrase. The word may frequently be more used in SL rather than in TL. The use of this strategy can be seen in the following examples:

- Data Line 159  
(SL) That power is dangerous enough in the hands of **a kid**.  
(TL) *Kekuatan itu cukup berbahaya di tangan seorang gadis kecil.*

The literal meaning of **kid** is a *child* without distinguishing the sex male or female. In the context of the movie, the reference of the kid is a girl. Therefore, the translator chooses to translate it into *seorang gadis kecil*. The strategy shows high precision in meaning and matches Mona Baker's Translation by Paraphrasing Using a Related Word strategy.

- Data Line 498  
(SL) We go on **red**.  
(TL) *Lampu merah*, ayo jalan!

In the context of the situation, the characters are walking in the street and face a traffic light. Actually, it still can be understood if the translator only uses the literal word *merah* as

the Translation of **red**. However, to make it clearer, the translator chooses to use *lampu merah*. Thus, Mona Baker's Translation by Paraphrasing Using a Related Word strategy is used.

### **Translation by Paraphrase Using Unrelated Words**

For the concept of SL that does not have a lexical item in the TL, the paraphrase strategy can be used in a certain context, even though the result may lack expressive meaning. Another handicap of substituting a word with an explanation phrase is that it will sound awkward. It should also be considered that there is a space limitation in certain media, such as posters or film subtitles. Then, a lengthy explanation shall be adjusted. Some of the practices of this strategy can be seen below:

- Data Line 976

(SL) I was looking for a world where **things** were different.

(TL) Aku selalu mencari semesta di mana *segala sesuatunya* berbeda.

There are some meaning for the word **things** like: sesuatu, peralatan, alat-alat, harta. However, in the context of the movie, the meaning of things is "various kinds of aspects of a new universe that might be different with the speakers' universe." Nevertheless, the literal Translation cannot match the expressive meaning of the SL. Therefore, the translator chooses to use Translation by Paraphrase Using Unrelated Words to express things' expressive meaning.

### **The Evaluation of Subtitle Translation in "Doctor Strange in the Multiverse of Madness" Film that Matches with Mona Baker's Translation Strategy at Idiom Level Approach**

The challenge of translating from SL to TL happened not only at the word level but also at the idiom level, which may have more complexity. As explained in Oxford Advanced Learner's Dictionary the 9th Edition (2015:756), the **idiom** means a combination of more than one word whose meaning becomes different from the original meaning of the basic words. For example, the idiom: *it's raining cats and dogs* does not mean that there is rain in the form of animal cats and dogs, but it can be interpreted as *A heavy downpour, rain coming down very quickly and hard*.

While one language and another may have different processes of forming an idiom, a non-equivalence problem may occur in the translation process. Therefore, a translator needs to well understand the meaning of both idioms of SL and TL before s/he decides to translate with a certain strategy.

As a result of the analysis, there are 226 idioms in the subtitle lines of the film that match Mona Baker's translation strategy approach for dealing with non-equivalence at the idiom level. It found that 5 (five) types of translation strategy at the idiom level found in this study, namely: (1) Translation by Using an idiom of similar meaning & form, (2) Translation by Using an idiom of similar meaning but dissimilar form, (3) Translation by paraphrase, (4) Translation by the omission of a play on the idiom, and (5) Translation by the omission of the entire idiom.

### **Translation by Using an Idiom of Similar Meaning & Form**

This kind of strategy is used by substituting the idiom of SL with the idiom in TL, which has the same meaning and equivalent lexical items. Since no language has exactly the same syntax system, this kind of match is rarely can be achieved (Baker, 2018:77). Here is some translation by Re5ync-P4h3 that matches this kind of strategy:

- Data Line 247

(SL) What you're doing is a flagrant violation of every **natural law**.

(TL) *Apa yang kau lakukan, melanggar setiap hukum alam.*

- Data Line 846  
(SL) You're **sealed shut!**  
(TL) *Tertutup rapat.*

### **Translation by Paraphrase**

This strategy is an alternative way of translating idioms when a match cannot be found in the target language. The strategy is also used when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages (Baker. 2018:81). I found that most of the Translation made by Re5ync-P4h3 match with this strategy. There are 50 Data Lines or about 39,1%. The following data lines show the use of this strategy:

- Data Line 1068:  
(SL) **Get away** from our mom!  
(TL) *Menjauh dari ibu kami!*

In this case, the English idioms **get away** do not have idioms in Bahasa Indonesia. However, there is a word with a similar meaning: *Menjauh*. Therefore, the translator's strategy is to paraphrase the meaning of **getting away**.

- Data Line 1114  
(SL) She needs to **slow down** and be more patient.  
(TL) *Dia perlu memperlambat dan lebih sabar.*

This case is similar to the previous one. The English idiom **slow down** cannot be translated literally into *lambat turun*; thus no idiom like that in Bahasa Indonesia. However, there is a word with a similar meaning, that is *memperlambat*. Therefore, the translator's strategy is to paraphrase the meaning of **slow down**.

### **Translation by Using an Idiom of Similar Meaning but Dissimilar Form**

Often, we can find an idiom or fixed expression in the TL whose lexical items differ from SL but have a similar meaning. As an example, the English expression "**One good turn deserves another**" gets Translation to French as: "À beau jeu, beau Retour" when literally translated means: "*a handsome action deserves a handsome return*" (Fernando and Flavell 1981). But in this context, the meaning is the same. Similarly, as the result of the analysis, the English idioms below are lexically different in the Translation to Bahasa Indonesia:

- Data Line 173  
(SL) It's **witchcraft**.  
(TL) Ini *sihir gelap*.

According to Oxford Advanced Learner's Dictionary the 9th Edition (2015:1728), the meaning of the idiom **witchcraft** is *the use of magic powers, especially to do evil things*. In Bahasa Indonesia, the literal meaning of this idiom is *sihir*. However, it will lose the expressive meaning because *sihir* is neutral for the expressiveness of the word *magic*. Therefore to make it understandable that magic is evil, then the translator uses the idiom *sihir gelap*.

- Data Line 324  
(SL) She's trying to **get in their heads**.

(TL) Dia berusaha *mengendalikan pikiran*.

If the literal Translation of **getting in their heads**: "*memasuki kepala mereka*," is used, the meaning would be odd. Therefore the translator chooses to use Mona Baker's Translation by Using an Idiom of Similar Meaning but Dissimilar Form to get the expressive meaning.

#### **Translation by Omission of a Play on Idiom**

In a certain condition, an idiom is translated by its literal meaning to permit a concrete reading of an otherwise playful use of language; Then, the idiomatic meaning is forgone. (Baker. 2018:85).

- Data Line 247

(SL) What you're doing is a **flagrant violation** of every natural law.

(TL) Apa yang kau lakukan, *melanggar* setiap hukum alam.

The situation is Wanda, the Scarlett Witch, is going to take the power of America Chavez, the girl who can open the door to another universe. The consequences are that the girl might die of this action. Therefore, Dr. Strange tries to convince Wanda, what she is doing is wrong. By using Mona Baker's Translation by Omission of a Play on Idiom, it lost the expressive meaning but still can be understood. In my opinion, their translator can use a term in Bahasa Indonesia which has a similar meaning to the **flagrant violation**, which is *pelanggaran keras*.

#### **Translation by Omission of Entire Idiom**

In word cases, an idiom may also be omitted if there is no close match or cannot be paraphrased in the TL. This strategy shall be the last attempt to avoid loss of meaning. Here is an example from the analysis:

- Data Line 86

(SL) I just **bust my ass** trying to save your life, remember?

She's **got ahead** start.

(TL) Aku baru saja menyelamatkan hidupmu, ingat?

*Dia yang memulainya.*

"bust one's ass" is a vulgar slang of North America that means: try very hard to do something. The situation is Dr. Strange defeated a big monster to save America Chavez. It seemed a hard job for him. Therefore, he used this idiom for expressiveness. However, the translator chooses to omit this idiom. Probably because there is no suitable idiom in Bahasa Indonesia, he might think paraphrasing might become a lengthy explanation. The Translation can still be understood, but I suggest to maintain the expressive meaning, the translator can use the term: *berusaha keras*. Therefore, the full translation of the sentence is: Aku telah *berusaha keras* menyelamatkan hidupmu, ingat?

#### **Words or Idioms which are Wrongly Translated**

The Translation is meant to get the closest meaning of the Source Language to Target Language. However, there is the possibility that a translator may make a mistake. It is probably because of the lack of understanding of certain words or idioms, or it can be caused by lost concentration.

The findings are: 37 words are wrongly translated or about 12,8% of all data lines, while for the idiom, five items are wrongly translated or about 3,9% of all data lines. Below are some

data lines that words or idioms are wrongly translated in the process of translating the subtitle of "Doctor Strange in the Multiverse of Madness" film from English to Bahasa Indonesia:

- Data Line 10:

(SL) **We** can't let that thing take your power

(TL) Aku tak bisa biarkan dia mengambil kekuatanmu.

We are a pronominal used by a speaker to refer to more than one person considered together. According to <https://www.merriam-webster.com/dictionary/we>, the word we mean: I and the rest of a group that includes me: you and I : you and I and another or others: I and another or others not including you —used as a pronoun of the first person plural. While the word Aku should be the Translation of **me** which means: singular first-person pronouns. Therefore the word **we** here are *wrongly translated*. The translator should use the word kita, which means us in English, a plural first-person pronoun as an object.

- Data Line 521-522:

(SL) Playing puppeteer, this **unholy doppelganger** and pursue their enemies from afar.

(TL) Mengendalikan tubuh yang kerasukan... ..dan mengejar musuhnya dari jauh.

According to <https://westportlibrary.libguides.com/Doppelgangers>, a doppelganger is a mysterious, exact double of a living person. The term from Germany is literally translated to English as "double walker" or "double goer." A doppelganger is not someone else who resembles a person but is believed to be an exact double who walks, acts, talks, and dresses similarly. Indonesian people understand the concept, but there is no term for it in Bahasa Indonesia. Therefore the translator may face difficulty and wrongly translate the term **doppelganger** as kerasukan, which should be the Translation of **possessed**. In the context of the film, the doppelganger is the same person who lives in another universe. Understanding the sentence, the translator may use Translation using a loan word or loan word plus explanation for the word doppelganger, thus the sentence becomes: *Merasuki tubuh doppelgangernya di semesta lain... untuk mengejar musuhnya dari jauh*.

## 5. Conclusion (and Suggestion)

In conclusion, the subtitle translation by **Re5ync-P4h3** in "Doctor Strange in the Multiverse of Madness" film matches with 7 (seven) types of strategies by Mona Baker's Translation Strategy approach for dealing with non-equivalence at the word level. The strategies found in this research are (1) Translation by omission, (2) Translation by a more neutral/less expressive word, (3) Translation using a loan word or loan word plus explanation, (4) Translation by a more general word (superordinate), (5) Translation by cultural substitution, (6) Translation by paraphrase using a related word, and (7) Translation by paraphrase using unrelated words.

Translation by omission word strategy dominates the translation strategies to deal with non-equivalence at a word level, which is 99 words (34,3%). The next most used translation strategy is Translation by a more neutral/less expressive word which dealt with 62 words (21,5%), and then Translation using a loan word or loan word plus explanation dealt with 53 words (18,3%). In the fourth place, Translation by a more general word (superordinate) dealt with 36 words (12,5%), while Translation by cultural substitution and Translation by paraphrasing using a related word, each has to deal with 17 non-equivalent words (5,9%). The last is Translation by paraphrasing using unrelated words facing five non-equivalence words (1,7 %).

Next, it is found that there are 128 translations of idioms, which match Mona Baker's Translation Strategy approach for dealing with non-equivalence above word level. There are 5

(five) types of strategies for dealing with the non-equivalence of idiom (2018: 77-87) found in this research, namely: (1) Translation by Using an idiom of similar meaning & form, (2) Translation by Using an idiom of similar meaning but dissimilar form, (3) Translation by paraphrase, (4) Translation by the omission of a play on the idiom, and (5) Translation by the omission of the entire idiom.

Translation by Using an idiom of similar meaning and form dominates the translation strategy to deal with non-equivalence of idiom, which covers 39,8% of all idiom translation, that is 51. Next, the second most used translation strategy is Translation by paraphrase. It deals with 50 non-equivalence idioms (39,1%). The third most used translation strategy to deal with non-equivalence is Using an idiom of similar meaning but a dissimilar form that face 14 idioms (10,9%). Next, Translation by the omission of a play on an idiom and Translation by the omission of an entire idiom is used to deal with four non-equivalence idioms (3,1%).

There is always the possibility of a translation error. It is natural for different languages to have different lexical items, propositional meanings, and shifts of meaning. Thus, the non-equivalence problem is unavoidable. However, a translator may learn the translation strategy proposed by experts to preserve the expressive meaning of SL to TL. One of them is by Mona Baker.

Then, as a subtitle service provider website, Subscene.com should provide a filtering mechanism for someone who would like to register as a translator there. They may do some kind of selection and evaluation periodically. Subscene.com may also provide translation theory for newcomers. Until now, we are not sure whether a translator has an educational background or good experience in Translation. We just take it as granted. Therefore, it can fulfill the tagline "Passionate about good subtitles." Nevertheless, there is a rating system for the uploaded Translation. It may help us by knowing other people's experience and opinion who has used the subtitle provided on the website

## 6. Reference

- Baker, Mona. 2018. *In Other Words: A Coursebook on Translation*. Third Edition. New York: Routledge Tylor and Francis Group.
- Barsam, Richard Meran and Monahan, Dave. *Looking At Movies: An Introduction to Film. Third Edition*. 2010, 2007, 2004. New York: W.W. Norton & Company, Inc.
- Hatim, Basil and Munday, Jeremy. 2004. *Translation: An Advanced Resource Book*. New York: Routledge
- Holmes, Janet. 2001 (Second Edition). *An Introduction to Sociolinguistics*. England: Pearson Education.
- Larson, Mildred. 1984. *Meaning-Based Translation*. New York: University Press of America
- Latif, Muhammad Abdul. 2018. *Translation Techniques In and Accuracy of The Indonesian Subtitles Of The Movie Philomena*. *Journal of English Language Teaching* Vol 7 No 1 (2018). ISSN 2252-6706. Semarang: Universitas Negeri Semarang.
- Neubert, Albrecht, and Gregory M. Shreve. 1992. *Translation as Text*. Kent, Ohio: The Kent State University Press
- Newmark, Peter. 1988. *A Textbook of Translation*. London: Prentice Hall International (UK) Ltd

- Nida, Eugene A. 1964. *Towards a Science of Translating*. Leiden: E. J. Brill.
- Nida, Eugene A. and Taber, Charles R. 1982. *The Theory and Practice of Translation*. Leiden: United Bible Societies.
- Horby, AS. 2015. *Oxford Advanced Learner's Dictionary the 9th Edition*. British: Oxford University Press.
- Shimizu, Shunji. 1985. *Eiga (Jimaku) Suupaa Gouu-nen (50 years for Movie Subtitling')*. Tokyo: Hayakawa Shobo.
- Strauss, Anselm L. & Corbin, Juliet M. 1998. *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. New York: SAGE Publications.
- Sudaryanto. 2015. *Metode Dan Aneka Teknik Analisis Bahasa*. Yogyakarta: Sanata Dharma University Press
- Sunny, Ni Putu Wintia. 2015. Translation of English Slang Words into Indonesian in the Subtitle of Movie 'The Departed.' Thesis Master. Udayana University.
- Tambunan, Sunarti Desrieny. 2021. *The Translation Strategies of Idioms Found In The Boss Baby: Back In Business Movie Series*. UG Jurnal Vol.15 Edisi 02 Februari 2021. ISSN: 2089-8053. Jakarta: Universitas Gunadarma.
- <https://dictionary.cambridge.org/>
- <https://seleb.tempo.co/read/1591213/tembus-46-juta-penonton-kkn-di-desa-penari-lebih-unggul-dari-doctor-strange-2>
- <https://www.merriam-webster.com/dictionary/rune>
- <https://www.merriam-webster.com/dictionary/we>
- <https://westportlibrary.libguides.com/Doppelgangers>

## THE USE OF ENGLISH IN IMUN (INTERNATIONAL MODEL UNITED NATIONS)

**Hana Theresya Nisa<sup>1)</sup>, Didit Kurniadi<sup>2)</sup> Amin Khudlor<sup>3)</sup>**

<sup>1</sup>Fakultas Bahasa dan Budaya, Universitas AKI

email: [hanatheresyanya.xtkj2@gmail.com](mailto:hanatheresyanya.xtkj2@gmail.com)

<sup>2</sup>Fakultas Bahasa dan Budaya, Universitas AKI

email: [didit.kurniadi@unaki.ac.id](mailto:didit.kurniadi@unaki.ac.id)

<sup>2</sup>Fakultas Bahasa dan Budaya, Universitas AKI

email: [amin.khudlori@unaki.ac.id](mailto:amin.khudlori@unaki.ac.id)

### **Abstract**

*English is an international language that needs to be mastered by people who want to connect with other people from all over the world. Studying at a school or course institution is not enough to facilitate someone in speaking English quickly. There must be direct communication that is done to improve speaking skills. One of the international organizations that gives a person free space to use English is IMUN (International Model United Nations). IMUN is a simulation forum for the UN session that aims to mobilize young people from all over the world to express their opinions on international issues, which ultimately seeks to find a solution to a series of existing problems. This study's objective is to investigate English use in IMUN. The researchers use the descriptive qualitative method with the participation method as the primary data, and the screen captures of video or photo method to obtain additional data. One of the author's direct involvements in the Internship at IMUN (Campus Ambassador) and the simulation of the UN session (Online Conference) reinforce the fact that IMUN is truly an international organization that can be used as a forum to improve English language skills. With those experiences, the participants can improve their English skills quickly.*

**Keywords:** English, IMUN, Online Conference, Speaking

### **INTRODUCTION**

Studying English is essential to accelerate the improvement of speaking, writing, reading, and observing phenomena in English. Many things can be done to increase this ability quickly. However, a person's curiosity is sometimes limited by not knowing how or with whom to start. One of the ways is by joining an international community called IMUN. Visiting or joining an international program can be used as an effort to improve someone's English skills (Muhfizaturrahmah et al., 2015). For young people, IMUN can develop their minds. The learning experiences such as self-confidence, motivation, learning environment, methods, and media will improve their English effectively (Lubis et al., 2019).

International Model United Nations (IMUN) is an international organization in India. This organization can be used as a forum for students or young people to implement English. IMUN provides an opportunity for everyone, including students, to become IMUN Campus

Ambassadors and also opens an English-language UN simulation which is held online every Saturday-Sunday.

The International Model United Nations (IMUN) is an international organization founded to unite youth voices worldwide. The youths participating in this IMUN activity will learn and share ideas from various experiences and backgrounds where the Executive Council, International Press, and International Delegations consolidate to learn about diplomacy, international relations, and the United Nations. IMUN is an international organization that utilizes Digital Marketing to earn income. IMUN requires its participants to pay a certain amount of dollars (\$) to be able to join in this UN conference simulation. The purpose of this organization is to develop a deeper knowledge of current global issues and enhance critical thinking; strengthen their diplomacy skills and develop ideas to solve current international problems; to improve research, public speaking (Nasution & Sukmawati, 2019), debating, and writing skills, in addition to critical thinking, teamwork, and leadership skills; to distinguish between parliament and the United Nations, as well as distinguish power struggle with diplomacy; and to increase international exposure by gaining experience from delegates around the world. It is deep learning (Engel et al., 2017). In the other study, it is mentioned that this activity can increase the participants' knowledge in general, orientation, international relationship, and individual agency in world affairs (Jesuit & Endless, 2018).

IMUN is led by an Executive Chairman, "Moneesh Bhardwaj" from India. In his short remarks on IMUN's official website, Moneesh Bhardwaj said, "Youth is the foundation for growth. It is, therefore, a condition that youth take a prominent part in world issues". Moneesh also emphatically stated that the relationship and friendships at IMUN across countries and borders are a souvenir of an unforgettable event. This treasure trove of stories and information will become a keepsake for everyone to take home. In carrying out its activities, IMUN appoints one or two Chairpersons to lead the simulation of the UN session. This organization is in the form of a team that works together in the process. There is no specific explanation regarding the organizational structure at IMUN. There are only Head-chair, Chair-person, and Co-chair.

In keeping with the spirit of the United Nations, IMUN seeks to foster a constructive forum for open dialogue on complex global issues, including international peace and security and economic and social progress. IMUN emphasizes in-depth examination and resolving urgent problems by emphasizing processes rather than results. However, with great power comes great responsibility. There are limits to negotiations, especially when international diplomacy and significant interests are involved. Through IMUN, students learn the importance of balancing national interests with the needs of the international community. With this community, the participants can improve their speaking skills (Munawar, 2015).

In its implementation, IMUN consists of four major activities: Offline Conferences, Online Conferences, Internships, and Olympiads.

#### *Offline Conference*

In the Offline Conference, IMUN offers a dynamic space for young people to share opinions and engage in a good debate. This activity is usually carried out in various countries that are members of the United Nations organization, alternately and face-to-face. Here, besides being a meeting place for young delegates from all over the world from various countries, IMUN also provides a golden opportunity for young people to express their inspiring thoughts. IMUN offers free space for delegates to exchange healthy ideas that can change the world.

### *Online Conference*

In the Online Conference, IMUN provides a unique design for young participants, an actual IMUN experience from the comfort of their homes. IMUN provides exams for participants based on in-depth knowledge, research insight, and diplomatic skills to solve global problems in various UN committees. This activity allows participants to explore several IMUN conference events each month. It includes a variety of topics covering a wide range of challenges, from economic reviews to international security and pandemics. The Online Conference is held every weekend (Saturday and Sunday) and has been implemented since the beginning of the Covid-19 pandemic. The Online Conference is specially designed for all young people worldwide who wish to participate in the Offline Conference but are hindered by the pandemic and higher costs.

### *Internship*

IMUN opens opportunities for students from all over the world to be a part of IMUN through an Internship. This program is known as the International Model United Nations Student Partner Program or the United Nations International Simulation Student Partner Program. The Internship at IMUN is doing Digital Marketing for various IMUN programs. *Jurnal.id* states that Digital Marketing is a marketing strategy using digital media and the internet.

Students who take part in this Internship daily are tasked with promoting IMUN worldwide. After going through several selections, the selected participants will receive a Selected e-mail from IMUN, who will receive a guidebook and a Telegram link to join and get flyers to share every day. Participants will learn a lot independently about good marketing with IMUN mentors who are always ready to answer questions and direct interns. Internships at IMUN are free; every apprentice who manages to get at least one referral (people who join the offline/online conference using the apprentice's code) will get an international standard internship certificate. This Internship is conducted for five weeks online.

### *Olympiads*

Finally, there is the Olympiads, which is an international competitive exam. In these Olympiads, participants will be pitted against a wide range of knowledge about international relations, the United Nations Sustainable Development Goals, and the means to communicate them. This Olympics helps show empathy, inclusion, and proper decision-making. Registered participants will carry out the Olympics online and LIVE via the ZOOM application by answering 100 questions within 90 minutes. And every participant has the right to get recognition from the United Nations, IMUN, and the Great Sovereignty of Australia for participating in this Olympics. The best entrants will also receive special recognition and letters of recommendation.

A series of IMUN activities are specially designed for young people from all over the world. Nothing is too difficult to develop skills. Every youth has the same right to voice his opinion. IMUN itself is based in India. The existence of IMUN as a voice organization has opened up many golden opportunities to develop in the world of international relations, especially diplomacy. It is also coupled with IMUN's worldwide connectivity, which certainly opens up a vast space for the world's youth to connect. However, there is still an assumption that this model of United Nations simulation has weaknesses and is only thought of as an ambition of young people to get academic rewards without giving a real solution to the issues presented (Supriyadi, 2017).

Based on the text above, this attracted the attention of the researchers in bringing up a title, "THE USE OF ENGLISH IN IMUN (International Model United Nations)."

## **METHODS**

The research method is a descriptive qualitative method. In conducting a study, it is essential to have data as one of the basic needs for completing research. It shows that the data source is also critical for obtaining data. Sutopo (2006:56-57) explains that data sources can be obtained using specific methods, either humans, artifacts, or documents.

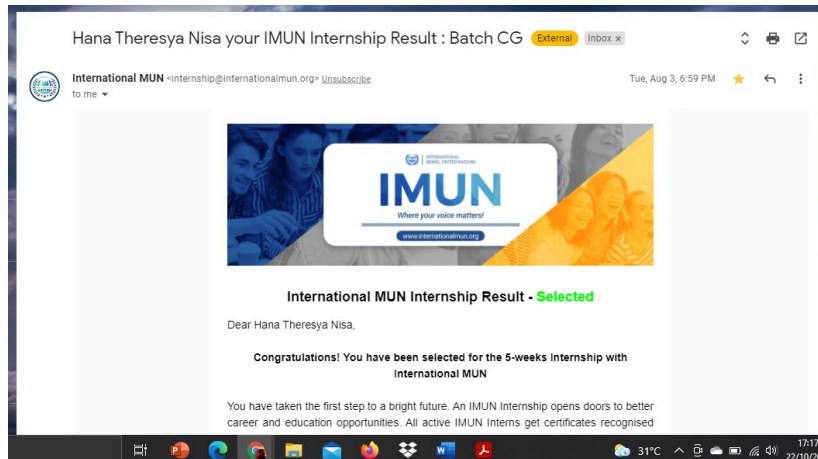
From Sutopo's statement above, it is clear that a method is needed in conducting research. Simply put, a practice is a way to obtain data through various means. In writing this research, the researchers use the participatory method to get basic data (primary) and the film, video, and photo method to obtain additional data (secondary). The participation method is a method that involves the author directly with the object being studied (Jonathan Sarwono, 2006:223-224). In carrying out this involvement, the author will now hear, see and feel the experiences experienced by the object being studied. In this study, one of the authors involved herself directly in the IMUN Online Conference to find out the simulation of the UN session at IMUN was going on and, at the same time, see and feel how the use of English in IMUN. The investigation of the use of English is written in the discussion. The participants who are advanced language learners can be used as effective strategies for mastering the English language (Lee & Heinz, 2016).

This method is an additional or secondary data collection method. According to Jonathan Sarwono, "Film, Video, and Photo methods are secondary data sources that are useful for researchers because these data can be in the form of images and sound that will complement textual data." (2006:228). In this study, the authors use some screenshots of videos and picture methods to obtain additional data. While involved in the IMUN Online Conference, the authors also took photos and videos. At the end of the discussion, the researchers also provide the SWOT analysis. SWOT analysis will show an objective and critical view of the program and its effectiveness. (Soler Pardo & Alcantud Díaz, 2020). Using SWOT analysis by taking the strength and opportunities can overcome the weakness and threats (German, 2013) (German et al., 2020).

## **DISCUSSION**

### *Digital Marketing*

Digital marketing is the main activity carried out by interns at IMUN. This activity is carried out entirely in English, from the beginning of registration to completion. Every day for five weeks, interns will do digital marketing of activities at IMUN, including Offline Conference, Online Conference, Internships, and Olympiads.

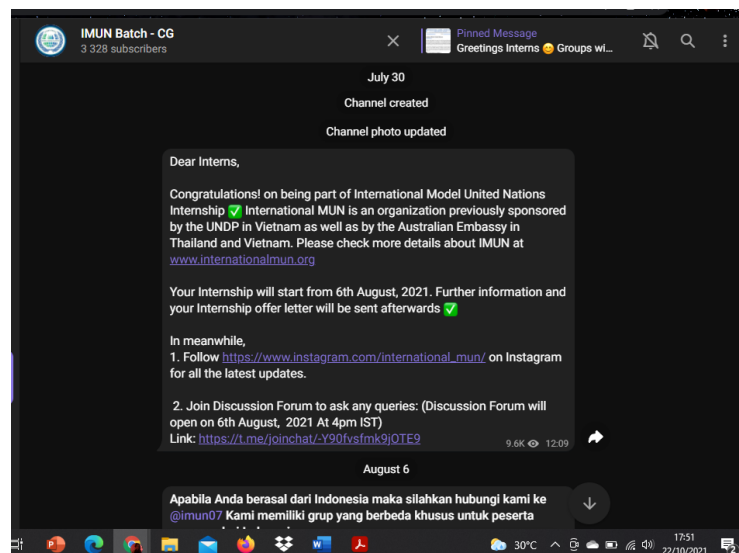


*Image 1. Selected e-mail for IMUN Internship*

After receiving the selected e-mail, as shown in the screenshot above, the interns will start their journey at IMUN until they receive an international standard internship certificate. The following are the stages the participants will go through to obtain an internship letter from IMUN. Getting prizes like certificates as rewards can express the participant's ideas by speaking or writing English well (Ihsan, 2016).

➤ Discussion in Telegram Group

This discussion is the first stage after accepting the interns at IMUN. The meetings held in the Telegram group are divided into two: Group Official and Group of Discussion.

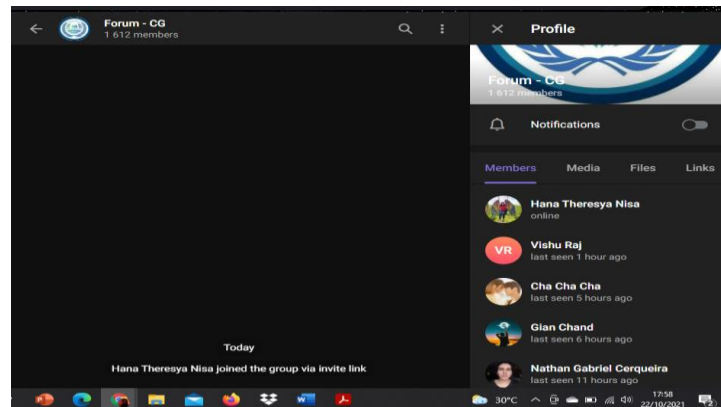


*Image 2. Group Official IMUN Batch-CG*

In this Official Group, the admin will welcome the interns who have just joined IMUN. As seen in Figure 2, the greeting in English instructs the interns to follow IMUN's official account on Instagram. It directs the participants to participate in the Group Discussion as a forum for the participants' questions during the Internship.

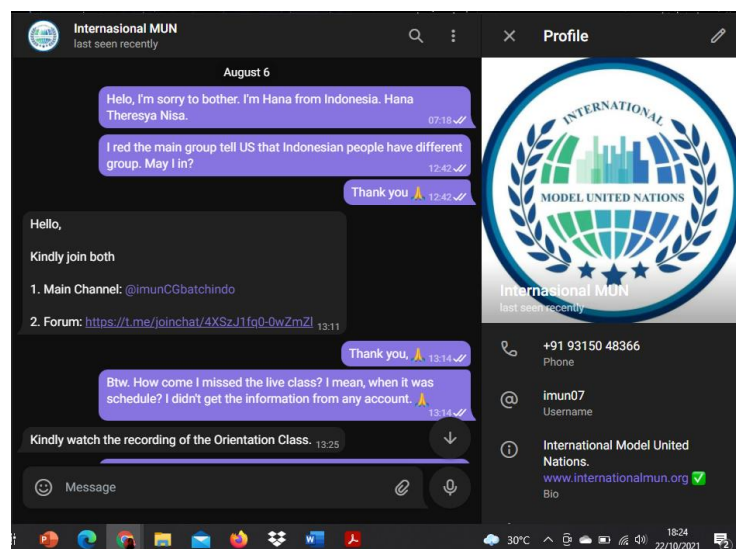
In addition, the primary purpose of this leading group is to distribute each IMUN activity flyer along with captions that interns will disseminate to social media. The leaflets and captions shared with the group are IMUN's facilities to help interns maximize digital

marketing, which is their primary task. Participants only need to share it on all their social media (at least three social media). Participants are also free to replace the provided caption with their language.



*Image 3. Group of Discussion*

As the name suggests, in this group, participants are free to ask anything related to IMUN and the Internship they are running. Groups are opened every 4 IST - 8 IST or the equivalent of 5.30 WIB - 9.30 WIB. Participants, every 15 minutes, can only send one message. The discussion is conducted in English. If the participant has not received an answer to the question asked, then the participant has the right to contact the IMUN admin personally.

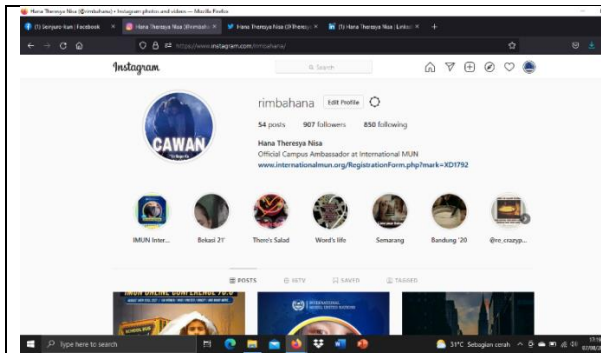


*Image 4. Personal Chat with IMUN Admin*

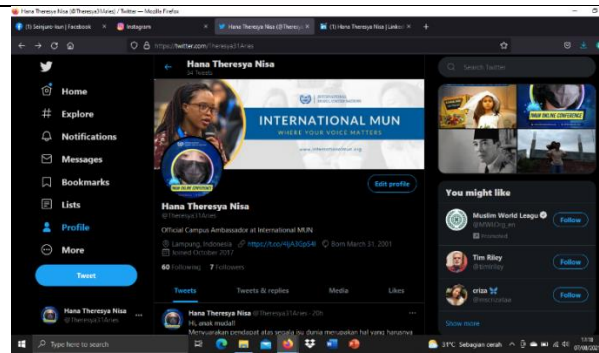
#### ➤ Share Posters on Social Media

After understanding the flow of the Internship that has been explained either through the core group, discussion forums, or private messages, the interns then distribute the flyers or posters provided throughout their social media along with the captions provided or create new ones.

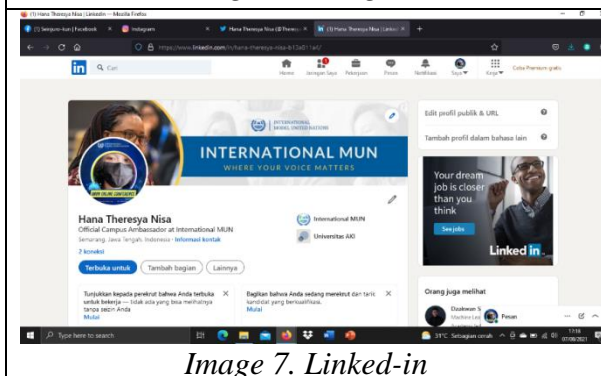
Before that, the participants change their profile on their social media with a statement that they are part of the IMUN Campus Ambassador.



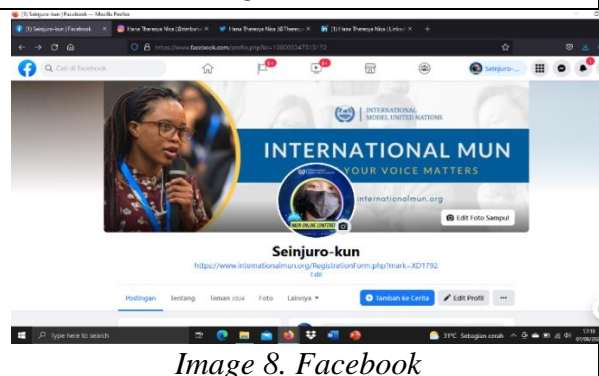
*Image 5. Instagram*



*Image 6. Twitter*

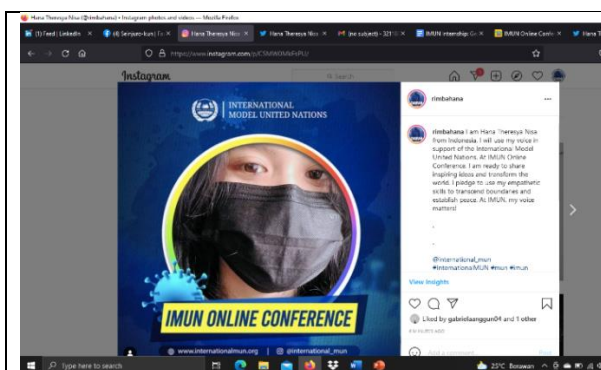


*Image 7. Linked-in*

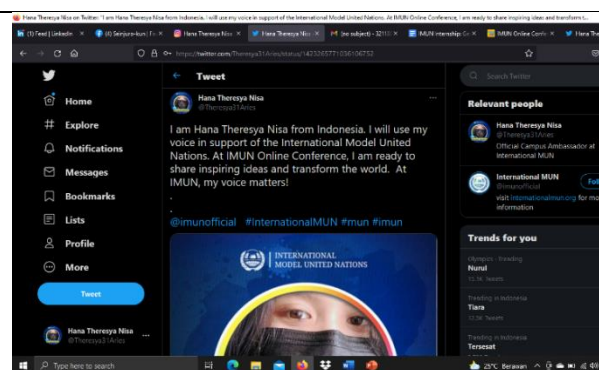


*Image 8. Facebook*

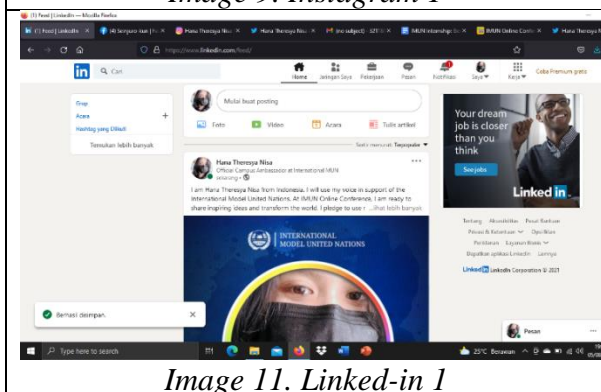
After confirming that their identity on all their social media has changed to Campus Ambassador, participants then start sharing the available posters sent in the Telegram group. IMUN will send posters every day.



*Image 9. Instagram 1*



*Image 10. Twitter 1*

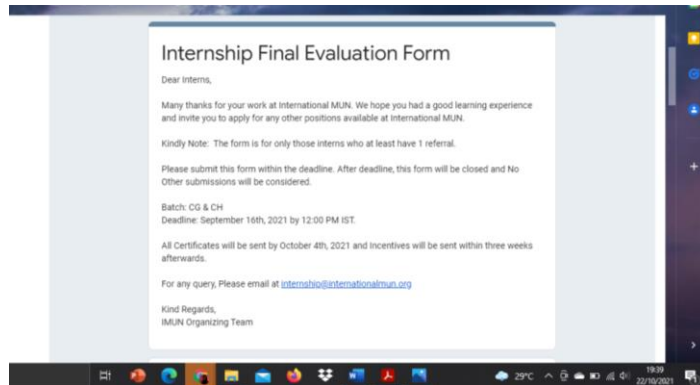


*Image 11. Linked-in 1*



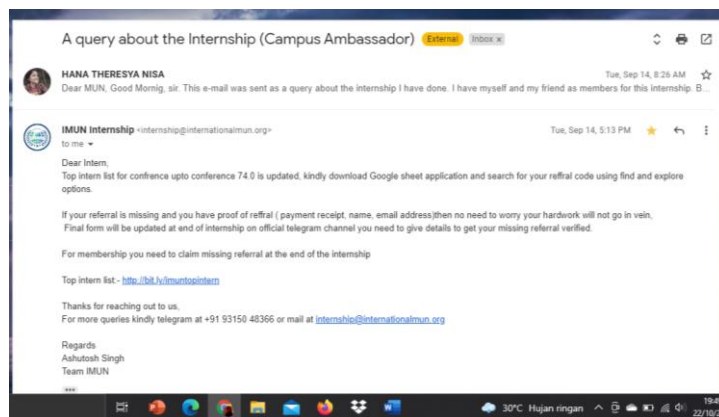
*Image 12. Facebook 1*





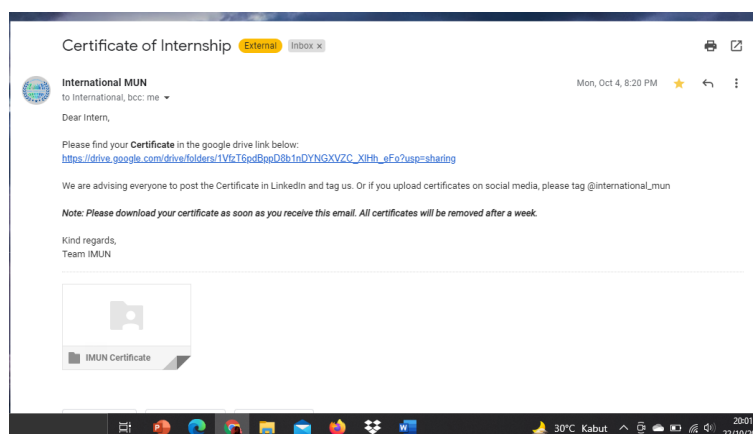
*Image 14. Internship Final Evaluation Form*

Participants who are constrained in obtaining a certificate or confirming the number of referrals or other problems related to this Internship can directly send messages to Telegram or e-mail to IMUN. The Telegram numbers and e-mail addresses in question are as follows: *Telegram: +91 9315048366, e-mail: [internship@internationalmun.org](mailto:internship@internationalmun.org)*



*Image 15. A query by e-mail*

After all, problems are confirmed, participants will immediately get a Google Drive link leading to the Internship certificate for interns who got at least one referral.



*Image 16. Certificate of Internship*

The link is only valid for one week. Starting from the e-mail received by the apprentices. Thus, apprentices must download their certificates as soon as possible.

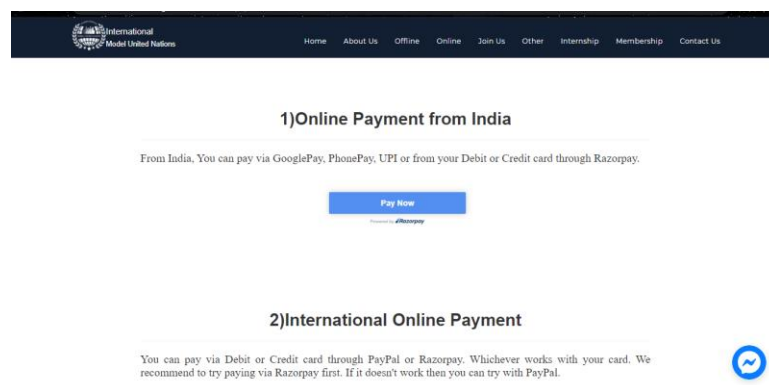


*Image 17. The certificate of IMUN Online Conference*

During her Internship at IMUN, she also involved herself in an Online Conference to examine the use of English at IMUN directly. As in the case of internships, the author ultimately uses English in this Online Conference. Starting from registration, allocation of the council and delegate countries via e-mail, discussion on WhatsApp, Preparing Position Paper, Pre-conference on Zoom, preparing Public Speech and Motion, Conference day 1- day two on Zoom, to the announcement of the best delegates and distribution of certificates, distributed one to three days after the second day of the conference ended. Zoom can be used as alternate media to increase the participant's ability to speak (Shodik, 2021) (Risma, 2021), innovative learning (Melati, 2020), media for distance learning (Laili & Nashir, 2020) (Mu'awanah et al., 2021) and educational tool for English comprehension achievement (Kim, 2020).

#### ➤ Registration and Payment

Before finally being able to participate in a series of IMUN activities, the author first registered at IMUN through his link and reference code. Registration can be done via an Android device or laptop. After registering, the author gets a registration confirmation and must make a payment to complete the registration.



*Image 18. Payment*

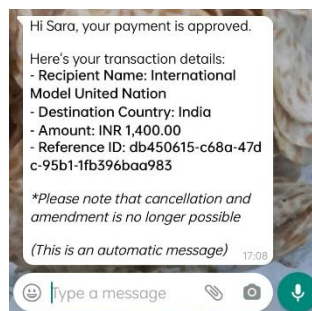
The author takes this opportunity to use Topremit as a platform to make Online Conference payments. The author received a confirmation e-mail that the price had been successfully made via e-mail and WhatsApp from Topremit. All of these processes are in English.

The messages from IMUN regarding payment verification are as follows:

*Dear HANA,*  
*Thank you for the receipt. Your payment is under verification now. Please note that due to the large number of charges, direct bank transfers can take some time to verify.*

*We will contact you as soon as your payment is verified. I appreciate your patience.*

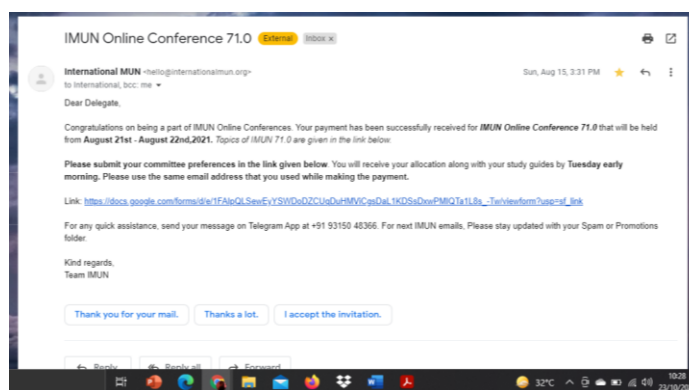
*Kind Regards,*  
*Team IMUN*



*Image 19. Topremit*

➤ Allocation of councils and delegate countries

After registering and paying, the author gets an e-mail confirmation that explains that the author is legal to take part in a series of conferences. However, before starting the next stage, the author must confirm his council and delegate country.



*Image 20. Online Conference Confirmation*

Council and country delegates will be notified by subsequent e-mail. The e-mail also contains a WhatsApp group link that conference participants can use to discuss. And at the same time, the IMUN admin will provide further information. The following is the final confirmation e-mail given by IMUN before starting the journey at the Online Conference:



### IMUN Online Conference 71.0

Dear Delegates,

Thank you for being a part of IMUN Online Conferences. Your participation is confirmed at IMUN Online Conference 71.0 We hope you are staying safe and your preparations are going well.

Please check the updates below:

- Please check your allocated committee/country here: <https://docs.google.com/spreadsheets/d/1JHZKvrezFT9y4e1nIXH5DhNO1xQ4wlZ2Cp30SyzDkkA/edit?usp=sharing>
- Please check your study guides at <https://drive.google.com/drive/folders/1NDkb3i5AAmQ-F0yUVKVbbtjBRDIY-3C?usp=sharing>
- Please join your UN WOMEN WhatsApp committee group Link: <https://chat.whatsapp.com/1ncPXJTF7NGTFVzbQOWMt>

Image 21. Conference 71.0

#### ➤ WhatsApp Groups

After entering the WhatsApp group, participants will receive further instructions from IMUN. In addition, participants from all over the world are also free to discuss through the group before the conference starts.

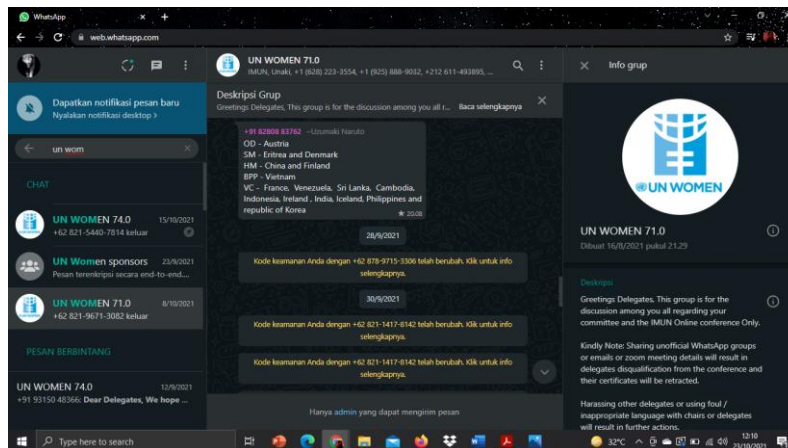


Image 22. WhatsApp Group of IMUN

#### ➤ Pre-IMUN Online Conference

Before the D-day of the conference begins, Online Conference participants must prepare some data that will be used during the meeting. The data are Position Papers (PP), General Speeches, and Motions.

The Position Paper contains participants' voices regarding the state of their delegate country in the council where they currently stand. On the first occasion, the author got the council "UN Women" with the theme "Ensuring gender equality by alleviating discrimination against women" and Argentina as the country of allocation/delegation. How to make this PP can also be seen in the Position Paper Guide at the link provided in the e-mail.

General Speeches contains a collection of speeches in the form of the author's voice against the country of allocation. The author must be able to represent themselves as if they were part of the Argentine country fighting for women's rights. The author and other participants can

start the speech with which element comes first. A guide to making Speeches is also provided on Google Drive, which is sent along with a guide to writing a Position Paper.

Motions are the most fun part of doing debates. Here, each delegate country has the right to determine the direction of the topic from a general theme to a more specific theme. This motion can be submitted in person or discussed before the conference begins. The use of formal English used when submitting a motion is as follows:

*With the prior permission of the executive board, the delegate of "... " would like to raise a motion to suspend the "Formal Debate/Moderated/Unmoderated" and move into a "Formal Debate/Moderated/Unmoderated" caucus on the topic of "... " with the total period of "10/15/20 minutes" and individual speaker's time of "60/90 seconds".*

There are two types of motions: structured motions or Moderated Caucus and unstructured motions Unmoderated Caucus. Structured motions are motions that proceed with Chairperson Guidance. In this motion, the speakers can obtain a maximum of 1-2 minutes/delegation. The Chairperson determines the number of speakers and the division of time. As for the unstructured motion, each delegate has no time division. Representatives and motioners have the right to speak for any length of time on topics that are not specific, and there is no guidance from the Chairperson.

#### ➤ Preparing Draft Resolution (DR)

The Draft Resolution is a draft solution that the delegates have collected from the first day to the second day of the conference. How to make a DR has also been explained in the Google Drive file sent by IMUN. In the DR, the delegates formally write down all the solutions that will be presented at the last session of the conference.

Participants are allowed to personally draw up a DR with the condition that they pass a minimum of one-third of the votes from the number of delegates present. In addition, the representatives also have the right to cooperate in preparing the DR. This collaboration is called Block, with the exact graduation requirements as the delegation who makes the DR personally.

In Personal/Block DR, two important camps will be a factor in passing a DR. The first is called the Sponsor or the person responsible for the overall creation and presentation of the DR. The second is Signatories, DR challengers who are also the most significant determinant of the passing of a DR.

If not a single DR passes in this conference, the meeting is declared a failure, and none of the delegates will get a certificate. For this reason, it is necessary to have teamwork between representatives so the conference can run smoothly.

#### ➤ Conference Schedule

It is necessary to have a schedule to manage the conference's running so that the conference's purpose can be carried out. Below is the plan for the IMUN online conference, which is divided into two days:

**Schedule: Timings In GMT +5:30 (India Timings)**

| Day 1       |                          | Day 2 |
|-------------|--------------------------|-------|
| Time        | Event                    |       |
| 12:30-12:40 | Reporting of Delegates   |       |
| 12:41-14:00 | MUN 101 Training Session |       |
| 14:00-15:30 | Committee Session 01     |       |
| 15:30-15:45 | Break-01                 |       |
| 15:45-17:15 | Committee Session 02     |       |
| 17:15-17:30 | Break-02                 |       |
| 17:30-18:30 | Committee Session 03     |       |

*Image 23. Day 1*

**Schedule: Timings In GMT +5:30 (India Timings)**

| Day 1       |                        | Day 2 |
|-------------|------------------------|-------|
| Time        | Event                  |       |
| 12:30-12:40 | Reporting of Delegates |       |
| 12:45-14:45 | Committee Sessions 04  |       |
| 14:45-15:00 | Break 01               |       |
| 15:00-17:00 | Committee Sessions 05  |       |
| 17:00-17:15 | Break 02               |       |
| 17:15-18:30 | Closing Ceremony       |       |

*Image 24. Day 2*

The IMUN schedule is divided into two days, as seen in the screenshot above. In carrying out a structured conference, it is also necessary to have a structured division of activities. On the first day of IMUN, delegates usually deliver public speeches and motions related to issues related to the theme. Examples of the structured motions that the author and his colleagues raised at the conference on the first day are as follows:

- *Causes of low literacy of female*
- *Less female representation in politics*
- *Unfair treatment of women in the workplace*
- *Unrealistic beauty standards forced upon women*
- 

On the second day, the delegates, who were coworkers at the time, agreed to raise motions that were reference solutions to the problems that had been raised on the first day. The structured motions presented by the authors and other delegates at the conference on the second day are as follows:

- *Solutions to eliminate or effectively reduce the gender pay gap*
- *Solutions to minimize harassment and its side effects on women*
- *Solutions to women lacking in STEM (Science, Technology, Engineering, and Mathematics) education*

The motions mentioned above are subject to change and are not permanent depending on the agreement of the delegates who will determine the direction of the conference. Apart from a series of conferences from the initial registration to the DR voting, there is one moment that the delegates have been waiting for the most, namely "The Announcement of the Awardee," which is held at the Closing Ceremony after DR is declared graduated.



*Image 24. Certificate IMUN 71.0*

➤ Terms in Online Conference

The following are terms used during the conference:

**Rules Governing Debate**

- Quorum
- Roll Call
- Speaker List
- Yields
- Comments
- Point of Personal Privilege
- Point of Order
- Point of Parliamentary Inquiry
- Right of Reply
- Moderated Caucus
- Unmoderated Caucus
- Working Papers
- Draft Resolutions
- Introduction of Draft Resolution
- Amendments (Friendly & Unfriendly)
- Voting on Draft Resolutions

**Working Paper**

- Committee
- Subject
- Submitted by

**Draft Resolution**

- Sponsors
- Signatories
- Committee
- Topic

**Perambulatory Clauses**

- Affirming
- Alarmed by
- Approving
- Bearing in mind
- Believing
- Confident
- Contemplating
- Convinced
- Declaring
- Deeply concerned
- Deeply conscious
- Deeply convinced
- Deeply disturbed
- Deeply regretting
- Desiring
- Emphasizing
- Expecting
- Expressing its appreciation
- Fulfilling
- Fully aware
- Further deploring
- Further recalling
- Guided by
- Having adopted
- Having considered

- Having examined
- Having received
- Keep in mind
- Nothing with deep concern
- Noting with satisfaction
- Nothing further
- Observing
- Reaffirming
- Realizing
- Recalling
- Recognizing
- Referring
- Seeking
- Taking into consideration
- Taking note
- Viewing with appreciation
- Welcoming

**Operative Clauses**

- Accept
- Affirms
- Approves
- Authorizes
- Calls
- Calls upon
- Condemns
- Confirms
- Congratulates

- |                              |                      |                     |
|------------------------------|----------------------|---------------------|
| ▪ Considers                  | ▪ Expresses its hope | ▪ Recommends        |
| ▪ Declares accordingly       | ▪ Further invites    | ▪ Regrets           |
| ▪ Deplores                   | ▪ Further proclaims  | ▪ Reminds           |
| ▪ Designates                 | ▪ Further reminds    | ▪ Request           |
| ▪ Draws the attention        | ▪ Further            | ▪ Solemnly affirms  |
| ▪ Emphasizes                 | recommends           | ▪ Strongly condemns |
| ▪ Encourage                  | ▪ Further request    | ▪ Supports          |
| ▪ Endorses                   | ▪ Further resolve    | ▪ Takes note of     |
| ▪ Expresses its appreciation | ▪ Has resolved       | ▪ Transmits         |
|                              | ▪ Notes              | ▪ Trusts            |
|                              | ▪ Proclaims          |                     |
|                              | ▪ Reaffirms          |                     |

The mentioned above are formal terms that have become stipulations for participating in IMUN offline and online.

### **SWOT analysis**

#### ➤ Strength

- All internships and online conferences are in English.
- IMUN provides open space for interns to use their methods to publish and promote IMUN activities and voice opinions at conferences.
- IMUN's response is very fast in assisting the development of Interns in obtaining as many references as possible and overcoming obstacles in the internship journey.
- IMUN does not look at the country of origin and treats all interns and delegates at the conference fairly.
- There is the direct interaction between interns and delegates with the organizers through Telegram messages, WhatsApp, or personal e-mails.
- The response of the IMUN team is very fast in overcoming various technical and non-technical obstacles, such as tolerance for lack of signals and delays in conferences.
- Information provided by IMUN for both internships and online conferences is evident and straightforward.
- Delegation's ability in debating, negotiation, research, writing, speech, public speaking, social connection, and other skills are honed in a series of IMUN activities.
- Ease of conducting transactions to participate in IMUN activities.
- Evaluation of online conference activities is carried out openly to minimize the lack of a series of IMUN activities.

#### ➤ Weaknesses

- The cost of activities at IMUN is quite expensive and can only be reached by the upper-middle class, so youth from the lower-middle class need funding from other parties.
- Awardees are only certificates. With a relatively expensive fee, IMUN should be able to provide cash as a reward.
- The internet network primarily determines the success of a delegation (online conference), so the fairness of the assessment is not perfect.
- Some of the Chairpersons (Chair and Co-chairs) who guide the IMUN online conference are local citizens from various countries who only have experience

participating in a series of IMUN activities to a certain extent; sometimes, they are not fair and strict. So, the success of the conference also depends on them.

➤ Opportunity

- IMUN, open to the world's youth, is the best place to hone English fluency.
- IMUN is one of the many simulation activities of the UN session spread worldwide. However, IMUN is superior to other simulation providers at the international level.
- IMUN can become the best forum for delegations worldwide by improving the quality and quantity of IMUN itself.
- IMUN online conference is the most significant opportunity for IMUN during this pandemic because IMUN offers simulation activities for the UN session online and is a forum for connecting young people from all over the world.

➤ Threats

- The number of activities similar to IMUN spread worldwide that offers better benefits is undoubtedly a sharp threat to IMUN.
- The topic of IMUN is not updated quickly. Not infrequently, delegates who participated in IMUN more than once got the same issue. It will make the delegates feel bored more readily and easily win the debate.
- Expensive costs in the absence of cash as a reward will make IMUN less competitive with its competitors, who provide more rewards, which will also fire IMUN lovers.

## CONCLUSION

Mastering a language will not be easy without the direct practice of using the language. That's the case with getting English. In this case, the authors can conclude that IMUN is one of the many forums that can provide an extraordinary English experience. It is, of course, because IMUN lovers from various countries are required to use English during IMUN activities. All participants must get out of their comfort zone because both speeches and data searches are all in English. At IMUN, the participants use English entirely. Starting from registration, allocation of the council and delegate countries via e-mail, discussion on WhatsApp, Preparing Position Paper, Pre-conference on Zoom, preparing Public Speech and Motion, Conference day 1- day two on Zoom, to the announcement of the best delegates and distribution of certificates, distributed one to three days after the second day of the conference ended. With those experiences, the participants can improve their English skills quickly.

## REFERENCES

- Engel, S., Pallas, J., & Lambert, S. (2017). Model United Nations and Deep Learning: Theoretical and Professional Learning. *Journal of Political Science Education*, 13(2), 171–184. <https://doi.org/10.1080/15512169.2016.1250644>
- German, E. (2013). Redesigning English Syllabus of the Fourth Grade Based on Strengths, Weaknesses, Opportunities and Threats (Swot) Analysis. *Language Circle: Journal of Language and Literature*, 8(1), 45–54. <https://doi.org/10.15294/lc.v8i1.3228>
- German, E., Evawanilestari, D., & Fitria, R. (2020). Developing English Syllabus At an Elementary School, Based on Swot Analysis. *Jurnal Smart*, 6(1), 45–55.
- Hazairin, & Melati. (2020). The Use of Zoom Cloud Meeting as an Innovative English Learning Media. *International Conference on The Teaching of English and Literature*,

- 1(1), 249–256. <https://doi.org/10.26638/js.985.203X>
- Ihsan, M. D. (2016). Students' Motivation in Speaking English. *JEES (Journal of English Educators Society)*, 1(1). <https://doi.org/10.21070/jees.v1i1.147>
- Jesuit, D. K., & Endless, B. (2018). Model United Nations and experiential learning: An assessment of changes in knowledge and attitudes. *Journal of Social Studies Education Research*, 9(4), 198–213. <https://doi.org/10.17499/jsser.99849>
- Kim, H. (2020). The Efficacy of Zoom Technology as an Educational Tool for English Reading Comprehension Achievement in EFL Classroom. *International Journal of Advanced Culture Technology Vol.8 No.3 198-205 (2020) DOI* <https://doi.org/10.17703/IJACT.2020.8.3.198>, 8(3), 198–205.
- Laili, R. N., & Nashir, M. (2020). The Use of Zoom Meeting for Distance Learning in Teaching English to Nursing Students during Covid-19 Pandemic. *UHAMKA International Conference on ELT and CALL (UICELL), December*, 17–18.
- Lee, J., & Heinz, M. (2016). English Language Learning Strategies Reported By Advanced Language Learners. *Journal of International Education Research (JIER)*, 12(2), 67–76. <https://doi.org/10.19030/jier.v12i2.9629>
- Lubis, A. A., Nopriansah, N., Halim, A., Nasution, S. S., & Yusuf, M. (2019). Students' Experiences of Learning English in Indonesia: Some Effective and Ineffective Ways. *Abjadia*, 3(1), 100–111. <https://doi.org/10.18860/abj.v3i2.6092>
- Mu'awanah, N., Sumardi, S., & Suparno, S. (2021). Using Zoom to Support English Learning during Covid-19 Pandemic: Strengths and Challenges. *Jurnal Ilmiah Sekolah Dasar*, 5(2), 222. <https://doi.org/10.23887/jisd.v5i2.35006>
- Muhfizaturrahmah, Hermaniar, Y., & Yuniarti, N. (2015). *Upaya Peningkatan Kemampuan Berbahasa Inggris*. 92–100.
- Munawar. (2015). IMPROVING SPEAKING SKILLS THROUGH THE LEARNING COMMUNITY TECHNIQUE. *ENGLISH EDUCATION JOURNAL (EEJ)*, 6(4), 484–496.
- Nasution, S. S., & Sukmawati, N. N. (2019). Model United Nations: Improving the Students' Speaking Skill. *JEES (Journal of English Educators Society)*, 4(2), 47–52. <https://doi.org/10.21070/jees.v4i2.2100>
- Risma, S. N. (2021). an Analysis of the Utilizing Zoom Application To English Learners' Speaking Skill Motivation. *PROJECT (Professional Journal of English Education)*, 4(3), 433. <https://doi.org/10.22460/project.v4i3.p433-445>
- Sarwono, Jonathan. 2006. *Metode Penelitian Kuantitatif dan Kualitatif*. Yogyakarta: Graha Ilmu
- Shodik, F. (2021). The Use of Conference Video Application Media "Zoom" as Alternative Media to Improve Student's Speaking Ability of Some Students at Senior High School Two Jombang. *Universitas Islam Malang Indonesia*, 4(33), 67. <http://riset.unisma.ac.id/>
- Soler Pardo, B., & Alcantud Díaz, M. (2020). A SWOT analysis of the Communicative English Language Skills Improvement Programme: A Tool for Autonomous EFL Learning. *Complutense Journal of English Studies*, 28, 97–108. <https://doi.org/10.5209/cjes.63845>
- Supriyadi, A. (2017). *Kajian konferensi model pbb masa kini dilihat dari sudut pandang pertahanan indonesia critics for model united nations conference nowadays in the perspective of indonesian national defense*. 111–124.
- Sutopo, H.B. 2006. *Metodologi Penelitian Kualitatif (Dasar Teori dan Terapannya dalam Penelitian)*. Surakarta: Sebelas Maret Press

## THE MEANING OF VERBAL AND NONVERBAL SIGN IN CIGARETTE ADVERTISEMENTS

Ni Ketut Tila Ningsih<sup>1)</sup>, Ida Ayu Putri Gita Ardiantari<sup>2)</sup>

<sup>1</sup>English Study Program Faculty of Foreign Language, Mahasaraswati Denpasar University,  
Jl. Kamboja No. 11A Denpasar, Bali, 80233  
Email: tilaningsih17@gmail.com

<sup>2</sup>Japanese Study Program Faculty of Foreign Language, Mahasaraswati Denpasar University,  
Jl. Kamboja No. 11A Denpasar, Bali, 80233  
Email: idaayupugitaa@unmas.ac.id

### *Abstract*

*This study entitled "The Meaning Of Verbal And Non Verbal Sign In Cigarette Advertisements". Advertisements usually contains signs both verbal and non-verbal signs. This study found there are signs contained in advertisement of verbal and non-verbal signs. These advertisements are depicted from the words, pictures and utterances that appear. By using theory purposed by Saussure (1983) and by using Roland Barthes theory (1967), in this study to discuss and analyzes verbal and non-verbal visual sign in cigarette advertisements. The data source of this study is the cigarette advertisements of Esse, Marlboro, Surya, LA Bold, Camel, GG Mild, Gudang Garam Signature, and Lucky Strike. This study used observation method to collect the data that both verbal and non-verbal sign cigarette advertisements contain hidden message.*

**Keywords:** advertisement, verbal, non-verbal, sign, cigarette

### **1. Introduction**

Communication is way important part of life, through a language is the most efficient of communicate used by people and deliver a message. Based on (Saussure, 1983: 65) semiotics is a Science of sign society. People use signs to communication each other and not all people can interpret the meaning of signs. In our social life nowadays we can find everywhere and anywhere semiotic such as through picture, sounds, and advertisement. They are many kind of advertisements on internet, posters, magazines and television. According to Fletcher signs that advertisement is a short of persuasion marketing to persuade people to buy something. An example a cigarette advertising that attempts to convince a consumer purchase a product by appealing to other needs and desires. In cigarette advertisements use verbal and non-verbal signs to deliver their purpose, by using both signs cigarette advertisements will be more attractive and can successfully attract attention the audience.

### **2. Theoretical Framework**

This article supported by previous researches that can support the analysis that are associated with semiotic in the advertisement. The first thesis was written by Dewi (2021) entitled "The Meaning of Verbal and Non-Verbal Sign in Maybelline Advertisement" in her study analyze about cosmetics advertisements from Maybelline product, also she focused on

verbal and non-verbal in that advertisement and the theory used in her study was purposed by Saussure.

The second study was presented by Sena (2016) entitled “The Analysis Of Verbal And Visual Signs Of ADIDAS Advertisement” in his study focused on verbal and visual signs in the advertisement and analyze function and meaning of verbal and visual signs.

The third review from Khalid entitled “Roland Barthes Semiotic Analysis in Indonesian Cigarette Advertisement”. He focus to find out the phenomena of sign on denotation and connotation in the cigarette commercial including the representation of signified and signifier in cigarette advertisement. The fourth review from Merlina (2020) entitled “Verbal And Visual Signs of Brand Logo Designs in Some Fast Food’s Advertisements: A Semiotic Study” in his study using qualitative research and focused on the meaning of verbal and nonverbal signs in fast food advertisements. The fifth from Andriani (2021) entitled “Verbal And Nonverbal Signs In Facial Wash Advertisements: A Semiotic Analysis” in his study also provided by Saussure (1983:65) to find out the verbal and nonverbal signs. The analysis used descriptive qualitative approach to analyze the results. However, different with those previous researches this research in cigarette advertisements is done to analyze verbal and non-verbal signs to discover the hidden meaning in the advertisements on Esse, Marlboro, Surya, LA Bold, Camel, GG Mild, Gudang Garam Signature, and Lucky Strike cigarette advertisements which deliver to public besides selling product.

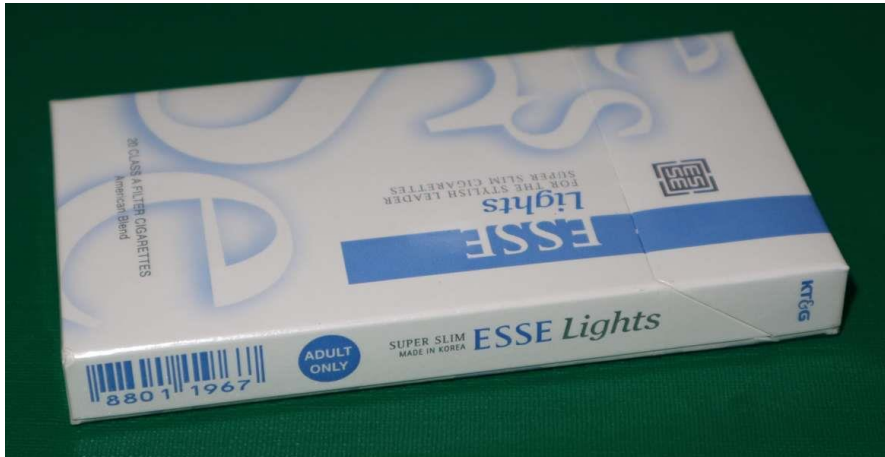
### **3. Method**

This research is descriptive qualitative method. Eight cigarette advertisements are used as data source in this research, those are Esse, Marlboro, Surya, LA Bold, Camel, GG Mild, Gudang Garam Signature, and Lucky Strike cigarettes. The data were taken from the internet. The data including the sign of verbal and nonverbal in the form of words or pictures that appear in the advertisement. The study was conducted by observation method to obtain detailed information. There are some steps conducted to get the data. First, the data collected by downloading the advertisement picture of cigarette Esse, Malboro, Surya, LA Bold, Camel, GG Mild, Gudang Garam Signature, and Lucky Strike. Second, note taking technique of verbal and non-verbal sign in advertisement to ensure the data. Third, the data were classified into verbal and non-verbal signs. This research focused on analyzing the verbal and non-verbal signs in the advertisements based on the theory of semiotic by Barthes (1998). The analysis was also supported by theory of color term by Cerrato (2012).

### **4. Result and Discussion**

In this part, the analysis showed verbal and non-verbal signs found in cigarette advertisement. The verbal sign in the sentences or text of the advertisement are slogan of the product or people and information about something, and non-verbal sign it can be symbol, color, pictures of the product. The analysis of the meaning of verbal and non-verbal signs can be seen it following discussion.

#### **Data 1**



**Figure 1. Esse Light Cigarette**

The first verbal sign of the Esse cigarette advertisement is “Esse Lights” it is implicitly tells about brand of the product.

The second verbal sign “Super Slim Made in Korea”. The word “super” means higher in quantity; extra super; surpassing all or most others of its kind superhighway. This sentence tell the readers about the size of the cigarette is extra slimmer than the other. In addition Esse cigarette made in Korea.

The third verbal sign is “Adult Only” it is refers to this product is only consume to over the age 18 years old, under than that not allowed by reason of contained nicotine and tar.

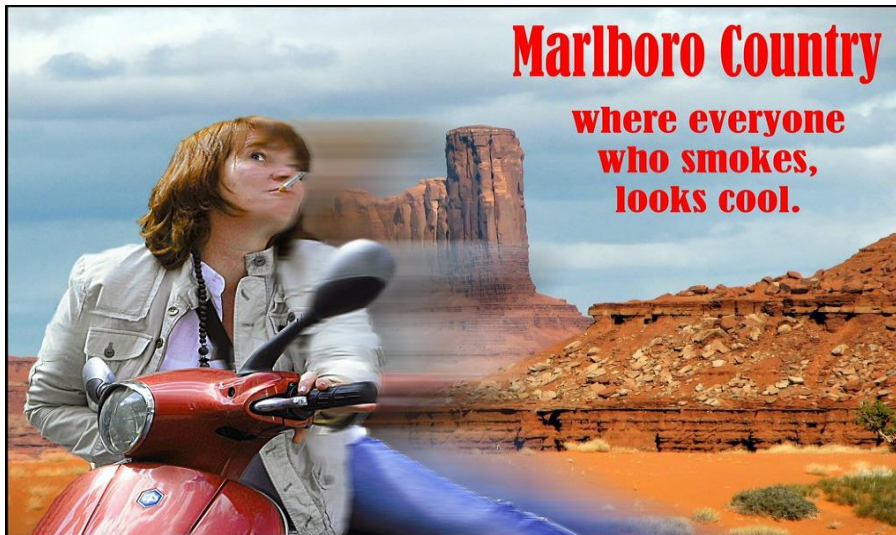
The fourth verbal sign is “KT & G” literally means owned and manufactured by the Korea Tobacco & Ginseng Corporation. This verbal sign has denotative meaning because give information to the audience about owned the product.

The fifth verbal sign “For The Stylish Leader Super Slim Cigarettes” which describes “stylish” means chic or elegant. It is tells the readers that the cigarette specifically targeted toward women due to being ultra slim brand the whole world believes by length women, in addition because of their lower tar 4.5mg and nicotine 0.45mg content.

The last verbal sign “20 Class A Filter Cigarette American Blend” The first sentences implicitly means in a pack of cigarette there are 20 stick. While the second sentence means American blend includes three different types of tobacco with varying nicotine content. There are Virginia with sweet taste, Burley tobacco has an impactful taste, and last Oriental tobacco are low in nicotine.

For the non-verbal sign it uses white color of the package. According to the theory of color term by Cerrato (2012) white means goodness, hygiene, justice, perfection, and purity. It is used of the package to transmit those ideas.

## **Data 2**



**Figure 2. Marlboro Country Cigarette**

In this advertisement the verbal sign is a brand name “Marlboro Country” and the slogan “Where Everyone Who Smokes, Look Cool”. This statement has meaning smoking is cool. So these verbal sign implicitly deliver a message that a cigarette helps accentuate points while talking or riding, it is incredibly enjoyable, furthermore all the rituals that go into smoking are enjoyable in addition smoking cigarette is sometimes the best cap to a moment.

For the non-verbal sign in the picture there is a woman smoking while riding with the blur image. It is represent to the audience that whenever the activity everyone who smokes look cool. According by Statista Research Department November 9, 2016 shows people in the United States who thought smoking looked cool by age. It was found that 12 percent of those aged under 30 years thought smoking looked cool.

### Data 3



**Figure 3. Surya Exclusive Cigarette Advertisement**

In this advertisement the first verbal sign is “Experience New Perfection”. Experience means feel, suffer, or witness. While perfection means superiority, quality, purity, and perfectness. So this verbal sign implicitly deliver a message that this cigarette has new product it will be given to the audience who is consume feel perfectness of the product.

The second verbal sign is “Surya Exclusive Perfection Redefined”. Exclusive means exclusory, elegant, swank, and fashionable. This statement describes of the product Surya who is consume it has taste exclusory of the quality that different from other.

The third verbal sign is “PT. Gudang Garam Tbk.” It is implicitly tells the readers about the product is one of the leading cigarette producers that has been established since 1958 in the town of Kediri, East Java.

For the non-verbal sign shows in this advertisement a man wearing suit and sat on the plane. It can be interpret of this product that has cigarette upper class. By shows exclusive design of a man sat on the plane give the meaning this cigarette tasted luxurious.

#### **Data 4**



**Figure 4. LA Bold Cigarette**

In this advertisement, the verbal sign is a brand name of the product namely “LA Bold” and the slogan “Find Your Fire Live Bold” which white color. According to term of theory by Ceratto (2012) white means goodness, hygiene, justice, perfection, and purity. The meaning of the slogan itself persuade the audience to finding passion to the readers and give new meaning to social life in addition can be the best version in mentally, emotionally, and physically.

For the non-verbal sign there are a man looks doing boxing in the advertisement. Boxing can be connoted as a symbol of an extreme game, boxing itself represents the art of attack and defense with the fists practiced as a sport. With the dominant black color of the background by theory Ceratto (2012), black means formality, gracefulness, luxury, and self-confidence. The conclusion of non-verbal sign from the advertisement is smoking can provide self-confidence.

#### **Data 5**



**Figure 5. Camel Lights**

The verbal sign of this cigarette advertisement is “Camel Lights” which is describe of brand namely of the product itself.

For the nonverbal sign in the picture there are two camels in the car. One camel who look smokes. It has connotative meaning which is represent of character of human that usually smokes while driving. It can be said that a tendency to use animals as symbols is present in human societies. For this picture camel animal have never been really detached from human activity. On the contrary, they have been intimately related to the survival of the species and is often used as a playing field for human beings illustrate, furthermore discuss human knowledge and human experience.

Another non-verbal sign is the picture of classic convertible car. Which is means looks very stylish and has special features. For the background in the picture look late in the night. It can be concluded the cigarette product classified as a classy product. It has illustration of camel seen driving a classic car in the night. Appropriately customers are passionate of the product, considering feeling enjoy of the taste. In addition smoking this cigarette gives the impression of manliness.

## **Data 6**



**Figure 6. GG Mild**

For the first verbal sign “GG Mild” it is literal meaning to inform about the brand of the product. Which is the produced from Gudang Garam family and made from the best blend of Indonesian cigarette. For the second verbal sign is “Break the Limit”. The word “break” has meaning to separate suddenly; to violently into two or more pieces; to stop working by being damaged. While the word “limit” means the greatest amount; number; or level allowed or possible. This sentence inform the readers that this cigarette limiting beliefs don’t belong in life.

Visually the advertisement shows ten men were seen rising up to the sky. It aims to give information to the consumers this product it will offer a different taste by demonstration confidence men. For the background it can be seen there are city building of the advertisement, which is that the cigarette can be said is widely known to be cigarette of elite in society.

#### **Data 7**



**Figure 7. Gudang Garam Signature**

For the first verbal sign in this picture “Gudang Garam Signature” it has literal meaning that the product produced from Gudang Garam Tbk variant signature.

The second verbal sign “Committed To Greatness”. The word “committed” has meaning dedication and loyalty to cause; activity; or wholeheartedly dedicated. This implicitly sentence inform to the readers that the product present with dedication high quality to the consumer with the greatness tasted.

The last verbal sign “From The Best We Create The Greatest” this sentence means that the product used ingredient high quality or best tobacco to create this product.

For the nonverbal sign there are a man in the picture and posing confidently which represents this product marketed to gentleman and to persuade consumers to try it.

The second nonverbal sign in the picture shows a car and an airplane which is look luxurious. It implicitly shows to the consumers this product give glamour and upper class while tasted. Furthermore black color used dominant color as the background. According theory of color by Ceratto (2012) black has meaning formality, gracefulness, luxury, and self-confidence. The color black can represent self-confidence while smoking and demonstration by confidence man in the picture.

#### **Data 8**



**Figure 8. Lucky Strike**

The first verbal sign is “R.A. Patterson Tobacco Company. Lucky Strike. Est. Rich’d. VA. USA”. The statement tells about the name of the product. Which means, Lucky Strike is an American brand of cigarettes owned by the British American Tobacco group, it was introduced as a brand of chewing tobacco by American firm R.A. Patterson in 1871. This verbal sign is categorized as denotative meaning for the reason that inform the readers about the product itself.

The second verbal sign is “New” it has literal meaning about the product was released in December 2020 variant light menthol. The last verbal sign is “Where Mild Becomes Powerful”. The word “mild” means gentle or temperate in feeling or behavior towards others; showing such gentleness; extreme; or strong. This sentence implicitly inform the readers that the product wherever consumers use it the flavors are produced intense strong and become powerful.

For the non-verbal sign is blue and black are the most dominant colors in the advertisements. According to the theory of color term by Cerrato (2012), blue is associated with calm, intellectual, paradise, and trust. It is used as the background to transmit the idea of the product is trusted to the consumer. Meanwhile black is associated with formality, gracefulness, luxury, and self-confidence.

## **5. Conclusion**

The object of the study is four cigarette advertisements, there are Esse, Marlboro, Surya, LA Bold, Camel, GG Mild, Gudang Garam Signature, and Lucky Strike. All of them has own characteristic verbal and non-verbal visual signs. Based on the analysis and interpretation carried out in the advertisement it can be concluded that both verbal and non-verbal sign contained connotative meaning by in which message are delivered implicitly or the message are not clearly stated. Implicit advertisements allows the readers to draw their own conclusion. At this level of implicit the advertisements send a complex messages based on slogan and utterances that appear. For the visually this cigarette advertisement has own characteristic not only a man but there are a woman model of the product. It aims to introduce the product it consume by all gender over 18 years. Both verbal and non-verbal signs play important role in the advertisement. In addition non-verbal signs are used to deliver the unspoken ideas. Furthermore, the usage of signs in advertisement that produces concealed meanings serves a commercial objective of attracting consumer attention.

## 6. References

- Ala, T. F. (2011). A semiotic analysis on the a-mild advertisements using roland barthes' theory.
- Anderson, S J., T Dewhirst and P M Ling. (2006). Every document and picture tells a story: using internal corporate document reviews, semiotics, and content analysis to assess tobacco advertising. *Tobacco Control*, 15(3), 254–261. <https://doi:10.1136/tc.2005.013854>
- Anggraini, D. N. (2014). Semiotics analysis in cigarette billboard advertisements on Jalan S. Parman Malang. Unpublished Thesis. Malang: Universitas Brawijaya.
- Ardhianto, P., & Manuel Son, W. (2019). Visual semiotics analysis on television Ads UHT Ultra Milk “Love life, Love Milk.” *International Journal of Visual and Performing Arts*, 1(1), 27–41. <https://doi.org/10.31763/viperarts.v1i1.13>
- Barthes, R. 1987. *Elements of Semiology*. Hill and Wang, New York: A Division of Farrar, Straus and Giroux.
- Beasley, R., & Danesi, M. (2010). *Persuasive signs: The semiotics of advertising* (Vol. 4). Walter de Gruyter.\
- Berger, A. A. (1984). *Signs in contemporary culture: An introduction to semiotics*. Longman: New York & London.
- Danesi, M. 2002. *Understanding Media Semiotics*. London: Arnold, a member of the Hodder Headline Group.
- Dewi, Y. R. (2021). AN ANALYSIS OF VERBAL AND NON-VERBAL SIGN IN MAYBELLINE COSMETIC ADVERTISEMENTS. *Journal of Humanities, Social Science, Public Administration and Management (HUSOCPUMENT)*, 1(4), 235-240.
- Ala, T. F. (2011). *Dyer, G. 1982. Advertising as Communication*. London: Routledge.
- Fisk, J. (1990). *Introduction to Communication Studies*. 2 nd ed. Routledge.
- Fletcher, W. 2008. *Powers of Persuasion: The Inside Story of British Advertising*. Oxford: University Press.
- Jakobson, R. (1960). Linguistics and poetics. In Thomas A. Sebeok (Ed.). *Style in language* (pp. 350-377).
- Levinson, S. C. (2003a). *Space in Language and Cognition: Explorations in Cognitive Diversity*. Cambridge: Cambridge University Press.
- Manik, S., Tampubolon, S., & Padang, I. (2022). A Semiotic Pragmatic Analysis of Signs on Billboard Advertisement. *Jurnal Scientia*, 11(01), 367-368. <https://doi.org/10.35337/scientia.Vol11.pp367-368>
- Merlina, T. (2020). VERBAL AND VISUAL SIGNS OF BRAND LOGO DESIGNS IN SOME FAST FOOD’S ADVERTISEMENTS: A SEMIOTIC STUDY. *Manners*, 3(2), 135-147.
- Noriega, J., & Blair, E. 2008. “Advertising to bilinguals: Does the language of advertising influence the nature of thoughts?” *Journal of Marketing*. Vol. 72. September, hal. 69-83.
- O’Shaughnessy, J. & O’Shaughnessy, N. J. 2004. *Persuasion in Advertising*. London & New York: Routledge Taylor & Francis Group.

- Sathvika, R., & Rajasekaran, V. (2022). A semiotic analysis of Saussure and Barthes's theories under the purview of print advertisements. *Journal of Language and Linguistic Studies*, 18(1), 386-396. Doi: 10.52462/jlls.189
- Sobarna, Ayi. (2010). Efektivitas Metode "Storytelling" Bermedia Boneka Untuk Pengembangan Kemampuan Berkomunikasi. *Mimbar*, Vol XXVI, No.1.
- Sukyadi, Didi. (2011). A Semiotics Analysis of Cyber Emoticons. *Journal of a Biannual Publication on the study of Language and Literature*. Volume 13: 37-50.
- Syakur, A. A., Rusdiawan, R., & Sukri, M. (2018). Text of cigarette advertisement: A semiology study of Roland Barthes. *International journal of linguistics, literature and culture*, 4(3), 72-79. <https://doi.org/10.21744/ijllc.v4n3.182>
- Visual Metafunction In Cigarette A Mild Advertisements: A Multimodal Analysis. (2021). *LingPoet: Journal of Linguistics and Literary Research*, 2(1), 41-51. <https://doi.org/10.32734/lingpoet.v2i1.5256>
- Widmer, B. (2019). *What is a tagline? A 3-step plan to create an amazing business tagline*. Retrieved August 22, 2022, from <https://sumo.com/stories/what-is-a-tagline>.
- William M. O'Barr. (2008). Advertising in India. *Advertising & Society Review*, 9(3), 1-33. <https://doi.org/10.1353/asr.0.0011>

## **ANALYZING MORPHOLOGICAL AFFIXES FOUND IN THE POETRY “THE FORERUNNER” BY KAHLIL GIBRAN**

**Nuri Nurmila Jamil <sup>1)</sup>, Indah Arvianti <sup>2)</sup>, Eko Heriyanto <sup>3)</sup>**

<sup>1</sup>Faculty of Language and Culture, University of AKI  
Email: [nourinurmi@yahoo.com](mailto:nourinurmi@yahoo.com)

<sup>2</sup>Faculty of Language and Culture, University of AKI  
Email: [indah.arvianti@unaki.ac.id](mailto:indah.arvianti@unaki.ac.id)

<sup>3</sup>Faculty of Language and Culture, University of AKI  
Email: [eko.heriyanto@unaki.ac.id](mailto:eko.heriyanto@unaki.ac.id)

### ***Abstract***

*In the process of reading sometimes the readers have difficulty identifying the meaning of words correctly, especially words with affixes of prefixes and suffixes. The writer had made three objects of research. The first research is to find out how many affixes were used in the poetry “The Forerunner” by Kahlil Gibran, the second research is to find out what types were used in the poetry “The Forerunner” by Kahlil Gibran, the third research is to find out what types were dominant use in the poetry “The Forerunner” by Kahlil Gibran. In this study, the writer uses a descriptive mixed method that described, identified, classified, and calculated numerical data on the words of affixes found in Kahlil Gibran’s poetry. The result of the research shows the total number of affixes is 105 data found in the four chapters of the poetry “The Forerunner” by Kahlil Gibran. There are two types of affixes used in the four chapters of the poetry “The Forerunner” by Kahlil Gibran prefixes and suffixes. The dominant types of affixes found in the four chapters of the poetry “The Forerunner” by Kahlil Gibran were suffixes found in 99 data with a percentage of 94,3%.*

**Keywords:** *morphology, morpheme, affixes, prefixes, suffixes*

### **1. Introduction**

Reading is an activity that is often carried out by many people nowadays, and become a positive habit that can be anyone’s hobby as well. Particularly, through reading people can analyze their reading to obtain information and understand the meaning of its contents more specifically and accurately. But sometimes in the process of reading, the readers have difficulty identifying the meaning of words correctly and the readers are confused, especially words with affixes of prefixes and suffixes. Based on that issue, the writer tries to explore morphological affixes using poetry as the data during the analysis.

Poetry is one of the literary works that has existed for a long time ago which is still used today. Poetry is a form of literary work created by the poet to express the contents of thoughts

and feelings either experienced by the poet itself or its life universally. In general, poetry is poured using beautiful words and unusual words, and it becomes an attraction and benefit for the reader itself because it can enhance the vocabulary. Kahlil Gibran is a world famed poet who has produced many literary works of poetry. Moreover, in this study, the writer is interested in analyzing the morphological affixes found in the poetry “The Forerunner” by Kahlil Gibran because the writer wants to broaden the knowledge of the readers and the writer itself about morphological affixes throughout Gibran’s poetry.

As we know, Gibran's poetry has been used many beautiful words to deliver the messages of his poetry and its words mostly use affixation sometimes it causes the readers or students to have difficulty identifying the meaning of words correctly and the readers are confused, especially words with affixes so that it makes the readers unable to fully understand the meaning of words in their reading properly because of the difficulty in interpreting words that have affixes due to a lack of knowledge about morpheme.

In addition, a morpheme is part of morphology. The morpheme is known as the smallest part of the word that has meaning also called affixes meanwhile morphology is the studying of word formation and internal structure of the word. Besides that, lack of knowledge about morphemes can cause misinterpretation in an understanding of reading, not only reading within poetry but also in other books so readers and students are suggested to study morphemes more intensively to avoid misinterpretation the parts of speech that are shown by affixes. So with its knowledge, it interpreted the poetry messages more precisely and accurately. Thus, the writer has chosen Gibran’s poetry as the subject of study because there are many implementations of affixation found in his poetry.

Based on the background of the study above the following research are formulated:

1. How many affixes were found in the poetry “The Forerunner” by Kahlil Gibran?
2. What types of affixes were found in the poetry “The Forerunner” by Kahlil Gibran?
3. What types of affixes were dominantly found in the poetry “The Forerunner” by Kahlil Gibran?

Based on the formulation study above, the object of study are:

1. To find out the total affixes that were applied in the poetry “The Forerunner” by Kahlil Gibran.
2. To find out the types of affixes that were used in the poetry “The Forerunner” by Kahlil Gibran.

3. To find out the dominant types of affixes used in the poetry “The Forerunner” by Kahlil Gibran.

## **2. Theoretical Framework**

### **2.1 Definition of Linguistic**

Human interest in language has existed since ancient times until the present time, and that interest had encouraged many scientists to study language, especially how language is developed, how language is changed nowadays, and what language might be in the future. According to Nurjanah et al. (2018) explained that “Language is a communication system based on the combination of words into sentences” (p. 309). With that communication system, it helps humans easier to get interaction with others and create successful communication within society.

In terms of language, an important part that is closely related to language is linguistics. Without language, the subject of linguistics will not be created and developed until nowadays. According to Mandarani and Fediyanto (2020) explained, “Linguistic is defined as a scientific study on every single aspect of human language” (p. 4). As a science, linguistics studies the function of language and how it develops in its social nature, and how language formation is based on the historical process.

### **2.2 Morphology**

Morphological knowledge of a language is an important thing to study, According to Aronoff and Fudeman (2011) described that “morphology refers to the mental system involved in word formation or to the branch of linguistics that deals with words, their internal structure, and how they are formed” (p.1). Through studying morphology, we obtain convenience in determining the different meanings of words correctly and also know how analysis the process of word formation. Furthermore, it will help learners to have good skills, especially in language so then it will produce meaningful communication both spoken and written.

Meanwhile based on McCarthy (2002) stated “the area of grammar concerned with the structure of words and with relationships between words involving the morphemes that compose them is technically called morphology” (p.16). Thus, it can be concluded that morphology is the study of the word formation process and decomposition of the words to the form smallest the words in the language.

## 2.3 Morpheme

After discussing morphology, there is a subject of study that is concerned with the topic above called a morpheme. according to Rizki and Zakrimal (2020) described, “Morpheme is the study of systematic covariation in the form and meaning words and a small part that has a meaning and grammatical function” (p.36). Meanwhile, based on Kusumawardhani (2018) stated that “A morpheme is the smallest meaning-bearing unit of language. Morphemes can also be used to indicate the function of the words.” (p.24). Thus, it means that the smallest unit of a word has meaning and is structured grammatically, and is called a morpheme.

Example of Morphemes (Mariani and Mu'in, 2007, p.61):

- One morpheme : Open  
Happy
- Two morphemes : Open + ed = Opened  
Happy + ness = Happiness
- Three morphemes : Re + open + ed = Reopened  
Un + happy + ness = Unhappiness
- More than three morphemes: Un + desire + able + ity = Undesirability  
Un + gentle + man + ly + ness = Ungentlemanliness

Furthermore, O'grady and Archibald (2016) emphasized that “a morpheme that can be a word by itself is called free, whereas a morpheme that must be attached to another element is bound” (p.102). In other words, morpheme has divided into two types there are free morpheme and bound morpheme.

### 2.3.1 Free Morpheme

According to Handoko (2019) said that “A free morpheme is one that can stand by itself as a single word. In other words, it can exist independently without any obligatory association with other morphemes. Examples include: open, boy, door, team, etc” (p.20). So that means a free morpheme is a morpheme that can stand independently as a single word while forming words that cannot be divided into smaller parts of words.

### 2.3.2 Bound Morpheme

The bound morpheme is a morpheme that cannot stand independently and always need another morpheme to be attached for example “s” in “bags” cannot stand alone and always need a base “bag” to complete the word. According to Rizki and Zakrimal (2020) stated that “bound morpheme is a morpheme that cannot stand alone, it needs a combination to make a word and word that contain bound morpheme is a word that has grammatical function such as *ed, -s/es, -ing, -en, -er, -ed, -est*” (p.37). Thus, it can be concluded that generally bound morphemes are known as affixes in linguistics.

## **2.4 Affixation**

Affixation is part of the morphological process that is important in linguistics, and it is produced by the result of attaching or adding affixes to the base, stem, and root of the word. Based on to Katamba and Stonham (2006) stated that “an affix is a morpheme that only occurs when attached to some other morpheme or morphemes such as a root or steam or base, obviously by the definition affixes are bound morpheme” (p.44). Meanwhile, based on Twain (2013) emphasized that “affixes are bound morphemes and they may attach at the beginning, the end, in the middle, or both at the beginning and end of a word” (p.40). it can be concluded that affixation is very important in the process of Grammaticalization, especially from morpheme to the word, because affixes only occur when attached to another morpheme of the base, steam, and root of the word. Affixation furthermore has divided into two types there are prefixes and suffixes.

### **2.4.1 Prefixes**

Fasold and Linton (2006) stated that “affixes which attach to the left, or front, of a base are called prefixes” (p. 67). Meanwhile based on Handoko (2019) said that “when affixes are added to the beginning of roots or root words, they are called prefixes, for example, the most common prefix is *un-*, which meant *not or opposite of*” (p. 34). Furthermore, based on Muin (2017) explained that “The examples of negative prefixes are *un, in, im, dis, mis, ill, ir* and *anti*, while positive ones such as *re, out, super, under, multi* and *over*” (p.23). Thus, it can conclude that prefixes attached at the beginning of a word can change the meaning of the root word itself, but usually, it doesn’t change the class of the root word.

### **2.4.2 Suffixes**

Suffixes are the word formation process of attaching affixes to the end of the base, stem, and root of the word. According to Katamba and Stonham (2006) stated that “suffix is an affix attached after a root (or stem or base) (quickly), wait-er (waiter), play-er (player), book-s (books), mat-s (mats), walk-ed (walked), jump-ed (jumped)” (p.45). Meanwhile, based on Handoko (2019) said that “when affixes are added to the end of roots or root words, they are called suffixes. The most common suffixes are -s and -es, which mean more than one (or the plural) of the word” (p.35). The changing part of speech means that words changed from their base to another form of grammaticalization. Such as the base of a noun changed into a verb, for example:

| Base (noun): | Suffix | New word (verb) |
|--------------|--------|-----------------|
| Memory       | ize    | Memorize        |
| Victim       | ize    | Victimize       |

## **2.5 Types of Bound Morpheme**

According to Mariani and Mu'in (2007) said that “The set of affixes which fall into the ‘bound’ category can also be divided into two types. The first set is the derivational morphemes and the second set of ‘bound morphemes’ contains what are called inflectional morphemes” (p.63). In morphology, inflectional morphemes known as inflectional affixes become an important part that has been studied a lot by learners, especially in the word formation process of inflectional affixes which is indicated the aspect of the grammatical function of the word. In general, inflectional affixes are indicated for tenses, number, person, gender, etc. Opposite from inflectional affixes, derivational affixes are used to produce new words by developing its word and also changing the class of words and their meaning as well

### **2.5.1 Inflectional Affixes**

Following Yasa and Putra (2021) Inflectional affixes are defined as adding affixes to a root, stems, and bases to change only the grammatical property of a word, such as its tenses, quantity, possession, and comparison” (p.129). Meanwhile according to Yule (2010) inferred that “inflectional morpheme is not used to produce new words in the language, but rather to indicate aspects of the grammatical function of a word. Inflectional morphemes are used to show if a word is plural or singular, if it is past tense or not, and if it is a comparative or possessive form” (p.69).

Example of inflectional affixes (O’grady and Archibald, 2016, p.116)

| <b>TABLE 4.15</b> The English inflectional affixes |                                       |
|----------------------------------------------------|---------------------------------------|
| Nouns                                              |                                       |
| Plural -s                                          | The book <u>s</u>                     |
| Possessive (genitive) -’s                          | John’ <u>s</u> book                   |
| Verb                                               |                                       |
| 3rd person singular non-past -s                    | He read <u>s</u> well                 |
| Progressive -ing                                   | He is work <u>ing</u>                 |
| Past tense -ed                                     | He work <u>ed</u>                     |
| Past participle -en/-ed                            | He has eat <u>en</u> /studi <u>ed</u> |
| Adjectives                                         |                                       |
| Comparative -er                                    | The small <u>er</u> one               |
| Superlative -est                                   | The small <u>est</u> one              |

Thus, from the theory above it can be concluded that inflectional affixes are part of morphology that has an important aspect in the word formation process, especially in serving purely of grammatical function by adding affixes of the word without changing its word class meaning. Moreover, inflectional affixes only modify the grammatical property of words such as tenses, quantity, possession, and comparison so that it can say the inflectional affixes will not create a new word but only give extra-linguistic information about the grammatical property of the word.

### 2.5.2 Derivational Affixes

According to O’grady and Archibald (2016) described that “Derivation uses an affix to build a word with a meaning and/or category distinct from that of its base” (P. 107).

Example of the verb to form a noun (O’grady and Archibald, 2016, P. 107)

| <b>TABLE 4.5</b> The derivational affix -er |                   |
|---------------------------------------------|-------------------|
| Verb base                                   | Derived noun      |
| sell sell-er                                | (one who sells)   |
| write writ-er                               | (one who writes)  |
| teach teach-er                              | (one who teaches) |

|                |                  |
|----------------|------------------|
| sing sing-er   | (one who sings)  |
| think think-er | (one who thinks) |

According to Kalsum et al. (2021) described that “Derivational morpheme is the process of word formation through the addition affix, which can be a prefix or suffix, such as –ness or un. For example, happiness and unhappy” (P. 83). Thus, from the definition above, it can be concluded that an affix that joins to the base of a word is developing a new word and distinguishing from its base called derivational affixes.

## **2.6 Literature**

literature is known as artistic works that are produced from human thoughts, experiences, and feelings that are poured into the form of language and expressed both written and spoken have the value moral and aesthetic. Definition of literature according to Pradani and Rizal (2020) said that “Literature is a creative and artistic activity if without being artistic values, literature would be just another kind of writing, along with scientific, work, and reports” (p.41).

## **2.7 Poetry as Literary Work**

Poetry known as part of literature has been used for a long time ago, so poetry becomes one of the oldest forms of literary works in the world which is still existed until nowadays. Poetry is mostly dealing with feeling, imagination, and the idea of the poetic itself which is pouring into beautiful language that has an intensive meaning different from ordinary language. According to Irmawati (2014) said that “Poetry is literary work in metrical form or patterned language. It can also be said as the art of rhythmical composition, written or spoken, designed to produce pleasure through beautiful, elevated, imaginative, or profound thoughts” (p. 35).

## **2.8 Kahlil Gibran’s Biography**

Kahlil Gibran was a Lebanese and American essayist, poet, novelist, and artist. He was born on January 6, 1883, in the town of Besharri in the Mount Lebanon Mutasarrifate, Ottoman Empire (north of modern-day Lebanon), to Khalil Gibran and Kamila Gibran (Rahmeh). In the works. And then Gibran used both Arabic and English language at the beginning of his career as a writer, Gibran was using the Arabic language for his literary for his writing. After that, his literary works had translated into several languages. In addition, Ferris (1959) emphasized that

“As has been observed in his many published work, widely read in several languages, the early promise Gibran showed was sustained throughout his life” (p.9).

Most of his writing is based on Gibran’s experiences since he was young. In this study, the writer focuses on analyzing Kahlil Gibran’s principal work of “The Forerunner” through the linguistic view. The original poetry is using the English language. There are twenty-four chapters from its series of The Forerunner, but the writer’s concerns with four chapters of the poetry will be investigated there are Critics, The Saint, Beyond My Solitude, and Values.

### **3. Research Method**

#### **3.1 Types of Research Method**

A research method is a tool that is used for analyzing the data or information that has been collected throughout the study. In the process of its study, it should follow certain rules which aim to obtain valid data and reliable data so it will solve the problem that is being studied and then achieve the object of the study. There are three types of research method that has been conducted by many researchers such as qualitative and quantitative and mixed methods. Based on Creswell (2014) explained that “There are three research approaches are advanced: (a) qualitative, (b) quantitative, and (c) mixed methods” (P.3); in his report described that Qualitative research is an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem (p. 4).

Moreover, based on Kothari (2004) stated that “Quantitative research is based on the measurement of quantity or amount. It applies to phenomena that can be expressed in terms of quantity” (p. 3). Based on Creswell (2014) stated that “Mixed methods research is an approach to an inquiry involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks” (p.4). In addition, mixed method research tends to have a descriptive trait in its analysis, which is describing something that occurs while in the study and focusing more on the actual problems, and using observation for the collection of its data. Based on Maulidina et al. (2017) noted that “Descriptive research is research conducted to evaluate,

describe a phenomenon that is happening today by using scientific procedures to answer problems in general” (p. 39).

In this study, the writer applied a descriptive mixed method that described, identified, classified, and calculated numerical data on the words of affixes found in Kahlil Gibran’s poetry. According to Heriyanto and Khudlori (2020) explained that “Primary data include references/ literature/ journals/ books related to the discussion. Secondary data include documentation and field data of the implementation obtained through observation and interviews” (p.41). In this study, the writer used Kahlil Gibran’s poetry as the primary data and used several theories that related to the study as the secondary data

### **3.2 Data Source**

The data source of this study, the writer was taken from the words of affixes in the poetry “The Forerunner” by Kahlil Gibran. Based on Nelli (2015) stated that “Data are the events recorded in the world. Anything that can be measured or even categorized can be converted into data” (p. 4); his report described that Regardless of the quality and quantity of data needed, another issue is the search and the correct choice of data sources (p. 6). There are four chapters of Gibran’s poetry that have been chosen by the writer as the data sources and the writer focuses to analyze affixes, among the chapters are Critics, The Saint, Beyond My Solitude, and Values.

### **3.3 Method of Data Collection**

In the method of data collection, the writer uses documentation meanwhile the data writer uses the words from four chapters in the poetry “The Forerunner” by Kahlil Gibran. There are several techniques of data collection such as finding the data, reading the data carefully, identifying the data, and collecting the information related to research. Based on Arvianti and Wahyuni (2020) explained that “Data collection methods are interview, observation, questionnaire, and literature study” (p.63). Meanwhile, Dewi and Zaini (2019) stated that “Data collection is the part of research methodological which is a process to collect the data that is needed in a research. This is a process to get valid and reliable data” (p.110).

### **3.4 Method of Data Analysis**

According to Nelli (2015) explained, “Data analysis is, therefore, a process completely focused on data and depending on the nature of the data, it is possible to make some distinctions” (p.9). In this study, the writer analyzing data took the following steps there are

identifying the data from the e-book of poetry, underlining the data containing affixes, classifying the data affixes of prefixes and suffixes from inflectional affixes and derivational affixes, counting the data of prefixes and suffixes found in Kahlil Gibran’s poetry from highest to lowest using percentage, and drawing the conclusion of the study of Morphological affixes.

### 3.5 Data Representation

Based on Ningi (2022) said that “The data presentation is one of the segments of the methodology in every research depending on the approach. The methodology, therefore, refers to the design and the theory that underpins the research” (p. 196). In general, there are two methods of data representation that have been conducted by researchers there are the formal method and the informal method. According to Sudaryanto “Formal method is a method that use to present the data with a sign, picture, and symbol. While, the informal method presents the results of analyzing research with descriptions by words (as cited in Jayanti et al., 2019, p. 4)”. In this study, the writer conducted the informal method. the writer uses the informal method in presenting the data which is the result of the descriptive approach to analyzing its research by words explanation through the sentence.

## 4. Result and Discussion

### 4.1 Result

After analyzing all the data obtained in the four chapters of poetry “The Forerunner” by Kahlil Gibran, the result reported such as the writer found words contained with affixes in the four chapters of Gibran’s poetry, the writer found the total number of affixes, the writer found types of affixes were used in the four chapters of “The Forerunner” by Kahlil Gibran are prefixes and suffixes. The most dominant type of affixes applied in the four chapters of the poetry “The Forerunner” by Kahlil Gibran was suffixes.

Table 4.1.1 The Data of affixes in the Chapter of *Critics*

| No | Data | Types of Affixes |          | Word with Affixes | Data Consist of Morpheme |
|----|------|------------------|----------|-------------------|--------------------------|
|    |      | Prefixes         | Suffixes |                   |                          |
|    |      |                  |          |                   |                          |

|    |                                                                                                                                                                                                                                                                                          |      |                                                     |                                                                                   |                                                                                                |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|-----------------------------------------------------|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| 1. | One nightfall a man <b>traveling</b> on horseback toward the sea <b>reached</b> an inn by the roadside. He <b>dismounted</b> , and confident in man and night like all <b>riders</b> toward the sea, he <b>tied</b> his horse to a tree beside the door and <b>entered</b> into the inn. | dis- | -ing<br>-ed<br><br>-ed<br>-er &-s<br>-ed<br><br>-ed | Travel-ing<br>Reach-ed<br><br>Dis-mount-ed<br>Ride-er-s<br>Tie-ed<br><br>Enter-ed | 2 Morphemes<br><br>2 Morphemes<br>3 Morphemes<br>3 Morphemes<br>2 Morphemes<br><br>2 Morphemes |
| 2. | At midnight, when all were asleep, a thief came and stole the <b>traveler's</b> horse.                                                                                                                                                                                                   |      | -er &'s                                             | Travel-er-'s                                                                      | 3 Morphemes                                                                                    |
| 3. | In the morning the man awoke, and <b>discovered</b> that his horse was <b>stolen</b> . And he <b>grieved</b> for his horse, and that a man had found it in his heart to steal.                                                                                                           | dis- | -ed<br>-en<br>-ed                                   | Dis-cover-ed<br>Stole-en<br>Griev-ed                                              | 3 Morphemes<br>2 Morphemes<br>2 Morphemes                                                      |
| 4. | Then his fellow- <b>lodgers</b> came and stood around him and began to talk. And the first man said, "How <b>foolish</b> of you to tie your horse outside the stable                                                                                                                     |      | -er &-s<br><br>-ish                                 | Lodge-er-s<br><br>Fool-ish                                                        | 3 Morphemes<br><br>2 Morphemes                                                                 |
| 5. | And the second said, "Still more foolish, without even <b>hobbling</b> the horse!" And the third man said, "It is stupid at best to travel to the sea on horseback." And the <b>fourth</b> said, "Only the indolent and the slow of foot own <b>horses</b> ."                            |      | -ing<br><br><br>-es<br>-er                          | Hobble-ing<br><br><br>Horse-s<br>Travel-er                                        | 2 Morphemes<br><br><br>2 Morphemes<br>2 Morphemes                                              |

|    |                                                                                                                                                                                                                                                                            |  |                                        |                                                                                        |                                                                                                |
|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|----------------------------------------|----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
|    | Then the <b>traveler</b> was much <b>astonished</b> .                                                                                                                                                                                                                      |  | -ish &-ed                              | Aston-ish-ed                                                                           | 3 Morphemes                                                                                    |
| 6. | At last, he <b>cried</b> , "My <b>friends</b> , because my horse is stolen, you have <b>hastened</b> one and all to tell me my <b>faults</b> and my <b>shortcomings</b> . But strange, not one word of reproach have you <b>uttered</b> about the man who stole my horse." |  | -ed<br>-s<br><br>-ed<br>-s<br>-ing &-s | Cry-ed<br>Friend-s<br><br>Hasten-ed<br>Fault-s<br>Short-come-<br>ing-s<br><br>Utter-ed | 2 Morphemes<br>2 Morphemes<br><br>2 Morphemes<br>2 Morphemes<br>4 Morphemes<br><br>2 Morphemes |

Table 4.1.2 The Data of Affixes in the Chapter of *The Saint*

| No | Data                                                                                                                                                                                                            | Types of Affixes |                                          | Word with Affixes                                                     | Data Consist of Morpheme                                                        |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|------------------------------------------|-----------------------------------------------------------------------|---------------------------------------------------------------------------------|
|    |                                                                                                                                                                                                                 | Prefixes         | Suffixes                                 |                                                                       |                                                                                 |
| 1. | In my youth, I once <b>visited</b> a saint in his silent grove beyond the <b>hills</b> , and as we were <b>conversing</b> upon the nature of virtue a brigand came <b>limping</b> . <b>wearily</b> up the ridge |                  | -ed<br><br>-s<br>-ing<br><br>-ing<br>-ly | Visit-ed<br><br>Hill-s<br>Conver-s-<br>ing<br><br>Limp-ing<br>Wear-ly | 2 Morphemes<br><br>2 Morphemes<br>3 Morphemes<br><br>2 Morphemes<br>2 Morphemes |
| 2. | When he <b>reached</b> the grove he knelt down before the saint and said, "O saint, I would be <b>comforted</b> ! My <b>sins</b> are heavy upon me                                                              |                  | -ed<br><br>-ed<br>-s                     | Reach-ed<br><br>Comfort-ed<br>Sin-s                                   | 2 Morphemes<br><br>2 Morphemes<br>2 Morphemes                                   |
| 3. | And the saint <b>replied</b> , "My sins, too, are heavy upon me.                                                                                                                                                |                  | -ed                                      | Reply-ed                                                              | 2 Morphemes                                                                     |

|     |                                                                                                                                                                                                                    |     |                           |                                                       |                                                          |
|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|---------------------------|-------------------------------------------------------|----------------------------------------------------------|
|     |                                                                                                                                                                                                                    |     |                           |                                                       |                                                          |
| 4.  | And the brigand said,<br>"But I am a thief and a <b>plunderer</b>                                                                                                                                                  |     | -er                       | Plunder-er                                            | 2 Morphemes                                              |
| 5.  | And the brigand said,<br>"But I am a <b>murderer</b> ,<br>and the blood of<br>many men <b>cries</b> in my<br><b>ears</b> ."                                                                                        |     | -er<br>-es<br>-s          | Murder-er<br>Cry-es<br>Ear-s                          | 2 Morphemes<br>2 Morphemes<br>2 Morphemes                |
| 6.  | And the brigand said,<br>"I have <b>committed</b><br><b>countless</b><br><b>crimes</b>                                                                                                                             |     | -ed<br>-less<br>-s        | Commit-ed<br>Count-less<br>Crime-s                    | 2 Morphemes<br>2 Morphemes<br>2 Morphemes                |
| 7.  | Then the brigand stood<br>up and <b>gazed</b> at the<br>saint, and there was a<br>strange look in his<br><b>eyes</b> . And when he left<br>us he went <b>skipping</b><br>down the hill.                            |     | -ed<br>-s<br>-ing         | Gaze-d<br>Eye-s<br>Skip-ing                           | 2 Morphemes<br>2 Morphemes<br>2 Morphemes                |
| 8.  | And I <b>turned</b> to the<br>saint and said,<br>"Wherefore did you<br>accuse yourself of<br><b>uncommitted</b> crimes?<br>See you not that this<br>man went away no<br><b>longer</b><br><b>believing</b> in you?" | un- | -ed<br>-ed<br>-er<br>-ing | Turn-ed<br>Un-<br>commit-ed<br>Long-er<br>Believe-ing | 2 Morphemes<br>3 Morphemes<br>2 Morphemes<br>2 Morphemes |
| 9.  | And the saint<br><b>answered</b> , "It is true he<br>no longer <b>believes</b> in<br>me. But he went away<br>much <b>comforted</b> ."                                                                              |     | -ed<br>-s<br>-ed          | Answer-ed<br>Believe-s<br>Comfort-ed                  | 2 Morphemes<br>2 Morphemes<br>2 Morphemes                |
| 10. | At that moment we<br>heard the brigand<br><b>singing</b> in the distance,<br>and the echo of his<br>song <b>filled</b> the valley<br>with <b>gladness</b> .                                                        |     | -ing<br>-ed<br>ness       | Sing-ing<br>Fill-ed<br>Glad-ness                      | 2 Morphemes<br>2 Morphemes<br>2 Morphemes                |

Table 4.1.3 The Data of Affixes in the Chapter of *Beyond My Solitude*

| No | Data                                                                                                                                                                                                              | Types of Affixes |                                      | Word with Affixes                                               | Data consist of Morpheme                                                    |
|----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------------------------------------|-----------------------------------------------------------------|-----------------------------------------------------------------------------|
|    |                                                                                                                                                                                                                   | Prefixes         | Suffixes                             |                                                                 |                                                                             |
| 1. | Beyond my solitude is another solitude, and to him who <b>dwells</b> there in my <b>aloneness</b> is a <b>crowded</b> market-place and my silence a <b>confusion</b> of <b>sounds</b> .                           |                  | -s<br>-ness<br>-ed<br><br>-ion<br>-s | Dwell-s<br>Alone-ness<br>Crowd-ed<br><br>Confuse-ion<br>Sound-s | 2 Morphemes<br>2 Morphemes<br>2 Morphemes<br><br>2 morphemes<br>2 Morphemes |
| 2. | Too young am I and too <b>restless</b> to seek that above-solitude. The <b>voices</b> of yonder valley still hold my <b>ears</b> , and its <b>shadows</b> bar my way and I cannot go.                             |                  | -less<br><br>-s<br>-s<br>-s          | Rest-less<br><br>Voice-s<br>Ear-s<br>Shadow-s                   | 2 Morphemes<br><br>2 Morphemes<br>2 Morphemes<br>2 Morphemes                |
| 3. | Beyond these <b>hills</b> is a grove of <b>enchantment</b> and to him who dwells therein, my peace is but a whirlwind and my enchantment an <b>illusion</b> .                                                     | en-              | -s<br>-ment<br><br>-ion              | Hill-s<br>En-chant-ment<br><br>Ilusy-ion                        | 2 Morphemes<br>3 Morphemes<br><br>3 morphemes                               |
| 4. | Too young am I and too <b>riotous</b> to seek that sacred grove. The taste of blood is <b>clinging</b> in my mouth, and the bow and the <b>arrows</b> of my <b>fathers</b> yet linger in my hand and I cannot go. |                  | -ous<br><br>-ing<br><br>-s<br>-s     | Riot-ous<br><br>Cling-ing<br><br>Arrow-s<br>Father-s            | 2 Morphemes<br><br>2 Morphemes<br><br>2 Morphemes<br>2 Morphemes            |
| 5. | Beyond this <b>burdened</b> self <b>lives</b> my <b>freer</b> self; and to him, my <b>dreams</b> are a                                                                                                            |                  | -ed<br>-s<br>-er<br>-s               | Burden-ed<br>Live-s<br>Free-er<br>Dream-s                       | 2 Morphemes<br>2 Morphemes<br>2 Morphemes<br>2 Morphemes                    |

|    |                                                                                                                                                                                                                                              |  |                      |                                       |                                               |
|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|----------------------|---------------------------------------|-----------------------------------------------|
|    | battle fought in twilight and my <b>desires</b> the <b>rattling</b> of <b>bones</b> .                                                                                                                                                        |  | -s<br>-ing<br>-s     | Desire-s<br>Rattle-ing<br>Bone-s      | 2 Morphemes<br>2 Morphemes<br>2 Morphemes     |
| 6. | Too young am I and too <b>outraged</b> to be my <b>freer</b> self.                                                                                                                                                                           |  | -ed<br>-er           | Outrage-ed<br>Free-er                 | 2 Morphemes<br>2 Morphemes                    |
| 7. | And how shall I become my freer self unless I slay my burdened <b>selves</b> , or unless all men become free'?                                                                                                                               |  | -s                   | Selve-s                               | 2 Morphemes                                   |
| 8. | How shall my leaves fly <b>singing</b> upon the wind unless my <b>roots</b> shall wither in the dark? How shall the eagle in me soar against the sun until my <b>fledglings</b> leave the nest which I with my own beak have built for them' |  | -ing<br>-s<br><br>-s | Sing-ing<br>Root-s<br><br>Fledgling-s | 2 Morphemes<br>2 Morphemes<br><br>2 Morphemes |

Table 4.1.4 The affixes in the chapter of *Values*

| No | Data                                                                                                                                                             | Types of Affixes |                                      | Word with Affixes                                | Data consist of Morpheme                                                |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------------------------------------|--------------------------------------------------|-------------------------------------------------------------------------|
|    |                                                                                                                                                                  | P                | S                                    |                                                  |                                                                         |
| 1. | Once a man <b>unearthed</b> in his field a marble statue of great <b>beauty</b> . And he took it to a collector who <b>loved</b> all <b>beautiful things</b> and | un-              | -ed<br>-ty<br>-ed<br>-ty &-ful<br>-s | Un-earth-ed<br>Beau-ty<br>Love-ed<br>Beau-ty-ful | 3 Morphemes<br>2 Morphemes<br>2 Morphemes<br>3 Morphemes<br>2 Morphemes |

|    |                                                                                                                                                                                                                                                                                                |     |                                       |                                                                     |                                                                                        |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|---------------------------------------|---------------------------------------------------------------------|----------------------------------------------------------------------------------------|
|    | <b>offered</b> it to him for sale, and the collector bought it for a large price.                                                                                                                                                                                                              |     | -ed                                   | Thing-s<br>Offer-ed                                                 | 2 Morphemes                                                                            |
| 2. | And they <b>parted</b> .<br>And as the man <b>walked</b> home with his money he thought, and he said to himself, “How much life this money <b>means!</b> How can anyone give all this for a dead <b>carved</b> stone <b>buried</b> and <b>undreamed</b> of in the earth for a thousand years?” | un- | -ed<br>-ed<br>-s<br>-ed<br>-ed<br>-ed | Part-ed<br>Walk-ed<br>Mean-s<br>Carve-ed<br>Burry-ed<br>Un-dream-ed | 2 Morphemes<br>2 Morphemes<br>2 Morphemes<br>2 Morphemes<br>2 Morphemes<br>3 Morphemes |
| 3. | And now the collector was <b>looking</b> at his statue, and he was <b>thinking</b> , and he said to himself, “What beauty! What life! The dream of what a soul! And fresh with the sweet sleep of a thousand <b>years</b>                                                                      |     | -ing<br>-ing<br>-s                    | Look-ing<br>Think-ing<br>Year-s                                     | 2 Morphemes<br>2 Morphemes<br>2 Morphemes                                              |
| 4. | How can anyone give all this for money, dead and <b>dreamless?</b> ”                                                                                                                                                                                                                           |     | -less                                 | Dream-less                                                          | 4 Morphemes                                                                            |

#### 4.2 Discussion

##### 1. The Total of Affixes Found in the Poetry “The Forerunner” by Kahlil Gibran

Based on the data above, the writer found the total affixes from four chapters in the Kahlil Gibran poetry. The data results were classified based on each chapter in the Kahlil Gibran poetry as shown below:

Table 4.2.1 The Total Data Analysis of Affixes Found in Each Chapter in the Poetry “The Forerunner” by Kahlil Gibran

| No | Chapter            | Prefixes | Suffixes | Total affixes |
|----|--------------------|----------|----------|---------------|
| 1. | Critics            | 2        | 26       | 28            |
| 2. | The Saint          | 1        | 29       | 30            |
| 3. | Beyond My Solitude | 1        | 27       | 28            |
| 4. | Values             | 2        | 17       | 19            |
|    | Total              | 6        | 99       | 105           |

The data from the table above showed the report of the total affixes found in the four chapters of the poetry “The Forerunner” by Kahlil Gibran. The data of affixes were taken from both inflectional affixes and derivational affixes and the total data was found 105 data of affixes. With the total data of prefixes were found 6 data and the total data of suffixes were found 99 data.

## 2. Analysis of the Types of Affixes Used in The Poetry “The Forerunner” by Kahlil Gibran

In this subsection, the writer will analyze the types of affixes used in the poetry “The Forerunner” by Kahlil Gibran. The data will be displayed in the table below:

Table 4.2.2 The Data Analysis Types of Affixes Found in Each Chapter in the Poetry “The Forerunner” by Kahlil Gibran

| Chapters           | Types of Affixes |          |           |           |           |          |           |           |           |          |           |          |          |          |           |           |           |           |
|--------------------|------------------|----------|-----------|-----------|-----------|----------|-----------|-----------|-----------|----------|-----------|----------|----------|----------|-----------|-----------|-----------|-----------|
|                    | Prefixes         |          |           | Suffixes  |           |          |           |           |           |          |           |          |          |          |           |           |           |           |
|                    | Dis              | Un       | En        | Ing       | Ed        | Er       | S/es      | En        | ‘s        | Ish      | Ly        | Nes<br>s | Le<br>ss | Ty       | Ful       | Ion       | Me<br>nt  | Ou<br>s   |
| Critics            | 2                |          |           | 3         | 10        | 4        | 5         | 1         | 1         | 2        |           |          |          |          |           |           |           |           |
| The Saint          |                  | 1        |           | 5         | 11        | 3        | 7         |           |           |          | 1         | 1        | 1        |          |           |           |           |           |
| Beyond My solitude |                  |          | 1         | 3         | 3         | 1        | 15        |           |           |          |           | 1        | 1        |          |           | 1         | 1         | 1         |
| Values             |                  | 2        |           | 2         | 8         |          | 3         |           |           |          |           | 1        | 2        | 1        |           |           |           |           |
| Total              | 2                | 3        | 1         | 13        | 32        | 8        | 30        | 1         | 1         | 2        | 1         | 2        | 3        | 2        | 1         | 1         | 1         | 1         |
| Percentage         | 1,9<br>%         | 2,9<br>% | 0,9<br>5% | 12,<br>3% | 30,<br>4% | 7,7<br>% | 28,<br>6% | 0,9<br>5% | 0,9<br>5% | 1,9<br>% | 0,9<br>5% | 1,9<br>% | 2,9<br>% | 1,9<br>% | 0,9<br>5% | 0,9<br>5% | 0,9<br>5% | 0,9<br>5% |

Based on the data in the discussion above, it showed that two types of affixes were used in the poetry “The Forerunner” there are prefixes and suffixes as indicated along with the numbers of the data after the writer analyzed it. In the English language, there are three types of affixes such as prefixes, infixes, and suffixes. But infixes are rarely applied in the words of the English language. In this study, the writer only found the affixes of prefixes and suffixes, meanwhile, infixes were not identified during the investigation.

### 3. The Dominant Types of Affixes were Used in The Poetry “The Forerunner” by Kahlil Gibran

Table 4.2.3 Analysis of the Dominant Types of Affixes using Percentage

| No | Types of Affixes | Total (F) | $X = \frac{F}{N} \times 100\%$ |
|----|------------------|-----------|--------------------------------|
| 1. | Prefixes         | 6         | 5,7 %                          |
| 2. | Suffixes         | 99        | 94,3 %                         |
|    | Total            | 105 (N)   | 100 %                          |

As shown in the table above, the dominant types of affixes used in the four chapters of the poetry “The Forerunner” by Kahlil Gibran were suffixes. The data of suffixes showed 99 or with a percentage 94,3% higher than the data of prefixes 6 and with the percentage 5,7%. Thus, it can be concluded that more than half of the data dominantly appeared was suffixes.

Meanwhile, based on the data in table 4.2.2 showed the result that suffixes *-ed* with the total 32 data with the percentage 30,4% is the most frequently dominant suffixes in the four chapters of the poetry “The Forerunner” by Kahlil Gibran. And the second dominant suffixes found in the four chapters of poetry were suffixes *-s/es* with a total of 30 data with a percentage of 28,6 data.

In addition, suffixes *-ed* that the most frequently dominantly occurs in Gibran’s Poetry were identified as the story of his past time that he has experienced since he was a child, started in his homeland country of Lebanon which is located in Bsharri, natural phenomena often occurred around him that affected his literary writings about the nature, also His move from Lebanon to America forced him to face a new culture that very different from his previous culture. Lebanon is his inspiration country and he combines the two cultural experiences to become one in his poetry.

## **5. Conclusion and Suggestions**

### **5.1 Conclusion**

In this chapter, the writer had drawn the result of data analysis from the discussion in the previous chapters. There are three major conclusions that the writer had been summarized as follows:

1. The result shown in the four chapters of the poetry “The Forerunner” by Kahlil Gibran was found the words which contained affixes and the total number of affixes were found in 105 data.
2. There were two types of affixes applied in the four chapters of the poetry “The Forerunner” by Kahlil Gibran, they were prefixes and suffixes.
3. The most dominant type of affixes applied in the four chapters of the poetry “The Forerunner” by Kahlil Gibran was suffixes. Total suffixes were found in 99 data with a percentage of 94,3% and suffixes *-ed* were indicated as the most frequently dominantly occurring with the total 32 data with a percentage of 30,4% meanwhile prefixes were found in 6 data with a percentage of 5,7%.

### **5.2 Suggestion**

After completing the research about morphological affixes found in the poetry “The Forerunner” by Kahlil Gibran, the writer will provide some suggestions that hopefully, will give many benefits and also a consideration, evaluation, and avoiding the mistakes that might occur in the future. The suggestion can be staged as follow:

1. The first suggestion is to lead to English department students. The students should learn about morphological affixes in the English language. because English students should know how to insert the right affixes in words if students are lacking knowledge about affixes it will be difficult to distinguish the meaning correctly also it emerges misinterpretation of the meaning of its words.
2. The second suggestion is to lead to the lecturer or teacher, the lecturer and teacher are recommended to knowledge more about morphology, also In the application of teaching affixation, it needs to split between the root and affixes of prefixes and suffixes of a word so through that way it can help students to distinguish the meaning and the types are used in affixes.

3. The third suggestion is to lead to other researchers, another researcher should expand the research on morphological affixes with different data and sources by using the preferable technique.

The last suggestion is to lead to the readers who love reading any kinds of books such as novels, poetry, magazine, or other scientific books such as journals, biography, etc. The readers should be aware of affixes that are applied in the books and understand how words are made, how words are changed, and how the meaning is incorporated into the words.

## 6. Reference

- Aronoff, M., and Fudeman, K. (2011). *What is Morphology?* United Kingdom: John Wiley & Sons Ltd.
- Arvianti, Indah., & Wahyuni, A. (2020). The Effectiveness of Local Wisdom-Based Integrative Thematic English Education Games in 2013 Curriculum. *Parole: Journal of Linguistics and Education*, Vol 10 (1), 62-71.
- DOI: <https://doi.org/10.14710/parole.v10i1.62-71>
- Creswell, J. W. (2014). *Fourth Edition: Research Design (Qualitative, Quantitative, and Mix Method)*. Los Angeles: SAGE Publications, Inc.
- Dewi, A. L. P., Zaini, N., & Dewi, P. (2019). A Morphological Study of Affixes Used by Major and Minor Characters in The Novel Through The Looking Glass. *Pioneer: Journal of Language and Literature*, Vol 11 (2), 105-115.
- <https://doi.org/10.36841/pioneer.v11i2.481>
- Fasold, R. W., & Linton, J. C. (2006). *An Introduction to Language and Linguistics*. New York: Cambridge University Press.
- Ferris, A. R. (1959). *Kahlil Gibran Self Portrait*. New York: The Citadel Press.
- Handoko, M. D. (2019). *English Morphology*. Lampung: CV IQRA Penerbitan.
- Heriyanto, Eko & Khudlori, A. (2020). Entrepreneurial-Based English Learning (Miss Maya) To Build Entrepreneurial Leadership for College Students. *Edulingua: Jurnal Linguistics Terapan dan Pendidikan Bahasa Inggris*. Vol 7 (2), 38-48.
- DOI: <https://doi.org/10.34001/edulingua.v7i2.1392>
- Irmawati, N. D. (2014). Understanding how to Analyze Poetry and its Implication to Language Teaching. *International Journal on Studies in English Language and Literature (IJSELL)*, Vol 2 (11), 35-45.

<https://www.arcjournals.org/pdfs/ijSELL/v2-i11/4.pdf>

Jayanti, Asridayani., & J, R. A. (2019). A Connotative Meaning Analysis of Journalistic Language on Tribunews online.com (Politic Issues). *Krinok: Jurnal Linguistic Budaya*, Vol 4 (1), 1-11.

<http://dx.doi.org/10.36355/krinok.v4i1.252>

Kalsum, Munawir., & Asiza, N. (2021). *Morphology*. Parepare: IAIN Parepare Nusantara Press.

Katamba, F., & Stonham, J. (2006). *Morphology: Second Edition*. New York: Palgrave Macmillan.

Kothari, C. R. (2004). *Research Methodology (Methods and Techniques)*. New Delhi: New Age International (P) Limited, Publishers.

Kusumawardhani, P. (2018). Bound Morpheme Used In Al Jazeera News Entitled “Syria’s Refugee Children: Futures Lost to The War” By Barbara Bibbo: A Morphology Perspective. *Wanastra: Jurnal Bahasa dan Sastra*, Vol 13 (2), 102-108.

<https://doi.org/10.31294/w.v12i1>

Mandarani, V., & Fediyanto, N. (2020). *Introduction to Linguistics & Literature*. Sidoarjo: UMSIDA Press.

Mariani, N., and Mu’in, F. (2007). *An Introduction to Linguistics (Teaching and Learning Material)*. Banjarmasin: PBS FKIP Universitas Lambung Mangkurat.

Maulidina, G.K., & Safitri. (2017). Morpheme Analysis of English language. *JOSAR: Journal of Student Academic Research*, Vol 2 (1), 37-47.

<https://doi.org/10.35457/josar.v2i1.796>

McCarthy, A. C. (2002). *An Introduction to English Morphology Words and Their Structure*. Edinburgh: Edinburgh University Press Ltd.

Muin, A. (2017). Prefix Process in Lexical Morphology. *English and Literature Journal*, Vol 1 (1), 1-21.

<https://journal.uin-alauddin.ac.id/index.php/elite/article/view/3347>

Nelli, F. (2015). *Phyton Data Analytics*. New York: Springer Science and Business Media.

Nurjanah, S. Y., Ramdhaniah, A., & Efransyah, M. (2018). Affixation Of Derivational and Inflectional Process in Narrative Text Entitled the Ugly Duckling. *Professional Journal of English Education*, Vol 01 (03), 309-318.

<http://dx.doi.org/10.22460/project.v1i3.p309-318>

O'grady, W., & Archibald, J. (2016). *Contemporary linguistic analysis: an introduction*. Ontario: Pearson Canada Inc.

Pradani, P. I. S., & Rizal, S. S. (2020). Michael Riffaterre's Semiotics on William Shakespeare's A Madrigal (A Semiotic Analysis on Poetry). *Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, Vol 4 (1), 41-46.

<https://ejournal2.undip.ac.id/index.php/culturalistics/article/view/9560>

Rizki, Ilham and Zakrimal. (2020). An Analysis Morpheme in Smoking Article. *Linguistic. English Education and Art (LEEA) Journal*, Vol 4 (1), 34-44.

<https://doi.org/10.31539/leea.v4i1.1379>

Twain, M. (2013). *Morphology: The Word of Language*. Aristophanes: (450 BCE – 388 BCE).

Yasa, I. W. W., & Putra, W. N. (2021). A Study of Derivational Affixes Forming Noun in Motivating Book by Brene Brown. *Teknosastik: Jurnal Bahasa dan Sastra*, Vol 19 (2), 129-136.

<https://ejurnal.teknokrat.ac.id/index.php/teknosastik/index>

Yule, G. (2010). *The Study of Language: Fourth Edition*. New York: Cambridge University Press.