



LINGUAL: Journal of Language and Culture

Volume 17, Number 1; May 2024

Editor-in-Chief

Prof. Ketut Artawa, M. A., Ph.D – Universitas Udayana

Associate Editor & Typesetter

I Made Sena Darmasetiyawan, S.S., M.Hum., Ph.D – Universitas Udayana

Editorial Members

Prof. Dr. I Wayan Mulyawan, S.S., M.Hum – Universitas Udayana

Gede Primahadi Wijaya Rajeg, S.S., M.Hum., Ph.D – Universitas Udayana

Dr. Desak Putu Eka Pratiwi, S.S., M.Hum – Universitas Mahasaraswati

Prihantoro, Ph.D – Universitas Diponegoro

Nurenzia Yanuar, S.S., M.A., Ph.D – Universitas Negeri Malang

Reviewers

Prof. Dr. I Nengah Sudipa, M.A
Universitas Udayana

Drs. I Nyoman Udayana, PhD
Universitas Udayana

Dr. Agus Subiyanto, M.A
Universitas Diponegoro

Drs. Nurachman Hanafi, Dip.TEFL., M.A., Ph.D
Universitas Mataram

Dr. Eddy Setia, M.Ed., TESP
Universitas Sumatera Utara

Prof. Dr. Amrin Saragih, M.A
Universitas Medan

Karlina Denistia, Ph.D
Universitas Sebelas Maret

Dr. Kholid, S.Pd., M.Pd
Universitas Nahdatul Wahatan Mataram

Administrative Staff

I Wayan Karsana

Editorial and Administrative Address

*English Department, Faculty of Humanities, Udayana University,
Jalan Pulau Nias, No. 13 Sanglah, Denpasar, 80114.*

Phone/fax: 62-361-257415, e-mail: sasing@unud.ac.id

Journal website: <http://ojs.unud.ac.id/index.php/languange/index>

ISSN (P)



ISSN (E)



Table of Contents

Fostering Students' English Grammar Learning Outcomes and Handling Classroom Technological Inclusivity by Integrating Quizizz Paper Mode	3
<i>Dian Fadhilawati, Adin Fauzi, Moh Mansur, Dwita Laksmi Rachmawati</i>	3
An Error Analysis of Students' Writing as EFL: A Descriptive Qualitative Research.....	14
<i>Irawansyah</i>	14
The Effect of Intensive Reading Approach on Students' Reading Comprehension	21
<i>Dewi Mutiara Al Lailiyah, Lailatul Masruroh</i>	21
Language Acquisition Through Cartoons: A Case Study of a 3-Year-Old Child.....	28
<i>I Wayan Karsana, Ni Luh Ketut Mas Indrawati, I Made Rajeg</i>	28
A Comparative Analysis of Stand-up Comedy in Contemporary China and A <i>Collection of Classic Chinese Jokes</i>	34
<i>Aiqing Wang</i>	34
Decoding "Asap-Asap Itu Telah Menghilang": Understanding Environmental Crisis in Indonesia's Short Story	49
<i>Rosita Sofyaningrum</i>	49
Analysis of The Main Character's Personality Structure in The Short Story <i>Tart di Bulan Hujan</i> by Bakdi Soemanto	58
<i>Rode Arta Yuliani Saragih</i>	58
Riffatere's Semiotic on Simon Armitage's <i>Out of The Blue</i> (2014) Poem	66
<i>Neni Virgina Rachmatika, Budi Tri Santosa, Diana Hardiyanti</i>	66

FOSTERING STUDENTS' ENGLISH GRAMMAR LEARNING OUTCOMES AND HANDLING CLASSROOM TECHNOLOGICAL INCLUSIVITY BY INTEGRATING QUIZZZ PAPER MODE

Dian Fadhilawati, Adin Fauzi, Moh Mansur, Dwita Laksmi Rachmawati

Universitas Islam Balitar, Universitas Islam Balitar, MAN kota Blitar, Universitas Merdeka Pasuruan, Indonesia

dianfadhilawati@yahoo.com, adinfauzi2693@gmail.com, mr.mohmansur@gmail.com, laksmitadwita@gmail.com

Abstract

This study fostered grammar learning outcomes of tenth-grade students and handled technological inclusivity by using Quizizz paper mode, especially in understanding and using simple past and present perfect tense. This study utilized four stages of classroom action research encompassing planning, implementation, observation and evaluation, and reflection, the researchers used pre-tests, post-tests, and questionnaires for collecting the data. The outcomes unveiled a substantial improvement in students' learning from 66.50 to 89.50. Furthermore, students displayed favorable reactions, affirming the power of Quizizz paper mode in addressing challenges in grammar learning due to its engaging nature, cost-effectiveness, and provision of real-time feedback. Additionally, it fostered inclusivity by allowing every student to participate, irrespective of their access to technology. Moreover, it allowed students to rest their eyes on electronic devices while combining physical and digital learning experiences. The findings of this study suggest that integrating technology-based platforms like Quizizz paper mode can enhance grammar mastery by promoting increased engagement and interactivity among students. based on those results, it is recommended that future researchers explore Quizizz paper mode for teaching various grammar topics or language skills by applying larger sample sizes and examining the prolonged impacts of this tool on students' mastery of grammar or other language skills.

Keywords: *quizizz paper mode, grammar, technological inclusivity*

I INTRODUCTION

English as a foreign language education in Indonesia, spanning all educational tiers, mandates a comprehensive mastery of four pivotal language skills they are: Speaking, Writing, Listening, and Reading (Wulandari & Fadhilawati, 2019). In addition, the students are also required to learn English sub-skills, one of which is grammar (Mansur & Fadhilawati, 2021). In learning English, understanding grammar becomes a strong foundation for the students to achieve English proficiency (Fadhilawati et al., 2022). Further, Sioco & De Vera, (2018) claimed that grammar is seen as a cornerstone of language as the basis for effective communication. So, having adequate grammar knowledge helps students to communicate in English correctly and appropriately. Grammar is also pivotal when students write by using the targeted language. It helps them write clearly and make sense. With good grammar, the students can create sentences that make sense, use different verb forms correctly, put words in the right order, and use punctuation in a way that makes their writing clear and becomes engaging, and interesting for the reader (Rossiter, 2021).

Despite the pivotal of Grammar to mastering English oral or written, mastering grammar remains a formidable hurdle for many students (Fadhilawati, 2021; Aziz et al., 2021). The intricate tapestry of grammar, convoluted rules, exceptions, and subtle intricacies, often presents a daunting challenge. Grammar learning often presents a challenge due to its inherent complexity. Students often struggle with grasping abstract grammatical concepts, further complicated by various irregularities and the need for precise application within different contexts.

The challenge of mastering grammar faced by students in X MIPA I at MAN Kota Blitar, particularly in comprehending and employing the simple past tense and present perfect tense, fell short of expectations. This was evident in the preliminary test scores, which recorded 66.50, below the school's minimum mastery criterion of 75.00. Based on the result of the test analysis, the students' challenges in learning simple past tense included the difficulty in changing verbs to their appropriate past tense forms, such as irregular verbs like "go" and changing to "went" instead of "Goed" this phenomenon is called overgeneralization. Overgeneralization in language learning happens when learners use a rule or pattern inappropriately, creating an unconventional form known as an overgeneralization error because it doesn't fit the target language's norms (McKercher, 2018). In the case of "goed" or "eated," learners might overapply the regular past tense form (-ed) to irregular verbs like "go" and "eat." Even though high school students have been exposed to English for some time, overgeneralization can still happen for several reasons: 1) Simplification: When learners encounter

irregular verbs, they might initially try to simplify language patterns by applying regular rules they are more familiar with. This tendency to simplify can lead to errors like "goed" or "eated.", 2) Lack of awareness: Some students did not have a good ability to use irregular verbs and their past tense forms. Without explicit instruction or practice, they may rely on regular verb patterns by default, 3) Transfer from native language: in languages where verb conjugation follows regular patterns, learners might transfer these patterns to English, even though English has many irregular verbs.

Moreover, in Indonesian, verb conjugation is not a feature, so the time adverbial and the correct form of the verbs must collate. This principle becomes crucial when considering language learning, especially among high school students with existing exposure to English. They often encounter difficulties in effectively utilizing time signals to denote past actions, leading to confusion with words like "yesterday," "last week," or "in 1945." Additionally, distinguishing between regular and irregular verbs poses challenges, resulting in errors such as using "eated" instead of "ate." Furthermore, the intricate usage of auxiliary verbs, like "did," for forming questions and negatives presents hurdles, impacting their overall grasp of the simple past tense structure and its contextual application. Moreover, students face comprehension and utilization challenges with the present perfect tense. They made errors like "I have did" instead of "I have done." Additionally, understanding the precise time frame of the present perfect tense proves problematic, leading to misuse of time markers like "just," "already," and "yet." Overall, the principle of collocating time adverbials with the correct verb form is essential for high school students grappling with the complexities of English grammar and verb usage

Furthermore, based on the researchers' analysis, the students' disappointing learning outcomes can be attributed to several factors such as; 1) Teaching method: The way the English teacher taught mostly using traditional methods seemed to contribute. The approach involved having students read simple past tense and present perfect tense from worksheet/LKS, followed by explanations, and at the end of the lesson, they were assigned individual exercises from the book; 2) Time Constraints: Another issue was the limited time allocated for studying Grammar. Even though the topic was intricate, only one class session was dedicated to it; 3) Lack of Review: Students merely relied on completing exercises from the grammar book without a comprehensive review. While the results might have appeared satisfactory, they didn't truly showcase their actual abilities as many resorted to referring to the book or seeking help from their smarter peers; 4) Unfavourable timing for study: Conducting the class during the latest session (14:30-16:00) had negative effects. Students often felt fatigued, uninterested, anxious, and struggled to concentrate due to factors like hunger and drowsiness; 5) Absence of Engaging Resources: The absence of captivating educational tools for teaching and learning left students uninspired and grappling with the material; 6) Digital Divide/Digital disparity: The presence of students without smartphones and others lacking internet vouchers compounded the issue. The school's limited Wi-Fi bandwidth, accessible only from specific nearby locations, further exacerbated this challenge. Consequently, when exercises or online assessments were administered, certain students of X MIPA I was unable to participate due to the unavailability of required resources; and 7) The different structure between the mother tongue of the students and English; The structural disparity between the students' mother tongue, Indonesian, and English presents a significant challenge in mastering English grammar. Unlike English, where verbs are inflected to mark tense or time, Indonesian maintains a consistent morphological form regardless of when the action occurs. For instance, the verb "makan" (eat) remains unchanged whether describing present, past, or future actions, relying on contextual cues or time indicators for clarification. Consequently, Indonesian learners of English may initially struggle to grasp the concept of tense and the necessity of altering verb forms to denote different temporal contexts. This linguistic contrast underscores the need for tailored instructional approaches that address the specific difficulties arising from this structural distinction.

To address the students' difficulties, the researchers explored the implementation of a novel tool offered by Quizizz called Quizizz Paper Mode, as a means of integrating grammar instruction into the classroom. Quizizz Paper Mode is an innovative feature to facilitate offline or in-person classroom interaction through Quizizz activities. This mode is designed for situations where students may not have smartphones, laptops, or internet access available to them (Ni'am et al., 2021). In the Quizizz Paper Mode, the instructor takes on a facilitative role, assisting the students through the questions, recording their responses on paper, and facilitating discussions or reviews based on these answers. The primary objective of this mode is to foster interactive and inclusive learning experiences while circumventing technological constraints.

Moreover, educators should ensure the mitigation of cheating and the promotion of an equitable and upright learning atmosphere in a Quizizz paper mode. This can be achieved by: 1) Establishing

transparent directives and anticipations: Educators ought to set forth unambiguous guidelines and expectations concerning academic honesty and the repercussions of dishonest conduct. Learners should comprehend the parameters of cheating and the ensuing outcomes, 2) Shuffling question sequences: Utilizing Quizizz's feature to randomize the sequence of questions for each student can heighten the difficulty for individuals attempting to cite the answers from their friends, 3) Imposing time constraints: Enforcing time limits can deter them from seeking the answers from others resource or collaborating with peers for answers during the assessment, 4) Incorporating diverse question formats: Integrating a range of question types can raise the complexity level for students attempting to share or locate answers online, 5) Monitoring progress: Educators can monitor students' progress during the quiz by reviewing real-time reports provided by Quizizz. This allows them to identify any unusual patterns or suspicious behaviour that may indicate cheating, 6) Honor code pledge: Having students sign an honour code pledge affirming their commitment to academic honesty can serve as a reminder of the importance of integrity in learning. 7) Proctoring: In some cases, educators may choose to proctor quizzes to ensure that students are not engaging in dishonest behaviour. This could involve supervising students in person or using remote proctoring software, and 8) Doing Post-quiz analysis: After the quiz, educators can review the results and look for any anomalies or inconsistencies that may indicate cheating. They can then address any issues with individual students as needed.

Moreover, in hosting a quiz using the Paper Mode educators may follow these streamlined steps: 1) Commence by crafting a novel quiz using our computer or opt for an existing one enriched with multiple-choice queries. Alternatively, harness the wealth of knowledge from the expansive Quizizz Library by importing a quiz from over 30 million activities. Effortlessly transition into the immersive Paper Mode with a mere click.; 2) Navigate to the next phase by clicking 'Print.' This grants us access to a PDF compilation housing 60 distinctive Q-cards. With a simple print command, these cards become tangible instruments of engagement, distributed amongst our students. A noteworthy aspect - these Q-cards can be employed across an array of quizzes within the Paper Mode, embodying sustainability. 3) Embark on the quiz journey. Present the array of meticulously curated questions through the prism of your computer screen. For a grander impact, elevate the experience by projecting these questions onto a larger canvas, ensuring optimal visibility; 4) As your students collectively raise their Q-cards, a pivotal juncture emerges. Seamlessly transition into the Quizizz app on your smartphone, where the 'Paper Mode' awaits your command. Effortlessly scan all Q-cards in a harmonious sweep, capturing the symphony of participation, and 5) Elevate the culmination of this dynamic process by tapping 'Submit.' Witness the students' responses as they are etched into records. The journey extends beyond this, offering real-time insights into classroom performance after each question. Upon the quiz's closure, delve into a trove of detailed reports, unveiling a treasure trove of intelligence that adds depth to the educational narrative.

Further, numerous benefits have been associated with implementing Quizizz Paper mode in educational settings. However, these benefits are closely parallel to Quizizz utilization without the paper. Initially, it boosts students' motivation because it offers an interactive learning model based on games that cultivate an active atmosphere of learning (Azizah et al., 2023). In addition, it is fruitful in assisting educators in creating interesting offline instruction and catering to students who may not have access to digital devices or a good internet connection (Ni'am et al., 2021). In class, educators can give printed Quizizz paper-mode materials to active students to participate by recording their answers physically. This method sustains students' engagement as educators promptly review and present the responses, seamlessly blending offline interaction with efficient classroom interactions (Putra, 2023).

Additionally, Fauziah & Hadi, (2023) argued that the integration of Quizizz Paper Mode offers numerous advantages, including 1) Empowering students to engage actively in lessons via interactive elements such as captivating questions, immediate feedback, and interactive answer options that encourage direct participation in learning; 2) Enhancing motivation: Technologies of learning have the potential to create a more captivating and fun learning environment for students through its elements such as gamification, competitions, and immediate responses, Quizizz Paper Mode can boost students' engagement in learning. The increased engagement often leads to heightened motivation and active participation in the learning process; 3) Boosting the efficacy of learning facilitates easier and more flexible access to learning materials for students. It allows for independent learning and provides immediate feedback on comprehension; 4), It empowers educators to check students' progress, understand their strengths and weaknesses efficiently, and make necessary adjustments and interventions.

Numerous researchers have delved into the efficacy of Quizizz in improving instructional quality, as evidenced by research conducted by Rahayu & Purnawarman, (2019); Fadhilawati, (2019); Dewi et al., (2020); Zuhriyah & Pratolo, (2020); Amalia, (2020); Suryaman et al., (2020); Fadhilawati, (2019); Mansur & Fadhilawati, (2021); Aziz et al., (2021); Fadhilawati et al., (2022); However, Quizizz Paper Mode in education has not received as much attention. Nonetheless, several studies on utilizing Quizizz Paper Mode were predominantly conducted in the Indonesian context. Such as: 1) Puspanegara & Fadhilawati, (2023) integrated Quizizz Paper Mode to boost elementary school students' achievement in learning animal vocabulary; 2) Rini & Zuhdi, (2023) examined the impact of Quizizz Paper Mode on elementary students' achievement in learning Pancasila Value; 3) Al Husnah et al., (2023) conducted a study on knowing the student's perception of the utilization of Quizizz Paper Mode as an assessment tool in English classrooms; 4) Putra, (2023) integrated Quizizz Paper Mode to escalate junior high school students' achievement in learning vocabulary; and 5) Ni'am et al. (2021) incorporated Quizizz Paper Mode to enhance junior high school students' mathematic learning outcomes. Despite the considerable attention given to the efficacy of Quizizz in various educational contexts, including its impact on student's achievement in different subjects and its role in enhancing instructional quality, there remains a notable gap in the literature regarding the use of Quizizz Paper Mode specifically for improving grammar learning outcomes. While several studies have explored the effectiveness of Quizizz Paper Mode in enhancing vocabulary acquisition, understanding of cultural values, perception of assessment tools, and mathematical learning outcomes among students, there is a scarcity of research examining its potential in bolstering grammar learning. The existing studies predominantly focus on elementary and junior high school levels in Indonesia, indicating a regional specificity in Quizizz Paper Mode within educational settings. Therefore, the researchers were interested in fostering students' grammar and handling classroom learning technological inclusivity by utilizing Quizizz paper mode and achieving responses to the use of it in teaching and learning Grammar of Simple Past tense and Present Perfect Tense at XMIPA 1 in MAN Kota Blitar.

II METHOD

To achieve the research objectives, Classroom Action Research (CAR) was employed in this study. CAR is an approach used to discover the most effective strategies within one's classroom, aiming to enhance student learning through teacher-initiated improvements (Khasinah, 2013). In this case, the researchers applied CAR design to boost the grammar achievements of 32 students, particularly on the two topics first is simple past tense and the second is present perfect tense at XMIPA 1 in MAN Kota Blitar by utilizing Quizizz Paper Mode. The study was not only aimed to elevate students' grammatical mastery but also sought to capture their insights regarding the Quizizz Paper Mode utilization for learning grammar. Data collection encompassed a pre-test, post-test, and a questionnaire, employed to gauge both students' grammar performance and their perceptions of the tool's implementation. The research methodology aligned with Kemmis and Taggart's four-stage model, encompassing meticulous planning, acting, observing and evaluating, and reflecting (Kemmis et al., 2014). Each phase of the research procedure is elucidated in detail as follows:

2.1 PLANNING

During this stage, the researchers engaged in several preparatory tasks. They began by developing an extensive lesson plan to direct grammar instruction utilizing Quizizz Paper Mode. They then arranged the classroom layout to seamlessly integrate this platform, ensuring an optimal learning environment. Next, they curated pertinent materials focusing on Simple Past Tense and Simple Present Tense. Additionally, they crafted interactive grammar quizzes within the Quizizz application and devised a post-test assessment. To gather valuable insights, they designed a comprehensive questionnaire using Google Forms to solicit student feedback. Lastly, they established success criteria, whereby students were considered successful if they achieved a post-test score of 75 or above, with an average target score of 75.00. These preparatory activities collectively paved the way for subsequent stages of the research, ensuring a methodical and well-informed progression toward the attainment of the study's objectives.

2.2 ACTING

At this stage, the planned instruction was implemented (Fadhilawati, 2016). Within this pedagogical framework, teaching and learning grammar by integrating Quizizz paper Mode was implemented by the researchers. This phase of instruction unfolded across four pivotal sessions, each playing a distinct role in the comprehensive learning journey. The initial session centred on acquainting

students with the information on how to apply Quizizz Paper Mode as well as reviewing grammar material of simple past tense. In the subsequent meeting, the focus seamlessly transitioned to facilitating a profound grasp of the nuances of the present perfect tense, enriched by practical exercises incorporated seamlessly into the learning experience. The third session emerged as an engaging platform for students to actively partake in exercises encompassing both the simple past tense by using Quizizz Paper Mode. The final meeting was marked as practicing present perfect tense by applying Quizizz Paper Mode. The following is an example of a picture of integrating Quizizz paper mode in class.



Figure 1. Grammar Class by Utilizing Quizizz Paper Mode

2.3 OBSERVING AND EVALUATING

The observation and evaluation phases are crucial to understanding how the tested method impacts the learning process and student achievements. The data collected will help researchers make decisions regarding the continuation of method implementation or any necessary modifications (Fadhilawati & Sari, 2018), at this stage, the outcome of the implementation of Quizizz paper mode to the tenth-grade students' grammar mastery was observed. It was done by distributing post-test assessment that was done by utilizing Quizizz paper mode. The post-assessment comprised 50 multiple-choice questions. Of these, 25 items were dedicated to gauging students' mastery in understanding the form and using simple past tense, while the remaining 25 items assessed the students' understanding of the form and using present perfect tense. Each item carried a weighted value of 2 points. The administration was allotted 90 minutes. Furthermore, the researchers gave questionnaires to students to gather their perceptions on the utilization of Quizizz Paper mode in learning grammar. The Questionnaire covered 12 statements with five options of Likert Scales; Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree. After gaining the results, the researchers analysed them quantitatively and interpreted the results descriptively.

2.4 REFLECTING

Reflection holds significant importance in this research. The researchers need to complete the reflection on the initial results before deciding whether the following cycle is required or not (Mansur & Fadhilawati, 2021). In the reflection phase, the researchers consulted the achievements of the students with predefined success research criteria, which had been established in the earlier planning phase. As delineated by these benchmarks, if individual student scores surpassed the minimum threshold of 75, and the average score of the class minimum eclipsed the same mark, the researchers' endeavour would stop the research in the first cycle. However, if the predetermined benchmarks not be attained, the researchers would continue into cycle 2.

III RESULTS AND DISCUSSION

This section elucidates the research outcomes, providing comprehensive insights to address the articulated research problems. The study endeavours to respond to two pivotal research problems, firstly, how are the students' grammar achievements after the utilization of Quizizz paper mode; and secondly

how are students' perceptions of the incorporation of Quizizz paper mode as a pedagogical tool for grammar learning as explained in detail as follows:

3.1 STUDENTS' GRAMMAR ACHIEVEMENTS BEFORE AND AFTER THE UTILIZATION OF QUIZIZZ PAPER MODE

The investigation delved into students' grammar achievements after their exposure to instruction employing Quizizz paper mode. The discernment of this impact was predicated upon a comprehensive analysis of students' performance metrics, elucidating their grasp of grammar concepts. The data drawn from this meticulous scrutiny has illuminated a nuanced perspective on the efficacy of employing Quizizz paper mode for learning grammar. The following are the students' results before and after the utilization of Quizizz Paper Mode for learning grammar in the classroom:

Table 1. The Students' Grammar Achievement

No	Students Initials	Score	
		Pre-Test	Post-Test
1	AAN	52	80
2	AFA	74	92
3	AK	62	90
4	BER	70	90
5	BMA	66	90
6	CAA	52	80
7	DAF	68	90
8	FHP	58	84
9	FIA	80	96
10	FPA	78	96
11	HF	58	84
12	HIA	66	90
13	HMS	78	94
14	HRP	72	90
15	KD	54	82
16	MEN	66	90
17	MFA	66	90
18	MFC	60	88
19	MFI	56	82
20	MQA	64	90
21	NL	60	88
22	NNK	60	88
23	NNQ	76	94
24	MAP	60	86
25	PSU	74	92

26	RFR	78	94
27	RH	68	90
28	SS	76	92
29	TDM	80	96
30	YJP	76	92
31	ZIS	60	84
32	ZUMA	60	84
	AVERAGE SCORE	66.50	89.50

From the result presented in Table 1, we may infer that the student's learning outcomes of 32 students in learning simple past tense and present perfect tense were enhanced from 66.00 in the pre-test to 89.00 in the post-test. This means that utilizing Quizizz Paper mode in learning grammar helped them understand the concept of simple past tense and present perfect tense and use them in context better.

3.2 STUDENTS' PERCEPTIONS AND RESPONSES TOWARDS QUIZIZZ PAPER MODE

The exploration of student's perceptions of the incorporation of Quizizz paper mode as a pedagogical tool for grammar learning encapsulates a quantitative investigation into their experiential encounter with Quizizz paper mode as a pedagogical instrument for grammar instruction. This inquiry unfolds by distributing the questionnaire at the end of cycle 1 of the research. The result of the questionnaire given is as follows

Table 2. The Students' Perceptions of the Incorporation of Quizizz Paper Mode as a Pedagogical Tool for Grammar Learning

No	Statements	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
		%	%	%	%	%
		5	4	3	2	1
1	The utilization of Quizizz paper mode helps me to understand the grammar concepts better	68,75	28,13	3,13	0,00	0,00
2	I found Quizizz paper mode to be an effective tool for practicing grammar exercises despite the Wi-Fi and smartphone	84,38	15,63	0,00	0,00	0,00
3	Using Quizizz in paper mode makes studying grammar more engaging and enjoyable	78,13	18,75	3,13	0,00	0,00
4	Learning Grammar through Quizizz paper	81,25	12,50	6,25	0,00	0,00

	mode is easy					
5	The instant feedback when learning Grammar via Quizizz paper mode enhanced my motivation to learn	68,75	25,00	6,25	0,00	0,00
6	Learning grammar through Quizizz Paper mode saves money	78,13	18,75	3,13	0,00	0,00
7	Learning Grammar through Quizizz paper mode gives my eyes and electronic devices a break for a while	81,25	15,63	3,13	0,00	0,00
8	Quizizz paper mode makes me focus on learning Grammar	62,50	31,25	6,25	0,00	0,00
9	Learning Grammar through Quizizz paper mode is interesting	84,38	15,63	0,00	0,00	0,00
10	The gamification aspect of Quizizz (e.g., points, leaderboards) motivates me to actively participate and improve my grammar skills	71,88	21,88	6,25	0,00	0,00
11	Learning Grammar through Quizizz paper mode is not time-consuming	68,75	28,13	3,13	0,00	0,00
12	I like Quizizz paper mode for grammar assessments more than traditional written tests	84,38	15,63	0,00	0,00	0,00

From the table above, we can see that 1) the majority of students (68.75%) strongly agreed that using Quizizz paper mode helped them understand grammar concepts better; 2) an overwhelming percentage (84.38%) strongly agreed that Quizizz paper mode is an effective tool for practicing grammar

exercises, even when Wi-Fi connectivity is challenging; 3) A significant portion (78.13%) strongly agreed that using Quizizz in paper mode made studying grammar more engaging and enjoyable; 4) learning grammar through Quizizz paper mode's simplicity was acknowledged, as 81.25% strongly agreed; 5) The presence of instant feedback when they learned via Quizizz paper mode motivated students to learn, with 68.75% strongly agree to that point; 6) About 78.13% of students strongly agreed that Quizizz paper mode was cost-effective, 7). A notable percentage (81.25%) strongly agreed that Quizizz paper mode provided a welcome break for their eyes and electronic devices, enhancing the learning experience; 8) The ability of Quizizz paper mode to foster focus during grammar learning was recognized, with 62.50% strongly agreeing; 9) An impressive 84.38% of students strongly agreed that learning grammar through Quizizz paper mode was interesting; 10) The gamification aspect of Quizizz, such as points and leaderboards, motivated active participation and skill improvement for 71.88% who strongly agree to that statement; 11) 68,75% students presented positive views of Learning Grammar through Quizizz paper mode is not time-consuming, and 12) The majority of the students (84.38%) love Quizizz paper mode for grammar evaluation more than traditional written tests.

In summary, the incorporation of Quizizz paper mode as a pedagogical tool for grammar learning elicited overwhelmingly positive feedback from students. They perceived the tool as highly effective for practicing grammar exercises, even in the face of challenges like limited Wi-Fi connectivity and smartphone availability. The students' enthusiastic response to the tool's engaging and motivating features underlines its potential to enhance grammar learning despite technological constraints. Particularly striking was the strong consensus that Quizizz paper mode was preferred for grammar assessments over traditional written tests, signalling a noteworthy shift in student preferences towards interactive and technology-driven evaluation methods. Overall, the findings underscore Quizizz paper mode's capacity to overcome obstacles, foster positive learning experiences, and transform assessment practices in grammar instruction. The questionnaire results reflect a predominantly positive perception among students toward Quizizz Paper Mode integration in grammar instruction. Students found it effective, engaging, and motivating. The interactive and gamified nature of Quizizz paper mode seems to have positively impacted their learning experience, with students appreciating features like instant feedback, focus enhancement, and the break from electronic devices.

3.3 DISCUSSION

Based on the outcomes presented above, students' average scores in understanding and using the grammar of simple past tense and present perfect tense improved significantly, progressing from 66.00 to 89.00. The result was in line with Ni'am et al., (2021); Puspanegara & Fadhilawati, (2023); Rini & Zuhdi, (2023); Putra, (2023), and Fuziah & Hadi, (2023) who revealed that the integration of Quizizz Paper mode improves students' learning outcomes. Additionally, students' reactions towards the utilization of the Quizizz Paper Mode in Learning grammar were very positive. Several factors could have contributed to the student's success. Primarily, the instructor transitioned from conventional teaching methods to a combination of digital approaches using the Quizizz application with paper-based. Secondly, the instructor held extra sessions for grammar instruction. Initially, the lesson plan allocated only one session for simple past tense and instruction; however, after recognizing the results fell short of the minimum target, the instructor expanded it to four sessions during the action phase. Furthermore, the instructor decided to use media to engage students who had teaching-learning sessions in the last period. This alteration was made to address common issues that arose during the final period of the day when students often experienced fatigue, hunger, lack of motivation, drowsiness, and other negative feelings. Integrating technology into the process aimed to alleviate such sentiments. This aligns with the observations of Pradnyadewi & Kristiani, (2021) who emphasized that employing Quizizz in student learning can inject variety into classes, reducing monotony and preventing boredom.

Moreover, the majority of students also argued that the utilization of Quizizz paper mode assisted them in understanding the concepts of tenses better. That result is aligned with Azizah et al., (2023) who found that students were more motivated to learn the lesson as well as able to catch the delivered materials after Quizizz Paper Mode integration in their learning. In addition, most of the students thought that Quizizz paper mode is an effective tool for practicing grammar exercises, even when Wi-Fi connectivity is challenging, that result is in the same vein as Ni'am et al., (2021) who argued that this feature is very useful to make fun of offline classes and solve technological inclusivity. Further, the utilization of Quizizz in paper mode made students more engaged and enjoyable in studying grammar. This outcome aligns with the findings of Puspanegara & Fadhilawati, (2023) who advocated for the integration of technology such as Quizizz Paper Mode in education. They asserted that leveraging

interactive features such as engaging questions, immediate feedback, and interactive answer choices fosters active student engagement in the learning process.

Furthermore, digital technology offers an avenue for creating engaging and enjoyable learning experiences for students. Fuziah & Hadi, (2023) argued that platforms like Quizizz Paper Mode, with incredible elements such as learning-based games, a healthy learning competition with peers, and direct feedback could boost students' motivation to learn something new. Moreover, technological tools especially digital technology facilitated educators to closely track the students' gradual learning progress. Notably, a preference for Quizizz paper mode for grammar evaluation over traditional written tests has been observed among the majority of students, leading to substantial improvements in their learning outcomes. These findings echo the conclusions drawn by Refnita, (2017) who demonstrated the significant enhancement of students' learning achievements through the consistent use of Quizizz.

IV CONCLUSION AND SUGGESTION

Based on the findings presented above, it is evident that a remarkable enhancement in students' grammar achievement. This is highlighted by a substantial surge in the mean post-test score (89.50), a notable improvement from the pre-test score (66.50), underscoring the success of the undertaken action. Moreover, students have demonstrated positive responses, affirming the efficacy of Quizizz paper mode in tackling their challenges in learning grammar. Its inherent allure lies in its captivating nature, adaptability, and invaluable real-time feedback it provides. Notably, it fosters inclusivity, enabling active participation irrespective of individual technological constraints. Furthermore, it strategically amalgamates physical and digital learning realms, affording students a reprieve from prolonged screen exposure. This study firmly indicates that the integration of technology-driven platforms, exemplified by Quizizz paper mode, holds the potential to revolutionize grammar instruction. The augmentation in engagement and interactivity is a testament to its transformative capability. Looking ahead, it is recommended to extend the application of Quizizz paper mode to various grammar nuances and language proficiencies. Replicating this study on a larger scale will ensure comprehensive insights. Additionally, delving into the enduring impacts of Quizizz paper mode on sustained grammar mastery and allied sub-skills stands as a promising avenue for future exploration.

REFERENCES

- Al Husnah, L., Heriyawati, D. F., & Elfiyanto, S. (2023). Quizizz Paper Mode Is New: Students' Perception of Using E-Tool of Language Assessment in Efl Class. *Celtic: A Journal of Culture*, 10(2), 121–137. <https://doi.org/10.22219/celtic.v10i2>.
- Amalia, D. F. (2020). Quizizz Website as an Online Assessment for English Teaching and Learning: Students' Perspectives. *Jo-ELT (Journal of English Language Teaching) Fakultas Pendidikan Bahasa & Seni Prodi Pendidikan Bahasa Inggris IKIP*, 7(1), 1. <https://doi.org/10.33394/jo-elt.v7i1.2638>
- Aziz, M. R., Fadhilawati, D., & Sutanti, N. (2021). The Effectiveness of Quizizz Application to Increase Students' Grammar Achievement. *7th ELTT Conference*, 179–189.
- Azizah, B. Y., Hermawan, I., & Farida, N. A. (2023). Penggunaan Aplikasi Quizizz Paper Mode dalam Peningkatan Motivasi Belajar Mata Pelajaran Pendidikan Agama Islam Kelas VII SMP Islam Tarbiyyatul Falah Karawang. *Saliha: Jurnal Pendidikan Dan Agama Islam*, 6(2), 282-. <https://doi.org/10.54396/saliha.v6i2.782>
- Dewi, K. S. S., Myartawan, I. P. N. W., Swari, N. K. T. A., Sugihartini, N., Suryaman, M., Akbar, F., Salsabila, S., Junior, J. B. B., Fakhruddin, A., Nurhidayat, E., Priyanti, N. W. I., Santosa, M. H., Dewi, K. S. S., Rahayu, I. S. D., Purnawarman, P., Jannah, N. A., & Perdana, I. (2020). Effect of Quizizz Towards the Eleventh-Grade English Students' Reading Comprehension in Mobile Learning Context. *Wiralodra English Journal*, 4(1), 15–24. <https://doi.org/10.23887/leju.v2i2.20323>
- Fadhilawati, D. (2019). Improving the Students' Grammar Achievement on Conditional Sentences by Using Memrise. *Langlit An International Per-Reviewed Open Access Journal*, 5(4), 83–95.
- Fadhilawati, D., Khan, A., Rachmawati, D. L., & Mansur, M. (2022). Tackling and Handling Students' Grammar Mastery on Passive Voices in a Higher Education: Quizzes Application Power. *Veles*, 6(2), 379–391.

- Fauziah, R., & Hadi, M. S. (2023). Analisis Efektivitas dan Manfaat Quizizz Paper Mode dalam Pembelajaran Interaktif di Kelas III SDN Singabraja 02. *JIMPS: Jurnal Ilmiah Mahasiswa Pendidikan Sejarah*, 8(3), 2721–2730. <https://doi.org/https://doi.org/10.24815/jimps.v8i3.26049>
- Mansur, M., & Fadhilawati, D. (2021). Enhancing the Students' Grammar Achievements of Conditional Sentences by Using Quizizz Platform in Senior High School. *JARES (Journal of Academic Research and Sciences)*, 6(2), 1–10. <https://ejournal.unisbablitar.ac.id/index.php/jares>
- McKercher, D. A. (2018). Overgeneralization. *The TESOL Encyclopedia of English Language Teaching*, 1, 1–6. <https://doi.org/10.1002/9781118784235.eelt0087>
- Ni'am, M. K., Saputra, I., Muttaqin, U., & Novianti, D. (2021). Efektivitas Penggunaan Quizizz Paper-mode terhadap Hasil Belajar Matematika Siswa Kelas VIII SMPN 2 Wiradesa. In Salafudin (Ed.), *Seminar Nasional Tadris Matematika 'Integrasi Ethno-Stem and Technological Pedagogic Content Knowledge'* (pp. 520–528). Universitas Islam Negeri K.H. Abdurrahman Wahid Pekalongan. <https://proceeding.uingusdur.ac.id/index.php/santika/article/view/1395>
- Pradnyadewi, D. A. M., & Kristiani, P. E. (2021). Use of Quizizz in Improving Students' Reading Skills. *The Art of Teaching English as a Foreign Language*, 2(1), 1–6. <https://doi.org/10.36663/tatefl.v2i1.93>
- Puspanegara, D., & Fadhilawati, D. (2023). Elevating Sixth-Grade Students' Animal Vocabulary Proficiency Via Quizizz Paper Mode. *Jurnal Pendidikan Dan Sains*, 3(1), 28–39. <https://jupisi.untara.ac.id/index.php/jupisi>
- Putra, R. W. P. (2023). Improving Students' Vocabulary Through Paper-Mode Quizizz: A Classroom Action Research in Indonesian EFL setting. *English Learning Innovation*, 4(1), 22–31. <https://doi.org/10.22219/englie.v4i1.24832>
- Rahayu, I. S. D., & Purnawarman, P. (2019). The Use of Quizizz in Improving Students' Grammar Understanding through Self-Assessment. Atlantis Press, 254, (*Conaplin 2018*), 102–106. <https://doi.org/10.2991/conaplin-18.2019.235>
- Refnita, L. (2017). The effect of regular quizzes on students' achievement in a content-based subject. *English Language Teaching and Research*, 1(1), 176–189.
- Rini, & Zuhdi, U. (2023). Pengaruh Media Quizizz Paper Mode terhadap Hasil Belajar Materi Penerapan Sikap Pancasila Kelas IV UPT SD Negeri 220 Gresik. *JPGSD*, 11(1), 65–74.
- Rossiter, A. (2021). The importance of Grammar. *Linguapress*. <https://linguapress.com/grammar/importance-of-grammar.htm>
- Sioco, E. C., & De Vera, P. V. (2018). Grammatical competence of Junior High School students. *TESOL International Journal*, 13(2), 82–94.
- Suryaman, M., Akbar, F., & Salsabila, S. (2020). *English Education Students as Pre-Service English Teachers' Perception on Quizizz: Considering Mall Utilization as a Pedagogical Tool*. Researchgate.Net, May.
- Wulandari, Y., & Fadhilawati, D. (2019). Developing Adobe Flash as a Learning Media to Increase the First Grade Students' Speaking Achievement at Junior High School in the 2018/2019 Academic Year. *Josar*, 1(1), 84–95.
- Zuhriyah, S., & Pratolo, B. W. (2020). Exploring students' views in the use of quizizz as an assessment tool in English as a foreign language (EFL) class. *Universal Journal of Educational Research*, 8(11), 5312–5317. <https://doi.org/10.13189/ujer.2020.081132>

AN ERROR ANALYSIS OF STUDENTS' WRITING AS EFL: A DESCRIPTIVE QUALITATIVE RESEARCH

Irawansyah

Universitas Islam Negeri Raden Intan Lampung, Indonesia

irawansyah@radenintan.ac.id

Abstract

This study investigated the proportions (frequency and percentage) to find out the dominant types of errors by Indonesian students in writing, based on surface strategy taxonomy (hereafter SST), which classified errors into four kinds, such as omission (OM), addition (AD), misformation (MF), and misordering (MO). To conduct this study, approximately 26 students of English education program of Tarbiyah Faculty and Teacher Training of Universitas Islam Negeri Raden Intan Lampung, both male and female were participated. This study employed qualitative research. A free writing with the topic of their experience was collected as data collecting. The writer then collected the data, identified, and analysed them by using percentage formula and categorized them to the kinds of errors based on SST. The results showed that the whole errors from students' writing are 348 errors: omission 8% (27 items), addition 15% (51 items), misformation 75% (262 items), and misordering 2% (8 items). Therefore, misformations errors is the major errors that common appears in students writing. It is recommended for the teachers not to ignore students' errors in English teaching learning process.

Keywords: *error analysis, surface strategy taxonomy, writing*

I INTRODUCTION

Since writing becomes a component of teaching English as a foreign language (TEFL), it is highly important to grasp. Furthermore, writing is not a talent that is acquired quickly. As stated by Myles, writing well is not a skill that comes naturally to people; instead, it is typically learnt or culturally transmitted through a series of practices in formal educational settings or other contexts. Writing techniques need to be developed through practice and experience (2002). Moreover, Brown (2001:335) states there are a few important aspects of writing that should be considered when assessing the finished piece, including content, organization, vocabulary use, grammatical usage, and technical aspects like punctuation and spelling. In addition, writing abilities are crucial for assisting students in effectively communicating their ideas. As a result, the information they want to get over to their readers is understood correctly (Ananda, et.al, 2014, 81 – 82). As a result, some students agree that mastering writing is the most challenging skill. This case was found through observation in the English education department—especially in the writing course—those students faced both simple and complicated issues when writing English well. Starting on having difficulty with a variety of writing-related indications, including organization, content, vocabulary use, grammatical usage, and mechanical consideration. Mastering grammar is the most difficult for them because they must understand and master grammatical provisions in learning English (Anh, 2019).

Grammar is one of the many writing components that makes it challenging for students to compose an English essay. Grammar is a crucial subject to study when learning English since it enables students to arrange words and sentences in meaningful ways using the right grammar. Students can write well-written, easily understood sentences by understanding grammar. Grammar is therefore important when learning a new language. It should be remembered that learning grammar will improve the ability of students to communicate in language (Cagri, 2013 :125). Langan states that "A paper that contains a number of errors in grammar, mechanics, punctuation, or usage will not make a favourable impression on a reader,"(1997:86). However, they frequently errors in their writing.

It is common and inevitable to make errors when learning a language like English. When students write in English, they make a variety of mistakes because they struggle to grasp the language's structure and find it challenging to produce well-written, accurate work. As a result, according to Dulay et al. (1982:138), learning a language requires making errors on a regular basis. It implies that making errors is a necessary component of learning. However, errors made by students during the language learning process are seen as a normal step in the development of language skills rather than as a negative aspect of language acquisition. Dulay et al. state student error analysis can provide a deeper understanding of the language learning process and assist curriculum designers and teachers in selecting instructional materials that best meet the needs of language learners (1982).

There are many definitions of error analysis from various experts. Hummel states error analysis is a method used in second language acquisition research that entails classifying and describing errors to provide information about the learner's present foundational understanding of the second language system (2014:65). Additionally, error analysis (EA) is a technique for researching the acquisition of second languages that mainly focuses on learner errors and the data demonstrating how learners can explain the underlying mechanics of second language learning or acquisition (Fauziati, 2009:154).

Dulay et al. (1982:146) state EA is categorized into four groups: first, taxonomy of linguistic categories. It classifies errors into groups according to both the language component and the linguistic component. Second, Taxonomy of surface strategy. It highlights how the outside organization will alter. Surface approach falls into one of four categories: omission, addition, misformation, and misordering. Third, Comparative taxonomy. It categorized using a comparative taxonomy based on how their structures differ from those of other constructs in second languages. The errors made by an Indonesian student of English can be categorized using comparative taxonomy by comparing their structure to that of errors made by young learners of English as their first language. Fourth, Taxonomy of communicative effects. This kind is predicated on how they are perceived by the reader or listener. It primarily focuses on differentiating between mistakes that appear to lead to misunderstandings and those that do not.

SST was used to evaluate the written work of the students' faults considering the previously provided explanations. Dulay et al., studying errors from the standpoint of the SST has some potential for researchers who are interested in pinpointing the mental processes that support how learners reconstruct new language. It also alerts us to the fact that some reasoning underlies the mistakes made by students. They come from the learner using temporary principles to create a new language, not from being lazy or thinking carelessly (1982:150). Error analysis is the subject of numerous studies. Many academics have studied error analysis in English as a foreign language (EFL). Rahmah Fitriani's first study (2020) was to analyse grammatical errors caused by students producing narrative texts, with a particular focus on the variations between faults made by students studying social studies and mathematics and natural science.

Moreover, Nissa, Astrid, and Husnaini (2023) discovered an error analysis of eleventh grade students' writing from three Palembang senior high schools. They found an error analysis of students' writing and the results were that they showed contents errors, paragraph organization errors, vocabulary errors, and mechanic errors. In the final study, Fauziati (2016) described the kinds and degrees of native and target language effect to provide empirical proof of the permeability of the students' interlanguage output. The research exclusively concentrates on writing errors made by college students. Furthermore, it focuses on proportions and the most dominant of students' error types. The writer was therefore eager to investigate two research problems in particular: (1) With regard to the surface strategy taxonomy, what kinds of errors (proportions) did the students make? and (2) Which error types did students make the most of?

II MATERIALS AND METHOD

Descriptive qualitative research was used in this study to collect the data because it was described and analysed the students' errors. Bogdan & Biklen state that qualitative research involves description. Instead of using numbers, the data that is gathered is expressed in words or images. To support and strengthen the findings, the research's written results include data quotes that serve as illustrations. Fieldnotes, photos, videotapes, memos, personal documents, and other official records are among the materials included in the data set (1997). In addition, qualitative research is essential for comprehending intricate phenomena and possesses a distinctive capacity to capture the varied perspectives of humans (Hall, S., & Liebenberg, 2024)

There were 26 students of English education department, Tarbiyah Faculty and Teacher Training, Universitas Islam Raden Intan Lampung class c that participated in this study. They were taken by using purposive sampling. The data were collected through free writing about their experiences. The reason why free composition was chosen as the instrument is because it is the best forms of closely observed language production. The students could freely use any rules or pattern they had learnt for their own communication purposes (Fauziati, 2017). Their writing was an assignment directly performed by the subjects in the classroom.

The students were supervised when they were writing a composition and submitted in class. Each writing consisted of 150 – 200 words. The time used in writing was only 90 minutes because it refers to the amount of time in the face-to-face learning process for essay writing courses. All the incorrect forms

in students' writing related to tenses were considered errors. The data were then analysed according to surface strategy taxonomy. The collected data were identified by underlining the errors item. After that, the students' errors were classified based on SST (Omission, Addition, Misformation, and misordering), and put into table to know the number of errors of each student did. When the data had been categorized, Sudijono's formula was used to determine the proportion of errors made by students and the number of errors of each category (2010, 43):

$$P = f/N \times 100\%$$

In which:

P: Percentage of the presence of certain type of error

F: the frequency of the presence of certain type of error

N: The Total Number of all errors

III RESULTS AND DISCUSSION

The goal of the study was to determine the ratios (frequency and percentage) and the most common of the four-surface strategy taxonomy error kinds.

3.1 OMISSION ERRORS

By omitting out one or more of those morphemes, the students made a mistake. The word that belongs in the well-constructed sentence was omitted out by the students. Totally, there are 27 items (8%) out of 348 students' errors. The data are shown as examples of students' errors in table 1. The bolded words above are items that need to be added to the form to make it correct. Students leave out the auxiliary verb "be." Since it indicates a verb, the auxiliary verb (was) needs to be used.

Table 1. Students' errors in Omission

Students' Error	Explanation	Correct Sentence
I got a news that she sick	The absence of verb after subject "She"	I got a news that she was sick
When I high school , I joined organization.	There is no verb after subject "I"	When I was in high school, I joined organization.
In the beach, we played volly ball. The weather so hot and we rest and bought the meals	Omission occurs when the absence of an or more items. In this case, there is no verb after subject "the weather"	In the beach, we played volly ball. The weather was so hot and we took a rest and bought the meals
We arrived in the beach. We happy because we saw wonderful view	The absence of verb "were" after subject "We"	We arrived in the beach. We were happy because we saw wonderful view
I was nervous but I able to fight it	There is no "be" after subject "I"	I got nervous, but I was able to fight it
I felt comfortable when I among them	The absence of verb "was" after subject "I"	I felt comfortable when I was among them

3.2 ADDITION ERRORS

The presence of an item that is not required in a well-formed expression is a feature of addition errors. They are the opposite of errors in omission. The words that the students add to the statement are ones that are not necessary. In this study, there are 51 items in this category with a 15% error rate. In

table 2, the data are shown as examples of addition errors to make things apparent. For the sentences to be well-formed, the bolded words below should be eliminated because they are erroneous. They ought not to be able to form coherent sentences.

Table 2. Students' errors in addition

Students' Error	Explanation	Correct Sentence
When I was high school, I joined organization. I get have a lot friends	Appearance of an item "have" that should not appear.	When I was senior high school, I joined organization. I got a lot friends
Two days ago, we will went to the beach with my family	Presence of an item "will" that must not appear in well-formed	Two days ago, we went to the beach with my family
When we arrived at swimming pool, we were to saw view of Purus Jaya's pool.	Presence of items "were and to" that must not appear	When we arrived at swimming pool, we saw scenary of Purus Jaya's pool.
Last night, in my boarding house at 18.30 PM I was talked with my friends.	Presence of item "was" that must not appear in the sentence	Last night, in my boarding house at 18.30 PM I talked with my friends.

3.3 MISINFORMATION ERRORS

Using the incorrect morpheme or structure form is a defining feature of misformation errors. While an addition error occurs when the item given is not necessarily essential, a misformation error occurs when the learner offers an item even if it is still incorrect. It indicates that when structure and morpheme are constructed improperly, misformation error happens. In this case, there are 262 items in this category with a 75% error rate. Table 3 shows some examples of misformation errors. Misformation errors arise from incorrectly supplied items, as opposed to addition errors, which occur when an unnecessary item appears in an utterance. The bold things in the samples are distorted.

Table 3. Students' errors in misformation

Students' Error	Explanation	Correct Sentence
We saw some people in the beach. They swim, played, and talked to others.	Misformation in this sentence is "swim" because there is no parallel	We saw some people in the beach. They swam, played, and talked to others.
It was beautiful temple. I really enjoy this scenary	Misformation in this case was the past form of "enjoy"	It was beautiful temple. I really enjoyed this scenary
Four years ago, I go to lake with my friends	Misformation in the sentence was the plural noun of adverb of time in simple past "year"	Four years ago, I went to lake with my friends.
This holiday was not bad and we like it	Misformation in the sentence was "Like"	This holiday was not bad and we enjoyed it
The strip so good, although we feel tired.	Misformation in this case was the past form of "Feel"	The trip was so good, although we felt tired.

3.4 MISORDERING ERRORS

A misordering mistake occurs when a morpheme or group of morphemes is arranged incorrectly inside an utterance. In this instance, the students made an incorrect word order attempt. In this case, there are Eight errors in this category that represent the whole findings in misordering type, accounting for 2% of the total. Table 4 lists several instances of misordering.

Table 4. Students' errors in misordering

Students' Error	Explanation	Correct Sentence
Two ago days, I and my friends in the class had a beautiful planning to fill our holiday.	Incorrect placement of "Two ago days" in the sentence.	Two days ago, I and my friends in the class had a beautiful planning to spend our holiday
A week last, I went to Jogja by driving a motorcycle.	Incorrect placement of "A week last" in the sentence.	Last week, I went to Jogja by driving a motorcycle.
On the day next, I tried to walk alone around Jogjakarta.	Incorrect placement of "On the day next" in the sentences	On the next day, I tried to walk alone around Jogjakarta
In the afternoon, everyone had to Maghrib prayed together and Isya prayed	Incorrect placement of "Maghrib prayed and Isya prayed" in the sentence	In the afternoon, everyone had to pray Maghrib and Isya together

Having checked the students' writing in the usage of the simple past tense in writing based on surface strategy taxonomy, it found the proportion (frequency and percentage) that occurred on students' error was omission (8%), addition (15%), misformation (75%), and misordering (2%). Figure 1 displays such error proportions.

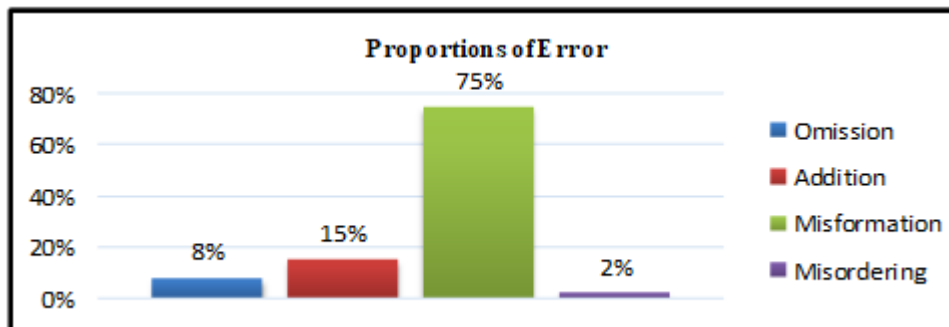


Figure 1. The Proportion of Error

3.5 THE MOST DOMINANT TYPE OF ERROR

SST was used to achieve the intended outcomes. Based on the results, it found that misformation—which accounts for 262 items or 75% of the errors—is the most common type of error that students made in the use simple past tense in writing. Addition errors—which account for 15% (51 items) of the errors—come next, followed by omission errors—which account for 27 items or 8%—and misordering—which account for 2% of the errors (8 items). As a result, there were 348 errors made by the students overall. The detail information is drawn in figure 3.

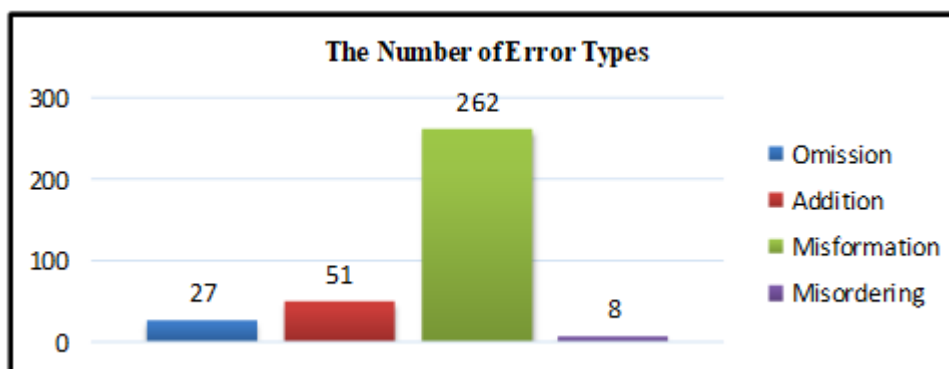


Figure 2. The most Dominant Types of Error

IV CONCLUSION

The following conclusions come after carrying out the investigation, analysing the data, and presenting the findings: first, there were 348 errors made by the students overall when producing recount texts. The percentage and frequency distributions of the four different error kinds are shown here. (1) The percentage of omission errors is 8%; (2) The percentage of addition errors is 15%; (3) The percentage of misformation errors is 75%; and (4) The percentage of misordering errors is 2%. The second most common type of error is misformation, which is followed by addition, omission, and misordering in that order. In addition, the most students are confused towards grammatical rules when they make an essay in their English writing. Therefore, following from the results of this study, the writer offers several suggestions. First, teachers should not ignore errors made by students, no matter how small, teachers should give more focus and more frequent opportunities for students to practice writing. Drawing on the results of this investigation, the writer makes several suggestions. First, teachers should not ignore mistakes made by students, no matter how small, teachers should give more focus and more frequent opportunities for students to practice writing. Second, teachers should organize remedial sessions to teach grammar, especially those related to tenses such as simple past tense, by placing special emphasis on the use of irregular and regular verb constructions. This is the most difficult part for students when discussing irregular and regular verbs. And thirdly, teachers should pay careful attention to students in class, because low attendance levels tend to cause more problems, meaning that the teacher's presence is really needed to reduce mistakes made by students in the process of learning a foreign language such as English.

REFERENCES

- Ananda, R., Gani, S. A., & Sahardin, R. (2014). A study of error analysis from students' sentences in writing. *Studies in English language and education*, 1(2), 81-95.
- Anh, D. T. N. (2019). EFL student's writing skills: Challenges and remedies. *IOSR Journal of Research & Method in Education*, 9(6), 74-84.
- Bogdan, R., & Biklen, S. K. (1997). *Qualitative research for education*. Boston, MA: Allyn & Bacon.
- Dulay, H., Burt, M., & Krashen, S. (1982). *Language Two*. New York: Oxford University Press.
- Fauziati, E. (2009) *Reading on Applied Linguistics: A Handbook for Language Teacher and Teacher Researcher*. Surakarta: Pustaka Utama.
- Fauziati, E. (2017). Native and target language influence on the students' interlanguage production: a case of Indonesian EFL compositions. *Indonesian Journal of Applied Linguistics*, 7(1), 54-63.
- Hall, S., & Liebenberg, L. (2024). Qualitative Description as an Introductory Method to Qualitative Research for Master's-Level Students and Research Trainees. *International Journal of Qualitative Methods*, 23, 16094069241242264.
- Langan, J. (1997). *College Writing Skills with Reading*. New York: The Mcgraw Hill Companies.
- Marsevani, M. & Yeo, F. (2023). Using Work in Pairs Method to Improve Students' Writing Skills in a University Level. *Lingual Journal of Language and Culture*, 16(2)
- Mart, C. T. (2013). The grammar-translation method and the use of translation to facilitate learning in ESL classes. *Journal of Advances in English Language Teaching*, 1(4), 103-105.
- Myles, J. (2002). Second language writing and research: The writing process and error analysis in student texts. *Tesl-ej*, 6(2), 1-20.

- Nisa, I. C, Astrid, A. & Husnaini. (2023). A Study of Senior High Schools in Palembang: Students' Errors in Writing. *Journal of Applied Linguistics and Literacy*,7(1)
- Sudijono. A. (2010). *Pengantar Statistik Pendidikan*. Jakarta: PT Raja Grafindo.

THE EFFECT OF INTENSIVE READING APPROACH ON STUDENTS' READING COMPREHENSION

Dewi Mutiara Al Lailiyah, Lailatul Masruroh

English Language Education Program, Faculty of Teacher Training and Education, Qomaruddin University, Indonesia

mutiaraallyh@gmail.com, lailatulmasruroh@uqgresik.ac.id

Abstract

The aim of the research was to determine that students' reading comprehension of narrative texts can be increased by using an intensive reading approach. The subject of this research are students at MA Ma'arif Miftahul Ulum Melirang Bungah Gresik. The sample of this research consists of 23 tenth graders students. The researcher uses a pre-experimental research design with a quantitative method. Pre-test, treatment, and post-test are the tools used in this research to gather data. The findings demonstrated that students who were taught using an intensive reading approach were more adept at reading and comprehending the text. The result of the t-score is 17.34, the degree of significance at 0.05 and the t-table with degrees of freedom (df) of 22 were 2.074. Considering that the t-score exceeds the t-table, the alternative hypothesis in this research was allowed based on the data analysis ($17.34 > 2.074$). The test's accuracy was determined by the data analysis. The results showed that the students' reading comprehension had been significantly affected by learning through an intensive reading approach. As a result, students reading comprehension of narrative texts is enhanced by the intensive reading approach.

Keywords: *effect, intensive reading, reading comprehension, narrative text*

I INTRODUCTION

English is a common international language. English is widely recognized as a global language, primarily due to its frequent usage across various contexts. This prominence has made English a necessary language for individuals to acquire, considering its widespread use. In the context of English as a Foreign Language (EFL) or English as a Second Language (ESL), learners typically engage in integrated learning of the four language skills: speaking, listening, reading, and writing (Sianipar et al., 2020). This integrated approach is crucial as it helps learners develop proficiency in all aspects of the language. As a result, English has become a lingua franca, facilitating language contact and communication among speakers of different languages, as highlighted by Mauranen (2018). In Indonesia, English holds significant importance, being taught as a compulsory subject from middle schools to universities. The mastery of English is considered essential for Indonesian learners, as emphasized by (Haerazi et al., 2019), reflecting the global significance of English as a language of communication and education. Before learning English, students must know what entails. The four fundamental skills in English that students should be taught to master are speaking, listening, reading, and writing (Masruroh & Miladiyah, English 2023). Each of them has an essential function that needs to be taught, especially in terms of reading ability. Reading is important for learning other skills. Kusumawanti, & Bharati (2018), explain how reading abilities, among of all the English language skills, are most crucial to students' performance in the classroom since reading activities serve as the foundation for and the source of all other learning activities. They emphasize that among all the English language skills, reading abilities are particularly crucial for students' performance in the classroom. This is because reading activities serve as the foundation and primary source of all other learning activities. Masruroh, (2022), further reinforces the importance of reading comprehension, stating that it is essential for recognizing and comprehending text or elements. Students must not only comprehend the material being studied but also understand the content once it has been read. Moreover, Waugh (2018) underscores that reading comprehension holds significant value within schools' language arts programs, illustrating its essential role in academic success. These insights collectively underscore the critical role of reading comprehension in education and highlight its significance as a foundational skill for students' overall learning and academic achievement. Students may find it difficult to succeed in many subjects if they lack the necessary reading comprehension abilities. An essential ability in all areas of school is reading comprehension. These are a few of the reading obstacles that students frequently struggle with them. Low comprehension levels can be seen while reading word by word, not reading in meaning units, having trouble grasping the primary concept, reading distractedly, and not exercising reading comprehension very often. (Natasya et al., 2022).

As of late, students in senior high school's Curriculum Merdeka, a diversified intra-curricular learning system, are required to develop their ability to read and respond to a range of texts, including reports, expositions, procedures, descriptions, and narratives. Among these text varieties, narrative texts hold a prominent position in the curriculum of tenth-grade students, particularly during the second semester. As defined by Sudarwati & Grace (2016), narrative text is one that tells a creative tale to keep the reader interested. A narrative text's aim is to involve the reader in a variety of experiences through various means. Its general structure includes the components of an introduction, a problem, a solution, and a reorientation.

To achieve that, students require an approach, method, or technique that enhances the material delivery, particularly with regard to reading comprehension. Alnaqeeb (2012), states that explains that a combination of thoughts and opinions regarding teaching and learning languages may be regarded as an approach for learning a language. From those statements above, it can be stated that an approach is needed in delivering material, such as in teaching reading comprehension. Students need a suitable approach for getting it. Furthermore, According to Ekasari (2021), the most common approach in teaching reading is by extensive reading and intensive reading. To enhance students' reading abilities, researcher will try to apply intensive reading approach to teaching reading comprehension. According to Purbayani et al. (2020), intensive reading is a reading approach that emphasizes reading texts comprehensively in order to comprehend and acquire up language abilities. However, Brown as cited in Andrés (2020), refers to intensive reading as "narrow reading" since it asks students to assess a range of resources on a range of subjects. Students have the chance of comprehending the content by employing an intensive reading approach to classroom learning. This approach encourages a more careful and detailed examination of the text, allowing students to absorb the language nuances and meaning.

Some earlier research that is relevant to this research. Studies conducted by (Sarwono, 2019), (Diniarti, 2019), and (Panggabean, 2018) discovered that teaching reading comprehension improved the effectiveness of the intensive reading process. It has been discovered that using thorough reading in schools increases students' comprehension. The focus of the research was to determine that students' reading comprehension of narrative texts can be increased by using an intensive reading approach for the tenth graders at MA Ma'arif Miftahul Ulum Melirang.

II MATERIALS AND METHODS

This research uses a quantitative method to collect data on students' reading comprehension abilities. According to Sugiyono (2019), Quantitative method is a research method used to investigate a particular population or sample, gathering information through the use of research tools, analysing quantitative or statistical data, and describing and testing a predetermined hypothesis. The researcher will employ a pre-experimental design in this research. This decision is based on initial observations by MA student Ma'arif Miftahul Ulum, who noted that while students can read text, only a few truly understand what they read, especially when it comes to English text. Many students face difficulties in reading, such as comprehending the content, grasping paragraph ideas, and understanding word meanings. To address these challenges and enhance students' reading abilities, the researcher will implement the intensive reading approach for teaching reading comprehension. This choice of pre-experimental design, as stated by Sugiyono (2019), pre-experimental design where the sample was not chosen at random and where, because of constraints, there are no control variables. The pre-experimental design consists of a pre-test administered to one group prior to treatment and a post-test conducted following treatment. Before receiving treatment, students' reading comprehension abilities will be evaluated on the pre-test, and the outcomes of the treatment will be assessed on the post-test. This research design allows for a more controlled and unbiased approach to studying students' reading comprehension abilities.

This research was conducted at MA Ma'arif Miftahul Ulum in the second semester of the 2023/2024 academic year in January 2024. It is located at Melirang Bungah Gresik. The sample in this research is one of the experimental class which will be taken from tenth graders consists of 23 students. Tenth-grade students were chosen as the target group because of observations indicating that many students face difficulties in reading, such as comprehending content and grasping paragraph ideas. Their lack of basic reading comprehension skills makes them ideal candidates for this study.

The research methodology for evaluating the impact of the intensive reading approach on students' reading comprehension is carefully designed and justified. The research employs a pre-experimental design with a focus on tenth-grade students, who are at a critical stage of developing their reading comprehension skills. The data collection technique includes pre-tests and post-tests consisting of 40

multiple-choice questions each, drawn from four narrative story texts. These questions are designed to assess various aspects of reading comprehension, such as identifying the main idea, understanding the content, and interpreting specific words or phrases within the text. The choice of multiple-choice questions is justified by their efficiency, objectivity in scoring, and ability to cover diverse subject matter. The treatment involves using Module Ajar, a comprehensive learning method, in two sessions to enhance students' comprehension skills. The post-test is administered after the treatment to evaluate whether the intensive reading approach has led to improvements in reading comprehension. The 60-minute time limit for both pre-tests and post-tests provides students with sufficient time to read and understand the questions, carefully consider each answer choice, and provide precise answers. Meanwhile, the data was collected through the test by using inferential statistical percentages To collect data on the reading comprehension abilities of the students. The researcher does some steps: firstly, quantitative analysis involves scoring students' work; secondly, calculating the pre-test and post-test mean; and lastly, finding the t-score using the t-test formula. A significance value of <0.05 indicates a meaningful influence on the treatment, while a value >0.05 rejects it. The researcher uses Microsoft Excel for data entry and SPSS for accurate computation.

There are some procedures used by the researcher to do pre-experimental to assess students' reading comprehension and narrative text skills. The first procedure pre-test, involves 40 multiple-choice questions, followed by 60 minutes of answering questions on the LKPD. After giving the pre-test, the researcher will do treatments; involve intensive reading using fractured narrative text and a discussion group. The researcher conducts two meetings, discussing the text, triggering questions, and implementing the intensive reading approach. The last post-test, follows the pre-test procedures, with 40 multiple-choice questions and 60 minutes for students to answer questions.

III RESULTS AND DISCUSSION

3.1 RESULTS

This chapter offers an analysis of the instruments and the explanation of the discussion with the aim to investigate research questions related to the effect concerning the effect of an intensive reading approach regarding students' reading comprehension, both before and after learning. The data gathered the pre-test and post-tests, two distinct test types, were presented and analysed by the researcher in the presentation. The pre-test was given by the researcher to ascertain the students' level of comprehension regarding their deficiency of treatment. When giving the post-test after the treatment, the researcher read with the reading procedure a lot. In order to assess the students' comprehension both prior to the treatment was given, the researcher gave both exams. The researcher utilised a test as a way to collect data. Class MA Ma'arif Miftahul Ulum Melirang received it. The researcher provided 40 questions overall every one of them. There were multiple-choice tests throughout it. 23 students participated in the research as participant or subjects. The table below displays the pre-test and post-test data:

Table 1. The Result of Pre-test and Post-test

No.	Name	Pre-test (x)	Post-test (y)
1.	AKFH	57.5	70
2.	AG	47.5	67.5
3.	AF	57.5	70
4.	AS	65	80
5.	BME	65	77.5
6.	DAS	65	77.5
7.	FP	57.5	72.5
8.	FM	60	75
9.	GPH	62.5	82.5

10.	ISM	60	80
11.	JSP	67.5	82.5
12.	KS	65	80
13.	MKH	47.5	72.5
14.	MHA	57.5	70
15.	MN	62.5	82.5
16.	MS	65	70
17.	MR	55	72.5
18.	MK	47.5	70
19.	NFN	65	82.5
20.	NM	65	80
21.	NM	67.5	82.5
22.	ZH	65	82.5
23.	IH	57.5	67.5

The researcher obtained the pre-test and post-test scores, which are displayed in the table above. Utilising the SPSS 26 Programme, to find the mean scores for the pre-test and post-tests, the researcher investigated in the data, which are displayed in the following table:

Table 2. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	PRE-TEST	60.2174	23	6.21184	1.29526
	POST-TEST	75.9783	23	5.57690	1.16286

With reference to the Paired Sample Statistics result shown above, it was examined using the SPSS 26 application. According to the statistics, students mean score is 60.21 on the pre-test and mean score of 75.97 on the post-test. Students who took the pre-test had a standard deviation of 6.21, while students who utilised the post-test had a standard deviation of 5.57. citing that result as well as the research finding that students' reading comprehension scores increased. Subsequently, the correlation within students' pre-test and post-test results had to be investigated by the researcher. The correlation score of the student was analysed by the researcher using the SPSS 26 applications, and the outcomes are displayed in the table below:

Table 3. Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	PRE-TEST & POST TEST	23	.903	.000

According to the above table, there is a 0.903 and sig=0.000 correlation among the scores from the pre-test and the post-test. In terms of choice interpretation based on probability accomplishment results, which is:

- a) Ho is accepted if the sig >0.05
- b) Ho is rejected if the sig <0.05

It suggests that H_0 is rejected as well as H_a is accepted if $\text{sig} = 0.000$ is lower than 0.05 . As a result, a significant correlation between the results of the pre-test and post-test was found. After looking at the correlation between students' pre-test as well as post-test results, the researcher had to use Paired Samples Tests to analyse this data. The researcher utilised the SPSS 26 application to accomplish this. This research will demonstrate how students' reading comprehension is impacted by intensive reading. The table below displays the outcome:

Table 4. Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Post-test Pre-test	15.76087	4.35856	.90882	13.87609	17.64565	17.342	22	.000

The preceding table illustrates how a paired sample test presents the results of a comparison analysis using the T-test. The standard deviation (2.88), mean pre- and post-test scores (9.56), and mean standard error (0.90). 4.35 is the lower difference and 13.87 is the upper difference. The t-score for the outcome= (17.34), with significance (0.000) and $df=22$. The guidelines for the t-score and t-table, where $df=22$ was obtained from $t\text{-table}=2.074$. Therefore, if $t\text{-score} (17.34) > t\text{-table} (2.074)$, H_0 is rejected and H_a is accepted. The research found that the results of both tests were different significantly, with the mean from the post-test (75.97) being greater compared to the pre-test mean (60.21). This shows that students' reading comprehension is impacted when reading is taught through an intensive reading approach. The intensive reading approach has increased students' reading comprehension, leading to higher post-test scores. This increase can be related to enhanced critical thinking skills, reading comprehension techniques, engaging materials, and feedback. Students who engage in intensive reading benefit from its targeted approach, which also helps them think critically, improve their reading methods, remain inspired, and comprehend texts more effectively. Intensive reading is generally helpful to increasing comprehension and reading abilities.

The hypotheses testing in this research, based on the analysis of the data, has identified that:

- (3-1) The null hypothesis (H_0) was rejected and the alternative hypothesis (H_a) was accepted when the value of the t-score $>$ t-table in $d.f = 22$ with the significant level 0.05. This indicated that there was a significant difference in the reading comprehension of students in the tenth graders before and after they used intensive reading as an approach to learning.
- (3-2) The Alternative Hypothesis (H_a) was rejected and the Null Hypothesis (H_0) was accepted when the value of the t-score $<$ t-table in $d.f = 22$ with the significant level 0.05. It indicated that there was no discernible difference in the tenth graders students' reading comprehension levels before and after treatment.

The researcher initially provided an interpretation for "t" based on the statistical computation made with the T-test. The researcher utilised into consideration the d.f. ($d.f = N-1 = 23-1 = 22$). The value in table "t" was consulted by the researcher at the 0.05 significance level. The t-table is actually 2.074 with a d.f. of 22 and a critical value at the 0.05 significance level.

Through a comparison between the value of "t" displayed in the t-score table ($t_{0.05} = 2.074$) along with the value of the "t" that researcher obtained in the calculation ($t\text{-score} = 17.34$), the t-score is known to be greater than the t-table ($17.34 > 2.074$).

Along with acceptance of the alternative hypothesis (H_a), the null hypothesis (H_0) is rejected due to the t-score greater than the t-table. This indicates a substantial impact on students' reading comprehension performance both before and after utilizing intensive reading for an approach of teaching English for the tenth graders students of MA Ma'arif Miftahul Ulum Melirang.

3.2 DISCUSSION

Based on the research method, there are some procedures used by the researcher to do pre-experimental to assess students' reading comprehension and narrative text skills. The first procedure pre-test, involves 40 multiple-choice questions, followed by 60 minutes of answering questions on the

LKPD. After giving the pre-test, the researcher will do treatments, involve intensive reading using fractured narrative text and a discussion group. The researcher conducts two meetings, discussing the text, triggering questions, and implementing the intensive reading approach. The last post-test, follows the pre-test procedures, with 40 multiple-choice questions and 60 minutes for students to answer questions.

The alternative hypothesis (H_a) has been accepted and the null hypothesis is rejected based on the data collection and research findings that indicate the t-score is greater than the t-table. There are 9.86 standard deviations between the pre- and post-test scores. It indicates that the tenth graders students at MA Ma'arif Miftahul ulum Melirang experience a noteworthy difference in their reading comprehension achievement before and after utilising intensive reading as a teaching strategy.

The results indicate that using intensive reading as a teaching approach was effective in teaching reading comprehension at senior high school, especially to the tenth graders learning under MA Ma'arif Mifthaul Ulum Melirang. They were moreover dynamic to inquire almost the lexicon that they had not caught on. The understudies felt devottee to examined the content, and can get it the substance of the content.

The result of the research was given because it is a pre-experimental investigation that aims to determine whether or not an intensive reading approach enhances tenth graders at MA Ma'arif Miftahul Ulum Melirang's ability to comprehend narrative texts. The computation reveals the mean scores from both the pre-test and post-test. The post-test the mean was 65.97, while the pre-test the mean was 60.21. Pre-test the mean is lower than post-test. From these data, it can be determined that the students read from the categorization enough to be excellent. It proved that intensive reading helps the students to increase reading comprehension, specifically to encourage students to read narrative story text with enthusiasm and to ensure that they comprehend the information it contains.

The result indicates the calculation of the t-test. by comparing the pre-test and post-test results, the hypotheses are examined using the t-test formula. $t = 15,89$ is the t-score result. The table's value is 2.074 for $d.f = 22$ and a level significance of 0.05. As a consequence, the t-test result ($17.34 > 2.074$) is greater than the variable. As a result, the alternative hypothesis (H_a) has been accepted and the null hypothesis (H_o) has become rejected. It suggests that teaching students reading comprehension through Intensive Reading is effective for the tenth graders at MA Ma'arif Miftahul Ulum Melirang.

REFERENCES

- Alnaqeeb, A. M. A. (2012). *A Study of Yemeni English Teachers' Classroom Practices and Approaches with Special Reference To Secondary Schools In Laboos*. October, 1–16.
- Andrés, I. C. (2020). Enhancing Reading Comprehension through an Intensive Reading Approach. *How Journal*, 27(1), 69–82. <https://doi.org/10.19183/how.27.1.518>
- Diniarti, N. A. (2019). The Effectiveness of Intensive Reading on Students' Reading Comprehension of Descriptive Text (A Quasi-experimental Study at the Tenth Grade Students of Madrasah Aliyah. In *Nilam Ayu Diniarti*.
- Ekasari, I. N. (2021). The correlation of reading speed and reading comprehension in xreading. ... *on English Language Teaching in Indonesia* (e ...), 09(03), 51–57. <https://ejournal.unesa.ac.id/index.php/retain/article/view/41358%0Ahttps://ejournal.unesa.ac.id/index.php/retain/article/view/41358/37458>
- Haerazi, H., Prayati, Z., & Vikasari, R. M. (2019). Practicing Contextual Teaching and Learning (Ctl) Approach to Improve Students Reading Comprehension in Relation to Motivation. *English Review: Journal of English Education*, 8(1), 139. <https://doi.org/10.25134/erjee.v8i1.2011>
- Kusumawanti, W. D., & Bharati, D. A. L. (2018). The effectiveness of close and explicit reading instructions to enhance reading comprehension to highly and lowly motivated students. *Journal.Unnes.Ac.Id*, 8(1), 1–9. <https://journal.unnes.ac.id/sju/index.php/eej/article/view/21995>
- Masruroh, L. (2022). Developing Teaching Materials of Academic Reading for Third Semester of English Department of Qomaruddin University. *International Journal of Education, Language, and Religion*, 4(2), 89. <https://doi.org/10.35308/ijelr.v4i2.5770>
- Masruroh, L., & Miladiyah, N. (2023). English Teacher's Strategy in Teaching Writing. *Lingual: Journal of Language and Culture*, 16(2), 39. <https://doi.org/10.24843/ljlc.2023.v16.i02.p05>
- Mauranen, A. (2018). Second Language Acquisition, world Englishes, and English as a Lingua Franca (ELF). *World Englishes Journal*, 37(1) pp.
- Natasya, N., Tahrin, T., & Yukamana, H. (2022). the Influence of Extensive Reading Strategy and Reading Interest Toward Students's Reading Comprehension of Eleventh Grade Students of

- Sman 1 Tulung Selapan. *Esteem Journal of English Education Study Programme*, 5(2), 200–207. <https://doi.org/10.31851/esteem.v5i2.8540>
- Panggabean, Y. (2018). *The effect of intensive reading strategy on students' reading comprehension at grade VIII MTs N Batangtoru*.
- Purbayani, R., Ani, H., & Yusuf, H. (2020). Enhancing the Students' Reading Ability through an Intensive Reading Approach. *Journal of Applied Linguistics*, 1(1), 75–91. https://sshelco-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=TN_equinoxai_www_equinoxpub_com_article_648&context=PC&vid=WCHESTER&lang=en_US&search_scope=default_scope&adaptor=primo_central_multiple_fe&tab=default_tab&query=creator,exact
- Sarwono, Y. W. A. A. (2019). the Effectiveness of Collaborative Strategic Reading on Students' Reading Comprehension. In *Jurnal Ilmiah Bahasa Dan Sastra*, 5(2), <https://doi.org/10.21067/jibs.v5i2.3169>
- Sianipar, R. B., Sianturi, D. S., Situmorang, S. A., Gulo, P., & Saragih, E. (2020). an Analysis of Recount Text in English Textbooks Used By Tenth Grade Students. *Journal of Languages and Language Teaching*, 8(2), 120. <https://doi.org/10.33394/jollt.v8i2.2280>
- Sudarwati, M., & Grace, E. (2016). *Pathway to English for SMA/MA Grade X Phase E*.
- Sugiyono. (2019). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Alfabeta.
- Waugh, K. (2018). Exploring Reading Comprehension Inside and Outside the Classroom. *BU Journal of Graduate Studies in Education*, 10(2), 23–27.

LANGUAGE ACQUISITION THROUGH CARTOONS: A CASE STUDY OF A 3-YEAR-OLD CHILD

I Wayan Karsana, Ni Luh Ketut Mas Indrawati, I Made Rajeg

Faculty of Humanities, Udayana University, Indonesia

iwynkarsana@unud.ac.id, mas_indrawati@unud.ac.id, made_rajeg@unud.ac.id

Abstract

Growth refers to changes in body size and shape, while development involves gradual mental changes over a specific period. This study focuses on language acquisition in a child aged 3 years and 8 months as a measure of child development. The acquisition of a second language (L2), such as Indonesian, mostly occurs through watching cartoons. Age 0-4 years is a period when the development of children's intelligence begins to form. This study observed two significant points to be analysed, they are phonological acquisition (that derived from the type of sound, category, and its meaning) as well as the attitude development. The child was exposed to morning cartoon with a two-hours interval daily in the morning (around 9-11 am), and their reaction were noted, which showed that there is a significant improvement through the means of surrounding environment and technology.

Keywords: *children's language acquisition, Indonesian, second language, psycholinguistics*

I INTRODUCTION

The development of children, both physical and mental, is very much considered by their parents. The process of child development starts from listening and then talking. Children will speak by imitating what they hear; therefore, it is important for parents to guide this speech learning process. There is a phenomenon in society that the intelligence of early childhood is judged by its speaking skills (Ariyana 2019). Speaking skills are not obtained casually, but obtained from what they absorb both from the family environment, the surrounding environment and from technological developments. The development of education in the community also contributes to the process of child development where every individual in the community already understands what things must be considered to support child development in this case the process of speech development. The process of speech development focuses on how language is produced in the brain, which is often called cognitive development and then released by the speech apparatus. Ariyana (2019) also mentioned that the maturation of language production in the brain is usually stimulated, which causes a response in the form of speech.

Many factors influence the development of this language both internally and externally from the child himself. Internal factors as examples are fast or slow sensitivity of brain absorption to stimuli received. The external factor is the surrounding environment where the child's language acquisition is present, meaning that the child is like a white paper that will receive all kinds of good or bad language treatment. In language learning, Chomsky (1957) revealed that humans have faculties of the mind in the form of intellectual space in their brains.

Along with the development of technology, many media provide entertainment programs for children in the form of cartoons, children's songs and others. As parents, they are always required to be able to choose entertainment programs for children according to their functions such as entertainment and educational facilities in building children's character. By watching the children's program there are several things that will be obtained such as language, behavior and culture. The development of technology, especially in telecommunication equipment in the form of mobile phones, has been widely operated by early childhood as if they were freely watching entertainment and games. The role of family, environment, residence, and offspring are determining factors in learning a child's language (Pinker, 1995).

Child growth and development are often interpreted the same but are actually different. According to Kurniasih (2013: 13) it is stated that growth is a change in the size and shape of the body or limbs such as increasing in height so on. It is also explained that development is a mental change that takes place gradually and in a certain time, from simple abilities to more difficult abilities, such as intelligence, attitudes, behavior, and so on. There are aspects that influence the growth and development of children (Kurniasih, 2013: 13 -39) such as:

The first influence is intellectual development. This intellectual development occurs at the age of 0-8 years and this is the golden period of child development because 80% of brain development is in this phase. In addition, many studies in the field of neurology prove that 50% of children's intelligence is formed from the age of 0-4 years. The human brain consists of two parts, namely the left brain and the right brain. The left brain as a development of IQ (Intelligence Quotient) in the form of intelligence or academic abilities such as speech, memory, logic and others. The right brain as the development of EQ (Emotional Quotient) such as art, imagination, socialization and personality development.

The second one is physical development. The physical development of both boys and girls is the same. Children's motor development is able to make children confident and independent. This physical development would also support the growth of children acquisition in terms of language production.

The last one is social-emotional development. Social development is focused on how children interact in social life, one of which is by talking as a medium of communication. In communication, it is expected to be able to speak both orally and in writing. The development of social-emotional aspect to a certain degree from children can enhance and when put to the extreme, can also hinders the language acquisition process.

Through speaking, children's language development will be applied to their environment as a manifestation of the language acquisition process. Children's language development is poured by Chaer (2003: 222 -223) can be viewed from various views such as the Nativist Views that explains that the process of acquiring a language is first acquired genetically and then continues to develop linguistic ability. The views of behaviorism that emphasize on stimuli from the environment that play an important role in the process of acquiring first languages, and views of cognitivism that convey that language comes from cognitive maturity.

Children's language development is influenced by the environment they are in. Mother tongue is the foundation language for the acquisition of a second language because the mother tongue can explain the second language. The process of language acquisition is obtained through listening, reading and direct interaction. The process of language development of children has begun around the age of 6 months who can mix consonants with vowels called babbling (Dardjowidjojo, 2010: 244). After language acquisition at the phonological level, language acquisition continues in the syntactic field. Subyantoro (2011) with his thesis entitled Language Acquisition of Children Aged 2-3 Years revealed that the development of children's language acquisition syntactically takes place from simple stages (one syllable / word) to more difficult stages (two syllables / words or more).

Acquisition in the field of lexicon is the next concern, Dromi (1987) said there are two things that can be considered children have mastered forms in the form of: (1) phonetic resemblance to adult word forms, and (2) faithful correlation between reference/meaning and form. Cognitive maturity is a major part of language acquisition that is adjusted to the child's developmental age and growth. Audio or visual stimuli received will be processed through the brain and always released through speech tools when speaking and writing for writing skills. In addition, language development will also be followed by character development and this is where the role of parents in providing education that suits the needs of children. The process of children's speech development begins how correct speech is always given even though we know that children's speech equipment production is not optimal so that they know the correct speech. Personality is also an important thing that is absorbed in the process of children's language development, for example when saying the word sorry followed by hand coverage movements. The choice of words in speaking will characterize the politeness and personality of the speaker and this is what must be taught early.

II MATERIALS AND METHOD

2.1 THEORETICAL FRAMEWORK

Howard Gardner who is an American psychologist who developed the theory of Multiple Intelligences. Gardner (1999) in Sujiono (2010) explained that Multiple Intelligences is an assessment that looks descriptively at how individuals use their intelligence to solve problems and produce something. From what is explained, this theory focuses more on language intelligence, so this is the basis for this research. Furthermore, Gardner (1999) explained that a person's language intelligence is able to use words in oral and written form. Language intelligence according to Gunawan (2003) includes the ability to handle language structure (syntax), sound (phonology), and meaning (semantics). In addition, Armstrong (2002) mentions that language intelligence is the ability to manipulate grammar or language structure, phonology or sound of language, semantics or meaning of language, pragmatic

dimensions or practical use of language. In the application of language acquisition where the language will be used in society, Schieffelin and Ochs (1986) call it language socialization, namely language socialization involves socialization through language and socialization to using language.

The theory of Multiple Intelligences states that there are four language skills, namely: 1) listening, 2) speaking, 3) reading and 4) writing where all of these things are applied according to the modality of intelligence and learning style of the person who learns it. This study focuses on how language acquisition in terms of language intelligence that can affect children's mentality, which focuses more on phonology and children's attitudes.

According to Slama (Pateda, 1990) suggests that psycholinguistics is the study of relations between our needs for expression and communications and the means offered to us by a language learned in one' Psycholinguistics is the study of how a language determines the relationship between our needs for expression and communication and the objects offered that we learn from childhood and the later stages. In addition, Field (2003) suggests psycholinguistics explores the relationship between the human mind and language. Psycholinguistics examines the relationship between the human brain and language. This means that the soul or brain operates when it occurs when language is spoken.

2.2 RESEARCH METHOD

2.2.1 OBJECT OF RESEARCH

This study was done to a 3 years 8 months old child named Divya Danica (Divya). The subject was chosen due to her vast development and growth in the mental aspects, which shown through her attitude and actions during her language production. In her daily life, Divya grows and develops normally like children of the same age in general. His first language or mother tongue is Balinese. The acquisition of a second language in the form of Indonesian she got from children's entertainment programs in the form of cartoons that he watched through television and YouTube. From the family environment, the language that is often used is Balinese.

2.2.2 DATA COLLECTION

The data collection technique used is to observe and record the words spoken in Indonesian and what behaviors are seen when speaking. From the acquisition of this second language, whether there is an attitude development that occurs so that it can be analysed further. Divya was exposed to morning cartoon with a two-hours interval daily in the morning (around 9-11 am), since this would be the optimal time that she has without any other disturbances (free time), where her reaction was noted.

2.2.3 DATA ANALYSIS

Miles & Huberman (Sugiyono, 2013) in analysing qualitative data states that there are four components of activities carried out, namely data collection, data reduction, data display and conclusions. The four components are interrelated with each other. The data obtained is collected and then described to make conclusions. It is important to notice that although this study only used one subject, the variables counted towards the findings are quite complex, as can be seen from her phonological responses and its corresponding attitudes.

III FINDINGS AND DISCUSSION

The child's speech skills today were influenced by the surrounding environment, especially technological developments. In general, children like to watch cartoon shows through television and YouTube. In these cartoons, the language used is often imitated by children. Divya Danica (DD), a child aged 3 years 8 months, who will be studied for the acquisition of her second language in the form of Indonesian that is more obtained from watching cartoons. In this research will be studied in the field of phonology and character formation from language acquisition through television media.

3.1 DATA ANALYSIS OF PHONOLOGICAL LEVEL ACQUISITION

Based on the data obtained in this study can be submitted in the following table:

Table 1. Phonological Acquisition of Divya Danica

No	Sound	Type of Sound	Data	Category	Meaning in Indonesian
----	-------	---------------	------	----------	-----------------------

1	/t/	consonant	[tuding]	noun	<i>puding</i> (pudding)
2	/d/	consonant	[delek]	adjective	<i>jelek</i> (ugly)
3	/t/	consonant	[tapu]	noun	<i>sapu</i> (broom)
4	/t/	consonant	[tutu]	noun	<i>susu</i> milk)
5	/u/, /y/	vowel and consonant	[uyang]	verb	<i>ulang</i> (to repeat)
6	/y/	consonant	[beyi]	verb	<i>beli</i> (to buy)
7	/y/	consonant	[boya]	noun	<i>bola</i> (ball)
8	/n/	consonant	[umun]	noun	<i>umur</i> (age)
9	/d/	consonant	[didit]	verb	<i>gigit</i> (to bite)
10	/t/, /l/	consonant	[telut]	noun	<i>perut</i> (stomach)
11	/l/, /n/	consonant	[lapan]	adjective	<i>lapar</i> (hungry)
12	/t/	consonant	[telana]	noun	<i>celana</i> (pants)
13	/l/	consonant	[bilu]	noun	<i>biru</i> (blue)
14	/t/	consonant	[tetowak]	noun	<i>kecoa</i> (cockroach)
15	/n/	consonant	[nantuk]	adjective	<i>ngantuk</i> (sleepy)
16	/n/	consonant	[mundun]	verb	<i>mundur</i> (to step back)
17	/t/	consonant	[towok]	noun	<i>cowok</i> (male)
18	/n/	consonant	[mobin]	noun	<i>mobil</i> (car)
19	/n/	consonant	[unu]	noun	<i>ungu</i> (purple)
20	/d/	consonant	[deli]	adjective	<i>geli</i> (feeling tingly)
21	/t/	consonant	[telewet]	adjective	<i>cerewet</i> (talkative)
22	/t/	consonant	[telas]	noun	<i>kelas</i> (class)
23	/t/, /w/	consonant	[tuwe]	noun	<i>kue</i> (cake)
24	/d/, /o/	vowel and consonant	[hido]	noun	<i>hijau</i> (green)
25	/t/	consonant	[tutas]	noun	<i>kulkas</i> (refridgerator)
26	/c/	consonant	[ceba]	noun	<i>zebra</i> (zebra)
27	/t/	consonant	[itut]	verb	<i>ikut</i> (to follow)

Based on the table analysis above, it can be stated that Divya is able to pronounce vowels (a, i, u, e, o) properly and correctly even though the letters are located at the beginning, middle, and end of words. But what becomes interesting here when there is a combination of the vowels /a/ and /u/ **pronounced** /o/. For example, in the table, data number 3 shows how Divya was able to pronounce vowel /a/ in the beginning of the word, while in data number 21, Divya was able to pronounce the vowel /e/ in the beginning, the middle, and the end of the word.

Pronunciation of consonants based on the table above, it was found that Divya did not master the pronunciation of consonants such as (p, j, s, l, r, g, c, ng, k, and z). The change in consonant sounds that occur is the /p/ sound to /t/, /j/ to /d/, /s/ to /t/, /g/ to /d/, /c/ to /t/, /ng/ to /n/, /k/ to /t/ if in the initial letter, /z/ becomes /c/. Most of the sound changes here to the /t/ sound. In addition, there is a change in the sound of /r/ to /l/ or /n/. The /r/ sound becomes /l/ when the /r/ sound is in the middle of the word and in front of it begins with a vowel sound. The /r/ sound becomes /n/ when it is at the end of a word and before that there is a vowel sound.

3.2 ATTITUDE ABSORPTION ANALYSIS IN LANGUAGE ACQUISITION

In language acquisition as a process of child language development, in addition to the language she gets, there is also the absorption of attitudes that occur naturally well. The natural absorption from internal and external created moral values (Eka Pratiwi et al, 2023). That attitude can be in the form of culture and behaviour of its speakers that are absorbed through the process of language development. In accordance with the observations made in this study, it was conveyed about the development of behaviour when speaking related to psycholinguistic studies where language affects mental or personality development.

Table 2. Attitude Development in Language Acquisition of Divya Danica

No	Expressions	Attitude
1	<i>Maaf Divya calah janji tidak uyang yagi</i> (Sorry Divya was wrong, promised not to repeat it again)	Putting both hands in front of your chest as an apology.
2	<i>Tatak jangan buang sampah cembalangan!</i> (brother do not throw garbage everywhere)	Clean lifestyle attitude
3	<i>Divya idak ngelti</i> (Divya doesn't understand)	While saying this was accompanied by scratching her head.
4	<i>Ayo cepat cekolah nanti tatak telambat</i> (Let's go to school quickly and later late)	Expressing time order.
5	<i>Maaci mamak tuwenya</i> (Thank you mom for the cake)	Always be grateful for people's gifts.
6	<i>Divya ditanya oleh kakaknya apakah melihat kotak pensilnya</i> (Divya was asked by her brother if she saw her pencil case)	Shrugging as a sign of ignorance.

From what is conveyed above, it can be informed that what the child sees and hear will be processed through cognitive maturity so that language and personality will develop together. Based on the analysis of the data above, it can be concluded that the development of Divya Danica's language at the age of 3 years psycholinguistically has experienced good development, especially the development of attitudes obtained from learning a second language through electronic media, in this case television that provides entertainment programs in the form of cartoons. The visible development is the absorption of positive behaviour that she gets in language acquisition as a child of Divya's age, she already understands about forgiveness followed by body language. In addition to development, there are also obstacles experienced by Divya in pronouncing consonants in spoken words such as (p, j, s, l, r, g, c, ng, k, and z). For vowels (a, i, u, e, o) can be pronounced well and correctly. An interesting thing here is when there is a combination of vowels a and **you** pronounced **x**. These obstacles can be resolved along with the growth and development of children, especially in the development of speech tools.

IV CONCLUSION

Children's language development from what has been described above is influenced by internal and external factors. Internal factors are the condition of the child itself both in terms of age, physical in the form of speech instrument production and mental development. Cognitive maturity also affects the process of language development owned by children, where the process of stimuli can be received well so as to produce responses in the form of spoken or written language. In addition to internal factors, there are also external factors, namely outside of the child himself, such as the environment, both the family environment and the community environment. The development of technology also affects the development of language and mental attitudes of children.

Broadly speaking, children's language development is strongly influenced by the surrounding environment and technology. Children's language development will develop rapidly if the role of parents supervises and provides the right education to children such as getting used to speaking well and correctly and choosing children's entertainment programs according to their age. In addition, good communication also needs to continue so that the language they get can be immediately practiced and there will be a process of monitoring and improving language so that psycholinguistics it can function appropriately.

REFERENCES

- Armstrong. (2002). *Seven Kinds of Smart, menemukan dan Meningkatkan Kecerdasan Anda Berdasarkan Teori Multiple Intelligence*. Terj. T. Hermaya. Jakarta, PT. Gramedia Pustaka Utama.
- Aryana. (2019). Pengenalan Ragam Bahasa Melalui Gambar Pada Anak Usia Dini (Tinjauan Psikolinguistik). *Lingua Rima: Jurnal Pendidikan Bahasa dan Sastra Indonesia*
- Chaer, A. (2003). *Psikolinguistik Kajian Teoritik*. Jakarta: Rineka Cipta.
- Chomsky, N. (1957). *Syntactic Structures*. The Hague: Mouton.
- Dardjowidjojo, S. (2010). *Psikolinguistik: Pengantar Pemahaman Manusia Edisi Kedua*. Jakarta: Yayasan Obor Indonesia Unika Atma Jaya.
- Pratiwi, D. P. E, Jayantini, I. G. A. S. R, Pratama, I. P. A. (2023). Understanding Moral Values in The Memoir Entitled Educated by Tara Westover: A Spiritual Metamorphosis. *Lingual: Journal of Language and Culture*, 15(1), p 27-33
- Dromi, E. (1987). *Early Lexical Development*. Cambridge: Cambridge University Press.
- Field, J. (2003). *Psycholinguistics*. London: Routledge.
- Gunawan, A. W. (2003). *Born to Be a Genius*. Jakarta, Gramedia Pustaka Utama.
- Kurniasih, I. (2013). *Pendidikan Anak Usia Dini*. Yogyakarta: Edukasia
- Pateda, M. (1990). *Aspek-aspek Psikolinguistik*. Ende Flores: Nusa Indah.
- Pinker, S. (1995). Language Acquisition: Chapter 6. *Jurnal Intrenasional*. <http://www.sumberartikel.com/Chapter-6- Language-Acquisition.html#>
- Subiyantoro, U. (2011). Pemerolehan Bahasa Anak Usia 2-3 Tahun. *Tesis Universitas Muhammadiyah, Surakarta*.
- Sujiono, Y. N & Sujiono, B. (2010). *Bermain Kreatif Berbasis Kecerdasan Jamak*. Jakarta, PT Indeks
- Yanti, P. G. (2016). Pemerolehan Bahasa Anak: Kajian Aspek Fonologi Pada Anak Usia 2-2,5 Tahun. *PPTK PAUDNI*, 11(2).

A COMPARATIVE ANALYSIS OF STAND-UP COMEDY IN CONTEMPORARY CHINA AND A COLLECTION OF CLASSIC CHINESE JOKES

Aiqing Wang

Universitas of Liverpool, UK

aiqing.wang@liverpool.ac.uk

Abstract

Notwithstanding the fact that 幽默 *yōumo* ‘humour’ is a neologism and transliteration coined in the 1920s, the conception has been existing in Chinese civilisation for millennia. The earliest extant treatise on humour in Chinese literature is regarded to be an anthology 笑林 *Xiao Lin* ‘The Forest of Laughs’ cumulated circa 2ndc CE, yet the most illustrious pre-modern jestbook is a 1791 assemblage entitled 笑林广记 *Xiao Lin Guang Ji* ‘A Collection of Classic Chinese Jokes’. In the 2000s, stand-up comedy entered China’s entertainment market as a niche cultural import, though it was, and still is, mistranslated into 脱口秀 *tuokouxiu* ‘talk show’. Recently, stand-up comedy attains visibility in China by means of phenomenal online programmes. I postulate that Chinese stand-up comedy is featured by unique attributes, in that it is disparate from ‘A Collection of Classic Chinese Jokes’ and the traditional theatrical comedy called 相声 *xiangsheng* ‘cross-talk’, and it is not parallel to its equivalent in the West either. To be more specific, being subject to stringent censorship, stand-up comedy in China is circumspect about content appertaining to (homo)sexual titillation and supernaturalism. Nonetheless, I posit that in terms of inducing humorous effects, contemporary stand-up comedy still evinces similitude to ‘A Collection of Classic Chinese Jokes’ from phonetic, semantic and pragmatic perspectives.

Keywords: *Xiao Lin Guang Ji, tuokouxiu, paronomasia, homonymy, presupposition*

I INTRODUCTION

In this research, I compare and contrast stand-up comedy in contemporary China and a Chinese jestbook 笑林广记 *Xiao Lin Guang Ji* ‘A Collection of Classic Chinese Jokes; A Vast Record of the Forest of Jokes’. Stand-up comedy in China demonstrates unique features, as it does not accord with the form or terminology of the traditional 相声 *xiangsheng* and complies with government regulations concerning homosexual, pornographic and supernatural content. Despite differences between modern stand-up comedy and *Xiao Lin Guang Ji*, they demonstrate phonetic, semantic and pragmatic similarities.

Stand-up comedy, originated in the US in the mid-20th century (Lavin 2004: 1, Double 2017, Rappaport and Quilty-Dunn 2020), denotes a narrative monologue and rhetorical discourse delivered by a solo performer speaking directly to a live audience in a spontaneous fashion (Greenbaum 1999, Zoglin 2019, Brodie 2020). Recently, stand-up comedy, translated into 单口喜剧 *dankou xiju* (Lit. ‘solo comedy’) or more illustriously yet inaccurately renowned as 脱口秀 *tuokouxiu* ‘talk show’ (Qiu 2021), has gone viral both online and offline in China.

Stand-up comedy, or ‘talk show’ as a mistranslated terminology, first appeared in China in 2005. Compared with talk show, it was introduced into the Chinese market relatively late: in as early as 1999, Hunan Satellite TV acted as a pioneer striving to construct a ‘Chinese-style talk show’ conception, by means of launching a talk-show-esque programme entitled 说出你的故事 *Shuochu Nide Gushi* ‘Speak up’ (Wu 2020). The commitment regarding the promulgation of stand-up comedy in China is ascribed to the Shanghai-based China Dragon TV: it rejuvenated the modern Chinese comedy by broadcasting the first authentic stand-up comedy show called 东方夜谭 *Dongfang Yetan* in 2005, which, however, fell prey to official animadversion for vulgarity (Oriental Morning Post 2006). Following this transitory programme, the Dragon TV initiated a prototypical entertainment in the form of stand-up comedy, viz. 今晚80后脱口秀 *Jinwan Balinghou Tuokouxiu* ‘Tonight 80’s Talk Show’, which had been retaining high viewership ratings since its release in 2012 whereas ended its run five years later (Ifeng 2020). The success of this entertainment also inspired the former host of ‘Speak Up’ to initiate an online debate-structured variety show 奇葩说 *Qipa Shuo* ‘I Can I BB’ (Lit. ‘Weirdos Talk’) that premiered in 2014

and is characterised by realistic and controversial propositions as well as eloquent witty banter of contestants and mentors (Fan 2019). In terms of offline development, the first stand-up comedy club was founded in Shenzhen in 2009 (Qiu 2021). After two decades' endeavour, stand-up comedy recently attains visibility in China via popular stand-up-comedy-themed entertainments.

In terms of the 1791 anthology *Xiao Lin Guang Ji* (henceforward *Xiao*), it is the most renowned pre-modern jestbook in Chinese literature. *Xiao* is compiled by a scholar pseudonymised 游戏主人 Youxi Zhuren 'The Master of Games' or 游戏道人 Youxi Daoren 'Playful Learner of the Way', and it integrates over six hundred jokes in Ming (1368-1644) and Qing (1644-1912) dynasties, with its earliest extant version dating back to the eventful Reign of the Qianlong Emperor (r. 1735-1796) (Rea 2015: 22, Hsu 2015: 7, Leggieri 2020, 2021).

II LITERATURE REVIEW

Upon the introduction of the English expression 'humour' as a loanword into Republican (1912-1949) China in the 1920s, it was transliterated into a panoply of renderings with distinct literal meanings, exemplified by 语妙 yumiao by 李青崖 Li Qingya (1886-1969), 欧亚穆 ouyamu by 王国维 Wang Guowei (1877-1927) and 油滑 youhua by 陈望道 Chen Wangdao (1891-1977), among which the most established one is 幽默 youmo coined and promulgated in a 1924 article by 林语堂 Li Yutang (1895-1976), an illustrious cosmopolitan bilingual writer (Williams 2010, Qian 2011a: 1, Huson 2016). Owing to its original meaning manifested by its extant occurrence in an exemplary poem composed by 屈原 Qu Yuan (circa 340-278 BC) during the Warring States (5thc-3rdc BC) period, youmo was castigated by an iconic intellectual 鲁迅 Lu Xun (1881-1936) for its connotation of silence and thus potential miscomprehension (Zeng 1996, Ye 2015), yet this version attained myriads of accolades and hence has been adopted into the Chinese language as an officially-recognised terminology (Lin 1924a, Qian 2007, 2011b, Qiao 2014).

Although youmo is a neologism, the conception of humour has been existing in Chinese civilisation for millennia (Chan 2011, Chey 2011, Xu 2011): as pointed out by its translator Lin Yutang, who had conducted in-depth research on humour and was hence adulated as 'Master of Humour' (Zhong 2011, Ding and Zhao 2018), humorous writing can be attested in the classic 诗经 Shijing 'Book of Songs' cumulating poems composed in the Zhou (1046-256 BCE) dynasty (Lin 1924b, 1932, 1935, Sample 2011). Moreover, this historical period witnessed jesters substantially predating their modern counterparts, who were depicted in a masterpiece 史记 Shiji 'Records of the Grand Historian' composed by a court scribe and astrologer 司马迁 Sima Qian (circa 145-90 BCE) in circa 90 BCE (Allen 1981, Rouzer 2007: xi-xiii, Davis 2013, Kern 2015).

The earliest extant treatise on humour in Chinese literature is regarded to be an assemblage entitled 笑林 Xiao in 'The Forest of Laughs' by a calligrapher and literatus 邯郸淳 Handan Chun (circa 150-225 CE) during the Wei-Jin (220-589 CE) era (Lee 2011, Baccini 2014), followed by an anthology 肩髯录 Qi Yan Lu 'Record of Bright Smiles' by a witty court official 侯白 Hou Bai (581-618 CE) (Baccini 2016, Song and Guo 2017, Baccini 2020).

The Yuan (1279-1368) dynasty witnessed the emergence of specialised dramatic forms encapsulated by a type of theatrical comedy referred to as 相声 xiangsheng 'cross-talk; comic banter', which predominantly entails dialogues abounding in puns and allusions between two actors onstage, by means of deploying a plethora of homonyms in the Chinese language to create double entendres and cues for miscommunication and hence humorous effect (Link 1984, 2007, Zhang 2018). Xiangsheng reached the pinnacle of popularity in the 20th century and acted as a vehicle for satirising contemporary follies through making extensive use of subversive and critical materials, whereas its content was regulated by the propaganda department of the Chinese Communist Party, so as to facilitate ideological campaigns via designated topics and stringent censorship (Moser 1990, Cai and Dunn 2020: 10-11). As a consequence, after 1949, especially from the Cultural Revolution (1966-1976) onwards, the vast majority of xiangsheng practitioners are Party-trained, rendering this art form less appealing (Chey 2011, Rea 2015: 161). As pointed out by Moser (2004), '[t]he Chinese government has systematically stifled crosstalk by bowdlerizing its tradition, restricting its natural growth and evolution, and reducing

the form to a sycophantic, unsatisfying—and unfunny—shadow of its former self. Younger audiences exposed to only the lukewarm pap that now passes for crosstalk on Chinese TV have no way of knowing that it was at one time a freewheeling, vibrant, and even rambunctious art form'. In the 21st century, xiangsheng has resurged in popularity and appeared in the digital world and cyberspace as a transformed medium (Kushner 2013, Moser 2018), the catalyst of which is ascribed to the phenomenal 德云社 Deyun She 'Deyun Club' founded by a prominent cultural hero 郭德纲 (1973-) in 1996 (Cai 2016, 2017, Zhang and Ge 2018, Cai and Dunn 2020: 54).

III METHOD

To investigate features of Chinese stand-up comedy and compare it with Xiao, I hermeneutically scrutinise jokes compiled in Xiao and compare them with stand-up comedy performances from 'Tonight 80's Talk Show' as well as 脱口秀大会 Tuokouxiu Dahui 'Rock & Roast' (Lit. 'Talk Show Symposium') and 吐槽大会 Tucao Dahui 'Roast'.

'Rock and Roast' is an online talent competition produced by Shanghai Xiaoguo Media Company that is established by the former cast of 'Tonight 80's Talk Show' and has been leading the industry (Ren 2020). Since being launched in 2017, 'Rock & Roast' has garnered intense attention. For instance, on Weibo, a micro-blogging platform with approximately 605 million monthly active users in the third quarter of 2023 (Weibo 2023), its hashtag has accumulated 5.67 billion visits and 6.69 million posts by April 2021, and there are myriads of dedicated Weibo 'super topic' (超话 chao hua) virtual communities related to it. Apart from this phenomenal entrainment, Xiaoguo has produced an array of other online series, among which the most successful one is 'Roast' involving celebrities from various fields roasting each other and underbraging themselves, analogous to the American programme 'Comedy Central Roast' (Qiu 2021, Xu 2021). Analogous to 'Rock & Roast', 'Roast' also receives both plaudits and censure (Leng and Wang 2018, Beijing Youth Daily 2021, Ren 2021), and simultaneously, it is subject to surveillance and censorship (Zheng 2021).

Additionally, to demonstrate stand-up comedians' compliance with regulations concerning supernatural content, I draw on one example from an online radio programme 谐星聊天会 Xiexing Liaotianhui 'Chats with Comedians' (Trans. Mine), during which a small cohort of stand-up comedians' chat to each other and interact with audiences.

IV DISCUSSION AND RESULTS

The visibility of stand-up comedy in contemporary China is encapsulated by accolades from mainstream media and institutions, e.g. China Central TV, All China Women's Federation and Xinhua News Agency, China's state-run press agency: 'Rock & Roast' is adulated for promulgating optimistic mindset and thought-provoking reflections among young generations (Yang 2020), and its female participants are additionally acclaimed for defying traditional gender norms (Zhong 2020, An 2021), represented by 赵晓卉 Zhao Xiaohui who has hence been invited to the 2020 spring festival gala of a provincial TV station (Anhui TV 2020) and the 2023 spring festival gala of China Central Television (China Central Television 2023). Partially attributed to the popularity of the online 'Rock & Roast', offline stand-up comedy performances have also attained attention from the public, indicated by an ever-increasing volume of media acclamation on stand-up comedy enterprises such as 单立人 Danliren in Beijing (Niu 2017) and 泥乐 Nile in Jinan (Qilu Evening News 2019, Shen and Duan 2020).

Accompanied by the expeditious visibility of 'Rock and Roast', some outstanding and/or contentious contestants have risen to mega-stardom, exemplified by a female comedian 杨笠 Yang Li, who has obtained 2.31 million Weibo followers and a list of product endorsement opportunities through mocking men's self-confidence (May 2020, Zhang 2020, The Paper 2021, Xie 2021). There is no denying the fact that famed stand-up comedians have also caused fierce controversy and even legal issues, e.g. drug abuse, breach of contract, leakage of confidential information (China Banking News 2020, China News 2020), as well as dissension regarding massive complaints against Yang Li for 'insulting all men' and 'propagating hatred' (May 2020, The Paper 2021, Xie 2021).

Inspired by the political terminology 中国特色社会主义 Zhongguo Tese Shehuizhuyi 'Socialism with Chinese Characteristics', I perceive stand-up comedy in China as 'stand-up comedy with Chinese

characteristics', in that it is disparate from the traditional *xiangsheng* yet not parallel to its equivalent in the West either. In this paper, I employ performances derived from episodes of 'Tonight 80's Talk Show', five series of 'Rock & Roast' between 2017 and 2022, as well as five series of 'Roast' between 2017 and 2021.

To begin with, Chinese stand-up comedy is discrepant from *xiangsheng* in terms of both form and terminology, and as a cultural import, it is in line with its counterpart in the West. Although a trivial minority of *xiangsheng* takes the form of solo monologues, it is predominantly performed by two actors, i.e. an illogical 逗眼 *dougen* 'joke-cracker' narrating or playing the fool, as well as a straight 捧眼 *penggen* 'joke-setter' serving as an interlocutor in a chatty style of performance (Link 1984, 2007, Moser 2018, Isaacson 2019, Chen and Dunn 2020: 6). Chinese stand-up comedy, on the contrary, is conducted by a solo comedian, analogous to its Western equivalent.

In terms of the deployment of terminologies, notwithstanding identical concepts, Chinese stand-up comedians employ translations or transliterations of English expressions, rather than adopt pre-existing *xiangsheng* terminologies. For instance, comical elements are dubbed 包袱 *baofu* in *xiangsheng* but 梗 *geng* in Chinese stand-up comedy, which is transliterated from 'gag' in English; similarly, the *xiangsheng* terminology denoting improvisation is 现挂 *xiangua*, but it is not adopted by stand-up comedians. More significantly, Chinese stand-up comedy is more circumspect than its Western counterpart due to divergent censorship standards (Wu 2020). Compared with narratives in Xiao, Chinese stand-up comedy performances are more scrupulous too.

A conspicuous taboo topic in contemporary China is homosexuality. Same-sex sexual intercourse and emotional intimacy, especially male-male homosexuality, occurred in China millennia ago and was comprehensively tolerated during the vast majority of historical periods (Ruan and Tsai 1987, Hinsch 1990, Szonyi 1998, Wu 2004: 2). The embracement of homosexuality can be embodied by a myriad of classics, exemplified by three late Ming collections of male homoeroticism (Vitiello 1992, 1996), viz. 弁而钗 *Bianerchai* 'Cap and Hairpins' as a syncretic negotiation of crossed gender boundaries (McMahon 1988: 73-78, Wu 2017), 龙阳逸史 *Longyang Yishi* 'The Forgotten Stories of Longyang' as a portrait of male prostitution (Vitiello 2000a, 2000b, 2014), as well as 宜春香质 *Yichun Xiangzhi* 'Fragrant Essences of Spring' portraying exquisite sexuality sported by the elite (Wu 1995, McMahon 2002). Implicit and explicit depictions of male-male promiscuity can also be attested in masterpieces like 红楼梦 *Hong Lou Meng* 'Dream of the Red Chamber' (Edwards 1990, Liu 2009, Wu 2017) and 金瓶梅 *Jin Ping Mei* 'The Plum in a Golden Vase' (Lau and Ng 1989, Volpp 1996).

In Xiao, especially in a chapter entitled 僧道 *Sengdao* 'Monks and Taoists' (Trans. Mine), a substantial number of risqué jokes alluding to homoeroticism is compiled, as in Example (1) implying a monk's homosexual intercourse with his disciple.

(1) 一僧嫖院, 以手摸妓前后。忽大叫曰: “奇哉奇哉! 前面的竟像尼姑, 后面的宛似徒弟。”

A monk went to a bordello and touched a prostitute's intimate part. He suddenly shouted: 'How strange! From the front you feel like a nun, but from the back you feel like my disciple.'

(Xiao Lin Guang Ji. Monks and Taoists. Trans. Mine)

Nonetheless, since the rule of the Chinese Communist Party that regards itself obliged to mandate culture in all aspects of form, content, production, distribution and canonisation (Hockx 2015: 1-2), homosexuality has been subject to moral scrutiny and imposed on extra-legal sanctions (Chou 2001, Li 2006, Kong 2016), especially during the Cultural Revolution (Jones 2007, Worth et al 2017, 2019). To be more specific, homosexuality-themed media representation is under nation-wide surveillance, so allegedly offensive content is expurgated prior to official approval by the National Radio and Television Administration (Ng 2015, McLelland 2016, Zhao et al 2017, Wang 2019). As mentioned previously, 'Speak up' is China's first talk-show-esque programme, yet in the late 2000s, the show was suspended by the authority due to an episode pertaining to homosexuality (Wu 2020). Similarly, an episode of 'I Can I BB' was removed from all streaming websites owing to its discussion on coming out of the closet (Sohu 2018). Apart from comedy, other textual and audiovisual works appertaining to homosexuality are also stringently controlled by the party-state's cultural crackdown on 'vulgar, immoral and unhealthy content', exemplified by a literary genre dubbed 耽美 *danmei* that features male-male

romance/eroticism (Yang and Xu 2016, 2017a, 2017b, Zhang 2016), and a gay-themed serial entitled 上瘾 Shangyin ‘Addicted’ (Ellis-Petersen 2016, Yang and Tang 2018).

Even if homosexuality is circumspetly circumnavigated, obscenity is still subject to official censorship in the form of a series of anti-pornography campaigns launched by the National Office against Pornographic and Illegal Publications, Cyberspace Administration of China and other government departments (Jacobs 2012: 32, Ji and Long 2014, Ning 2014, Qin 2020). As a result of the crackdown on pornography, although ‘Roast’ attained attention from mainstream media prior to its release (China News 2016) and attracted over 30 million views within three days after being launched online, the first episode was banned due to obscene implications (Xu 2016).

It is worth mentioning that both xiangsheng and Xiao are prone to sexual titillation. Xiangsheng artists are not surmised to refrain from expressing obscenity, in that traditional xiangsheng abounds with liberated sexual jokes and vulgar comical elements (Cai and Dunn 2020: 3), and it possesses a subgenre called 荤口 hunkou (Lit. ‘meat [as opposed to ‘vegetarian’] mouth’) that is dedicated for suggestive themes and sexual humour (Link 1984, 1992, Moser 2018). In the contemporary era, some innovative xiangsheng works of Guo Degang are banned by TV stations and party censors by virtue of coarse elements of sexual and adulterous innuendoes (Cai 2016, 2017). Similarly, Xiao is replete with prurient jokes, especially in a chapter entitled 闺风 Guifeng ‘Inner Chamber Custom’ (Trans. Mine), as in Example (2). It is notable that this example entails homonymy that the character 快 kuai either describes ‘sharp’ status of weapons or functions as a slang expression ‘fast’ denoting premature ejaculation, thereby inducing humorous effects (see Section 4 for more discussion on homonymy).

(2) 新郎初次行房，妇欣然就之，绝不推拒。至事毕之后，乃高声叫曰，“有强盗！有强盗！”新郎曰：“我乃丈夫，如何说是强盗？”新妇曰：“既不是强盗，为何带把刀来？”夫曰：“刀在那里？”妇指其物曰：“这不是刀？”新郎曰：“此乃阳物，何认为刀？”新妇曰：“若不是刀，为何这等快极？”

When a bride had sex with her groom for the first time, she was very keen. After they finished, she cried: ‘Bandit! Bandit!’ The groom said: ‘I’m your husband. Why did you call me a bandit?’ The bride said: ‘If you weren’t a bandit, why would you have a knife with you?’ The groom asked: ‘Where’s the knife?’ The bride pointed at his penis and said: ‘Isn’t it a knife?’ The groom replied: ‘This is my cock. Why did you call it a knife?’ The groom said: ‘If it wasn’t a knife, how could it be so kuai?’

(Xiao Lin Guang Ji. Inner Chamber Custom. Trans. Mine)

The dissimilitude between Chinese stand-up comedy and Xiao can also be embodied by supernaturalism. As the ruling party, the Chinese Communist Party is indoctrinating people with an atheist ideology via political education programmes (Li et al 2018), and there are party-state constraints on religions (Chan 2005, Ying 2014, Tao 2017) and the so-called ‘feudal superstitions’ (Gao 2014, You 2020). Impinged upon by such an atheist ideology, the National Radio and Television Administration proscribes supernatural plots and narratives featuring ‘superstitious practices concerning physiognomy, fortune-telling, feng shui, divination, exorcism, etc’ (‘看相，算命，看风水，占卜，驱鬼治病等封建迷信活动’) (Trans. Mine) (National Radio and Television Administration 2009). Stand-up comedians, therefore, are scrupulous about complying with regulations. For instance, in an episode of ‘Chats with Comedians’, which is themed around superstition in daily life, several audiences talked about divination and religion, so comedians had to keep interrupting and changing topics (Example (3)) in case ‘the programme gets banned’ (‘节目不让播了’), and sensitive expressions from audiences have been bleeped out.

(3) [观众] 之前家里有人拜佛的时候答应了什么东西，然后没有还愿。要我去还愿。

[Audience] Previously my family failed to redeem a vow to Buddha, so I must make votive offerings.

[演员甲] 我大概明白了。咱们控制点儿节奏，是吧，防止我们变成一档封建节目。咱们还是社会主义国家。

[Comedian A] I seem to understand. But we need to be careful not to make the programme a superstitious one. We’re still in a socialist country.

[演员乙] 我们今天聊这个题目, 朋友们, 我们叫“当代玄学”, 都说“当代”了。就是很多平常这种小的...

[Comedian B] Today's topic, guys, is 'contemporary superstition', and the focus is on the word 'contemporary'.

What we mean here is just those little things in everyday lives...

[演员甲] 你说的还是大唐全盛时期, 咱们佛教从印度引进来。来, 这位朋友。

[Comedian A] What you said was the Tang dynasty, when Buddhism was introduced from India. Let's ask another audience.

(Xiexing Liaotianhui. Trans. Mine)

Nevertheless, being composed in pre-modern China, Xiao contains narratives featuring supernatural plots, as in Example (4). It is notable that supernatural storylines do not necessarily contribute to humorous elements: in Example (5), there is an immortal character, yet this deity is simply deployed to anathematise social injustice and corruption.

(4) 一道士过王府基, 为鬼所迷, 赖行人救之, 扶以归。道士曰: “感君相救, 无物可酬, 有避邪符一道, 聊以奉谢。”

While passing by an aristocratic mausoleum, a Taoist priest was possessed by a ghost. A passer-by saved him and escorted him home. The Taoist priest said: 'Thank you so much for saving my life. I have nothing else to show my gratitude, so please accept my amulet that can protect you against evil.'

(Xiao Lin Guang Ji. Monks and Taoists. Trans. Mine)

(5) 府取童生, 祈梦: “道考可望入泮否?” 神问曰: “汝祖父是科下否?” 曰: “不是。” 又问: “家中富饶否?” 曰: “无得。” 神笑曰: “既是这等, 你做甚么梦!”

A junior candidate prayed to a divinity in his dream: 'Will I pass this imperial examination?' The divinity asked: 'Is your grandfather a scholar-official?' He replied: 'No, he's not.' The divinity asked again: 'Are you from an affluent family?' He replied: 'No, I'm not.' The divinity laughed: 'Then what are you dreaming about?'

(Xiao Lin Guang Ji. Corruption. Trans. Mine)

Notwithstanding discrepancies between Xiao and modern stand-up comedy, I postulate that there are affinities between them from phonetic, semantic and pragmatic perspectives.

First, from a phonetic perspective, a strategy of 谐音 *xieyin* 'paronomasia' prevails among stand-up comedies and narratives in Xiao. Paronomasia denotes a rhetorical device conflating homonyms or near-homonyms in order to produce a humorous effect, or a comparable play on words and phrases of analogous pronunciations (McArthur et al 2018a). For instance, a comedian whose stage name is 王建国 Wang Jianguo is celebrated for deploying *xieyin*, which is repeatedly and jokingly denounced by his boss and friend 李诞 Li Dan, a renowned comedian and writer, yet Wang Jianguo intentionally reinforces the *xieyin* technique, rendering it a distinctive 'clichéd' property of his performance. In Example (6), the expression 'being so-and-so but wanting so-and-so' alludes to a well-known axiom, viz. 当婊子还要立牌坊 *dang biaozi haiyao li paifang*, which literally means 'being a whore and wanting a chastity memorial arch' (Trans. Mine) and metaphorically means 'you can't have your cake and eat it too'. However, out of audiences' expectation, Wang Jianguo says a 成语 *chengyu* 'idiom' 当机立断 *dang ji li duan* 'grasping opportunities resolutely' instead, generating three pairs of homonyms in total: *dang* and *li* share the same pronunciations with 'being' and 'wanting' in the axiom respectively, and *ji* additionally shares the same pronunciation with 鸡 *ji* that is a slang expression for prostitutes, which implies and corresponds to the 'whole' in the axiom.

(6) 我的朋友们听完就都理解了嘛, 但是有一个朋友理解得过于透彻, 听我说完之后很开心, 很兴奋, 指着我说: “我知道了, 你就是当那啥又想立那啥。” 我气得我说: “你说清楚当啥立啥,

当哪啥立哪啥? 来你说清楚。”他也很慌张:“不是,我不是那意思,就是当那啥,你不是,哎呀,当那个当立那个,你应该当机立断!”

All my friends understood me after my explanation, but one of them understood too much. He said to me excitedly: ‘I see. You’re being so-and-so and wanting so-and-so.’ I was pissed off and asked him: ‘What do you mean by “being so-and-so and wanting so-and-so”? Explain.’ He panicked: ‘No, I didn’t mean that. You’re not. Well, I mean, you should be resolute and wanting opportunities.’

(Wang Jianguo. Rock & Roast. Trans. Mine)

Analogously, in Example (7) extracted from Xiao, the noun 尺 *chi* ‘ruler’ and the verb 吃 *chi* ‘to eat’ are used as puns despite different tones, rendering a statement ‘to want the ruler’ into ‘to want to eat (excrement)’ in the context of a lavatory.

(7) 一裁缝上厕坑,以尺挥插墙上。便完忘记而去。随有一满洲人登厕,偶见尺,将腰刀挂在上面。少顷,裁缝转来取尺,见有满人,畏而不前,观望良久。满人曰:“蛮子你要甚么?”答曰:“小的要尺。”满人曰:“咱囚攘的,厕也没有厕完,你就要吃(尺)!”

A tailor went to the toilet and hung his ruler on a rack, but he forgot it and left. Then a Manchu man entered and hung his knife on the rack too. Soon after, the tailor came back for the ruler, but he was afraid of the Manchu man, so he waited aside. The Manchu man asked him: ‘What do you want?’ The sailor replied: ‘I want (to) *chi*.’ The Manchu man said: ‘Shit! I haven’t finished, and you want (to) *chi*!’

(Xiao Lin Guang Ji. Prowess. Trans. Mine)

Second, from a semantic perspective, homonymy is also widely deployed in stand-up comedy and Xiao. Homophones denote words sharing an identical pronunciation whereas diverging in spelling and meaning, the occurrence of which is predominantly ascribed to historical evolution entailing words of different definitions becoming phonologically parallel (McArthur et al 2018b). Example (8) entails two homophones of the character 娘 *niang*: the traditional use in the axiom is an archaic expression for ‘mother’, yet there is a newly-coined neologism meaning ‘sissy’. By employing homophony, a female stand-up comedian named 王思文 *Wang Siwen* teases about her husband 程璐 *Cheng Lu*, who is also a stand-up comedian, for not forgetting his ‘mother’, i.e. not forgetting his ‘sissy’ attribute.

(8) 程璐真的特别好,俗话说,娶了媳妇忘了娘,你看程璐结婚这么久了一点儿都没变,还是那么娘。

Cheng Lu is really good. As the saying goes, ‘A man forgets his *niang* as soon as he has a wife.’ But look at Cheng Lu, after getting married for so long, he hasn’t changed at all—he’s still so *niang*.’

(Wang Siwen. Tonight 80’s Talk Show. Trans. Mine)

In Xiao, there is also a prodigious number of jokes involving homophones. As mentioned previously, Example (2) extracted from Xiao entails homophony. Similarly, in Example (9), the former 大 *da* means ‘superior’ in terms of societal and familial status of the wife compared with the concubine, whereas the latter 大 *da* means ‘old’ in terms of age.

(9) 一家娶妾,年纪过长于妻。有卖婆见礼,问:“那位是大?”妾应云:“大是他大,大是我大。”

A family’s concubine was older than the wife. A saleswoman asked them: ‘Which one of you is more *da*?’ The concubine replied: ‘She’s more *da*, but I’m more *da*.’

(Xiao Lin Guang Ji. Inner Chamber Custom. Trans. Mine)

Third, from a pragmatic perspective, both stand-up comedy and Xiao deploy a pragmatic approach. Through a hermeneutic analysis of the performance of a comedian pseudonymised 池子 *Chizi* at ‘Roast’ (Example (10)), Yin (2018) propounds that humorous effect of stand-up comedy can be expounded by presupposition failure (Strawson 1950, 1964, Beaver et al 2021) as well as the Incongruity Theory attributing generation of humour to concurrence of items that should not appear coincidentally according to logic and familiarity (Schultz 1976, Suls 1972, 1983, Liu 2005, Morreall 2020). I posit that this strategy is also adopted by non-professional stand-up comedy performers such as a rapper whose stage name is 弹壳 *Danke*. During his performance at ‘Roast’, upon having established a presupposition that all rappers are valorously rebellious, *Danke* immediately ingratiates himself with idols’ devoted fanbases who can be ferocious in online trolling, which annihilates the presupposition and hence induces humorous effects and sarcasm on toxic fandom (Example (11)).

(10) 蔡国庆老师, 是中国流行音乐的男歌手, 上春晚次数21次。我很惊讶呀, 他是流行男歌手, 对不对, 什么时候中国流行音乐变成这样了。

Mr Cai Guoqing, a Chinese pop singer who has performed in the national New Year Gala for 21 times. I'm shocked. Is he a pop singer? Since when did his songs become pop music?'

(Chizi. Roast. From Yin 2008: 59. Trans. Mine)

(11) 我是一个 rapper, 但是我特别不喜欢现在的 rapper, 包括我自己, 我说实话。原来我们做说唱的大部分都是怼天怼地怼空气, 不管你是谁, 你爱谁谁, 气质这一块绝对不能颓。你编剧作家, 我 rapper。你影帝影后, 我 rapper。你当红 idol, 我...respect。我也不是怕 idol, 主要我是怕那些粉丝老师们: 一句话要是说不对, 那是真揍你啊!

I'm a rapper, but I really don't like today's rappers, including myself, to be honest. We rappers used to be so wild. Whoever you were, we never gave a shit. You're playwrights and writers—I'm a rapper. You're best actors and actresses—I'm a rapper. You're idols—I...respect. I'm not afraid of idols, but their distinguished fans: if one of your words pisses them off, they really troll you to death!

(Danke. Roast. Trans. Mine)

Analogously, in Example (12) extracted from Xiao, readers' two presuppositions based on common sense are invalidated. The first surmise is that the doctor is competent, yet it is not borne out, in that none of his neighbours trusts the medicine he made. The second surmise is that medicine is supposed to cure diseases, yet it is not borne out either, in that the doctor's medicine can even cause diseases.

(12) 一医迁居, 谓四邻曰: “向来打搅, 无物可做别敬, 每位奉药一帖。” 邻舍辞以无病。医曰: “但吃了我的药, 自然会生起病来。”

Before moving home, a doctor thanked his neighbours: 'I've been grateful for your friendliness. I have nothing else to give you, so everybody please take some medicine I made.' The neighbours all refused by saying that they were not ill. The doctor said: 'You will get ill after taking my medicine.'

(Xiao Lin Guang Ji. Prowess. Trans. Mine)

V CONCLUSION

By means of exploring stand-up comedy programmes exemplified by 'Tonight 80's Talk Show', 'Rock & Roast' and 'Roast', I profound that stand-up comedy in China possesses unique characteristics, because it does not accord with the form or terminology of the traditional xiangsheng. More significantly, contemporary stand-up comedians are scrupulous about complying with party-state regulations of homosexual, pornographic and supernatural content, whereas Xiao abounds with such elements.

Nevertheless, notwithstanding discrepancies between modern stand-up comedy and Xiao, they demonstrate phonetic, semantic and pragmatic resemblances. To be more specific, the devices of paronomasia, homophony as well as presupposition failure and incongruity can be attested in both stand-up comedy performances and narratives in this pre-modern jestbook.

REFERENCES

- Allen, J. R. (1981). An Introductory Study of Narrative Structure in the Shi ji. *Chinese Literature: Essays, Articles, Reviews* 3.1: 31-66.
- An, N. (2021). 这些女脱口秀演员为何迷人 Zhaxie nv tuokouxiu yanyuan weihe miren [Why are female stand-up comedians so admirable]. *China Youth Daily*. 09 March 2021. <https://news.cctv.com/2021/03/09/ARTIGcscLu2zPff37FaiNy8i210309.shtml>. Access 10 January 2024.
- Anhui TV. (2020). 赵晓卉《过年随想》 Zhao Xiaohui Guonian Suixiang [Thoughts on New Year By Zhao Xiaohui]. *Anhui TV*. <http://www.ahtv.cn/v/xcp/2020hw/2020/0122/001368815.html>. Access 12 January 2024.
- Baccini, G. (2014). Forest of Laughter and Traditional Chinese Jestbooks». In *Encyclopedia of Humor Studies*, ed. Salvatore Attardo, 246-248. Los Angeles: SAGE Publications.

- Baccini, G. (2016). Traditional Chinese Jestbooks and Ming Revival. In *Linking Ancient and Contemporary: Continuities and Discontinuities in Chinese Literature*, eds. Tiziana Lippiello, Chen Yuehong and Maddalena Barengi, 69-80.
- Baccini, G. (2020). Approaching Jokes and Jestbooks in Premodern China. In *The Palgrave Handbook of Humour, History, and Methodology*, eds. Daniel Derrin and Hannah Burrows, 201-220. Cham: Palgrave Macmillan.
- Beaver, D. I., B. Geurts & K. Denlinger. (2021). Presupposition. In *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta. Stanford University.
- Beijing Youth Daily. (2021). 被吐槽越来越不好笑 《吐槽大会》的求生实验能成功吗? Bei tucao yuelaiyue buhaoxiao Tucao Dahui de qiusheng shiyan neng chenggong ma? [Criticised for being more and more boring can Roast's changes be successful?] *Beijing Youth Daily*. 15 March 2021. <http://www.chinanews.com/yl/2021/03-15/9432116.shtml>. Access 04 January 2024.
- Brodie, I. (2020). Is Stand-Up Comedy Art? *The Journal of Aesthetics and Art Criticism* 78.4: 401-418.
- Cai, S. (2016). A Culture Hero: 'Xiangsheng' (Crosstalk) Performer Guo Degang. *Asian Theatre Journal* 33.1: 82-103.
- Cai, S. (2017). Guo Degang: A Xiangsheng (Cross Talk) Performer Bridging the Gap Between Su (Vulgarity) and Ya (Elegance). *Asian Ethnology* 76.2: 343-365.
- Cai, S & E. Dunn. (2020). *Xiangsheng and the Emergence of Guo Degang in Contemporary China*. Singapore: Palgrave Macmillan.
- Chan, K.-K. (2005). Religion in China in the Twenty-first Century: Some Scenarios. *Religion, State and Society* 33.2: 87-119.
- Chan, S. (2011). Identifying Daoist Humour: Reading the Liezi. In *Humour in Chinese Life and Letters: Classical and Traditional Approaches*, eds. Jocelyn Chey and Jessica Milner Davis, 73-88. Hong Kong: Hong Kong University Press.
- Chen, M. (2012). Chinese Youth Literature: A Historical Overview. In *Perspectives on Teaching and Learning Chinese Literacy in China*, eds. Cynthia B. Leung and Jiening Ruan, 107-127. Dordrecht: Springer.
- Chey, J. (2011). Youmo and the Chinese Sense of Humour Chan. In *Humour in Chinese Life and Letters: Classical and Traditional Approaches*, eds. Jocelyn Chey and Jessica Milner Davis, 1-30. Hong Kong: Hong Kong University Press.
- China Banking News. (2020). China CITIC Bank under Investigation after Leaking Private Information of Chinese Comedian Chi Zi. *China Banking News*. 10 May 2020. <https://www.chinabankingnews.com/2020/05/10/citic-bank-accused-of-confidential-information-leaks-by-chinese-comedian-chi-zi/>. Access 06 January 2024.
- China Central Television. (2023). 圆桌脱口秀《给我一分钟》Yuanzhuo tuokouxiu Gei wo yi fenzhong [Roundtable talk show: Give me one minute]. *China Central Television*. <https://tv.cctv.cn/2023/01/22/VIDEfF4zNKQc8pkmP5u7vm3r230122.shtml>. Access 10 January 2024.
- China News. (2016). 王思聪曝敢接受当面吐槽 《吐槽大会》众星欢乐开撕 Wang Sicong bao gan jieshou dangmian tucao Tucao Dahui zhongxing huanse kaisi [Wang Sicong openly accepts face-to-face roast, celebrities will start to roast in Roast]. *China News*. 04 July 2016. <http://www.chinanews.com/yl/2016/07-04/7927020.shtml>. Access 05 January 2024.
- China News. (2020). 卡姆吸毒、池子出走.....笑果文化还能笑出来吗? Kamu xidu, Chizi chuzou...Xiaoguo wenhua haineng xiaochulai ma? [Kamu's drug abuse and Chizi's resignation...Can Xiaoguo laugh?] *China News*. 24 June 2020. <http://www.chinanews.com/yl/2020/06-24/9220425.shtml>. Access 09 January 2024.
- Chou W.-S. (2001). Homosexuality and the Cultural Politics of Tongzhi in Chinese Societies. *Journal of Homosexuality* 40.3-4: 27-46.
- Davis, J. M. (2013). Humour and its cultural context: Introduction and overview. In *Humour in Chinese Life and Culture: Resistance and Control in Modern Times*, eds. Jessica Milner Davis and Jocelyn Chey, 1-22. Hong Kong: Hong Kong University Press.
- Ding, J. & P. Zhao. (2018). 从鲁迅与林语堂的幽默之争说开去 Cong Lu Xun yu Lin Yutang de youmo zhizheng shuokaiqu [From the debates on humour between Lu Xun and Lin Yutang]. *Literary and Artistic Contention* 10: 171-177.
- Double, O. (2017). The origin of the term 'stand-up comedy'. *Comedy Studies* 8.1: 106-109.

- Edwards, L. (1990). Gender Imperatives in Honglou meng: Baoyu's Bisexuality. *Chinese Literature: Essays, Articles, Reviews* 12: 69-81.
- Ellis-Petersen, H. (2016). China bans depictions of gay people on television. *The Guardian*. 04 March 2016. <https://www.theguardian.com/tv-and-radio/2016/mar/04/china-bans-gay-people-television-clampdown-xi-jinping-censorship>. Access 08 January 2024.
- Fan, S. (2019). China's Hottest TV Show Right Now is Striving to Provide Space for Mainstream Debate. *Radii*. 25 November 2019. <https://radiichina.com/chinas-hottest-tv-show-debate/>. Access 26 January 2024.
- Gao, B. (2014). How Does Superstition Become Intangible Cultural Heritage in Postsocialist China? *Positions: Asia Critique* 22.3: 551-572.
- Greenbaum, A. (2009). Stand-up comedy as rhetorical argument: An investigation of comic culture. *Humor* 12.1: 33-46.
- Hinsch, B. (1990). *Passions of the Cut Sleeve: The Male Homosexual Tradition in China*. Berkeley: University of California Press.
- Hockx, M. (2015). *Internet Literature in China*. New York: Columbia University Press.
- Hsu, P.-C. (2015). *Feng Menglong's Treasury of Laughs: A Seventeenth-Century Anthology of Traditional Chinese Humour*. Leiden: Brill.
- Huson, T. (2016). Lin Yutang and Cross-cultural Transmission of Culture as Social Critique. *China Media Research* 12.3: 27-43.
- Ifeng. (2020). 《今晚80后脱口秀》停播后，沉浸三年的他终于又翻红了 Jinwan balighou tuokouxiu tingbohous, chenjin sanniande ta zhongyu you fanhongle [Three years after tonight 80's Talk show ends its run, he becomes popular again]. *Ifeng*. 04 March 2020. <https://ent.ifeng.com/c/7uY4qVIXPNP>. Access 28 January 2024.
- Isaacson, N. (2019). Locating Kexue Xiangsheng (Science Crosstalk) in *Relation to the Selective Tradition of Chinese Science Fiction*. *OSIRIS* 34: 139-157.
- Jacobs, K. (2012). *People's Pornography: Sex and Surveillance on the Chinese Internet*. Bristol, Chicago: Intellect Books Ltd.
- Ji, X. & J. Long. (2014). “为什么要屏蔽你?” “净网”行动进行时 ‘Weishenme yao pingbi ni?’ ‘Jingwang’ xingdong jinxingshi. *Southern Daily*. 29 May 2019. <http://www.infzm.com/content/101017>. Access 15 January 2024.
- Jones, R. H. (2007). Imagined comrades and imaginary protections: Identity, community and sexual risk among men who have sex with men in China. *Journal of Homosexuality* 53.3: 83-115.
- Kern, M. (2015). The ‘Masters’ in the Shiji. *T'oung Pao* 4-5: 335-362. Knapp, Keith N. 2019. Six Dynasties Chronology. In *The Cambridge History of China*, ed. Albert E. Dien, xviii-xxii. Cambridge: Cambridge University Press.
- Kong, Travis S. K. (2016). The sexual in Chinese sociology: Homosexuality studies in contemporary China. *Sociological Review* 64: 495-514.
- Kushner, B. (2013). Unwarranted attention: The image of Japan in twentieth-century Chinese humour. In *Humour in Chinese Life and Culture: Resistance and Control in Modern Times*, eds. Jessica Milner Davis and Jocelyn Chey, 47-80. Hong Kong: Hong Kong University Press.
- Lau, M. P. & M. L. Ng. (1989). Homosexuality in Chinese culture. *Culture, Medicine and Psychiatry* 13: 465-488.
- Lavin, S. (2004). *Women and Comedy in Solo Performance: Phyllis Diller, Lily Tomlin and Roseanne*. New York and London: Routledge.
- Lee, L. X. H. (2011). Shared Humour: Elitist Joking in Shishuo xinyu (A New Account of Tales of the World). In *Humour in Chinese Life and Letters: Classical and Traditional Approaches*, eds. Jocelyn Chey and Jessica Milner Davis, 89-116. Hong Kong: Hong Kong University Press.
- Leggieri, A. (2020). Testing the Limits of Pirandello's Umorismo: A Case Study Based on Xiaolin Guangji. In *The Palgrave Handbook of Humour, History, and Methodology*, eds. Daniel Derrin and Hannah Burrows, 221-238. Cham: Palgrave Macmillan.
- Leggieri, A. (2021). Magistrates, Doctors, and Monks: Satire in the Chinese Jestbook Xiaolin Guangji. In *The Rhetoric of Topics and Forms*, ed. Gianna Zocco, 369-380. Berlin and Boston: De Gruyter.
- Leng, S. & T. Wang. (2018). 《吐槽大会2》不回避真实人性，更有力量 Tucao Dahui 2 buhui renjian zhenshi, gengyou Liliang [Roast 2 doesn't avoid reality and is more vocal]. *The Beijing*

- News. 18 January 2018. <http://www.chinanews.com/yl/2018/01-18/8427098.shtml>. Access 11 January 2024.
- Li, M., Y. Lu & F. Yang. (2018). Shaping the Religiosity of Chinese University Students: Science Education and Political Indoctrination. *Religions* 9(10). 309. <https://doi.org/10.3390/rel9100309>.
- Li, Y. (2006). Regulating same sex relationships in the People's Republic of China. In *Sex and Sexuality in China*, ed. Elaine Jeffreys, Abingdon and New York: Routledge.
- Lin, Y. (1924a). 征译散文并提倡“幽默” Zhengyi sanwen bing tichang 'youmo' [Call for prose and promote 'humour']. *Chenbao Fukan* 115: 3-4.
- Lin, Y. (1924b). 幽默杂话 Youmo zahua [Discourses on humour]. *Chengbao Fukan* 131: 1-2.
- Lin, Y. (1932). 论幽默 Yu youmo [On humour]. In *林语堂自传 Lin Yutang zizhuan [Li Yutang's autobiography]*.
- Lin, Y. (1935). *My Country and My People*. New York: John Day Co.
- Link, P. (1984). The Genie and the Lamp: Revolutionary Xiangsheng. In *Popular Chinese Literature and Performing Arts in the People's Republic of China 1949-1979*, ed. Bonnie S. McDougall, 83-111. London: University of California Press.
- Link, P. (1992). The Mum Sparrow: Non-vegetarian Xiangsheng in Action. *CHINOPERL* 16.1: 1-27.
- Link, P. (2007). The Crocodile Bird: Xiangsheng in the early 1950s. In *Dilemmas of Victory: the Early Years of the People's Republic of China*, eds. Jeremy Brown and Paul Pickowicz, 207-231. Cambridge: Harvard University Press.
- Liu, N. (2005). 关联理论视角中的幽默乖讹与消解 Guanlian lilun shijiao zhongde youmo guaie yu xiaojie [Humor Incongruity and Resolution from the Perspective of Relevance Theory]. *Journal of PLA University of Foreign Languages* 28.1: 16-23.
- Liu, T. (2009). Conflicting Discourses on Boys' Love and Subcultural Tactics in Mainland China and Hong Kong. *Intersections* 20. <http://intersections.anu.edu.au/issue20/liu.htm>.
- May, T. (2020). She Mocked Men's Bluster. Then Came the Complaints. *New York Times*. 31 December 2020. <https://cn.nytimes.com/china/20201231/male-confidence-comedian-china/dual/>. Access 14 January 2024.
- McArthur, T., J. Lam-McArthur & L. Fontaine. Eds. (2018a). Pun (paronomasia). *The Oxford Companion to the English Language (2nd ed)*. Oxford: Oxford University Press.
- McArthur, T., J. Lam-McArthur & L. Fontaine. Eds. (2018b). Homophone. *The Oxford Companion to the English Language (2nd ed)*. Oxford: Oxford University Press.
- McLelland, M. (2016). New Media, Censorship and Gender: Using Obscenity Law to Restrict Online Self-Expression in Japan and China. In *Routledge Handbook of New Media in Asia*, eds. Larissa Hjorth and Olivia Khoo, 118-129. Abingdon: Routledge.
- McMahon, K. (1988). *Causality and Containment in Seventeenth-Century Chinese Fiction*. Leiden: Brill.
- McMahon, K. (2002). Sublime Love and the Ethics of Equality in a Homoerotic Novel of the Nineteenth Century: Precious Mirror of Boy Actresses. *NAN NÜ* 4.1: 70-109.
- Morreall, J. (2020). Philosophy of Humor. In *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta. Stanford University.
- Moser, D. (1990). Reflexivity in the Humor of Xiangsheng. *CHINOPERL* 15: 45-68.
- Moser, D. (2004). *No Laughing Matter: A Hilarious Investigation into the Destruction of Modern Chinese Humour*. 16 November 2004.
- Moser, D. (2018). Keeping the Ci in Fengci: A Brief History of the Chinese Verbal Art of Xiangsheng. In *Not Just a Laughing Matter: Interdisciplinary Approaches to Political Humor in China*, eds. King-fai Tam and Sharon R. Wesoky, 77-95. Singapore: Springer.
- National Radio and Television Administration. (2009). 广电总局关于加强互联网视听节目内容管理的通知 Duangdian zongju guanyu jiaqiang hulianwang shiting jiemu neirong guanlide tongzhi [Announcement about the National Radio and Television Administration's regulations on Internet audio-visual content]. *The Central People's Government of the People's Republic of China*. 02 April 2009. http://www.gov.cn/gzdt/2009-04/02/content_1275431.htm. Access 12 January 2024.
- Ng, L. (2015). China's elusive truths: Censorship, value and literature in the Internet age. In *Censorship and the Limits of the Literary: A Global View*, ed. Nichole Moore, 233-246. New York, London: Bloomsbury.

- Ning, S. (2014). “净网”非“禁网” 网络写手路在何方? ‘Jingwang’ fei ‘jinwang’, wangluo xieshou luzaihefang? *China News*. 15 May 2014. <http://www.chinanews.com/cj/2014/05-15/6173441.shtml>. Access 14 January 2024.
- Niu, C. (2017). “单立人” 默默耕耘国产脱口秀 他们辞了职专心逗你乐 ‘Danliren’ momo gengyun guochan tuokouxiu tamen cilezhi zhuanxin dounile [‘Danliren’ is contributing to domestic comedy and they quit their jobs to be full-time comedians]. *Beijing Daily*. 21 October 2017. <http://media.people.com.cn/n1/2017/1021/c40606-29600000.html>. Access 17 January 2024.
- Oriental Morning Post. (2006). 《东方夜谭》低俗停播 刘仪伟 “脱口秀”下课 Dongfang Yetan disu tingbo Liu Yiwei ‘tuokouxiu’ xiake [Dongfang Yetan is suspended for vulgarity Liu Yiwei’s talk show is off the shelf]. *Oriental Morning Post*. 04 August 2006. <https://yule.sohu.com/20060804/n244615905.shtml>. Access 02 January 2024.
- Qian, S. (2007). Translating ‘humor’ into Chinese culture. *Humor* 20.3: 277-295.
- Qian, S. (2011a). *Liberal Cosmopolitan: Lin Yutang and Middling Chinese Modernity*. Leiden and Boston: Brill.
- Qian, S. (2011b). Discovering Humour in Modern China: The Launching of the Analects Fortnightly Journal and the ‘Year of Humour’ (1933). In *Humour in Chinese Life and Letters: Classical and Traditional Approaches*, eds. Jocelyn Chey and Jessica Milner Davis, 191-218. Hong Kong: Hong Kong University Press.
- Qiao, L. (2014). 论林语堂的幽默观 Lun Lin Yutang de youmoguan [On Lin Yutang’s attitudes on humour]. *Journal of Kaifeng Institute of Education* 34.11: 12-13.
- Qilu Evening News. (2019). 他是济南抬起杠来最逗的人, 生活中随时在线 “开麦” 吐槽 Ta shi Jinan taiqiganglai zuidou de ren, shenghuozhong suishi kaixian ‘kaimai’ toucao [He’s the funniest guy in Jinan, who constantly jokes around in life]. *Qilu Evening News*. 12 September 2019. https://www.thepaper.cn/newsDetail_forward_4408546. Access 15 January 2024.
- Qin, C. (2020). 人民网评: 各尽其责, 携手共建清朗网络空间 Renminwang ping: Gejin qize, jinshou gongjian qinglang wangluo kongjian. *People.cn*. 23 May 2020. <http://opinion.people.com.cn/n1/2020/0523/c223228-31720561.html>. Access 15 January 2024.
- Qiu, W. (2021). 脱口秀的“破圈”之路 Tuokouxiu de ‘poquan’ zhilu [The process of talk show’s visibility]. *Beijing Evening News*. 31 March 2021. <https://baijiahao.baidu.com/s?id=1695648188137236850&wfr=spider&for=pc>. Access 07 January 2024.
- Rappaport, J. & J. Quilty-Dunn. (2020). Stand-Up Comedy, Authenticity, and Assertion. *The Journal of Aesthetics and Art Criticism* 78.4: 477-490.
- Rea, C. (2015). *The Age of Irreverence: A New History of Laughter in China*. Oakland, California: University of California Press.
- Ren, Q. (2020). “天才”出走、资本退却, 笑果文化还剩下什么? Tiancai chuzou, ziben tuique, xiaoguo wenhua hai shengxia shenme? [The talent has left and capital has withdrawn, what does Xiaoguo have now?] *The Paper*. 15 January 2020. https://www.thepaper.cn/newsDetail_forward_5523743. Access 07 January 2024.
- Ren, S. (2021). 《吐槽大会》又被吐槽了 Tucao Dahui youbei tucao le [Roast is criticised again]. *China News*. 21 March 2020. <http://www.chinanews.com/yl/2021/03-20/9436916.shtml>. Access 03 January 2024.
- Rouzer, P. (2007). *A New Practical Primer of Literary Chinese*. Cambridge, MA: Harvard University Asia Center.
- Ruan, F.-f. & Y.-m. Tsai. (1987). Male homosexuality in traditional Chinese literature. *Journal of Homosexuality* 14: 21-33.
- Sample, J. C. (2011). Contextualizing Lin Yutang’s essay “On Humour”: Introduction and Translation. In *Humour in Chinese Life and Letters: Classical and Traditional Approaches*, eds. Jocelyn Chey and Jessica Milner Davis, 169-190. Hong Kong: Hong Kong University Press.
- Schultz, T. (1976). A Cognitive-Developmental Analysis of Humor. In *Humor and Laughter: Theory, Research and Applications*, eds. Tony Chapman and Hugh Foot, 12-13. New York: Wiley.

- Shen, H. & T. Duan. (2020). 脱口秀演员孟川, 火了! Tuokouxiu yanyuan Meng Chuan huole [The stand-up comedian Meng Chuan goes viral]. *Dazhong Daily Newspaper*. 27 November 2020. http://dzrb.dzng.com/articleContent/708_814791.html. Access 05 January 2024.
- Sohu. (2018). 想要传递正确思想观念的《奇葩大会》第二季, 现在也下架了 Xiangyao chuandi zhengque sixiang guanniande Qipa Dahui dierji, xianzai ye xiajia le [The Qipa Dahui that intending to express positive values is now off the shelf]. *Sohu*. 11 November 2018. https://www.sohu.com/a/227965983_139533. Access 05 January 2024.
- Song, Y. & K. Guo. (2017). 《启颜录》诙谐风格的语言学分析 Qi Yan Lu huixie fengge de yuyanxue fenxi [Linguistic analysis of the humorous style of Qi Yan Li]. *Journal of Hubei University* 44.4: 129-134.
- Strawson, P. F. (1950). On referring. *Mind* 59: 320-344.
- Strawson, P. F. (1964). Identifying reference and truth-values. *Theoria* 30: 96-118.
- Suls, J. (1972). A Two-Stage Model for the Appreciation of Jokes and Cartoons: An Information-Processing Analysis. In *The Psychology of Humor*, eds. Jeffrey Goldstein and Paul McGhee, 81-99. New York: Academic Press.
- Suls, J. (1983). Cognitive Processes in Humor Appreciation. In *Handbook of Humor Research*, eds. Paul McGhee and Jeffrey Goldstein, 39-58. New York: Springer-Verlag.
- Szonyi, M. (1998). The Cult of Hu Tianbao and the Eighteenth-Century Discourse of Homosexuality. *Late Imperial China* 19.1: 1-25.
- Tao, Y. (2017). The Historical Foundations of Religious Restrictions in Contemporary China. *Religions* 8(12). 263. doi: 10.3390/rel8120263.
- Vitiello, G. (1992). The Dragon's Whim: Ming and Qing Homoerotic Tales from 'The Cut Sleeve'. *T'oung Pao* 78. 4/5: 341-372.
- Vitiello, G. (1996). The Fantastic Journey of an Ugly Boy: Homosexuality and Salvation in late Ming Pornography. *Positions* 4(2): 291-320.
- Vitiello, G. (2000a). The Forgotten Tears of the Lord of Longyang: Late Ming Stories of Male Prostitution and Connoisseurship. In *Linked Faiths: Essays on Chinese Religion and Traditional Culture in Honour of Kristofer Schipper*, eds. Peter Engelfriet and Jan de Meijer, 227-247. Leiden: E. J. Brill.
- Vitiello, G. (2000b). Exemplary Sodomites: Chivalry and Love in Late Ming Culture. *NAN NÜ* 2.2: 207-257.
- Vitiello, G. (2014). China: Ancient to Modern. In *The Cambridge History of Gay and Lesbian Literature*, eds. Ellen L. McCallum and Mikko Tuhkanen, 125-142. Cambridge: Cambridge University Press.
- Volpp, S. (1996). Gender, power, and spectacle in late imperial Chinese theater. In *Gender Reversals and Gender Cultures: Anthropological and Historical Perspectives*, ed. Sabrina Petra Ramet, 138-147. London and New York: Taylor & Francis Group.
- Wang, C. Y. (2019). Officially Sanctioned Adaptation and Affective Fan Resistance: The Transmedia Convergence of the Online Drama Guardian in China. *International Journal of TV Serial Narratives*: 45-58.
- Weibo. (2023). Weibo Reports Third Quarter 2023 Unaudited Financial Results. *Weibo IR Home*. 11 September 2023. <http://ir.weibo.com/>. Accessed 03 January 2024.
- Williams, R. J. (2010). The Technê Whim: Lin Yutang and the Invention of the Chinese Typewriter. *American Literature* 82(2): 389-419.
- Worth, H., J. Jing, K. McMillan, C. Su, X. Fu, Y. Zhao, R. Zhao, A. Kelly-Hanku, J. Cui & Y. Zhang. (2017). 'Under the same quilt': The paradoxes of sex between men in the cultural revolution. *Journal of Homosexuality* 64.1: 61-74.
- Worth, H., J. Jing, K. McMillan, C. Su, X. Fu, Y. Zhao, R. Zhao, A. Kelly-Hanku, J. Cui & Y. Zhang. (2019). 'There was no mercy at all': Hooliganism, homosexuality and the opening-up of China. *International Sociology* 34.1: 38-57.
- Wu, C. (2020). Where Are All the Chinese Talk Shows? Trans. Lewis Wright. *Sixth Tone*. 28 May 2020. <https://www.sixthtone.com/news/1005616/where-are-all-the-chinese-talk-shows%3F>. Access 13 January 2024.
- Wu, C. (1995). Bian er chai, Yichun xiangzhi de niandai kaozheng jiqi shehui wenhua yiyifawei [The dating and socio-cultural significance of Bian er chai and Yichun Xiangzhi]. *Journal of Oriental Studies* 32.2: 67-73.

- Wu, C. (2004). *Homoerotic Sensibilities in Late Imperial China*. London: RoutledgeCurzon.
- Wu, I-H. (2017). Lust as Prerequisite: Eroticism in The Story of the Stone. *Journal of Chinese Literature and Culture* 4.1: 129-159.
- Xie, M. (2021). 把杨笠当成女权斗士, 完全是一种误会 Ba Yang Li dangcheng nvquan doushi, wanquan shi yizhong wuhui [It's a misunderstanding to treat Yang Li as a feminist fighter]. *People's Daily*. 06 January 2021. <https://wap.peopleapp.com/article/rmh17935097/rmh17935097>. Access 13 January 2024.
- Xu, H. (2016). 《吐槽大会》卖弄“毒舌”玩过火 上线三天遭下架 Tucao Dahui mainong dushe wanguohuo shangxian santian zao xiajia [Roast has gone too far in terms of roasting and was removed three days after release]. *Beijing Daily*. 12 July 2016. <http://media.people.com.cn/n1/2016/0712/c40606-28545167.html>. Access 11 January 2024.
- Xu, M. (2021). 《吐槽大会5》嘉宾全阵容曝光, 杨笠、易立竞、张雨绮等加盟 Tucao Dahui 5 jia bin quan zhenrong baoguang, Yang Li, Yi Lingjing, Zhang Yuqi deng canjia [List of guests is released for Roast 5, including Yang Li, Yi Lijing, Zhang Yuqi, etc.]. *Beijing News*. 27 January 2021. <https://www.bjnews.com.cn/detail/161172073115174.html>. Access 14 January 2024.
- Xu, W. (2011). The Classical Confucian Concepts of Human Emotion and Proper Humour. In *Humour in Chinese Life and Letters: Classical and Traditional Approaches*, eds. Jocelyn Chey and Jessica Milner Davis, 49-72. Hong Kong: Hong Kong University Press.
- Yang, J. (2020). 王勉王建国呼兰获《脱口秀大会》前三, “人间打气筒”正流行 Wang Mian Wang Jianguo Hulan huo Tuokouxiu dahui qiansan, ‘renjian daqitong’ zheng liuxing [Wang Mian Wang Jianguo Hulan are the top three in Rock and Roast 3, ‘morale booster’ is getting popular]. *Beijing News*. 23 September 2020. <https://www.bjnews.com.cn/detail/160085643515477.html>. Access 21 January 2024.
- Yang, L. & Y. Xu. (2016). Danmei, Xianqing, and the making of a queer online public sphere in China. *Communication and the Public* 1.2: 251-256.
- Yang, L. & Y. Xu. (2017a). ‘The love that dare not speak its name’: The fate of Chinese danmei communities in the 2014 anti-porn campaign. In *The End of Cool Japan: Ethical, Legal, and Cultural Challenges to Japanese Popular Culture*, ed. Mark McLelland, 163-183. London: Routledge.
- Yang, L. & Y. Xu. (2017b). Chinese Danmei Fandom and Cultural Globalization from Below. In *Boys' Love, Cosplay, and Androgynous Idols: Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan*, eds. Lavin Maud, Ling Yang and Jamie Jing Zhao, 3-19. Hong Kong: Hong Kong University Press.
- Yang, R. & J. X. Teng. (2019). In Depth: Author's Jailing Rocks China's Online Gay-Themed Fiction Community. *Caixin*. 27 May 2019. <https://www.caixinglobal.com/2019-05-27/in-depth-authors-jailing-rocks-chinas-online-gay-themed-fiction-community-101419630.html>. Access 20 January 2024.
- Ye, Y. (2015). 林语堂和鲁迅幽默风格的比较 Lun Yutang he Lu Xun youmo fengge de bijiao [Comparison of humour style of Lin Yutang and Lu Xun]. *Journal of Hubei Industrial Polytechnic* 28.4: 88-91.
- Yin, Y. (2018). 从语用预设角度浅析脱口秀《吐槽大会》中的言语幽默 Cong yuyong yushe jiaodu qianxi tuokouxiu Tucao Dahui zhongde yanyu youmo [A brief analysis on the verbal humour in Chinese talk show Roast from the perspective of pragmatic presupposition]. *Modern Communication* 22: 58-60.
- Ying, F-T. (2014). The CPC's Policy on Protestant Christianity, 1949-1957: an overview and assessment. *Journal of Contemporary China* 23.89: 884-901.
- You, Z. (2020). Conflicts over Local Beliefs: ‘Feudal Superstitions’ as Intangible Cultural Heritage in Contemporary China. *Asian Ethnology* 79.1: 137-159.
- Zeng, Z. (1996). 论鲁迅与林语堂的幽默观 Lun Lu Xun yu Lin Yutang de youmoguan [On Lu Xun and Li Yutang's different attitudes towards humour]. *Theory and Criticism of Literature and Art* 05: 44-49.

- Zhang, C. (2018). 相声技艺对于综艺娱乐节目主持发展路径的研究 Xiangsheng jiyi duiyu zongyi wule jiemu zhuchi fazhan lujingde yanjiu [Analysis on the contribution of xiangsheng techniques to the development of entertainment programmes]. *Think Tank Era*: 161-162.
- Zhang, C. Y. (2017). When Feminist Falls in Love with Queer: Dan Mei Culture as a Transnational Apparatus of Love. *Feminist Formations* 29.2: 121-146.
- Zhang, C. (2016). Loving Boys Twice as Much: Chinese Women's Paradoxical Fandom of 'Boys' Love' Fiction. *Women's Studies in Communication* 39(3): 249-267.
- Zhang, M. & T. Ge. (2018). 合作原则与郭德纲相声中幽默语言的产生 Hezuo yuanze yu Guo Degang xiangsheng zhong youmo yuyan de chansheng [Cooperation principle and the generation of humour in Guo Degang's xiangsheng]. *Journal of Mudanjiang College of Education* 01: 20-22.
- Zhao, J. J., L. Yang & M. Lavin. (2017). Introduction. In *Boys' Love, Cosplay, and Androgynous Idols: Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan*, eds. Lavin Maud, Ling Yang and Jamie Jing Zhao, xi-xxxiii. Hong Kong: Hong Kong University Press.
- Zheng, R. (2021). 临时停播、风波不断 《吐槽大会》怎么了 Linshi tingbo, fengbo buduan Tucao Dahui zenmele [Suspended and controversial; what happened to Roast]. *Beijing Business Today*. 22 March 2021. <https://www.bbtnews.com.cn/2021/0322/390098.shtml>. Access 26 January 2024.
- Zhong, L. (2020). 《脱口秀大会3》：她们，挑战了传统性别观 Tuokouxiu dahui 3: Tamen tiaozhanle chuantong xingbie guannian [Rock and Roast 3: They have challenged the traditional gender ideal]. *China Women's News*. 29 September 2020. <https://m.gmw.cn/baijia/2020-09/24/34218061.html>. Access 25 January 2024.
- Zoglin, R. (2019). *Stand-up comedy*. *Encyclopedia Britannica*. 23 September 2019.
- Zhang, W. (2020). The 'Punchline Queens' Ripping into Chinese Comedy's Boys' Club. *Sixth Tone*. 21 August 2020. <https://www.sixthtone.com/news/1006067/the-punchline-queens-ripping-into-chinese-comedys-boys-club>. Access 23 January 2024.

DECODING “ASAP-ASAP ITU TELAH MENGHILANG”: UNDERSTANDING ENVIRONMENTAL CRISIS IN INDONESIA’S SHORT STORY

Rosita Sofyaningrum

Universitas Ma'arif Nahdlatul Ulama Kebumen, Indonesia

rositasofyaningrum@gmail.com

Abstract

This research focuses on the analysis of language and narrative in understanding how literary works can contribute to public awareness and understanding of the environmental crisis in Indonesia. It serves as an initial step in comprehending the role of language and literature in depicting the environmental crisis in the country. The study aims to reveal how the use of language, narrative, characters, symbolism, environmental context analysis, and environmental crisis analysis in the short story "The Vanishing Smoke" can provide a deeper understanding of the environmental crisis in Indonesia. The research method employed is an in-depth text analysis to comprehend the short story "The Vanishing Smoke." The methodology includes data collection, text analysis, and contextual analysis. The findings include: (1) Language analysis consisting of diction, language style, symbolism, and elements in the short story. (2) Environmental Context Analysis, including environmental context and environmental crisis. (3) Environmental Crisis Analysis, encompassing the messages in the short story, the environmental issue perspective in depicting the main character's feelings, and the implied messages to the public regarding environmental issues.

Keywords: *Indonesia's short story, environmental crisis*

I INTRODUCTION

The escalating environmental changes in Indonesia have reached an alarming point, constituting a significant crisis over the past decade. From the perennial scourge of forest fires to the pervasive air pollution in urban centres, the nation grapples with multifaceted challenges. Deforestation, water contamination, and the exacerbating impacts of climate change further compound these issues, endangering both ecosystems and human welfare. This intricate web of environmental degradation demands immediate and concerted action to safeguard the nation's natural heritage and ensure a sustainable future for its inhabitants.

Lako (2018) believes that the environmental crisis in Indonesia doesn't just affect the environment; it also deeply impacts the country's social and economic fabric. The repercussions of these crisis ripple beyond local communities, resonating on a global scale. Given Indonesia's rich biodiversity and its pivotal role in global climate management, addressing these issues becomes paramount. Raising awareness within communities about these environmental challenges is imperative for fostering proactive solutions and sustainable practices. By engaging in collective efforts, both locally and globally, we can mitigate the adverse effects of environmental degradation and pave the way for a more resilient future.

According to environmental experts, as revealed by the Intergovernmental Panel on Climate Change (IPCC) in its 2020 report, environmental changes such as global warming, air pollution, and ecosystem degradation have the potential to threaten the sustainability of our planet's ecosystem. One prominent issue is the degradation of environmental sustainability, which needs urgent attention. The declining air quality issue, especially in urban locations like Jakarta, has become a major concern. Air pollution, particularly due to vehicle emissions and industrial activities, has serious impacts on human health and ecosystems. According to a 2018 study by the World Health Organization (WHO), air pollution can lead to various health problems, including respiratory diseases, heart diseases, and even premature death. Besides negatively affecting human health, air pollution also disrupts ecosystem balance.

Lee and Greenstone, (2021) state that air pollution in Indonesia has tripled over two decades, exceeding the WHO recommended threshold. Satellite data shows that air pollution is mainly concentrated in the Java region and its surroundings. However, residents in Kalimantan and Sulawesi are also increasingly affected by air pollution. In DKI Jakarta, the impact is more significant, with residents estimated to lose up to 5.5 years of life expectancy if pollution levels remain as they were in 2019. Air

pollution in Indonesia, especially in areas like Depok, Bandung, and Jakarta, has resulted in an average loss of around 2.5 years of life expectancy for Indonesians according to the Air Quality Life Index (AQLI), following the World Health Organization (WHO) guidelines for fine particulate matter PM2.5.

Air pollution is not only a problem in major cities but also extends to plantation areas in Indonesia. One major cause of air pollution in plantation areas is land burning, especially forest and land fires. Data on forest and land fires indicate that these practices are becoming increasingly common. During the dry season, some regions in Indonesia face increasingly hot weather and annual occurrences of haze. Farmers and landowners often use land burning as a method to clear land for agriculture or new plantations, considering it more economical and effective than other potentially more environmentally friendly methods. However, the impact of this land burning on regional and global air quality is extremely serious.

Awareness of environmental issues in various aspects of life, including literature, can contribute to a deeper understanding of ongoing environmental changes. Literary experts, such as Lawrence Buell in his work "The Environmental Imagination" (1995), have emphasized the importance of literature in creatively and critically responding to environmental issues. Literature has the power to create narratives that evoke empathy and awareness, portraying the profound impacts of environmental changes.

Garrard (2004) in his book titled "Ecocriticism" discusses various aspects of the relationship between literature and the environment. He also states that literature can be used as a tool to depict and examine environmental crisis. The scope of research can utilize stories, characters, and literary themes to reference or respond to environmental issues. Karl Kroeber (1994) in his book "Ecological Literary Criticism" focuses on literary criticism related to ecological issues with various streams and theories of different environmental literary criticism. He also conveys that literature can be used to voice environmental issues.

One form of literary work is the short story which has the potential to creatively address environmental issues and influence society's perception of environmental changes. According to some literary experts like Ursula K. Heise in *Sense of Place and Sense of Planet* (2008), literature can serve as a platform to depict the complexity of the relationship between humans and their environment, as well as stimulate questions about how we should interact with nature. In this context, one concrete example that brings literature and environmental issues together is a short story titled *Asap-Asap Itu Telah Menghilang*. This short story captures attention not only because it is written in a powerful and evocative language but also contains elements that require deeper critical analysis to understand the messages embedded within.

Literature is considered a means to communicate ideas, thoughts, and views related to the educational goals of society (Alwi and Sugono, 2002). The function of literature as a tool to convey moral messages about the importance of preserving the environment for the survival of humanity is seen as a collective responsibility. Each literary work has a different mission and is presented with a unique writing style. Literary works are expressions of feelings and thoughts that arise from the social reality of society, are imaginative, and reflect human life. In addition, creativity in creating literary works involves literary elements that give meaning to the reader.

Understanding the meaning in literary works can be analysed through intrinsic and extrinsic elements. Nurgiyantoro (2018) asserts that both of these elements play a crucial role in literary criticism, helping to evaluate literary works. Specifically, literary works have elements that influence the structure of the story, shaping a narrative that depicts human life. In the context of this research, the narrative in short stories discusses the environmental crisis in Indonesia by involving language analysis, environmental context analysis, and environmental crisis analysis as main elements.

Nurgiyantoro (2005); Pradopo (2002) as cited in Bhaskara (2014), conclude that the language style in literature serves as a fundamental foundation in creating profound beauty. Through precise diction, rich symbolic meanings, and captivating figures of speech, a writer can craft works that bring expression and significance to life. Thus, language style not only serves as a tool for conveying messages but also shapes the aesthetic value of a literary work. This approach also applies to non-literary works, where the use of diction and figures of speech still imbue beauty and deep meaning into the work. By deeply understanding the subject to be expressed, writers can produce works that resonate with readers, making language style an essential element in the process of literary creation.

The use of diction, language style, and symbols in short stories can create attraction in the plot and substance. Language style has the ability to guide the feelings and mood of the reader, forming the characteristics and identity of the story, expressing meaning through metaphor and symbolism, creating nuances and tones, and shaping the storytelling style and story structure.

This short story provides a strong portrayal of the adverse effects of forest fires and air pollution on human life and nature. However, to understand in-depth how this story reflects the environmental crisis in Indonesia, a more detailed analysis of the literary elements used in this short story is needed.

In this context, the role of language in depicting and understanding the environmental crisis becomes crucial. One important aspect of understanding and addressing this environmental crisis is through language. Language plays a significant role in shaping society's perception of environmental issues. The use of language in terms of diction, figures of speech, and symbolism can provide insights into environmental problem.

Lakoff and Johnson (2003) discusses the concept of metaphors that play a role not only in language, but also in how we understand and think about the world. In the context of analysing environmental crisis in short stories, metaphors can be used to understand that language can influence perceptions and thoughts about environmental issues. Michael Ferber, in his book titled *A Dictionary of Literary Symbols*, explains how to understand symbolism in literature. In the analysis of short stories on environmental crisis, various symbols can be employed to identify and comprehend the symbols that authors may use to convey environmental messages. For instance, symbols like trees, water, or animals can carry profound meanings in the environmental context and assist readers in uncovering hidden messages in the story.

Clark (2011) describes literature, especially in short stories, reflecting the relationship between humans and nature. In his book, he suggests that messages about environmental crisis can be conveyed using elements of nature and the environment as symbols and metaphors.

Literary works, such as short stories, can serve as a medium representing language's response to environmental crisis. The short story *Asap-asap Itu Telah Menghilang* is one such literary work addressing the environmental crisis in Indonesia. This research aims to critically analyse the language representation in the short story, intending to delve into it as a reflection of literary understanding and response to the environmental crisis in Indonesia.

In this research, the language in the short story's narrative can uncover or expose the reality of the environmental crisis in Indonesia. Focusing on linguistic and narrative aspects will provide a deeper understanding of how literature can reflect and critique the environmental situation in Indonesia. Therefore, this research focuses on language and narrative analysis, seeking to understand how literary works can contribute to public awareness and understanding of the environmental crisis faced by the country.

Hence, this research will dissect the language used in the short story *Asap-Asap Itu Telah Menghilang* and analyse the crisis depicted in the narrative. The objective is to reveal how the use of language, narrative, characters, and symbolism in the short story can offer a deeper understanding of the environmental crisis in Indonesia.

Through an in-depth analysis of this short story, it is hoped that new insights will emerge on how literature can be an effective tool in conveying urgent environmental issues and how literature can significantly contribute to environmental conservation efforts in Indonesia. This research represents an initial step in understanding the role of language and literature in depicting the environmental crisis in Indonesia and has the potential to provide valuable insights into how Indonesian society views and responds to this increasingly urgent environmental challenge.

II MATERIALS AND METHODS

The research method to be used in this study is an in-depth text analysis method to understand the short story *Asap-asap Itu Telah Menghilang*. The methodological steps to be applied include data collection, text analysis, and context analysis.

In the data collection step, the researcher will gather data by reading and examining the short story *Asap-asap Itu Telah Menghilang*. Additionally, the researcher will collect relevant secondary sources such as academic journals, books, reports, and websites related to environmental crisis. This data collection serves as the basis for further analysis. The analysis will involve a meticulous examination of the author's diction, scrutinizing the choice of words and phrases employed throughout the narrative to convey meaning and evoke emotions.

Furthermore, the researcher will dissect the extensive use of figurative language, including metaphors, personification, parallelism, repetition and irony, to unravel underlying themes and messages regarding environmental degradation. Symbolism will be closely scrutinized to unveil hidden meanings and representations embedded within the text, shedding light on the deeper implications of environmental crisis.

Moreover, the researcher will deconstruct the elements of the short story, such as character dialogue, physical environment description, emotion and sensation description, environmental motives, and environmental change, to discern how they interplay with the language and contribute to the overarching narrative on environmental issues in Indonesia. Through this comprehensive language analysis, a nuanced understanding of the text's portrayal of environmental crisis and their impact on society will be attained.

Second, in text analysis, the researcher will delve into the language elements of this short story. This includes examining language style, metaphors, symbolism, and narrative used in the short story. This analysis will help the researcher understand how the author uses language to convey messages and meanings about the environmental crisis.

The third research method will emphasize the importance of analysing the context. Its main focus will be on social, cultural, and environmental aspects. Analysis will be conducted to understand how these factors interact and influence research outcomes. By considering the context comprehensively, it is hoped that this research can provide deeper insights into the complexity of the issues being studied and their implications in a broader context.

By combining these three methodological steps, this research aims to provide a deeper understanding of how language is used in the short story to convey messages about the environmental crisis. Additionally, this study will contribute to describing how the short story can be seen as a reflection of the social and cultural context in Indonesia simultaneously. This in-depth text analysis method is expected to uncover deeper meanings in this literary work and contribute to our understanding of environmental issues.

III RESULTS AND DISCUSSION

3.1 LANGUAGE ANALYSIS

This short story employs various elements such as diction, writing style, symbols, and metaphors that creating a rich narrative atmosphere. Tarigan (2013) emphasizes that the use of language styles produces specific impacts related to aspects of beauty. This is a characteristic of writers who want to express their thoughts, feelings, and identities through their writing. Added by Nurgiyantoro (2005) and Pradopo (2002) as cited in Bhaskara (2014), argue that the language style employed in literature plays a pivotal role in evoking profound beauty. Through precise word choices, intricate symbolism, and engaging rhetorical devices, authors have the power to infuse their works with expression and significance. This emphasis on language style not only aids in conveying messages but also shapes the aesthetic appeal of literary pieces, extending its relevance to non-literary works as well, where the careful selection of words and imaginative devices enhances the depth and beauty of expression. Some examples of language styles used in this text include:

3.1.1 DICTION

In this short story, the language employed is meticulously crafted to immerse the reader in a vivid tapestry of imagery and emotion. Each word is carefully chosen to paint a detailed picture, allowing readers to feel as though they are experiencing the events alongside the characters. Phrases such as “*sesak napas karena gas air mata*” (choking on tear gas), “*terjerembab*” (stumbling), “*mengepulkan asap*” (emitting smoke), and “*merasa takut sekaligus sakit*” (feeling both scared and in pain) are not merely words on a page; they are brushstrokes that bring scenes to life. Through the use of such descriptive language, the story captures not only the physical aspects of the characters' surroundings but also delves deep into their inner turmoil, making their experiences resonate on a visceral level with readers.

3.1.2 FIGURATIVE LANGUAGE

The narrative employs various forms of figurative language to deepen its impact. Metaphors vividly paint scenes, as seen in “*Wajah kesakitan serta teriak meminta ampun itu masih terekam dengan jelas di kepala Basau*” (The pained face and pleading screams are still vivid in Basau's mind), capturing the anguish of a friend's injury. Personification imbues non-human entities with human attributes, such as “*Asap dari pabrik sudah cukup*” (the smoke declaring it has "had enough"), symbolizing resistance against environmental degradation. Parallelism, evident in phrases like “*Dari hari ke hari. Dari tahun ke tahun*” (From day to day. From year to year), not only establishes rhythmic cadence but also underscores the generational continuity of environmental activism depicted in Basau and his son's parallel journeys.

Repetition of key terms like “*obsesi*” (obsession), “*asap*” (smoke), and “*teman*” (friend) serves to underscore characters' fixations and emotional states. Irony permeates the tale, notably in Basau's attempts to shield his son from his own past missteps, echoing the cycle of youthful fervour and disillusionment. These linguistic devices collectively envelop the reader in a rich emotional tapestry, amplifying the story's resonance and immersing them in the characters' trials and tribulations. The language styles in this story contribute to creating a profound atmosphere, allowing readers to feel the emotions and experiences of the characters.

3.1.3 SYMBOLISM

In the short story's exploration of environmental themes, symbolism plays a vital role in conveying its messages. Smoke emerges as a potent symbol, representing the pervasive pollution stemming from industrial activities like factories. It serves as a stark reminder of the detrimental impact of human actions on the environment, encapsulating the broader theme of environmental degradation.

Contrasting with the imagery of smoke, the symbolism of trees and fresh air embodies the innate human yearning for a harmonious coexistence with nature. Basau's refuge amidst verdant foliage and unpolluted air signifies humanity's longing for a clean and healthy environment, highlighting the fundamental connection between humans and their surroundings.

Moreover, rain emerges as a symbol of rejuvenation and optimism amid environmental turmoil. Its cleansing effect on the polluted atmosphere symbolizes the potential for positive change and renewal, offering a glimmer of hope amidst the bleakness of environmental degradation. Additionally, the portrayal of television as a conduit for disseminating information about environmental unrest underscores the role of media in shaping public awareness and perception, emphasizing the importance of informed action in addressing environmental challenges.

The narrative of the story encapsulates the journey of Basau, the protagonist, navigating through life's challenges amidst shifting environmental landscapes. Initially confronted with formidable obstacles like bureaucratic hurdles and evading conflicts, Basau's trials mirror the struggles of nature grappling with adverse environmental transformations. His journey serves as a poignant metaphor for the resilience required to confront the perils of ecological degradation.

In the story, cigarettes and smoke serve as potent symbols, representing acts of defiance and protest by Basau's son, while also symbolizing Basau's comprehension of his son's convictions. This imagery underscores the younger generation's fervent resistance against environmental harm, a stark response to the ecological damages wrought by preceding generations. It vividly illustrates how the youth actively engage in combating the legacy of environmental degradation inherited from their forebears.

Furthermore, the dynamic between Basau and his son symbolizes the evolution of perspectives across generations concerning environmental stewardship. Basau's past activism for social change finds continuity in his son's endeavors, signaling a generational shift towards proactive environmental advocacy. The son's efforts to sway his father's mindset and confront the factory's adverse impacts underscore the pivotal role of younger generations in effecting positive environmental transformation, offering a glimmer of hope amidst the narrative's depiction of human-industry-nature conflicts.

3.1.4 ELEMENTS IN THE SHORT STORY

The quoted short story employs a variety of elements to effectively communicate messages about the environment and the overall atmosphere of the narrative. These elements serve to underscore important environmental themes throughout the story. Firstly, through vivid physical environment descriptions like the presence of tear gas over twenty years ago, the narrative sets a tone of tension and danger, effectively conveying the hazardous conditions within the story's setting. Secondly, emotive descriptions such as the depiction of pain and pleas for mercy evoke the fear and suffering experienced by the characters, emphasizing the emotional impact of the environmental conflict.

Moreover, the dialogue between characters, particularly between Basau and his child, serves to highlight the disparity in perspectives regarding activism and struggle, thereby adding depth to their relationship dynamics. Furthermore, the motif of the factory erected in the village emerges as a poignant symbol of environmental change, affecting not only the characters' lives but also the air quality and their overall well-being. Finally, the narrative's portrayal of environmental changes, such as the cleansing rain purging the air of smoke, signifies a shift in environmental dynamics as the story progresses.

In sum, these narrative elements collectively convey profound environmental messages, illuminating themes such as the consequences of environmental change, intergenerational conflicts in

activism, and the characters' complex relationship with their surroundings in a rich and symbolic manner.

3.2 ENVIRONMENTAL CONTEXT ANALYSIS

Analysing the environmental context in a short story is crucial. Aziz et al. (2024) states that the examination of short stories is integral to literary research, especially regarding environmental themes, as literature plays a pivotal role in tackling environmental concerns. The exploration of environmental ethics within literature is essential, shaping our comprehension and response to environmental issues. Through an ecocritical lens, literary works highlight the interconnectedness between humanity and the environment, emphasizing that human and natural histories are intertwined, offering an ecological framework to assess literary elements and address environmental challenges.

The environment not only serves as the physical backdrop for the story but also becomes a living entity with the power to shape and direct the narrative. It can influence characters by determining their lifestyles, values, and worldviews. Additionally, the environment can also serve as a trigger for conflicts that drive important events in the story, creating tension that captivates the reader.

Analysing environmental crisis is also important in short stories because it raises awareness of current environmental issues. Sihotang (2021) states that analysis of environmental crisis in short stories is of significant relevance. Through an ecocritical perspective, literary studies can delve into the impacts of environmental crisis beyond technical and scientific aspects, also encompassing cultural dimensions related to literature. There is a moral or message conveyed to readers about the importance of preserving the natural environment for sustainability and to warn about the negative consequences that will arise if environmental crisis is allowed to persist. Thus, the analysis of environmental crisis in short stories can serve as a means to raise awareness among readers about the urgency of environmental protection and its impact on the sustainability of human life and ecosystems.

Writers can use stories to address pressing environmental problems such as climate change, habitat loss, or environmental pollution. By incorporating environmental crisis into the story, writers can stimulate readers' thoughts and evoke empathy towards these issues. More than just entertainment, short stories that address environmental crisis can serve as tools to spread awareness and motivate action to protect the planet for future generations.

3.2.1 ENVIRONMENTAL CONTEXT

The narrative delves into the environmental backdrop of Indonesia, capturing its geographical, temporal, and cultural nuances. Geographically, it traverses various locales within the country, starting in the bustling capital where Basau faces a harrowing incident amidst a demonstration. As the story progresses, Basau relocates to a tranquil village, offering a stark contrast to the urban chaos. Despite the physical distance, both settings share a common thread of environmental degradation, underscoring a broader societal issue.

Temporally, the narrative unfolds over a span of more than two decades, bridging past events with contemporary occurrences. While rooted in the past, it interweaves present-day events such as the construction of factories, land clearing through burning, and student uprisings, reflecting the ongoing environmental turmoil gripping the nation. This temporal juxtaposition serves to highlight the continuity of environmental challenges despite the passage of time.

Culturally, the story embeds itself within the fabric of Indonesian society, portraying demonstrations and protests as integral facets of its political landscape. Moreover, it explores the intergenerational dynamics between Basau and his son, emblematic of evolving values and outlooks among Indonesian youth. Additionally, the portrayal of tobacco usage resonates with the prevalent smoking culture, further grounding the narrative within the intricacies of Indonesian life. Through Basau's journey, the story illuminates the adaptive responses of individuals amidst the multifaceted changes shaping Indonesia's social, political, and economic landscape.

3.2.2 ENVIRONMENTAL CRISIS

The narrative explores a multitude of environmental dilemmas through its characters and events. Initially, Basau's struggle with tear gas and witnessing a friend's injury underlines the pervasive issue of air pollution and its detrimental effects on human well-being. This depiction vividly mirrors the real-world consequences of polluted air on individuals' health.

Moreover, the story delves into the complexities of social discord, evident in the depicted riots. These disturbances often stem from grievances related to environmental degradation caused by

governmental or corporate negligence. Such conflicts highlight the inequalities in access to clean environments and natural resources, fostering unrest among communities.

The narrative further amplifies concerns surrounding environmental degradation through the portrayal of rampant construction and land burning by factories. This heedless exploitation of natural resources underscores the dire consequences of unchecked industrialization, including air pollution and forest devastation. Additionally, Basau's child's fixation on environmental issues signifies a growing awareness among younger generations regarding ecological crisis and their fervent aspirations for transformative action.

3.3 ENVIRONMENTAL CRISIS ANALYSIS

The analysis of environmental crisis has become essential in examining this phenomenon. Ecological tensions and the impacts of natural pollution have drawn increasing global attention. Human actions towards the environment and excessive exploitation have led to serious damage to nature, threatening human survival. As Dewi (2015) revealed, environmental threats pose a serious challenge to the future of humanity. Findings by Sukananda and Nugraha (2022) further emphasize that widespread regional and global environmental damage, along with escalating impacts, increasingly underscore the threat to the future of humanity. The worsening global warming exacerbates the current environmental situation. Therefore, environmental protection and management become highly important. The management, utilization, and protection of natural resources must be balanced to maintain environmental sustainability.

3.3.1 MESSAGES IN SHORT STORIES

The short story highlights the environmental crisis, focusing on the detrimental effects of land burning, which releases thick smoke that severely damages air quality. This mirrors real-world scenarios of regions grappling with similar challenges, such as haze from forest and land fires. Furthermore, it sheds light on the authorities' indifference toward the negative health and environmental impacts of industrial activities like land burning. Despite these consequences, the factory appears to operate with official permission, reflecting a broader issue of regulatory apathy toward environmental concerns.

The narrative also explores generational continuity in environmental advocacy, as Basau's child inherits his father's commitment to resisting land burning. This underscores how values and struggles are passed down from one generation to the next amidst environmental crisis. Moreover, the story delves into the personal struggle of Basau, who initially attempts to change the situation but eventually compromises by relocating far from the capital. This reflects the harsh realities individuals face when confronting environmental crisis, often having to make significant sacrifices for survival. Despite the grim portrayal of environmental degradation, the story ultimately conveys a message of hope. The cleansing rain at the story's conclusion symbolizes the potential for positive change, emphasizing the resilience of nature and the possibility of overcoming environmental challenges with collective effort.

3.3.2 PERSPECTIVE ON ENVIRONMENTAL ISSUES

In this excerpt from the short story, the author presents their stance on environmental issues through the lens of the protagonist, Basau. Through Basau's experiences and emotions, several elements emerge that shed light on the author's perspective on environmental concerns. One key aspect highlighted is the detrimental impact of factories and land burning on both the environment and human health. Basau and his child grapple with the consequences firsthand, facing difficulties in breathing, disruptions from smoke, and the loss of clean air due to these industrial activities. Despite Basau's waning involvement in environmental activism compared to his youth, his child emerges as a budding environmental advocate. This shift represents a generational change, signalling an increasing awareness and concern regarding environmental issues among younger generations.

Feelings of regret pervade Basau's narrative as he reflects on his past involvement in environmental advocacy and his subsequent withdrawal from the cause. His remorse serves as a poignant reminder from the author that the fight for environmental preservation is a continuous and vital endeavour that should not be forsaken. The symbolism of rain at the story's conclusion carries a hopeful message amidst the environmental degradation depicted earlier. The rain symbolizes renewal and regeneration, offering optimism that despite the damage inflicted, nature retains the capacity to cleanse itself, purifying the air and washing away the pollution caused by human activities.

3.3.3 IMPLICATIONS OF PUBLIC UNDERSTANDING OF ENVIRONMENTAL CRISIS

The narrative of this tale delves into the characters' experiences and emotions to underscore a profound message concerning the urgency of environmental consciousness and a necessary shift in societal attitudes toward ecological concerns. It vividly portrays how human activities' detrimental effects can wreak havoc on both the environment and human well-being, while subtly suggesting a glimmer of hope for transformative change.

Contained within the excerpt of this narrative are poignant insights that hold significant implications for public awareness regarding the environmental plight in Indonesia. One such theme is the poignant portrayal of the youth's sacrifices and struggles as they grapple with societal injustices and the degradation of their surroundings. Basau and his comrades valiantly confront the oppressive actions of authorities and corporate entities, staunchly defending their rights and the sanctity of their environment. The underlying message resonates with the idea that society ought to acknowledge and honour the younger generation's sacrifices in confronting the environmental crisis.

Additionally, the story poignantly underscores the profound impact of environmental degradation on human health. Through Basau and his friends' courageous stand against environmental exploitation, the narrative highlights the interconnectedness between ecological damage and its repercussions on individual well-being. By bravely challenging the forces contributing to environmental degradation, the characters symbolize a beacon of hope, suggesting that concerted efforts can mitigate the adverse effects of human activity on both the environment and human health.

Analysis of the story highlights several key themes that resonate with the broader societal context, particularly regarding environmental activism and societal responsibility. The protagonist's child, taking on the mantle of an environmental activist, symbolizes the potential for grassroots community engagement in effecting change. This portrayal underscores the notion that individuals hold a collective responsibility to safeguard the environment and can actively contribute to initiatives aimed at environmental protection and sustainability.

Moreover, the symbolism of rain in the narrative offers a poignant message of hope amidst environmental challenges. Rain, depicted as a cleansing force capable of purifying the air from pollution, serves as a reminder of nature's resilience and its capacity to mitigate environmental degradation. This portrayal suggests that by nurturing and respecting the natural world, humanity can harness its potential to address the environmental crisis and foster a more sustainable future.

Additionally, the narrative emphasizes the significance of remembering and honouring past struggles in the fight against environmental degradation. Through the protagonist's recollections of historical environmental activism, the story underscores the importance of drawing lessons from the past to inform present actions. By acknowledging and learning from the efforts of previous generations, society can cultivate a deeper understanding of the environmental challenges we face and develop more effective strategies for addressing them. Thus, the story encourages Indonesian society to reflect on these themes and embrace a collective commitment to environmental stewardship, community engagement, and historical consciousness in the pursuit of a sustainable future.

IV CONCLUSION

This research has explored a short story *Asap-Asap Itu Telah Menghilang* and analysed it in-depth to understand how language is used in this literary work to depict the environmental crisis in Indonesia. The short story effectively portrays the environmental crisis in Indonesia in a compelling manner. The author employs various literary elements such as diction, language style, and symbolism to illustrate the negative impacts of land burning, air pollution, and environmental changes on the characters, plot, and setting in the story. This creates a deeper understanding of the environmental challenges faced by Indonesian society. The author of this short story successfully connects environmental issues with the stories of its characters, making it a powerful medium to convey messages about environmental issues.

The research also provides a well-detailed description of the environmental context in Indonesia, including the story's location, time, and cultural elements influencing the storyline. It reveals how environmental issues affect social tensions and conflicts in society and how values and perspectives evolve from one generation to the next. This contextual analysis provides insights into how the short story reflects the environmental reality in Indonesia.

Furthermore, this research paves the way for further studies that can deepen our understanding of the interconnection between literature and environmental issues. Subsequent research could explore how literary works from various cultures reflect and respond to environmental changes, as well as how

literature can be used as a tool to stimulate positive action in facing the increasingly complex global environmental crisis. Thus, this research serves as a crucial foundation in recognizing the role of language and literature in shaping awareness and facilitating change in addressing urgent environmental challenges worldwide.

REFERENCES

- Alwi, H. & Sugono, D (Ed). (2002). *Telaah Bahasa dan Sastra*. Jakarta: Yayasan Obor Indonesia.
- Aziz, A. G. P. (2024). Paradigma Etika Lingkungan dalam Novel Kekal Karya Jalu Kencana. *Jurnal Onoma: Pendidikan, Bahasa dan Sastra*, 10(1). DOI: <https://doi.org/10.30605/onoma.v10i1.3242>
- Bhaskara, I W. E. (2014). Gaya Bahasa dalam Cerpen Karangan Siswa Kelas XI SMA Laboratorium Undiksha Singaraja. *Jurnal Pendidikan Bahasa dan Sastra Indonesia Undiksha*, 2(1). DOI: <https://doi.org/10.23887/jjpbs.v2i1.1869>
- Busairi (2021). Representasi Krisis Ekologi Dalam Novel Luka Perempuan Asap Karya Nafi'ah Al-Ma'rab: kajian Ekokritik. *Mabasan*, 15(1). DOI: <https://doi.org/10.26499/mab.v15i1.449>.
- Clark, T. (2011). *The Cambridge Introduction to Literature and the Environment*. Cambridge: Cambridge University Press.
- Dewi, N. (2015). Manusia dan Lingkungan dalam Cerpen Indonesia Kontemporer: Analisis Ekokritik Cerpen Pilihan Kompas. *Litera: Jurnal Penelitian Bahasa, Sastra, dan Pengajarannya*, 14(2). DOI 10.21831/ltr.v14i2.7211
- Garrard, G. (2004). *Ecocriticism*. London and New York: Routedge
- Heise, U. K. (2008). *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. New York: Oxford UP,
- Inderasari. (2022). Pemertahanan Lingkungan dari Eksploitasi Kapitalis di Bukit Barisan dalam Novel Si Anak Pemberani Karya Tere Liye. *Kandai*, 1(1), 112-125. DOI: 10.26499/jk.v18i1.2560
- Kroeber, K. (1994). *Ecological Literary Criticism: Romantic Imagining and the Biology of Mind*. New York: Columbia University Press.
- Lako, A. (2015). *Green Economy Menghijaukan Ekonomi, Bisnis & Akuntansi*. Semarang.
- Lakoff, G. & Johnson, M. (2003). *Metaphors We Live By*. Cambridge: Cambridge University Press.
- Lee, K. & Greenstone, M. (2021). *Polusi Udara Indonesia dan Dampaknya Terhadap Usia Harapan Hidup*. Air Quality Life Index.
- Nurgiyantoro, B. (2012). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah. Mada University Press.
- Sihotang, A. (2021). Analisis Ekokritik dalam Novel kekal Karya Jalu Kencana. *Jurnal Metamorfosa*, 9(2). DOI: <https://doi.org/10.46244/metamorfosa.v9i2.1482>
- Sukananda & Danang. (2020). Urgensi Penerapan Analisis Dampak Lingkungan (AMDAL) sebagai Kontrol Dampak terhadap Lingkungan di Indonesia. *JPHK: Jurnal Penegakan Hukum dan Keadilan*, 1(2). DOI: 10.18196/jphk.1207
- Tarigan, H. G. (2013). *Menulis Sebagai Suatu Keterampilan Berbahasa*. Bandung: Angkasa.
- Zhang, Z. (2010). "The Interpretation of a Novel by Hemingway in Terms of Literary Stylistics". *The International Journal of Language Society and Culture*, 30(155).

ANALYSIS OF THE MAIN CHARACTER'S PERSONALITY STRUCTURE IN THE SHORT STORY *TART DI BULAN HUJAN* BY BAKDI SOEMANTO

Rode Arta Yuliani Saragih

Yogyakarta State University, Indonesia

rodearta.2023@student.uny.ac.id

Abstract

Literary psychology is a type of literary theory that is related to the human psyche. Through literary psychology we can understand the psychology or personality of the characters in a story. This research is aim to analyse the personality structure of the main character, Sum, in the short story *Tart di Bulan Hujan* by Bakdi Soemanto using Sigmund Freud's psychoanalytic theory. This research uses qualitative descriptive method and literary psychology approach, Sigmund Freud's psychoanalysis, to analyse the personality structure of the Id, Ego, and Superego of the main character, Sum, in the short story *Tart di Bulan Hujan*. The results of this study indicates that the main character, Sum, in her personality shows the three personality structures of Id, Ego, and Superego. Sum's Id is clearly visible from her strong desire to be able to buy a tart in the rainy month. Then the Ego personality helps the Id to get all its desires in a way that is acceptable in the real world, namely by collecting money by saving and working hard to buy the tart. Meanwhile, Sum's Superego makes her put aside the Ego and Id. These three-personality structure control the behaviour and actions of Sum in making decisions.

Keywords: literature, psychoanalysis, short Story, Sigmund Freud

I INTRODUCTION

A short story is a short, simple, fictional essay containing a single problem, which is usually finished in one reading time (Nurhadi, 2017, p. 308). It is a work of fiction that expresses a problem written briefly and concisely with story elements in the form of plot, setting, theme, point of view, language style, message, and don't forget another important element, characterization.

Characterization or what is usually called character or characteristic is one of the important intrinsic elements in a short story. Characters in short stories are usually described with the characteristics of humans in general in the real world. The characters in a short story generally contain psychological phenomena like humans in general (Septriani & Mulyasih, 2022, p. 2). In literary studies, the psychology of the characters depicted in a short story can be analysed using a literary psychology approach.

Literary psychology is a type of literary theory that is related to the human psyche and in this case the psychology of the characters in a short story. Through literary psychology, we can understand the psychological aspects of the characters in a literary work. A literary work, in this case a short story, is the result of a psychological process obtained from the author's thoughts (Septriani & Mulyasih, 2022, p. 2). Through literary psychology we can understand the psychology or personality of the characters in a story.

Sigmund Freud proposed three personality structures in literary psychoanalysis, namely Id, Ego, Superego. The Id is a personality structure that always tries to achieve satisfaction of all desires and needs as quickly as possible because it is driven by the pleasure factor. Furthermore, the Ego is a personality component that has the responsibility to relate to the real world. The main role of the Ego is decision making. This makes the Ego the supreme leader of the personality. The last personality structure, Superego, is a trait that is related to the concept of good and bad or idealistic values or morality. In this research, the writer is interested in analysing the personality structure of the main character, Sum, in the short story *Tart di Bulan Hujan* using Sigmund Freud's psychoanalytic theory.

There are several relevant previous studies that also examine psychoanalysis in literary works; First, research conducted by Siti and Choeriah (2023), where this research aims to describe the main character in the animated film *Turning Red* based on Sigmund Freud's literary psychology approach. The research results showed that Mei Lee has all three personality structures; Id, Ego, and Superego, and the Id aspect dominates Mei Lee in living her life to carry out every action and decide things. The second one is from Suprpto (2018), where this research aims to describe and explain the personalities of the characters in the novel *Jalan Tak Ada Ujung* using a literary psychology approach and the theory of Sigmund Freud. The results of this research show that there is a description of the Id, Ego and

Superego which are influenced by the consciousness and unconsciousness of the characters in the novel *Jalan Tak Ada Ujung* by Muchtar Lubis.

In this research, the researcher chose a short story as the object of the literary work to be studied. The short story is entitled *Tart di Bulan Hujan* by Bakdi Soemanto. The reason for choosing this short story is because it has a main character, Sum, who has an interesting personality to discuss. Sum's personality is described as strange through characterization which tends to use dramatic methods. Apart from that, this short story tends to be strong in the characters in the story. The characters presented have complicated inner conflicts regarding themselves and their environment, especially Sum as the main character in the short story *Tart di Bulan Hujan*. Based on the explanation above, this research aims to analyse the personality structure of the main character, Sum, in the short story *Tart di Bulan Hujan*.

II MATERIALS AND METHOD

2.1 THEORETICAL FRAMEWORK

Literary psychoanalysis is a literary study that views work as a psychological activity. The author will use creativity, taste, and work in his/her work. Likewise, readers in responding to literary works will not be separated from their respective psyches. Even literary psychoanalysis recognizes literary works as reflections of the soul. The author will capture mental symptoms and then process them into text and complete them with his/her psychology. The author's experiences and life experiences around the author will be projected imaginary into the literary text. The systematics used by Freud in describing personality are divided into three main points, namely personality dynamics, personality development, and personality structure. In literary analysis based on Sigmund Freud's psychoanalytic theory, personality structure can be reflected through the characters and psychological conflicts faced in the story. According to Sigmund Freud, the personality structure is divided into three systems, namely the Id, Ego, and Superego.

2.1.1 ID

The Id personality structure is a personality system that is innate from birth which is the initial foundation of human personality/psychology, such as instincts and impulses. It is a personality structure that focuses only on fulfilling satisfaction or pleasure and tends to avoid pain. Characters in stories who represent the id personality system may exhibit unconscious desires and basic instincts. They tend to act impulsively and follow personal desires without considering the consequences. This most basic and unconscious part of the mind is like "free lust" which only wants to fulfil desires without thinking about the consequences.

2.1.2 EGO

Ego is a personality structure that develops from the Id. This is in touch with reality. The Ego is part of the personality structure that is between the conscious and unconscious. Ego is a personality structure that is responsible for making decisions about whether to carry out the Id or not. The Ego is tasked with making decisions to fulfil the Id by making decisions about which ones should be prioritized first by considering conditions, situations and rationality. That's why this personality structure is closely related to reality.

Characters who reflect the Ego personality structure will try to balance the Id's desires with external reality. They may consider the consequences of their actions and try to fulfil their desires within the boundaries accepted by society. This is the part that thinks about and decides between the Id's desires and external reality. The Ego tries to find a way to satisfy the Id's desires in a way that is acceptable to society.

2.1.3 SUPEREGO

The Superego is a personality structure that is related to good and bad, right and wrong of an action. This personality is regulated by morals and ethics taught by parents to children in the form of prohibitions and commands regarding the good and bad of something. Therefore, whether the Superego personality is successful or not can be determined from the morals taught by parents and the environment. The Superego personality works by preventing the Id and Ego from acting in a certain way based on morals.

Characters that represent the Superego personality structure will demonstrate internalization of moral rules and values. They tend to struggle with moral conflicts and may experience feelings of guilt

when carrying out actions that conflict with prevailing values or morals. This is the part of the mind that teaches the rules and morals of society and parents. The Superego tries to direct behaviour in the right and ethical direction.

In a short story, the characters in it can reflect various aspects of this personality structure. Some may act without thought (Id), while others consider the consequences of their actions (Ego), or even struggle with moral considerations and values (Superego). By understanding how this personality structure influences character behaviour, we can explore the motivations and conflicts that guide stories in literary works.

2.2 METHOD

This research is a qualitative descriptive study using a literary psychology approach, Sigmund Freud's psychoanalysis, to analyse the personality structure of the Id, Ego, and Superego of the main character, Sum, in the short story *Tart di Bulan Hujan* by Bakdi Soemanto. The qualitative descriptive method is a research method that contains data quotations to provide an overview of the presentation of the report (Moleong, 2012).

The data source of this research is the text of the short story *Tart di Bulan Hujan* by Bakdi Soemanto, which was first published in 2011, and part of the Kompas Short Story Collection book series (2014) which can be accessed at the link <https://cerpenkompas.wordpress.com/2011/12/18/tart-di-bulan-hujan/>. The *Tart di Bulan Hujan* short story tells the story of Sum, a woman who insists on buying a tart for a "boy" on his birthday in the rainy month. The boy in question is a statue of the Child Jesus, while the birthday in the rainy month is the celebration of Christmas (the day Jesus was born) in December.

The data in this research are quotations from sentences, dialogues, monologues, or narratives that indicate the personality structure, Id, Ego, and Superego, of the main character Sum. Data collection techniques in this research are documentation and literature study. Data is obtained by highlighting quotations from sentences, dialogues, monologues, or narratives that indicate the personality structure of Id, Ego, and Superego in the main character, Sum, then describing it first, followed by data analysis. The data analysis technique is carried out using a content analysis model which includes data collection, data reduction, data presentation, and drawing conclusions.

III FINDING AND DISCUSSION

From the analysis, there are several quotes that indicated the personality structure of the main character, Sum, in the short story *Tart di Bulan Hujan*, namely the Id, Ego, and Superego personality structure according to Sigmund Freud's psychoanalytic theory.

3.1 ID

The Id personality structure is a personality system that is innate from birth which is the initial foundation of human personality/psychology, such as instincts and impulses. The Id is a personality structure that only focuses on fulfilling satisfaction or pleasure and avoiding pain. In the short story *Tart di Bulan Hujan*, there is some data that indicates Sum's Id. The following are the data and explanation:

Data 1:

"Aku harus beli tart itu, buat si bocah, saat ulang tahunnya di bulan hujan nanti, gumamnya." (p. 3)

"I have to buy that tart, for the boy, for his birthday in the rainy month, she muttered."

"Tapi aku harus beli tart itu, gumamnya. Buat si bocah. Di ulang tahunnya di bulan hujan. Ia bakal senang...." (p. 3)

"But I have to buy that tart, she muttered. For the boy. On his birthday in the rainy month. He will be happy..."

"Aku harus membeli tart itu, apa pun yang terjadi," gumam Sum. "Apa pun komentar orang aku tidak peduli. Aku hanya ingin si bocah bahagia pada hari ulang tahunnya...." (p. 4)

"I have to buy that tart, no matter what," Sum muttered. "Whatever people say, I don't care. I just want the boy to be happy on his birthday..."

The quote above is evidence of the Sum's Id personality structure. How she wanted to buy a tart. Sum is determined with a strong desire to be able to buy a tart whatever the conditions. the Id appears, where her passion flares up to satisfy her desire to buy a tart for "the boy". We can see in the quote *"Aku harus membeli tart itu, apa pun yang terjadi..."* / "I have to buy that tart, no matter what...", from this

sentence, it is clear that Sum's Id is very urgent, forceful and unconscious, this is the nature of the Id personality structure. We can see more in the quote below:

Data 2:

"Pokoknya, bulan hujan tahun ini aku harus beli tart untuk si kecil. Aku ingin sekali merasakan bahagia ketika bocah itu bahagia. Kalau aku sudah berhasil membeli tart untuk si bocah, aku lega banget. Aku rela mati. Kalau yang aku lakukan dianggap keliru oleh sidang malaikat dan aku harus masuk neraka... ya enggak papa. Aku tetap bahagia di neraka. Ya, mati dengan bahagia sekali karena sudah bisa mempersembahkan roti tart di bulan hujan. Di minggu hujan. Di malam hujan," gumamnya." (p.5)

"Anyway, this year's rainy month I have to buy a tart for the boy. I really want to feel happy when that boy is happy. If I can buy a tart for that boy, I'll be really happy. I'm willing to die. If what I do is considered wrong by the "angelic court" and I have to go to hell... that's okay. I'll still be happy in hell. Yes, I'll die very happy because I was able to offer a tart in a rainy month, in a rainy week, on a rainy night," she muttered."

For further proof regarding the Sum's Id personality structure, we can look at the quote above. In the quote above, we can see very clearly how hard Sum is to fulfil her desire to buy a tart for "the boy", even if it is the last happiness in her life before she dies, she is willing, as long as her wish to offer tarts in the rainy month can be fulfilled. The quote above shows the Id of the main character, Sum, namely Sum's desire to buy a tart.

Data 3:

"Sum diam. Tak mendengarkan omelan suaminya. Bayangan di depan matanya sangat jelas: tart dengan bunga-bunga mawar, dengan tulisan Happy Birthday. Betapa bahagianya anak yang diberi hadiah itu. Sum sendiri belum pernah mendapat hadiah seperti itu," (p. 2)

"Sum just kept quiet. Didn't listen to her husband's tirade. Her thoughts were only on the tart with roses, with Happy Birthday written on it. How happy the boy would be to be given that gift. Even Sum has never received a gift like that,"

From the quote above, we can see Sum's Id from her desire to buy a tart, she even imagined how happy she would be if her wish came true, we can see this in the quote "*Bayangan di depan matanya sangat jelas: tart dengan bunga-bunga mawar, dengan tulisan Happy Birthday*" / "Her thoughts were only on the tart with roses, with Happy Birthday written on it". This quote strengthens the evidence that one of the Sum's Id emerged, namely her desire to buy a tart.

Data 4:

"Kedua tangannya dilekatkan pada dada dan membentuk sembah, menunduk. Tuhan, bisik Sum, perkenalkan saya membeli tart untuk ulang tahun si anak miskin itu. Ia lalu menutup wajahnya dengan kedua tangannya. Saking kepinginnya beli tart, seakan ia hendak menangis. Matanya terasa basah." (p. 2)

"Her hands were placed to her chest and formed a prayer, bowing. Lord, Sum whispered, let me buy a tart for the poor boy's birthday. Then she covered her face with her hands. She wanted to buy a tart so badly, she felt as if she was going to cry. Her eyes felt wet."

Lastly, there is Sum's actions in the story that show her Id personality. We can see in the quote above, she prayed to God to allow her to buy a tart for "the boy's" birthday, she even cried during her prayer. We can see this in the quote "*Tuhan, bisik Sum, perkenalkan saya membeli tart untuk ulang tahun si anak miskin itu*" / "Lord, Sum whispered, let me buy a tart for the poor boy's birthday". This shows Sum's Id personality who really wants to buy a tart which she will give to the boy on his birthday in the rainy month. From the explanation above, we can conclude that Sum's Id personality structure in the short story entitled *Tart di Bulan Hujan* can be seen from the quotes in the short story which explain Sum's determination and desire to buy a tart.

3.2 EGO

Ego is a personality structure that develops from the Id. This is in touch with reality. The Ego is part of the personality structure that is between the conscious and unconscious. The Ego personality structure is the personality that is responsible for making decisions about whether to carry out the Id or not. In the short story *Tart di Bulan Hujan*, there is some data that indicates Sum's Ego personality structure. The following are the data and explanation:

Data 5:

“... Sum memutuskan menabung.... Akhirnya, Sum memutuskan menabung di rumah sendiri. Ia merencanakan menyisihkan uangnya lima belas ribu setiap bulan. Kalau ia sukses lebih menekan kebutuhan, setahun, kan, seratus delapan puluh ribu. Dua tahun, kan, tiga ratus enam puluh ribu. “Horeeee! Dua tahun lagi, aku bisa beli tart buat si kecil. Dan masih sisa sepuluh ribu.” Hatinya bersorak-sorai....” (p. 4)

“... Sum decided to save money.... Finally, Sum decided to save money at home. She planned to set aside fifteen thousand every month. If she succeeded in reducing her needs, one year would be one hundred and eighty thousand. Two years, three hundred and sixty thousand. “Hooray! In two years, I can buy a tart for the boy. And there’s still ten thousand left.” Her heart cheers....”

The quote above is evidence of one of the Ego personalities of the main character. As previously explained, the Ego personality structure is related to decision making whether to carry out the Id or not. We can see from the quote above, Sum took action to save so she could buy a tart. Her decision to save is a way she does so she can fulfil her Id. This decision was made based on rational considerations. She realized that she did not have enough money to buy a tart which were very expensive for her, therefore, in order to fulfil her wish, she saved by setting aside money every month so she could buy the tart. Here, Sum’s Ego appears by delaying her desires by collecting money first before buying expensive tart.

Data 6:

“Masih ada waktu”, gumamnya. “Aku akan buruh nyuci di kos-kosannya Pak Nur Jentera. Pokoknya, bulan hujan tahun ini aku harus beli tart untuk si kecil.” (p. 5)

“There’s still time”, she muttered. “I’ll do the laundry at Mr. Nur Jentera’s boarding house. Anyway, in the rainy month this year I have to buy a tart for the boy.”

Another way that Sum took to fulfil her desires and realize her Id is to work extra by taking additional work as a laundry worker, “*Aku akan buruh nyuci di kos-kosannya Pak Nur Jentera*” / “I’ll do the laundry at Mr. Nur Jentera’s boarding house”, so that she could collect money from her work to buy a tart for “the boy”. This decision she made is one of the ways she did so she could fulfil her Id.

Data 7:

“Di toko roti, pelayan-pelayannya memandang dengan sebelah mata. Mereka tak percaya Sum punya uang untuk beli tart hampir empat ratus ribu.” (p.7)

“In the bakery, the waiters looked down on Sum. They couldn’t believe that Sum had the money to buy a tart that cost almost four hundred thousand.”

“Tidak masuk akal,” kata Tanpoting, pemilik toko roti itu. Ketika Sum akhirnya mengeluarkan uang lebih dari harga tart, baru mereka percaya.” (p. 7)

“It doesn’t make sense,” said Tanpoting, the bakery owner. When Sum finally paid more than the price of the tart, they believed it.”

The quote above shows a situation where Sum buys a tart that she really wants to buy. We can see more clearly in the quote “*Sum akhirnya mengeluarkan uang lebih dari harga tart, baru mereka percaya*” / “Sum finally paid more than the price of the tart, they believed it”. Sum’s Ego appears here. This shows that Sum’s Ego succeeded in realizing her Id to buy the tart she wanted which can be accepted rationally because she has collected money to realize her Id.

3.3 SUPEREGO

Superego is a personality structure that is related to good and bad, right and wrong of an action. This personality is regulated by morals and ethics taught by parents to children in the form of prohibitions and commands regarding the good and bad of something. Therefore, whether the superego personality is successful or not can be determined from the morals taught by parents and the environment. The Superego personality works by preventing the Id and Ego, then acting in a certain way based on morals. In the short story *Tart di Bulan Hujan*, there is some data that indicates Sum’s Superego personality structure. The following are the data and explanation:

Data 8:

“Astaga! Gaji Sum kerja di home stay hanya dua ratus lima puluh ribu sebulan. Kalau ada tamu, ia memang sering mendapat tip, tetapi cuma cukup buat beli soto Pak Gareng tiga ribuan. Ia masih harus memikirkan seragam anaknya. Suaminya, yang sopir bus, tak selalu bisa bawa uang cukup....” (p. 3)

“Oh my! Sum’s salary at the home stay is only two hundred and fifty thousand a month. If there were guests, she would often get a tip, but it was only enough to buy Mr. Gareng’s soto for three thousand. She

still had to think about her son's uniform. Her husband, a bus driver, can't always bring enough money...."

"Tiba di rumah, ia langsung mengambil uang tabungannya yang disembunyikan di dalam lemari, di bawah pakaian. Kurang empat puluh lima ribu, gumamnya sambil menghitung uang receh. Ia ingat, ia harus membeli nasi buat anaknya, si Doble." (p. 5)

"When arrived home, she immediately took out her savings that she had hidden in the closet, under her clothes. Forty-five thousand less, she muttered as she counted the change. She remembered that she had to buy rice for her son, Doble."

"... Apalagi ia membawa uang berlebih untuk beli seragam si Doble. Juga uang buat rokok..." (p. 7)

"... Moreover, she brought excess money to buy Doble's uniform. Also, money for cigarettes...."

Based on the quote above, it shows that Sum did what was her responsibility. Even though she had a strong desire to buy a tart to give to "the boy", but with limited funds, she still thought about her son and husband, she did not immediately carry out her Id. She thought about the pros and cons if she only cared about her Id. We can see that Sum's Superego appears. She thought the bad consequences if she carried out her Id. As a wife and mother, Sum should prioritize her husband and son before her other desires. In this condition, in several quotes above, Sum's Superego limits the desires of the Id and encourages it to act in accordance with the moral rules that it should act. Then, Sum's Superego is also visible when she obeyed her husband's words, who asked Sum to go home first after buy the tart, we can see this in the quote below:

Data 9:

"Selepas dari toko, pulang dulu," kata lakinya.... Suaminya berubah tiba-tiba.... Pukul setengah empat sore Sum tiba di rumah." (p. 7)

"After you leave the shop, go home first," said her husband... Her husband changed his mind suddenly.... At half past four in the afternoon Sum arrived home."

The quote above show that Sum's Superego appears and was governed by morals and ethics where her responsibility as a wife and mother is to put her family first. Even though she has an Id that is strongly triggered by lust and a strong desire to fulfil her satisfaction, buying a tart, Sum still acts morally and idealistically, where before she fulfils her Id, she must first fulfil the needs of her family.

Data 10:

"Apa boleh Bu Sum membawa tart masuk gereja, apalagi meletakkan tart itu di depan patung Kanak-Kanak Yesus di dalam Goa? Pak Koster pasti takut gerejanya kotor. Pastor paroki akan tanya, perayaan Natal dengan tart di depan Kanak-Kanak Yesus itu menurut ayat Kitab Suci yang mana, teologinya apa...." (p. 7)

"Is it okay for Mrs. Sum to bring a tart into the church, is it okay to put the tart in front of the statue of the Child Jesus in the cave? Mr. Koster must be afraid that the church will be dirty. The parish priest will ask, celebrating Christmas with tarts in front of the statue of the Child Jesus according to which verse of Scripture, what theology is...."

The quote above indicates Sum's Superego in the short story *Tart di Bulan Hujan*. Before she acts, Sum still thinks about whether her action will have a good or bad impact, whether her action is right or wrong. Sum's Superego arises by acting in accordance with the morals and values that apply in society.

Data 11:

"Selama bertahun-tahun aku menyaksikan perayaan ulang tahun si kecil, belum pernah ada yang membawa tart. Padahal, kalau mau, mereka bisa beli." (p. 4)

"In all the years I've watched the boy's birthday celebrations, no one has ever brought a tart. In fact, if they want, they can buy it."

Sum felt sympathy for "the boy" who had never been given a tart on his birthday. She felt sorry for "the boy". The sympathy shown by Sum in the story shows Sum's Superego personality, who morally feels sad and sorry for what "the boy" experienced. Apart from the Superego in the form of the sadness she feels, Sum also shows her Superego personality through being happy because what she does makes many children happy, we can see this from the quote below:

Data 12:

"...Tapi, Sum dan Uncok tertawa terbahak-bahak sambil berpelukan. Si Doble pun ikut menari-nari sambil sesekali nyuri mencolek tart yang dibalut gula-mentega-cokelat yang lezat luar biasa. Patung

Kanak-Kanak Yesus menatap mereka dengan senyum. Menjelang pukul sembilan malam, anak-anak langsung menyerbu rumah Sum dan Uncok selepas dari misa di gereja. Mereka menari-nari di depan patung Kanak-Kanak Yesus dan tart. Kue-kue lainnya pun disiapkan....” (p. 8)

“...But, Sum and Uncok burst out laughing while hugging. Doble also danced along while occasionally secretly poking at the tart wrapped in sugar-butter-chocolate that was delicious. The Child Jesus statue looked at them with a smile. By nine o'clock in the evening, the children had invaded Sum and Uncok's home after mass at the church. They danced in front of the Child Jesus statue and the tart. Other cakes were also prepared....”

“Diam-diam Sum menatap pandangan mata anak-anak yang datang. Seperti bersinar, seperti bersinar... Sum berjongkok dan memeluk mereka satu demi satu. Sum tersedu karena haru dan bahagia....” (p. 8)

“Sum silently gazed into the eyes of the children who came. Like shining, like shining... Sum squatted down and hugged them one by one. Sum sobbed with emotion and happiness....”

The quote above is a situation where Sum finally achieved what she wanted to celebrate “the boy's” birthday with tart. She was happy to see that what she did made everyone happy, her husband, her son, the children who were invited to her house, it was even said that “*Patung Kanak-Kanak Yesus menatap mereka dengan senyum*” / “The Child Jesus statue looked at them with a smile”. The feeling of happiness shown by Sum in the story shows Sum's Superego personality which morally feels happy to see other people happy.

IV CONCLUSION

Based on the results of analysis using Sigmund Freud's psychoanalytic theory on the main character, Sum, in the short story *Tart di Bulan Hujan*, it can be concluded that Sum in her personality shows the three personality structures of Id, Ego, and Superego. The Id personality of the main character Sum is very clearly visible from her very strong desire to be able to buy a tart in the rainy month. Then the Ego personality helps the Id to get all its desires in a way that is acceptable in the real world, namely by collecting money by saving and working hard to buy the tart. Meanwhile, Sum's Superego makes her put aside the Ego and Id, the Superego pressures her to stay on the right track and do everything that is considered good in accordance with the moral standards obtained based on the teachings of her parents and the positive values that apply in society, which in this case, Sum still remembers and puts the interests of her husband and her son first. These three-personality structure control the behaviour and actions of Sum in making decisions.

REFERENCES

- Afkarina, I., & Wardhani, D. T. (2019). Psychoanalysis of Main Character's Personality in the Movie Moana. *Pioneer: Journal of Language and Literature*, 11 (2), 77-89. doi:<https://doi.org/10.36841/pioneer.v11i2.482>
- Alfadlilah, M. (2022). The Analysis of Characters' Psychology in Samantha Novel By Risa Saraswati. *CaLLs: Journal of Culture, Arts, Literature, and Linguistics*, 8 (1), 49-58. doi:<http://dx.doi.org/10.30872/calls.v8i1.6322>
- Endrawati, K. R., Moge, T., & Maukar, M. M. (2022). Analysis of Id, Ego and Superego of The Main Character in the Movie Script Cruella By Tony Mcnamara and Dana Fox. *JoTELL: Journal of Teaching English, Linguistics, and Literature*, 1 (11), 1285-1300. Retrieved from <https://ejurnal.unima.ac.id/index.php/jotell/article/download/5120/2418>
- Firmansyah, A., Karomah, S., Revalina, V., Nuriyanti, D., & Supendi, A. P. (2023). The Personality Structure of The Main Character in the Novel Silver Girl Works of Christina Juzwar. *Baltic Journal of Law & Politics*, 16 (3), 2309-2318. doi:<https://doi.org/10.2478/bjlp-2023-00000173>
- Fitriani, Y. (2019). The Analysis of Psychological Aspects of The Main Character in Movie “Joker” Based on Sigmund Freud Theory. *Humanitatis: Journal on Language and Literature*, 6 (1), 119-128. doi:<https://doi.org/10.30812/humanitatis.v6i1.559>
- Freud, S. (1940). *An Outline of Psychoanalysis*. London: Hogarth Press.
- Freud, S. (1955). *The Psycho-Analytical Treatment of Children*. New York: International Universities Press.
- Freud, S. (2006). *Pengantar Umum Psikoanalisis*. Yogyakarta: Pustaka Belajar.

- Gonibala, R., & Mariana, A. (2022). A Psychoanalysis on The Main Character in Dubliners By James Joyce. *British: Jurnal Bahasa dan Sastra Inggris*, 11 (1), 26-40. doi:<https://dx.doi.org/10.31314/british.11.1.%25p.2022>
- Harahap, N. A., & Ningsih, A. M. (2022). Psychoanalysis of The Main Character in Rainbow Rowell's Fangirl. *PHILOLOGY: Journal of English Language and Literature*, 2 (2), 77-84. doi:<https://doi.org/10.32696/pjell.v2i2.1348>
- Kamma, V., Natsir, M., & Lubis, I. (2023). An Analysis of Katie's Personality in Midnight Sun Film. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, dan Budaya*, 7 (3), 1043-1054. doi:<http://dx.doi.org/10.30872/jbssb.v7i3.7117>
- Loway, S. N., & Nurochman. (2023). An Analysis of Id, Ego, and Superego by Sigmund Freud Through Kat Stratford's Character in 10 Things I Hate About You Movie. *JUSHPEN: Journal Sosial Humaniora dan Pendidikan*, 2 (1), 7-10. doi:<https://doi.org/10.56127/jushpen.v2i1.517>
- Miyasari, T. N. (2018). Personality of Main Character in The Short Story Saga by Shantined from Short Story Collection Un Soir Du Paris: Psychoanalysis Studies. *Gramatika: Jurnal Ilmiah Kebahasaan dan Kesastraan*, 6 (1), 9-20. doi:<https://doi.org/10.31813/gramatika/6.1.2018.131.9--20>
- Moleong. (2012). *Metodologi Penelitian Kualitatif*. Yogyakarta: Remaja Rosdakarya.
- Nolen, & Arianto, T. (2020). Main Character's Personality Conflict in Aladdin Movie. *Tonil: Jurnal Kajian Sastra, Teater dan Sinema*, 17 (1), 20-27. doi:<https://doi.org/10.24821/tnl.v17i1.3876>
- Nur'aeni, I., Charisma, D., & Winarto, E. R. (2021). An Analysis of The Main Character of Patty Jenkin's Wonder Woman (2017) Movie: A Psychoanalytic Approach. *National Conference on Language Education and Technology Proceeding*, 1 (1), 115-125. doi:<http://dx.doi.org/10.32534/nacolet.v1i1.2681>
- Nurhadi. (2017). *Handbook of Writing (Panduan Lengkap Menulis)*. Jakarta: Bumi Aksara.
- Putri, S. E., & Agustina, K. R. (2023). Psychological Analysis of Main Character's Personalities in "Convenience Store Woman" By Sayaka Murata. *Jurnal FAIDATUNA*, 4 (3), 77-87. doi:<https://doi.org/10.53958/ft.v4i3.282>
- Ramadani, D., Valiantien, N. M., & Max, J. S. (2023). Personality of The Main Character in Eat, Pray, Love Novel By Elizabeth Gilbert. *Ilmu Budaya: Jurnal Bahasa, Sastra, dan Budaya*, 7 (2), 395-406. doi:<http://dx.doi.org/10.30872/jbssb.v7i2.7283>
- Rusminiati, N. W., & Suastini, N. W. (2023). The Main Character's Conflict and Personality Analysis in "Encanto" Movie. *BULLET: Jurnal Multidisiplin Ilmu*, 2 (1), 164-171. Retrieved from <https://journal.mediapublikasi.id/index.php/bullet/article/view/2280>
- Septiadi, H. N., Andayani, & Wardani, N. E. (2019). Analysis of Character's Personality in Novel Ulid by Mahfud Ikhwan Using Sigmund Freud Psychoanalysis. *The 2nd International Conference on Language, Literature and Teaching*, 176-184. Retrieved from <http://hdl.handle.net/11617/11154>
- Septriani, H., & Mulyasih, E. (2022). Analisis Tokoh Dalam Cerpen Tamu Karya Budi Darma: Kajian Psikologi Sastra. *Media Bahasa, Sastra, dan Budaya Wahana*, 28 (2), 717-724. doi:<https://doi.org/10.33751/wahana.v28i2.6429>
- Suprpto. (2018). Kepribadian Tokoh Dalam Novel Jalan Tak Ada Ujung Karya Muchtar Lubis Kajian Psikoanalisis Sigmund Freud. *Metafora: Jurnal Pembelajaran Bahasa dan Sastra*, 5 (1), 54-69. doi:<http://dx.doi.org/10.30595/mtf.v5i1.5028>
- Turmudzi, M. I. (2018). Kajian Psikoanalisis Cerpen "Aku Kesepian Sayang. Datanglah, Menjelang Kematian" Karya Seno Gumira Ajidarma. *ALAYASASTRA*, 14 (1), 15-27. doi:<http://dx.doi.org/10.36567/aly.v14i1.158>
- Utami, I. G. (2018). Psychoanalysis of The Characters in ScHneider's The Beginning of Everything. *Jurnal Humanis*, 22 (4), 1049-1056. doi:<https://doi.org/10.24843/JH.2018.v22.i04.p30>
- Zaviera, F. (2007). *Teori Kepribadian Sigmund Freud*. Yogyakarta: Prismsophie.

RIFFATERE'S SEMIOTIC ON SIMON ARMITAGE'S *OUT OF THE BLUE* (2014) POEM

Neni Virgina Rachmatika, Budi Tri Santosa, Diana Hardiyanti

Universitas Muhammadiyah Semarang, Indonesia

bitsantosa@unimus.ac.id

Abstract

This research aims to find out the explicit meaning of the poem *Out of The Blue*, which is analyzed using Riffaterre's Semiotic theory. According to Riffaterre, the meaning of poetry is divided into four stages. First, indirectness of expression in the form of changing meaning in the form of metaphor, simile, personification, metonymy, deviation of meaning in the form of ambiguity, contradiction and nonsense, to the creation of meaning in the form of rhyme, symmetry and homology. Second, heuristic reading to find linguistic meaning. Hermeneutic reading to clarify the meaning of poetry. Then find matrices, models and variants to find keywords contained in the poetry. Finally, a hypnogram to find out the background to the creation of the poem *Out of The Blue*. The results of this research show that the poem *Out of The Blue* describes the suffering of New Yorkers in the form of a struggle to survive when terrorists attack, which is implied through certain verses. The terrorist attacks in America caused great traumatic feelings, including the loss of loved ones, deep sadness, depression, hopelessness, and even material and immaterial losses.

Keywords: *semiotics, riffaterre, hypnogram, indirect expression*

I INTRODUCTION

Poetry as an "idea" is the author's way of conveying his views on the life around him (Rokhmansyah, 2014). Authors can imagine and think creatively through ideas to form interesting literary works and reflect problems in people's lives. Imagination can trigger the poet's creativity. Imagination in literature helps attract attention and visual impressions of the poet (Wicaksono, 2014). Meanwhile, accurate visualization requires creativity in writing poetry, such as choosing the proper diction that can add an aesthetic impression to the poem and how the poet composes the poetry to create harmony in poetry.

Poets focus on more than just how their ideas are conveyed in the poetry diction when creating harmony; they also consider how their — feelings as poets may influence the proportion of their work. The definition of poetry as "a feeling" means the result of a poet's profound reflection on a moving event (Ika Selviana, 2020, p. 16). Through literary works, the poet wants to convey a message to the readers so they can also feel what the poet is feeling. Feelings in poetry appear through the arrangement of words, expressions, and verses in lines. These feelings can be happiness, sadness, indecision, compassion. Everything relies on the poet's state of feelings at the time of writing in order to convey that emotion. This research has identified sadness brought on by tragedy as one of its emotions or feelings. Tragedy inspires a poet to create poetry, and the ideas obtained are inseparable from cultural factors (Purnomo, 2010).

Therefore, ideas and feelings are two crucial instruments behind the creation of poetry. Without ideas, poets cannot produce exciting poetry, lose their aesthetic function due to the improper use of diction, and fail to convey the intended message. In addition, if the poet does not express his feelings through his poetry, the reader will not be able to recognize the poet's emotions in the poem, thus making it flat.

Ideas and feelings can also be found in the intrinsic elements of poetry. Intrinsic elements are the elements that exist in the poem (Pradopo, 2021). Readers can appreciate and understand poetry through intrinsic elements and sharpen their sensitivity to human problems. Intrinsic elements reflect ideas and feelings because both are aspects of the construction of poetry, such as themes, emotions, and language style.

Through themes, readers can find out the values in the poetry. While poets who compose poetry with feeling will be able to encourage readers to absorb and understand the author's subjectivity. Next is the language used. The language is structured to convey ideas that reflect the author's personality and deepest feelings. One way to structure them is by applying figurative language. Figurative language is a type of language style that uses words with different meanings from literal interpretations. According to Perrine, quoted in (Liubana & Nenohai, 2020,), figurative language is claimed to be more effective in

conveying the message because it can encourage the reader's imagination and then can digest abstract words into concrete.

Poetry written based on ideas and feelings is the work of Simon Armitage entitled *Out of The Blue* (Armitage, 2014). This poem outlines the historical events of 2001 in the United States, known as the 9/11 incident. At that time, a group of terrorists committed suicide by crashing a plane into the World Trade Center Building, killing thousands. The events of 9/11 prompted the poet to write a poem that could reflect problems in social life.

A structuralism approach along with Riffaterre's Semiotics theory was used to comprehend the idea and feeling in *Out of the Blue* poetry. Structuralism and Semiotics are closely related because semiotics is a development of structuralism (Hawkes, 2003). Analysing a work with a structuralism approach means surveying all the elements of a literary work. Each element is closely related. These elements are not autonomous, but their relationship with other elements determines their meaning. The meaning of the elements in poetry is known as poetic means, such as simile, metaphor, and personification. Therefore, to understand poetry, researchers must focus on how its components interact, clarified through semiotic analysis.

Semiotic analysis reveals implicit meaning to be explicit to have real meaning and significance (Nurgiyantoro, 2005.). The elements in poetry have sense and are interconnected with each other and as a whole. Therefore, the structure must be analysed, and the elements constituting the signs must be explained. Thus, it can be concluded that semiotic analysis cannot be separated from structural analysis.

In "Semiotics of Poetry," Riffaterre outlines four essential theories to comprehend a poem's meaning entirely. Indirect Expression, Riffaterre explains how the language of poetry differs from the use of language in general because poetry has a hidden meaning conveyed implicitly (Riffaterre, 1978). Good grammar is unnecessary in creating poetry, but the author follows his intuition. Intuition is subjective because the ever-changing evolution of taste and aesthetic concepts often influences it. In other words, poetry says one thing and means another. The continuity of poetry is a unique attraction compared to other literary works. Indirect delivery is intended so readers can experience, feel, and comprehend literary works intensely. So that it ultimately gets the poetry's energy and the reader can feel what is being expressed. It also creates poetry tension, clarifies the purpose, and distinguishes literary works from everyday life (Riffaterre, 1978).

Displacing meaning occurs when a sign shifts from one meaning to another when one word refers to another (Riffaterre, 1978). According to Riffaterre, metaphor and metonymy in general figurative language, which includes simile, personification, metaphor, and metonymy, cause the displacing of meaning. A simile is a figurative language that uses a comparative figure of speech to express similarities between two things. The most commonly used figures of speech often use the words — like or — as to make a comparison. For instance, life is like a roller coaster. Similes are used to convey a more exciting idea than using simple language.

Personification is a figure of speech that uses metaphor to describe how human traits can be found in objects, concepts, or even living things. In addition, they are also used to help the reader better understand the atmosphere and emotions expressed by the author in each line of poetry. For instance, *After he looked at me, my heart bloomed.*

Metaphor is figurative language that takes the form of parables and represents ideas based on analogies or comparisons rather than the actual meaning of the words used. An example of a metaphorical figure of speech is *The man is a tall tree*; these phrases mean "tall trees," but in a metaphorical context, they mean "tall bodies."

Riffaterre claims that distorting meaning is caused by ambiguity, contradiction, and nonsense (Riffaterre, 1978). Language deviations in literary works are carried out because poets consider conventional language unable to express feelings fully. So, the language of poetry cannot be understood literally, but it is also necessary to understand the meaning conveyed implicitly. Distorting meaning of language is used to achieve clarity, emphasis, humour, or some other desired result.

Creation of meaning, according to Riffaterre, is when textual space acts as an organizational principle. It means creation of meaning is to produce signs from linguistic items that may not have any sense at first, such as —symmetry, rhyme, or semantic equivalences between positional homologs in a stanza.

The second stage in Riffaterre's Semiotic theory in the book 'Semiotic of Poetry' is a heuristic and retroactive or hermeneutic reading (Riffaterre, 1978, p.1-2). Heuristic reading starts from the beginning to the end of the text, from top to bottom of the page. This reading stage will involve the reader's linguistic competence because language is referential, or every meaning has a reference. The referential

nature includes the reader's ability to catch ungrammaticalities. So, words or phrases cannot be understood literally and can only be interpreted through a semantic process that considers poetry as metaphor and metonymy. The reading at the heuristic stage can obtain general meaning according to normative grammar according to the first-level semiotic system (First order semiotic).

However, heuristic reading has not been able to produce meaning according to literary conventions. Therefore, according to Riffaterre, literary works need to be re-read (retroactive) by giving interpretation (hermeneutic), (Riffaterre, 1978). The second-level semiotic system, also known as the second-order semiotic, is used in this hermeneutic reading to provide meaning. At this point, readers listen to the text, take note of the hypotheses they discovered while reading the first stage, and then modify their understanding in light of what they learned while reading the second level. Retroactive reading makes the readers continue to review, revise, and compare until they find an invariant or matrix that leads to the poem's significance.

According to Riffaterre, finding themes and issues in literary works requires searching for matrices, models, and variants (Riffaterre, 1978, The matrix does not explicitly convey anything, nor is it a metaphorical language. The matrix functions as a "keyword " and can take many forms. It can be a single word, a group of words, a phrase, or a complete sentence. The reader will discover the theme by finding the matrix. The matrix is only an approximation and not a theme. For instance, matrices, models, and variants are included in a collection of poetry that includes Thomas Hardy's poem *A New Year's Eve in War Time* (Hardy, 2001).

The matrix is then actualized into a variant form. This variant is a model transformation for each sign unit, line, or stanza. This variant is the 'problem'. Complex poetic texts serve as the development of the matrix. Therefore, the matrix can be said to be the 'motor' or generator of a text. In contrast, the model determines the procedure for its acquisition or development (Riffaterre, 1978)

The matrix can be found based on the actualization of the model and its variants. In the poem *A New Year's Eve in War Time*, which is the matrix of the poem, the poet feels a frightening and hopeless atmosphere. Meanwhile, the model in this poem is the misery of the victims on New Year's Eve during the war.

The hypnogram is the background for creating literary works (Riffaterre, 1978). This hypnogram can be the state of society, events in history, or the nature and life experienced by the author. According to Riffaterre's theory, there are two categories of hypnogram: potential hypnogram and actual hypnogram. A potential hypnogram occurs in a literary work, the implication of the meaning of the language of a literary work. In contrast, the actual hypnogram is the relationship between literary works and things outside literature.

The creation of poetry is inseparable from the author's experience or phenomena in society. Therefore, Riffaterre said that getting the meaning of poetry is not enough by analysing the signs in the text but also looking for other factors that are the reason for making the poem itself.

When the reader recognizes the hypnogram and deciphers the text based on the hypnogram, the interpretation includes decipherment and an awareness of tradition. This awareness leads the reader to his aesthetic evaluation (Riffaterre, 1978).

II METHODS

This research used a qualitative descriptive research method. This method was qualitative research, while the presentation of the data was descriptive. The qualitative method aimed to gain a thorough comprehension of a fact, reality, or phenomenon (Semiawan, 2010). Detailed questions and numerical analysis had no importance in qualitative research methods. Therefore, qualitative research also known as interpretive research (Semiawan, 2010,). It is called interpretive because it required the critical role of the researcher to interpret and give meaning to the data obtained. Thus, qualitative research was heavily influenced by the researcher's views, thoughts, creativity, and knowledge (Semiawan, 2010).

Researchers used library research to compile, examine, and analyse written references and other relevant sources. In this study, two types of data were used: primary and secondary data sources. Primary data was data obtained directly from the source without intermediaries (Siswantoro, 2010,).

While the definition of secondary data was data obtained indirectly or through an intermediary but still related to the categories taken by the researcher. The primary data source used by the researcher was the poetic diction found in *Out of the Blue* by Simon Armitage. Secondary data was other supporting data such as journals, articles, and books that discussed the same topic, namely Riffaterre's Semiotics. Researchers used these primary and secondary sources of information to fulfil research needs. The aim of qualitative research was to advancing existing theories and deepening understanding.

The data collection method in this study used close textual reading. Firstly, read poetry carefully to understand its meaning and significance. Then, the researcher applied semiotic close reading. The Semiotics Poetry Riffaterre was used to conduct research on this technique. These were the procedures for gathering data:

To analyse the data, downloading poetry was crucial to ensuring that researchers had the fundamentals or primary data required to solve problems and reach relevant findings. The Out of The Blue poem was closely read by the researcher. Close reading was helpful to fully comprehend the significance and meaning of poetry by Riffaterre's semiotics. Poetry's inferred messages made it appropriate for analysis using Riffaterre's semiotics theory. Semiotics theory was a branch of literary science that examined sign systems and looked for norms that enable meaning. Highlighting symbols, including words, phrases, or lines suitable for Semiotic are fundamental to analyse the meaning of poetry. This step makes it easier for researchers to simplify complex information into more straightforward concepts. Highlighting also served to make important information easier to remember excitingly.

III FINDINGS AND DISCUSSION

3.1 INDIRECT EXPRESSION IN *OUT OF THE BLUE* POETRY

The forms of Semiotic analysis in the poem Out of The Blue by Simon Armitage can be found on his poetry lines. In line with the problem and research objectives, the following explanation is about Riffaterre's semiotic analysis using a hermeneutic approach. According to Pradopo (2021.), in a hermeneutic approach researchers interpret the meaning as a whole and directly interpret the poetry texts contained in the poem Out of The Blue by Simon Armitage (Ramasyahri, 2017). The following presentation is an analysis described descriptively to analyse data collection.

Data 1

All lost. (line 1)

All lost in the dust. (line 2)

Lost in the fall and the crush and the dark. (line 3)

Now all coming back. (line 4)

The phrase "All lost" is a metaphor figure of speech, which means 'All' means many people and 'lost' is death. The word "Dust" is a metaphorical figure of speech that means mass death so that it hardly looks like dust. Then "Dark" is a metaphor because it having very little or no light the implicit meaning is lose hope to live.

Data 2

Up with the lark, downtown New York. (line 5)

The sidewalks, the blocks. (line 6)

Walk. Don't Walk. Don't Walk. Don't Walk (line 7)

The word "the lark" is a metaphor, it illustrates something that can fly that means airplane. The phrase "Don't walk" is a metonymy, which means alertness.

Data 3

Breakfast to go: (line 8)

an adrenaline shot (line 9)

in a Styrofoam cup. (line 10)

The word "adrenaline" is a metonymy, which means that there is an adrenaline rush caused by something. In this context, it can be interpreted as something dangerous. The word "shot" is a metonymy, which means an attack.

Data 4

Then plucked from the earth, (line 11)

rocketed skyward, (line 12)

a fifth of a mile (line 13) in a minute, if that. (line 14) The body arrives, (line 15) the soul catches up. (line 16)

The phrase "Rocketed skyward," the word „rocketed“ is a metonymy refers to something that is aimed at. While 'skyward' is a metaphor, it illustrated as tall object. The phrase "in a minute" is a true meaning. Furthermore, the term "catches up" is a metaphor which means losing one's life.

Data 5

That weird buzz (line 17)

of being at work (line 18)

in the hour before work. (line 19)

The phrase "Weird buzz" is a metonymy meaning an annoying sound caused by something unknown, like something approaching, but it was not clear what it would be.

Data 6

All terminals dormant (line 20)

All networks idle. (line 21)

Systems in sleep-mode, (line 22)

all stations un-peopled. (line 23)

I get here early (line 24)

just to go gawp from the window. (line 25)

The phrase "networks idle" refers to networks that no longer work, such as telephone, computer, and internet networks. They are referred to as metonymy. In contrast, the term "un-peopled" is a metonymy that denotes a place that has been abandoned or is no longer inhabited because of a circumstance that has rendered it inoperable.

Data 7

Is it shameless or brash to have reached the top, (line 26)

just me and America (line 27)

ninety floors up? (line 28)

The phrase "brash" is a personification figure of speech used to describe some criminals and barbaric groups. The word "America" has a true meaning, meaning that the building is located in America. The expression "ninety floors up" refers to a tall object or its known as skyscraper with many floors, it called as metonymy.

Data 8

Is it brazen to feel like a king, like a God, (line 29)

to be surfing the wave (line 30)

of a power trip, (line 31)

a fortune under each fingertip, (line 32)

a billion a minute, a million a blink, (line 33)

selling sand to the desert, (line 34)

ice to the Artic, (line 35)

money to the rich. (line 36)

The elation of trading in futures and risk. (line 37)

The word "it" in line 29 is a figure of speech that personifies an individual or group of individuals who exhibit criminal, inhumane, and uncivilized traits. Next is "King," which contains an irony; it's an allusion that still refers to the previous line 'it', even though it is unclear who they are, they act haughty and arrogant. This word contains a figure of speech of irony: "God" still refers to the character of 'it' from the previous line; he acts like the supreme ruler when, in reality, they are just losers. Then, the term "power trip" is a metaphor for invasion. Next, "A million" is a personification that alludes to the many lives that vanish in an instant "a blink." They are referred to as metaphors.

Data 9

Here I stand, a compass needle, (line 38)

A sundial spindle (line 39)

right at the pinnacle. (line 40)

The phrase "I stand" is a metaphor that refers to the character 'I' whose identity is not explained but can be interpreted as an office worker who is trapped in a 'stand' in a tall building that refers to the "pinnacle" in the fortieth line

3.2 HERMENEUTIC ANALYSIS

After analysing indirect expressions in the previous chapter, the researcher then examines hermeneutic reading. The researcher read Simon Armitage's poem *Out of the Blue* on a second level, using heuristic and hermeneutic analysis. The purpose of the hermeneutic reading of semiotics reading is to understand the significance of poetry by realizing that it is a variation of an interconnected structure.

The poem opens with an overview of the terrorist attack, which was a terrible occurrence. It was a tragic event in New York City, America, brought on by planes and helicopters intentionally colliding with buildings; it is in stanzas one to eight. Using the perspective of a man who is an employee, the poet tells the story itself. The male employee was trapped in a room with his coworkers. To escape and survive, they persisted in looking for a way out. Unfortunately, they all die after the story, as told in stanzas nine to seventy-six. At the poem's end, the story tells the impact of the terrorist attack in the seventy-seventh to ninety-third stanzas.

This stanza implies that there have been many casualties due to a tragedy. The phrase "All lost" refers to the fact that the victims were citizens of the populous city of New York; there were so many of them that they looked like "dust," in the 1 and 2 lines. This terrible incident left a significant "dark" trauma in the 3 lines.

The second stanza answers the tragedy that occurred, namely that it was caused by a plane, in the phrase "Up with the Lark." So, this makes New Yorkers feel anxious, in the phrase "Don't Walk." They are in the 5 and 7 line.

This stanza still refers to the previous stanza, the plane crashed into the World Trade Centre building on purpose, in the phrase "rocketed skyward." It caused tremendous fear and was a disaster for the citizens of New York, as many people died because of it. It is in the 12 line.

This stanza implies that the boom from the plane crashing into the World Trade Centre caused a thunderous sound. It has an impact on networks becoming damaged; the phrase "all networks idle," it is in the 21 line. Even all the initially busy stations became quiet and no longer operational because everyone tried to escape from this terrible incident; the phrase "all stations un-peopled" is in the 23 lines.

This stanza implies that the poet wants to show that the perpetrator of that terrible event was a group of terrorists who hijacked the plane, which is in the word "brash," in the 26 lines. Then, in the phrase "just me and America" the poet will describe the main character of his poem in the 27 line. The man was an employee who was trapped on the top floor of the World Trade Center Building, found in the phrase "ninety floors up?" it is in the 28 lines.

In this stanza, the poet explains the characteristics of the terrorist. They are losers with lofty, conceited, arrogant, and uncivilized personalities who act like they are in power. The terrorists came to New York to carry out their invasion, and the phrase "of a power trip," it is in the 31 line. They carried out the charge by destroying the World Trade Centre, the tallest building in the US. In other words, the terrorists struck in a heavily populated area, as the phrase "a million in a blink," it is in the 33 line.

This stanza implies the point of view of an 'I' man who works as an employee. Being called an employee because he is in a skyscraper is in the phrase "right at the pinnacle", it is the 40 line.

3.3 MATRIX, MODEL, AND VARIANT

The researcher interpreted and analysed the poetry data using a hermeneutic reading. Next, the researcher looked for matrices, models, and variants to find the significance of poetry. Matrices, models, and variants are crucial because they are the source of meaning, which can then be used as a standard to identify themes in Simon Armitage's poem *Out of the Blue*. The Matrix, model, and text are variants of the same structure (Riffatere, 1978, p. 19).

A matrix transformation produces literary works, or the conversion of a short, literal sentence into a longer, more complex, and non-literal form. The matrix is hypothetical and cannot be said to be a theme. However, looking for Matrix will make finding the themes in the poetry easier. The matrix can be a word or a sentence, and in this case, it never appears in the sentence. It can only be found in the contents of the researcher's mind after interpreting the data and analysing it hermeneutically. Matrix is the keyword for interpreting concretized poetry (Jafar Lantowa, Nila Mega Marahayu, 2017, p. 20).

The matrix in the poem *Out of The Blue* by Simon Armitage is a tragedy. Tragedy sections can be found in the stanza 17th, 18th, 24th. They tell the struggle for survival of a male employee and his coworkers. The tragedy involves the effects of the terrorist attack that New Yorkers had to endure. The plane suddenly came from an unexpected direction and crashed into New York's World Trade Centre building. It caused the WTC building to catch fire, killing office workers and residents around the building. Many innocent people have become victims of terrorist attacks. As a result, New York suffered huge losses. There were many casualties, buildings and residential areas were destroyed, Traffic chaos, the ecosystem was damaged, and the American economic system became unstable because of massive development. Terrorist attacks cause material or immaterial losses.

There are models and their variations in addition to the matrix. Models are words or phrases that stand in for stanzas in poetry. The model can also be thought of as the matrix's initial actualization. According to Riffaterre (1978), the model is determined by literary themes. The struggle to survive is the poem's model because it fits these criteria. It can be found in this poem's stanzas 16th, 31st. Simply put, it reflects the theme of the *Out of The Blue* poem. In this case, the choice of model must lead to a literary theme. Most of the poetry stanzas describe the struggle to survival that office workers primarily experience, because of extreme fear of danger and death. They are terrorist attack victims who are attempting to escape a burning building while they wait for help to arrive to rescue them. The male employee and his friends experienced severe suffering as a result of this tragedy. Some people experience severe burns, commit suicide out of desperation, fail to get married, lose a loved one, have difficulty breathing due to thick fire smoke, and cannot celebrate their wedding anniversary. However they tried, they all died.

The poetry model is then explained in each stanza of the poem. According to Riffaterre's semiotic theory, the elaboration of a model is called a variant. The variants in the poem *Out of The Blue* are in stanzas 16th, 36th, 40th, 45th.

3.4 HYPNOGRAM

According to Riffaterre, a hypnogram is the context for creating a literary work and includes societal factors, historical occurrences, or the poet's personal experiences with life (Riffaterre, 1978). There are two kinds of hypnograms: actual and potential. A potential hypnogram is a thing that can have implications for the meaning of language as it is understood in a literary work and can be found in all forms of literary works. In addition, the actual hypnogram is the relationship between a literary work and things outside the literary work.

The poem *Out of The Blue* contains potential and actual hypnograms. The potential hypnogram describes the matrix, namely the bitterness of life. The poet describes how life is challenging to live. It doesn't matter if people's body feels burned, and many people are injured from the fire. However, that is not an obstacle to giving up in a difficult situation. Even though they eventually all died, they had done their best.

Meanwhile, the actual hypnogram of the poem is the background for creating the poem, namely that the poet was inspired by actual footage of the 9/11 incident in America (Randall, 2011). The poet succeeded in writing a work that clearly describes the process from the beginning, climax, to the ending of a tragic event. The poem *Out of The Blue* was written from the poet's perspective regarding the tragic event of the terrorist attack in America. Through ideas and feelings, the poet begins to write moving poetry. Simon Armitage said writing poetry is an anthropological need that must be fulfilled, An Interview with Simon Armitage - Poetry Archive. (2001). Studying human society, culture, and the development of those things calls for studying anthropology. Humans need to know the various problems in society. So, they have high sensitivity to the conditions of society. In the end, humans can solve problems or learn lessons from events that occur.

Simon Armitage was born on 26 May 1963 in Huddersfield, Yorkshire, and now lives in England (Bauer, 2023). He is an English poet, playwright, and novelist whose poetry is in tune with modern life. When writing *Out of the Blue*, Simon employs straightforward, simple language. However, he still uses certain figures of speech to add an aesthetic impression to his poetry. Armitage wrote his first poem as a school assignment. Throughout his career, he has written 38 poems, including *Out of The Blue*, inspired by the tragedy that occurred in America on September 11, 2001.

IV CONCLUSION

Poetry analysed using Riffaterre's semiotic theory sees the structure of poetry as a complete and interrelated unit. Using several theoretical stages, namely indirect expressions, to find and describe the

sadness felt by the poet regarding a terrible event. Then heuristic and hermeneutic reading to deepen understanding of the poetry presented. Heuristic reading focuses entirely on a poem's structure. Hermeneutics employs matrices, models, and variants to identify the components of poetry to achieve a unity of meaning, and the last is Hypogram. The first step is using a heuristic to catch ungrammatical words that can be understood by applying semantic transformation, then it continues with a hermeneutic reading to search for the true meaning. The matrix is reduced to a single word or group of words, which is then actualized into a model and changed into variants. Searching aims to define the meaning of the problems discussed in the Out of the Blue poem.

The Out of The Blue poem discusses a terrorist attack by crashing a plane into the World Trade Centre or WTC building (Armitage, 2014). It causes building fires, traffic chaos, and even damage to the ecosystem and internet networks. The most painful suffering was experienced by office workers trapped in burning rooms. Building debris fell and caused many people to be injured. They could only wait for the rescuers to save them. However, the rescuers could only evacuate victims who were outside the building. The rescue was not carried out optimally because it carried great risks. Office workers continue to struggle, and to survive, they have tried many things, but nothing has worked. In the end, the office worker's death. The WTC was chosen as the primary target because it was the centre of New York's financial district. The WTC area has a large number of office buildings, which indicates that many people work there. After that incident, the government carried out large-scale development. Apart from that, they also tightened security, especially at the airport.

It can be concluded that the matrix in Out of The Blue poem generally describes the tragedy of terrorist attacks, and the model is the life struggle of New Yorkers. The poetry variant emphasized in the seven representative stanzas covers the poem's core. The variant of Out of The Blue poem is about the struggle for survival; deep sadness, loss of loved ones, fear of death, stress and depression, passion for life for the family, hopelessness, suffering both material and immaterial losses. The hypnogram found in the poetry is potential and actual. The potential hypnogram is the bitterness of life, highlighting the suffering of office workers who experienced bad luck and death. Meanwhile, in the actual hypnogram, the poet wrote the poem Out of The Blue, adapted from the terrorist attack in America that occurred on September 9, 2001. The poet is motivated by the expression of ideas and feelings from a character who feels touched by the extraordinary struggle of New Yorkers. That's because poetry describes the poet's feelings and ideas about something sad.

REFERENCES

- Amrullah, A. T. & Christinawati, E. D. R. (2022). Multidimensional Poverty in T. S. Elliot's Morning at The Window. 2(1), *Elite Journal*, 2(1), 11. <https://Journal.Unesa.Ac.Id/Index.Php/Elite/Article/View/15198>
- Armitage, S. (2014). *Out Of The Blue*. Enitharmon Press.
- Azizah, A. (2017). Studi Kepustakaan Mengenai Landasan Teori dan Praktik Konseling Naratif. *Library Research of the Basic Theory and Practice of Narrative Counseling*
- Bauer, P. (2023). Simon Armitage. *British Poet, Playwright, Novelist & Translator*. Britannica. Ensiklopedia Britannica.
- Carroll, L. (2001). *Jabberwocky And Other Poems - Lewis Carroll*. Courier Corporation.
- Hardy, T. (2001). A New Year's Eve in War Time by Thomas Hardy, Poetry Foundation (J. Gibson (Ed.)). Palgrave Macmillan London. <https://www.poetryfoundation.org/poems/57340/a-new-years-eve-in-war-time>
- Hawkes, T. (2003). *Structuralism And Semiotics* (2nd Edition). Routledge. <https://doi.org/10.4324/9780203100516>
- Lafamane, F. (2020). *Karya Sastra (Puisi, Prosa, Drama)*. 18. <https://doi.org/10.31219/osf.io/bp6eh>
- Lantowa, J. Nila Mega Marahayu, M. K. (2017). *Semiotika Teori, Metode, dan Penerapannya dalam Penelitian Sastra*. Deepublish.
- Liubana, M. M. J., & Nenohai, I. (2020). *Bahasa Figuratif Dalam Tonis Masyarakat Dawan Di Kabupaten Timor Tengah Selatan*. 6, 10.
- Nurfatihah, Z. S. (2019). The "Loneliness" Images in M. Aan Mansyur's Poetry Book Entitled *There Is No New York Today* [State Islamic Institute of Palangka Raya]. <http://digilib.iain-palangkaraya.ac.id/2460/>
- Nurgiyantoro, B. (2005). *Teori Pengkajian Fiksi*. Gadjah Mada University Press.

- Pradania, P. I. S., & Sarif Syamsu Rizalb. (2020). Michael Riffaterre'S Semiotics On William Shakespeare'S A Madrigal (A Semiotic Analysis On Poetry). *Culturalistics: Journal of Cultural, Literary, And Linguistic Studies*, 4(1), 41–64. <https://doi.org/10.14710/CULTURALISTICS.V4I1.9560>
- Pradopo, R. D. (1999). *Semiotika: Teori, Metode, Dan Penerapannya Dalam Pemaknaan Sastra-A+*. 11, 76–84. <https://garuda.kemdikbud.go.id/documents/detail/1675797>
- Pradopo, R. D. (2021). *Beberapa Teori Sastra Metode Kritik Dan Penerapannya*. Gadjah Mada University Press.
- Puetz, M. (2004). *Mimesis*. <https://csmt.uchicago.edu/glossary2004/mimesis.htm>
- Purnomo, M. H. (2010). Menguak Budaya Dalam Karya Sastra: Antara Kajian Sastra Dan Budaya Purnomo, *Endogami: Jurnal Ilmiah Kajian Antropologi*. 8. <https://ejournal.undip.ac.id/index.php/endogami/article/view/16914/12278>
- Rahal, L. (2008). *Commentary On William Blake's Poem "The Tiger"*. 215-218. <https://www.asjp.cerist.dz/en/downarticle/41/1/1/48965>
- Rahardjo, M. (2011). *Metode Pengumpulan Data Penelitian kualitatif*. <http://repository.uinmalang.ac.id/1123/>
- Ramasyahri, J. (2017). *Analisis Semiotik Dalam Kumpulan Sajak Ketika Jarum Jam Leleh Dan Lelah Berdetak Karya Dimas Arika Mihardja*
- Randall, M. (2011). *9/11 and The Literature of Terror*. 184. <https://www.jstor.org/stable/10.3366/J.Ct1r2089>
- Riffaterre, M. (1978). *Semiotics Of Poetry*. Indiana University Press. <https://muse.jhu.edu/book/84727>
- Rokhmansyah, A. (2014). *Studi Dan Pengkajian Sastra: Perkenalan Awal Terhadap Ilmu Sastra*
- Sarosa, S. (2021). *Analisis Data Penelitian Kualitatif*. PT Kanisius.
- Selviana, I. (2020). *Rasa dan Gaya dalam Penulisan Puisi: Stilistika Aplikatif*. Google Buku (H. Irawan (Ed.)). Guepedia.
- Semiawan, P. D. C. R. (2010). *Metode Penelitian Kualitatif*. Grasindo.
- Wahyu Oktavia, D. Z. (2019). Analisis Wacana Tekstual Dan Kontekstual Dalam Naskah Drama Bunga Rumah Makan Karya Utuy Tatang Sontani. *Lingua: Jurnal Bahasa Dan Sastra*, 15(2), 223–233. <https://doi.org/10.15294/LINGUA.V15I2.19038>
- Wicaksono, A. (2014). *Menulis Kreatif Sastra: Dan Beberapa Model Pembelajarannya* (D. A. Sukmoko (Ed.)). https://books.google.co.id/books?id=Q_Wyawaaqbaj&printsec=frontcover&hl=id#v=onepage&q&f=false
- Zed, M. (2008). *Metode Penelitian Kepustakaan*. Google Buku. Yayasan Pustaka Obor Indonesia.
- Zoest, A. Van 1930-A. S. (1993). *Semiotika: Tentang Tanda, Cara Kerjanya Dan Apa Yang Kita Lakukan Dengannya*. Aart Van Zoest; Pengantar, Toeti Heraty Noerhadi; Penerjemah, Ani Soekowati | OPAC Perpustakaan Nasional RI. Jakarta: Yayasan Sumber Agung, 1993.

Author Guidelines

The *LINGUAL: Journal of Language and Culture* is concerned with the study of linguistics and literature. Preference is given to articles of English Literatures, Linguistics, and Social Studies. The journal is published twice a year in May and November presenting articles containing analyses, studies, application of theories, research report, material development, teaching and learning languages and reviews. Contributors are invited from both members of and non-members of the English Department of Udayana University.

SUBMISSION: manuscripts for publication must be in **English language** and sent to the editor one month prior to the first date on the month of the publication. Authors are obliged to register as an author in our OJS site <https://ojs.unud.ac.id/index.php/language> and upload the manuscript to this site.

We accept manuscripts with the following classification

1. **An original scientific paper** that presents the results of original research that was not previously published in either full or preliminary form.
2. **A preliminary communication** that contains at least one new scientific fact or result that requires immediate publication, but it should not contain enough details to test the described results, as is the case with original scientific articles.
3. **A review article** that contains an overall review of recent and current research in a specific area. Papers in this category are surveys in nature that should contain critical references and evaluations. The references must be complete enough to permit a good insight into the subject-matter.
4. **A professional paper** that does not have to be based on original research, but it should contribute to the application of well-known research results and present theoretical conceptions.

Length: The length of your manuscript should be around 6 – 10 pages

Detailed **format** of the submission, please use the following template <https://drive.google.com/file/d/0Bw8hLzLQXo1RZXhKVVf5UUIjQXM/view?usp=sharing>

ACCEPTANCE CONSIDERATION:

1. It is important to consider and conclude if the paper makes a valuable contribution to existing knowledge and literature in terms of theory development, new data, new methodology, etc.
2. It is important to match the paper written and submitted according to the Journals Instructions for the authors.
3. It is important to check that the paper written and presented up to publishable standards of the Journal in terms of: whether any concepts have been defined adequately, whether the paper is well structured with coherent argumentation and well integrated, clarity of any statistical data, tables and diagrams, whether the title reflects the contents of the paper accurately, if any part of the paper should be cut out, restructured or further developed.
4. It is important to check appropriateness of referencing in terms of giving adequate credit to other contributors in the field, major omissions and whether the references are complete and written correctly.