PROCEEDINGS GSC

Practicing Critical Digital Literacy for Future Education

Universitas Sanata Dharma
Yogyakarta, Indonesia

Sanata Dharma University Press

Proceedings

The 12th Graduate Student Conference 2023
(2023)

"Practicing Critical Digital Literacy for Future Education"

5 June 2023
Sanata Dharma University
Yogyakarta, Indonesia

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PROCEEDINGS GRADUATE STUDENT CONFERENCE
"Practicing Critical Digital Literacy for Future Education"
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Jl. Affandi, Mrican, Caturtunggal, Kec. Depok, Kabupaten Sleman, Daerah Istimewa
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ELECTRONIC (e-BOOK)
ISSN: 3047-1729

First edition,   2023
vi + 78 p : 21 x 29.7 c

Proceedings of

The 12th Graduate Students Conference 2023
Vol. 12, 2023

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Welcome Speech by Chair of the Committee

Dear presenters and participants of the 12th GSC,

I would like to express my gratitude for the enthusiasm, and I sincerely hope that everyone is in good health. I am delighted and appreciative of this priceless chance for gathering and learning, as every year, GSC has provided a forum for academics from various universities and backgrounds to get together and exchange ideas, thereby enhancing mutual understanding.

This year's topic, "Practicing Critical Digital Literacy for Future Education," emphasized the significance of practicing critical digital literacy in our academic pursuits and future careers. In this age of rapid technological advancement and ever-increasing digital presence, the need to cultivate critical digital literacy skills has become more crucial than ever. Digital literacy encompasses navigating, evaluating, and creating content in digital environments. It goes beyond mere technical skills and delves into the realm of critical thinking, analysis, and responsible engagement with digital information. As graduate students in the field of English education, linguistics, literature, and translation, we have a unique opportunity and responsibility to shape the future of education in the digital era. As we gather here today, let us recognize the immense potential and challenges that lie ahead in digital literacy.

In doing so, we have invited two credible speakers to enlighten us with regard to this concept. We are incredibly grateful that Pak Yusup Sigit Martyastiadi from Universitas Multimedia Nusantara and Pak Risang Baskara from Universitas Sanata Dharma will be spending the day with us. We sincerely hope that the information they impart to us today will be useful to all of us personally and as a community. Thank you, and I wish you all fruitful discussions and valuable insights at this conference.

Yogyakarta, 5th June 2023

Amalia Kurnia Devi
Chair of GSC Committee

Welcome Speech by Chair of ELS

Dear GSC presenters and participants,

To begin with, I would like to thank Dr. Sn. Yusup Sigit Martyastiadi, S.T., M.Inf.Tech from Universitas Multimedia Nusantara and FX. Risang Baskara, PhD from Universitas Sanata Dharma for their availability to share their precious insights in the GSC this year. Their expertise technology and education in its interdisciplinarity would widen our horizon of technological aspects of the discipline. This is particularly relevant with our Study Program that is interdisciplinary in nature. It is really an honour for our program to host both of them in our main session of the conference.

I would also like to congratulate the students of the Graduate Program in English Language Studies who have submitted their papers to be presented and discussed in this conference. Please use this precious event to learn to disseminate ideas among other graduate students, both from USD and beyond. I hope this event will mark a more fruitful intellectual journey of yours in the days to come.

Lasty, I would like to thank the committee of the conference, ELS students of 2022 batch, for your hard work and perseverance in making this event a success. Thank you for the contributions that each of you have given in preparing and executing the program. I believe you have learned a lot from this event, not only intellectually but also in terms of networking and team work.

Yogyakarta, 5th June 2023

Paulus Sarwoto, Ph.D.
Chair of the Graduate Program in English Language Studies

Welcome Speech by Director of Graduate Programs

Welcome to the 12th Graduate Student Conference at the Graduate Program of Sanata Dharma University. The conference is from the students, by the students, and for the students with the supervision of the lecturers of the English Language Studies. It is an opportunity for the students to disseminate the results of the studies they have conducted and to learn from each other. It is an important step in the formation process in helping students to become humanistic and excellent truth-seekers for a better society by way of interdisciplinary studies in English language, education, and literature.

The advances in the digital technology have challenged the idea that humans are the only agents in the world as technology has gradually taken the roles which in the past or currently have been traditionally held and played by humans. This is a challenge to us as students of the graduate program. We need to be aware of this trend and be ready to face the challenges as well as to take advantage of them. We all need to be more digitally literate to be able to make us of the advances in the digital technology.

We are fortunate to have two keynote speakers who are very well versed in digital technology in Dr. Sn. Yusup Sigit Martyastiadi, S.T., M.Inf.Tech. and FX. Risang Baskara, PhD, who we can learn from. Digital technology is multi-faceted: the good and the bad, the danger and the benefits, the challenges and the opportunities. Learning and being aware of them, we can then critically integrate digital literacy in English Language studies and be better-versed in practicing critical digital literacy in education for a better society. May we all learn from each other have an enjoyable and fruitful conference.

Yogyakarta, 5th June 2023

F. X. Mukarto, Ph.D.
Director of Graduate Programs, Sanata Dharma University

UNRAVERLLING THE NEXUS: GENERATIVE AI TOOLS AND CRITICAL DIGITAL LITERACY IN HIGHER EDUCATION

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Abstract:
With the advent of Generative AI Tools in higher education, novel strategies for content generation and learning experiences are being explored, even as AI-created content's ethical use and credibility are interrogated. This study investigates the crucial relationship between Generative AI Tools and critical digital literacy, highlighting the need to actively nurture these skills among learners and educators. While the role of artificial intelligence in education has been probed in the past, the dynamics between Generative AI Tools and critical digital literacy have been less attended to. Our work attempts to fill this research gap and advance the conversation on mindful AI integration. We examine the interplay of critical digital literacy and AI tools, prioritising analysing AI-created content, ethical implications, and the potential for creative empowerment. Leveraging qualitative research methodologies, we analyse the impact of these concepts on active teaching and learning methods in higher education. Our research emphasises that enhancing critical digital literacy skills is vital for determining the trustworthiness of AI-created content and for grappling with the ethical questions raised by using Generative AI Tools. Our study further illustrates how these tools can enrich creative pedagogical practices in higher education settings when used judiciously. Our work is instrumental in advising higher education stakeholders – educators, academics, and researchers – on effective strategies for incorporating Generative AI Tools and promoting critical digital literacy. This proactive approach encourages the responsible and ethical utilisation of AI technologies in higher education, aligning with active learning principles.

Keywords: artificial intelligence, critical digital literacy, ethics, Generative AI Tools, higher education

The dawn of Generative AI Tools instigated a paradigm shift in higher education, thereby revolutionising the spectrum of content generation and interaction (Baskara & Mukarto, 2023; Chan & Wu, 2023; Gimpel et al., 2023). By analysing massive datasets, these sophisticated machine-learning algorithms can fabricate multifaceted outputs - text, images, or music (Gozalo-Brizuela & Garrido-Merchan, 2023). In tandem, critical digital literacy, a vital skill set for judiciously engaging with the digital age, has gained currency, especially within higher education (Goodfellow, 2011; Jones & Hafner, 2012; Santos & Serpa, 2017). This variant of literacy capacitates individuals to interact critically with digital media and technologies, thereby assessing the credibility, reliability, and potential biases intrinsic to digital content (Ferrara, 2023). Despite the escalating prominence of Generative AI Tools and critical digital literacy, exploring their mutual interplay, particularly within the higher education milieu, is scant. This opens up avenues for an in-depth exploration of their intertwined relationship, paving the way for insights that can be leveraged to enrich teaching and learning experiences in higher education (Crawford & Calo, 2020).

By delving into the intricate relationship between Generative AI Tools and critical digital literacy, one can unravel the multifaceted challenges and opportunities presented, coupled with strategies for their ethical integration within the higher education domain. This

research targets three pivotal research questions: How do critical digital literacy skills bolster the evaluation of AI-generated content? Subsequently, what ethical dilemmas emerge with deploying Generative AI Tools in higher education? Lastly, how can these tools augment creative expression while ensuring responsible usage? Answering these queries will deepen our understanding of the intersection of Generative AI Tools and critical digital literacy, laying the groundwork for their informed and ethical use in higher education.

This research attempts to catalyse best practices, promoting responsible integration of AI in higher education by tackling the three fundamental research questions. The insights derived will facilitate the optimal utilisation of the potential benefits of Generative AI Tools whilst offsetting risks emanating from their misuse or misunderstanding. Given the upsurge in adopting AI technologies in higher education, comprehending the intricate relationship between Generative AI Tools and critical digital literacy becomes paramount. This understanding can offer indispensable guidance for educators, administrators, and policymakers, empowering them to navigate the integration of AI tools in higher education judiciously. Therefore, probing this research gap is essential for successfully amalgamating AI in higher education institutions.

As AI-generated content becomes ubiquitous, ensuring students and educators are equipped with the requisite critical digital literacy skills to gauge its credibility becomes crucial (Lunevich, 2022). Moreover, examining the ethical considerations linked with Generative AI Tools can fuel the ongoing discourse on responsible AI use in higher education (Dignum, 2021). Consequently, institutions can formulate policies and guidelines that foster ethical and transparent AI practices (Chan, 2023; Jobin, Ienca, & Vayena, 2019). The insights from this research can prove invaluable for educators, policymakers, and administrators, providing a comprehensive understanding of AI's ethical and responsible integration in higher education.

Furthermore, investigating the potential of Generative AI Tools for fostering creativity can shed light on their role in stimulating innovation and augmenting students' learning experiences (Buckingham, 2013; Cope & Kalantzis, 2015). This knowledge forms a crucial building block for preparing future generations for the perpetually evolving digital landscape (Jenkins et al., 2016; Ertmer & Newby, 2013). This research aspires to fill the lacuna in the existing literature and extend practical recommendations for integrating Generative AI Tools and cultivating critical digital literacy within higher education settings (Buckingham, 2013). The research findings will guide educators, policymakers, and administrators in effectively integrating Generative AI Tools, promoting critical digital literacy, and stimulating student creativity (Cope & Kalantzis, 2015; Ertmer & Newby, 2013).

This study, therefore, embarks on a journey to bolster the understanding of the complex relationship between Generative AI Tools and critical digital literacy. By achieving this aim, the research sets out to foster the development of a robust and responsible framework for deploying AI technologies in higher education (Constantinescu et al., 2021). This framework will help nurture essential skills for students and educators to traverse the digital age successfully (Saykili, 2019). Thus, this study will contribute towards preparing future generations for the ever-evolving digital landscape while ensuring that the integration of AI in higher education is executed responsibly and informedly.

This research is paramount as it responds to a critical need for informed decision-making on AI integration in higher education. Furthermore, the study underscores the significance of critical digital literacy skills for engaging effectively with the ever-evolving digital landscape. It also highlights the potential of Generative AI Tools to nurture creativity and enrich learning experiences, thus advocating for their responsible and ethical use in higher education. By focusing on these aspects, this study will foster the development of a more informed and responsible approach to AI integration in higher education.

The insights derived from this study can contribute towards developing policies, guidelines, and pedagogical approaches that nurture critical digital literacy while leveraging the potential of Generative AI Tools in higher education. This study contributes towards a nuanced understanding of the challenges and opportunities posed by AI technologies in higher education, enabling educators, administrators, and policymakers to make informed decisions that maximise the benefits of these tools while mitigating potential risks. Additionally, it emphasises the importance of fostering critical digital literacy skills and empowering students and educators to engage responsibly and ethically with AI-generated content in the rapidly evolving digital landscape.

II. Methodology

Dedicated to unpacking the intricate liaison between Generative AI Tools and critical digital literacy in higher education, this study is firmly rooted in theoretical frameworks that closely align with both concepts. The critical digital literacy theory is sculpted from a confluence of streams—media literacy, critical pedagogy, and the fluid understanding of digital competencies—which fortify the indispensable pillars of critical thinking, ethical awareness, and evaluative skills in the digital media and technology realm (Buckingham, 2013; Cope & Kalantzis, 2015; Ertmer & Newby, 2013).

Simultaneously, the theoretical scaffolding for AI in education anchors its essence in the integration, application, and consequential impact of AI technologies on teaching and learning. Intricate facets such as personalisation, automation, and creativity are considered. Harnessing these dual frameworks aims to create a kaleidoscope of perspectives on the liaison between Generative AI Tools and critical digital literacy, addressing research questions through a lens as multifaceted as it is dimensional (Jones & Hafner, 2012).

The navigation map for exploring a multitude of perspectives and amalgamating extant knowledge on the subject is the argumentative review approach. The approach critically examines and weaves a cogent narrative based on the evidential threads and insights culled from the literature (Snyder, 2019). Chosen for its unique ability to dovetail diverse viewpoints and identify patterns, trends, and lacunae in the literature, it enables a comprehensive understanding of the subject (Creswell & Poth, 2017; Onwuegbuzie & Frels, 2016).

A qualitative research approach is the tool of choice to garner data for the study, leveraging an extensive array of sources ranging from academic articles and case studies to expert opinions (Creswell & Poth, 2017; Merriam & Tisdell, 2015). These sources, judiciously chosen for their relevance, credibility, and contribution to the research questions, focus on studies that pivot around the juncture of Generative AI Tools and critical digital literacy in higher education (Ertmer & Newby, 2013).

The data collection process is an iterative and reflexive journey, continuously refining and broadening the data set as new insights surface and potential gaps reveal themselves (Flick, 2018; Merriam & Tisdell, 2015). Rigour and validity of the data collection process are ensured by employing strategies such as triangulation, peer debriefing, and reflexivity—cross-checking data from myriad sources, engaging in critical discussions with peers, and introspecting on the researcher's assumptions and biases (Creswell & Poth, 2017; Snyder, 2019).

Upon collecting the data, the expedition proceeds to the data analysis phase, which reflects upon the implications of Generative AI Tools and critical digital literacy for teaching and learning in higher education. The process entails spotting themes, patterns, and trends from the dataset while acknowledging potential contradictions, tensions, and gaps in the literature (Saldaña, 2015; Merriam & Tisdell, 2015).

This study endeavours to provide a holistic grasp of the interconnection between Generative AI Tools and critical digital literacy through a detailed and nuanced data analysis,

thereby addressing research questions and guiding the development of pragmatic recommendations. The data analysis maintains an unwavering focus on the theoretical scaffolding underpinning critical digital literacy and AI in education, ensuring that findings are anchored in solid theories and concepts.

Moreover, a reflexive approach to data analysis is employed, acknowledging the researcher's assumptions, biases, and perspectives and considering their potential sway on the interpretation of findings (Saldana, 2015; Snyder, 2019). The process also fosters a continuous dialogue with extant literature, comparing and contrasting this study's findings with previous research and identifying convergence, divergence, and potential for future exploration (Creswell & Poth, 2017; Onwuegbuzie & Frels, 2016).

Employing this robust and systematic approach to data analysis, this study aspires to yield insights that add depth to the understanding of the interplay between Generative AI Tools and critical digital literacy and inform best practices for their effective integration in higher education (Ertmer & Newby, 2013). The research methodology, deeply rooted in theoretical frameworks and employing an argumentative review approach, enables a comprehensive investigation of the complex interplay between Generative AI Tools and critical digital literacy in higher education (Buckingham, 2013).

Synthesising diverse perspectives and engaging in a critical analysis of the data, the research aims to proffer a nuanced understanding of the challenges and opportunities ushered in by these concepts in the context of higher education (Jones & Hafner, 2012). Ultimately, the methodology adopted herein contributes to developing well-informed, evidence-based recommendations for the responsible and effective integration of Generative AI Tools in higher education while fostering critical digital literacy skills among students and educators (Cope & Kalantzis, 2015; Selwyn, 2019). This dual-pronged approach forms the bedrock of a robust and ethical educational milieu, better prepared to ride the swift currents of the evolving digital age (Buckingham, 2013; Jenkins et al., 2016).

III. Results

The inferences from this investigation underscore the significant role of critical digital literacy in appraising AI-spawned content. This pivotal role demands a honing of competencies in educators and students alike, allowing them to discern quality, credibility, and reliability in AI-produced content (Buckingham, 2013; Cope & Kalantzis, 2015). Findings insinuate a skill set that transcends simple bias and inaccuracy identification; the skills necessary embrace understanding the underlying algorithms that inform these tools, fostering comprehension of their capabilities and confines.

With critical digital literacy competencies, educators and students can adroitly traverse the expansive terrain of AI-generated content (Jenkins et al., 2016). Decision-making becomes better informed, critical reflection becomes a norm, and an engaged, responsible approach to digital media supersedes passive consumption (Buckingham, 2013; Ertmer & Newby, 2013).

The consideration of ethical implications unveils a plethora of dilemmas about AI tools in education. Paramount among these are concerns surrounding privacy, data ownership, and the potential for AI-generated content to reinforce pre-existing biases and inequalities within educational contexts (Floridi & Cowls, 2019; Kaplan & Haenlein, 2020).

The implications of this study point towards the need for an ethical framework to guide the integration and employment of AI tools in education (Floridi et al., 2018). This would ensure that these technologies are harnessed in a manner befitting the principles of equitable and inclusive education. An ethical culture among students and educators is paramount, eliciting critical reflection on AI technologies' potential implications and consequences for teaching and learning (Cope & Kalantzis, 2015; Kaplan & Haenlein, 2020).

A finding of note pertains to the possibility of creative empowerment via the responsible use of AI tools in education. The research suggests that AI tools can augment creative expression, providing students and educators new avenues for artistic and intellectual exploration. However, the research also urges caution against an uncritical acceptance of AI technologies and emphasises the importance of a balanced approach cognizant of the associated risks.

The necessity of a reflective approach to incorporating AI tools in creative processes is highlighted, aligning with the overarching goals of fostering originality, authenticity, and intellectual growth. Through such balanced approaches, we can harness AI's potential to broaden the horizons of creative expression while remaining mindful of the potential challenges and ethical dilemmas these technologies present (Kaplan & Haenlein, 2020; Floridi et al., 2018).

This research's inferences yield valuable insights into the dynamic interplay between Generative AI Tools and critical digital literacy. A spotlight is shone on the various dimensions of this relationship and the implications for teaching and learning in higher education (Cope & Kalantzis, 2015; Buckingham, 2013). The critical nature of developing digital literacy skills becomes evident as a means of deciphering the complexities of AI-generated content, fostering ethical awareness, and advocating for the responsible and creative use of AI tools in education (Ritzer, Dean & Jurgenson, 2012; Jenkins et al., 2016).

Furthermore, these inferences highlight the need for a comprehensive understanding of the challenges and opportunities presented by AI technologies (Floridi & Cowls, 2019). This understanding informs the development of best practices and policy recommendations that support the responsible integration of these tools in higher education (Ertmer & Newby, 2013). Additionally, the study adds to the burgeoning body of literature on the role of AI in education, providing a unique perspective on the relationship between Generative AI Tools and critical digital literacy (Kaplan & Haenlein, 2020).

This research's outcomes are particularly timely considering the rapid advancements in AI technologies and their increasing impact on various aspects of teaching and learning. As AI tools become more entrenched in the educational landscape, the imperative for educators, students, and policymakers to understand and navigate the challenges and opportunities presented by these technologies grows (Floridi et al., 2018).

Through this research, the complex landscape of AI in education becomes navigable. The skills, competencies, and ethical awareness necessary to operate within this terrain are underlined as the focus for educators, administrators, and policymakers (Buckingham, 2013; Cope & Kalantzis, 2015).

The inferences of this research serve as a resounding call to action to ensure the benefits of AI technologies are realised while simultaneously minimising the associated risks and challenges (Kaplan & Haenlein, 2020). The aim: an inclusive, equitable, and empowering educational experience for all (Floridi & Cowls, 2019).

Finally, this research sheds light on the complex relationship between Generative AI Tools and critical digital literacy (Jenkins et al., 2016; Ritzer, Dean & Jurgenson, 2012). It heralds the way for future investigations and practical applications that further explore and leverage the potential of AI technologies in higher education.

Table 1: Key Findings and Implications of the Relationship between Generative AI Tools and Critical Digital Literacy

Key Points	Implications
Role of Critical Digital Literacy	Critical digital literacy is vital for evaluating AI-generated content. The skills required go beyond identifying bias and inaccuracies, requiring an understanding of the underlying algorithms.
Navigating AI Landscape	Educators and students with critical digital literacy skills can make informed decisions, encouraging active engagement over passive digital media consumption.
Ethical Dilemmas	Concerns about privacy, data ownership, and the potential for AI to reinforce biases highlight the need for an ethical framework for AI integration in education.
Creation of Ethical Framework	An ethical framework can guide AI tools in line with equitable and inclusive education principles. Fostering ethical culture among educators and students is crucial.
Creative Empowerment	The responsible use of AI tools can enhance creative expression. However, a balanced approach that acknowledges the risks is necessary.
Reflective Approach to AI Integration	A reflective approach aligns with originality, authenticity, and intellectual growth goals while understanding AI's challenges and ethical dilemmas.
Importance of Digital Literacy Skills	Digital literacy skills are essential for deciphering AI-generated content and advocating for responsible AI use in education.
Understanding AI Challenges and Opportunities	A comprehensive understanding of AI informs best practices and policy recommendations for responsible AI integration in higher education.
Timeliness of Research Outcomes	Rapid advancements in AI technology increase the need to understand and navigate AI's challenges and opportunities.
Necessary Skills and Competencies for AI Integration	Skills, competencies, and ethical awareness are crucial for operating in the AI landscape in education.
Call to Action	The research emphasises the need to realise the benefits of AI technologies while minimising associated risks for an inclusive and empowering educational experience.
Potential for Future Research	The study highlights the potential for future investigations that explore and leverage AI technologies in higher education.

IV. Discussion

This research proffers consequential reflections for educators and policymakers, mainly focusing on the imperative of nurturing critical digital literacy within higher education pedagogical practices and curricula. The escalating prevalence of AI-generated content signifies a need for its understanding and critique to be integrated into instructional strategies and academic materials (Buckingham, 2013; Cope & Kalantzis, 2015). The ultimate aim is to

equip learners with the competencies necessary to adroitly navigate AI's intricate technologies (Jenkins et al., 2016; Ertmer & Newby, 2013).

Empowerment of students is central to this mission, with critical assessment and interaction with AI-generated content promoting deeper cognisance of the mechanisms powering these tools (Buckingham, 2013). This, in turn, engenders an environment fostering active learning, where students are not merely passive recipients of digital content but also critics and creators (Hobbs, 2010; Jenkins et al., 2016).

As AI profoundly impacts numerous aspects of life and work, preparing students for an AI-centric world is paramount. The investigation also reveals various challenges and opportunities associated with AI's integration into higher education, underscoring the need for an equilibrated approach that acknowledges AI's potential benefits and drawbacks (Buckingham, 2013; Floridi & Cowls, 2019).

AI tools possess the potential to enhance creative expression, personalise learning, and simplify administrative tasks, promising exciting prospects for enriching teaching and learning within higher education ( ). However, the study underscores potential hurdles, including ethical conundrums, privacy concerns, and the risk of AI-generated content perpetuating extant biases and inequalities (Floridi & Cowls, 2019; Kaplan & Haenlein, 2020).

Navigating this labyrinth requires educators, administrators, and policymakers to delicately balance AI's potential benefits against possible drawbacks. This effort ensures alignment between the utilisation of these technologies and the goals and values of higher education. Consequently, developing guidelines, policies, and best practices that encourage responsible AI use is critical, as is cultivating a culture of ethical awareness and critical reflection among students and educators (Floridi & Cowls, 2019).

Interdisciplinary collaboration may prove instrumental in addressing these challenges. The confluence of experts in AI, education, and digital literacy fosters innovative solutions and approaches to AI integration within higher education (Cope & Kalantzis, 2015; Buckingham, 2013). This collaborative endeavour leads to a more holistic understanding of AI's multifaceted dimensions, informing the development of best practices and guidelines that support responsible AI integration into teaching and learning (Jenkins et al., 2016; Ertmer & Newby, 2013).

Additionally, this investigation provides several recommendations for responsible AI use in higher education, offering guidance for educators and institutions keen to harness AI's potential while mitigating risks and challenges (Buckingham, 2013; Floridi & Cowls, 2019). Among these recommendations is the necessity of prioritising critical digital literacy skills in curricula, equipping students with the competencies necessary to navigate AI-generated content's complexities (Hobbs, 2010; Cope & Kalantzis, 2015).

This integration could involve activities and assignments encouraging critical reflection on AI-generated content and opportunities for students to delve into the algorithms and mechanisms driving these tools (Jenkins et al., 2016). Another recommendation fosters ethical awareness and responsibility among students and educators, promoting critical reflection on AI technologies' potential consequences and implications for teaching and learning (Floridi & Cowls, 2019).

This integration might involve embedding ethical discussions and case studies into the curriculum and providing professional development opportunities for educators focused on AI's ethical dimensions in education. The study further suggests creating best practices and guidelines for responsible AI use, providing an operational framework for educators and institutions. This framework ensures the alignment of AI technologies with the values and goals of higher education (Floridi et al., 2018).

These best practices might encompass establishing ethical review boards, creating privacy policies, implementing data management protocols, and adopting transparency and

accountability measures related to AI use (Kaplan & Haenlein, 2020). Additionally, the study advocates for proactive engagement with stakeholders, including students, faculty, administrators, policymakers, and the broader community, fostering a shared understanding and vision for responsible AI integration within higher education (Floridi & Cowls, 2019).

By involving diverse stakeholders in these conversations, institutions can ensure that a broad range of perspectives, experiences, and expertise guides the development and implementation of AI technologies (Cope & Kalantzis, 2015). This approach fosters a more inclusive, equitable, and responsible approach to AI integration in higher education, ensuring these technologies are harnessed to serve the best interests of the academic community (Ertmer & Newby, 2013; Buckingham, 2013).

A crucial recommendation from the study is the need for ongoing research and evaluation of AI technologies within higher education to better comprehend their impact on teaching, learning, and the broader academic landscape. This may involve mixed-methods approaches, longitudinal studies, comparative analyses, and exploration of emerging AI tools in various disciplinary and institutional contexts.

Examining and assessing AI technologies' implications for higher education allow researchers, educators, and policymakers to remain informed of the latest developments and trends (Floridi et al., 2018). This knowledge enables them to make more informed decisions and adapt their strategies accordingly. The study also underscores the importance of fostering a culture of continuous learning and professional development among educators, ensuring they are well-equipped to responsibly and effectively integrate AI technologies into their teaching practices (Ritzer, Dean & Jurgenson, 2012).

 It is necessary to provide training programs, workshops, and resources focused on AI tools and their pedagogical applications and opportunities for educators to engage in peer-to-peer learning and collaboration. These measures can promote a more innovative, dynamic, and responsive approach to teaching and learning, wherein educators continually adapt and refine their practices in response to the evolving landscape of AI technologies (Jenkins et al., 2016).

In essence, the findings of this study contribute to a growing body of research seeking to understand the intricate interplay between AI technologies and higher education (Kaplan & Haenlein, 2020). The study offers invaluable insights and recommendations to inform future policy, practice, and research in this rapidly evolving field (Floridi & Cowls, 2019). Drawing on the insights and recommendations presented in this study, educators, administrators, and policymakers can collaborate to cultivate a more responsible and empowering approach to AI integration in higher education (Buckingham, 2013; Cope & Kalantzis, 2015).

This collaboration can contribute to developing more inclusive, equitable, and creative learning environments wherein students are equipped with the critical digital literacy skills and ethical awareness needed to navigate the complexities of AI technologies and thrive in the digital age (Jenkins et al., 2016; Ertmer & Newby, 2013). As we continue to grapple with the rapid advancements and increasing prevalence of AI technologies in education, the findings of this study serve as a timely and essential reminder of the need for a critical, reflective, and responsible approach to the integration of these tools in higher education (Floridi & Cowls, 2019).

By fostering a culture of ethical awareness, critical reflection, and continuous learning among students and educators and by actively engaging with stakeholders in developing and implementing AI technologies, we can work together to shape a more responsible and empowering educational future. This collaborative effort ensures that the potential benefits of AI technologies are fully realised, minimising the risks and challenges they may present and ultimately fostering a more inclusive, equitable, and empowering educational experience for all.

As AI continues to evolve and become more sophisticated, the findings of this study underscore the importance of remaining adaptable, critical, and reflective in our approach to integrating these technologies into higher education (Kaplan & Haenlein, 2020; Floridi et al., 2018). By staying abreast of the latest developments, engaging in ongoing research, and continually reassessing our pedagogical practices and strategies, we can ensure that we are harnessing the potential of AI technologies in responsible and effective ways (Cope & Kalantzis, 2015).

Ultimately, the findings of this study serve as a valuable resource and a call to action for educators, administrators, policymakers, and researchers alike, urging them to adopt a thoughtful, deliberate, and ethically-minded approach to AI integration in higher education in order to cultivate a more inclusive, empowering, and equitable learning environment for all (Floridi & Cowls, 2019; Buckingham, 2013).

Table 2: Reflections and Recommendations for AI Integration in Higher Education

Key Points	Implications
Nurturing Critical Digital Literacy	Integrating understanding and critique of AI-generated content into pedagogical practices and curricula is vital to equip learners with AI technologies.
Student Empowerment	Promoting student interaction with AI-generated content encourages active learning and a deeper understanding of AI mechanisms.
Preparation for AI-Centric World	Preparing students for an AI-centric world involves understanding the challenges and opportunities of AI integration into higher education.
AI's Potential and Drawbacks	AI tools can enhance creativity, simplify tasks, raise ethical concerns and risk perpetuating biases.
Balancing AI Benefits and Drawbacks	Educators and policymakers must balance AI's potential benefits and drawbacks while aligning its use with higher education goals.
Interdisciplinary Collaboration	Collaboration among AI, education, and digital literacy experts can lead to innovative solutions for AI integration.
Recommendations for Responsible AI Use	Recommendations include prioritising digital literacy skills in curricula, fostering ethical awareness, and creating guidelines for responsible AI use.
Integration of Ethical Discussions	Embedding ethical discussions into the curriculum and providing professional development opportunities can raise awareness of AI's ethical dimensions.
Creation of Best Practices and Guidelines	Establishing ethical review boards, privacy policies, data management protocols, and transparency measures can ensure responsible AI use.
Stakeholder Engagement	Engaging stakeholders can foster shared understanding and vision for responsible AI integration.
Ongoing Research and Evaluation	Examining AI technologies' implications for higher education enables informed decision-making.
Culture of Continuous Learning	Fostering a culture of continuous learning and providing resources on AI tools can promote innovative and dynamic teaching practices.
Responsible and Empowering Approach to AI	Collaborative efforts can lead to more responsible AI integration, enabling more inclusive, equitable, and creative learning environments.
Adaptable, Critical, and Reflective Approach	Staying abreast of AI developments and reassessing pedagogical practices can ensure responsible and effective AI integration.
Call to Action	The study urges a thoughtful, deliberate, and ethically-minded approach to AI integration in higher education for an inclusive, empowering, and equitable learning environment.

V. Conclusion

The interconnections reveal profound implications at the confluence of Generative AI Tools and critical digital literacy in higher education. The complexities and ethical considerations of the burgeoning AI landscape form the heart of our investigation. Insights gathered culminate an extensive literature review, expert perspectives, and an argumentative analysis approach, forming a kaleidoscope of challenges and opportunities at the crossroads of AI integration within academia. A focal point of these insights accentuates the exigency of critical digital literacy skills among learners, a navigational compass in the labyrinth of AI technologies. With proper ethical guidance, the creative power of AI unfolds, unveiling untapped potential. This illuminates the paramount role of educators in fostering these skills. This ethical responsibility calls for an innovative, nuanced approach to assimilating AI tools to ensure alignment with academic values and community interests.

A shifting landscape, the world of AI, compels continuous scholarly research and professional development to stay informed, agile, and adaptable. This dedication to lifelong learning enables educators to use AI responsibly and effectively, moving towards an invigorated, dynamic educational praxis. The resultant findings from this scholarly venture provide fertile ground for policymakers and educational administrators. It serves as a guide, illuminating pathways for formulating effective strategies and policies for AI integration in higher education. A careful, deliberate approach grounded in ethical values fosters inclusivity, equity, and a greater sense of responsibility, a blueprint for harnessing AI in a manner that respects the interests of the entire academic community.

As AI technologies mature, the need for a reflective, conscientious approach to integrating AI into higher education remains at the forefront. This research study serves as a timely reminder of this need, emphasising a culture of ethical awareness, critical reflection, and continuous learning. We can envision more inclusive, equitable, and creative learning environments through this ethos. It is where learners are equipped with digital literacy skills and ethical awareness to navigate a future replete with AI technologies. Hence, the findings from this study serve as a call to action, beckoning all stakeholders to adopt a thoughtful, deliberate, and ethically-anchored approach to AI integration in higher education. Finally, a more responsible, empowering educational future awaits, where AI technologies are harnessed in alignment with academic values, goals, and community interests. This presents the potential for a more inclusive, equitable, and empowering learning experience for all, a future crafted through collaboration and driven by AI's ethical and responsible use.

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LANGUAGE PLANNING AND POLICY OBSERVATION: OPPORTUNITIES AND CHALLENGES OF ENGLISH STUDIES IN INDONESIA

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Abstract
Indonesia is a highly multilingual country which houses hundreds of local languages that must also be preserved. Concurrently, the rapid development of English as lingua franca challenges Indonesian language in shaping the nation's identity. This study aims at investigating the current opportunities and challenges in English studies given the current Indonesian language planning and policy. This involves conducting library research upon several types of language policy namely status planning, corpus planning, language-in-education planning, prestige/image planning, and minority language rights. The questions answered through this study are, 1) How do language planning and policy implemented in Indonesia? 2) What are the opportunities and challenges for English studies? In the discussion, the types are covered under the context of Indonesia as a multilingual country. The result shows that multilingualism comes as the challenge as Indonesia is undergoing the process of maintaining its identity by deciding on its unifying 'tool' which is Indonesian language, while the prestige/image that English as lingua franca has may promote the learning for learners, hence serving as opportunity.

Keywords: English learners; language planning; language policy; sociolinguistics

Introduction

With the consideration of Indonesian multilingualism, along with the growth of English as lingua franca, this research is organized in order to observe two points: first, what the language planning and policy in Indonesia currently looks like and second, the direction to which the planning and policy are heading. With these objectives in mind, the observation is done by addressing the following points, respectively: theoretical basis, the importance or significance of language planning in the context of Indonesia as a multilingual country, instances of the practice and reality, and the writer's critical stance on the practice or reality of language planning in Indonesia. The aforementioned set of points are to be discussed under several crucial and intercorrelated concepts in regard to language planning and policy with the consideration of Indonesian context. A recent study done by Gali Alrajafi in (2021) regarding the linguistic status of English in Indonesia suggests that English has been widely used in Indonesia despite its status of being a foreign language. Concurrently, English is also on its process of moving or changing its linguistic status to become "a second language and the language of instruction" (p.9). Within his concluding remarks, Alrajafi stated that "the use and mastery of English for the Indonesian people is not like the fruit of *simalakama*, because language is a medium of communication that must be useful for life, it only needs to be considered when, where, and to whom the language should be spoken" (p.9). While the author could agree with the latter part of the statement, this research reveals that the former part could be found rather questionable due to its downside which would be part of the challenges of English studies in Indonesia. Referring back into the latter part of the statement, he claims that for a language to be useful for our lives, it needs some considerations in terms of the time, place, the interlocutors, and the language itself, which is aligned with the scope and purpose of language planning and policy or also known as LPP. In an attempt to assist the discussion, the

following questions are formulated: 1) How is LPP implemented in Indonesia? 2) What are the opportunities and challenges for English studies with regard to the current LPP?

(Language Planning and Policy)

According to Stemper & King (2017), the area of language planning and policy (LPP) focuses on the explicit and implicit policies that shape the usage of languages, including who speaks them, when and how they are spoken, and the values and rights that are associated with those languages or language variations. As relevant as it is today, the emergence of LPP field started during the World War II with its traces of research concerns three phases: respective socio political, epistemological and strategic concerns, respectively (Ricento, 2000). For this study, LPP is applied within the context language education which is relevant as "LPP researchers often take up the 'what' of language policy as it plays out in education, focusing on policy and planning around language teaching and learning or language in learning and teaching" (Hult & Johnson, 2015).

Method

This research belongs to the library research and is qualitative in nature. In conducting this research, theories and various related studies that have been conducted in various settings in Indonesian schools are gathered and observed as the general base of the status quo of Language Planning and Policy (LPP) in Indonesia and to figure out which states could be considered as opportunities and challenges of English studies in Indonesia as a multicultural country. The scope of this research is set to be limited to be within Java Island only for the sake of time and space. However, the author also acknowledges the impacts that this limitation may bring into the discussion, which are 1) a tendency for generalization and 2) under-representation towards the minority. Therefore, future research covering other areas of Indonesia can hopefully be conducted following this study.

This research adopts sociolinguistics approach as Prashneel Goundar (2017) explains that "language planning and policy (LPP) research falls into the field of sociolinguistics which is a branch of applied linguistics." and he also points out that "... (LPP) is one of the fastest growing subdisciplines of AL" (p. 81). By acknowledging the speed by which this subdiscipline is growing, a continuous effort in order to better explain and critically discuss this topic should be expected and executed.

Findings and Discussion

This section is organized into two sub-sections with the purpose of answering the research questions that have been formulated. The first section discusses the current implementation of LPP in Indonesia under the context of various types of the language policy, some scholars also identify these as the dimensions of language planning. In addition, a brief critical commentary is also provided by the author under each type of language policy to enrich the discussion. Subsequently, the opportunities and challenges from the discovered states are identified and compiled within the second section.

(Status Planning in Indonesia)

Generally speaking, status planning deals with the process of deciding "which language to teach" while can simultaneously be applied into various contexts such as national language and second language (van Els, 2005, p.972). Being multicultural, it is crucial for Indonesia as a country to determine which language(s) to be its unifying medium to support the maintenance of identity and solidarity. Moreover, Lowenburg (1990 as cited by Paauw, 2009) argues that Indonesian is accepted as a national language for "its central role" as a vehicle and symbol of the movement for political independence, its ethnically neutral status in not being the first

language of any prominent ethnic group, and the freedom it provides from encoding in all utterance's distinctions in rank and status. While the establishment of Indonesian as a national language is for a worthy cause and is done in an institutionalized manner, the practice still faces challenges driven by the strong or vigorous presence of vernaculars, which not in any way negative but is surely carries its own concerns as vernaculars are inevitable for Indonesian multicultural nature. On top of that, the status of English as second or foreign language may be an additional contributing factor to the competitiveness among languages to be the majority.

(Corpus Planning in Indonesia)

According to Baldauf's explanation in Liddicoat's work in 2005, corpus planning is a critical aspect of language planning that pertains to the internal and linguistic parts of a language (p. 993). In the context of diglossic and triglossic Indonesia, corpus planning serves as a means of preserving ethnic languages from extinction, as noted by Ibrahim and Mayani in 2018 (p. 114). For the time being, The Language Development and Fostering Agency (*Badan Pengembangan dan Pembinaan Bahasa*) is responsible for implementing this planning, and they have done so successfully and consistently (p. 108). However, it is important to note that this planning has not been fully disseminated and implemented across the nation, which undermines the initial objective of making Indonesian language a unifying force, resulting in a lack of productivity. While this is beneficiary for the preservation of Indonesian language and the other local varieties, the rate is rather different with that of English. A structured and formal attempt at preserving a language could mean less loanwords, instead the equivalence of the respective word in the target language is adopted. This contributes to the slower pace of English's spread in local communities.

(Language-in-Education Planning in Indonesia)

As a part of language policy and planning, *language-in-education* planning takes form as the "outcome of the national language planning" although most often it "constitutes the sole language planning activity" (Kaplan & Baldauf, 1997;2005). Effective language-in-education planning contributes to various goals related to the learning participants and methodology in language planning and policy in general which is necessary given the background diversity of Indonesian pupils (p. 1041). While the recent curriculum design is continuously being developed, the teaching-learning process is still not fully done to grow the interest and love for the culture (Simanjuntak, 2009, p. 14). In respect to this matter, along with revolutionary curriculum design, developing a critical method for teaching is also suggested to promote a sincere interest among language learners which may improve the quality of the result.

(Prestige / Image Planning Indonesia)

According to Ager (2005), there are three key activities involved in image planning: promoting language, manipulating images to implement language policies, and understanding the motives of language planners (p. 35). Prestige, on the other hand, refers to the attitudes of society members towards a particular language (p. 40). In the context of Indonesia, where the goal is to promote the country's national language as a unifying force that reflects the identity of its people, it is important to not only focus on the teaching and learning process, but also on increasing the prestige of the language. While efforts to promote Indonesian as a source of national pride have been successful thus far, strategic measures must also be taken to enhance its prestige once it has been established as the unifying language. On the other hand, the effort of improving the prestige/image of English in Indonesia may not need to be implored as hard. A study by Sulistyo et al. (2020) on 144 Junior High School students reveals that in learning English as a foreign language, students exhibit positive attitude and have the orientation of the native speakerism issue and the global spread of English (p.38).

(Minority Language Rights in Indonesia)

Minority Language Rights (MLR) concerns the notion of "whether a minority language should be maintained or whether speakers of a minority language have the right to maintain and use the language in daily basis" (Zakaria, 2016, p.55). The discussion of MLR in Indonesia as a multilingual country is highly anticipated given the idea that the promotion of certain language(s) to become the national/majority language may carry the possibility of its contribution to "the death of one or more minority language" (p.55). While a major step in moving Indonesian to be the national language has been taken, that is not the case with minority languages as it has not changed much since Suharto's New Order (Arka, 2013, p. 99). Accordingly, in order to maintain Indonesia's diversity status, the local languages, which in this case is considered to be the minority, must also be conserved and its continuity must be ensured. Although minority languages do not possess as a huge threat for both Indonesian or English to be majority, keeping it alive through a constant use and mastery or life-long dependency may become hindering factors to learn English.

(Opportunities and Challenges)

The purpose of this section is to gather and organize the thoughts on how each language policy impacts Indonesian people differently, how they carry two contradicting functions simultaneously, and how they bring both opportunities and challenges into the English studies in Indonesia. The analysis and summation lie as follows,

Table 1. Opportunities vs Challenges of English Studies in Indonesia

Language Policy	Opportunities	Challenges
Status Planning	English as FL becomes the strongest candidate to be taught in schools	English must compete with the Indonesian language and other local languages.
Corpus Planning	English terms are being coined	The rate of English coinage is not ideal, or completely replaced by word equivalence.
Language-in-Education Planning	Better curriculum design and critical teaching methods can still be developed	-
Prestige/Image Planning	English is considered prestigious and has a positive image	The pride and prestige of Indonesian language is also encouraged
Minority Language Rights (MLR)	Minority Languages are less likely to be pushed to become the majority	ML speakers may still choose to maintain and use their languages daily

The table above reveals that out of 5 language policies covered in the previous section, only LEP that does not present any threat or challenge into English studies in Indonesia. This is possible because English has been and will keep being prioritized given its improving image. Additionally, on condition that Indonesia is aiming at broadening their opportunity on the global scene, English will have a secured spot in Indonesian education curriculum, at least at the basic education level which is also reflected in the opportunity column. However, the author must admit that there are some factors such as education and curriculum that have not been spread evenly in Indonesia that was left out due to the limitation of this research, the finding has a possibility of undergoing some changes in the future.

Furthermore, for the remaining language policies, all the opportunities and challenges share some similar aspects. The opportunities are present because the positive and promising image that comes with learning, using, and mastering English as it opens more doors into other better or global opportunities, be it education or career. On the other hand, the challenges are present due to the competition it has with Indonesian language and other linguistic varieties. The competition itself is applicable for both formally and casually; formally with the official government body that has a mission of preserving the language and is persistent of maintaining the pride of using local languages and casually with the communities that also share similar mission with the said government, as well as have already been accustomed to the varieties they use daily hence hindering their process of adopting a foreign language to become a second or third language. This is prominent in areas in which English has not shown any visible signal of becoming a part of folks' daily life, such as in simple instructions or in public spaces.

Conclusion

From the discussion above, it can be concluded that multilingualism comes as a challenge as Indonesia is undergoing the process of maintaining its identity by deciding on its unifying 'tool' which is the Indonesian language. Indonesian language planning and policy are suggested to aim at promoting and looking for the middle ground for the present languages (and language varieties) in order to avoid the death of more languages, especially the local ones that have shaped Indonesia as a nation and its rich cultures. Meanwhile, the prestige/image that English as lingua franca has may promote learning for learners, hence serving as an opportunity. In addition, the rapid development of lingua franca also competes with the fact that Indonesia as a highly multilingual country houses hundreds of local languages that must also be preserved. For the time being, the direction that Indonesian language planning and policy is suggested to aim is promoting and looking for the middle ground for the present languages in order to avoid the death of more languages, especially the local ones that have shaped Indonesia as nation and its rich cultures.

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STORYTELLING OF DKV'S STUDENTS ON THE LITERACY SKILLS BY USING DIGITAL VIDEO VIRTUAL MUSEUM

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Abstract

As social beings, humans are actually able to communicate by speaking as a form of expression of knowing something/ many things and/ or as a form of expressing ideas to one or many people. In line with that, Arsjad and Mukti (1993: 17) argued that the ability to speak is the ability to speak and to pronounce articulation sounds or say words to express, state, convey thoughts, ideas and feelings. The listeners receives information through a series of pitches, stresses, and junctures. If the communication verbal do in face to face, add the gestures and facial expressions of the speaker. The storytelling method is telling an idea based on what is seen in pictures, paintings, and videos. This storytelling method is used to build DKV student literacy in order to further hone their speaking skills. DKV students were asked to tell a story in English literacy skills of DKV students through virtual museum videos. The video is shown using English. Through the storytelling method, it is hoped that DKV students will be able and well to speak English.

Keywords: Digital Museum, Literacy skills, DKV students.

A. Introduction

As a human beings, people's have the inherent ability to communicate through speaking as a means of expressing knowledge about various things and conveying ideas to one or multiple individuals.

According to Arsjad and Mukti (1993:17), speaking is the skill of articulating sounds or uttering words to express thoughts, ideas, and emotions. Listeners receive information through the sequences of tones, stresses, and articulation placement. In face-to-face communication, hand gestures and facial expressions (mimicry) of the speaker further enhance the interaction.

Communication can be devide into two types; verbal and nonverbal communication. Verbal communication involves the exchange of ideas, thoughts, opinions, various information between two or more people. On the other hand, nonverbal communication is conveyed not through words but through sign language, body language, facial expressions, eye contact, and speech-related elements such as intonation, emphasis, emotional style, and speaking manner.

Communication is a series of actions or speech acts that are used systematically to accomplish or achieve something with a specific purpose. Even so, teaching and learning activities must continue be carried out students which has implications for distance learning. The learning process is part of the academic process, be it face-to-face learning in one room, or online learning.

The learning process is an integral part of the academic journey, whether it takes place through traditional face-to-face instruction in a physical classroom or through *e-learning* platform. *E-Learning* is a learning method that utilizes web-based information technology (IT) that can be accessed remotely so that the learning carried out is not only stuck in the classroom and within certain hours but can still be done anytime and anywhere (Daniati et al., 2020; Sukmasari & Rosana, 2017). *E-learning* represents an innovative approach to education, addressing the limitations and drawbacks of conventional education, such as spatial and

temporal constraints (Nadziroh, 2017).

Web-based learning or *e-learning* is a learning medium by utilizing internet technology that allows learning interactions from anywhere and anytime with interactive, independent, easily accessible characteristics, and allows for enrichment of the use of technology (Arifin & Herman, 2018; Ran & Jinglu, 2020). *E-learning* is all learning activities that use the help of electronic technology, which can beapplied in conventional education and distance education (Maican & Cocoradă, 2021; Sudarti & Putra, 2015). In *E-Learning*, there is an interaction involving students, teachers with content (Arifuddin et al., 2020; Mahyoob, 2020). *E-learning* uses various learning resources that use appropriate and measurable stages of learning (Lau et al., 2018; Wardoyo & Article, 2016). *E-learning* can help teachers distribute their teaching materials without having to be in class using the Internet this can maximize limited learning time in class. *E-Learning* can help the teaching and learning process to be more optimal (Maudiarti, 2018; Rosy et al., 2018).

Information technology has helped museums better organize aspects of information and make it accessible in digital collections combined with physical collections. Thus, according to Sandra Dudley (2010:3) "Package of objects and information" is such that a museum object "is never just a physical object, but encompasses the whole package, the composition in which the object is but one element in a molecule of a compound." Formed in [also important]] information. " The benefits of this combination are clear. This is the "currently actually prevailing view in museum scholarship and practice that museums are about information, and that their objects are only part, and not necessarily an important part, of that information culture." (Dudley 2010: 3)

What is literacy? Literacy is the ability to read, write, speak and listen in a way that lets us communicate effectively and make sense the world. Literacy skills can be defined as the set of abilities and competencies that individuals acquire to effectively engage with written texts and information in a given language. These skills encompass a range of capabilities, including reading, writing, speaking, listening, and critical thinking. Proficiency in literacy skills enables individuals to comprehend, interpret, evaluate, and communicate information and ideas across different contexts, such as academic, professional, and everyday life. It involves not only the basic understanding of letters, words, and sentences but also the application of higher-order cognitive processes, such as analyzing, synthesizing, and evaluating information. Strong literacy skills are crucial for educational success, civic participation, career advancement, and personal development in today's information-driven society (https://education.qld.gov.au/parents/Documents/factsheet-l-n.pdf).

In the context of speaking effectiveness, there are factors that support it. Linguistic factors include accuracy in pronunciation, emphasis, intonation, rhythm, choice of words used, and clarity of purpose of speech. In addition, there are non-linguistic factors that also play a role, such as a reasonable, calm, and not rigid attitude, focusing on the other person, the ability to respect the opinion of others, using the right gestures and facial expressions, setting the power of the voice, fluency of speaking, ability to think logically and relevantly, as well as mastery of the topics discussed (Arsjad and Mukti in Marlina, 2018: 86).

Using visual media as a vehicle makes storytelling more interactive. Storytelling is one of the methods educators use to communicate their learning experiences to children. Through the storytelling learning method, children can easily develop language skills in both the spoken words they hear and the simple spoken words they use, so this method influences their ability to speak. Media that tell stories include posters, photographs, simulated objects and statues, puppets, and flashcards (picture cards). The purpose of storytelling techniques is to understand the message and broaden language knowledge of images and props used to entertain, practice good communication, and allow

ideas and imagination to be expressed. Storytelling can also draw the listener into the speaker's story and evoke emotions in the listener. Furthermore, through storytelling, we can tell, persuade, and entertain our listeners about what we are talking about (Lili dan Rizka, 2019: 2 journal.ikipsiliwangi.ac.id)

If you are a student studying DKV (Design, Communication, and Audiovisual Production) and you're interested in storytelling, there are several ways you can explore and incorporate storytelling into your studies;

1. Research storytelling techniques: Study different storytelling techniques used in various mediums, such as literature, film, advertising, and digital media. Explore narrative structures, character development, plot arcs, and the use of visual storytelling elements.

2. Analyze storytelling in different media: Analyze and deconstruct stories in different forms of media, such as films, TV shows, advertisements, or video games. Examine how storytelling is employed to engage audiences, convey messages, and create emotional connections.

3. Incorporate storytelling in design projects: When working on design projects, considerincorporating storytelling elements. Use narratives to guide the design process, create visual narratives, or design interactive experiences that tell a story. Think about how your designs caneffectively communicate a story or message to the audience.

4. Stay updated on industry trends: Stay informed about current trends and innovations in storytelling within the DKV field. Follow industry professionals, read relevant publications, and engage in discussions to understand how storytelling is evolving in the design and communication industry (Nunan, 2004 in Satwika of Thesis 2014:18).

Remember, storytelling is a skill that can be honed through practice and experimentation. By exploring different mediums, analyzing existing narratives, and incorporating storytelling techniques into your projects, you can develop a strong foundation in storytelling within the context of DKV.

B. Method

This study uses a qualitative approach, where the data collected is in the form of literature, information, responses, concepts, and descriptions that reveal problems. Qualitative research was conducted in natural conditions. In qualitative research must have analyze and construct the objects becomes clearer. The selection of video as a media storytelling of DKV's students because the media used is interesting, learning about visual design, telling the stories, and critical to analysis the literacy skills of DKV's students in speaking.

In this era of globalization requires teachers or lecturers to be more creative in teaching and learning, especially in digital learning. These learning activities, because with expected that learned are meaningful and fun, not boring, with this method and by using digital media which as video can gaining student's literacy skills will be achieved well.

Literacy skills refer to the ability to read, write and comprehend information. It involves a range of abilities and knowledge related to language, including phonics, vocabulary, grammar, and comprehension.

C. Findings and Discussion

Before delving deeper into this research, it is advisable to first grasp several key concepts. These include digital literacy, which refers to the ability to effectively utilize digital tools and media to derive optimal benefits (Mediana Handayani, 2018). Without digital literacy skills, individuals risk being overwhelmed by the rapid and boundless flow of information in today's technological era. This can lead to the dissemination of misinformation or hoaxes. Thus, it is

crucial to enhance digital literacy skills in order to effectively navigate and manage various information systems (Mediana Handayani, 2018), thereby fostering a profound understanding that serves as a catalyst for enhancing teacher creativity.

Additionally, creativity plays a vital role for DKV student's more creative. It denotes an individual's capacity to generate novel ideas and innovations that alleviate boredom, particularly among students (Yani Fitriyani, et al., 2021). Creativity is essential as it prevents learning from becoming monotonous and failing to yield maximum benefits. Neglecting to optimize the benefits of learning can have a detrimental impact on student comprehension and academic performance (Muhammad Wdaji, et al., 2021). Hence, teacher creativity significantly influences students' understanding and their active participation and enjoyment in the learning process. Creative problem-solving abilities empower teachers to address various challenges encountered in educational settings, both inside and outside the classroom. Such challenges may include dissatisfied parents, apathetic parental involvement, disciplinary issues, tardiness, conflicts, and students talking to themselves during lessons. Through creativity, teachers can devise countless strategies to tackle these problems, thereby achieving high productivity levels and ensuring desired outcomes without relying on emotional reactions but rather on effective and reliable techniques.

Based on article review, literacy digital is an important thing for mastery in reading, writing, speaking comprehension.

A digital video of a museum refers to a video recording or presentation that showcases the exhibits, collections, or experiences within a museum setting. It is a means of capturing and sharing the museum's content, allowing viewers to virtually explore and engage with the museum's offerings.

So, based on article video museum, the students presents by literacy skills that they have seen in article video museum, those museums are Tumurun Museum, Contemporary Art Gallery Semarang, and Museum Kota Lama Semarang.

A story is a narrative or account of a series of events, experiences, or imaginary situations that are presented in a structured and coherent manner. It typically involves characters, a setting, a plot, and a resolution. Stories can be fictional or based on real-life events, and they serve various purposes, such as entertaining, informing, inspiring, or conveying a message (https://ielc.co.id/en/narrative-text-definition-characteristics-functions-types-and-example/)

Elements of story;

1. Characters: The individuals or entities that drive the story. They can be human, animals, objects, or even abstract concepts.

2. Setting: The time and place where the story takes place. It provides the context for the events and helps create the atmosphere and mood.

3. Plot: The sequence of events that make up the story. It includes the introduction or exposition (establishing the setting and introducing the characters), the rising action (developing the conflict or problem), the climax (the turning point or most intense moment), the falling action (resolving the conflict), and the conclusion or resolution (tying up loose ends).

4. Theme: The underlying message or idea that the story explores. It can be a moral lesson, a commentary on society, a reflection on human nature, or an exploration of a specific topic

5. Point of View: The perspective from which the story is told. It can be first-person (narrated by a character within the story), third-person limited (narrated from the viewpoint of a specific character), or third-person omniscient (narrated from an all-knowing perspective).

6. Tone and Style: The author's attitude or voice in telling the story. It can be serious, humorous, suspenseful, poetic, or any other tone that contributes to the overall mood (https://ielc.co.id/en/narrative-text-definition-characteristics-functions-types-and-example/).

Remember, storytelling is a skill that can be honed through practice and experimentation. By exploring different mediums, analyzing existing narratives, and incorporating storytelling techniques into your projects, you can develop a strong foundation in storytelling within the context of DKV.

The selection of that using a media digital video is an effective teaching tool aids researchers in examining and addressing the issue of whether architecture students can effectively communicate in English using the storytelling method. Teaching methods refer to the strategies employed to engage learners actively. Therefore, educators should actively participate in classroom activities and remain focused on the objective of ensuring that the material is effectively understood by all students. The selection of appropriate teaching methods significantly influences the outcomes. Additionally, choosing the right teaching method fosters an educational, conducive, and challenging learning environment (Hamdayama, 2016:94).

Developing thinking skills can be achieved through storytelling because this method effectively engages both the storyteller and the listener, directing their focus toward the medium used for conveying the story. Additionally, storytelling allows for the expression and expansion of vocabulary mastery, enabling the story to be understood and accepted. The storytelling method refers to the delivery of a story through oral narration, distinguishing it from other methods of storytelling by emphasizing its technical aspects.

To avoid feeling bored and overwhelmed while studying English materials, apply the "study in short but regular periods" approach. Practice your skills every day. It doesn't have to be too intensive; what matters is the repetition that helps the brain to better retain the information. Another way to boost your learning motivation is by scheduling an "English time" once a week. During that time, you can plan activities related to the English language, such as watching English movies, visiting the British Council library, cooking Western recipes using English instructions, and so on.

Now, lets we started the activity that storytelling the digital video museum virtual by five groups of DKV's students.

The first activity involves a short stretching exercise where 35 students form a large circle. Among the students, the instructor poses light questions that correspond to the video digital provided, and a few of them are asked to share their stories based on the given video. Next, the students are divided into 3 small groups, each consisting of 7 members. In these groups, they discuss the video and later present their storytelling based on the respective flashcards. The following are the outcomes of the storytelling activity conducted by the Visual Communication Design (DKV) students using English as the spoken language.

First group storytelling about video digital virtual museum Semarang Contemporary Art Gallery

For the first impression seeing the video of Semarang Contemporary Art Gallery is so awesome. This is my first time to watching the video of Semarang Contemporary Art Gallery. In video, we can see the theme in this gallery that is INQUIRIOUS by Ines Katamso and Alexander Sebastianus. Both of them, despite sharing the same momentum and carrying the theme of "Inquirious," which combines the words "inquiry" and "curious," have remarkably different exhibited works. The hope is that Ine and Alex's artworks can be enjoyed by the public of fine arts," said the architecture graduate from the Academy of Art University in San Francisco. Exhibition curator Ganjar Gumilar stated that the works of Ines Katamso and Alexander Sebastianus in this Duo Exhibition question the efforts of exploring reality in interpreting the universe of life. "In this exhibition, the latest literacy of Ines Katamso and Alexander Sebastianus's works is presented as the starting point of discussion and as an invitation to explore their process and studies in understanding the universe and collectively

contemplate our relative position towards it.

On the first floor of Semarang Gallery, the exhibition space delves into the intersection of biology, mythology, and personal catharsis through its idiosyncratic rhetoric and metaphors. The artworks explore the individual's journey of self-discovery by drawing references from scientific inquiry and mythological archetypes simultaneously.

We can see on the wall the lettering of **Sejarah Bangunan Ini.** This museum was built in 1937 by the company called De Indische Lloyd owned by Oei Tiong Ham. This museum which is located in Semarang was once used as a warehouse, factory, priest' house, and a place of worship. However, in 2007 an art collector named Chris Darmawan turned the building into the Semarang Gallery (Kenia & Bryan, 2020 https://issuu.com/arcaka/docs/arcaka_12_versi_issuu/s/12336584). One of the contemporary works of art that display at this museum is the works of Goenawan Mohamad, a famous poet and painter.

The Semarang gallery building is consists of 2 floors, each of which is filled with works of art. Salin displays works of contemporary art the museum also presents a statue decorated with the words "Miring Lantai Kanan Tinggi" by artist Budi Kustarto. This one museum carries the spanish colonial concept which can be seen from the style of the building.

Second group of storytelling about video digital virtual museum of Tumurun Museum Solo

In this first playing video we see the Rayuan Pulau Kelapa that is the theme of this exhibition. In two sides of the door there are type of "Tanah airku aman dan makmur Pulau kelapa yang amat subur Pulau melati pujaan bangsa Sejak dulu kala. Melambai-lambai nyiur di pantai Berbisik-bisik Raja Kalana Memuja pulau nan indah permai Tanah airku Indonesia". Then when we entering the museum there are a lots of an artwork in this exhibition. The artworks that selected are about 30 paintings that curated from 126 collections of paintings across the ages with the theme of natural landscapes. Thats one of the reasons, the theme of this painting exhibition for the next seven months was chosen with the theme Rayuan Pulau Kelapa. We choose of work the landscape paintings from the Dutch colonial period which tell the story of the journey of Indonesian art.

This exhibition is so incredible because of the paintings and most of collection really created by imagination. Seems like the statue of an eye, this statue so big and stacked so high, so imaginative. Some of curation we can see the webbing, this artwork really in proper display, and the mock-up is amazing. Besides that we can see the car, the car has molded become a ball. But, there is a car also, an old car.

Third group of storytelling about video digital virtual museum of Museum Kota Lama Semarang

This museum is located in Purwodinatan, Jalan Cendrawasih, Central Semarang. The Kota Lama museum is a tourist spot that displays the history of the city of Semarang. When we are first coming in this museum, we can see the wall that lettering MUSEUM KOTA LAMA and the sign of monumen. The tourist area of the old city of Semarang is even more beautiful with the D 301 59 Locomotive Monumen that decorated with a dancing fountain. The locomotive can run up to speeds of 50km/h with the support of a 340 HP (horse power) diesel engine. This train we can see in the last spot.

In first spot we are guidance by tour guide that explained the history of Museum Kota Lama. This museum is tourist spot displays about Semarang starting in 1547 when the city was founded, especially the development and growth of this city. The existnce of Kota Lama Museum is referred to as a museum with immersive technology. This means that technology can bring visitors as if they are entering the real and the digital world, where they will

experience first-hand the history of the Semarang city.

The collections displayed in this museum, such as the relics of ancients artefacts. One of them is the Dupo train, whose original site exists today. This is the 3D museum that we use the technology to displays 3D screens that can make visitors feel as like them entering a virtual world and experiencing the history of the city of Semarang.

D. Conclusion

According to Arsjad and Mukti (1993:17) speaking is the skills of articulating sounds or uttering words to express thoughts, ideas, and emotions. A digital video of a museum refers to a video recording or presentation that showcases the exhibits, collections, or experiences within a museum setting. It is a means of capturing and sharing the museum's content, allowing viewers to virtually explore and engage with the museum's offerings. To assess students speaking ability, it is necessary to record the activities that students have and record the progress that has been achieved. We choose to work the landscape paintings from the Dutch colonial period which tell the story of the journey of Indonesian art. The collections displayed in this museum, such as the relics of ancient statue.

Developing thinking skills can be achieved through storytelling because this method effectively engages both the storyteller and the listener, directing their focus toward the medium used for conveying the story. Additionally, storytelling allows for the expression and expansion of vocabulary mastery, enabling the story to be understood and accepted. The storytelling method refers to the delivery of a story through oral narration, distinguishing it from other methods of storytelling by emphasizing its technical aspects.

This study uses a qualitative approach, where the data collected is in the form of literature, information, responses, concepts, and descriptions that reveal problems. Qualitative research was conducted in natural conditions. Qualitative research must have the provision of the theory in order to analyze and construct the objects becomes clearer. The selection of video as media storytelling of DKV's students because the media used is interesting, learning about visual design, telling the storie, and critical to analyzing the literacy skills of DKV's students in speaking.

Remember, storytelling is a skill that can be honed through practice and experimentation. By exploring different mediums, analyzing existing narratives, and incorporating storytelling techniques into your projects, you can develop a strong foundation in storytelling within the context of DKV.

DKV (Design, Communication, and Audiovisual Production) students are individuals who are pursuing studies in a multidisciplinary field that combines design, communication, and audiovisual production. DKV programs typically focus on developing students' creative and technical skills in various areas, such as graphic design, visual communication, advertising, animation, film production, and multimedia design. As DKV students, you will likely engage in a range of practical and theoretical coursework to acquire a well-rounded understanding of design principles, communication strategies, and audiovisual production techniques.

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AN ANALYSIS OF SPEAKING ACTIVITIES IN *BAHASA INGGRIS TINGKAT LANJUT*

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Abstract
This study aims at investigating speaking activities in *Bahasa Inggris Tingkat Lanjut*. The research question in this study is "What is the proportion of the writing activities in *Bahasa Inggris Tingkat Lanjut* based on the revised Bloom's Taxonomy?" and "What are the types of speaking activities in *Bahasa Inggris Tingkat Lanjut?*". The method applied in this study was content analysis. The researcher collected a total of 15 speaking activities in *Bahasa Inggris Tingkat Lanjut*. The speaking activities were analyzed using the revised Bloom's Taxonomy. The researcher also categorized the types of speaking activities in the book. The results show that the highest value of cognitive domain found in the book is apply with 7 (46,66%) activities, followed by evaluate with 2 (13,33%). Next, remember, analyze, and create have 1 (6,66%) frequency. The discussions and prepared talks and presentations activities have the highest frequencies with 46,66% and 26,66%. Simulation and role-play activities appear 2 (13,33%) times, and storytelling appears 1 (6,66%) time.

Keywords: analysis, speaking activities, revised Bloom's Taxonomy, coursebook

Introduction

The Ministry of Education and Culture of Indonesia has been implementing a new curriculum called *Kurikulum Merdeka*. For English subject, Kurikulum Merdeka focuses on the development of language skills, which are listening, speaking, reading, viewing, writing, and presenting or presenting inclusively in various types of texts (Kemdikbud, 2022 in Rohimajaya, Hartono, Yuliasri, and Fitriani, 2022).

Among the six language skills, speaking is one of the productive skills. Speaking skills has a vital role to conduct effective communication in language learning (Rena, 2022). Speaking skills need to be developed since it is an interactive real-time activity to express ideas with others which is unplanned and just continue based on the situation (Akbarjono et al., 2021).

In conducting speaking activities in the classroom, teachers commonly utilize books as the resources. Textbook is commonly used as a simple design material for success in teaching and learning process (Akbarjono et al., 2021). As a part of language learning, coursebooks have an important role in the implementation of a new curriculum (Setyono and Widodo, 2017). Teachers use coursebooks as a guide in managing teaching materials and utilizing them in in-class and out-of-class activities. Coursebooks have become an essential part of education in Indonesia since they provide learning materials and activities in accordance with the curriculum.

As a reference for language learning, the Ministry of Education and Culture of Indonesia has published an English coursebook entitled *Bahasa Inggris Tingkat Lanjut*. The coursebook has been utilized gradually by school movers. In each unit, there are seven sections, namely *My Initial Understanding, Reading, Listening, Grammar Focus, Writing, Speaking,* and *Reflection*. Among the sections, the researcher in this current study only focuses on the speaking section.

An analysis of an English coursebook was conducted by Amalya et al. (2020). The study focused on analyzing the reading comprehension questions. The analysis was done based

on Barrett's Taxonomy. The title of the coursebook is *Bright* for Eight Graders. The results show that the most dominant question form was the WH question with 79 questions, and Literal Comprehension, which belongs to the Lower Order of Thinking Skills, consisted of 82 questions. To sum up, the number of questions was imbalanced in this coursebook.

Some previous studies also focus on analyzing speaking activities in coursebooks. A study conducted by Rena et al. in 2022 focuses on analyzing speaking activities in the Indonesian ELT textbook entitled *Bahasa Inggris, Think Globally Act Locally untuk SMP/MTS Kelas IX [English for Junior High School Grade IX*. The book was published by the Indonesian Ministry of Educational and Culture. The study reveals that there are three types of speaking activities, namely reading aloud, role play, and presentation task. However, not all cognitive domains of Bloom's Taxonomy exist in the book. Therefore, the study concluded that was not good enough to fulfil learning objectives.

Another study conducted by Wulandari, Ratmanida, and Fatimah (2019) also aimed at analysing speaking activities found in the textbook *Bahasa Inggris Untuk Siswa SMA-MA/ Smk-Mak Kelas X*. The study focuses on identifying the types of speaking activities in the textbook. The result showed that the speaking activities are varied. Additionally, the study also reveals that the degree of communicativeness of the speaking activities in the book is above average.

There have been several studies conducted regarding analysis of activities in coursebooks. *Bahasa Inggris Tingkat Lanjut* is newly published, and it is written based on the newest curriculum. Therefore, this study aims at analysing the speaking activities in *Bahasa Inggris Tingkat Lanjut*.

The Revised Bloom's Taxonomy

Anderson and Krathwol (2001) revised the original taxonomy into action verbs, which are remember, understand, apply, analyse, evaluate, and create. The following figure is the depiction of the revised Bloom's Taxonomy.
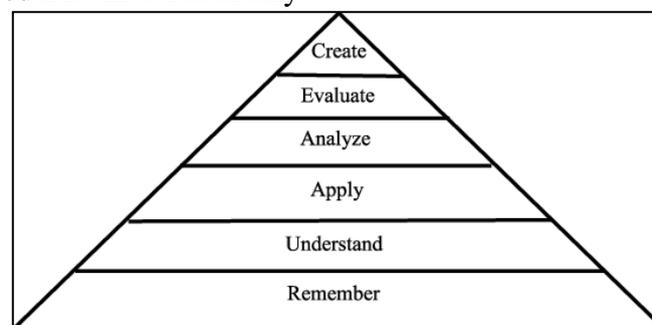

Figure 1. The Revised Bloom's Taxonomy (Anderson and Krathwol, 2001)

The remembering category includes retrieving relevant knowledge from long-term memory, such as recognizing and recalling activities. The understanding category is related to constructing meaning from instructional messages, including oral, written, and graphic communication such as interpreting, exemplifying, classifying, summarizing, inferring, comparing, and explaining. In the applying category, someone can carry out or use a procedure in a given situation, such as executing and implementing. Analysing category includes breaking material into constituent parts and determining how parts relate to one another and to an overall structure or purpose, such as differentiating, organizing, and attributing. In the evaluating category, someone can make judgments based on criteria and standards, such as checking and critiquing. Lastly, in the creating category, someone can put elements together to form a coherent or functional whole, reorganize elements into a new pattern or structure, such as generating, planning, and producing (Anderson & Krathwohl, 2001). The initial three phases

are classified as lower-level cognitive skills, while the remaining three stages are categorized as higher-level cognitive skills (Atiullah, Fitriati, & Rukmini, 2019).

Coursebook

According to Cunningsworth (1995), coursebooks are best seen as a resource in achieving aims and objectives which have already been determined in terms of learner needs. Cunningsworth (1995) lists different roles of coursebooks: 1) the resource for presentation of both spoken and written materials, 2) the source of activities for learner practice and communicative interaction, 3) the reference source for learners on grammar, vocabulary, pronunciation, etc., 4) the source of stimulation and ideas for classroom language activities, 5) the syllabus, 6) the resource for self-directed earning or self-access work, 7) the support for less experienced teachers who have yet to gain in confidence.

Speaking Activity

Harmer (2015) mentions several categories of speaking activities, namely acting from scripts, communication games, discussions, prepared talks and presentations, questionnaire, simulation and role-play, and storytelling.

First, acting from scripts focuses on encouraging students to act out scenes from plays and their coursebooks, sometimes filming the results. Second, communication games are the games which aim to get students talk as fluently as possible. Third, discussions cover the discussions ranging from highly formal, whole staged events to informal small-group interactions. Next, prepared talks refer to an activity where students make presentations on topics which they choose. Questionnaire refers to an activity which allows students to interact with each other using prepared materials. Next, simulation and role-play can be used to encourage general oral fluency or to train students for specific situations, especially where they are studying English for Specific Purposes (ESP) or business English. Lastly, storytelling refers to an activity in which students are encouraged to tell stories related to their daily lives.

Method

This study adopted content analysis in analysing speaking activities in *Bahasa Inggris Tingkat Lanjut*. The method used in this study was content analysis. Content analysis enables researchers to study human behaviour in indirect ways, through an analysis of their communications (Frankael, 2012).

This present study focuses on analysing an English coursebook entitled "*Bahasa Inggris Tingkat Lanjut*". The book is designed based on the newest Indonesian national curriculum, which is *Kurikulum Merdeka*. The book consists of 202 pages and 5 chapters. As written in the book, the book is intended as enrichment from previously learned English materials in regular classes. Therefore, learners who use the book are expected to have finished learning using the regular English classes.

The researcher employed several steps in this study. First, the researcher downloaded the coursebook via https://static.buku.kemdikbud.go.id/content/pdf/bukuteks/kurikulum21/Bahasa-Inggris-Tingkat-Lanjut-BS-KLS-XI.pdf, collected the speaking activities and input them into a table. Second, each activity was coded with cognitive domain levels according to Anderson (2001). After categorizing each speaking activity, the researcher calculated the findings to find the frequency and percentages of each cognitive domain level. Finally, the researcher interpreted the findings and related them with theories.

Findings and Discussions

This section provides the results of this study. This section is divided into two. The sections are the speaking activities based on the revised Bloom's Taxonomy and the types of speaking activities in *Buku Bahasa Inggris Tingkat Lanjut.*

The Speaking Activities based on the Revised Bloom's Taxonomy

The researcher collected a total of 15 speaking activities from the speaking activity sections in *Bahasa Inggris Tingkat Lanjut* Coursebook. After collecting all the speaking activities in the coursebook, the researcher categorized each of the activities in six categories of cognitive domains. There are six categories of cognitive domains, which remembering, understanding, applying, analyzing, evaluating, and creating (Anderson & Krathwohl, 2001). The first three categories are included into lower-order thinking skills, while the latter are included into higher-order thinking skills (Atiullah, Fitriati, & Rukmini, 2019).

The following table is the results of the analysis in this study:

Table 1. The Total and Percentages of Speaking Activities in terms of the Revised Bloom's Taxonomy

No.	Cognitive Domain	Chapter					Total	Percentages (%)
		1	2	3	4	5		
1.	Remember	0	0	0	1	0	1	6,66
2.	Understand	0	0	1	1	1	3	20
3.	Apply	0	2	2	1	2	7	46,66
4.	Analyse	1	0	0	0	0	1	6,66
5.	Evaluate	0	0	0	1	1	2	13,33
6.	Creating	1	0	0	0	0	1	6,66
	Total	2	2	3	4	4	15	100%

The following figure is the depiction of the speaking activities in *Buku Bahasa Inggris Tingkat Lanjut* based on the Revised Bloom's Taxonomy.
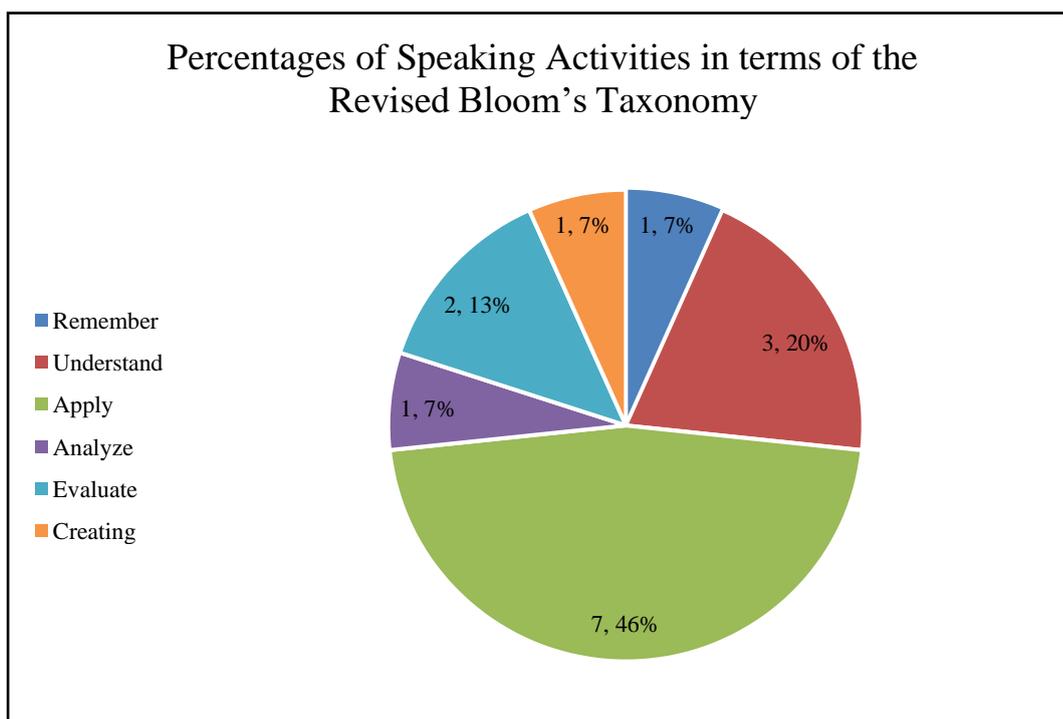
Figure 2. The Proportions of Speaking Activities in terms of the Revised Bloom's Taxonomy

Based on the table above, it can be seen that the cognitive domain which has the highest value is apply category with 7 (46,66%) activities, followed by evaluate category with 2 (13,33%). Next, remember, analyze, and create have 1 (6,66%) frequency.

The findings of this current study show different results from a study conducted by Rena et al (2022). In the study, there were only four out of six categories of cognitive domain found in the book, while in this current study, all six categories are found. The missing categories in the study were understanding and evaluating categories. According to the study, the lack of understanding and evaluating in speaking activities can affect learning process since students are not given opportunity to understand and evaluate the activities they are assigned to. Although the number of categories is varied, the coursebook analyzed in this current study is proven to provide all the categories of cognitive domain.

The Types of Speaking Activities in Buku Bahasa Inggris Tingkat Lanjut

There are many types of speaking activities. According to Harmer (2015), speaking activities can be categorized into acting from scripts, communication games, discussions, prepared talks and presentations, questionnaire, simulation and role-play, and storytelling. Based on the analysis, the speaking activities in *Buku Bahasa Inggris Tingkat Lanjut* are 15.

The following table is the types of speaking activities in *Buku Bahasa Inggris Tingkat Lanjut*.

Table 2. Types of Activities in *Bahasa Inggris Tingkat Lanjut* Coursebook

No.	Speaking Activities	Chapter					Total	Percentages (%)
		1	2	3	4	5		
1.	Acting from scripts	0	0	0	1	0	1	**6,66**
2.	Communication games	0	0	0	0	0	0	**0**
3.	Discussions	0	1	2	2	2	7	**46,66**
4.	Prepared talks and presentations	1	0	1	1	1	4	**26,66**

5.	Questionnaire	0	0	0	0	0	0	**0**
6.	Simulation and role-play	1	0	0	0	1	2	**13,33**
7.	Storytelling	0	1	0	0	0	1	**6,66**
	Total	**2**	**2**	**3**	**4**	**4**	**15**	**100%**

The following figure is the depiction of the types of speaking activities in *Buku Bahasa Inggris Tingkat Lanjut.*
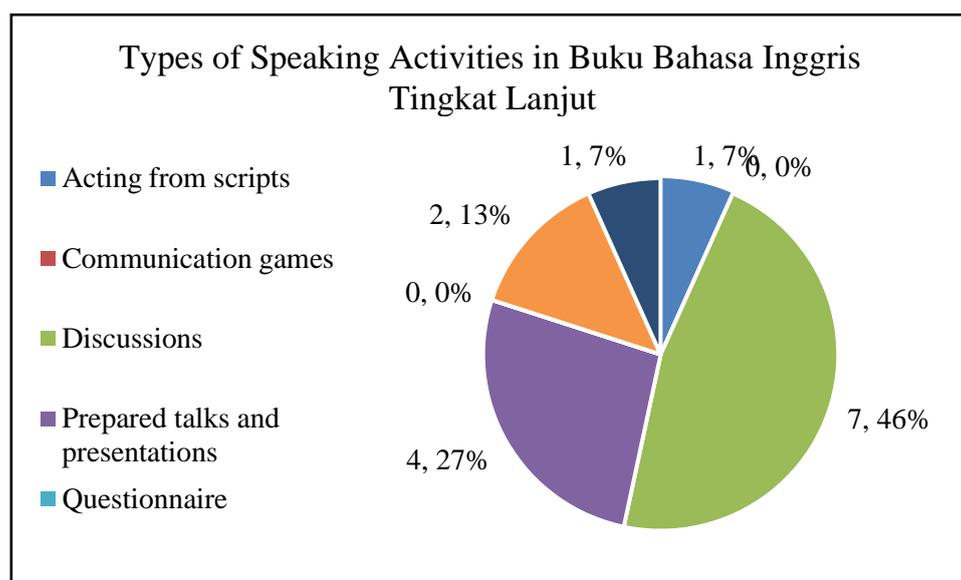

Figure 3. The Proportions of Speaking Activities in terms of the Revised Bloom's Taxonomy

The results of the analysis show that all the types of speaking activities according to Harmer (2015) are found in the book except communication games and questionnaire activities. Discussions and prepared talks and presentations have the highest frequencies with 46,66% and 26,66%. Simulation and role-play activities appear 2 (13,33%) times, and storytelling appears 1 (6,66%) time. Since there are five types of speaking activities found in the book, this section is divided into five, namely acting from scripts, discussions, prepared talks and presentations, simulation and role-play, and storytelling.

1. Acting from scripts

Harmer (2015) mentions that acting from scripts activity refers to the activity in which the students act out scenes from plays, their coursebook, and dialogues they have written themselves. Sometimes the students are required to film the results.

The following figure is the example of acting from scripts activity in *Buku Bahasa Inggris Tingkat Lanjut*:
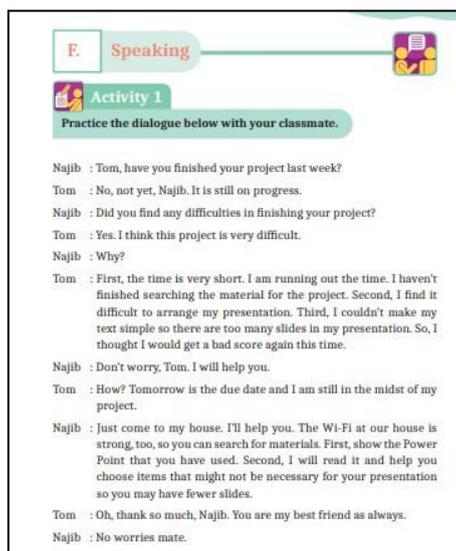
Figure 4. An Example of Acting from Scripts Activity in *Bahasa Inggris Tingkat Lanjut*

2. Discussions

The following figure is an example of discussion activity in *Bahasa Inggris Tingkat Lanjut* Coursebook
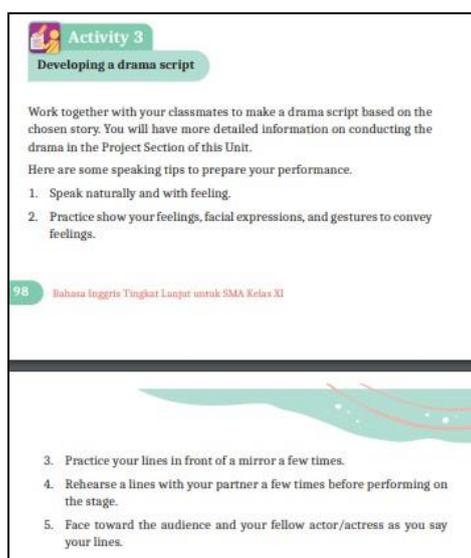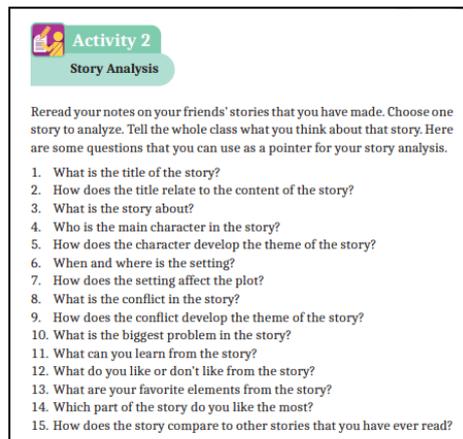

Figure 5. An Example of Discussion Activity in *Bahasa Inggris Tingkat Lanjut*

Harmer (2015) mentions that discussion is an activity that can range from highly formal, whole-class staged events to informal small-group interactions. The above figure is an example of discussion type of activity in *Bahasa Inggris Tingkat Lanjut*. In the activity, students are required to make a drama script with classmates. The book also provides several tips for the students.

According to Kayi (2006), discussions allow students to arrive at a conclusion, share ideas about an event, or find solutions in their discussion group. However, it is important to the teacher to set the discussion activity so that the students do not spend their time chatting about irrelevant things (Kayi, 2006)

3. Prepared talks and presentations

Below is an example of prepared talks and presentations activity in *Bahasa Inggris Tingkat Lanjut*:

Figure 6. An Example of Prepared Talks and Presentations Activity in *Bahasa Inggris Tingkat Lanjut*

According to Harmer (2015), prepared talks and presentations is an important kind of speaking activity since it allows the students to make their own talks. The talks are designed for prepared and writing-like talks, rather than informal or spontaneous conversations.

Based on the instruction in the activity, it can be inferred that the learners are asked to analyze their friends' stories. There are several questions which learners can follow to analyze the stories. After that, the learners are asked to present the results to the whole class. Therefore, the activity is included into prepared talks and presentations activity.

4. Simulation and role-play

According to Harmer (2015), simulation and role-play activity refers to an activity in which students simulate a real-life encounter as if they were doing so in the real world. The examples of real-life encounters are a business meeting, an interview, or a conversation in an aeroplane cabin, a hotel foyer, a shop, or a cafeteria. Role-play is beneficial for students to improve their speaking skills since it helps students to familiarize themselves with new social environments (Rahman & Maarof, 2018).

Figure 7. An Example of Simulation and Role-Play Activity in *Bahasa Inggris Tingkat Lanjut*

Based on the instruction in the activity, it can be seen that the students are asked to simulate as if they are in a talk show. The activity is designed to familiarize the students before they create their own dialogues. The authors of the book provide an example of a dialogue for the students to simulate on.

5. Storytelling

The following is an example of storytelling activity from *Buku Bahasa Inggris Tingkat Lanjut:*

Figure 8. An Example of Storytelling Activity in *Bahasa Inggris Tingkat Lanjut*

The example of storytelling activity above requires the students to perform their work. There are some tips that the students can follow to prepare their performance.

Harmer (2015) mentions two benefits of storytelling. First, it can motivate the students because it mirrors the kind of human activity they have been discussing. Second, it taps into a skill that everyone possesses to some extent and so is not as unnatural as some language learning activities can appear to be.

Conclusion

There are a number of conclusions that can be derived from this study. First, *Bahasa Inggris Tingkat Lanjut* Coursebook provides all the categories of cognitive domain in the speaking activities. Second, the highest frequency of cognitive categories are applying category with 7 (46,66%) and evaluating category with 2 (13,33%). Third, the speaking activities vary since there are five out of seven types of speaking activities.

The speaking activities in Buku Bahasa Inggris Tingkat Lanjut vary. However, the researcher found that the activities are monotonous since the discussions and prepared talks and presentations types of speaking activities are dominant.

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DEICTIC EXPRESSIONS IN UK AND NEW ZEALAND PRIME MINISTER SPEECHES IN UN GENERAL DEBATE 2022

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Abstract
Language is an important tool for communication. When humans say something using certain language, they can get closer to one another. The language that they use in communication can be used to point at certain references in related contexts. The way people use language shows their perspective. Deictic expression is the study that analyzes references of the words that are used in a certain context. Based on the explanation above, this paper has two problems. They are what are the deictic expressions found in the UK and New Zealand Prime minister speeches UN General Debate in 2022? and, what are the differences and similarities found in the deictic expressions from both speeches? Descriptive qualitative methods are applied to analyze and describe the finding. The deictic expressions used in the speeches by the UK and New Zealand Prime ministers will show how they solve their problems in the debate. This paper finally finds out that the UK and New Zealand Prime ministers use personal deixis such as "we" to represent the speaker and the member of UN countries and the diff. The differences are in using a social deictic expression which cannot be found in New Zealand PM utterances.

Keywords: speeches, deixis, deictic expressions, perspectives

Introduction

Language is the instrument for communication. Every nation has its language. When someone talks, they use language. Through the language that they use, they show their perspective. How they organize their utterance which comes from their thought. Every word that out of someone's mouth shows their intention. Their feeling and their beliefs can be known from what they speak. It is the reflection of their true self. The utterance of someone can be seen and heard in some events which depend on the context. Such as meetings, debates, and other conferences. In these conferences, we can find someone is talking and the other is listening. It is what we call speech. Speech is one-way communication. Miranda and Bringula (2021) state that speech carries some information. The speaker can persuade the listeners through their speeches. We can see the words that they chose based on the context to persuade the listeners.

Related to utterance and context, deixis is a part of pragmatics that discussed references based on the context of speech (Simajuntak et al., 2021). The way people talk and the words they use refer to or point at something can be analyzed through deixis. Different types of deixis such as person deixis, spatial deixis, and temporal deixis (Yuliningrum et al., 2020) can be used in analyzing someone's utterance or speech. The use of temporal deixis to show a certain time for example, then, now, right now, tomorrow, and others (Fitria, 2020). When someone says *Now we must show that will* we know the temporal deixis is *now*. It is pointing to the present time. So, we know the time that the speaker explains something related to the situation that the speaker face.

Based on the explanation above, this article addresses two problems that need to be solved.

The first problem is what are the deictic expressions found in the UK and New Zealand Prime minister speeches UN General Debate in 2022? The second problem is what are the differences and similarities found in the deictic expressions from both speeches? The objective of This study also has two objectives. The first is to analyze the deictic expressions found in the UK and New Zealand Prime minister speeches UN General Debate in 2022 based on Bühler's (1934) deictic expressions theory which explains by Senft, G. (2014). The second is to analyze the differences and similarities found in the deictic expressions from both speeches. After this paper find the similarities and the differences in the deictic expressions that are used by both Prime ministers, the writer can see the prime ministers' similar and different perspective in solving the problems that they face in the UN General Debate.

Speeches

Speech is defined as the communication activity that occurs when there is one speaker and other interlocutors (Sari & Utomo, 2020); It is also understood as the production spoken by the speaker in various political contexts. In this regard, speech is restricted in the context of UNGA where political figures deliver theirs concerning various regional and global agendas and topical issues to address. We can learn speeches in the speech act. The speech act is the theory about a language that represents the action (Senft, 2014). The study about speech act concerning assertive speech acts in Donald Trump's presidential speeches by Ashfira, K., D., & Harjanto, T., D. (2020) shows that Trump uses the act of stating mostly because he wants the hearer to believe him that policies he has made are the best for the United States. Meanwhile, an intra-cultural analysis of the similarities and differences between Barack Obama's and Donald Trump's speeches which have haven analyzed by Mirzaeian, E. (2020) reveals that a statistically significant difference between the two presidents in terms of their specific preferences for interpersonal metadiscourse use, A Socio-Political Discourse analysis which has been analyzed by Iqbal, et al. (2020) demonstrates that Premier Imran Khan has a firm grasp on stressing on the essential factors of communication, and others.

The analysis of the deictic expression also can be done in speeches. Deixis is the part of pragmatics which uses to point out something in the utterance (Mayori et al., 2020). For example, instead of repeating the name of the same person, people can use personal deixis such as he to point to the person with man gender or she to point to the female gender. It can be said that deixis is expressed through personal pronouns or words or phrases to explain the location and the time (Putri & Yana, 2020). According to Bühler (1934) which explains by Senft, G. (2014) deictic expressions have four different types. They are personal deixis, social deixis, temporal deixis, and spatial deixis. Personal deixis is the difference in deictic reference between the speaker in the first person, the addressee in the second person, and everyone else in the third person (Sinaga et al., 2020). The first-person deixis which refers to the speaker itself is I. The second person deixis is you. The third person is she, he, they, and others. Social deixis is the deixis to encode the social relationship between the speaker and another party or addressee (Putra et al., 2020). Social deixis, for example, Sir, Your honour, mate, Majesty, Ma'am, Madam, etc. The temporal deixis is also known as the time deixis (Rispatiningsih, 2020) whose function is to point at a particular time. For example, now, today, yesterday, next week, last week, in 1990, etc. Spatial deixis is the deixis that is used to point to spatial locations or certain places (Karlina & Haryudin, 2021). For example, here, east, south, in front of, in, there, that, etc.

Deictic expression

In analyzing expression, we can see how the speaker talks about themselves and the audience. It is also called the worldview through the thought of the speakers. It is supported by

Van Dijk (1998) who quoted by Hart, Christopher (2014) states that the ideology of the speakers can be seen through the us/them polarization they use. It shows the speaker's beliefs and their perception towards us and toward them. Us polarization here can mean the speaker or the speaker's position as the representatives of their political parties, or the speaker representatives of their own country, society, or audience. Their polarization can mean the opposition political parties, their enemies, or others. The us/them polarization can be positive or negative toward the beliefs and attitudes of the speakers. We can see the deictic expression in Bühler's (1934) theory of deictic expressions which explains by Senft, G. (2014). Bühler's essential points about deixis are that the deictic expression uses to point or indicate something.

Deixis

Deixis analysis which is written in this paper is not the first-time analysis in a pragmatics study. Some previous researchers have researched deictic analysis using different data. The researchers are Ricca, H. and Johan, M. (2021), Zheni, T. (2020), and Febriza, Muchamad R. (2020). Ricca, H. and Johan, M. (2021) analyze deixis in the first victory speech of Joe Biden as United States president. In analyzing the speech, they apply Yule's (2014) theory about three types of deixis namely person deixis, spatial deixis, and temporal deixis. In analyzing the data, this research finds that person deixis is the most dominant used in this speech, and temporal deixis is the least used in this speech. Person deixis such as "I" is often used to show his feeling towards his victory in becoming the president. It shows how grateful and how happy the speaker is in the speech. In relevance with this UN General debate Speeches study, we can see that deictic expressions show how the person expresses themselves. Their perspective in deictic expression that they use expressing their feeling in their speech.

By contrast, the other researcher namely Zheni, T. (2020) also analyzes deixis but using a different topic and data. This research only focuses on person deixis to see the biased of political pronouns. The data is gathered in George W. Bush's Speeches on Iraqi War II. In this analysis, the study finds that person deixis is used to encode biased political pronouns in political discourse. The speaker as the deictic center has control of the speech. The way the speaker uses the deictic personal expression shows the distance proximity between He/They, which moves from one referee to another to set Near/Far. In relevance with this study, we can see the analysis also analyze deictic expression in the speech. The speaker shows the speaker's perspective towards the speaker's political party and the opposition party, and how the speaker put himself in the deixis expression that they use in the speech.

By contrast, Febriza, Muchamad R.'s (2020) study uses a different theory to analyze deixis. The theory that applies in this study is Alan Cruse (2000). The data analyzed in this paper is from an online newspaper Jakarta Post. The finding shows that the person deixis is the most dominant deixis in the Jakarta Post online newspaper. It appears 70% in the newspaper. The function is to show the position of the writer and to inform the reader about the writer's experience. This paper says that the use of personal deixis should be avoided in the newspaper because it only shows one perspective or point of view or experience. In relevance to this study, we can see that this study also analyses someone's written speech. The relevance is that it shows how someone expresses their feelings through the deictic expressions that they use in their speech.

Based on the previous study above, it can be concluded that the deixis that most frequently appears is personal deixis. It can be found in verbal speeches and written speeches such as in newspapers. It is with a different function. The function of person deixis in the Joe Biden speech is used to point at the speakers' feelings toward the victory event. While in the speech, the function of using personal deixis is to show the biased and distance proximity between

He/They. The different function of using personal deixis in the newspaper is to inform the reader about the writer's experience.

Method

Qualitative & descriptive method is applied to analyze this study. The qualitative research method was applied in this analysis to get the appropriate data (Hadiyati, Nia et al., 2018). Based on it, qualitative research was a research strategy that usually emphasizes words rather than quantification in the collection and analysis of data. In this analysis, numeric did not involve which is one of the qualitative research characteristics. Hammersley (2013) stated that qualitative analysis applied a type of reasoning that was analogous to riddle-solving. The reasoning that was analogous to riddle-solving is needed to analyze the finding in this analysis in the existence of deictic expressions and differences and similarities found in the deictic expressions of both speakers. In this analysis, qualitative data in the form of utterances which presented in the UN general debate. All of the utterances that form Elizabeth Truss's speech script and Jacinda Ayden's speech script, after calculating the length of Elizabeth Truss's speech act is 61 utterances and the length of Jacinda Ayden's speech script is 63 utterances. The nature of data is the utterances and all of the utterances are formed by the speech. The conference's speech was delivered in the UN general debate. We can say the data are the verbal utterances and naturalistic data are the comprising utterance from the UN assembly. In this research descriptive method is applied. The descriptive method was used to describe the data that was found in this analysis (Seixas, Brayan et al., 2018). Descriptive was applied in this research to give a clear relation between the data and the findings. The goal of descriptive is to describe the phenomena characteristics. The phenomena and characteristics are described as deictic expression in both of the speeches. Phenomena uses deictic expression and characteristic deictic expression which explains in those speeches. The character can discuss how the data are explained. The observation used in this research is on YouTube.

The writer will collect the data by following these steps. Searching the videos on the internet platform, such as YouTube. Then, the writer watches the videos. The first video is titled "ɢʙ United Kingdom - Prime Minister Addresses UN General Debate, 77th Session (English)" with a length is 14.18 minutes and publishes on September 22, 2022. The total number of words in the transcription is around 1917 words which can be watched at https://www.youtube.com/watch?v=r6C8XZ4pW4s. The second video is "ɴᴢ New Zealand - Prime Minister Addresses UN General Debate, 77th Session (English) | #UNGA" with a length is 16.51 minutes and publishes on September 24, 2022. The total number of words in the transcription is around 2309 words without local language transcription which can be watched at https://www.youtube.com/watch?v=q_4Cjki3SOM. After the writer watches the video, the writer will see the transcribe. Then, the writer rechecks the transcribe. After that, the writer will take the data based on the problems. The writer rechecks the data by putting it in the appropriate theory that is applied to answer the research problems and analyze the data. This paper applies Bühler's (1934) theory of deictic expression which explains by Senft, G. (2014).

Findings and Discussion

Language can help us communicate what we mean with other people or a group of people (Kusumadewi & Anggraeni, 2020). Here, we can see how the language that the speakers of UK Prime Minister Elizabeth Truss and New Zealand Prime Minister Jacinda Ardern used in their speeches. We can see the deictic expression of personal deixis, social deixis, spatial deixis, and temporal deixis in both speeches. The deictic expressions here use to refer to their parties, societies, governments, or opponents and others can be seen here.

Table 1. Deixis expressions

Types of Deixis	UK Prime Minister					NZ Prime Minister				
	Frequency	%-age	Average	Total appearance	Ref/T	Frequency	%-age	Average	Total appearance	Ref/T
Personal/Social Deictic Expressions										
I	6	4,4	2,5	6	T4, T5, T7, T8, T12	10	7	3,8	10	T1, T3, T5, T12, T13
we	72	53,7	30,7	72	T2-T13	72	51	28	72	T2-T10, T12, T13
our	33	24,6	14,1	33	T2-T10, T12, T13	18	12,7	7	18	T2, T4, T5, T6, T7, T9
us	0	0	0	0	-	14	9,9	5,4	14	T1, T2, T5, T8
you	2	0,01	8,5	2	T4, T13	8	5,6	3,1	8	T1, T12, T13
he	3	2,2	1,2	3	T11	0	0	0	0	-
she	4	2,9	1,7	4	T4	0	0	0	0	-
they	4	2,9	1,7	4	T7, T8, T12	8	5,6	3,1	8	T2, T5, T7, T8, T10, T12
them	3	0,01	1,2	3	T4, T10	5	3,5	1,9	5	T7, T8, T9, T12
their	7	4,4	2,99	7	T6, T7,	6	4,2	2,3	6	T5, T6,

					T8, T9, T12					T7
Total deixis	134	95,12	64,59	134		141	99,5	54,6	141	
your excellencies	1	16,6	0,42	1	T1	0	0	0	0	-
her late majesty	3	50	1,2	3	T4, T5	0	0	0	0	-
his majesty	1	16,6	0,42	1	T5	0	0	0	0	-
late Queen	1	16,6	0,42	1	T12	0	0	0	0	-
Total deixis	6	99,8	2,46	6		0	0	0	0	-
Spatial Deictic Expressions										
at	3	3,8	1,2	3	T5, T6, T12	2	2	0,7	2	T4, T7
behind	2	2,5	0,8	2	T7, T9	0	0	0	0	-
under	1	1,2	1,2	1	T5	0	0	0	0	-
in	19	24,3	8,1	19	T2-T6	19	19	7,3	19	T1, T2, T4, T5, T7-T12
In front of	0	0	0	0	-	1	1	0,38	1	T2
on	10	12,8	4,2	10	T2, T4, T5, T7, T8, T10, T12	22	22	8,5	22	T2 - T5, T7, T9, T10, T11, T13
between	3	3,8	1,2	3	T7, T12	3	3	1,1	3	T1, T2, T11
into	0	0	0	0	-	2	2	0,7	2	T4, T8, T9, T13
this	20	25,6	8,5	20	T2,	14	14	5,44	14	T4,

					T4, T5, T7, T8, T10, T12, T13					T5, T7, T8, T10, T11, T12
that	4	5,1	1,7	4	T4, T12	11	11	4,2	11	T3, T5, T6, T7, T8, T9, T11, T12
these	3	3,8	1,2	3	T7, T10, T12	9	9	3,5	9	T2, T5, T7, T8, T9, T12
those	5	6,4	2,1	5	T2, T3, T4, T8, T9,	7	7	2,7	7	T1, T7, T8, T10, T12
there	4	5,1	1,7	4	T7, T10	8	8	3,1	8	T5, T6, T7, T9, T13
here	4	5,1	1,7	4	T4, T5, T11, T12	2	2	0,77	2	T1, T12
Total deixis	78	99,5	33,6	78		100	100	38,39	100	
Temporal Deixis Expressions										
today	4	25	1,7	4	T2, T5, T10, T12	2	12,5	0,77	2	T4, T12

two days after	1	6,2	0,4	1	T4	0	0	0	0	-
65 years ago	2	12,5	0,8	2	T4, T5	0	0	0	0	-
now	4	25	1,7	4	T4, T5, T10, T12	9	56,2	3,5	0	-
the future	1	6,2	0,4	1	T8	0	0	0	0	-
2040	1	6,2	0,4	1	T8	0	0	0	0	-
the 1940s	1	6,2	0,4	1	T2	0	0	0	0	-
this morning	1	6,2	0,4	1	T11	0	0	0	0	-
this evening	1	6,2	0,4	1	T11	0	0	0	0	-
in these past few years	0	0	0	0	-	1	6,2	0,38	1	T1
this week	0	0	0	0	-	1	6,2	0,38	1	T11
in March	0	0	0	0	-	1	6,2	0,38	1	T5
on the 15th of March 2019	0	0	0	0	-	1	6,2	0,38	1	T10
in these times	0	0	0	0	-	1	6,2	0,38	1	T13
Total deixis	16	99,7	6,6	16		16	99,7	6,17	16	
Total all deixis	234	394,12	107,25	234		257	299,2	137,96	257	

Note:
Frequency is the number of how many times the deixis appears.
%-age is the number of a frequency: the total number of one type of deixis x 100.
Average is the number of a frequency: the total number of all deixis x 100
Total deixis is the total for each category.
Total all is the addition of all subcategories of deixis.

List Ref /theme in UK PM Speech:

1) The greeting
2) The history of the UN
3) A new era in geopolitics
4) Queen Elizabeth's history
5) The New Era
6) UK Government and PM commitment
7) Autocracies countries
8) The new era
9) Climate change
10) Support Ukrainian
11) Britain's commitment
12) Support Ukraine
13) Britain's commitment

List Ref /theme in NZ PM Speech:
1) The greeting
2) Global condition
3) New Zealand and PM progress
4) Climate concerned
5) Russia's invasion of Ukraine
6) New Zealand champions
7) Nuclear weapon prohibition
8) Weapons of war
9) New Zealand and PM action
10) Weapons of war
11) Terrorist attack
12) The solutions
13) PM's feeling

Deictic Expressions in UK Prime Minister's Speech

In UK Prime Minister namely Elizabeth Truss, we can see the implementation of four deictic expressions includes in different themes of her speech. The themes in her speech are divided into 13 themes. T in here stands for the theme/topic in the speech. T1 means theme/topic one.

Personal/Social Deictic Expressions

Based on the 13 themes above, the example will be taken from the first deictic expression namely personal deixis. Personal deixis is the deixis that usually uses to reduce the repetition of the name of a person or to refer to a group of people by using the pronoun (Viahapsari & Parmawati, 2020). The pronoun here includes the first pronoun, second pronoun, and third pronoun (Nisa et al., 2020). The first pronoun to indicate the speaker or the speaker's country (UK) or the speaker's society or the speaker and the member of UN countries are found here such as "I", "we", and "our". The pronoun "I" indicates the speaker appears six times in the themes such as appears once in (T4) Queen Elizabeth's condolence, and history in the utterance "I join you here just two days after her late Majesty Queen Elizabeth the second was laid to rest", once in (T5) The New Era after the Queen passed & the PM hopes in the utterance "So today *I* will set out what we step we are taking at home in the UK and our proposed blueprint for the new era", once in (T7) autocracies countries (the opponent) and their difference with

democratic societies in the utterance "We need to keep improving and renewing what we're doing for this new era, demonstrating that democracy delivers. As prime minister of the United Kingdom, *I*'m determined that we will deliver the progress that people expect", once in (T8) showing PM's ability, steps, and responsibility for the new era in the utterance "*I* will lead a New Britain for a new era", twice in (T12) support Ukraine in the utterance "And that's why at this crucial moment in the conflict *I* pledge that we will sustain or increase our military support to Ukraine for as long as it takes". The function of the pronoun "I" here is to show the speaker's perspective as the PM of the UK towards what happens in the UK which shows her condolence and the action that the speaker will take in the new era and the crucial moment such as the war between Russia and Ukraine.

The other pronoun here is "we" which appears 72 times. "We" here points to the speaker's country (UK) and society or the speaker and the member of UN countries. The pronoun "we" which refers to the speaker's country and society can be seen in the (T4) Queen Elizabeth's condolence in the utterance "*We* deeply mourn her passing and *we* pay tribute to her service". In this utterance, it is evident that the speaker's perspective**.** We can see that the speaker's perspective which represents her country and society shows condolence toward the death of Queen Elizabeth II. The pronoun "we" which refers to the speaker and the member of UN countries can be seen in (T2) the history of the UN in the utterances such as "But today those principles that have defined our lives since the dark days of the 1940s a fracturing for the first time in the history of this assembly *we* are meeting during a large-scale war of aggression in Europe and authoritarian states are undermining stability and security around the world" and "Geopolitics is entering a new era one that requires those who believe in the founding principles of the United Nations to stand up and be counted in the United Kingdom. *We* are entering a new era too." The function of "we" here is to ask the UK and the member of UN countries to realize that they are meeting in the same era in the history aspect and also entering a new era too.

The last is the first pronoun "our." "Our" appears 33 times which functions to indicate the speaker's country (UK) and the speaker's society. The pronoun "our" can be seen in for example (T4) Queen Elizabeth's condolence, and history in the utterance "Now we must show that will. We must fight to defend those ideals and we must deliver on them for all of *our* people, as we say farewell to *our* late Queen" represent the society and "our" in our late Queen represents the country and the society.

The second pronoun in the personal deictic expression to indicate the member of UN countries and the gratitude of the speaker are found here such as you. The pronoun "you" appears twice in the different themes of her speech. For example, in (T4) Queen Elizabeth's condolence, and history in the utterance "I join you here just two days after her late Majesty Queen Elizabeth the second was laid to rest" and in (T13) Britain's commitment to champion freedom sovereignty, and democracy in the utterance "Thank you". In the first utterance, the function of using the pronounce "you" refers to all of the members of the UN countries present there. In the second utterance, the function of the pronoun "you" is to show her gratitude towards all of the listeners in the meeting of UN countries at that time.

The third pronoun in the personal deictic expression can be seen in pronouns such as "he", "she", "they", "them", and "their". For example, the pronoun "he" appears three times in the (T11) concerned with Russia's bad actions in the utterance "Families are being torn apart. And this morning, we have seen Putin trying to justify his catastrophic failures. *He*'s doubling down by sending even more reservists to a terrible fate" and "*He*'s desperately trying to claim the mantle of democracy for a regime without human rights or freedoms and *he*'s making yet more bogus claims and sabre-rattling threats." We can see from the data that the function of using

the pronoun "he" is to reduce the repetition in referring to Putin's name.

The other third pronoun such as "she" is used to refer to Queen Elizabeth II. It appears four times in the same theme. It is in theme 4 about Queen Elizabeth's condolence, and history. The utterance such as "*She* was the rock on which modern Britain was built, and *she* symbolized the post-war values on which this organization was founded." The pronoun she is often used than he, which shows how Truss appreciates the Queen of UK history more than Putin's actions. She cares about the thing that should get appreciation than the thing which should not be appreciated.

The other pronoun is "they" which appears 4 times, "them" appears 3 times, and "their" appears 6 times. The three pronouns here can be referred to the speaker's belief and perception toward UK allies or the enemies or the opposition countries. For example, in the utterance (T8) "We want people to keep more of the money *they* earn. So, *they* can have more control of *their* own lives and can contribute to the Future." The pronoun "they" and "their" here refers to the UK's society. It shows the close relationship between the speaker and society. The pronoun "them" also can be seen in the utterance of (T10) Support Ukraine "If the economy of a partner is being targeted by an aggressive regime, we should act to support *them* all for one and one for all." "Them" polarization here shows the speaker's support towards the UK ally. The support of the speaker also can be seen in the utterance of (T12) "The contrast between Russia's conduct and Ukraine's Brave dignified first lady Elena Zelenska who's here at the UN today could not be starker. The Ukrainians aren't just defending *their* own country. *They*'re defending our values and the security of the whole world." The pronounce "their" and "they" here show how the speaker appreciates and gives all of the support to Ukraine's first lady, country, and society. "They" and "their" polarization here also represent the opposition countries or the enemies. It can be seen in the (T7) utterance "By contrast, autocracies say the seeds of *their* demise by suppressing *their* citizens, *they* are fundamentally rigid and unable to adapt." Based on the speaker's belief about autocracies, "they" and "their" here have a negative influence on the enemy's society. The speaker shows unsupported action through this utterance.

The other deixis expression is called social deixis. Social deixis shows interpersonal relationships (Bilá et al., 2020). We can see the social deixis in this speech shows the relation between the prime minister and the head of the UN countries, and the leader of the UK country such as the King and the late Queen. The social deixis in her speech such as your excellencies, her late majesty, his majesty, and late Queen. An example of social deictic expression whose function is to show the relation between the prime minister and president of the UN can be seen in the (T1) The Greeting in the utterance "Mr. President *your excellencies*, ladies, and gentlemen." "Your excellencies" here shows the speaker's perception about respecting the leader of the UN that was present at that moment. Another example is in the (T4) Queen Elizabeth's condolence and history in the utterance "I join you here just two days after her late Majesty Queen Elizabeth the second was laid to rest." This also shows how the speaker remembers the late leader of the UK and how the speaker feels so deeply mournful when the queen was laid to rest.

Spatial Deictic Expressions

The other deictic expression namely spatial deictic expression also can be seen here. The spatial deictic expression refers to the location of people or objects (Vrika et al., 2022). There, we can see the spatial deictic expression in the form of the preposition such as at, behind, in, on, in the form of the demonstrative such as this, that, these, those, and in the form of the locative such as there, here. An example of spatial deictic expression whose function is to address a location can be seen in the (T5) The New Era after the Queen passed and the PM hopes in the utterance "*This* is about what we do *in* the United Kingdom and what we do as

member states of the United Nations." The spatial deixis "this" here demonstrates the close location of the speakers. "In" in this utterance makes the location more detailed. The location is the United Kingdom. The function is to emphasize the appearance of the speaker's country. The speaker explicitly shows how proud the speaker of her country is and what her country as a member of the UN is doing in this utterance. The other spatial expression such as "at" and "in" also can be found in the (T5) utterance "So today I will set out what we step we are taking *at* home *in* the UK and our proposed blueprint for the new era." "At" in this utterance shows the location of the home and the speaker wants to emphasize what home that the speaker means by using the preposition "in." We can see the speaker's perspective when the speaker uses the preposition "at" to explain the closest place and then the speaker uses the preposition "in" to explain the detail of what where she means in the first spatial deixis that she used.

Temporal Deictic Expressions

The other deixis expression that exists here is temporal deixis. Temporal deixis is used to demonstrate the time such as past, present, and future (Zhang & Sterponi, 2020). It is also supported by Hidayati, I., Sulisyaningsih, & Syakur, Abd. (2022) state that deixis is about time. In this speech, the temporal deixis is such as today, two days after, 65 years ago, now, the future, 2040, the 1940s, this morning, and this evening. The temporal deixis which represents the present is today, now, and this evening. The example of the use of temporal deictic which represents the present can be seen in the (T11) concerned with Russia's bad actions in the utterance "No one is threatening Russia yet as we meet here *this evening*. In Ukraine, Barbara's weapons are being used to kill and maim people rape is being used as an instrument of War." "This evening" shows the meeting of the member in UN countries happening at night. It is explained first before the speaker adds the time information by using the temporal deixis "this evening". The speaker wants to emphasize the time to remind all of the members of UN countries that the opposite or the enemy has not been threatened yet. Even though the action that the enemy country did was very terrible.

The temporal deixis represents the past such as two days after, 65 years ago, this morning and the 1940s. The example of the use of temporal deictic which represents the past can be seen in the (T5) in the utterance "One in which we ensure that freedom and democracy Prevail for all people, and one in which we deliver on the commitments that her late Majesty the queen made here *65 years ago*." We can see that the temporal deixis 65 years ago is not only to show the past time but also to show the history of the late majesty Queen Elizabeth II.

The temporal deixis represents the future such as the future and 2040. An example of the use of temporal deictic which represents the future can be seen in the (T8) Showing PM's ability, steps, and responsibility for the new era in the utterance "We will be a net energy exporter by *2040*." "2040" indicates the year in which the planning is supposed to happen. We can say it is the future planning of the speaker about the new Britain.

Deictic Expressions in The New Zealand Prime Minister's Speech

In New Zealand Prime Minister namely Jacinda Ardern, we can see the implementation of three deictic expressions includes in different themes of her speech. The themes in her speech are divided into 13 parts. T in here stands for the theme/topic in the speech. T1 means theme/topic one.

Personal Deictic Expressions

Based on the 13 themes above, the example will be taken from the first deictic expression namely personal deixis. In personal deixis, we can see the first pronoun to indicate the speaker or the speaker's country (New Zealand) or the speaker's society or the speaker and the member

of UN countries are found here such as "I", "we", "our" and "us". The pronoun "I" appears ten times here. For example, in the utterance of (T1), "I greet you in Tadao Maori the language of the Tangara lingua of the first people of Aotearoa New Zealand." We can see the function such as to emphasize the speaker's appearance at that time and to emphasize that the speaker can speak Tadao Maori language which is the heritage of New Zealand.

The pronoun "we" appears 72 times here and the pronoun "us" appears 14 times here. For example, in the utterance of (T1) "I acknowledge the leaders who are here, gathered in person after a long and difficult period, and as a tradition in my country, I also acknowledge those who have passed, loss brings with it, a chance for reflection, and as leaders between *us, we* each represent countries and communities who have lost much in these past few years." The polarization of the pronoun "us" and "we" here show the speaker's beliefs and perception towards us and we. "Us" and "we" here refer to the speaker as the leader or the representative of the speaker's country and all of the leaders of the country who becomes a member of the UN.

The pronoun "our" appears 18 times here. For example, in the utterance of (T2) "It continues to impact on *our* economies and with that the well-being of *our* people." The pronoun "our" here, first, refers to the member of the UN countries' economies. In "our people," "our" refers to the society of the member of the UN countries. We can see the perspective of the New Zealand prime minister which is not only focused on the economic condition but also on the societies of all the members in UN countries.

The second pronoun in the personal deictic expression to indicate the member of UN countries and the gratitude of the speaker are found here such as "you". The pronoun "you" appears eight times in the different themes of her speech. For example, in (T1) "I greet *you* in Tadao Maori the language of the Tangara lingua of first people of Aotearoa New Zealand." The pronoun "you" here refers to all of the members of UN countries.

The third pronoun in the personal deictic expression can be seen in pronouns such as "they" which appears 8 times, "them" which appears 5 times, and "their" which appears 6 times. An example of "them" polarization can be seen in the utterance of (T12) "The weapons may be different but the goals of those who perpetuate *them* is often the same, to cause chaos and reduce the ability of others, to defend themselves, to disband communities, to collapse the collective strength of countries who work together." We can see that the pronoun "them" here is not referred to the opposition or the enemy's country or the speaker's allies just like in the UK PM speech but "them" here uses to refer to re-explain and emphasize the previous object "the weapons."

Spatial Deictic Expressions

The other deictic expression namely spatial deictic shows a place or location of something or a person such as this, that, these, those (demonstrative), at, in front of, in, on (preposition), there, here (locative), into (directional). An example of spatial deictic expression whose function is to explain the location of a certain thing can be seen in the utterance of (T1) "I acknowledge the leaders who are *here*, gathered in person after a long and difficult period, and as a tradition *in* my country." The spatial deixis "here" refers to the location at which the speaker and the leaders attend at that time. It is near the speaker. The spatial deixis "in" refers to the location of the speaker's country.

Temporal Deictic Expressions

The temporal deixis here is namely "today", "in these past few years", "now", "this week", "in March", "on the 15th of March 2019", and "in these times." The temporal deixis here represents the adverbial of time (Fadilah & Resmini, 2021). Time can be in the past, future,

and present. The example of temporal deictic can be seen in the utterance of (T3) "Now I'm not suggesting though that we rely on the good will of others to make progress." "Now" is temporal deixis which represents the present time. By using this deixis, the speaker wants to emphasize what she is not suggesting at the moment during the meeting of UN countries. The other deixis expression namely social deixis. Social deixis shows the intimate relationship with the speaker (Kakiay & Maitimu, 2021) cannot be found in the New Zealand PM speech.

Conclusion

Based on the explanation above, we can conclude that the UK Prime Minister Elizabeth Truss often used all of the four deictic expressions namely personal, spatial, temporal, and social deictic expressions in her speech. It is different from the New Zealand Prime Minister Jacinda Ardern who only used three deictic expressions in her speech. The three deictic expressions namely personal, spatial, and temporal deixis. We can see the similarity here in the use of the personal deixis, the pronoun "we." In both speeches, the pronoun "we" is the most used. It also has the same function. The function is referring to the speaker and the member of UN countries. It shows the perspective of the speakers towards their nation and all of the members of the UN.

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REVIVING INDONESIAN FOLKTALES
THROUGH DIGITAL STORYTELLING

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Abstract
Human civilization always develops through the reforms that occur around it. Human life in the globalization era is greatly influenced by technological advances, for example in the fields of communication, economy, education, society, and culture. Current internet technology makes humans better facilitated so that access to communication and information can be achieved more easily. However, this ease of communication and information has a less encouraging impact on cultural aspects. One of them is the decreasing interest of young learners in folktales, their nation's cultural heritage. They think folktales are no longer relevant to modern globalization. Digital storytelling, a product of technological advancement is created to revive folktales that have faded in the hearts of young learners. This study presents two problem formulations: why folktale is important to revive in this digital era and how digital storytelling can revive folktales as a nation's cultural heritage among young learners. Having library research, this study uses a descriptive qualitative method and the result of this study is digital storytelling can help preserve folktales as a local cultural heritage.

Keywords: digital storytelling, folktales, reviving, Z-generation

Introduction

Human civilization always develops through the reforms that occur around it. Internet technology, which is developing rapidly, has become an important thing that cannot be separated from many fields of human life in this 21st century, for example, in the fields of communication, information, economy, education, society, and culture. Most users use the Internet for social networking rather than studying (Zaru, 2019). According to data from the *Asosiasi Penyelenggara Jasa Internet Indonesia (APJII)*, the number of Internet users in Indonesia reached more than 215 million people and 95% of these numbers use the Internet to access social networks (APJII, 2020). The involvement of Internet technology in the field of communication and social networking has been indicated by the existence of various social media that are often used by the public such as *Instagram, Facebook, YouTube* or *Twitter*. Indonesia ranks 4th in *Instagram*, *Facebook,* and *YouTube,* and 5th in *Twitter* users in the world (Annur, 2023). The emergence of communication media in the form of virtual meeting applications using *Whatsapp* video call, *Zoom* or *Google Meet* has united distance and time for people who need face-to-face communication in different regions and times.

Economic growth or crisis around the world can be monitored quickly by using Internet technology. Workers and business people have started to take advantage of the technology and start switching to do work or business online meetings wherever they are. People can buy and

sell things like clothing or groceries by online purchasing through the Internet, which provides a new way of business transactions. With Internet technology, online shopping activities are quite popular in this century. This has changed the shopping culture of the world community where at the previous they had to leave the house if they wanted to go shopping, now they can go shopping from home. In Indonesia, popular online shopping sites known to the public include *Tokopedia, Shopee*, and *Lazada*.

In the field of education, especially during the *Covid-19* pandemic, Internet technology plays an important role in educational institutions. For teachers and students, *Google Meet*, *Whatsapp*, and *Zoom* applications are virtual communication media that are often used in distance learning classes in almost all parts of Indonesia when the *Covid-19* pandemic hit the world (D. Yuliana, 2022). The Internet facilitates students to communicate and obtain information easily, quickly, and cheaply. Students can communicate easily in a short time to contact teachers, friends, or anyone who can be a source of information or learning resources. They can quickly and easily find references from the Internet to do homework or assignments.

Scholars, workers, and everyone need the Internet in this era of globalization. We acknowledge that the Internet does have a huge impact on human life. It is undeniable that this magical technology has quickly changed the culture of the world community which is completely different from the previous era. Previously, communication activities and information exchange have become unlimited for everyone. Nowadays, people can meet others virtually and find any information on the internet with just one press of a finger on their gadgets. Social phenomena that occur in a particular area can be easily known by the wider community since the information able to be uploaded quickly on social media. Finding new friends from different regions of the world and experiencing social interactions from different communities can even be done through the Internet. People may develop their cognition through shared knowledge from *vlogs* or *podcasts*. Unfortunately, they may find problematic issues in their psychological, spiritual, and mental health since they have started living in a competitive era. Through *vlogs*, *podcasts*, or social media, people start to compare their lives to those who show their unreal lives.

It must be recognized that the emergence of Internet technology to meet communication and information needs has made it easier for humans to solve problems in their daily lives. Although it has a tremendous positive impact, the development of communication and information technology also has an unpleasant impact on the cultural aspects and character education in Indonesia (Komang Redy Winatha et al., 2021). Education is something that requires values and morals. In human civilization, community culture always teaches noble values and morals to generations through formal or informal education. One way to teach the noble values and morals of a nation to the next generation is through folklore such as folktales, myths, legends, *pantun*, *tembang*, etc. Since the old time, folktales as an oral tradition of the ethnic groups in Indonesia is effectively used to educate and teach the younger generation to have morality, goodness, and harmony in life as human beings. In the eras before the Internet developed rapidly, Indonesian children generally would listen to folktales from their parents as bedtime stories in their childhood such as the story of *Telaga Warna, Situ Bagendit, Si Kancil,* and many more. Parents will teach morals and noble values of the ancestors' teachings through those folktales. Folktales can bridge the gap between school and home becau

se folktales contain the teachings, language, culture, and identity of a nation (Mzimela, 2016). For young learners who have not heard the tales from their parents, they may study the folktales at school. During the time studying English in language class at school, teachers at the primary and secondary education levels teach *narrative text* that includes Indonesian folktales (*Silabus Bahasa Inggris Kurikulum 2013*, 2020). Not only students will learn language through folktales but they also learn moral teachings, values of life, culture, and their identity in the community. Outside the school's wall, sometimes educational institutions or observers organize storytelling competitions aimed at students, for instance, the annual *Erlangga Storytelling Contest* (Erlangga, 2023). *Bedtime stories*, obliging *narrative text* in English syllabus, and organizing storytelling contests are only a few ways of preserving Indonesian folklore, the indigenous oral tradition of the Indonesian people through the educational field.

We acknowledge that life in this 21st-century era of globalization has a hectic fast-paced rhythm that demands rapid progress from every individual human being. It has been mentioned earlier that advanced Internet technology can help humans to overcome communication and information problems. In the world of education, every student is required to be able to find the information to the need of making assignments, writing essays, and even taking exams. With the demands of life in the era of globalization, students do not hesitate to develop their potential further with the help of the Internet. It is undeniable that almost all the time students are in contact with Internet technology where they search for unlimited information and communication to accomplish their academic assignments, build new friendships and social needs, as well as inner satisfaction. Students can acquire not only knowledge and actual information but also inner needs through social media, and information sites. They are starting to abandon the *bedtime story* agenda as parents used to do with their children in the era before the Internet takes their time. Folktales are starting to be obsolete in the eyes of the Z-generation because they have various reasons. One of the reasons they are not interested in folklore is that folklore is no longer relevant to their lives in this era of globalization (Komang Redy Winatha et al., 2021). The needs for knowledge, entertainment, information, and many more are considered not accommodated by folklore, an ancestral heritage that is full of values and noble moral teachings. They think that the times have changed and they are no longer interested in culture and traditions that do not accommodate their needs of the 21st century. We are not surprised to find some of these young learners hear the title such as *Telaga Warna, Situ Bagendit*, and *Si Kancil,* but not with the plot story of those folktales.

Despite the less encouraging situation, however, we have a great opportunity to preserve Indonesian folklore that has been fading in the heart of the Z-generation by utilizing Internet technology. This generation's identity has been shaped by the Internet and digital technology. Due to their closeness with technological advances, it is very helpful for us to revive the oral traditions of Generation Z by creating digital stories accessed through the Internet. Digital storytelling is a way to deliver stories that can be accompanied by images, text, audio, and video. Somebody who wants to tell stories or share instructions with a wide community may create digital stories and upload them to, for example, *YouTube*. Digital storytelling can be a new strategy in teaching and learning in formal and non-formal classes in Indonesia. Hopefully, through this digital storytelling, teachers, education observers, and

students can revive Indonesian folklore that is less popular among young learners than any other content on the Internet.

Related to the fading of Indonesian folklore in the hearts of young Indonesian students in this era of globalization, this paper presents two problem formulations to be discussed. The first problem is why folktale is important to revive in this digital era and the second is how digital storytelling can revive folktale as a national cultural heritage among young students. By using literary research, this study uses a qualitative descriptive method to answer the two problem formulations that have been mentioned. Some of the references used in the literary review focus on folklore and digital stories.

Folklore and Folktale

Rokhmawan took a quote from Bascom's writing that folklore can be interpreted as an oral tradition culture passed down from generation to generation by a community in a certain area. It is a bit problematic to distinguish between folklore and folktale because they share similar aspects; both are oral traditions and represent a character of a community. Folklore can be divided into three groups, namely folktales, myths, and legends (Rokhmawan, 2020). According to him, the literary oral tradition in a society, its form, theme, and function are unique because they represent the character of the community. For example, communities with *Santri* cultural backgrounds will have oral-literary traditions related to religious-themed stories. Usually, the *Santri* community or the surrounding community develops oral literature as a tool for preaching and spreading religious teachings, and community norms, which is usually done in *pesantren* communities. People who live with tradition and culture think that they need to preserve those oral-literary traditions by telling them across generations over time. They believe that each story has advice, instructions, moral teachings, and local wisdom that people across generations need to know. Oral traditions have several uses such as: (1) preserving the culture of the community, (2) increasing public awareness to preserve oral culture, (3) describing the culture of a community in general, (4) revitalizing the cultural functions of oral traditions that a community already has, (5) providing academic research material in the field of language and culture, and (6) providing an icon or identity of a community.

Quoting from Danandjaya, Saddhono explained that folklore can be used as a means of introducing local wisdom to the wider community. The word 'folk' means society, a human group that has an identifiable society and culture that can be distinguished from other groups. Meanwhile, the word 'lore' means the tradition of a society called culture (Saddhono & Erwinsyah, 2018). He states that folklore is a masterpiece of the past both oral and written and is valuable for future generations. As part of the culture of a society, folklore is traditional and informal and has a national level that includes knowledge, values, attitudes, assumptions, feelings, and beliefs described through the daily habits of the community. Folklore is stories told through oral language by mouth that describe the cultural characteristics of society as a cultural heritage of the past that may not necessarily be real. The author of the folklore is unknown, and the stories have several versions.

Mzimela says that there is a significant relationship between folklore teaching and the language, culture, and identity of a society or nation. It is important to teach folklore to children and young people as early as possible because this will equip them with the knowledge that explains the past and provides an understanding of where people are today through a language

that they can speak and understand (Mzimela, 2016). Because folklore is oral communication, people who know these stories must pass them on from generation to generation. Related to what has been stated in the previous by Saddono and Mzimela, folklore stories are conveyed by oral communication, the author is unknown and has various versions of the story, and folklore will somehow lose its status and significance. Therefore, folklore will be marginalized, misunderstood, and lost due to lack of track records; it will be endangered, and possibly extinct. In teaching folklore in the academic context of the classroom, the teacher has an important role to play in introducing students to the tales, values, language, and culture of a society or nation. Teachers need to emphasize to their students that folklore provides a connection between their ancestors, culture, and identity.

Folklore is divided into three groups: myth, folktale, and legend. Myth is a historical narrative that provides explanation and value (Mzimela, 2016). Mzimela explains the narrator in *myth* changes traditional beliefs to make the story realistic so that it warns humans to know the wrong or right actions and for humans to live in harmony with others. The main characters in myths are super beings represented by animals, gods and goddesses, and certain heroes such as the *Naga Baru Klinthing* snake in Ponorogo, East Java, and *Batara Kala* in Central Java (Pebrianti, 2021). These characters exist in another world, which may be under the earth or above the sky, which is a representation of the cultural identity of a particular community. *Folktales* are fictional stories that are unique to each culture and the sequence of events depends on the narrator. Often the purpose of folktales is to warn people how to live well and those who do not listen to their parents will have negative consequences or *karma*. Examples of folktales include *Bawang Merah Bawang Putih* from Riau and *Cindelaras* from East Java (Rompies, 2020). *Legends* are traditional stories for people of all ages and regardless of gender. It should be noted that legends are semi-true stories that are passed on from one person to another. The essence of a legend depends on the narrator regarding the meaning and symbolism of the story. Many folklorists say that legends are to be sounding modernized than myths and folktales and, in many ways, legends believe the truth because the setting is real in reality and the characters are relevant to modern life. Examples of legends (Yulianto, 2023) include the legend of *Malin Kundang* from West Sumatra and the legend of *Tangkuban Perahu* from West Java. The terms folklore and folktale are a little bit problematic because folklore and folktale share similar aspects; both are oral traditions and represent a character of a community. In this paper, the writer uses the term folktale since it is to be more familiar than folklore among students at school.

Storytelling dan Digital Storytelling

Humans experience events while living side by side with the social environment or the physical environment in the world. These events are then conveyed to others in the form of stories. In fact, since time immemorial people have always shared stories orally or in writing whether they are real or unreal. "Storytelling is the vivid description of ideas, beliefs, personal experiences, and life lessons through stories or narratives that evoke powerful emotions and insights" (Serrat, 2018). According to Serrat, storytelling is a communication technique that has more advantages than communication techniques commonly used in speeches or formal reports because storytelling can reveal emotional aspects and aspects of knowledge that are even difficult to convey (tacit knowledge), for example, Malin Kundang has turned into stone after receiving a curse from his mother. It is not easy to explain to children how the Almighty

listens to a moaning mother when they abuse their parents which may affect them badly. Anyway, meaningful knowledge conveyed through narrative has the potential to be better understood and can be passed on so that learning will continue.

Storytelling is the art of storytelling where as long as humans can communicate, they will share stories and tales to convey knowledge, moral values and teaching, and also history (Sonnicksen, 2023). Storytelling is the oldest form of literature, but in this technology-laden era of globalization, storytelling can also be the newest form of literature. In the art of storytelling, the storyteller can deliver fiction or non-fiction stories accompanied by images, sound, text, and even video (Fadillah, 2021). Although the forms and ways of delivering storytelling change from time to time, storytelling still has the purpose of fulfilling basic individual and social needs, namely the need to communicate. The story that is told will create its impression on the listener's life. The storyteller expresses their imagination, beliefs, hopes, and impressions in the story to explain so that others understand each other.

In its development, storytelling in this era of globalization has changed in form and method. Digital storytelling is an idea to combine the art of storytelling with various digital multimedia such as images, audio, and video. A digital story is a combination of digital graphics, text, recorded audio narration, video, and music. Stories in the form of digital storytelling usually only last a few minutes and have many uses such as telling personal tales, historical events, or as a means to inform or instruct a topic (Bernard, 2015). There are several types of digital storytelling according to Bernard, namely (1) personal narratives, (2) historical documentaries, and (3) stories designed to inform or instruct a topic. Personal narratives are stories that contain important events in a person's personal life; historical documentaries are stories that examine dramatic events that help us understand the past; and stories designed to inform or instruct viewers about certain concepts or practices, reflecting instructional materials in content areas such as math, science, and education. Related to folktales as the subject matter in this paper, this research mentions historical documentaries as a type of digital storytelling because folktales as a type of folklore are historical narratives as previously stated by Mzimela.

Digital storytelling, the practice of combining personal narratives with media to produce short films, has continued to expand its use in classrooms around the world. Storytelling is an act that is closely related to literacy, a term that refers to a person's ability to read, write, speak, understand information, and solve problems. With advanced technology in this era of globalization, digital literacy can be an appropriate and effective approach to teaching and learning in the classroom. With the support of Internet technology, digital storytelling can foster a culture of literacy in young learners because the use of the Internet among Indonesia's young generation is currently large, with more than 215 million users by early 2023.

Internet

The Internet is a global system of interconnected computer networks that use a standardized set of Internet protocols to serve billions of users comprising millions of private, public, academic, business, and government networks, from local to global in scope, connected by a wide array of electronic, wireless and optical networking technologies (Zaru, 2019). The Internet is seen as the most useful invention in the field of mass communication and is an important agent in the development of human socio-culture because it is a transmitter in the era of globalization in this century. The Internet has become essential in office life, work, and

school, and plays an important role in almost every household. The number of internet users is growing every day, and so is the time people spend online. In ten years, the rate of internet usage in Indonesia has tripled. Internet users in Indonesia in 2013 (*Kementerian Komunikasi Dan Informatika*, 2013) reached 63 million people and by early 2023 (APJII, 2020) had reached 215.6 million.

Method

A method is a technique used in gathering evidence that covers the technical procedures or steps taken to do the research (Bouchrika, 2021). To analyze the two problems that will be presented in the discussion, the writer uses library research with qualitative descriptive methods. The data taken is not based on fieldwork but based on references to several journal articles and references from online research sites related to folklore and digital stories.

Findings and Discussion

Internet technology in the 21st century is a significant technology because it can facilitate humans to access communication and information very easily. However, this ease of access to communication and information has an unpleasant impact on cultural aspects. One of them is the declining interest of Indonesia's young generation in folktales, which are the nation's cultural heritage. This social phenomenon is not surprising because 95% of internet users utilize this technology to access social networks such as *Facebook, WhatsApp, Instagram*, or *YouTube* (APJII, 2020). It is undeniable that almost all the time students are in contact with internet technology so that unlimited information can be consumed by them to fulfill their educational, friendship, and social needs, as well as inner satisfaction. Students can acquire not only knowledge but also inner needs through information sites and social media, which are the most consumed. They are starting to abandon the *bedtime story* agenda as parents used to do with their children in the era before the Internet was rapidly used. With this general phenomenon, folktales will somehow lose their status and significance among these young students because they are much more interested in social networks and entertainment on the Internet. Folktales are then, becoming endangered, marginalized, and misunderstood. In this section, it will be discussed two things that refer to the formulation of the problem, namely the reason that folktales are very important to revive in the digital era of the 21st century and how digital stories can help revive folktales as a national cultural heritage among young students.

Folktales Must Be Revived

Indonesia is a unique country because it has many islands and 478 ethnic groups (*Kementerian Komunikasi Dan Digital*, 2013) that have diverse cultures but still, can live in harmony with one another. One of the cultural treasures of these ethnic groups is folktales. To be understood for us, it is generally acceptable to name myth or legend as folktales for they are interchangeable as types of folklore. There are countless folktales that Indonesian has because one ethnic group may have more than one folktale. They are always told from generation to generation because they have important values for the community. Folktales are a tool that can be used to introduce folklore as local wisdom that has not been widely recognized by the community. As stated earlier, the literary oral tradition in a society, its form, theme, and function are unique because they are by the character of the community (Rokhmawan, 2020). Folktale has moral teachings, and educational values, and can represent

the image of a community, for example, *Bawang Merah Bawang Putih,* a folktale from Riau (Rompies, 2020) teaches people to be generous and avoid greediness so that they will not have divine retribution in the future. The story in the folktale brings precious moral values to be passed on to the young generation so they will learn how important to be a kind person and live in harmony with others. In addition, Bawang Putih as the female character in the folktale is also described as a diligent young woman. She is a representative of Indonesian women who are diligent, obedient, hard-working, and sincere. The Indonesian women's image is portrayed well in the folktale. The tale of *Tangkuban Perahu* from West Java teaches people to keep promises that have been made to other people so that there will be no conflicts between them. Apart from that, a beautiful and refined female character in the tale is described as the mother of Sangkuriang. Regarding the beauty of Sundanese women who are popular in the eyes of the Indonesian people, the tale of *Tangkuban Perahu* identifies the image of beautiful Sundanese women through the character of Dayang Sumbi. The legend of *Malin Kundang* from West Sumatra teaches a moral education for children to respect, love, and be polite to their parents so that they do not get punished by the Creator (Yulianto, 2023). The story of *Bawang Merah Bawang Putih* and the legend of *Malin Kundang* can give an identity to the Indonesian people as a nation that always respects their parents and ancestors. These Indonesian folktales can help people understand the great values in these oral traditions to live harmoniously amid many differences. Through folktales, Indonesians inherit the cultural heritage of their ancestors that teaches them to have a way of thinking and behaving according to tradition.

As the young generation of Indonesia, young students can easily learn moral values, character, and manners through folktales (Bagus et al., 2018). In general, the folktales characters face conflicts and the stories teach values about how a person must have the ability to make decisions to resolve a conflict. For example, in the legend of *Tangkuban Perahu*, Dayang Sumbi was in inner conflict when she had to reject the proposal of Sangkuriang, whom she knew to be her biological son who had been expelled. By making the proposal condition to create a lake overnight, Dayang Sumbi has taught the students that her decision has hurt Sangkuriang and caused new problems. By understanding the value of teachings and knowledge from this popular tale, young students can learn and think to make the right decisions when they handle difficult situations. Through the folktales, they have the experience to make effective decisions in life so that they can achieve success in life.

Saddhono states that there are many moral values and character education in folktales (Saddhono & Erwinsyah, 2018). Values are something that is always closely related to goodness, virtue, and nobleness; values are always closely correlated with a sense of appreciation, and respect, and always strive for humans to have a happy life. In the academic realm, in language classes in particular, folktales help students to develop critical reading skills, language fluency, vocabulary development, and of course the ability to understand certain events. Not only students can learn linguistics specifically, but they also can meet the opportunity to discover more important things than just academic issues at school, namely the wider environment of society and the nation. They can have valuable insights into the culture, values, beliefs, history, practices, and rituals of their own or other ethnic communities. It means that students can broaden their view of the world they live in, to consider that every community is unique. Thus, they can reach a level of respecting other different communities, and a leading level of tolerance towards others. Through folktales, students have the opportunity to gain education, knowledge, culture, and language. According to Mantra (Bagus et al., 2018) many

studies focus on the use of folktales in language classes where these studies reveal that folktales can increase students' awareness and ability to have language skills, strong motivation, personal reflection skills, and of course cultural understanding.

The values of character education, particularly the moral teachings found in folktales, are invaluable for young learners who will one day lead the Indonesian nation. These values will be used when they work to lead the community where they will work, which is very likely related to culture, religion, ethnicity, traditional ceremonies, and traditional practices in terms of medicine, science, trade, and so on (Saddhono & Erwinsyah, 2018). Saddhono also added that moral values are closely related to a person's personality and these values will become a real thing as seen from a person's actions, whether the person is full of responsibility or vice versa. A good learner understands the moral values from folktales and will certainly have a personality that aligns with the insight gained through the folktales. The stories in folktales are recognized to be having a meaningful contribution to preserving the moral education of children and later when they become adults. The insights gained from folktales affect the personalities of students because they learn to improve the quality of their personality through the personalities of folktales characters, dialogue between characters, or actions taken by the characters in the folktales. Folktales that contain virtues will influence a community and give education to students. These values are educational and the story characters can become role models for students in particular and adults in general. Some moral values in folktales that support character education include honesty, hard work, punctuality, tolerance, independence, creativity, appreciation, friendship, concern for the social and natural environment, tolerance, respect for others, and responsibility. Of course, character education reflected through these folktales has the aim of educating and providing examples for students to become good, polite people who can harmonize with the world.

Burns suggests stories in folklore to be told to children and adolescents. He says that stories, legends, and parables have been effective and preferred methods for communicating information, teaching values, and sharing the important lessons of life (W.Burn, 2005) because they are interactive and engaging. In delivering stories through oral communication, the storyteller and the listener experience two-way interactive communication. In addition, during storytelling, the storyteller can use a tone of voice, tone, or type of voice that is adjusted to the context of the events in the story. No wonder this will invite children or young learners to have imagination in their minds because they will imagine the characters in the story as created in their minds, which means they have created through imagination. The stories inspire and enable children or young learners to develop problem-solving skills because the moral lessons in the stories encourage them to make independent decisions about their problems.

The previous explanations provide an overview of why folktales must be revived in this problematic globalization era. According to (Rokhmawan, 2020), folktales must be preserved for several reasons. Folktales which are a form of oral tradition have several uses, namely: (1) preserving community culture, (2) increasing public awareness to preserve oral culture, (3) describing the culture of a society in general, (4) revitalizing the cultural functions of an oral tradition that a community already has, (5) providing academic research material in the fields of language and culture, and (6) providing an icon or identity of a society. In folktales, we will get a picture of the culture of a society whether the society has a tradition that is closely related to ancestors, the natural environment, religion, and so on. Through folktales told from generation to generation, the culture of the community will be preserved in

the future. Because folktales are told by word of mouth to the next generation, they allow people to preserve oral culture. By doing it orally, humans also do it for the basic need of communicating with the social community. The *Malin Kundang* tale illustrates the culture of a society in general that Indonesian people have a culture of respecting parents and having devotion to them. The description of tradition and culture told in the folktales will provide an identity as a cultured Indonesian nation. And finally, related to the academic realm, folktales can be used as a source of study in the field of language and culture so that folktales will remain eternal amid the era of digital technology that marginalizes the existence of folklore.

Folktales and digital storytelling

It has been discussed earlier that folktales are very important to preserve because the stories in folktales contain many values such as educational values, moral values, and wisdom values. These values can affect the personality of individuals and communities who consider them in their lives. If these values are practiced in daily life, they will form a character that characterizes or identifies the individual or community. And it cannot be denied that Indonesian people do have characters as described in folktales characters such as respecting elders, upholding manners and politeness, faithfulness in religion, and so on. Moreover, folktales are the local wisdom of the Indonesian people that must be preserved and maintained because folktales are the cultural heritage of our ancestors that we must be proud of.

Young learners as the Z-generation living in the age of Internet technology experience a setback when it comes to folktales. They think folktales are no longer relevant to their needs in the era of fast-paced communication and information. Excessive information is unstoppable through their gadgets while they strongly engage with the need of having to communicate, make friends, and have inner satisfaction. Folktales are uninteresting to this younger generation and this cultural heritage is starting to be abandoned although folktales are obligatory in language classes in Indonesia. The teaching of folktales as a unit lesson does not attract young learners to take folktales more seriously because the teacher often asks them to read the text in class or at home. In addition, the digital generation would be less interested in reading text for they are accustomed to engaging digital content which varies with sounds, graphics, movies, and music. Therefore, it is important to develop new strategies by creating digital storytelling to make folktales an interesting subject to learn in the classroom so that this indigenous Indonesian oral tradition is preserved as an ancestral cultural heritage.

Digital storytelling (Bernard, 2015) is an idea to combine the art of storytelling with various digital multimedia such as images, audio, and video. A digital story is a combination of digital graphics, text, recorded audio narration, video, and music, and the content in the form of digital storytelling usually only lasts a few minutes. By providing short digital stories to teach the *narrative text,* the students will not easily get bored and tired. Digital storytelling will be a strategy to revive Indonesian folktales in a modern and effective way. We know young students living in this era of Internet technology have the freedom to create any content and can upload their digital creative content to the Internet in the form of *podcasts* or video blogs (*vlogs*). They can become celebrities for themselves without an official label. As many as 60.5% of the public who are reached by services and infrastructure are interested in personally uploaded video content (I. Yuliana & Wantoro, 2017). Therefore, digital storytelling is a good alternative to preserve Indonesian folktales in the form of *vlogs* or *podcasts* as digital creative content to support storytelling subjects. Digital storytelling is not merely storytelling folktales

in the form of images, videos, sounds, and music using computer applications, but rather a long-term educational purpose for young students.

Young digital learners are already very familiar with many applications for creating digital creative content. With digital storytelling, teachers in language classes can ask students to create storytelling folktales with their creativity. They will have the interest, motivation, and passion to learn folktales that were less interesting to them previously. By creating folktales contents and uploading it to the Internet as the finalization of the teacher's assignment, these students will do long-term learning. They will try to make digital storytelling that is unique and impressive in the eyes of the content audience. Thus, the creation of folktale content will involve their emotions, memory, and curiosity about folktales. If the digital stories are watched by *podcast* or *video blog* viewers, they will get the bonus of feeling satisfaction and they are enjoying the status of being a celebrity in the virtual world. It makes them develop their effort and skill to create attractive and unique folktales through digital stories.

Heriyana said that there are advantages of digital storytelling for teachers and students (Heriyana & Maureen, 2014). Teachers will have a variety of more interesting methods of teaching students so that students can be interested and motivated to learn. With digital storytelling, folktales can be packaged interestingly because it involves sound, text, images, or videos so that students do not feel bored studying folktales. They will more easily remember the plot, characters, and setting of the folktale story. If digital storytelling is applied to students as an assignment from teachers, then digital storytelling will help students to have creativity during learning. With their digital generation skills, they can create folktales with interesting videos, unique sounds, or memorable music. They will also have the confidence to create and develop their imagination of folktales with more interesting versions, for example, they create Dayang Sumbi in *Tangkuban Perahu* as a new figure with short or curly hair instead of iconic long and straight hair as what has been imaged so far. They may also present background music in a much more modern way like Sundanese music combined with remix music. These young learners can also improve other skills such as speaking skills, writing skills, presentation skills, teamwork skills, technology skills, and so on in digital story making. Acknowledging its great advantages, digital storytelling also has a disadvantage for teachers and students that it requires internet access and computer devices to create. The inability to operate computer technology to create digital storytelling will be another disadvantage for teachers and students, so there needs to be training or guidance from experts to make digital storytelling a learning strategy in this fast-paced and competitive era.

The unstoppable information and communication in this fast-paced and competitive era of Internet technology have made folktales unpopular and they are gradually mortal in the mind of the Indonesian young generation. Related to the phenomenon, however, folktales as an oral tradition can be revived through the creation of digital storytelling. With the participation of teachers, educationists, and observers of Indonesian culture, the Z-generation of Indonesia who is very close to the use of Internet technology will determine the sustainability of the local wisdom inherited from ancestors which is full of national cultural values through digital storytelling.

Conclusion

Internet technology has become an important thing that cannot be separated from the lives of people in the 21st century. The involvement of Internet technology in the field of

communication and information is exhibited in the existence of various digital social media. It is undeniable that students are always in contact with internet technology to communicate and obtain information to meet educational, friendship, and social needs, as well as inner satisfaction through digital social media, and information sites. Despite its tremendous positive impact, this phenomenon also has an unpleasant impact on the cultural aspects of Indonesia. Students as the younger generation are starting to abandon the 'bedtime story' agenda that was once experienced daily by parents and their children. Folklore is starting to be abandoned by the new generation because they are not interested in folklore that is no longer relevant to their lives in this era of globalization. Ancestral heritage full of values and moral teachings from the past is considered unable to accommodate the needs of science, entertainment, and information needed in this era. However, the advancement of technology can help them to preserve the oral traditions which are starting to mortal in the hearts of these young students. With digital storytelling, folktale content can be uploaded and accessed from the Internet so that it can be revived through creative learning. With the participation of teachers, educationists, and observers of Indonesian culture, the Z-generation in Indonesia, who is very close to the use of Internet technology, will determine the sustainability of folktales as local wisdom of ancestral heritage that is full of national cultural values.

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THE CONNECTION BETWEEN FEMALE OBJECTIFICATION
AND THE PORTRAYAL OF WATER IN THREE JAVANESE FOLKTALES

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Abstract
This study investigates the connection of female objectification and water control in the light of eco-feminism existing in three Javanese folktales: "Sangkuriang", "Jaka Tarub and the Seven Apsaras" and "The Legend of Banyuwangi River". Thus, two research questions are proposed: how is female objectification portrayed in the Javanese folktales in terms of bodily experience? (1); and, how is female objectification connected to the portrayal of water in the Javanese folktales (2)? The nature of this study is qualitative and employs textual analysis. The findings of this research discover that the female characters are objectified regarding their bodily experience; denial of subjectivity is present and their beauty comes with misery. Furthermore, water is portrayed as a witness and medium of resistance against female objectification.

Keywords: Ecofeminism, female objectification, Javanese folktale, water control

Introduction

Water is an inseparable element of life for every living creature. The vast expanse of the ocean has historically facilitated intercontinental travel, enabling individuals from different nations to embark on expeditions and establish connections. Noteworthy is the imperial Chinese fleet commanded by Zeng He, which exerted significant dominance over the world's oceans during the 14th century. Embarking from China, these maritime expeditions fostered extensive trade engagements and interactions with the nations encountered along the routes traversed by Zeng He and his fleet. Similarly, the ocean has historically served as a gateway for European travelers such as Prince Henry the Navigator of Portugal, opening up new horizons for European expansion. The expansion of heterogenous civilizations is also borne by rivers functioning as the cradle of major world civilizations or 'river-valley civilizations'. Notable examples of such civilizations include the Mesopotamian civilization (around 4000 BC), the Indus Valley civilization (discovered in the 1920s), the Egyptian civilization (circa 3000 BC), and the Chinese/Yellow River civilization (dating back to around 9500 BC). All of these cannot come true without the indispensable role of water.

In the Southeast Asian context, water functions greatly as a channel of trade, irrigation, and also the formation of gender relations in Southeast Asian cultures. This fact explains why Boomgard (2007) describes that the heart of the Southeast Asian cultural dynamic lies in the interaction between people of different backgrounds facilitated through water-related activities (Boomgaard, 2007). However, as history proceeds, mother nature silently witnesses the growing greed of mankind dwelling in this patriarchal world, impacting not only the society's behavior towards the water but also towards women driven by the masculine conquest.

Departing from a literary and academic point of view, literature holds an important function to raise awareness of this issue through the lens of ecofeminism as a critical approach

to engaging this discussion with the society from educational level. It should be taken into account that the education system in this digital age provides a global platform to connect with an international audience to engage in this dialogue through literacy and critical thinking. Thus, many studies published digitally have voiced their concern about this issue. For example, Indriana et al. (2021) discover that Javanese folklores function as a mitigation strategy to anticipate natural disasters as shown in *Timun Mas*, *Rawa Pening*, and *Nyi Roro Kidul*. Then, Sukmawan & Setyowati (2017) discusses environmental messages discovered in 17 Indonesian folklore, and they draw relations of this folklore in teaching foreign language classroom not only to develop the students' cultural literacy or respect towards nature but also to raise their environmental awareness. Next, Retnowati et al. (2018) inform from the analysis of the story of *Timun Mas* that when a human is greedy, the environment becomes the victim. Meanwhile, Novianti (2022) unveils that Indonesian folk narratives are crucial to the formation of national identity, national values, and character education. Drawing a closer connection to water, Dewi (2020) shares how the theory of ecofeminism is suitable for the readings of Southeast Asian fiction as rivers, resistance, and the oppression of women are closely related to each other as shown in Indonesian, Malaysian, and Vietnamese fictions. It can be concluded that the discussion of mankind's subjugation over women and nature is already facilitated by something which the people are familiar with, something present within society's arms' reach; in this case, folktales come in handy to function as the tool to raise critical thinking of this issue.

Through the means of ecofeminism, the evasive spread of anthropocentrism, silenced (or erased) non-human voices, and political power relations between gender are brought into the light. To draw relevance of this research to the world today, it should be noted that the examination of this issue resonates with *The Future We Want*, the document of outcomes adopted at the Rio + 20 United Nations Conference discussing Sustainable Development, underscoring the need for protection of the environment, empowerment of women, equality of opportunities and children's protection, survival, and development through education (Gough et al., 2017). The significance of this discussion is also supported by the research done by Gough et al. (2017), highlighting the collective need of placing gender as the centre of environmental education because girls, women, and other marginalized groups "have been overlooked in much environmental education practice, theory, and research, subsumed under the notional category of 'universalized people'" (Gough et al., 2017, p. 5). Therefore, to resonate with the concern, this article aims to examine the connection between female objectification and water control present in three Javanese folktales, namely: "Sangkuriang", "Jaka Tarub and the Seven Apsaras" and "The Legend of Banyuwangi River" (Folklore Lover, 2015; Indonesian Folktales Wiki, n.d.; Times Indonesia, 2020). Thus, two research questions are formulated: how is female objectification portrayed in the Javanese folktales in terms of bodily experience? (1); and, how is female objectification connected to patriarchal society's control over water in the Javanese folktales? (2).

Theory of Objectification

The theory of objectification is an important tool that helps one to trace the root of the patriarchal subjugation of women and nature in the selected folktales. This theory states that the process of objectification occurs when a person's personhood, is reduced or degraded and when their humanity is not acknowledged by the objectifier (Rector, 2014). The main problem

of objectification is centred on how one perceives another as their tool, projection, or reflection of desire at one's own expense or through denial of the objectified person's will which eventually leads to ethical problems in the world (Rector, 2014, p. 15). For example, in the digital world, women are highly objectified, and treated as sexual objects for male viewers in many music videos (Qamar et al., 2021). The same thing also occurs in the selected folktales, and this research defines that phenomenon as 'female objectification'. Thus, John Rector (2014) wraps up the concepts of objectification put forward by Martha Nussbaum and Rae Langton, where there are ten existing categories of objectification as follows (Rector, 2014, p.19). Instrumentality: treating other people as instruments for one's purpose (1); denial of autonomy and denial of subjectivity: to deny other's will and experience (including feelings) (2) (3); inertness: treating others as if they do not have agency or capacity to do an action (4); fungibility: to treat others based on their function, which makes them replaceable (5); violability: trespassing others' boundary and integrity by deeming them worth violating, smashing or penetrating (6); ownership: treating someone as if they are a property worth selling and buying (7); reduction to the body and appearance: reducing others from their personhood to their body, appearance, and appeal (8)(9); silencing: muting the voice of others as if they cannot speak (Rector, 2014, p.19).

Ecofeminist Approach

The second important tool which goes hand-in-hand with the objectification theory is the ecofeminist approach, which can draw connections between the socioeconomic condition with existing political systems that resonate with the domination of human beings over non-human items (such as nature and animals) in line with the domination of male over women (Gough and Whitehouse, 2019, p.2). In other words, ecofeminism is an important approach that underscores the similar suffering and subjugation of ecology and the female sex under a patriarchal system. It questions the position of humans (men, in this research's context) on this planet, the relationship of gender, society, economy, science, and politics as well as the hope that transformation of harmony can be achieved as the end goal (p.2). Therefore, ecofeminism challenges the long-standing, anthropocentric idea that human beings are superior to "the rest of a [categorized] nature" which leads to the act of domination of others (p.2). To simplify, in an ecological and feminist way, ecofeminism allows one to criticize the power-play in the subtle and visible mechanism of objectification between the *self* (as the objectifier) and *other* (as the objectified; in this case, nature, and the female sex).

Method

The method employed in this article is qualitative research. In qualitative research, a detailed and descriptive analysis is provided as events in the selected texts are examined closely. The selected folktales under discussion are dissected into more specific parts, compositions, and sub-structures because they belong to a greater unity at work; this is done to find out how these elements can draw the attention of readers (Simanjuntak, 2023). Elements such as point of view, perspective, and other variables are considered crucial in qualitative research (Mulia & Pardi, 2020; Usman et al., 2021).

Therefore, this research aims to investigate the connection between female objectification and the portrayal of water in the light of eco-feminism present in three Javanese folktales: "Sangkuriang", "Jaka Tarub and the Seven Apsaras" and "The Legend of Banyuwangi River"

provided digitally online. To achieve the aim of this research, the theory of objectification is utilized to analyze how the female characters are objectified in the story. The first step paves the way for the second, where discussion of the examination of the portrayal of water is facilitated through the ecofeminist approach.

Findings and Discussion

There are several findings which are discussed in this section. The first one is the case of female objectification of the characters related to their bodily experience in the selected Javanese folktales. The second discusses how the female characters are controlled by the patriarchal system as water control is identified with male prowess, where women and nature are both seen as objects.

Female Objectification of Bodily Experience

The female characters in the three Javanese folktales experience female objectification in different ways. Yet, two important points stand out as the common ground between the three folktales. All of the female characters (Dayang Sumbi, Nawang Wulan, and Sidapaksa's wife) are denied their subjectivity in terms of their feelings and/or experience. Furthermore, their beauty comes with misery.

1 . Denial of Subjectivity

In the story of "Sangkuriang", Dayang Sumbi's personhood is denied when she is fought over by the princes from every part of her country. She feels uncomfortable when many men try to win her as if she is an object worthy to be owned. However, she does not express her dislike and stays silent – this can be categorized as the indirect act of silencing done towards the objectified individual by the patriarchal society, where a woman is viewed as the object of conquest. As a result, Dayang Sumbi decides to move into a faraway place so no one will know who she is.

Another instance of the denial of Dayang Sumbi's subjectivity is when her son insists to marry her. Growing up as a handsome and athletic man who likes to travel to many places, Sangkuriang one day reaches his house and forgets that he used to live there. He meets his mother, falls in love with her, and refuses to cancel his marriage with her after eventually Dayang Sumbi remembers that he is her son. Dayang Sumbi's personal experience, feelings, and voice as the one who bears Sangkuriang are put aside by him. Sangkuriang even threatens his mother that he will use his power to destroy things in his path; this marks the potential of violability and inertness in terms of female objectification. Afraid of his son's god-like power, she decides to come up with an idea to stop Sangkuriang's plan: she eventually requests him an impossible plan to build a big lake along with a boat in it. Long story short, her son fails to accomplish the mission with his genies because Dayang Sumbi lights up a fire, tricking the spirits that dawn already arises.

The next story is "Jaka Tarub and the Seven Apsaras". Denial of subjectivity is evident in how Jaka Tarub treats one of the apsaras taking a bath in the river, namely Nawang Wulan. Unlike the study conducted by Yulianto (2016) which contends that the story of Nawang Wulan is about a wife who loves her husband and child, this research argues that Nawang Wulan's story is about her experience of being sexually objectified by Jaka Tarub. When Jaka Tarub spies on the beautiful mythical women taking a bath in the river, he purposely takes away one of the shawls belonging to them. As a result, Nawang Wulan cannot return to heaven

without it and she keeps looking for it. At this point, Jaka Tarub shows up and pretends to help her; it can be said in this part that Jaka Tarub does not only deny Nawang Wulan's feelings of how her shawl is very important to her but also her experience as a mythical being not used living on earth. Eventually, they get married, but later Nawang Wulan angrily discovers that her shawl has been taken away by her husband on purpose. In the end, she returns to heaven and comes once in a while to take care of her baby daughter or provide for her family.

The last instance of female objectification is the story of Sidapaksa's wife in "The Legend of Banyuwangi". She is objectified as her subjectivity is denied and her voice is silenced. After giving birth to her son, her mother-in-law throws her son into the river. Coming home from an expedition, Patih Sidapaksa is angered when he hears the lie from his mother, that his wife murders their baby and throws it into the river. Here, female objectification is evident when Sidapaksa refuses to acknowledge his wife's point of view, experience, or feelings (denying her subjectivity) – that a loving mother cannot murder her child. Moreover, his action also silences her voice. Violability too is seen when Sidapaksa wants to kill his wife. His wife is sad that he does not believe her, and instead of being killed by Sidapaksa, she makes a shocking decision to cast herself into the river. She says that if the river gives out fragrance, then it means that she is telling the truth. Thus,

2. Beauty Comes with Misery

Departing from the discoveries of Masykuroh and Fatimah (2019) on the ideal femininity in Indonesian folktales from linguistic perspectives, it is found that beauty is one out of three ideal Indonesian femininity, other than virtue and passivity of a woman. Similarly, beauty is a gift and also a 'curse' for the female characters in these three folktales. All three of the female characters experience female objectification in terms of reduction to the body and/or appearance. Furthermore, other categories of objectification also tail behind. This is so because the mechanism of female objectification explains that the types of objectification may overlap with one another, representing the multifaceted face of evil and the dark side of what humans can do (especially in a patriarchal society that subdues women and nature in the same time) (Rector, 2014).

First, Dayang Sumbi is not viewed as a whole person by her suitors, who fight over her, because she is a beautiful woman. Her personhood is also degraded to her appearance and body when her son insists to marry her because she remains forever young like a girl. Implicitly, from this particular point in the story, Dayang Sumbi's eternal and youthful beauty gives readers a hint that the patriarchal society has a particular standard on women, that they are first measured by their physical appeal. In the end, Dayang Sumbi's misery is to suffer the threat of his son marrying him – or else, he will use force. Here, evidence of female objectification in terms of violability and also inertness is present.

Contrary to the study conducted by Windianto (2022) which argues that it is also Dayang Sumbi's fault to cause her son to insist on marrying her (because his amnesia towards his mother is caused by her hitting a spoon), this research argues that Dayang Sumbi's objectification done by Sangkuriang is still problematic; his sickness is still not an excuse for Sangkuriang to objectify a woman. As the figures of Sangkuriang and Dayang Sumbi are created by a patriarchal society in Java, Sangkuriang's amnesia, which 'justifies' his action toward Dayang Sumbi, is an excuse for the patriarchal society to silence the experience and misery of a woman. When a woman is sexually objectified and silenced, she is inevitably

treated as an instrument to reflect the desires of men (Rector, 2014) – in this case, a patriarchal society desires to objectify and silence women as represented by Sangkuriang.

Second, Nawang Wulan is also not viewed based on her whole personhood by Jaka Tarub, but by how her beauty by appearance and appeal of the body catches Jaka Tarub's male gaze as he spied on the bathing apsaras. She too, besides being reduced to her appearance and body, is treated as a tool (instrument) of Jaka Tarub to achieve his sexual desire. Furthermore, Jaka Tarub perceives Nawang Wulan based on her function (female objectification in terms of fungibility) to fulfill his desires, since he randomly takes the shawl of the apsaras. One may speculate that Jaka Tarub may say to himself when stealing the shawl without choosing, that any girl (the apsaras) will do, as long as he gets what he wants. Thus, departing from Nawang Wulan's beauty, she has to suffer female objectification and is a victim of Jaka Tarub's deception in their marriage (which she finally discovers); her misery begins the moment Jaka Tarub gazes at her body.

Third, Sidapaksa's wife is indirectly objectified in terms of reduction to the body. When Sidapaksa arrives home and believes the lie that his wife kills their child, he does not think long but recklessly acts to murder his wife. If one examines this a closer look and produces speculation, Patih Sidapaksa may love his wife because of her body's ability to produce offspring. If he truly loves his wife and considers her as a whole person, he will not act so but instead listen to her explanation first. At this point, his wife also suffers from female objectification when her voice is silenced and when she is threatened with violence (similar to what Dayang Sumbi experienced). Sidapaksa's act of silencing his wife is in line with Masykuroh and Fatimah's discovery that passivity (such as women's silence) is one of the feminine ideals found in Indonesian folktales (Masykuroh & Fatimah, 2019). In the finale, Sidapaksa's wife's misery is to kill herself by drowning her body in the river to unite with her son, proving to her husband that she is innocent as the river gives out fragrance. Most tragically, her death and misery – not only as a woman but also as a sacrificing mother – are symbolized by beautiful flowers in a painted Ophelia-like manner.

Connection of Female Objectification and the Portrayal of Water

The next step draws the connection between female objectification and the portrayal of water. There are several points discovered as follows. First, water is portrayed as a witness of female objectification. Second, water also functions as a medium of resistance to female objectification.

1. Water as Witness of Female Objectification

As seen in the light of ecofeminism, the rise of a patriarchal society causes women and nature to be subjugated at the same time. In the three folktales, water, directly and indirectly, witnesses the subtle process of female objectification. In Dayang Sumbi's story, the water witnesses the male desire of Sangkuriang to wed his mother as he gathers the genies and spirits to assist him to control the water by building the lake and boat at the same time. The *Tangkuban Perahu*, or upside-down boat, is a reference to water and the water control system. The shape of water as rivers is witness to the masculine conquest, as the misery of Nawang Wulan and Sidapaksa's wife is symbolically contained within the rivers. The male gaze of Jaka Tarub is inflicted upon the apsaras' (including Nawang Wulan) bodily appeal when they were bathing in the river. Interestingly, the female deities in Indonesian folktales with Hindu backgrounds (including Nawang Wulan), are closely related to water and seen as protectors, such as

protectors of the ocean (2020). However, nature is no longer protected when men start objectifying nature and women at the same time. Returning to the context of Nawang Wulan, the river is the witness of the starting point of female objectification, leading to the woman's misery. On the contrary, in the legend of Banyuwangi, the river is the end point of female objectification and misery suffered by Patih Sidapaksa's wife as she drowned herself in the river, uniting with her son. Thus, the beautiful and fragrant flowers represent her suffering and misery not only as a woman but also as a mother who lives under the subjugation of a patriarchal society. This finding is in line with Nurhayati's study which discusses the issue that many Indonesian folktales objectify women to sustain patriarchal superiority by denying the biological capacity of a woman to give birth and by undermining a woman's social capacity to maintain future generations (Nurhayati, 2019). It can be inferred from the cases of the female characters that their existence is synonymous with the river's existence. Therefore, the water is symbolizing the patriarchal control over women and nature.

Taking the context of the portrayal of water in Southeast Asia, the irrigation system advances greatly in Southeast Asian civilizations. Yet, a significant impact is also experienced by nature and women: as control over water increases, control over women also increases. Here, the patriarchal system shows that water control is associated with male prowess, and unequal gender relation between men and women is established, as seen in the female objectification in the three folktales. This notion is supported by Boomgard's analysis that water control in the Southeast Asian context shapes how economic, political, cultural, and power relations and behavior are formed from time to time (Boomgaard, 2007, p. 15). As a result, Caretta (2015) describes the unequal political power relations between men and women in irrigation systems as 'hydropatriarchy' since most of the time water management and masculinities often go hand in hand as they are manifested in various forms ranging from farming skills or even engineering projects, or the fact that men are mostly the sole controllers of water government systems in formal or informal institutions (Zwarteveen, Chancellor, Joshi, Asaba, Casarotto & Kappel, Zwarteveen & Boelens and Watsoon et al., as cited in Caretta, 2015, p. 389).

In addition, Strang (2014) informs that as society developed irrigation, there is a noticeable change in the portrayal of deities; deities began to display gendered personalities instead of being portrayed as totemic animals, bird species, serpents, or earthy greenness (Strang, 2014, p. 93). Thus, the expansion of agriculture and water managerial systems introduced the concepts of property and ownership to people; as a result, it enables a more intensified worship of masculine and powerful deities instead of worshipping goddesses or serpents (Strang, 2014). Strang wrote, commenting upon her explanation of the change from *hydrolatry* to *idolatry*: "Just as Nature [including water] was recast as the subject of male agency, so too were women" (p.98). When nature is objectified, women too also experience objectification at the same time; in this context, water is the witness. Therefore, it is inferred that this phenomenon of female objectification is one of the inevitable consequences of social inequalities caused by a change in the perception and treatment of water by society, as informed by Baldassarre et al. (2019) through the lens of socio-hydrology that hydrological change plays a significant role in shaping human society, including exacerbating social inequality (p.6630).

2. Water as a Medium of Resistance against Female Objectification

Another fascinating portrayal of water is that water holds the role of a medium of resistance against female objectification. However, this point only applies to the stories of Dayang Sumbi and the wife of Sidapaksa. In the story of Nawang Wulan, the river only functions as the starting point of female objectification done by Jaka Tarub.

Water acts as a medium of resistance against female objectification when Dayang Sumbi comes up with an impossible request to cancel her son's marriage with her. When her subjectivity is denied and her beauty comes with misery, Dayang Sumbi remains resilient by formulating a water-related strategy. She asks Sangkuriang to build a lake, yet eventually, she stops her son's efforts with the genies and spirits by lighting up the fire – causing them to run away, leaving Sangkuriang alone with his task incomplete. In this context, Dayang Sumbi has placed her hope of refuge towards the power of water.

Dayang Sumbi's action is in line with the pre-irrigation society's perception of water. Throughout human history, there has been a pervasive awareness of water's ominous potential: its ability to submerge or carry away objects, the lurking dangers hidden within its depths, and the perceived divine qualities attributed to water through practices such as 'hydrolatry' which ascribes reverence and significance to water's life-sustaining properties while seeking to appease and honor the powerful water deities (Strang, 2014). For instance, Southeast Asian society perceives that water is a powerful element from their belief of a giant watersnake or *naga* (Boomgaard, 2007); this is shown in the motifs of Indonesian *batik* cloth where figures of Javanese and Chinese *naga* are often present, representing wisdom, strength, and knowledge in the Eastern perspective (Widayat, 2022). In Javanese mysticism, the society believes in the existence of a dangerous deity or goddess living in a palace under the ocean named *Ratu Lara Kidul,* or Goddess of the South Sea where she consists of her victims' bones and hair (Boomgaard, 2007, pp. 4–5).

Yet, hydrolatry experiences a change into idolatry, as Strang (2014) informs previously, as the water control system develops throughout time and offers a more gendered-based, masculine, fierce personas of deities. This is symbolized in Sangkuriang's action of controlling the water with the help of spiritual beings and a systematized way of working to fulfill his masculine conquest over Dayang Sumbi's body. Thus, the image of water as Dayang Sumbi's tool of resistance is changed into Sangkuriang's instrument of invasion over nature and women. This idea of conquest over the female body in association with water is also shown in Nawang Wulan's story, yet there is no direct involvement with water when she eventually discovers her shawl hidden by Jaka Tarub.

Lastly, water as the medium of resistance is depicted in the legend of the Banyuwangi River. Although the river Banyuwangi is deeply correlated to the intentional suicide of Sidapaksa's wife triggered by his objectification done towards her, the river also subtly acts as a channel of protest to prove that Sidapaksa's accusation towards his wife is false; it is a rebellion against the denial of subjectivity. Furthermore, on one hand, the beauty radiated by the flowers in the river may remind one of the wife's misery as a woman and self-sacrificing mother. Yet, on the other hand, the power of the river to produce beautiful, fragrant flowers refers to ancient society's belief that water is also a unique generative element.

Water is uniquely viewed as a dominant force in an animated and sentient environment, possessing agency that may equal or even surpass that of its human inhabitants, thus further emphasizing its influential role as a generative element. Interestingly, water too is universally

recognized as a vital element that sustains life, as evident in various cultural origin myths that depict it as a fundamental force responsible for the creation of life. This idea is exemplified in the Rainbow Serpent of Aboriginal Australia, a serpent made of water that is believed to be the creator of humans, animals, and plant species (Strang, 2014, p.90). The belief in water as the power of life is also shown in the Ur-Babylonians, who believe that the primordial waters of Nun create the earth. Meanwhile, the Egyptians draw close ties between Osiris and the Nile as the river annually floods vegetation. In addition, the Greeks also believe that a serpentine water cycle named Okeanos is the source of freshwater that unites the earth and sky (Strang, 2014, p. 93).

Departing from this thought, in this way, Sidapaksa's threat of death is countered by Sidapaksa's wife's response to 'life'. Her death marks an end of female objectification and also a transformation of the murky and dirty river into clear, fragrant waters. Implicitly, this transformation of the river alludes to the generative ability of women and mothers who have the powerful capacity to bring life as water in this context is associated with the feminine character. Again, this discovery resonates with Nurthayati's aforementioned study that women in folktales are objectified according to the patriarchal society's agenda by denying their biological and sociological capacities to give life to uphold male superiority (Nurhayati, 2019).

Conclusion

To conclude, the findings and discussion centering on the connection between female objectification and the portrayal of water in the three Javanese folktales have shown several important points as follows. First, female objectification is closely related to the female characters' bodily experiences. Their subjectivity (experience and emotion) is denied in this process, and that their beauty also comes with misery. Furthermore, on one hand, water is portrayed as a witness of the starting point or ending point of female objectification experienced by Dayang Sumbi, Nawang Wulan, and Sidapaksa's wife. On the other hand, the portrayal of water takes a different form where it becomes the medium of the female characters' tool of resistance. Thus, to enrich the scope of this study, future studies can address the pedagogical application of developing eco-feminist critical thinking through folktales in classrooms for the Indonesian context. Finally, it is hoped through this research, readers are eventually equipped to think about the meaning behind every folktale or other form of the narrative surrounding one's environment and re-think the actual meaning of humanity as a whole through the lens of objectification and ecofeminism.

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CRITICAL DISCOURSE ANALYSIS
ON LORNA YE'S SHORT STORY "BULLY"

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Abstract
This study seeks to analyze the short story titled "Bully." The approach employed in this study is content analysis. The writers used close readinAg to identify sentences highlighting societal injustices during the data collection process. The writers used Appraisal theory to analyze the sentence during their data analysAis. Upon careful data analysis, the writers made interpretations and drew connections using Norman Fairclough's Approach. The study's findings indicate that the short story encompasses all aspects of the appraisal theory. The primary social issue depicted in the short story "Bully" is the unequal power dynamic between the narrator, the victim of the bullying, and the individuals responsible for the persecution. Fairclough's four-step process highlights the power imbalance between the narrator and the perpetrators as the social injustice in the story. However, it has been observed that society hinders rectifying this social injustice. The community persists in the belief that it is permissible to oppress individuals with less authority, and those who recognize this societal wrong are reluctant to intervene, fearing the complications it may entail.

Keywords: Critical Discourse Analysis, Appraisal, Fairclough, Bully

Introduction

Critical Discourse Analysis is a multidisciplinary approach to the study of language as a social practice. Fairclough on the book Critical Discourse Analysis (1995) states that critical discourse analysis (CDA) blends social analysis with language studies and focuses on the interaction between discourse and other social factors (power relations, ideologies, institutions, social identities, and so forth). Analysis of CDA's breadth includes advertising, literature, and journalism. A short narrative represents an example of literary analysis. CDA involves the explicit sociopolitical stance of discourse analysts and focuses on dominance relations by elite groups and institutions as they are enacted, legitimated, or reproduced by text and talk (van Dijk, 1993). Furthermore, CDA is underpinned by the premise that powerful interests within society mediate how social practices are constructed (Schofield & Fleming, 2012). The CDA analyses social wrongs and individual problems that affect a large number of people. Then, they remark on contemporary issues and ongoing disputes. An example of social injustice is an imbalance of power. A power imbalance exists when one partner (or a group of partners) controls decision-making or exercises power in a way that disadvantages other partners or does not forward the partnership's goals. Bullying, as stated by various researchers, is a concrete example of an imbalance of power in which the victim is less powerful than the aggressor (Olweus, 1993; Farrington, 1993; Smith, 1994).

According to Smith & Brain (2000), bullying is described as a "systematic abuse of power" due to its repetitive nature, where the victim is targeted repeatedly without the ability to defend themselves. Bullying can occur in various contexts, and the repeated victimization

can have significant implications for the physical and emotional well-being of those targeted (Rigby, 2003:583). Bullying can have negative effects on both physical and mental health, as well as on relationships with others. This type of bullying is referred to as "relational" bullying (Rigby, 2003).

The short story that emphasizes the power imbalance, especially bullying, is a short story entitled "Bully" by Lorna Ye. This shorty is about a mother who remembers her middle school memories. She tells the story after she meets her friend, the prosecutor of the bullying that happened to her, in a grocery store. That time, one girl comes to her and asked her to be a friend. She felt happy and accepted the friendship. After school, they went to the abandoned park and played volleyball. They went there with other friends. Unfortunately, as the game started, all the girls tossed her and hit her shoulder. Then, all her friends left her crying. Those experiences made her more open up to her children and wants her children to be honest about their friends at school.

Theoretical Framework
Critical Discourse Analysis

Critical discourse analysis (CDA) focuses on how social power abuse, dominance, and inequality are performed, reproduced, and resisted through text and speech in a social and political setting. Critical discourse analysts take a firm stance in dissident research, seeking to understand, expose, and combat societal inequities. To fulfill the goals, critical discourse analysis must exhibit numerous qualities. (1) CDA research must be "better" than other research to be accepted, (2) it focuses primarily on social problems and political issues rather than on current paradigms and fashions, (3) rather than merely describing discourse structures, it attempts to explain them in terms of properties of social interaction and especially social structure, and (4) CDA focuses on the ways discourse structures enact, confirm, legitimate, reproduce, or challenge relations of power and dominance (Schiffrin, Tannen, & Hamilton, 2007).

Norman Fairclough's Approach

Fairclough's critical discourse analysis theory presupposes a dialectical link between language and other aspects of social existence. Both specific text (linguistic analysis) and discourse orders (interdiscursive investigation) are emphasized (Fairclough, 1995). This theory aims to illustrate that text analysis and social theory can work together to produce detailed descriptions for critical discourse analysis. Consequently, using Fairclough's technique necessitates the researcher provide both a linguistic definition and a social explanation of the text. Fairclough outlines four "stages" of discourse analysis crucial to social research. The following are the steps for doing a critical discourse analysis using Fairclough's theory: First, concentrate on the semiotic qualities of a social wrong. Identify the obstacles to resolving the social problem. Then, consider whether the social order "needs" the social wrong. Determine potential solutions to the obstacles.

Appraisal Theory

The appraisal framework, developed by Martin and White and their colleagues in the 1990s and 2000s, permits analyses of those meanings by which texts convey positive or negative assessments, by which the intensity or directness of such attitudinal utterances is

increased or decreased, and by which speakers/writers interact dialogically with prior speakers or potential respondents to the current proposition. Because they all show the speaker's/personal writer's evaluative engagement in the text by adopting perspectives toward phenomena (the entities, events, or states of things being understood by the reader) or metaphenomena, these meaning-making tools are categorized as "language of evaluation" (propositions about these entities, happenings, and forms of experiences).

The evaluation framework provides studies of textual meanings that communicate positive or negative evaluations. Specific literature divides attitudinal meanings into three broad subtypes: affect (positive/negative evaluation expressed as emotional reactions), judgment (positive/negative evaluations of human behavior and character by reference to ethics/morality and other conventionalized or institutionalized norms), and appreciation (assessments of objects, artifacts, texts, states of affairs, and processes in terms of how they are assigned value socially). The concept of attitude transcends the writer's emotion to encompass a broader range of feelings, including affect, evaluation, and appreciation (White, 2015). Using appraisal theory, the researcher attempts to outline a framework to map the feelings as they are construed in the articles, referring to the system of meanings as the attitude, which consists of three semantic regions: emotion (as seen as affects), ethics (as seen as judgments), and aesthetics (as seen as appreciation).

Method

This study was conducted through the application of content analysis method. This technique can be applied to both qualitative and quantitative data, as mentioned by Collis and Hussey (2003). In general, this method facilitates the organization of "open-ended" data for diagnostic objectives (Harwood & Garry, 2003). Content analysis is particularly suitable when the focus of research is on the features of language and communication (Tesch, 1990; Mariampolski, 2001). Given this comprehension, content analysis is considered appropriate to assist researchers in collecting data and gaining insight into the mechanisms through which social power abuse, inequality, and dominance are reproduced, enacted, and resisted, as well as the means by which the speaker or writer conveys approval or disapproval of particular matters.

Findings and Discussion
Appraisal Theory Analysis

To develop social ties, the composer or author must convey information through things and people (in other words, our attitudes) to communicate with listeners or readers. There are three fundamental evaluation methods. It includes attitudes, amplification, and origin. The research's scope is restricted to analyzing the composer's attitudes. According to the taxonomy of Martin (2015), there are three types of perspectives:

1. Affect

Affect is concerned with recognizing positive and negative emotions: are we pleased, sad, confident, nervous, or bored? Affect refers to investigating how people communicate their feelings in a dialogue. There are two general methods of influence, and they could be either favorable or bad. Positive refers to the positive emotions that humans experience. In contrast, negativity is associated with negative emotions. In addition, the following can demonstrate

clearly or imply that humans convey their feelings directly or indirectly through their behavior.

> "I *fantasized* that I could hit some back like a pro of an Olympic team."
> (*Fantasized* shows the affect as dissatisfaction)

This sentence is an example of affect as disaffection. The story's narrator uses the sentence to indicate her unhappiness. In the short story's setting, the bullied narrator cannot fight back against the violence she endured. Thus, she is dissatisfied with her inability to fight back and fantasizes about the situation being reversed.

> "I was *caught up* by some old memories, but I am OK now."
> (*Caught up* shows the affect on unhappiness)

The second passage demonstrates the affect of unhappiness. "caught up" refers to a complex or confusing situation. The preceding clause explains that the narrator recalls unpleasant experiences of being bullied.

2. Judgment
The judgment focuses on our admiration, criticism, commendation, and condemnation of certain behaviors, which evaluates people's character following effect. Positivity or negativity may be indicated, either openly or indirectly. Nonetheless, there is a distinction between judging based on personal assumptions or criticism and judging based on the moral assumption of praise or condemnation.

> *"I was a skinny girl in dull, faded clothes, staying alone reading novels that most kids didn't care."*
> (Judgement of esteem)

This sentence is an example of a judgment of esteem. This demonstrates her self-criticism that she is skinny, dull, and uninteresting. Her belief that she is an outcast at school further explains her inferiority complex.

> *"She was a dazzling, perfect girl who immediately attracted attention."*
> (Judgement of esteem)

This exemplifies the judgment of another person's esteem. The narrator characterizes the prosecutor of bullying as a beautiful and perfect young lady. She urges her to be someone who can attract people's attention, elevating her to a position of superiority.

3. Appreciation
Appreciation is the judgment of semiotic and natural events based on their worth in a particular field. Recognizing the impact of 'things' or presumptions regarding how humans feel about other humans and behave. Otherwise, how do human views it, such as toward television programs, movies, novels, paintings, sculptures, plays, compare, dances, parades;

"*Her nails* were painted purple, and *her hands* were still masculine, as I remembered."
(*Her nails* and *her hands* show the appreciation as a reaction)

The sentence contains appreciation as a reaction to quality. It attempts to describe the girl's nails and hands and explain her behavior.

"In front of them was a *big* mesh bag with volleyballs."
(*Big* shows the appreciation as a reaction)

The preceding passage attempts to explain that the popular girl and her pals have prepared a mesh bag full of volleyballs and have invited her to an abandoned playground.

Critical Discourse Analysis using the four steps of Fairclough's Method
After analyzing the discursive and social processes using Appraisal Theory, critical discourse analysis can be completed using the four-step method by Fairclough. The investigation is explained in the following discussion.

Stage 1: Identification of the Social Wrong
The first step is to identify the social wrong in the short story. The most prominent social wrong in the short story "Bully" is the power imbalance between the victim of the bullying, which is the narrator of the story, and the persecutors.

"*I was a skinny girl in dull, faded clothes, staying alone and reading novels that most kids didn't care.*"
(Judgement of herself)

The passage shows that the story's narrator believes she is inferior to her pals. Unfavorably, she defines herself as a skinny girl in dull and faded clothes. She also perceives herself to be an outsider whom few people care about. On the other hand, the persecutor is described as a popular student who constantly enjoys the support of her peers.

"*She was a dazzling, perfect girl who immediately attracted attention. She was a head taller than me, with black hair shining with vitality. She was the first one in my class that owned a watch, which meant more than owning an iPhone X nowadays. She often polished her nails in bright colors that matched her stylish well-tailored clothes.*"
(Judgement of the girl)

The power imbalance can be more apparent using the Capital, Arena, and Habitus by Bordieu (1977). The persecutor has a higher capital than the narrator (the victim). The excerpt above describes that the persecutor was the first one to have iPhone X, which shows that she has a high economic capital. Additionally, she paves her way to higher symbolic capital by having a higher economic capital. In which all of her friends want to befriend her and to be famous like her. On the other hand, the narrator has lower economic and symbolic capital. It is shown how she is an outsider in the school, and no one wants to talk to her.

In addition, the persecutors invite the narrator to their arena, where she is bullied. In the story, the popular girl tries to befriend the narrator, albeit falsely and invites her to play

volleyball in an abandoned playground. They are all hitting the narrator with the balls, and the narrator cannot defend himself.

> "After school, I was asked to join them at an abandoned playground and to play their favorite girl game — volleyball. I had no clue how to play volleyball. Obviously, it did not matter because they were willing to train me."

The narrator cannot fight back and become the laughingstock of the girls. The story shows how the popular girl invites the narrator into his arena, where she (the popular girl) has higher power than her and uses that power to bully the narrator: invites her to an abandoned playground and bullies her with the help of her friends. Thus, the narrator cannot fight back and 'lose.'

> "That was fun, wasn't it?" She glanced at me, a self-satisfied smirk on her face. Other girls laughed even louder."

Next, the popular girl and her friends feel happy after bullying the narrator, as if they did not just hurt someone, more importantly, their friend at school. It shows how the habitus of bullying is normalized within the society. Additionally, the narrator does not fight back and is shown to 'weep alone' in her room, which indicates that she somehow feels that the bullying that she received is not an important thing that she should tell her parents or teachers.

Stage 2: Obstacles to Address the Social Wrong
The obstacle to addressing the social wrong arises from the society in which the narrator feels inferior because of her appearance, and people who are different from them are frequently viewed as odd and strange. Thus, they normalize bullying behavior. Bullying victims always have less social capital than their persecutors, which prevents them from speaking out because sometimes no one cares about or pays attention to them. A substantial amount of research also shows that victims of bullying are more likely to experience subsequent mental, emotional, physical, and behavioral issues, particularly internalizing issues like low self-esteem, sadness, anxiety, and loneliness (Gancedo, Selaya, & Novo, 2020).

Stage 3: Consider whether the Social Order 'Needs' the Social Wrong
In the short story "Bully," the social wrong that occurs is 'needed' by society. Violence motivated by a need to exercise power occurs when the perpetrator hopes to secure or enhance their position within a social entity. This act is caused by family problems (disharmonious family) and a form of revenge (Fluck, 2017). It can be concluded that the social order supports the occurrence of social wrongs. This is also due to the fact that various parties can be benefited from social wrongs.

Stage 4: Possible Ways Past the Obstacles
Several ways might be possible to fix the social wrongs, mainly for people while higher capital or position. Those with higher power must understand that their ability does not mean they can oppress others. Moreover, bullying would injure the victim, who should not feel inferior to someone in a position of authority. Victims must also understand that they can speak

out and demand the justice they deserve. Furthermore, society should recognize that bullying is not a simple issue and that this behavior harms numerous people. It is time for our culture to stand up for the oppressed and stop viewing bullying as a minor issue. On their website, PACER's National Bullying Prevention Center highlights four critical actions that the community can take to stop bullying. Unite, raise awareness, learn, and take action are the four main points. All of the students should feel protected and supported. Acting in unison helps to spread the message that no one should be bullied. Raising awareness involves talking about bullying prevention, which also aids in understanding-building. Information about ways to stop bullying in communities should be extensively disseminated and posted by all schools, organizations, and communities. Learning is the third crucial factor; learning helps people know what to do when they witness or experience bullying. Websites, classroom toolkits, school materials, and activities can all be used to provide information on bullying prevention. Finally, but most importantly, act. Actions have an effect. Parents can take their kids to websites that prevent bullying, communities can take part in other anti-bullying activities, and educators can access and distribute free toolkits for student-led activities, posters and other visual displays, as well as bookmarks and other promotional things.

Conclusion

Lorna Ye's short story "Bully" is about school violence and bullying. The narrative begins with a mother who recalls unpleasant memories of bullying after encountering the perpetrator in a supermarket. The mother (the narrator) characterizes herself as dull and explains how she differs from other children. One day, the popular girl asked her to an abandoned playground to play volleyball with her and her pals. The invitation turns out to be the beginning of her experience of being bullied. The popular girl and her pals assault her with volleyballs, and she cannot defend herself.

The appraisal theory is a psychological theory that states that emotions are derived from our judgments (appraisals or estimates) of events that result in distinct reactions in various persons. The expression of praise or disapproval for ideas, people, things, or behaviors is referred to as appraisal in writing or speaking. By expressing such ideas, language users engage with their interlocutors on a personal level. This idea aids authors in understanding the narrative style used by the story's narrator. After analyzing the narrative, the authors discovered that the narrator dislikes her former self and constantly compares her appearance to that of the popular kid, who subsequently turns out to be the bully. Fairclough's four-step process identifies the power imbalance between the narrator and the perpetrators as the social wrong in the story. However, it is also discovered that society impedes correcting the social wrong: the community continues to believe that it is acceptable to oppress those with less authority, and those who see this social wrong are hesitant to intervene because they do not want it a problem.

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UNDERNEATH THE GUT TREND: CRITICAL DISCOURSE ANALYSIS OF YANN MARTEL'S WE ATE THE CHILDREN LAST

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Abstract

The idea behind dystopian writing is located within its nuance of being oppressed. This is often associated with the relationship between the tyrannical government and its vulnerable citizens, the upper class and the lower ones, or someone who has the ability or power over someone else. With these ideas, this paper attempts to unravel the social imbalance done by the government, in the dystopian article *We Ate the Children Last* by Yann Martel using Critical Discourse Analysis and Transitivity. Within the analysis, Fairclough's four steps and Halliday's language analysis will be used as the theoretical framework, seeking how power is distributed and used in the text. While on the method, the qualitative method will be used as the bridge to interpret the transitivity theory and relate it to Fairclough's four steps. Through this study, it will show how power can be seen within the language, especially in literature, such as dystopia, and the alternative solutions to the problem.

Keywords: *Dystopian, Critical Discourse Analysis, Government, Power, Fairclough*

Introduction

In analyzing the nuance of being oppressed within literature, one should see how it mostly correlates to the idea of dystopian writing. This correlation can be seen from its definition. According to its definition, dystopian literature represents the conditions of unequal and oppression within the society and even the environment due to its government. Ryan states that the world is filled with perfectness only toward the privileged ones. Dewi uses terrible futures to depict dystopian literature (Ryan, 2014). The terrible futures include people being forced to submit to tyrants and living with limited power in economics, politics, and technology (Dewi, 2020). Therefore, through these definitions, dystopian literature certainly plays on the themes of power abuse in the context of economics, politics, and the culture of fictional society within its writing.

One of the dystopian literature is *We Ate the Children Last* by Yann Martel in 2004. It is a dystopian article published in the Guardian about a society that attempts to fix the social problem of poverty and hunger by transplanting a pig's digestive system to a human (Martel, 2004). Ultimately deciding on picking the digestive system of a pot-bellied pig species, scientists managed to extend a cancer patient's digestive flexibility, saving him from immediate death. A catch, however, lies in the side effects of having such a volatile organ; intense hunger, loss of the need to sleep, undisgusted by raw food, freeganism, and eventually cannibalism. The government, however, seems to turn a blind eye toward this case even after it has caught popularity. The young, unique, and influential people started to adopt this trend. When the rise of pig-stomached-people coincided with the disappearance of the elderly, riots, reduction of the number of stray cats & and dogs, and eventually live acts of cannibalism, the government only responded with hostility toward the masses and

the creation of concentration camps. Initially, what seemed like a mental asylum for the pig-stomached people, these camps also became places to imprison the innocent via Gulag-like or Auschwitz-like arrests during the era of Hitler, Stalin, or Mao.

From the summary, it can be seen that there is a power play from the government toward the citizens. However, using definitions and summaries only to determine the foul play of power in dystopian literature can reduce the analysis essence as insufficient, and less critical. To avoid that, other alternatives, such as examining the language become something that can be considered more useful and engaging. This idea is supported by Gee and Fairclough. According to Gee, language plays in the equation of power abuse in dystopian literature as it is something that constructs 'reality' and meaning (Gee, 2011). On the other hand, Fairclough points out the language's ability to become the medium for people to communicate things, such as ideologies which Fairclough considers as something that is closely related to power (Fairclough, n.d.). Hence, this paper aims to look at the power play in dystopian literature, one needs to take a look at the language.

Then, a question arises, such as which method is suitable for analyzing dystopian literature as it needs to look over the power play within its language. This is when Critical Discourse Analysis comes in. According to Fairclough, there is a link – a dialectical link that connects the social and language of one particular context. Because of that, the emphasis is placed on examining the text based on linguistic analysis and the discourse orders through interdiscursive investigation (Fairclough, 1995). Therefore, this paper aims to expose the power play *within We Ate the Children Last* through linguistic and social approaches by Critical Discourse Analysis.

Method

In this section, it will provide the method along with the story's context. Starting with the method, this paper will be using the qualitative method and critical discourse analysis. The qualitative method is a method of research that mainly analyses the data that are word. Because of this feature, it allows this paper to have additional data to comprehend stories, especially dystopian literature, such as *We Ate the Children Last* by Yann Martell (Highnett & McDermott, 2015; Walliman, 2011). Hence, this paper will use two types of data, primary and secondary.

The primary data is the *We Ate the Children Last* by Yann Martel. While the secondary data will be taken from journals, books, and websites that correlate with the research.

Critical Discourse Analysis

By definition, Critical Discourse Analysis is a critical analysis conducted to find the social imbalance within stories, articles, news, and other written ideas. Haryatmoko also states that critical discourse analysis, which is inspired by Marxism, is accomplished by examining the cultural aspects of social life, specifically when domination and exploitation are maintained by the manipulation of culture and technology (Haryatmoko, 2016).

In analyzing the social imbalance, Critical Discourse Analysis employs a steps analysis by Fairclough (Fairclough, 1995). The first step is to find and focus on the social imbalance within the text through the semiotics or linguistics aspects. Through that aspect, the social imbalance will be identified and analyzed until its lexical and semiotic levels. The second step is to find the obstacles preventing the handling of social imbalance. The third one is to re-examine whether the social imbalance happens because society wants it to happen. In this step,

the writer needs to see the social imbalance critically since, in some cases, the social imbalance manages to flourish in society because it benefits them. After analyzing the social imbalance, obstacles, and society's perspective, the last step is to accommodate those problems through solutions. The solutions are required to be as specific and objective as possible since that is characteristic of Critical Discourse Analysis, which is taking a moral responsibility (Haryatmoko, 2016)

Theoretical Framework
Transitivity Theory

Transitivity, by definition, is a theory that aims to identify the meaning and relationship between the grammatical features and the subject within the text. Another definition by Hopper mentions that transitivity is a 'global property' of an entire clause that carries the idea of the agent (the subject) to the patient (another subject) (Hopper & Thompson, 2008). Therefore, transitivity is a system that aims to carry the meaning of a clause by identifying the verb and the participants.

The idea of transitivity that carries the meaning of a clause is divided into six processes of meaning, three of which are the main processes in the English Transitivity System – Material, Mental, and Relational Processes (Halliday & Matthiessen, 2014). The material process refers to verbs that show whether the subject or an event is happening (being created), creating, changing, doing, or acting something. The mental process, on the other hand, refers to verbs that reflect the subject's action that relates to their mental or consciousness, such as seeing, thinking, and feeling. Furthermore, the last process is the relation process, which refers to verbs that portray the event or subject's possessions as having an attribute, identity, or symbolizing something.

Thus, by finding these three main transitive processes, the article *We Ate the Children Last* will be broken down and analyzed to discover which process dominates and influences the social imbalance within the story.

Findings and Discussion
A. Transitivity Theory

In this section, the clauses within the article *We Ate the Children Last* will be selected and organized using Halliday's transitivity processes (Halliday & Matthiessen, 2014). There are three processes of meaning:

1. Material Process

The material process is a process that involves physical actions – for example, running, crying, and others and the participant is the perpetrator of the action – **Actor** is the first participant, while **Goal** refers to the second one.

No	Clauses	Participant (Actor)
1	He finally **confessed** that he went out and picked at garbage.	He (Patient D)
2	Regulatory approval **came** swiftly.	The Government (Indirect)
3	A cleverly orchestrated campaign of petitions and protests – "Malnutrition: zéro! Déficit: zéro! "… easily **overcame** the hesitations of the government.	A cleverly orchestrated campaign of petition and protests

4	The government **reacted** swiftly.	The Government
5	The army **descended** upon everyone of the operated, without discrimination between the law-abiding and the criminal.	The Army
6	The police **raided** their offices and only a handful copies **escaped** destructions.	The Police
7	Internment camps **were** set up, nearly always in a small, remote towns….	The Government (Indirect)

Based on the table above, the first material process (1) represents a side effect of changing patient D's organs using a pig's digestive system. Later on, in the following examples (2-3), the society ends up believing the government and having the same side effect as Patient D, resulting in chaos within the society and profit for the government because they do not need to pay attention to the poor people. To make matters worse, as it gets closer to the end of the story, it becomes more evident in the last four examples (4-7) that the government decides to use its other subordinates (again) and misuse its power to shut down those against them by putting them in concentration camps. Therefore, the material processes portray the government as the trickster and the tyrant that sets up its citizens and kills them for its own advantage.

2. Mental Process

Differentiating from the Material process, which invests more in physical actions as the determinant, the Mental process refers to the actions that require more mental ability or consciousness. Moreover, the participant (human) in this process is called a **Senser.**

No	Clauses	Senser
1	…since he no longer **felt** the need for much sleep and **was** embarrassed about his diet.	He (Patient D)
2	The medical team would have been **concerned** except …. And further test revealed… that the man was bursting with good health.	The medical team

Based on the first example of Mental Process, Patient D, the cancer survivor, is slowly developing a new diet – eating garbage after using the pig's digestive system to replace his cancer-affected organs. Although receiving such a staggering achievement in his health after the new diet, this new diet causes him to feel ashamed of himself because the only thing that satisfies him as a human being is not food anymore, rather than garbage or rotten food.

Meanwhile, the second example represents the consciousness of the medical team, the perpetrator of this research, which rejects the idea that there is a side effect and the need to do further research on this experiment. Moreover, according to Bustos and Mcquade, the consciousness of the medical team can also be described as the government's consciousness since the government is in control of this particular instrument (Butos & Mcquade, 2006).

Therefore, the mental processes display the embarrassment within patient D toward his current state and the ignorance of the government in dealing with the anomaly of the gut revolution experiment.

3. Relational Process

       The relational process is a process of meaning that functions to identify, classify, or symbolize the clause whether it has the identity, attribute, or symbol – the subject or the participant carries these three is called a **Carrier** or **Identifier/Tokens.**

Clauses	Carrier
The procedure **caught** on among **the young** and **the bohemian**, **the chic**, **the radical,** among all those who wanted a change in their lives.	The procedure

       Based on the example above, the relational process represents the influence of the gut revolution in affecting other people besides the sick ones within the society, resulting in the experiment being used more in the wrong way by the society and without restrictions from the government.

       Therefore, based on the overall findings of the processes above, it is shown that the Material process appears more frequently than the other two processes, signifying that the social imbalance in the article *We Ate Children Last* is mostly conducted through the action of the higher power, in this case, is the government.

B. The Four Steps Methodology by Norman Fairclough

       After finishing the transitivity theory discussion and analysis in the previous part, the paper will proceed with the critical discourse analysis by using the four steps by Norman Fairclough. The analysis will be as follows:

Finding the Social Imbalance through Semiotic/Linguistics Aspects

       This first step aims to find the social imbalance through semiotic/linguistic aspects within the short story, particularly in *We Ate the Children* article. Through close reading, transitivity findings, and discussion, it is concluded that the social imbalances are the government's misuse of power toward the approval of pig digestive system transplantation to humans even though it has drastic side effects and the annihilation solution of people with the negative side effects.

       The first social imbalance is the government's misuse of its power in approving the pig digestive system as a health solution despite the side effects. The events start with patient D, a cancer survivor, who admits that there are side effects that happened to him after changing his organ to a pig digestive system, such as eating garbage, having little sleep time, and even feeling embarrassed about his own condition.

       "He finally *confessed* that he went out and picked at garbage." (Material Process)

       "…since he no longer *felt* the need for much sleep and *was* embarrassed about his diet" (Mental Process)

       However, despite having plenty of side effects, patient D manages to recover from his cancer. This anomaly leads the medical team or, indirectly, the government (Butos & Mcquade, 2006) to approve this research, even changing the chemotherapy used to cure the patient with cancer to the pig's digestive system despite knowing this intriguing fact about the gut revolution.

"The medical team would have been *concerned* except …., And further test revealed… that the man was bursting with good health." (Material Process)

"Regulatory approval *came* swiftly." (Material Process)

Soon, society notices and takes an interest in this new regulation from the government. This interest is growing bigger and bigger, to the point that it is becoming unattainable for them to keep, making them create a protest so the social problems, such as poverty and malnutrition, can disappear.

"A cleverly orchestrated campaign of petitions and protests – "Malnutrition: zéro! Déficit: zéro! "… easily *overcame* the hesitations of the government." (Material process)

The government that knows the danger behind the gut revolution, instead of refusing or banning it, decides to approve the revolution while pretending to be the one who is concerned about its citizens. This creates the illusion of the government as an innocent party in the story.

The second social imbalance is the government's misuse of power in covering its fault from society by shutting down the media and annihilating the pig-stomached people. This second social imbalance happens after the government approves the new regulator. From that moment, people who are sick and those who do not decide to exchange their organs into pigs' digestive system.

"The procedure *caught* on among *the young* and *the bohemian, the chic, the radical,* among all those who wanted a change in their lives." (Relational Process)

With all types of people in society changing their organs, the side effects start to affect the environment. Soon, the news of all of them eating garbage to the point that they begin eating older people is spreading widely. The government is left with no choice but to fix this problem. However, the solution is annihilating evidence from specific media, and the pig-stomached people are put in concentration camps and then killed.

"The army *descended* upon everyone of the operated, without discrimination between the law-abiding and the criminal." (Material Process)

"The police *raided* their offices, and only a handful copies *escaped* desctructions." (Material Process)

"Internment camps *were* set up, nearly always in a small, remote towns…." (Material Process)

Aside from the semiotic aspects above, there is an addition in terms of vocabulary. The use of words, such as astounding recovery (in the first paragraph), real achievement (in the second paragraph), healthy, and strong (in paragraph three) give the impressions of how well this experiment is. They put it in a way that sounds as if the experiment works for the particular patient D and will work the same for the other people. These words are used as the government's attempt to persuade and trick society, through positive-sounding adjectives.

Identifications of the obstacles to handling the social imbalance

In *We Ate the Children Last* article, the obstacle is the government's suppressive nature. By the time the numbers of pig-stomached-people and missing people increased, added to the media involvement in protesting, rather than holding an urgent meeting on finding a solution to the problem, the government turned into a dictatorship-esque arrest spree. Instead of solving the problem, the government decided to give an ultimatum of power by exterminating the data from the media, arresting pig-stomached people along with law-abiding citizens, shipping

them to concentration camps, and immediately executing escapees.

Consider the social imbalance within the society or not

We believe bandwagoning is the case for middle to upper-class supporters for the social imbalance. A study conducted to explain bandwagon behavior finds that the behavior stems from a psychological trait, which is the fear of missing out on a trend. Bandwagon behaviour operates with a noticeable tendency, which is: that the more luxurious and hyped a product or trend is advertised, the stronger it will develop the 'fear of missing out' in people who consume the advertisements (Kang, et al.). In the case of We Ate the Children Last, the transplantation trend has caught the attention of both the middle and upper class, creating this exact bandwagon behavior. These people do not see the transplantations as a survival necessity, they just saw it as a trend appearing within their society. Once this trend has garnered enough followers and is advertised in a luxurious enough way, the 'chic' and the 'bohemian' are eager to bandwagon. This vicious organ-replacing bandwagon behavior, though creating social imbalance, is used to maintain their social status (Kang & Ma, 2020).

Certainly, the poor need this social imbalance because food is scarce for them. Even if they have some food to eat, there is a chance that it is unhealthy food. By using the digestive system of pigs, the food that is unhealthy at first can be processed, now without costing their health. Even "better", they can scavenge food in garbage bins, reducing garbage problems, and lessening the need for the government to provide subsidized food.

Moreover, the middle class - the radical, chic, or middle to upper-class supporters, may benefit by using this to boost their social acknowledgment. In the world of social media, people can receive social recognition just by saying they support something. "I support this," "I hate that," and "my affiliation is with this party," are enough for an individual to be recognized and belong to a group. We believe bandwagoning is the case for middle to upper-class supporters for the social imbalance.

On the other hand, the government indeed receives the most benefits from the social imbalance within the society. The apparent one is from the economic perspective. Through the approval of the gut revolution, the government does not need to make and arrange allowance money or aid to the poor people, meaning that the tax money that is supposed to support the poor can be manipulated or corrupted. Therefore, obtaining money and saving time by arranging financial aid for the poor, are the reasons why the government supports the social imbalance to happen in the society.

The Solution

What differentiates CDA from regular discourse analysis is that the former picks a stance and feels obligated to bear the moral burden to resolve the social imbalance. In the case of this dystopian article, the solution is by dramatic coup de' tat. The soft warning could have been the solution had the government not gone to drastic measures, such as arrest and execution. However, looking at the government's attitudes in allowing dangerous scientific practices, eliminating evidence from media, destroying facilities, and torturing and practicing genocide toward innocent citizens is beyond human measure. Therefore, at this point, the only resolution for the citizen can be achieved through the overthrow of the government.

In addition, if the coup de tat succeeds, the new government needs to create solutions to prevent the past from happening again – for instance, by learning and teaching the new

generation the history, starting from its cruelty to show the way to avoid/prevent the problem.

Conclusion

Critical Discourse Analysis uses transitivity, and four-step analysis can identify the social imbalance in the *We Ate Children Last* article. The social imbalance is that the government proved to be the one who benefited from the experiment toward the poor. The benefit is the removal of expenses used for the poor without getting any social scrutinizes from society. Moreover, the government, as the highest power holder within the country instead of protecting the citizens, acted as the perpetrator in causing damages in a public place, destroying substantial evidence, and violating human rights. Therefore, using Critical Discourse Analysis in this particular story allows one to look into more significant and critical perspectives of the potential of how the government and society can become if the government is immoral and the society is less thoughtful in choosing their lifestyle.

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THE ECOCRITICAL ROLE OF SACRED TREES IN LITERATURE: COMPARING C.S. LEWIS' THE MAGICIAN'S NEPHEW AND DJOKOLELONO'S SETAN VAN OYOT

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Abstract

Though C.S. Lewis' *The Magician's Nephew* and Djokolelono's *Setan van Oyot* are literary works separated by culture and age, they are unified by a common denominator that is essential to develop an ecological awareness, which is their use of sacred trees. It has been observed that narratives containing embodiments of nature such as supernatural tales of forest guardians or sacred trees are among the most effective methods in intentionally voicing or unintentionally reminding humanity's ecological obligations. *The Magician's Nephew* possesses the 'Tree of Protection', while *Setan van Oyot* has the Indonesian weeping fig tree named, 'Kiyai Oyot'. This paper will look into the ecocritical role surrounding both fiction's sacred trees. By using the qualitative descriptive method, this paper has found *first*, the protector role of both trees. *Second*, both trees function as the first bulwarks against the fiction's antagonists which are labelled as a foreign destructive force.

Keywords: Comparative Literature, Ecocriticism, Setan Van Oyot, The Magician's Nephew

Introduction

Throughout the last 50 years, there has been a surge of academic interest attempting to explore the connection between humans and nature, all embodied in the term called ecocriticism. Its inception as a concept is largely agreed to have happened in the 1980s with the help of ecological philosophers such as Michael P. Branch, Cheryll Glotfelty, and Karl Kroeber. A common denominator shared between their works− such as, "Ecocriticism: The Nature of Nature in Literary Theory and Practice", "'Home at Grasmere': Ecological Holiness", and *The Ecocriticism Reader: Landmarks in Literary Ecology*− is the necessity to revise the current human-nature relationship (Branch, 1994; Glotfelty & Fromm, 1994; Kroeber, 1974). The necessity for such revision was caused by a plethora of aspects, the 'amalgamation of worries' that followed World War II and the Cold War, such as; nuclear concerns, environmental crises, overpopulation anxiety, and resource scarcity (Garrard, 2004). By the 1990s, there were works that prioritised on advocating human integration with nature, such as Jonathan Bate's *Romantic Ecology* and Greg Garrard's *Ecocriticism*. And by today, the message of ecological consciousness has permeated throughout the majority of society.

In Indonesia, ecological consciousness has found its way through the medium of poetry and novels, creating narratives that revolve around the nation's literary tradition and geography. Poets and novelists in Indonesia communicate connections between humanity and nature while imbuing nuance from the archipelago's diverse landscapes and culture. Writers like Chairil Anwar, Joko Pinurbo, and Putu Wijaya are among the ones that have contributed significantly to this discourse. They took advantage of language's aesthetic aspect as a tool to connect readers with the environmental dimension. Joko Pinurbo used nostalgia in his poem

"Hutan Karet" to invoke a universal ecocritical awareness in Indonesian people (Pinurbo, 1990). In the short story "Merdeka", Putu Wijaya warned readers about an incoming disconnection between the major economic powers and nature (Wijaya, 2010). This disconnection is shown by how the rich's subjugation of nature that ends with floods, pollution, and societal disintegration. Implicated throughout the short story, is the necessity to fight back this human-nature 'absence'.

From Indonesia's relatively young ecocriticism front, there has been clear endeavours at improving the subject by enriching the discourse. The mimetic and cathartic nature of ecocriticism has been explored in Thirman Putu Sali's poem "Sunrise di Bukit Manglayang", showing that ecocritical literary works may act as reflections of the real society and providers of relief. Analysis of the poem also shows that ecocritical analysis requires or at least may benefit from understanding multiple disciplines (Khomisah, 2020). This echoes Garrard's propositions in which a complete understanding of environmental problems can only be achieved by analysing its cultural and scientific dimension. Especially in today's era of postmodernism, where the polarization of ideas and 'void' it creates necessitate humanist researchers to work even harder in order to better communicate their ideas (Dewi, 2017). We have witnessed how 'cornucopians', are able to shift environmental awareness to be lightly viewed by claiming that unrestricted capitalism is the main benefactor for an improving society and therefore erases the need to worry about 'fear-mongering environmentalists' (Garrard, 2004). This void created by the cornucopians must be quickly occupied by environmentalists and ecocritics in order to restore balance in the environmental discourse.

Within the vast expanse of ecocriticism, trees emerge as symbols that signify the essence of ecological interconnectedness. Trees become powerful metaphors in literature serving as sources for reflections on life, growth, and interconnectedness. In this context, sacred trees, with their spiritual and cultural significance, stand as embodiments of the symbiotic relationship between humanity and the natural world. They serve as narrative tools, capturing the essence of ecological consciousness within the context of culture and literature (Tatay & Merino, 2023).

In Indonesia, trees play a crucial and multifaceted role in shaping the country's environment, culture, and economy. The nation's vast and diverse tropical forests harbor an extraordinary array of plant and animal species, contributing significantly to global biodiversity. Indonesia's rich cultural heritage is deeply intertwined with its forests, as many indigenous communities rely on the resources derived from trees for their traditional practices and livelihoods. Moreover, the forest sector is a key pillar of the country's economy, providing employment opportunities. However, the nation faces challenges such as deforestation, illegal logging, and forest fires, which threaten the sustainability of this resource (Nugroho & Prasetyo, 2019). Sustainable forest management practices and conservation efforts are crucial in ensuring that the role of trees in Indonesia continues to be a positive force for both the environment and the people. But this starts with a form of ecological consciousness.

In Indonesia, trees carry deep supernatural significance deeply rooted in the country's rich cultural and spiritual traditions. The beliefs of many indigenous communities in Indonesia give spiritual qualities to various elements of nature, with trees being prominent among them (Saputra, 2020). Certain trees are believed to be inhabited by spirits or deities, and these sacred groves are revered as places of spiritual power. In Balinese Hinduism, for example, the sacred banyan tree, is considered a dwelling place for spirits (Artini, 2022). Villages often have

designated sacred trees, and offerings are made to these trees during ceremonies and rituals to appease the spirits residing within them. The connection between trees and the spiritual realm is also evident in other Indonesian cultures, where certain trees are believed to serve as gateways to otherworldly dimensions. Moreover, the practice of Hinduism in Indonesia involves venerating natural elements, including trees, as religious importance (Sujarwo, Caneva, & Zuccarello, 2020). Highlighted in the practice is the sin of intentionally hurting nature (Dewi, 2020). Such beliefs contribute to the conservation of sacred forests and groves, as cutting down or harming these trees is often considered taboo due to the perceived spiritual consequences (Tatay & Merino, 2023). In Indonesian folklore and mythology, trees are frequently featured as symbols of protection or as homes for mystical beings.

In the Western world, trees similarly hold significant ecological, cultural, and economic importance. In North America and Europe, forests contribute substantially to biodiversity, carbon sequestration, and water regulation. Trees are integral to the identities of many Western cultures, with ancient trees often holding historical and cultural significance (Stara & Tsiakiris, 2019). Additionally, urban trees provide numerous benefits, including improved air quality, shade, and aesthetic value. Sustainable forestry practices are emphasized in many Western countries to balance the economic benefits of timber production with the need to preserve biodiversity and ecosystem health.

In the realm of literature, the convergence of ecocriticism and the symbolism of trees creates a rich tapestry that reflects our evolving understanding of the environment. The narratives of C.S. Lewis' *The Magician's Nephew* and Djokolelono's *Setan van Oyot* exemplifies this fusion, transcending cultural and temporal boundaries. *Setan van Oyot* is about a young Dutchman who ventures to Java to find his father, a beautiful native woman with ambitions of becoming a Dutch lady, and a corrupt politician, all involved in a web of tragedy around a village that has a 'protector' which takes the form of a beringin tree (Djokolelono, 2019). Meanwhile, *The Magician's Nephew* is about two children traveling through worlds and also the creating of the world of Narnia (Lewis, 2008). Through the exploration of the 'Tree of Protection' and 'Kiyai Oyot,' this study unveils the enduring power of sacred trees as conduits for ecological reflection. These literary works, separated by culture and age, converge on a common ground, a shared narrative rooted in the interconnectedness of humanity and nature. In doing so, they contribute to the broader discourse on literature's role in shaping ecological consciousness, emphasizing the enduring relevance of both ecocriticism and sacred trees in our contemporary understanding of the world.

Method

This paper is a comparative analysis which focuses on ecocritical aspects of two stories with different cultural backgrounds. Comparative literature is a methodology that examines literary works from diverse cultures, languages, and epochs with the aim of seeking the resemblances, distinctions, and connections between them (Hutchinson, 2018b). It transcends the confines of individual national literary works, and encourages a more expansive, global outlook on literature. Ecocritical is the adjective form derived from ecocriticism, a form of criticism that focuses towards the representation of the natural world.

Hutchinson likens comparative literature to the Rorschach's inkblot test, where two mirrored images present an abstract or undefined object. When individuals observe the inkblot, their natural inclination is to draw comparisons with another set of structures (Hutchinson,

2018a). The inkblot on its own does not contain meaning. Only when the individual compares the image with an object they saw before, the image starts to make sense. Similarly in comparative literature, the comparatist will draw parallels between one literary work with another in order to comprehend the significance of both works. The approach in comparative literature involves treating the histories, cultures, and other aspects of literary works as individual dots and then attempting to establish connections among them to construct a coherent pattern. Another way to look at it, comparative literature regards literary works as fragments that require organization to unveil the complete picture. Summarizing these information, comparative literature stands as an interdisciplinary field dedicated to establishing connections and making reasoned comparisons among various elements found within literary works.

This paper will focus on ecocritical common denominators that will be examined by using qualitative descriptive approach in order to elaborate its points. This methodological choice is driven by the need for an in-depth exploration of the cultural and symbolic dimensions associated with both text's sacred trees. Passages are chosen while keeping in mind a diverse representation ecocritical aspects. With a focus on extracting relevant passages and explaining how their cultural and symbolic aspects point out towards ecocriticism, this paper will hopefully offer a useful analysis.

Lastly in this section, is a brief explanation on ecocriticism, which is the orientation that the passages will be explored through, and also a presentation on how ecocriticism will be used. Ecocriticism is a study on how nature is represented in literature (Glotfelty & Fromm, 1994). An ecocritic's tendency is to develop an ecological consciousness in readers. One way to achieve that is to focus on ecocritical aspects. These ecocritical aspects or keys can further localize the ecological discussion, consequently, making a more concentrated analysis. Ecocritical aspects might include concepts such as balance, growth, or sustainability. Because of this study's focus on sacred trees, the ecocritical aspect of this paper will focus on how the trees function as protectors and indicators of the presence of a non-ecologically oriented ruling power.

Findings and Discussion

In *Setan van Oyot*, the protective role of its sacred tree, Kiyai Oyot, is highlighted in multiple parts of the story. The very first instance for this can be seen in the first chapter, when the character Mbok Kromo warns her husband on being *kuwalat*, during their quarrel over his worsening tendencies of looking perversely towards their daughter, Tinah. *Kuwalat* or kualat is a Javanese term which is commonly associated with being cursed. In practice, it used as noun to rebuke someone who had violated, is violating, or has the tendency of violating a spiritual or heavenly principle. In the case of Mbok Kromo's husband, Pak Kromo, the kualat is less located in the fact that his sexual gaze is directed towards her daughter, but rather because his gaze is directed toward a child who is 'gifted' by Kiyai Oyot. Implicitly in the chapter, is Mbok Kromo's belief that Tinah's body is bestowed by the tree a set of protective charms, that of which will dispense a kualat upon a person who sees herself with malintent.

In fact, malintent, or malevolence, is the general problem both Kiyai Oyot and the Tree of Protection seem to be repelling. The title *Setan van Oyot* can be literally translated to 'Devil from the Root'. It is the combination of Javanese and Dutch. The decision to combine both languages makes sense and is quite straightforward, this is because the story takes place in

1930, during a time of Dutch rule in East Java. But the interpretation of the title can go in two directions. Firstly, it can mean a malevolent spiritual force, signified by the word *Setan*, originating from the root part of a tree. In the first meaning, the tree is the source of malevolence. But in the second meaning, the *oyot* or root can be interpreted in more general manner. This will alter the title's meaning into 'malevolence has penetrated to the roots of the story's society'. In support for the first meaning are most Indonesian people. As of today, there are a lot of superstitious Indonesians, moreover, reviews of the book show that readers expected a horror story before reading the whole book. But the story itself does talk about this spirit in form of an embodiment of nature, the sacred tree. We later know that it is in fact a spiritual force, although not necessarily malevolent. The second interpretation of the title is supported by some of the characters. A common form of malevolence shared by some of the characters is greed. This has penetrated through them deeply; 'found root' in them, is another way to describe it. It is the sacred tree's characteristic to repel this malevolence which is embodied in the second definition. Meanwhile in *The Magician's Nephew*, the Tree of Protection's purpose is to repel the malevolence which is embodied in what Aslan calls as the 'force of evil', Jadis.

An intriguing fact on how Kiyai Oyot detects malevolence can be seen by how the sacred tree responds to injustices. Wlingi, the village in which the fabula propagates, is home to men & women, locals & newcomers, field workers & businessmen, scientists & spiritual gurus, and also the colonized subject & colonizers. While there are these striking binary oppositions, some order is maintained, in the sense that while the story has progressed far enough, bloodshed has yet to be spilled. Injustice prevails in form of psychological colonization, internal colonization, and objectification of women. Injustice is a variation, or possibly product, of malevolence that should have been detected by the tree. These injustices align with the second interpretation of the title's meaning; they are the 'devils' in the 'roots' of Wlingi. Yet, Kiyai Oyot seemingly does nothing to protect the village from these injustices.

One interpretation for this is that Kiyai Oyot's malevolence detection is not human-centred. In the case for complex societal intricacies, the job is left to humans. Without justifying the injustices, one can see how the characters did their part in maintaining some form of equilibrium. The workers of *Giethoorn* befriended and assimilated the Dutch gentleman, Thijs, into their East Javan culture until he was practically indistinguishable with them. This happened despite the local's hate towards the Dutch. Respect between workers and higher-ups were maintained to an extent. There were plans on creating a riot, brewed by workers and youth groups, but they never succeeded, nor did they claim any lives. Even in one of the instances where death of a character could have been a solution, the route of killing was not chosen. This refers to Ndoro Sinder's preference of exiling Mbah Benjol as opposed to assassinating him. In general, almost all possibilities of chaos were met with some form of order which outcome was the survival of all characters. Only when the characters disturbed Kiyai Oyot the malevolence was detected, equilibrium was destroyed, and the deaths took place.

This seemingly egotism of nature is a misdirected interpretation on how Kiyai Oyot's protection works. The protection of Kiyai Oyot comes from the people of Wlingi. This has tendency of protection coming from sacred sites has been observed in studies, in which religious or sacred sites tend protect the site itself and the area around it. To add to this, never in the fabula did a supernatural entity protected a character, or even interacted with them. This

is because *Setan van Oyot* is a novel imbued with realism and comedy, as opposed to a supernatural story. The sacredness of the tree was created by the locals by constructing stories around its sacredness. This lies in line with the Sapir-Whorf hypothesis which claims that individual's language, or this case stories, shape the perception of the world (Lucy, 2001). A tree with no power other than that which is biologically capable, is able to maintain the order of a village, and in some cases protect the society around it.

The Tree of Protection in *The Magician's Nephew*, seemingly contrasts Kiyai Oyot, as it comes from a fictional story setting in which magic is possible. But how the tree protects its society bears similarities with its Indonesian counterpart. The method of how the Tree of Protection protects is by producing a scent which smells good for Narnians with good intentions but foul for sources of malevolence. While the tree is physically preventing Jadis from entering Narnia by using its scent, it also acts as a reminder for Narnians who pass it. The mere fact that the tree exists provides order. This sacred tree is similar to that of the panopticon; that a higher power is observing them, requires them to act in some sort of harmony.

When it comes to non-ecologically oriented powers, both stories have their own set of sources of chaos which interestingly come in form of a queen. In Kiyai Oyot, the queen is not personally present in the story. She is the Queen of Netherlands known as Sri Ratu. Sri Ratu doesn't seem to directly order the cutting down of Kiyai Oyot, but her influence requires her subordinates and assistants to provide a space for the celebration of her birthday. Event organizers decided that the place under the tree was the perfect place for such event. After all, the chocolate plantation near the place has been compared to *Giethoorn* of the Netherlands, and the surrounding landscape was extremely beautiful. Meanwhile, Jadis, the self-proclaimed Queen of Charn, destroyed her own world in order to prevent her sister claim the throne.

Sri Ratu, embodies a form of indirect influence that emanates from a distant source. Despite her physical absence, her impact is visible through the actions of her subordinates and assistants. The decision to create space for her birthday celebration under the sacred tree, leading to its unintended destruction, underscores the far-reaching consequences of external influences. Sri Ratu becomes a symbol not only of the Dutch colonial power but also of the unintended consequences that can arise from seemingly innocuous decisions made in her name. The juxtaposition with Jadis, adds a layer to the exploration of chaos. Unlike Sri Ratu, Jadis is not a passive influence. She actively engages in the destruction of her own world. This deliberate act of annihilation, driven by a desire to maintain control over the throne, contrasts sharply with the unwitting chaos caused by Sri Ratu's influence. Jadis's character introduces a more overt form of power and agency, where the queen herself becomes the instrument of chaos, choosing to sacrifice her entire realm for her personal ambitions. Jadis's character is marked by the determination to thwart her sister's claim to the throne. The act of annihilating Charn by using the Deplorable Word is not merely an impulsive outburst, but a calculated move, a manifestation of her unyielding will to rule. This deliberate and destructive choice sets her apart as a queen who doesn't shy away from extreme measures, be it the destruction of the entire ecology of her world, in order to secure her dominance. Both queens are not wary of the ecological problem caused by their power and they serve as cautionary characters in the narrative. This absence of the ecological consciousness brought the suffering of the society around the sacred tree.

Conclusion

In the narratives of *Setan van Oyot* and *The Magician's Nephew*, the stories revolve around the protective roles of sacred trees, Kiyai Oyot and the Tree of Protection, respectively. *Setan van Oyot* combines Javanese and Dutch elements, emphasizing the societal and environmental contexts of Wlingi, the title "Devil from the Root" invites dual interpretations either a malevolent force emanating from the sacred tree or malevolence penetrating the roots of society. Kiyai Oyot's protection, however, is revealed to be a construct shaped by local beliefs and stories. In contrast, *The Magician's Nephew* introduces a magical setting where the Tree of Protection utilizes a scent to physically deter malevolence. But *The Magician's Nephew's* sacred tree also acts as a maintainer of order, similar to Kiyai Oyot. Both stories underscore the importance of preserving cultural and natural heritage, caution against unchecked ambition, and the requirement for an ecological consciousness.

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RESISTANCE IN PRAMOEDYA ANANTA TOER'S *THIS EARTH OF* MANKIND AND MIN JIN LEE'S *PACHINKO*

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Abstract
This paper delves into the theme of resistance as a recurrent motif in Asian literature, exploring its portrayal in Pramoedya Anantoa Toer's *This Earth of Mankind* and Min Jin Lee's *Pachinko*. Against the backdrop of historical colonization experiences in Asia, the study addresses two key questions. Firstly, it examines how resistance is depicted in the chosen novels, shedding light on characters like Minke and Sunja who challenge dominant powers. Secondly, the research assesses the regional nuances of this portrayal and explores the broader significance of resistance as a theme. The analysis draws inspiration from contemporary perspectives on power, emphasizing its relational nature. Grounded in the theories of Albert Memmi, Homi K. Bhabha, and Edward Said, the study delves into Memmi's notion of the mythical portrait of the colonized. It explores how, faced with the impossibility of assimilation and the realization of shouldering the colonizer's burdens, resistance becomes a crucial pivot for the colonized. The narrative of Minke and Sunja illustrates diverse forms of resistance, from challenging educational ideologies to unintentional acts of survival. Ultimately, this study illuminates how resistance serves as a pathway to self-discovery and autonomous dignity in the face of colonial dominance

Keywords: resistance, postcolonialism, asian literature

Introduction

The theme of resistance is a recurring motif that underscores the potrayal of countries in Asian literature. Asian countries have a long history of experiencing colonization, with colonizers not only from Western nations, but also occasionally from within the Asian region itself. Considering each country's complexities and the uniqueness of their respective past with colonization, this paper will adress two key research questions. First, it will examine how resistance is depicted in Pramoedya Anantoa Toer's This Earth of Mankind and Min Jin Lee's Pachinko. Second, it will assess how the portrayal of resistance by characters in these novels reflects their respective rgions, and it will explore the broader significance of the theme of resistance.

Resistance is closely linked with power, traditionally defined as the military strength of the state or the ability of individuals and groups to influence others to act in alignment with their will. In a more contemporary light, power is not merely about capacity but also siginifcantly about relations. One perspective categorizes it into collective resistance, encompassing aspects such as identity, framing, resource mobilization, and strategy, and the more subtle, everyday and concealed forms of resistance (Lilja, 2022, pp. 202–203).

Resistance is a phenomenon that arises in relation to power dynamics. It is suggested that resistance does not always confront or challenge power; in some cases; it inadvertently ends up supporting the very power it seeks to oppose. When individuals opt out and refuse to cooperate, they stand as "deviating others" who deviate from the established norm, risking being labeled as abnormal. Furthermore, resistance can be either deliberate or unintentional and has the potential to either challenge and transform power relations or fall short of doing so (2022, pp. 204; 208).

This Earth of Mankind, the first novel of Pramoedya Anata Toer's "Buru Quartet", revolves around the life of Minke, an 18-year-old young man endowed with a remarkable sensitivity to the colonizer and colonized worlds around him. Minke is a Native student in a Dutch high school situated in Surabaya, and he adeptly navigates the culture of the colonizers, whether they welcome it or not. A siginificant portion of the novel, and the rest of the tetralogy, is dedicated to Minke's education, a system established in the Netherlands East Indies to co-opt the brightes and most talented young Indonesians. However, *This Earth of Mankind* also delves into how Minke negotiates between his Dutch education and his Native beliefs, illustrating the conflict between these two realms and revealing Minke's resistance when he recognizes the limiations of his Dutch schooling

Min Jin Lee's *Pachinko* is a multi-generational family saga that spans the 20th century and explores the lives of a Korean family living in Japan. The novel primarily focuses on the experiences of a young woman named Sunja, who becomes pregnant by a wealthy married man. Sunja refuses to become his mistress and instead marries a young minister, Baek Isak, who offers her a chance at a new life in Japan. The story follows Sunja, her family, and descendents as they navigate the challenges of living as ethnic Koreans, or Zainichi Koreans, in Japan. They face discrimination and society bias due to their ethnicity. On hindsight, the novel also portrays their struggles for survival, identity, and a sense of belonging in a society that often rejects them.

While prior research has explored forms of resistance depicted in these novels, this paper seeks to analyze the portrayals of resistance based on the theories of Albert Memmi. Moroever, previous studies have not thoroughly examined Minke's resistance within the educational sphere, particularly in his interaction with the de la Croix sisters. Additionally, this research will delve into Sunja's more subtle, everyday resistance, in contrast to the more vocal resistance displayed by her descendents. Considering that both these novels are set during tumultuous times of colonization, it would be insightful to see the different kinds of resistance displayed by people of different social standings.

Literature Review
Review of Related Theories
This study bases itself on the theories of Albert Memmi (1920-2020), Homi K. Bhabha (1949-present), and Edward Said (1935-2003). In his work *Colonizer and Colonized*, Memmi describes what he refers to as "the mythical portrait of the colonized" (1974, p. 123). This mythical portrait serves as a justification for the colonizers' mistreatment of the colonized. The colonized are portrayed as exceptionally lazy, while the colonizers are depicted as inclined toward action. The colonized are shown as frugal, seemingly devoid of many desires, yet ironically, they consume excessive quantities of meat, fat, alcohol, and other indulgences. They are presented as cowards who fear suffering and as uncivilized brutes devoice of any

inhibitions (1974, pp. 123–127).

Another facet of dehumanization is the tendency to generalize. The colonized are never individually characterized, giving the impression that they are not their own person. Instead, they are all lumped into an anonymous collective, in which the colonized are referred to as "they", often in a negative connotation ("They are all the same"). Furthermore, the colonizers deny the colonized any semblance of freedom. They neglect to provide proper living conditions for the colonized, leaving them with no escape from their circumstances, neither through legal means like naturalization nor through religious conversion (1974, pp. 129–130).

Due to this fabricated image constructed by the colonizers, the colonized is effectively erased from both history and community. They are deprived of the privileges and responsibilities associated with citizenship. The colonized find themselves excluded from the community, lacking the rights enjoyed by citizens, unable to fulfil their obligations, ineligible to vote, and exempt from shouldering the community's burdens. They are left feeling disconnected from the essence of true citizenship (1974, pp. 135–140).

In general, traditions, knowledge, customs, achievements, and the actions of previous generations are passed down and preserved in history, serving as a valuable educational resource for future generations. Language, which is central to new experiences, also plays a crucial role in this process. However, a vast majority of colonized children do not have the privilege of receiving education. Even for those fortunate enough to attend school, the history they are taught does not reflect their own people's history. Their teachers of not align with the same narrative as their parents they do not represent the familiar and redemptive figures that teachers are in most other parts of the world. There is a lack of communication between the child and the teacher, and when it does occur, it is dangerous. The teacher and the school environment present a world that starkly contrasts with the child's family surroundings. While the colonized child is spared from illiteracy, they pay the price of enduring linguistic dualism – a disconnect between their home language and the language of education (1974, pp. 149–150).

Generally speaking, there are two ways the colonized approach their situation. The first response is when the colonized attempt "to change his condition by changing his skin" (Memmi, 1974, p. 164). This is akin to the concept of mimicry. Bhabha, in his chapter "Of Mimicry and Man", draws from Jacques Lacan when he states that,

> "Mimicry reveals something in so far as it is distinct from what might be called itself that is behind. The effect of mimicry is camouflage.... It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled - exactly like the technique of camouflage practiced in human warfare" (Bhabha, 1994, p. 121).

Mimicry is the manifestation of a difference that, in itself, is a form of denial. It serves as a manifestation of dual expression: a multifaceted strategy involving reform, control, and discipline that 'appropriates' the Other while simultaneously representing power. Mimicry operates at the intersection of what is recognized and permissible and that which, though recognized, must be concealed (Bhabha, 1994, p. 128). The colonized aspires to attain parity with the splendid model set by the colonizer, which, dangerously enough, may lead to an admiration for the colonizer.

Nevertheless, there will come a point in which the colonized arrives at the alarming realization regarding the implications of his endeavour. He will realize that he has shouldered

all the charges of the colonizer and is gradually adapting to viewing his own people from the perspective of the colonizer. Even he if agrees to every demand, he will remain unrescued. To be properly assimilated, it requires more than simply departing from one's own group. He must fully integrate into another. That integration is impossible, and now he is rejected by the colonizer (Memmi, 1974, pp. 164; 168).

After this point, resistance steps in. When the colonized finds it impossible to change his circumstances to appease the colonizer, he revolts. As the pursuit of assimilation is abandoned, the liberation of the colonized "must be achieved through a reclamation of self and autonomous dignity" (Memmi, 1974, p. 172). The attempts to emulate the colonizer necessitated self-negation, and the colonizer's rejection becomes an essential precursor to self-discovery.

After enduring the colonizer's rejection for an extended period, the colonized now rejects the colonizer. The colonized wages this battle using the very values and methods of combat that the colonizer understands. The colonized comes to terms with being different, but it is their perceived negative elements that are central to their resistance. They not only accept their "flaws", but also come to view them as virtues. While they possess the ability to dismantle the colonizer and colonization, they cannot erase what they have genuinely become and what they acquired during the era of colonization. Ultimately, they acknowledge, and embrace, their identity as colonized (Memmi, 1974, pp. 180–184).

The importance of the situation of the colonized and their resistance lies in Said's *Orientalism*. To truly comprehend and analyse ideas, cultures, and histories, one cannot afford to overlook the influence of power dynamics or their intricate structures of authority. To assume that the concept of the Orient was simply conjured into existence as a product of imagination is disingenuous. The interaction between the Occident and the Orient constitutes "a power relationship, marked by domination and varying degrees of a multifaceted hegemony" (Said, 1978, p. 5), which is closely intertwined with socio-economic and political institutions.

Taking Gramsci's insights, certain cultural forms and ideas hold sway over others, with specific cultural expressions assuming leadership, and this form of cultural dominance is what is defined as hegemony. Civil society comprises of schools, families, and unions. Meanwhile, political society consists of states institutions like the military, the police, and the government, exercising authority in the political realm. Culture operates primarily within civil society, where the influence of ideas, institutions, and other individuals is not enforced through domination, but is rather based on what Gramsci terms as consent.

By examining how the characters in *This Earth of Mankind* and *Pachinko* portray resistance, this study aims to shed light on the process of their evolution from adapting to a society where assimilation with the colonized is expected for them to be seen as equals, to gradually rebelling against the colonizers. Additionally, the study intends to reveal the impact of power dynamics and cultural domination, which are intricately linked with the socio-economic and political institutions form the backdrop of this resistance, and how they are representative of the regions depicted in the novels.

Review of Related Studies

Two relevant studies discuss the portrayal of resistance in *This Earth of Mankind*. Rifqi et al. mention that the colonized carry out resistance due to their subordinate position (2023, p.

130). In identifying the portrayals of resistance in the novel, the study bases itself of on two different types of resistance. The first is public resistance, which is defined as "a type of resistance that involves interaction between two or more parties involved" (2023, p. 132). This type of resistance involves a more organizational structure with the potential to incite a revolution, and therefore, it is not individualistic. An example includes Minke's refusal to become a high-ranking Javanese official, as he does not align himself with the feudalistic practices in society that put much emphasis on hierarchy. The second is private resistance, which is a more individualistic kind of resistance described to be "carried out slowly, secretly, and sometimes disorganized" (2023, p. 134). For instance, when conversing with Annalies, Minke rejects the habit of having to adjust the politeness of his language. This habit is prominent in Javanese culture, in which an acceptable level of Javanese language is permitted when speaking with high-ranking officials. Since Annalies comes from a much more liberated European lifestyle, he resists this habit.

Meanwhile, Sofi and Basiri's study does not include a concrete definition of resistance. With their score primarily confined to Nyai Ontosoroh (also known as Sanikem), the study describes Nyai Ontosoroh's journey from being sold by her father as a *nyai* when she was just a young child, her transition into a *nyai* living with Mr. Mellema, and her fight for the custody of her biological daughter Annalies in the Dutch court. When she was sold to Mr. Mellema, Sanikem was just a young child, and she was in a position where she was too inferior to portray any open resistance. Despite that, she displayed passive resistance by crying, representing her objection to her father's choice even though there was no chance of changing her father's mind. A year later into her life as Nyai Ontosoroh, she displayed resistance when she no longer acknowledged her parents, as her father traded her for wealth and status. The height of her resistance occurred when Nyai Ontosoroh went head to head with the colonial court despite the limited chance of gaining custody of her daughter (2020, pp. 165–169).

Two relevant studies discuss *Pachinko*. Unlike the related studies for *This Earth of Mankind*, the following studies do not posit themselves on the subject of resistance. However, each study indicates the characters' attitudes which carry the spirit of resistance. Tablizo examines the three generations of Zainichi Koreans mentioned in the novel and how they respond to issues of identity and belonging in a variety of historical contexts. The term "zainichi", which literally translates to "foreign resident" in Japanese, became prominent throughout the colonialist-imperialist history of Japan (2022, p. 100). The Zainichi community is in battle with its own identity, choosing to neither identify themselves as Korean nor Japanese. The first generation of the Zainichi community moved to Japan as a means of finding better work opportunities outside Korea, which at the time was going through tensions due to North-South politics. Despite the prejudice arising for being a Zainichi Korean, which was imbued with a negative connotation due to the strained relations between Korea and Japan, the female characters of the first generation preserve the traditions and cultures of their homeland, as evidenced by their desire to perform the *jesa* ceremony (2022, p. 112).

However, Sunja's children Noa and Mozasu (the second generation of Zainichi Koreans) are split in terms of how they deal with their identity crisis. While Noa is eager to conform and mimic the Japanese all while hiding his Korean ethnicity, Mozasu refuses to model himself as a model Korean. In this case, Mozasu displays resistance, because he embraces the fact that no matter how he tries to mimic the Japanese like his older step-brother, he will always be a foreigner in Japan (Tablizo, 2022, p. 116). Noa and Mozasu' s situation is further elaborated

by the second relevant study. Trihtarani et al. offer an explanation of why Noa chooses to conform and Mozasu chooses to resist. Noa's bitter experience with poverty gives Noa the drive to study and work hard to obtain an equal social status to gain what he refers to as a normal life. However, upon learning that he comes from *yakuza* lineage from his biological father Hansu, he estranged himself from his mother and moved to Nagano, all while keeping his Korean and *yakuza* identity a secret despite later raising his own family there. Although Noa is successful in living a normal life as a "Japanese" person, the irony lies in the fact that the only way he achieves his normal life is by hiding his true identity (Trihtarani et al., 2019, pp. 178–179). As for Mozasu, his resistance does not stop at simply acknowledging his Zainichi identity. He finds employment in the *pachinko* business and is successful in it, breaking out of the poverty experienced by the first-generation Zainichi Koreans (2019, p. 180). This wealth carries onto Mozasu's son Solomon, a third-generation member of the Zainichi Koreans. Despite having an alien registration card, a discriminatory act considered "a form of governmental control to identify and monitor Koreans" (Tablizo, 2022, p. 116), Solomon shows resistance against existing Zainichi Korean assumptions by being educated in the United States and working a white-collar job – privileges that are passed down courtesy of Mozasu's success as a *pachinko* business owner.

Although the studies above hints at the resistances portrayed in *This Earth of Mankind* and *Pachinko*, the studies above have yet to describe resistance as a process. Memmi's theory suggests that there is tendency for the colonized to emulate their colonizers before reaching a point, or a certain realization, where the colonized decides to resist. Furthermore, there is minimum scholarship in regard to how the characters' resistance is representative of the novels' respective regions, and the significance of resistance in the field of Asian Literature in English. While the studies above serve as solid starting points to begin an analysis on the characters' resistance, this paper aims to further enrich the existing discussion.

Findings and Discussion

This section attempts to answer the two research questions above. First, how is resistance portrayed in *This Earth of Mankind* and *Pachinko*? Second, how are characters' portrayals of resistance representative of the novels' respective regions, and how is the theme of resistance significant to Asian Literature in English?

Resistance and Its Significance in This Earth of Mankind

With much of the related studies having discussed the resistance portrayed by Nyai Ontosoroh, this section will instead take a further look at how Minke resisting the influence of Dutch education. Minke is one of the protagonists in *This Earth of Mankind*. The son of a Javanese aristocrat, his privileged background allows him to obtain education in a Dutch high school, or commonly referred to as a "Hoogere Burgerschool (HBS)" in the novel (Schultz & Felter, 2002, p. 147). What makes Minke remarkable is that he is the only "Native" student among his peers. One on hand, Minke has rare access to formal education at a prestigious Dutch-language school. On the other hand, Minke experiences discrimination due to his indigenous background. His name "Minke" alone, which means monkey, is given to him by one of his teachers (Toer, 1996, p. 11).

However, this did not discourage Minke from his academic pursuits. He develops a fascination for his Dutch teachers and considers them to be the givers of "very broad

knowledge, much broader than that received by students of the same level in many of the European countries" (Toer, 1996, p. 13). He develops a fascination for one of his teachers, Magda Peters. It was Magda who introduced Minke to the writings of Mulatuli. However, Minke was unaware of his country's troubled history.

Although his feelings of resistance were later on awakened during Nyai Ontosoroh's fight in the Dutch court for the custody of her biological daughter, another lesser discussed example of Minke displaying resistance towards the Dutch education system was during his discussions with new acquaintances Sarah and Miriam de la Croix.

Minke's feeling of resistance was first awakened when Miriam put him in a humiliating spotlight.

> "'A Native who has obtained European education. Very good. And you already know so much about Europe. Perhaps you don't know as much about your own country. Perhaps. True? I'm not wrong, am I?'
>
> The humiliation has now begun, I thought. (Toer, 1996, p. 162)"

Although Miriam claimed it was not her intention to insult anyone, she points out the ridiculousness of Minke's ancestors who, "generation after generation", believed in myths such as "thunder is the explosion caused by the angels trying to capture the devil" (Toer 163). She then presses Minke by asking whether he believes in such legends, despite having learned natural science in in his Dutch school.

The peak of this exchange was when Miriam brought up Dr. Snouck Hurgronje and his Association Theory. Dr. Snouck conducted a study to see whether Natives are able to prosper provided they are raised within and European learning system, which bases itself on science and rationality. From there comes his Association Theory, which claims that direct cooperation between the Natives and European officials would only be possible provided that the former are educated based on European ways. Therefore, the Europeans would no longer need to have the "burden" of controlling the Natives (Toer 167).

Minke displays resistance during the next part of the discussion. When asked about his opinion, he disagrees with the Association Theory. He argued that the Natives have read ***Babad Tanah Jawi*** and are well versed in Javanese. Despite being taught to admire the Indies' Army's exceptional abilities in controlling the Natives, Minke highlights that the Natives also have their own accounts of how they have withstood the Indies Army's attacks for centuries. While acknowledging that the Natives have often been defeated, he questions why the Dutch did not conceive of this Association Theory three centuries ago when the Natives might have been more amenable to sharing responsibilities with Europeans. Minke's implication is that the Europeans are not as progressive as they believe themselves to be, as he quotes, "he's (Dr. Snouck Hurgronje) is three hundred years behind the Natives of that time." (Toer 168)

This Earth of Mankind sees Minke's journey as he receives a formal education in the Netherlands East Indies through a system specifically designed to attract the brightest Indonesians. However, Dutch education during the colonial era was a contentious issue. As illustrated in Minke's conversation with Miriam, one possible reason for select Indonesian elites gaining access to Dutch education was the expectation that they would become capable future leaders willing to work together with their colonizers. The colonized are expected to transform into their colonizers, despite the fact that these Natives would never be like their white counterparts – no matter how knowledgeable they are.

Minke's disillusionment with the notion of Dutch education being progressive becomes

evident when he shares the Association Theory during a discussion with Magda Peters, who promptly shuts down the conversation. Magda's justification is that such topics are not suitable for school discussion; they fall within the realm of the Queen, the Netherlands government, the government-general, and the Netherlands Indies government (Toer, 1996, pp. 245–246). This exchange underscore that Minke's Dutch education was selective, purposefully omitting significant aspects of Dutch-Indonesian history. This encounter sharply contrasts with Magda's initially described progressive attitude in the novel. Despite the promise of receiving "broad knowledge" at his Dutch school, it appears that the school and its teachers consciously choose to overlook specific aspects of their country's troubled history and the true intentions of the Dutch government.

This notion aligns with Memmi's theory that individuals fortunate enough to attend school are often taught a version of history that does not reflect the history of their own people. There is a lack of effective communication between students and teachers, and when confrontations arise, they can be perilous, as exemplified by Magda's reaction upon realizing that Minke broached a controversial topic. While the colonized Minke is spare from illiteracy, he grapples with the consequences of a disconnect between his Dutch and Native illiteracy, he grapples with the consequences of a disconnect between his Dutch and Native education.

Nevertheless, there is a glimmer of resistance when Minke staunchly defends his Native beliefs during his confrontation with Miriam. This aligns with Memmi's idea that when the colonized individual finds it impossible to change their circumstances to appease the colonizer, they inevitably revolt. Miriam's point about the paradox between Minke's Dutch education and his Native beliefs makes him realize that pursuing assimilation is futile. Left with no other choice, he decides to reclaim his self and autonomous dignity. He rejects Miriam, the colonizer, and employs the colonizer's own methods, academic discussion, as a medium of combat. Minke becomes aware that his Native history is not without flaws, considering that the Natives fell under Dutch subjugation, which is perceived as a negative element in Miriam's eyes. However, Minke turns the tables, considering these flaws as virtues, as the Natives possess knowledge that the Dutch only came to acquire many centuries later. In doing so, Minke transforms the perceived negative elements of his colonized background into a form of resistance.

The Dutch believed that controlling education was a means to suppress the growth of nationalism. Queen Wilhelmina's "Ethical Policy" of 1901, intended to win over the Natives, was promoted as a noble experiment to modernize Indonesian society and allow a new elite to partake in Western civilization's wealth – a motive closely similar to the Association Theory. However, as Minke points out, the Natives did not require salvation because they possessed knowledge predating the Dutch arrival in Indonesia. Paradoxically, the Ethical Policy marked the beginning of organized Indonesian nationalism, igniting a sense of resistance (Schultz & Felter, 2002, p. 149).

The theme of resistance is intricately connected to Indonesia's history, and this spirit is vividly manifested through *This Earth of Mankind* by Pramoedya. While the author achieved recognition through his literary accomplishments, it was his unwavering resilience in the face of tyranny that galvanized Indonesia's spirit of resistance. Pramoedya experience imprisonment on three separate occasions under three different Indonesian regimes (Schultz & Felter, 2002, p. 144). He was a staunch critic of the New Order's self-important, power-hungry, and oppressive Java governance, attributing these issues to "Javanism", which fostered

unwavering obedience to authority figures to the extent that they could practice fascism without being questioned (Tsao, 2012, p. 120). During his incarnation on Buru Island, Pramoedya was denied access to a pen and paper to document his stories. Instead, he narrated them to fellow prisoners, an act of resistance aimed at preserving his imagination and humanity in the face of adversity.

Resistance and Its Signifiance in Pachinko

With much of the previous related studies having focused on Noa, Mozasu, and Solomon's journey with resistance, this section will primarily focus on Sunja's story as she shows resistance as a first-generation Zainichi Korean who moved to Japan. She was born in the early 20th century when Korea was annexed by Japan in 1910, leading to economic hardship for the nation. Sunja's family ran a prosperous boarding-house, but her life took a turn when her father died of tuberculosis when she was just 13 years old, leaving her and her mother, Yangjin, to manage the boarding-house alone.

At the age of 17, Sunja developed feelings for Hansu, a wealthy fish broker who had protected her from a group of rowdy men in the market. However, these infatuated feelings resulted in Sunja becoming pregnant by Hansu. Unfortunately, Hansu was already married with child in Japan and refused to marry Sunja. Although he is willing to offer financial support, Sunja declined to become his mistress.

Later, a sickly young pastor named Baek Isak stayed at Sunja's boarding-house and learned about her pregnancy. Isak offered to marry Sunja, and she accepted. After their marriage, Isak and Sunja moved to Osaka, Japan, with the goal of Isak finding employment in a church. This move led them to live with Isak's brother, Yoseb, and his sister-in-law, Kyunghee, in a small house in Ikaino, Osaka's impoverished Korean neighbourhood.

During World War II, the Japanese government required everyone, including Christians, to participate in weekly Shinto ceremonies and worship the emperor. During one of these ceremonies, Hu, the sexton in Isak's church, recited the Lord's Prayer as an act of resistance, which led to Isak's arrest. This arrest had a significant financial impact on the family. With no other choice, Sunja and Kyunghee started looking for a source of income and eventually established a successful food cart in the Ikaino market.

In *This Earth of Mankind* comes off as more political and revolutionary, whereas in *Pachinko*, it takes a on a more subtle form, often manifesting as everyday actions. This resistance can involve everyday and spontaneous acts of subversion employed by Korean descendants to navigate the Japanese national homogeneity ideology without explicitly political goals. Zainichi Koreans employ these strategies to combat discrimination and safeguard their cultural and historical legacy, especially in a context where the nation views ethnic and racial diversity as potential threats to its existence (Laurent & Robillard-Martel, 2022, pp. 39–40).

When Japan annexed Korea in 1910, a significant number of Koreans migrated to Japan in search of employment in Japanese mines and factories. Throughout the colonial period, the Koreans living in Japan faced severe hardships. They were typically employed in menial labour roles within the most exploited and least protected labour market, often competing with the lowest stratum of the Japanese labour force (Kim, 2011, p. 236). For example, Isak's brother, Yoseb, had seized the earliest opportunity to travel to Japan in pursuit of a different life. He self-taught himself the skills of a machinist and now held the position of a factory foreman in

Osaka (Lee, 2017, pp. 68–69). Even if these Zainichi Koreans were brought to the country by Japanese companies, they were not provided proper housing. Instead, they were provided camps attached to the mines or factories with deplorable conditions (Lee, 2017, p. 126).

> "'Kimchi! Delicious kimchi! Try this delicious kimchi, and never make it at home again!' she shouted. Passersby turned to look at her, and Sunja, mortified, looked away from them. No one bought anything. After the butcher finished with his hog, he washed his hands and gave her twenty-five sen, and Sunja filled a container for him. He didn't seem to mind that she didn't speak Japanese." (Lee, 2017, p. 164)

Enduring traditions serve as powerful symbols of resilience. Members of a youth organization have observed that food can be a more significant cultural identifier than language, noting that Zainichi Koreans continue to include kimchi in their diet alongside Japanese cuisine. The significance of kimchi is not merely anecdotal. Because it has historically been linked to Korean identity, its consumption has faced stigma in Japan, with the phrase "they stink of kimchi" being a common anti-Korean slur (Kim, 2011, p. 48). One instance is when Sunja's son, Noa, was affected by the kimchi odour at home. Similar to the rest of the Korean children in his local school, Noa was teased and taunted. Because his clothes smells like onions, chili, garlic, and shrimp paste – all ingredients to make kimchi – the schoolteacher made Noa sit at the back of the classroom next to Korean children whose mothers raised pigs in their homes. He was also called garlic turd (Lee, 2017, p. 169).

In spite of the negative connotations associated with kimchi, akin to Memmi's proposed theory, Sunja harnessed the negative elements of a culinary dish closely linked to her colonized culture and rebranded it as something positive in the land of her colonizers. Sunja remained dedicated to selling items that were rooted in her cultural heritage and gradually expanded her offerings to include other pickled vegetables such as radishes, cucumbers, garlic, and chives. Sunja's commitment led to the accumulation of a customer base, primarily consisting of Korean women working in factories who lacked the time to prepare their own side dishes. Her success drew the attention of Kim Changho, who entrusted her as the exclusive supplier of kimchi for his yakiniku restaurant located near Tsuruhashi Station.

Sunja's display of resistance may not be as overtly political or revolutionary as Minke's, in which the actions of the latter ultimately serve a reflection of the overall spirit of a more nationalistic resistance. Unlike Minke, there are no academic debates or controversial exchanges of ideas. Instead, Sunja's resistance emerges from her fundamental need to ensure her family is alive in a territory that resents her existence a a Zainichi Korean. There are no academic debates or controversial exchanges of ideas. Instead, it is purely work ethic and constant survival mode. Unlike her two sons, Noa and Mozasu, who grapple with identity crises as they grow up, Sunja simply does not have the time and energy to contemplate how to assimilate into the colonized society. She remains constantly in survival mode, selling the one thing that is closely tied to her culture to fund her sons' education and raise them without a father figure present.

> "Sunja-ya, a woman's life is endless work and suffering. There is suffering and then more suffering. It's better to expect it, you know. You're becoming a woman now, so you should be told this. For a woman, the man you marry will determine the quality of your life completely. A good man is a decent life, and a bad man is a cursed life – but no matter what, always expect suffering, and just keep working hard. No one will take care of a poor woman – just ourselves" (Lee, 2017, p. 37).

Conclusion

Resistance takes on various forms, with some being outspoken like Minke's and ohers more understated, akin to Sunja's. Nonetheless, both types of resistance share a common thread – they challenge the dominant power that envelops them. In Minke's case, he initially followed in the footsteps of his colonizers, even admiring the Dutch education he received, believing it to be progressive. However, his interactions with the de la Croix sisters triggered an epiphany, leading him to resist by exposing the flaw in the Association Theory. He also asked his teacher Magda Peters challenging questions, which were considered unsuitable for a school setting and deemed matters reserved only for the Queen. On the other hand, Sunja's resistance was never intentional. Her sole focus was survival, with little concern for assimilating into Japanese society. With her limited Japanese, she turned to selling kimchi as a means of making a living. Despite her brother-in-laws initial reservations about women working, and also the negative stigma surrounding kimchi in Japan due to its pungent aroma, Sunja could not affort the time or energy to dwell on it. Her primary objective was simply to endure in the land of her colonizers.

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CRITICAL DISCOURSE ANALYSIS ON ETHNIC DISCRIMINATION IN ERIC MUSA PILIANG'S "KNOW THY NEIGHBORS"

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Abstract
This study aims to examine how ethnic discrimination is depicted in the short story "Know Thy Neighbors" by Eric Musa Piliang. The study utilized a descriptive qualitative method. The researcher utilized transitivity as a tool to analyze the sentences. The analyzed sentences were interpreted and connected to the story's background and the social context concerning ethnic discrimination. The findings were discussed based on three discourse dimensions proposed by Fairclough. The study revealed that racism against Indonesians of Chinese descent is described through various forms of physical violence. The short story also delves into an in-depth analysis of social practices, specifically focusing on the causes of racism against Indonesians of Chinese descent. It highlights how economic anxiety and media influence significantly shape public opinion.

Keywords: critical discourse analysis, ethnic discrimination, transitivity, Know Thy Neighbours

Introduction

Every individual deserves to be treated with equality, regardless of their race, beliefs, ethnicity, gender, and other factors. Discrimination refers to the unfair treatment and denial of human rights that individuals experience based on the fact that they belong in a specific group, class, or category. Ethnic discrimination is the most prevalent form of discrimination in society (Sumodiningrat & Nabila, 2022). Ethnic discrimination occurs when someone or a group of people are treated unfavorably based on their ethnicity.

Ethnic discrimination in Indonesia has been a significant issue, especially after the New Order regime ended in 1998 (Bertrand, 2003). The Chinese minority in Indonesia has historically experienced discrimination, particularly during the New Order era when there were attempts to assimilate them into the national community (Mustajab et al., 2023). This paper aims to discuss the portrayal of ethnic discrimination in the short story "Know Thy Neighbors" by Eric Musa Piliang (2018). "Know Thy Neighbors" tells the story of a resilient single mother of Chinese-Indonesian descent who, along with her two children, manages to survive the devastating riots that specifically targeted the Chinese-Indonesian community. The story effectively captures the tense atmosphere and conveys the characters' anxiety and fear as they witness the destruction of nearby houses and stores by native Indonesians. At the end of the story, the family manages to survive the riot after being saved by two indigenous men who know the family well.

Critical discourse analysis was used in conducting this paper. Critical Discourse Analysis (CDA) is a multidisciplinary approach investigating the intricate connection between language, power, and ideology within diverse sociocultural contexts (Al-Badri & Al-Janabi, 2022). Critical Discourse Analysis is suitable because it studies how social power abuse and

inequality are enacted through text and talk in social and political contexts. The objective of CDA is twofold: to describe and critically evaluate the role of text and talk in creating and perpetuating inequality, injustice, and oppression within society (Leeuwen, 2015). This paper adopted Fairclough's Critical Discourse Analysis theory (2003) regarding three discourse dimensions: textual analysis, discursive practice analysis, and social practice analysis.
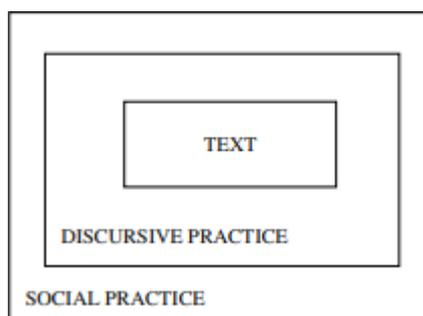

Figure 1. Discourse Dimensional

Textual analysis involves examining the linguistic features present in a text. Discursive practice analysis focuses on the production, consumption, and interpretation of texts. Social practice analysis examines the social context in which texts are situated. In analyzing the textual dimension, Halliday's systemic functional grammar was used. Halliday's systemic functional grammar (SFG) is a linguistic theory that considers language as a tool for conveying meaning. It places significant importance on the connection between the form and function of language (Trinh et al., 2017). This paper specifically utilized the concept of transitivity, which is a component of Systemic Functional Grammar (SFG), to analyze the short story. Transitivity is a linguistic concept that reveals how speakers and writers express their thoughts about the world and how they interpret their experiences of the world (Halliday & Matthiessen, 2014). According to Halliday (2014) the transitivity is divided into six types namely material, relational, verbal, mental, behavioral and existential. The material process refers to the actions that are carried out by objects that can be observed. The relational process involves the expression of relationships between objects. The verbal process refers to the transfer of information through spoken words. The mental process that involves conscious experiences such as perception, emotion, cognition, or desire. The term "behavioral process" refers to the actions that participants perform subconsciously. The existential process is marked by the use of "there" at the beginning of a sentence, followed by a verb such as "be," "seem," or "appear."

Several previous studies have been conducted on the topic of critical discourse analysis in short stories. The study conducted by Windiyanto et al. (2022) aimed at investigating tiger parenting's power dominance in the short story titled "Two Kinds" by Amy Tan. By using transitivity, they found that the main character's mother applies abusive form of tiger parenting through physical actions, mental affection and verbal utterances, as depicted in the short story. Additionally, they discovered that the story depicts the life of the second generation of Asian-Americans. The rebellion of the character Jing-Mei against her tiger parents is portrayed through her expressions and utterances towards her mother. The second study conducted by Arslan et al. (2023) aimed at investigating social power relation in a postcolonial hybrid culture in the short story "My Son the Fanatic" by Hanif Kureishi. Their study reveals that the concept

of power relationships involves the sharing or opposition of power between two or more individuals. This story demonstrates that neither character is inherently more powerful than the other. Neither of the male participants maintain power throughout the speech, but they both held an equal status. However, women remain subject to powerlessness in relation to language and social factors. These two studies use critical discourse analysis to investigate about the power imbalance in the short story.

Method

The focus of this study is a short story called "Know Thy Neighbors" written by Eric Musa Piliang. This study employs a descriptive qualitative approach. According to Cresswell (2014), qualitative research is a research approach that focuses on the exploration and comprehension of social phenomena. In data gathering process, the researchers identified the sentences that exemplify social injustices within the text. Following that, the researchers analyzed the selected sentences and categorized them into six processes, utilizing the transitivity framework proposed by Halliday. The researcher analyzed the classified data using relevant theories. Finally, the researcher analyzed the sentences and connected them to the background information of the text and the social context surrounding ethnic discrimination.

Findings and Discussion

The findings and discussion are divided based on three discourse dimensions proposed by Fairclough (2003). The first stage is textually oriented discourse analysis which refers to detailed analysis of the text. In this stage, the transitivity process is adopted to justify how the language constructed in the text shows ethnic discrimination. The second stage is discursive practice which involved the text production and consumption to reveal the speaker identities and agenda to produce the discourse. This stage focuses on explaining how the story was posted in an online media. The third stage is social practice which to uncover the ethnic discrimination and the reasons that cause ethnic discrimination.

Textual Analysis

The analysis on textual dimension is aimed to analyze how the text represents ethnic discrimination. The following is the frequency of process types in transitivity system denoted in Eric Musa Piliang's "Know Thy Neighbors."
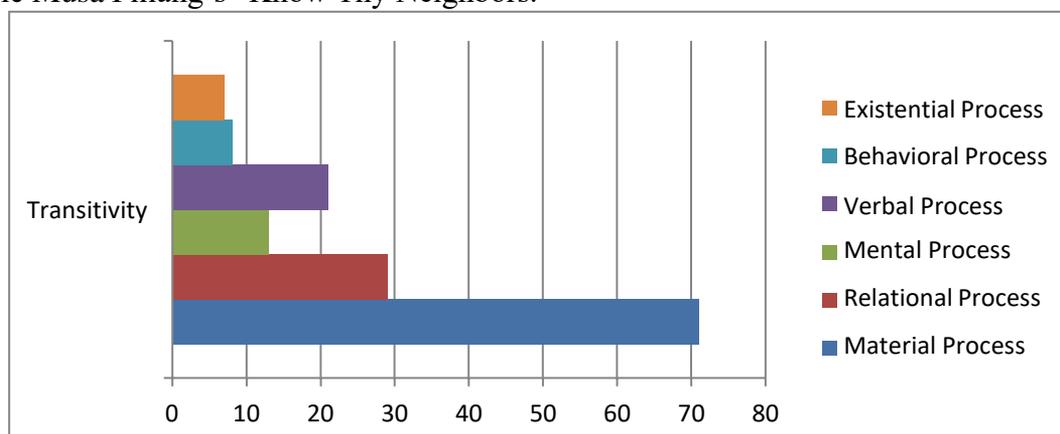

Figure 2. Transitivity portrayed in Eric Musa Piliang's "Know Thy Neighbors"

In the chart above, it can be observed that the most frequent type of transitivity occurred in the text is material process (48%), and followed by the second higher occurrence is relational process (19%) and the other process: verbal (14%), mental (9%), behavioral (5%) and existential (5%). The following descriptions are some examples of each process.

1. Material process

Material process is a process of doing or happening. The key participant who brings about the change or the one who does the deed is labeled as the **actor**. The **goal** refers to the impact or to the affected or the one that undergoes the process. The following sentences are the examples of material process.

They   loot   the shops before setting fire to them.
Actor   Process   Goal   Circumstance
They even kill and rape.
Actor   Process

It can be seen from two sentences above that the Actor is the subject that do the action. The difference between these two sentences is the construction of the sentence. The first actor *they* is preceded by the process and the goal. It emphasized on the goal or the object being affected by the performance of the action. In the second sentence is only preceded by the process. It emphasized on the action that done by the actor. These two sentences show the riot against Chinese Indonesian included the action of looting and burning the shops and attacking, raping and even killing.

2. Relational process

Relational process is a process of *being* and *having*. The word 'relational' means to characterize and to identify. The relational process is either identifying or attributive. If the process is identifying, the participants are **identified** (the participant which is identified) and **identifier** (the participant which does the identifying). Identifying process clauses are reversible. If the process is attributive, the participant is labeled as **carrier** and there is **attribute** which is the quality of the carrier or circumstance. The following sentences are the examples of relational process.

"This is a Chinese shop, just like all the others here. Don't you watch the news?
Carrier   Attribute
They are   the reason for this crisis,
Identified   Identifier
they   are the reason we are poor. Move aside."
Identified   Identifier

It can be seen from the examples above shows two distinct relational processes. The first sentence emphasized the attribute to its carrier. The second and third sentence shows the Chinese Indonesian are identify as the reason for the crisis happened and the reason the native Indonesians were poor. These show the fallacious thinking of the native Indonesian about Chinese-Indonesian.

3. Verbal process

Verbal process is a process of *saying*. It does not necessarily in the form of direct quotation but it can also be in the form of verbs that serve as process in verbal clause such as point out,

claim, assert etc. Verbal process involves the **sayer** who delivers the passage, the **receiver** to whom the saying is directed to, and the **verbiage** which is the content of what is said or indicated. The following sentence is the example of verbal process.

<u>Halim had called from the airport last night</u>, <u>telling</u>   <u>me</u>   <u>to leave the house soon</u>.
Sayer   Circumstance   Verbal Receiver   Verbiage

The sayer *Halim* is a Chinese Indonesian who already left his house and everything behind. The verbal process is illustrated through the verb *telling*. The verbiage indicates that the main character is already being told to leave the house because the riot targeting Chinese Indonesian has already happened in other places before.

4. Mental process

Material processes are concerned with the experience of the real world, mental processes concerned with our experience with the world of our consciousness. In other words, mental process deals with the process of sensing. Metal process involves the **senser** or the one who feels (emotionally), thinks and perceives and the **phenomenon** is that which is felt, thought, or perceived. The following sentence is the example of mental process based on the short-story.

<u>I</u>   <u>sensed</u>   <u>yesterday</u> <u>something was wrong</u> when I saw some neighbors vacating.
Senser Mental   Circumstance   Phenomenon

their stores and loading stuff onto trucks.

The mental process here shows the senser *I* already felt that something bad would happen. The *phenomenon* indicates that the odd situation that suddenly everyone load their stuffs and left their houses. This mental process shows the main character finally understood that the situation was worse than she imagined.

5. Behavioral process

Behavioral process is a process of physiological and psychological behavior such as *breathing*, *coughing*, *smiling*, *dreaming* etc. The main participant is **behaver** and if there is another participant, the second participant is **behavior**. The following sentence is the example of behavioral process based on the short-story.

<u>They</u> <u>are crying</u> so hysterically and as I try to calm them, I simply ignore the noise outside.
Behaver Behavioral

The participant *they* as behaver refer to the main character's children. The behavioral process is illustrated through the verb *crying*. This process shows that the Chinese Indonesian experienced psychologically traumatizing situation because of the riot.

6. Existential process

Existential process represent that something exists of happens. There is only one participant namely **existent** which refers to the entity or event that is being said to exist. The following sentence is the example of existential process based on the short-story.

<u>There is</u> (existential) <u>pushing and shoving between the crowd trying to get to our store and the</u> <u>human barricade.</u> (existent)

There here stands as subject but it is not a participant. The participant is the action being talked on its existence or the existent. Existential process in this sentence emphasizes the existence

of violent attempt to harm the Chinese Indonesian.

Discursive Practice Analysis

Eric Musa Piliang is a writer and editor. The short stories he writes focusing on racism, colonization to feminism. In "Know Thy Neighbors", the issue of racism is the main headline. This story is a reflection of the massacre of Indonesians of Chinese descent as a result of the monetary crisis that occurred in 1998 in Indonesia. He wanted to remind again of the bloody tragedy that befell Indonesians of Chinese descent as a minority. The situation that occurred at that time was economic anxiety.

> "I appreciate the business they bring. I try to reciprocate whenever I can by meeting their needs, sometimes special requests for certain types or brands of rice. I also let them open credit lines and pay their bills at the end of the month. I gave them extensions to pay their credits when they came up with some hard luck stories. Some of them still owe us money."

In the discourse above, the economic disparity experienced by indigenous people is still below average, while Indonesians of Chinese descent is above average. This is shown by the original people who still have to owe the shops owned by Indonesian of Chinese descent for their daily needs.

This story was posted on thejakartapost.com. By posting this story in The Jakarta Post which is an online newspaper in English in Indonesia. This text can be accessed by foreigners, expatriates and, most of Indonesians with the assumption that internet availability has begun to spread evenly.

The Indonesians who read this story were able to raise awareness of the problem of racism against Indonesians of Chinese descent, which still occurs today because of the economic disparity that still exists even though it is not as bad as it was twenty-four years ago. Expatriates from other countries as well as Indonesia can get literature that can educate them about racism against minorities wherever they are that racism can be triggered by social anxiety and opinion swaying by the media.

Social Practice Analysis

From Eric Musa Piliang's "Know Thy Neighbors," it can be seen that racist treatment towards Chinese-Indonesian takes place in Indonesia. For example, the occurrence of discriminatory practices in the scope of the economy is in these sentences;

"This is a Chinese shop, just like all the others here. Don't you watch the news? They are the reason for this crisis, they are the reason we are poor."

This act of racism is clearly illustrated through physical violence against minorities. It can be seen in these sentences;

"Because we are ethnic Chinese. We're targets. It's already happening in Medan and other cities."

"They loot the shops before setting fire to them. They even kill and rape. They say it's Jakarta's turn tomorrow."

"Burn! Burn!"

"Break the door down! Break it down!"

With the economic gap that happens in the story, Chinese descent in Indonesia must be discriminated against and even physically abused. In the story, there are a few reasons

implicitly and explicitly representing practical racism.

1. Economic anxiety

Considering that most big businessmen or entrepreneurs are of Chinese ethnicity, they generally enjoy better economic conditions than natives. Because several powerful businessmen called cukong or konglo are the main backers of the New Order government, the widespread practice of Corruption, Collusion, and Nepotism (KKN) was made worse. 1997 saw the onset of the Monetary Crisis in Asia, and Indonesia was no exception. The Indonesian Monetary Agency increased rupiah currency trading from 8% to 11% in July 1997. The rupiah was then severely attacked on August 14, 1997, which further diminished its value. In September 1997, both the Rupiah and the Jakarta Stock Exchange reached their lowest points. Inflation occurred, corporate debt increased further, and food prices shot up. The state of Indonesia's economy is deteriorating as a result of the country's ailing financial sector, particularly after a crisis. Indonesia also applied for loans directly from foreign banks to help it get out of this crisis. As a result, riots broke out on May 13–14, 1998 in Jakarta and other cities. However, this method does not guarantee that Indonesia will be free from the monetary crisis, instead, the crisis will continue to spread, because the main factor in the occurrence of the crisis is not the banking sector. There was a massive demonstration against the government. Even riots and looting took place everywhere. And Chinese-Indonesian-owned businesses were looted by the natives.

2. Abuse of authority and power by media

The role of the media is to influence public opinion. In this instance, the mass media covers more than just the outcomes of the organization's public opinion polls. But they also incorporate their own polls into news reports. The next role of the media is to mediate interactions between the public and the government. The government uses the media to inform, elucidate, and try to win support for its policies and programs. In this situation, the media can offer the general public a means of government transparency. It can be seen that in the story, the media succeeded in leading public opinion so that the public took the opinion that one of the causes of the economic crisis was the economic disparity caused by the economy controlled by Indonesian entrepreneurs of Chinese descent.

Conclusion

Indonesia is a pluralist country which means it has many differences ranging from race, and ethnicity, to religion. However, racism towards minorities is still a scourge in everyday life. Through Critical Discourse Analysis, textual with transitivity discovered that racism against Indonesians of Chinese descent is depicted by physical violence such as looting, destruction of business premises owned by Indonesians of Chinese descent, to rape. Further analysis is on social practices, the short story describes the causes of racism against Indonesians of Chinese descent, caused by economic anxiety and opinion swaying through the media. This made the natives think that Indonesians of Chinese descent was the cause of the monetary crisis in 1998. They were economically influential but politically not.
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"The advances in the digital technology have challenged the idea that humans are the only agents in the world as technology has gradually taken the roles which in the past or currently have been traditionally held and played by humans. This is a challenge to us as students of the graduate program. We need to be aware of this trend and be ready to face the challenges as well as to take advantage of them. We all need to be more digitally literate to be able to make us of the advances in the digital technology."
–foreword F.X. Mukarto, Ph. D