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Telp : (021) 80888569 / Fax (021) 8005722

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Semoga Jurnal Wanastra kali ini dapat memenuhi khasanah ilmu pengetahuan bagi civitas Universitas Bina Sarana Informatika serta masyarakat pada umumnya.

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The Bravery in the Nun Movie Directed By Corin Hardy

Maulani Pangestu¹, Istihayyu Buansari², Dwi Indah Lestari³

^{1,2,3} Universitas Bina Sarana Informatika

¹maulani.mpu@bsi.ac.id, ²istihayyu.iyb@bsi.ac.id, ³dwiindah780@yahoo.com

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Abstract – The purpose of research is to find out what courage is and how many types of courage. This research was conducted by using a film as a source entitled *The Nun* which was released in 2018, directed by Corin Hardy. The author wants to analyze the causes of courage. The author chooses the film *The Nun* and the main character as the object of this study. The method of this research is descriptive qualitative. The results of this study are: (1) Causes of courage from the main character based on Rahman's theory: Confidence, Situational Demands, Altruism and Emotional and Cognitive Resources (2) Actions of courage from the main character: St. Carta Monastery of Romania, he left the Substitute for searching for truth, proving the Truth (3) The moral values of the film: truths that teach how to deal with our lives because humans must always struggle and do not give up in any situations. Courage is one of the most important qualities we must have. Having courage can help us achieve extraordinary things in social life. We also need courage to give good and positive things to those around us.

Key Words: *The Nun*, Movie, Bravery

Abstrak - Tujuan dari penelitian adalah untuk mengetahui apa itu keberanian dan ada berapa macam tipe keberanian itu sendiri. Film berjudul *The Nun* yang dirilis pada tahun 2018, disutradai oleh Corin Hardy. Penulis ingin menganalisa tentang penyebab keberanian. Penulis memilih film *The Nun* dan menggunakan karakter utama sebagai objek dari penelitian ini. Metode Penelitian yang digunakan adalah metode deskriptif kualitatif. Hasil dari penelitian ini adalah: (1) Penyebab keberanian dari karakter utama berdasarkan teori Rahman: Percaya diri, Tuntutan Situasional, Altruisme dan Sumber Daya Emosional dan Kognitif (2) Tindakan keberanian dari karakter utama: Biara St. Carta Rumania, dia meninggalkan Vantikan untuk mencari kebenaran dan membuktikan Kebenaran (3) Nilai-nilai moral dari film : kebenaran yang mengajarkan kita untuk berpikir dalam menghadapi hidup kita karena manusia harus selalu berjuang dan tidak menyerah dalam hal apapun. Keberanian adalah salah satu sifat yang sangat penting yang harus kita miliki. dengan memiliki keberanian maka bisa membantu kita mencapai hal-hal luar biasa dalam hidup bermasyarakat. Kita juga butuh keberanian supaya bisa memberihal –hal yang baik dan positif bagi orang sekitar.

KataKunci: *The Nun*, Film, Keberanian

INTORDUCTION

Literature can be interpreted as a source of reference used in various activities in the world of education or other activities, the most common term used to refer to creative works of imagination, including poetry, drama, film or movie, fiction and nonfiction. As stated by (Smallwood 2001) Literature is a work of high art which lack human interest dies, for its human interest to last and human interest change the language of a work has to have life, and its form has to please. It means that literature is a work of the deepest meaning of an art. Also, the life of a human being is involved here as the experience.

Film is one the literary work that together between audio and visual to present something to be interested to watch, hence, people will have a

good mood when they see film and don't get bored. Film is always offering something new to the audiences. Thus, people feel enthusiast and always be joyful when they watch it. Film as a media is affected by outside of other media because audio and visual work well together in making the viewers do not feel bored and easier to remember because the format is interesting. According to (Ramrao 2016) film on the other hand mostly employ the spoken aspects of communication like sounds. Sounds are dominated in film making. Written and Spoken Communication is a very important source through which human beings gain wisdom throughout their life". It means movie is an illustration of a collection of images that are broadcast through video and produce an entertainment.

Film is a complex and unique art form of communication media which influence all segments of society. Film can also give intense feelings and involve people directly and the real world out there and in one's life. Moral messages can have positive and negative impacts. Viewers can capture those messages in the film easily. There are also those who have difficulty in this matter. Moreover, they watch film only for more entertainment purposes.

(Kusumaningrum 2015) said "Movie", "motion pictures", "moving pictures" all these phrases suggest the central importance of motion in the art of film. Cinema derives from the Greek word for "movement", as do the words kinetic, kinesthesia and choreography-term usually associated with the art of dance". The purpose of the theory above that is moving picture, which has a collection of some of the images driven by the purpose of art in order to entertain the people who watch it.

Meanwhile (Melih 2016) argues, There are several types of movies that people watch regularly. Horror movie is one of movie that people watch regularly, it's a kind of movie entertaining audiences with stirring fear and horror. The story always involves death and the supernatural.

While (Wasinki 2016)) stated that horror movies are one of the move that people glad to watch regularly in cinema. Its mention that for the horror version, Dutch angels are most commonly used to indicate a negative, dark shift in tone for a character, whether it be the victim who is about to be killed or the murderer who is beginning to show his or her true color.

Horror films fall into several genres, namely: comedy horror, action horror, thriller horror, etc. Of all the horror genres above the horror thriller and action horror that are most demanded by everyone because they present fear and tension to the audiences. Usually script and plot contains various characters and events.

The aim of horrors movie is to terrorize the viewers by showing various scenes with scary characters so that when watching the film we don't just remain silent but fell the tensions throughout the film. This is what makes horror films famous plots and events are generally different from daily life. Sometimes, horror movies give surprises and terrors that can mark the hearts of the audiences and can give its own impressions to the viewers. It is not common anymore that even horrors films are still in great demand today. Starting from the production, story arrangement, story lines and even the effects displayed are not low class.

In order to enjoy watching horror movie, movie goers must have courage to be brave enough to do so. According to (Linley et al. 2006) that there are three types of courage: physical, moral, and vital.

While in factors of bravery (Arumsari 2018) mention that the component of character consists of three, namely moral knowing, moral feeling and moral action. These three components are needed so that children are able to understand, feel and work on the values of virtue.

(Peterson and Seligman 2004) focus on character strengths and virtues. Character strength is the psychological element that forms virtues. The purpose of the above explanation is that each virtue is composed of several character strengths, it is very good for a person's character to have various strength characters from each virtue.

(Woodard and Pury 2007) Three of the four factors of courage (perseverance, integrity, and courage) are ranked which means placing them in the top five forces, along with hope, the power of transcendence, and kindness, the strength of humanity. Various strengths are associated with higher public courage (actions that are brave for anyone), lower personal courage (actions that dare only in the context of the life of certain actors), or both. Thus, the presence of strength seems to be more strongly associated with general courage than with personal courage. From statements above, bravery that is very important to shape the character in working on the values of virtue.

This research analyze a horror movie about the courage of Sister Irene that reveals the death of the devil Nun name Valak. Even in horror films, it teach us good things, one of is the courage to do something by putting aside of the fear ourselves which we can channel it into the fantasies, dreams, hopes and goals.

This research also discusses a character named Sister Irene. As mention by (Temmermen 2018) we define character very roughly as the relatively stable moral, mental, social and personal traits which pertain to an individual. (Greenstein 2018) said that Character is both stable and continually developing over time" from Greenstein and Holland's research, the characters are individuals who have a stable role and evolve over time. Meanwhile, (Alwisol. 2018) mention that "Character is an illustration of behavior which emphasizes on right-wrong and good-bad values both explicitly and implicitly.

The Nun is one of horror movie that shows the act of bravery by the main character. This study reveals the cause of bravery, the act of main character bravery and moral value of the movie. The film was released in 2018 and was played by famous actor and actress, Taissa Farmiga and Demian Bichin.

RESEARCH METHODOLOGY

The method applied in this research is descriptive qualitative as well as dialogue analysis to describe the bravery cause and the bravery of the main character.

Mention by (Creswell 2014) qualitative research is a research to explore and understand the meaning of which for some individuals or groups considered social or humanity problems. It explain that qualitative research involve essential approach, such as asking questions and procedures, collecting data specifically toward participants, analyzing data inductively which starts specific themes to general themes, and interpret data.

Data is not limited to the collection and compilation of data but includes analysis and interpretation of the meaning of the data. Then data will become a discourse and conclusion in logical, practical, and theoretical thinking. The writer collects the entire data and materials with a variety of resources. Such as books, journals, articles. And other references from internet sources. And also the primary resources of this paper are still the movie itself by watching the movie several times to understanding the plot. The writer pays attention in every segments, narrations, gestures, and dialogues or act of bravery is towards the main character in the movie. Taking notes, categorize and put forward findings that are considered important and interesting.

FINDINGS AND DISCUSSION

In this part the researcher display findings of bravery and then analyze. The data was taken from the scenes that considered as the act of bravery.

1. Cause of Bravery

There are 4 causes or factors which are causes someone show courage based on (Rachman 1990) theory:

1.1. Self Confidence



Figure 1

Sister Victoria and Sister Jessica enter the hallway to enter the haunted door

Scene 01.40-02.53

Details conversation of figure 1

Sister Victoria : "What do we have to do this?"

Sister Jessica : "We have no other choice (surrender)".

Sister Jessica walked a little towards the door. With the strength of full courage, Sister Jessica opened the old door. When the door opened, it was very clear that the room was very dark. One firefly did not illuminate the place. And again, Sister Victoria was afraid and doubtful about what Sister Victoria did.

Sister Victoria : "Are you sure that thing will save us?"

Sister Jessica : "Rest assured, Sister"

In the scene on the picture above, Sister Victoria and Sister Jessica are preparing to open the old and haunted door and fight Valak. He enters with all the courage in him.

According to the data, Sister Victoria and Sister Jessica are preparing to fight Valak and open the haunted and old door. Sister Victoria and Jessica believed that she did this then the monastery was free of evil spirits.

Sister Jessica said "**Be assured, Sister,**" she showed that Sister Jessica had the confidence and courage to fight Valak. The more confident people are, the less fear people experience. Battle is one of the factors or causes of Bravery. Based on all the dialogues, Sister Jessica is shown as having the confidence that makes her willing to deal with dangerous situations because of her strength abilities.

2.1. Situational Demands



Figure 2

Father burke argues with Cardinal conroy

Scene : 07.50-08.41

Details conversation of figure 2

- Bishop : "Father Burke?"
Father Burke : "Yes, bishop?"
Bishop : "When was the last time you were here? 6-7 years ago, right? "
Father Burke : "After my priesthood when the war was over"
Bishop : "We appreciate that you came here?"

Then they came to a meeting room where there was already a Cardinal Conroy (Cardinal = high official of the church) and several people beside him.

Cardinal : "Father Burke, sit down!"

"There is news that a nun committed suicide in a Romanian mountain monastery"

Father Burke : "**Yes, suicide is a very big sin. But**

I don't think that's the reason we gathered"

Cardinal : "But this news must not shake our faith"

Father Burke : "You kept something from me"

Cardinal : "What's the matter? Why do you say that? "

Father Burke : "All this information has not been valid. This is at the Vatican, all cases must be clear! "

Cardinal : "Tell you what, father. In this rare case, we don't need secrets
"Here are your travel documents, documents and contacts about the man who found the nun. He lives in Biertan village, his village is around "

Bishop : "You better talk to him first, if you want"

Cardinal : "In the document there are also prospective nuns who will help you""Because this is sensitive and has become a nun's rule, she is also no stranger to her territory"

In this scene Father burke met with a Cardinal Conroy. Cardinal Conroy told us that a monastery in the Romanian mountains had killed himself and Father Burke was sent to investigate the strange phenomenon related to Catholic teachings. Unofficially they call it the pursuit of miracles. And he was instructed also by the vail to determine whether this place was still holy or not.

Father Burke said, "**Yes, suicide is a very big sin. But I don't think that's the reason we gathered "**. It showed that Father Burke did not believe that the nun's death was due to suicide and there were other reasons why he was sent to investigate the death of the nun at Ct. Romanian News. Father burke is suspicious of Cardinal Conroy as if he knows something that Father Burke does not know. And he was insisted by waiting to quickly complete the mission to save the monastery. It is indicated that situational demands influence Father Burke's courage

3.1. Altruism

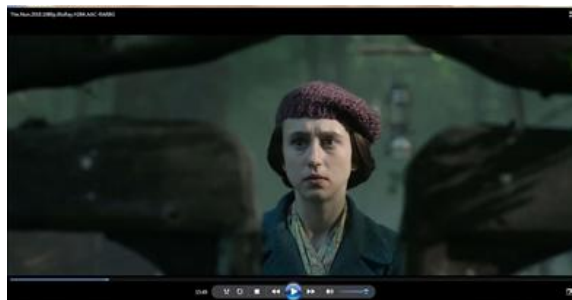


Figure 3

Frienchie talk with Father Burke

Scene 15.49-16.22

Detail conversation of figure 3

Sister Irene : "May I ask, Father? What is your usual job? "

Father Burke : "The Church is calling me if it needs an investigation into the strange phenomena associated with Catholic teaching. Unofficially they

call it" The pursuit of miracles.

Sister Irene : "I think we are here investigating suicides."

Father Burke : "Yes, that is part of our investigation. I was also ordered by the vail to determine whether this place is still holy or not.

Frienchie : "**I can help with that, Father.**"

In this scene, Frienchie takes Father Burke and Sister Irene to the Romanian monastery by using horses therefore they could investigate suicides cases in that area.

Frienchie said "**I can help with that, Father.**" We know that he helped Father Burke and Sister Irene even though he was afraid to go to the monastery. He could not leave Father Burke and Sister Irene alone. So here he is brave because he chose a sense of altruism.

4.1. Emotional and Cognitive Resources



Figure 4

Father Burke is happy to find the blood of Christ

Scene: 01.15.44 - 01.16.59

Detail conversation of figure 4

Frienchie : "Nothing here."
Sister Irene : "There must be, they say this key opens the inheritance door"
Frienchie : "It could not be here."
Father Burke : "The door is not here, do you not see the nurse?"
Sister Irene : "What?"
Father Burke : "**Mary has shown the way.**"

In this scene, the courage of Sister Irene, Frienchie and Father Burke who went to the gate of the catacombs to get the blood of Christ to close the gates of the devil to hold the evil spirits in the city.

Father Burke said "**Mary has shown the way.**" It shows the joy of Father Burke who found the blood of Christ at the gate of the catacombs and he wanted to quickly complete the mission of waiting for the place to return to the holy monastery and no evil spirits to disturb the monastery.

2. Main Character's Bravery Act

1.2. St. Carta Monastery, Romania

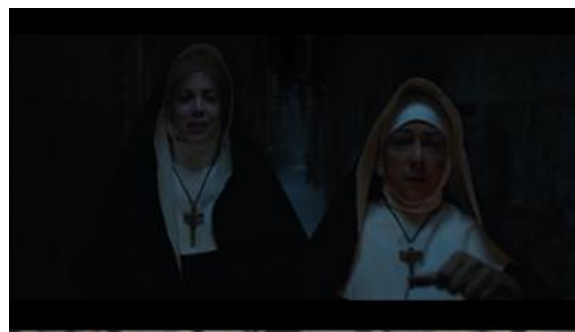


Figure 5

Sister Jessica entered an unholy place alone

Scene 01.40-02.53

Detail conversation of figure 5

Sister Victoria : "What do we have to do this?"
Sister Jessica : "**We have no other choice (surrender)**".

Sister Jessica walked a little towards the door. With the strength of full courage, Sister Jessica opened the old door. When the door opened, it was very clear that the room was very dark. One firefly did not illuminate the place. And again, sister Victoria was afraid and doubtful about what Sister Victoria did.

Sister Victoria : "Are you sure that thing will save us?"
Sister Jessica : "Rest assured, Sister"

From the above scene Sense Sister Jessica wants to help because she wants the convent to be free of evil spirits. he went down the aisle filled with hundreds of wooden crosses. The crosses were hung and also placed around the wall, there were crosses along the alley. They walked towards an unholy place.

Sister Jessica said "**we have no other choice**" she decided to go alone into the hallway with the strength of courage that full of Sister Jessica opened the door and prepared to fight valak alone.

2.2. Leaving Vatican



Figure 6

Sister Irene met Father Burke
Scene : 10.14 -10.41

Detail conversation of figure 6

Sister Irene : "That region?" Father Burke :
"Yes.
Romania"
Sister Irene : "But, I haven't been there before"
Father Burke : "Really?"
Sister Irene : "Yes, there must be a mistake.
Sorry
if you came here in vain
Father Burke : **"No no, you don't need to
apologize
that every decision made by the
Vatican has a purpose. I believe they
have a reason for choosing you**
"

From the picture above, Sister Irene met someone named Father Burke and they talked about her planned trip to the Abbey of St. Chart due to the task of the church's investigation.

Father Burke said, **"No, no, you don't have to apologize, every decision made by the Vatican has a purpose. I believe they have a reason for choosing you.** Here, it showed that they were sent to leave the Vatican city to investigate the suicide case that occurred in a Romanian monastery and they decided to leave.

2.3. Finding the truth



Figure 7

Father Burke and Sister Irene met the
head nurse in search of evidence

Scene: 42.11-53.59

Detail conversation of figure 7

Father Burke : "Head nurse! As requested yesterday,
we want to talk to the nuns, it looks
like we are not welcome here!
Sister Irene : "I will look for Sister Head"
Father Burke : **"All right, accept that! Find out
About that key! This seems to be very influential on our research.
Be careful, Sister!"**
Sister Irene : Surely Father

From the picture above Father Burke who wanted to meet the head nurse together with Sister Irene who wanted to ask the truth about the nun's death that occurred in the abbey but the presence of Father Burke and Sister Irene did not seem to be accepted. And they went around the monastery looking for evidence.

Father Burke said, **"Okay, accept that! Find out about that key! This seems to be very influential on our research. Be careful, Sister!"**. This shows that Father Burke and Sister Irene wanted to find out the truth about the key. Sister Irene walked down the monastery to get a hint about the mysterious key and she met with Sister Oana who told her about the history of the monastery and why it was no longer sacred. Father Burke and Sister Irene who want to find evidence so that the case of one solved and then can look for further evidence to break the mystery.

2.4. Proving the truth

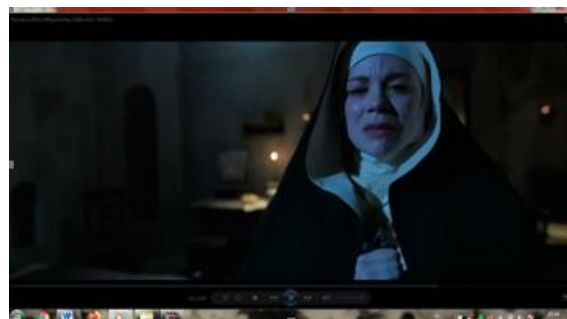


Figure 8

Suster irene talk with father burke

Scene : 01.12.20 – 01.13.36

Detail conversation of figure 8

Sister Irene : "No longer the tormented, Father.

This place is no longer sacred, we have got the answer.

Suddenly Sister Oana's corpse woke up and stuck the sharp cross in her hand into Father Burke's waist.

Frienchie : "What should we do, Father?"

Father Burke : "Take my bag, Sister! Take the holy

Hurry cross. then pour holy water, up! "

Sister Irene rushed over and gave the holy cross to Father Burke.

Father Burke : Lay him down! Cover his face! "

The cross began to emit fire, and Father Burke would not be able to withstand the heat and release the cross from his grasp.

Frienchie : "I think it was an emergency. We are too late, the devil is free

Sister Irene : "No! Demons possess human souls so that they can enter this world.

Father Burke : "Sister Victoria was the last nun here and she committed suicide.

Sister Irene : "**He did not commit suicide. He sacrificed, so that the devil did not take his life.**

Frienchie : "I don't understand what you say, Sister, but I think we need to get out of here quickly.

Sister Irene : "We can't leave here?"

Frienchie : "Why not?"

Sister Irene : "We must close the gates of the devil to hold the evil spirit"

The scene above is Father Burke, Sister Irene and Frienchie approached Sister Oana's body covered in white cloth. And Sister Oana's body turned into a very old corpse. the corpse of Sister Oana suddenly woke up and stuck a sharp cross which she held onto Father Burke's waist.

Sister Irene said "**She did not commit suicide. He sacrificed**, so that the devil did not take his life."That means that Sister Irene has discovered

the truth that Sister Victoria sacrificed her life not because of fear but rather she sacrificed so that the devil did not take his life and he protected himself from evil spirits.

3. Moral Value

The moral values that can be taken from the Nun Film are about courage and truth. This film shows the main character, it is said of a burke father who was quite famous for things that smelled supernatural and an exorcism sent by the Vatican cathedral to investigate a sacred monastery in the area of Romania, he and Sister Irene who had the strength of the magic inserts they possessed.

Sister Irene and Father Burke teach us to be thinking in facing our lives as humans must always struggle and not give up in matters of anything.

Courage is one of the most important qualities we have. Fear can prevent us from doing many things, but courage can help us achieve extraordinary things. In social life, we also need courage in order to be able to give positive things to those around us.

CONCLUSION

After discussing the courage in the The Bravery in the Nun Movie directed by Cordin Hardly, the following conclusions can be drawn:

Based on Rahman's theory, he explains that there are 4 types of courage contained in the film in the nun occur when the story takes place Data places and fives are the first cause is the confidence of Sister Jessica who entered the unholy place to fight valak. The second cause is the siteical response from the vail who ordered the father to investigate the mysterious death at the monastery. The third is a sense of frienchie altruism that helps the father of Burke and Sister Irene in investigating the deaths in the city. The last is the emotional and cognitive resources of the burke father who was delighted to have found the blood of Christ at the gate of the catacombs.

From the results of the analysis, there are four types of courage that can be seen in the main the characters from the Nun. The first act of courage is the desire of Sister Jessica who entered the unholy place alone. The second act of courage, Father Burke and Sister Irene, left behind to investigate the mysterious death that had occurred in Romania. The third act of courage was Sister Irene and Father Burke searching for the truth of the death that occurred in the convent. The fourth

act of Sister Irene's courage in proving the courage that the abbey's death was not due to suicide but protecting herself from evil spirits.

The audiences of the film can get moral values related to courage and truth. The moral values are that taught us to think of our lives because humans must always struggle and do not give up in any situations. This film makes us realize that courage is one of the most important qualities we have. Having courage can help us achieve extraordinary things. In social life, we also need courage in order to be able to give something positive to those around us.

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Teaching Listening Ability Through Podcast For 8th Grade Students At Smp 181 Jakarta

Retno Rahayuningsih¹, Yanti Rosalinah², Ibnu Subroto³

^{1,2,3,4}Universitas Bina Sarana Informatika

e-mail: ¹retno.rrg@bsi.ac.id, ²yanti.yaa@bsi.ac.id, ³ibnu.isb@bsi.ac.id

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Abstract: Listening is one of the skills in teaching English. Listening aims to understand and respond to what we hear. To get maximum results, teachers must be able to use media that can facilitate and motivate students in the learning process of hearing. The purpose of this study is to introduce the use of audio podcasts as a media portable for listening learning, in addition to this research aims to apply audio podcast media in the process of teaching English the 8th students at SMP 181 Jakarta. The Methods used qualitative descriptive methods with collecting the data by; interviews, observations, literary studies, and the internet. Additionally, to collect results from significant differences before and after using audio podcasts, the authors used pre-tests and post-tests during observation. The study's findings include: 1) the advantage of teaching Listen through audio podcasts is that authors find that podcasts can help students feel comfortable while they listen to questions. Students can repeat listening to missed or unheard sentences. 2) Through audio podcasts make it easy for teachers to teach students online without offline process, 3) through audio podcasts are very effective in improving students' ability in listening skills for the 8th students at SMP 181 Jakarta. Through the Audio Podcast, the author makes students enjoy and happy to listen. Because, audio podcasts make students easy to be applied.

Keyword: Teaching, Listening, Ability, Podcast

Abstrak: Mendengarkan adalah salah satu keterampilan dalam mengajar bahasa Inggris. Mendengarkan bertujuan untuk memahami dan menanggapi apa yang kita dengar. Untuk mendapatkan hasil yang maksimal, guru harus dapat menggunakan media yang dapat memudahkan dan memotivasi siswa dalam proses belajar pendengaran. Tujuan dari penelitian ini adalah untuk memperkenalkan penggunaan podcast audio sebagai media portable untuk listening learning, selain itu penelitian ini bertujuan untuk menerapkan media audio podcast dalam proses pengajaran bahasa Inggris siswa ke-8 di SMP 181 Jakarta. Metode menggunakan metode deskriptif kualitatif dengan mengumpulkan data dengan; wawancara, pengamatan, studi sastra, dan internet. Selain itu, untuk mengumpulkan hasil dari perbedaan yang signifikan sebelum dan sesudah menggunakan podcast audio, penulis menggunakan pra-tes dan pasca-tes selama pengamatan. Temuan penelitian ini meliputi: 1) keuntungan mengajar Mendengarkan melalui podcast audio adalah bahwa penulis menemukan bahwa podcast dapat membantu siswa merasa nyaman saat mereka mendengarkan pertanyaan. Siswa dapat mengulangi mendengarkan kalimat yang tidak terjawab atau tidak pernah terdengar. 2) Melalui audio podcast sangat memudahkan guru untuk mengajar siswa secara online tanpa proses offline, 3) melalui audio podcast sangat efektif dalam meningkatkan kemampuan siswa dalam keterampilan mendengarkan bagi siswa ke-8 di SMP 181 Jakarta. Melalui Audio Podcast, penulis membuat siswa menikmati dan senang mendengarkan. Sebab, audio podcast membuat siswa mudah diaplikasikan.

Kata Kunci: Mengajar, Mendengarkan, Kemampuan, Podcast

INTRODUCTION

The term teaching has been used for a long time and has been widely discussed. In addition, (Willingham, 2017), states that: Teaching is a learning that cannot be defined as the process of teaching one for all. Instead, teaching should be considered a conceptualization collection of learning and a learning perspective. Furthermore, implying different assumptions about the relationship of subjects and objects, individuality and context, inside and outside, thoughts and actions, cognition

and body, and knowledge and practice will give rise to different conceptualizations of learning.

Teaching is a learning process directly as an effort to create environmental conditions or systems that support and enable the learning process. According to (Amidon, 1967) said, "Teaching is a process that involves interactive conversations between teachers and students in predetermined activities". This means that teaching is an activity to share knowledge between teachers and students. This is in line with (Rosalinah et al., 2018) stating, "Teaching is a form of formal and informal

education to convey knowledge from one person to another". It means that teaching is the process of conveying information or sharing knowledge to others. Teaching not only shares about science but educates them about good attitudes.

According to (Brown, 2001) teaching is an activity to help someone learn how to do something, guide, give direction, give knowledge, and provide understanding. In recent years, Listening has also been considered from a variety of further perspectives. This is in line with the results of evaluations that have been conducted on understanding language learning. Teaching Listening requires more from teachers than students. One of the main principles of teaching listening is that "Language learning materials presented in listening comprehension practice should not be presented visually first." Good listening learning should be able to go beyond the main task of listening to itself with activities before and after the listening process. It can be concluded that the teaching process of listening must go beyond understanding rather than taking action.

Based on all of the statements above, it is understandable that teaching is a process or activity to share knowledge and educate students to understand the ethics of socializing, understand the need for oneself and understand people's feelings and make special interventions to assist them in understanding certain things. Teaching is the process of conveying knowledge to students. Then for teachers who teach in schools, teaching is an activity to make their students change for a better person.

Listening is an active communication process. Listening is active with the aim of understanding what we hear (Helgesen, 2003). There are two approaches to the teaching process: a). listening intensively: This approach focuses lessons on teaching new grammar or vocabulary. In addition, this approach also answers questions on the listening test that should be focused on motivating listening to audio in detail. b). listening extensively: (Chang & Millett, 2014) define that practicing listening in an easy and fun way is often referred to as listening extensively. A teacher gives students the confidence to choose for themselves what they listen to with pleasure, to get a better common language (Harmer, 2007)

In learning a language, listening is a series of early stages of mastery of English before other English skill such as speaking, reading and writing. After listening someone will learn to speak a few words or write a sentence that he hears. In learning a foreign language student must learn speech that occurs in a real or situational context so that it does not only learn the speech or words heard only. To solve the problems faced during the listening

learning process, English teachers must be able to find approaches and methods that make it easier for their students to learning listening.

The function of language as a communication tool emphasizes the learning process of English. The main purpose of the curriculum is not only to understand linguistics but to allow students to use language appropriately in everyday conversations. This results in the need for competence to listen to daily conversations properly. As a result, it is proposed to use a communicative approach in the methods of the teaching and learning process. Many teachers are also too focused on speaking, writing and reading lessons so as to shift the position of listening lessons to the second position in English learning classes. The reason is that in the learning process listening teachers often find it difficult with the method they want to use. Students have difficulty understanding what text they are listening to, especially if the text they are listening to is long. This can make students easily lose concentration and easily bored in listening, causing students to get poor grades. This is due to several reasons: the least vocabulary they have, the voice they listen to is unclear and the language used by the speaker is not their level.

Listening is very important to learn in foreign language learning classes because listening is one of the important factors that support the communication process (Nunan, 2002). According by (Rost, 2011) The teaching and learning process cannot begin if students cannot understand the input. Facilitating students' understanding of oral discourse has the primary function of listening in second language teaching (Richards, 2008). (Wilson, 2008) states that listening is not a passive skill. It is an active skill that focuses all the activities that occur in the mind. Listener's guess, predict, conclude, criticize, and most importantly interpret. Listening skills is a learning process that allows listeners to respond to speakers (Hasan, M & Hoon, 2013). Based on these explanations, listening teaching must use the right methods and media so that researchers must look for the right methods and media.

The demand for the development of English as an international language led to the emergence of many ways of teaching English, especially in teaching listening. One of them is by applying technology in teaching listening. In line with the development of today's times, many young people use online digital technology to communicate and engage in on-line chat, blogging, computer games. MP3 players, text messages, mobile phones, and surfing the internet to find a lot of information and their social needs as well as to find entertainment. This phenomenon attracts creative and innovative teachers to take advantage of this technological development in teaching listening.

Based on the definitions above, it can be concluded that listening is an active communication process because Listening has a very important role in the learning process. With a good understanding of listening, students will be able to learn all the materials delivered by the teacher. So, teachers must find the most appropriate media and methods in the listening teaching process, one of which is with the proper use of digital technology.

Ability is a very consistent and persuasive way to show that individuals have intellectual activities. This is supported by the statement of David and Floyd in (Adeyomo, 2010), "students who gain low and secondary learning skills are less able to complete tasks well compared to students who have higher learning capture skills. Intelligence, according to them, is the process of utilizing abstract symbols in search of solutions to intellectual problems that have a general level of cognitive function reflected in the ability to understand ideas.

Furthermore, according to Witkin, et al in (Adeyomo, 2010) states that, "the ability related to the teaching and learning process is divided into three levels: High, medium and low. According to him, a person who has high ability tends to get good results compared to a group that has moderate or low ability, in this case someone who has moderate or low ability is better given another task that has to do with the use of hands" That is, groups with high abilities have a greater ability to compile information and solve problems. However, learners with intermediate levels of ability perform relatively well on learning activities involving social materials, and are more likely to be able to provide necessary physical assistance.

Based on several definitions above, it can be concluded that Ability is the process of understanding someone in responding to problems that occur. Students are considered to have high ability if they are able to solve existing problems and provide solutions to these problems. The better the level of ability of a person to solve problems and provide solutions, the higher the ability possessed by that person.

Mobile Teaching (Mobile Assisted Language Learning) is the latest digital technology that has an important role in shaping teaching, according to (Al-Fahad, 2009); Mobile phones today have become an important fixture in the process of online communication, and for mobile students with good Wi-Fi accessibility and 4G networks are in high demand to have. This strongly encourages researchers to use media that has been in high demand by students

Researchers chose Podcasts for use in this study that can be downloaded or searched on

students' smartphones. The term podcast is a combination of the terms Pod (i.e., from apple iPod) and broadcast (Hornby, 2010) Podcasts are digital audio and video recordings uploaded on the web to be listened to by the general public with the help of the Rapid Simple Syndication (RSS) feed (Lafferty, Mur & Walch, 2006) RSS feeds allow listeners to download their favorite podcasts. Podcasts have been much in demand by the public to listen to news, science and sharing science that can be repeated. Podcasts can be repeated because they've been downloaded as early as possible. This makes it an advantage in itself. Even podcasts can be listened to over breakfast, cleaning the house, waiting for the bus, on the way and etc. Listeners also have the opportunity to select a topic that suits their tastes and then download the topic.

As one of the authentic resources for teaching listening (Constantine, 2007) defines that Podcasts is the creation of a set of internet audio designed to be downloaded and listened to portable devices such as tabs, Smartphones, and laptops. Unlike other audio, podcasts have unique features when it comes to content. The presentation of authentic listening sources to each listener allows the listener to benefit from audio content. Still relating to podcasts, (Sloan, 2005) claims that podcasts are an innovative process of transferring digital audio content that is broadcast over the internet automatically to mobile phones. Offers of several points of view to offer regarding the use of podcasts in the context of classroom language teaching have been made.

Podcasts are an interesting source of material because audio is mostly in MP3 format. Podcasts can be easily touched and stored in portable media players allowing students to practice English more comfortably. This allows students to practice listening while walking, sitting on public transportation, or before going to bed. (Beare, 2009) says podcasts are a supply of methods for students to achieve access to "authentic" listener sources across subjects they are interested in and certainly an attractive method for English learning. (Kilickaya, 2004) states that students can interact with natural language through authentic material, such as internet-based material. Podcasts can also be used by teachers to adjust to students' ability levels because they have different themes and levels. Podcasts are more interesting to use when compared to more conventional sources or materials. Podcasts are an authentic source of spoken text. It presents the language of the "real world". The various advantages that podcast apps can provide. As such, being able to develop their English especially in listening, the slim get pleasure in global listening, and the students will be seen in the language they get. Podcasts can also be a means to get closer to the school environment; students can hear inspiring stories so that students get motivated to develop their abilities. Podcasts as

an online learning medium can make students have a higher motivation when getting learning materials and satisfactory results.

In some of these studies, it can be concluded that podcasts not only improve learning outcomes but also improve student motivation, and practical skills. Podcasts are permanent recordings of oral performance. Students who create podcasts will be aware of this and pay a lot of attention to the accuracy of their pronunciation.

1. The Steps of Using Podcast

According to (Fox, 2008), in the use of audio podcasts as a medium of learning in English language teaching, it is necessary to pay attention to some of the following steps of use:

1. Listen to feel comfortable and happy.
2. Teachers need to prepare a glamorous before listening learning begins so that it can help provide instructions to students to be easily accessible to lower levels.
3. Listen to short audio.
4. Listen using transcripts that have been prepared by the teacher. This is a problem that needs to be given understanding, because many teachers feel that using transcript is an obstacle in the learning process because it is considered a time-consuming job. However, this can be addressed if students are asked to make a transcript of one section each. So as to provide a good summary of content in case of partial transcripts.
5. Teachers can use audio snippets to practice dictation to students. This is a very useful training process for many teachers to highlight and train the accuracy of grammar. Audio podcast snippets are also useful for raising awareness of authentic speech that differs from formal written language as well as being able to manipulate text programs for further exercises.
6. Listening to audio using a slowed version: Windows Media Player 10 (*Microsoft Corp*, 2007) this is considered by students to be quite useful because it includes functionality in slowing down recording. By doing this process, students will be introduced to the process of silence so that they can increase the processing time.

2. The Advantages and Disadvantages of Podcast

The advantages and disadvantages of podcasts will be explained as follows:

1. Podcasts should be convenient and easy to use in Portable format (Rosell-Aguilar, 2007): after the download process, then the file can be easily accessed and listened to anywhere and anytime as desired by the listener. In controlling speed students can use the pause, forward and pass button function (Sloan, 2005). For students who

need certain needs or learning preferences, of course, podcasts contribute an important role to reduce the use of physical materials (Menziez, 2005). For students who do not have a portable media device can download content on a computer device.

2. Interesting media (Stanley, 2006): The conditions on the ground explain that audio playback using portable media can increase the use of podcasts this is because for audiences who do not want to access learning materials then can access other materials that the audience wants. So even though the material accessed is learning material, the audience does not feel like learning. Motivating Media: Students have a new format of motivating and assisting them in learning systems that they have never used so students are less likely to be interested in learning. Easily accessible media: iTunes or Juice is a content management software that can be downloaded for free and has simple navigation.
3. Efficiency of money use: learning materials can be downloaded for free, as well as for material development can be done at a fairly cheap cost in a matter of hours (Moody, 2006)
4. Publicity: For free publicity agencies with a good reputation can use the latest technology that has good visibility to the individuals and institutions that provide them i.e. public podcasts. Podcasting can provide the potential for students to focus activities on integration in the classroom, outside the classroom, outside of classroom activities and classroom materials (Thorne, S. L. & Payne, 2005)
5. (Helen Mongan-Rallis & Terrie Shannon, 2006) states that podcasts have an automatic subscription feature with the main advantage being that customers are ensured to receive the latest files without the need to go to the media file host site to view the updated data. Podcasts have flexible learning opportunities: viewers can listen to/watch files anytime and anywhere without having to use a computer to access and play audio. Ease in the process of learning to read and listen at the same time is also available in the feature, namely podcast transcripts.
6. The biggest thing that is likely to happen and arise from the use of podcasting for the learning process is that the content is delivered mostly through audio making it difficult to skimming the content and checking its suitability to the learning objectives. This check can be done but will take a lot of time after downloading repository resources (Jennings, 2006)
7. (Helen Mongan-Rallis & Terrie Shannon, 2006) argues that to ensure accessibility, transcripts should be filed. Because the file size is quite large, especially video files, then the user must certainly have a good broadband connection and fast so that the files can be accessed quickly. At

the time of MP3 playback, the content creator must ensure that all content is appropriate.

Based on the background above, to help the learning process listen to students eat the author intends to use Podcasts as an alternative medium for teaching listening. In some of these studies, it can be concluded that podcasts not only improve learning outcomes but also improve student motivation, and practical skills. Podcasts are permanent recordings of oral performance. Students who create podcasts will be aware of this and pay a lot of attention to the accuracy of their pronunciation. From the above definition, the author concludes that podcasts are a very profitable medium because they help students understand, convey and develop their ideas into paragraph writing. This is so that teachers can prepare some assignments for students and speaking techniques to reduce information gaps. In addition, students can learn English by exchanging information through assignments given by the teacher because the using of Podcasts as a medium in teaching Listening Ability is one alternative for helping students in the learning process.

RESEARCH METHODOLOGY

This research uses qualitative descriptive methods that are investigated through direct information from students who experience the phenomenon where there are limited time and resources. It is designed to find out and investigate whether the use of podcasts can be used in the learning process of listening, especially in English subjects for students of SMP 181 Jakarta. This study used samples from grade 8th as many as 25 students. Researchers used android-based Anchor Application as a podcast creator. To collect the data, the researchers used interview methods, observations and documentation. The interview was conducted to 25 sample data by providing 20 questions online based on theoretical approaches related to this study. The researchers conducted qualitative studies by exploring the students, to find out if the material delivered can be absorbed by students properly even without face-to-face processes. Observation takes approximately 1 semester, starting from September 2020 to February 2021. The analysis of the data studied from each section emphasized more on the material of understanding listening to English, vocabulary categories, and fluency of speech. Researchers used assessment instruments to measure the effectiveness of podcast use in the teaching process. The research instruments used are divided into two types, namely pre-test and post-test.

Table 1. Assessment Criteria

Assessment Criteria	Score
Failed	(40-51)

Enough	(52-61)
Average	(62-71)
Well	(72-81)
Fluent	(82-91)
Master	(92-100)

FINDING AND RESULT

The results of this study will be presented and explained as follows: Researchers use pretest and posttest as useful research instruments as empirical data sources. The use of pretests data was taken when researchers conducted the teaching process but did not use podcast media in the learning process. While posttest data was taken when researchers had used podcasts in the teaching listening process. Based on the results of this study shows that the use of podcasts in listening teaching is very helpful in improving students' abilities.

The process of running this research can be explained as follows; there are several aspects that researchers use to conduct assessments, it is divided into 3 aspects, vocabulary mastery, fluency, and understanding of listening to English. In each aspect of the assessment the study used a maximum value of 100 with a range of values of 0-100. To see the indicator of teaching success can be seen from the comparison of pretests value results and posttest value results.

Table 2. The Indicators of Listening Skill Assessment

No.	Assessed Aspects	Elements	Maximum Score
1.	Vocabulary	- Accuracy of Word - Understanding Each Word - Word Choice	100
2.	Fluency	- Intonation - Pronunciation - Speaking Easily	100
3.	Comprehension	- Understanding The Meaning - Diction - Structure and Grammar	100

Before doing the teaching process, the researchers made observations in two different ways, the first was done without using podcasts as a medium in the learning process and the second by using podcasts as a medium in the learning process. In the first condition to carry out the learning process online, researchers use google classroom media without other learning media. In google classroom researchers only use it as a medium to share information and send 1 audio listening at each

meeting without any other listening audio to choose according to the student's hobbies. While in the second activity, researchers used podcasts as a learning medium by uploading some audio that has been created before and can be downloaded by students according to the topic of discussion they want to listen to.

Based on the analysis data, the teaching process without using podcasts results in students who have difficulty understanding the vocabulary listened to because the audio uploaded in google classroom is sometimes often less clear when re-downloaded and of course there is no variation of audio that they can download. This resulted in students not being able to absorb the English speech they listened to. Related to the pretest used is in the form of multiple choice. The following are the results of research data without using podcast media by presenting the average grade value data with the data results in the table as follows:

The result of the pre-test is visualized on the table 3 below:

Table 3. Pre-Test

No.	Name	Vocabulary	Criteria Fluency	Comprehension
1.	Ahmad Tri Fauzy	45	41	40
2.	Anggara Putra Sugama	49	40	50
3.	Adinda Nouera Olifianti	50	50	55
4.	Rifqi Naufal Andiyan	56	55	43
5.	Shafira Haryani Putri	32	35	40
6.	Siti Aisah	49	42	56
7.	Suhrotul Afdal	50	50	58
8.	Dwi Ana Lisnasari	44	52	55
9.	Dwi Julian	52	54	45
10.	Dzika Kamilah	50	42	42
11.	Fa'iz Bimo Saputra	45	38	40
12.	Fani Rizki Yulianti	45	40	42
13.	Ferisha Adilla Hidayat	49	50	52
14.	Galih Dwi Novian	45	54	46
15.	Indah	51	50	52

	Oktaviani			
16.	Kautsar Muzaki	50	38	55
17.	Khafidhafa	42	55	56
18.	Egi Crisandi	52	50	56
19.	Fachri Ramlih	52	40	55
20.	Zahra Habibah	43	54	48
21.	Selvia Indriyani	49	42	56
22.	Ribka Anastasya	50	42	58
23.	Puput Dwi Jayanti	44	52	55
24.	Diana junita	52	54	40
25.	M Abdul Mutolib	50	42	42
	Total Per Criteria	47.84	46.48	49.48
	Means Score		47.93	

Based on table 3, it can be concluded that the lowest value in the eloquence element with the total score is 47.33 while the highest score of the pretests is the comprehension is 49.50 and the vocabulary occupies a score of 47.50. Based on the data, it has been proven that the use of English learning media using conventional e-learning cannot make students get significant and ineffective grades if used. This can be seen from the significant differences in results in comprehension, vocabulary mastery, and fluency in the use of language. If you look at the average results of the three aspects that exist is 47.93 then it can be concluded that listening learning without using podcast media can produce less maximum results for students because students do not feel compelled to listen to the topic of learning. In other words, there needs to be other media to help students learn English well.

The next step is to learn listening by using podcast media by using posttest questions that are similar to pretest questions but using additional media, namely podcast media. This can be seen from the data that the researchers presented in the following table:

Table 4. Post-Test

No.	Name	Vocabulary	Criteria Fluency	Comprehension
1.	Ahmad Tri Fauzy	80	70	75
2.	Anggara Putra Sugama	70	89	79
3.	Adinda	82	75	82

	Nouera Olifianti			
4.	Rifqi Naufal Andiyani	78	72	68
5.	Shafira Haryani Putri	83	69	88
6.	Siti Aisah	67	84	78
7.	Suhrotul Afdal	84	85	90
8.	Dwi Ana Lisnasari	68	75	80
9.	Dwi Julian	80	79	74
10.	Dzika Kamilah	80	77	69
11.	Fa'iz Bimo Saputra	75	81	73
12.	Fani Rizki Yulianti	70	75	80
13.	Ferisha Adilla Hidayat	68	78	85
14.	Galih Dwi Novian	80	88	79
15.	Indah Oktaviani	75	85	80
16.	Kautsar Muzaki	88	68	88
17.	Khafi dhafa	82	83	85
18.	Egi Crisandi	79	87	76
19.	Fachri Ramlih	82	72	80
20.	Zahra Habibah	79	74	85
21.	Selvia Indriyani	70	87	75
22.	Ribka Anastasya	82	77	80
23.	Puput Dwi Jayanti	85	81	79
24.	Diana junita	81	66	78
25.	M Abdul Mutolib	79	80	88
	Total Per Criteria	77.88	78.28	79.76
	Means Score		78.64	

Based on table 4, there was a significant increase in student abilities of 30.71. The increase of 30.71 comes from the difference in the results of the average pretest score and posttest results that illustrate that there is a significant improvement in the ability of students from all aspects of assessment listening skills. This can be seen from the value increase data. With the use of this podcast media in listening learning making their knowledge of vocabulary increase to 30.04, the score comes from

pre-test scores and post-test scores. Fluency also had a significant increase of 31.80 from the difference between the average pretest and posttest results. The increase in value in this criterion is higher than other aspects of the assessment. This is because students have shown that there is a process of improving confidence in speaking English because at the beginning of the observation process they are afraid to speak English because of lack of vocabulary. As for comprehension, it has increased by 30.28 as students are very much trying to listen carefully to what they are listening to. The increase of 30.28 was taken from the difference between the average pretest result and the posttest result.

Based on the data that has been presented can be seen that the process of transformation of understanding of learners becomes more improved. This happens because podcasts as a learning medium make it easier for students to access anytime and anywhere, making it very easy for students to learn articulation and English pronunciation accordingly. Through an average score of 78.64 which is the average score of the three aspects of listening assessment, shows that the learning process uses podcast media effectively to use and of course it is very helpful to remember the vocabulary that you want to use, foster confidence in speaking because it has a lot of vocabulary, and help students to listen to English pronunciation that suits their hobbies.

CONCLUSION

The use of podcasts as a learning medium is very effective to improve the ability of students in listening because in principle podcasts are not a medium that is difficult to apply in class. Researchers made students of SMP 181 Jakarta enjoy Listening learning so as to provide a significant improvement in the results of student listening assessment.

Observations and trials of podcast use show students agree that podcasts are able to help them in learning English, especially in listening. Students are very receptive and love the use of podcasts as a learning medium for listening. This is very reasonable, because podcasts are able to motivate students to engage their interest in podcast content as well as proper and clear English pronunciation. Students also benefit from the use of podcasts because it can be an additional ingredient in the learning process. In addition, podcasts also make it very easy for students to get podcasting websites online.

Based on the explanation of the above research can be concluded that the use of podcasts in listening learning is very effective for 8th students at SMP 181 Jakarta. For use this is seen from the

average posttest value is 78.64. This success rate is supported by comparison of the average pretest values that podcast media does not support in the learning process and posttest. In addition, teachers can also be easier in teaching listening and include podcast media in the lesson plan or school syllabus that specifically discusses how to use podcasts. Based on the study, researchers can conclude that the use of podcasts has great potential to help learners in improving their listening skills and abilities.

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Bound Morpheme Used In Al Jazeera News Entitled “Syria’s Refugee Children: Futures Lost To The War” By Barbara Bibbo: A Morphology Perspective

Paramita Kusumawardhani
University of Bina Sarana Informatika, Indonesia
paramita.pmi@bsi.ac.id

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Abstract - The purpose of the research is to know about the use of bound morpheme in an article in Al Jazeera News, entitled, “Syria's Refugee Children: Futures Lost to the War” written by Barbara Bibbo. A bound morpheme is commonly used in some articles because it can change the meaning of the word itself. A bound morpheme is part of derivational morphology. Morphology itself means the study of morphemes which are the smallest significant units of grammar. A morpheme is the smallest unit in English linguistics which forms a word. There are two kinds of morpheme; they are free morpheme and bound morpheme. A morpheme that can stand on their own are called free, and ones that cannot are bound. A bound morpheme has two types; there is Derivational and inflectional morpheme. The data of the research was taken from an article in Al-Jazeera News. A qualitative descriptive method was used to do the research. The results of the research are there are 49 bound morphemes found in the article. 5 of them are derivational and 44 of them are inflectional.

Keywords: Morphology, Morpheme, Bound Morpheme, Al-Jazeera

Abstrak:

Tujuan dari penelitian ini adalah untuk mengetahui penggunaan morfem terikat dalam sebuah artikel di Al Jazeera News yang berjudul, “Syria's Refugee Children: Futures Lost to the War” yang ditulis oleh Barbara Bibbo. Morfem terikat banyak digunakan dalam beberapa artikel karena itu dapat mengubah arti kata itu sendiri. Morfem terikat adalah bagian dari morfologi turunan. Morfologi itu sendiri berarti studi tentang morfem yang merupakan unit tata bahasa terkecil yang signifikan. Morfem adalah unit terkecil dalam linguistik bahasa Inggris yang membentuk sebuah kata. Ada dua macam morfem yaitu morfem bebas dan morfem terikat, morfem yang dapat berdiri sendiri disebut morfem bebas dan morfem tidak terikat, morfem terikat ada dua jenis yaitu morfem turunan dan morfem infleksional. penelitian ini diambil dari sebuah artikel di Al-Jazeera News. Metode penelitian yang digunakan adalah deskriptif kualitatif. Hasil penelitiannya terdapat 49 morfem terikat yang ditemukan dalam artikel tersebut. derivasional dan 44 di antaranya bersifat infleksional.

INTRODUCTION

Four skills in English must be mastered by students namely listening, speaking, reading, and writing. Especially for writing, (Thesis, Henisah, & Faculty, 2021) defines that it is a skill of a writer to communicate information to a reader or group of readers. This skill can be realized by having the ability to apply the rule of the language to transfer the information to the readers effectively.

To communicate through articles, mastering the structures of language is needed. Structures of the language do not only occur in the sentence but also the word. It is related to the discussion of morphology. Morphology is a part of linguistics. (Kusumawardhani, 2018) stated that in linguistics, morphology refers to the mental system involved in word formation or to the branch of linguistics that

deals with words, their internal structure, and how they are formed. A major way in which morphologists investigate words, their internal structure, and how they are formed is through the identification and study of morphemes, often defined as the smallest linguistic pieces with a grammatical function. It can be noted that knowledge about morphology also has a significant role in writing.

The morpheme is the main discussion in morphology. There are two kinds of morphemes they are free and bound. According to (Blevins et al., n.d.), the morphemes that can stand on their own are called free, and ones that cannot are bound. Bound morphemes are also called affixes which can be classified into prefix, infix, and suffix. English only has two kinds of bound morphemes namely prefixes and suffixes. There are

no infixes in English. Bound morphemes are classified into two namely derivational and inflectional morphemes. Inflectional morphology is the relationship between word forms of a lexeme. While, derivational morphology is the relationship

between lexemes of a word family, (Sukmacahyadi, 2018). Much deeper, inflectional and derivational can be recognized in the following ways:

Inflectional	Derivational
Never changes category Adds grammatical meaning Important to syntax Usually fully productive	Sometimes changes category Often adds lexical meaning Produces new lexemes Range from unproductive to fully productive

Sources: Sukmacahyadi, 2018

Based on the explanation and table above, it can be concluded that bound morpheme is a part of morpheme which consists of inflectional and derivational. A bound morpheme is also usually used and found in texts to change the meaning of the words in the sentences to make the sentences easy to read and understand by the readers.

Inflectional word formation is word-formation that expresses grammatical distinctions like number (singular vs. plural); tense (present vs. past); person (first, second, or third); and case (subject, object, possessive), among others. It does not result in the creation of new lexemes, but merely changes the grammatical form of lexemes to fit into different grammatical contexts. It can be noted that inflectional affixes refer to the additional affixes (prefix or suffix) because of the influence of grammatical rules without changing the based meaning or word class.

Definition of Morphology

Concerning language, usually morphology is used to study the formation of words such as create a new word, combining two words into one, or specifying the origin of the word. Morphology has a lot of definitions from some experts. According to Carthy as cited in (Nurgaini, Hastuti, & Andriani, 2019), “The word morphology is derived from the Greek word *morphe* meaning form and *logos* meaning science”. It means morphology is a study about word formation.

(Aronoff & Fudeman, n.d.) stated that morphology referred to the mental system involved in word formation or to the branch of linguistics that deals with words, their internal structure, and how they are formed. Morphology dealt with the structure of words. Knowing, knowingly, and unknowingly are kinds of derivational morphology. The base word is “*know*” and it is added with morphemes -ing, -ly, and un-.

According to (March et al., 2014), morphology is the study of investigating forms in

language rather than depending on identifying words. Morphology plays an important role in the construction of linguistic units and structures. It is morphology that allows the language to adopt new words from the existing words (derivational morphology) or to change the grammatical aspect of a word according to its use in a specific context (inflectional morphology).

(Khan, Akram, & Khan, 2016) explained that the study of morphology contains a thorough examination of several bits of language that combine to make a single linguistic unit, known as the 'word'. Linguistically these bits are called morphemes. A morpheme is a minimal unit of meaning or grammatical function. There are two sub-categories of morphemes, namely free and bound morphemes. Free morphemes can stand by themselves in isolation, e.g. *boy, cat, dog*, etc., while bound morphemes are always attached to free morphemes and never occur in isolation, e.g. -ness in madness. The former contains lexical morphemes that have a dictionary meaning (like *a wall, book, fan*, etc.) and functional morphemes that have grammatical functions to fulfill (like *a, an, the*, etc.). The latter contains derivational morphemes and inflectional morphemes. The main difference between the two is that derivational morphemes produce new words in a language by changing their word class, e.g. *teach—teach-er*, while inflectional morphemes indicate aspects of the grammatical function of a word and never change its grammatical category e.g. *boy—boy-s*.

From the explanation above, morphology is the study of the basic word and word formation. Created new words in a language, to describe, analyze, and modify existing words is some purpose of morphological processes.

Definition of Morpheme

A morpheme is an important component in word-formation. According to (Adisutrisno, 2013), "Morphology cannot be separated to linguistic terms for the most element unit of grammatical

form. This element unit is called morpheme". Similarly, according to (Nurngaini et al., 2019), "Morpheme is a minimal unit of meaning or grammatical function". Concerning meaning, morpheme cannot be divided into smaller meaningful parts. One of the functions units grammatical used to indicate past tense. For example, the word *reopened* consists of three morphemes. One minimal unit of meaning is *open*, another minimal of meaning is *re-* meaning again, and a minimum unit grammatical function is *-ed* indicating past tense.

The grammatical function of a morpheme is important, the meaning must be constant. Consider the English word *lovely* and *Especially*, end with the suffix *-ly*. Although using the same suffix, when add *-ly* to the adjective *especial*, that change into an adverb. When we add *-ly* to the noun *love*, that creates an adjective. The conclusion, not all of the words ending with *-ly* change to be an adverb. What on the surface appears to be a single morpheme turns out to be two. One attaches to an adjective (*especial*) and creates an adverb, the other attaches to a noun (*love*) and creates an adjective.

According to Lieber as cited in (Jakarta, 2018), "Morpheme is the meaningful unit that is used to form words". It means, morpheme cannot

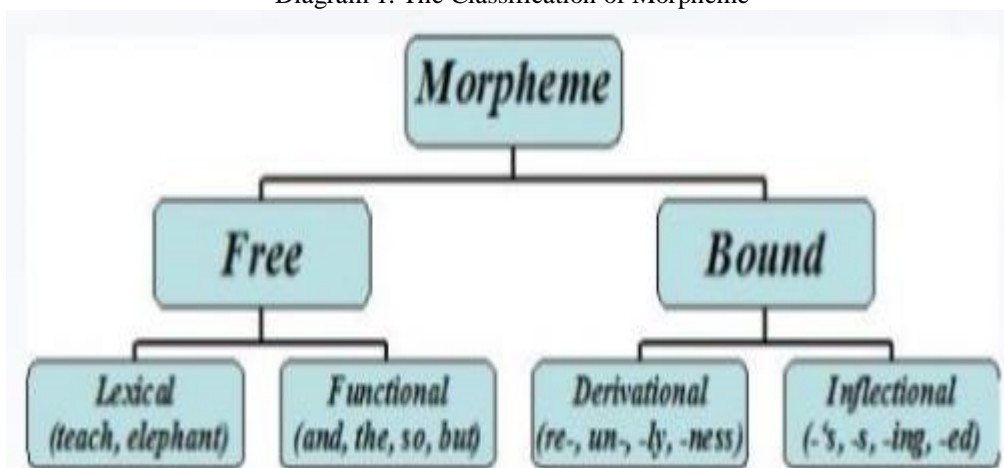
be divided into smaller meaningful parts because a word is a smaller part in the sentence.

Based on the explanation above, it can be concluded that morpheme is an important component in word-formation. It is the meaningful unit that is used to form words.

Definition of Bound Morpheme

There are two types of morpheme; they are free morpheme and bound morpheme. There are two kinds of free morpheme; they are lexical and functional morpheme. Bound morpheme consists of two types; they are derivational morphemes and inflectional morphemes. Derivational morphemes are morphemes used to make new words but not necessarily in a change in a syntactic category, for example, the addition of derivational morphology re-changes the meaning of the word open if they are combined into reopening. Inflectional morphemes are morphemes to indicate grammatical functions (they never change the syntactic category). Here are the classifications of morphemes:

Diagram 1. The Classification of Morpheme



<https://languagevenue.com/linguistics/general-linguistics/grammar-syntax/item/morphemes-in-english>

Bound morphemes are a meaning-bearing unit of language, such as prefixes and suffixes that are attached to free morphemes. They cannot stand alone. The attachment modifies the free morphemes in such things as a number of the syntactic category. By adding derivational or inflectional can change the meaning of the word, the quantity of the noun, or the tense.

Examples:

Adding Derivational

Happy means *senang*
Un + happy = unhappy. It means *tidak senang*
Responsible means *bertanggung jawab*
Ir + responsible = Irresponsible and it means *tidak bertanggung jawab*

Adding Inflectional

Pencil means one pencil
Pencil + s = pencils and it means more than one pencil
Butterfly means one butterfly

Butterfly + ies = butterflies and it means more than one butterfly
She walks to her school every day. (It is used in the simple present)
She walked to her school this morning. (It is used in simple past)
Mother waters her plants every morning. (It is used in the simple present)
Mother watered her plants yesterday morning. (it is used in simple past)

Linguistics recognizes two classes of **bound morphemes**.

a. The first class is called *inflectional morphemes* and their influence on a base word is predictable. Inflectional morphemes modify the grammatical class of words by signaling a change in number, person, gender, tense, and soon, but they do not shift the base form into another word class. When *house* changes to *houses*, it is still a noun even though you have to add the plural morphemes;

b. The second class of morphemes is derivational morphemes. They modify a word according to its lexical and grammatical class. They result in more profound changes in base words. The word *style* is a noun, but it is changed to *stylish*, then it becomes an adjective. In English, derivational morphemes include suffixes (e.g., ish, ous, er, y, en, and able) and prefixes (e.g., un, im, re, and ex).

It can be concluded that bound morpheme is adding prefixes or suffixes to the base words to

change the meaning of the words, the quantity of the noun, or the tense. These changes need to make the words appropriate to be used in sentences in an article to be understandable by the readers.

RESEARCH METHOD

The method used in this research is descriptive qualitative. The descriptive method was used as (Best & Kahn, 1995) explained that descriptive method is the method that tries to explain the symptoms relating to the recent situation. It consists of the effort of giving the note, the analysis, and the interpretation of the recent symptoms which have the characteristics as follows: try to give the fact, straight to the problem, and the recent variables aren't manipulated by the researcher.

The data was taken from an article in Al-Jazeera News entitled, Syria's Refugee Children: Futures Lost to the War. The article is then read, identified, classified, and analyzed to be recognized easily.

FINDINGS AND DISCUSSIONS

Here is the article which is discussed

Syria's refugee children: Futures lost to the war

An entire generation of Syrians has lost the opportunity of getting an education because of the war.



UN says 43 percent of Syrian refugee children are out of school [AP]

Geneva, Switzerland – Muzoon Almellehan would be an ordinary Syrian girl from Deraa, south of Damascus, dreaming of a future as a journalist, if war hadn't forced her family of six to flee her home country in 2013.

But Muzoon, 20, is no ordinary girl. For the past five years, living as a refugee, she spearheaded a campaign to promote the right of refugee children to an education. She kicked her mission off at the age of 14 in a refugee camp in Jordan, after several of her schoolmates dropped out of school to be married off as child brides.

"When we fled Syria, we had to leave everything behind. My father told me to take only what I needed the most. I took my books, they were my only hope," Muzoon told Al Jazeera.

"I thought: Wherever we go, what will happen if I cannot go to school? My books were the only thing that could give me a future."

Her pale, inquisitive face, encircled by a hijab, shows a calm determination as she steps into the meeting room. She is in Geneva to speak about the right of refugee children to choose and shape their future, a right only education can grant, she said.

"Education is the only thing that matters. It is the only thing that can empower us and change our condition. Without education we cannot have any future," Muzoon said.

"We need to be educated if we want to rebuild our country. We owe it to Syria."

A short leather jacket and jeans betray a youth cut abruptly short for a girl who today represents more than five million Syrian children who have been displaced over seven years of conflict. Like many of them, Muzoon has witnessed too much, too early for her age.

"When you lose everything, from your beloved ones to your home, it is difficult to think that education matters. But it does. Especially for us girls who are the most vulnerable of all."

Picture 1. The Article

40 percent out of school

According to the UN agencies, some 43 percent of Syrian refugee children in Turkey, Lebanon, Jordan and Iraq are out of school.

Poverty and dwindling financial means are making it almost impossible for families to get by in these countries. In a recent study conducted by UNICEF Jordan, more than 85 percent of refugees outside the camps – in host communities – live in poverty, struggling to meet their basic needs, including providing education for their children.

But it is difficult to envisage an improvement in the life and prospects of Syrian refugee children. As the war becomes further protracted, the prospect of returning to a normal life for the 2.6 million Syrians in neighbouring countries and the 2.8 million internally displaced remains unrealistic. An entire generation of Syrians has apparently lost the opportunity to receive an education because of the war.

“There has been a total disregard for the protection of children by all sides in this conflict,” said Christophe Boulterac, UNICEF spokesperson, on Tuesday. “We keep calling upon all the parties in the conflict to do what they must to protect children as per the international law.”

The first two months of this year have been especially bloody for children in Syria. UNICEF received reports of more than 1,000 children killed and seriously wounded since the year began. In 2017 alone, UNICEF registered 1,271 verified child casualties in Syria, of which 361 were injuries and 910 deaths.

Some 961 children were recruited in combat.

Meanwhile, in refugee host countries nearly 10,000 Syrian refugee children are either unaccompanied or separated from their families. Many of these children are vulnerable to exploitation and child labour, because of a lack of legal documentation.

Left without any hope, as Syrians find themselves displaced multiple times, many families marry off their daughters as child brides to protect them from being kidnapped and abused, or to save them from poverty and starvation. Child marriage was uncommon in Syria before the war started, Muzoon said.

“I remember a 17-year-old girl, who came to tell me that she was to marry a man older than her father. I told her to convince her parents that an education would have given her a better future than a husband,” she recalled. “I told her to be brave. She didn’t get married in the end and went back to school.”

Muzoon campaigned relentlessly for three years in the Zaatari and Azraq refugee camps in Jordan, where her family had fled to from Deraa after their neighbourhood was caught in the middle of clashes between government forces and the Free Syrian Army.

“In Syria, we had a normal, happy life. We had everything. Suddenly we found ourselves in a refugee camp. I hated it.”

‘Nobody would tell us to go to school’

Life in the camp was difficult, recalled Muzoon. Her family had to squeeze into a small tent with no running water or electricity. But she “didn’t want to be negative”, she said, so she looked for a school in order not to miss ninth grade.

“Nobody would tell us to go to school. It was totally voluntary, so many kids were not going or dropped out. So I started visiting the tents of the camps to publicise the school and encouraging children to join.”

She was often scorned and sent away by parents and children alike, who thought marriage was their only way out of poverty.

“I knew how they felt, the horror and pain they had gone through, the events they witnessed, are something they couldn’t forget. For many of them education seemed an irrelevant thing.”

But many children went back to school thanks to her encouragement. UNICEF supported Muzoon in her mission and made her the agency’s youngest goodwill ambassador last year.

Geert Cappelaere, UNICEF’s regional director for the Middle East and North Africa, has called on those fighting inside Syria and all those who have influence over them to put their arms down and stop the war on children.

“The children of Syria have been waiting for way too long. The world has failed the children of Syria so many times, it cannot keep failing them. History will judge us all if we do,” Cappelaere said.

Sources: <https://www.aljazeera.com/news/2018/4/11/syrias-refugee-children-futures-lost-to-the-war>

Picture 2. The Article

There are some bound morphemes found in Al Jazeera News article. The findings are

Tabel 2. Derivational Bound Morpheme

No.	Word	Basic Word
1.	Empower	Power
2.	Rebuild	Build
3.	Impossible	Possible
4.	Unrealistic	Realistic
5.	Uncommon	Common

Tabel 3. Inflectional Bound Morpheme

No.	Words	Basic Words
1.	Syrian	Syria
2.	Dreaming	Dream
3.	Journalist	Journal
4.	Living	Live
5.	Refugee	Refuge
6.	Education	Educate
7.	Married	Marry
8.	Inquisitive	Inquisition
9.	Determination	Determinate
10.	Educated	Educate
11.	Abruptly	Abrupt
12.	According	Accord
13.	Making	Make
14.	Improvement	Improve
15.	Protracted	Protract
16.	Neighbouring	Neighbour
17.	Internally	Internal
18.	Displaced	Displace
19.	Generation	Generate
20.	Apparently	Apparent
21.	Opportunity	Opportune
22.	Protection	Protect

23.	Calling	Call
24.	Especially	Especial
25.	Bloody	Blood
26.	Seriously	Serious
27.	Wounded	Wound
28.	Registered	Register
29.	Recruited	Recruit
30.	Nearly	Near
31.	Exploitation	Exploit
32.	Documentation	Document
33.	Displaced	Displace
34.	Poverty	Poor
35.	Starvation	Starve
36.	Married	Marry
37.	Relentlessly	Relent
38.	Suddenly	Sudden
39.	Running	Run
40.	Electricity	Electric
41.	Totally	Total
42.	Fighting	Fight
43.	Failed	Fail
44.	Influence	Influent

Based on the findings, it can be said that there are 49 bound morphemes found in the article. 5 of them are derivational and 44 of them are inflectional. It can be concluded that bound morphemes are commonly used to change the words to make the sentences understandable and comprehensible by the readers easily.

CONCLUSIONS

After analyzing the article of Al Jazeera News, bound morpheme produces new words with a different meaning from the base word since the addition of derivational or inflectional helps to form a new word, and sometimes a new class of word. For example, inflectional of "Journal" into "Journalist". Journal is the base word that is a noun when adding suffixes -ist does not change the class of word, but the meaning changes from goods to a person. Bound morphemes are mostly used in texts in a newspaper to make the articles easy to read and understand by the readers. By analyzing the findings, it was found how words are formed to the new words with new meaning can be used to make the sentences understandable and comprehensible easily by the readers.

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SPEECH AN ANALYSIS OF USING
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SPEECH.

Students' Subjective Responses toward Selected Poems in Introduction to Literature Class

Yan Ardian Subhan

¹English Department, Faculty of Letters, Universitas Pamulang
e-mail: ¹dosen00184@unpam.ac.id

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Abstract - Students' understanding in form of their responses to literature is important to be researched by educators and researchers. According to Marshall (2000), student response is an indicator of learning's success. Therefore, this paper discusses students' subjective responses to literature as result of learning Introduction to Literature subject in one of private universities in Banten, Indonesia. The goal of the research was intended to get insight about students' subjective responses, to understand their comprehension toward selected literary works. The data were taken from essay-test results of their participation in the class. This study is hopefully gaining more understanding of students' responses to literature.

Kata Kunci: subjective response, poetry analysis, descriptive study

Abstrak - Pemahaman siswa dalam bentuk tanggapan mereka terhadap sastra penting untuk diteliti oleh para pendidik dan peneliti. Menurut Marshall (2000), respon siswa adalah indikator keberhasilan belajar. Oleh karena itu, makalah ini membahas tanggapan subyektif siswa terhadap sastra sebagai hasil pembelajaran mata pelajaran Pengantar Sastra di salah satu universitas swasta di Banten, Indonesia. Tujuan dari penelitian ini dimaksudkan untuk mendapatkan wawasan tentang tanggapan subjektif siswa, untuk memahami perspektif mereka terhadap karya sastra yang dipilih. Data diambil dari hasil tes esai partisipasi mereka di kelas. Studi ini mudah-mudahan mendapatkan lebih banyak pemahaman tentang respons siswa terhadap sastra.

Kata Kunci: respon subjektif, analisis puisi, kajian deskriptif

INTRODUCTION

Many people enjoy reading, listening, watching, not only informational work but also entertainments such as short storie, novel, poem, theater, film, song, etc. these belong to Literary works. Work of literature is created from the interaction process between people and thought, feelings, experiences, even environment, and communities. In other words, literary works are the reflection of the experiences, feelings, and ideas of life. Literary works also talk about love and hate, war and peace, happiness and sadness, etc. Many people are interested to inspect human life stories, with all behavior and consequences, that's why literary works are demanded to be used in many purposes including education purposes (Subhan, 2016).

Several studies have been conducted and concluded that literature is an important lesson to improve literacy skills and critical thinking, such as researches conducted by Purves, Rogers, and Soter (1990), Langer (1991), Cobine (1996), and Spiegel (1998). In addition, literary works are also able to teach noble values through reading the emotion and people aspiration from characterization (Rosenblatt,

1999), and also appreciate cultural values and artworks in general (Purves et.al., 1990).

What is "literature"? Terry Eagleton (1996) in his book entitled Literature Theory: A Comprehensive Introduction, says that literature is highly valued writing. Mostly literary works are always in the form of writing or text. If the text has received the title as a literary work, then the text must have certain meanings. Then, how can a text be meaningful?

In answering this question, according to Martin McQuillan (2019), a text will only be meaningful if the text is read, or when the reader interacts with the words on the page of the text in order to produce meaning. He called the reading activity as an active participation from readers to build meaning from a piece of writing. Reading, therefore, is something that the reader has a role in and is something that happens during a certain period of time. In McQuillan's terminology, reading only happens when the reader actually reads (actively participates in the construction of meaning) of a text that actually exists.

What is expressed by McQuillan above

shows the importance of the role of the reader in the meaning of a literary work. For this reason, it is undeniable that the reader is actually the scorer of a literary work. The high and low value of a literary work is determined by how the response of the text's readers. Based on these things, a theoretical concept emerged about the response of readers, better known as Reader-response Theory.

In its journey, reader-response theory has experienced many developments. Various variations of this theory emerge with the perspective and focus of different studies. One theory that will be the focus of this discussion at the same time is Transactional Reader-response theory. Just like the general reader-response theory, this theory also sees the reader as a very important object in the formation of meaning. Then, what is special about this theory? These questions will be answered in the discussion in the next section.

1. History and Basic Concepts of Reader-response

Contemporary reader-response theory is developed from philosophical hermeneutics and phenomenology in the 1950s. However, attention to the process of reading actually emerged during the 1930s as a reaction to a growing tendency to reject the reader's role in the creation of meaning, which is a formal principle of New Criticism that dominated critical practice in the 1940s and 1950s. In New Criticism, the meaning of a literary work lies in the text itself and is independent of anything. The meaning is not the result of the author's intention and cannot be changed by the response of the reader. New Critics believe that the attention to the response of the reader will create confusion between what the text actually is and what is done by the text (what the text is with what the text does). Reader response theory argues that the meaning of a text cannot be separated from what is done (said) by the text. The theory, which did not receive much attention until the 1970s, believes at least two things: (1) that the role of the reader cannot be separated from our understanding of literary works, and (2) that the reader does not passively consume the meaning presented by a literary text objective; but rather actively creating meaning that they find in literary works (Tyson, 1996).

The belief that readers actively make meaning, as above, means that different readers can read the same text in different ways. In fact, reader-response theorists believe that a reader who reads a text on two different occasions might produce different meanings. This is because of the many variables that contribute to our experience of the text, for example, the knowledge we gain from the first and second readings, personal experiences that appear on the sidelines of the two readings, change

of mood (mood) at the time of the two reading recess, or change of destination in reading the text (Tyson, 1996).

2. Reader-response Transactional Theory

Transactional reader-response theory (transactional reader-response) is often associated with Louise Rosenblatt, because she contributed a lot of thoughts in the development of this theory. Transactional reader-response discusses transactions between texts and readers. Rosenblatt does not reject the importance of the text in supporting the reader, but he argues that both are needed in the creation of meaning (Tyson, 1996).

Then, how the transaction goes? As discussed above, the meaning of a text appears to the reader influenced by various variables. A text acts as a stimulus or stimulus in which we respond in our own way. Feelings, memories, and associations will appear when we read. All of these things affect us in understanding and interpreting a text. Literary works that we have read before, all of our knowledge, and even our physical condition and mood today also influence this understanding and meaning. When we read, the text can act as a blueprint that can be used to improve our interpretation when we realize that we have made an interpretation that goes too far with what is written in the text. The process of improving this interpretation usually results in our return to reread the previous section in order to consider some developments from the text we have found. Thus, a text guides us to make corrections independently of our interpretations in order to develop a complete interpretation. So the creation of a literary work is a product of the transaction between the reader and the text, both of which are equally important in the process (Tyson, 1996).

In her book, *The Reader, The Text, The Poem*, Rosenblatt introduces two reading strategies that can be used to identify the motives of the readers and their "transactions" with literary works. The first is aesthetic reading, in which the reader pays special attention to what happens during his reading (Davis and Womack, 2001). When we read in this aesthetic mode, we experience a personal connection with the text that makes our attention focus on the emotional subtlety of the language and encourages us to make judgments (Tyson, 1996). The second strategy is non-aesthetic reading where the reader focuses attention on the traces of knowledge and data that will remain after the reading process. Rosenblatt calls this strategy an efferent reading, in which readers make themselves interested in what will be obtained materially from the reading experience (Davis and Womack, 2001). When we read in efferent mode, we focus on the information contained in the text, as if the text is a repository of facts and ideas that we can carry

everywhere. Therefore, in order to bring about transactions between the text and the reader, our reading approach or strategy to the text must be aesthetic rather than efferent. Without an aesthetic approach, there is no transaction between the reader and the text that can be analyzed (Tyson, 1996).

The followers of Wolfgang Iser (a literary expert from Germany) might explain what Rosenblatt calls the blueprint and stimulus function of the text with the terms of meaning that are always offered by every text: determinate meaning and indeterminate meaning. The meaning of determinate refers to what is called the fact of the text, certain events in the storyline, or the clear physical description provided by the words on a page. In contrast, the meaning of indeterminate refers to "gaps" ("gaps") in the text - for example actions that are not clearly explained or as if they have several explanations - that allow or even invite readers to create interpretations according to their own. Thus, Rosenblatt's efferent approach depends entirely on the determinate meaning, while the aesthetic approach depends both on the determinate meaning and the indeterminate meaning (Tyson, 1996).

The interaction between determinate meaning and indeterminate results in a number of experiences that are constantly on the reader: retrospect, or think back to what we have read before in the text; anticipation of what will happen next, fulfillment or disappointment over our anticipation; revisit of our understanding of a character or event; etc. At one point in a literary work, the meaning of determinate often appears, but at the next point, it could be that the meaning of indeterminate becomes more frequent. This happens in line with our point of view which turns into various perspectives presented by, for example, narrators, characters, and events from unraveling storylines. So, according to Iser, the text itself guides us through the various processes involved in interpreting the meaning of the text (Tyson, 1996).

According to transactional theorists, different readers emerge with different but acceptable interpretations. This happens because the text allows for the emergence of a variety of acceptable meanings, namely those that have textual support. However, due to the existence of real texts involved in this process which is the basis of our response, not all readings are acceptable, in fact, some readings can be more accepted than others (Tyson, 1996).

3. Subjective Reader Response Theory

It is very different from effective language styles and all forms of transactional reader responses theory, subjective reader-response theory does not call for analysis of textual cues. To subjective

reader-response criticism, led by David Bleich's work, reader response is texts, both in the sense that there is no literary text outside the meaning created by reader interpretation and in the sense that the text analyzed by criticism is not literature work but written response from the reader.

To understand how there are no literary texts outside the meanings made by readers' interpretation, we need to understand how Bleich (1975) defines literary texts. Like many other reader-response criticisms, he distinguishes between what he calls real objects and symbolic objects. Real objects are physical objects, such as tables, chairs, cars, books, and the like. Literary text printed pages are real objects. But his experience made when someone reads the printed page, like the language itself, is a symbolic object because it happens not in the physical world but in the conceptual world, namely in the reader's mind. This is why Bleich calls reading - feelings, relationships, and memories that occur when we react subjectively to words printed on a page—symbolization: our perception and identification of our reading experience creates a conceptual world, or symbolic, in our minds when we read. Therefore, when we interpret the meaning of the text, we actually interpret the meaning of our own symbolization: we interpret the meaning of the conceptual experience we made in response to a text. He thus calls the act of re-interpretation of symbolization. Re- symbolization occurred when our experience of texts results in us a desire for explanation. Our evaluation of text quality is also an act of re-symbolization: we don't like or dislike text; we like or don't like our symbolism about it. Thus, the text we are talking about is not the actual text page: that is the text in our mind. Because the only text is the text in the reader's mind, this is the text analyzed by subjective reader-response criticism, for whom the text is equated with a written response reader. Bleich, whose main interest is pedagogical, offers us methods for teaching students how to use their responses to learn about literature or, more precisely, to learn about literary responses. Contrary to popular opinion, subjective criticism is not a matter anything is free for all. This is a coherent methodology and aims to help us students and ourselves produce knowledge about the reading experience.

In addition, responses can be characterized, for example, as pleasure, discomfort, attractiveness, disappointment, relief, or satisfaction, and may involve a number of emotions, such as fear, excitement, and anger. A student response analysis statement might reveal that certain responses produce, for example, from identification with certain characters, from fulfilling fierce desires, from eliminating (or adding to) feelings of guilt, or the like. The goal here is for students to understand their responses, not just report them or make excuses

for them. So, a response-analysis statement is a thorough and detailed explanation of the relationship between certain textual elements, certain personal responses, and the meaning of the text have for students as a result of his personal meeting with it.

This research will limit only by looking at student responses in written form. Their subjective writing in the form of their sentences is expected to have certain "symbols" as a form of their understanding of the text. As according to Bleich's theory, students will re-formulate their understanding toward the selected literary works by process of "re-symbolization". By seeing these products, we may see their interpretation as their attempt towards understanding. Hopefully, their writing products will show their involvement of emotions as it is also important as it indicates that they understand their own responses.

RESEARCH METHODOLOGY

1. Research Design

This research dealt with qualitative approach in collecting, analyzing, and describing the data.

2. Setting and Participants

An English class, with 25 students at English Department, Universitas Pamulang with their ages varied between 18 and 24 are the participants for this study. These are all students of the third academic semester, majoring in English Literature and their performance on tests are further evaluated.

These participants came from class of Introduction to Literature course held once a week, through the exact same academic rituals intended for the course and taught by a same instructor. Students in the class are required to read some samples of English literary texts as a requirement for their learning courses and this is their first academic meeting with English literature subjects.

Poetry were chosen to be read by participants should be covered as a side program along with other reading material assigned by the lecturer. Three short poems entitled "Nothing Gold Can Stay" by Robert Frost, "The Sick Rose" by William Blake and "We Real Cool" by Gwendolyn Brooks are shared with the class program for six meetings.

3. Data Collection Method(s) and Analysis

This research used questionnaire as the main techniques in collecting the data. Descombe (1998) explained there are some advantages using survey techniques in collecting data:

1. Empirical data; it produces data based in the observation process.
2. Wide and inclusive coverage; it is able to implement on small and large scale.
3. Costs and time; it promotes low cost and effective time consumption in collecting the data.

RESULT AND DISCUSSION

From 25 students who took the literary understanding test, only 14 people responded. Of these 14 comments, as many as 7 (seven) students commented on the first poem, 6 (six) students gave responses to second poem, and only one person gave a comment on the third poem. Their responses are arranged in the following table.

Table 1: Students' Subjective Responses to three selected poems

Title of the poem	Numbers of students who give responses	Data No.	Students' Subjective Responses
Nothing Gold Can Stay	7	1	"Nothing Gold Can Stay" is a poem that discussed about age. "Age" is something "green" but age can only stay for an hour (a while/not long)
		2	This poem is about nature. The poem tells [us] to take care the nature and do not destroy it
		3	In this poem tell(s) about gold that refers to "nature" who can stay because of human that destroys the nature without using limitlessly
		4	Nothing Gold Can Stay (is) about all the happening in good in life (that) cannot (be) forever. All the people have failed in life, have good life, have happy life, and have sad

			life
		5	“Nothing Gold Can Stay” tells about how important the age is. Age is the most priceless thing that each person has, we can’t return even for a second. Even though it’s important thing, many people don’t really care of how they use their age. This poem reminds us to concern about our age and uses it only does useful things in life. Don’t waste even a second in life.
		6	Nothing Gold Can Stay is a poem that tells about something that can’t stay forever. This poem symbolized parts. This poem use(s) personification and metaphor figurative language
		7	Nothing Gold Can Stay talks about youth that doesn’t last long. It also discusses about when people are still in their youth they can try and achieve many things
The Sick Rose	6	1	The poem talks about illness
		2	The Sick Rose is about the girl who is sick. She lives in an era where men are in the upper class. The author feels sorrow about the girl and writes “The Sick Rose”
		3	“The Sick Rose” talks about despair, sadness, and death. “Rose” describe as death

		4	“The Sick Rose” talks about a woman’s sickness as a woman’s tragic experience. “Rose” in this poetry is <i>perumpamaan</i> the woman
		5	The poem of the sick rose talk(s) about the regretting the teenager who fill their life with drugs and other <i>haram</i> things
		6	This poem is talking about a girl who got broken heart because cheating her boyfriend and she feel(s) her life is destroy(ed) or complicated because of it
We Real Cool	1	1	We Real Cool is discuss(ing) about the story of friendship and how it goes

Of the three poems given in the test, it seems that students are mostly interested in the poem entitled "Nothing Gold Can Stay". This poem was written by Robert Frost, one of the famous American poets. This poem has a theme about youth so it can be assumed that they are interested in giving responses to this poem because this poem is relevant to the age period they are enjoying right now.

The second poem that has the second most responses is responses to the poem entitled “The Sick Rose” written by William Blake. William Blake is well-known as one of the pre-romantic poets in England who wrote many poems related to the background in which he lived in. It can be assumed that this could be the reason that makes students were interested in exploring what is the meaning behind this poem.

While the poem that received the least comments from students was the poem entitled "We Real Cool" by Gwendolyn Brooks. She is a writer and an activist who observes social situations and conditions that form the ideas and background of her poetry. Perhaps this background aspect that students are not familiar with so it got the least comments.

DISCUSSION

From the seven students' responses to *Nothing Gold Can Stay*, three students are able to demonstrate the process of re-symbolization in their understanding of the poem contents. They succeeded in attracting major keywords related to the poem such as "age" and/or "youth".

"Nothing Gold Can Stay" is a poem that discussed about age. "Age" is something "green" but age can only stay for an hour (a while/not long). (Response 1)

"Nothing Gold Can Stay" tells about how important age is. Age is the most priceless thing that each person has, it can't be returned even for a second. Even though it's an important thing, many people don't really care of how they use their age. This poem reminds us to concern about our age and uses it only for doing useful things in life. Don't waste even a second in life. (Response 5)

Nothing Gold Can Stay talks about youth that doesn't last long. It also discusses about when people are still in their youth they can try and achieve many things. (Response 7)

Several students also seemed to be able to show understanding but without formulating the process of re-symbolizing. Two comments gave descriptions but did not formulate the keywords that are expected to occur that indicate the understanding process.

Nothing Gold Can Stay is a poem that tells about something that can't stay forever. This poem symbolized parts. This poem use(s) personification and metaphor figurative language. (Response 6)

Nothing Gold Can Stay (is) about all the happening in good in life (that) cannot (be) forever. All the people have failed in life, have good life, have happy life, and have sad life. (Response 4)

Interestingly, some students associate this poem with the keyword "nature". Although these two students showed process of re-symbolization, but the keyword abstraction is actually not the main target. The primary theme is about age or youth, while nature can be included to sub theme.

This poem is about nature. The poem tells [about] take care the nature and do not destroy it. (Response 2)

In this poem tell(s) about gold that refers to "nature" who can stay because of human that

destroys the nature without using limitlessly. (Response 3)

Meanwhile, six students' responses to *The Sick Rose* were more varied in taking keyword abstractions. It can be seen from four responses that re-symbolize the poem as "illness" or "sickness" even "death".

The poem talks about illness. (Response 1)

"The Sick Rose" talks about a woman's sickness because of a woman's tragic experience. "Rose" in this poetry is *perumpamaan* (of) the woman. (Response 4)

The Sick Rose is about the girl who is sick. She lives in an era where men is in the upper class. The author feels sorrow about the girl and writes "The Sick Rose". (Response 2)

Interestingly Response 2 also formulated secondary keywords "woman" or "a girl" and also "upper class". He/she even leveled up his/her responses by showing involvement of emotions of the author by using sentence "the author feels sorrow about the girl..." Another two responses formulated "teenager" and "broken-heart" as their re-symbolized process.

The poem of the sick rose talk(s) about the regretting the teenager who fill their life with drugs and other haram things. (Response 5)

This poem is talking about a girl who got broken heart because of her cheating boyfriend and she feel(s) her life is destroy(ed) or complicated because of it. (Response 6)

The last comment related to "We Real Cool" poetry shows that there is a keyword "friendship" as an indicator of the process of understanding poetry. Here is the sentence: "We Real Cool is discuss(ing) about the story of friendship and how it goes". Unfortunately, that is the only response to this poem.

CONCLUSION

Fourteen data in the form of responses shows the process of students' understanding of literary works, in this case to three short poems. As Bleich theory suggested, students are seen producing re-symbolization of poetry as an indicator of their understanding process, although not all of them are able to do it accurately. This re-symbolization process is shown in the formulation of keywords

which are the key to understanding the poems. It is unfortunate that these responses are not enriched by connection to feelings and emotions that show increasing stage of response.

Further researches are suggested to develop further of student responses in classrooms by using incorporating reader responses, especially for literary subjects. The class is a natural place for students to in studying literature. The focus on self-understanding is very motivating for most students, and Bleich subjective methods foster a kind of critical thinking that should prove to be beneficial for students throughout their lives because it shows that knowledge is created and is motivated by personal concerns.

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Kebahasaan Wujud Respon Positif Anggota Grup Whatsapp Fashion Online

Ocfitasari Aditian¹, Agus Budi Wahyudi²

^{1,2}Universitas Muhammadiyah Surakarta

Email: ¹a310170153@student.ums.ac.id, ²Abw186@ums.ac.id

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Abstract: The article aims to identify the linguistic form of a positive response from members of the online fashion WhatsApp group. The research method used is descriptive qualitative. The data is in the form of expressions containing 10 positive responses. The data comes from the expression of members of the online WhatsApp fashion group "Dasterinn". The object of research is language form. Data collection techniques are observation (interview) and documentation (note). The validity technique used is triangulation. The triangulation theory chosen is the theory of interpersonal communication of symbolic interaction according to Herbert Blumer (1969) namely (1) the existence of actions based on the meaning given, (2) meaning in the interaction, and (3) meaning through the interaction process. The results of the study prove that the linguistic form of a positive response from the members of the online WA fashion group is conveyed through the characteristics of the lingual marker unit and has a relationship with the approval response which is divided into two meanings, namely the explicit meaning ('mau' and 'mau' + 'tambah') and the implied meaning ('mau' + 'keep', 'ambil', and 'pesan').

Keywords: language; positive response; WhatsApp groups

Abstrak : Artikel bertujuan untuk mengidentifikasi kebahasaan wujud respon positif anggota grup WhatsApp fashion online. Metode penelitian yang digunakan adalah deskriptif kualitatif. Data berupa ungkapan yang mengandung respon positif sebanyak 10 tanggapan. Data tersebut bersumber dari ungkapan anggota grup WhatsApp fashion online "Dasterinn". Objek penelitian berupa wujud bahasa. Teknik pengumpulan data yakni observasi (wawancara) dan dokumentasi (catat). Teknik validitas yang digunakan ialah triangulasi. Triangulasi teori yang dipilih yaitu teori komunikasi antarpribadi interaksi simbolik menurut Herbert Blumer (1969) yaitu (1) adanya tindakan berdasarkan makna yang diberikan, (2) makna dalam interaksi, dan (3) makna melalui proses interaksi. Hasil penelitian membuktikan bahwa kebahasaan wujud respon positif anggota grup WhatsApp fashion online disampaikan melalui ciri satuan penanda lingual yang di dalamnya terdapat modalitas intensional, kata ganti, kata kerja, dan leksikal serta, memiliki hubungan dengan tanggapan persetujuan yang dibagi menjadi dua makna yaitu makna tersurat ('mau' dan 'mau' + 'tambah') dan makna tersirat ('mau' + 'keep', 'ambil', dan 'pesan').

Kata kunci: bahasa; respon positif; grup WhatsApp.

PENDAHULUAN

Masa pandemi covid-19 membuat masyarakat kesulitan, baik secara sosial maupun ekonomi. Virus korona masuk ke Indonesia pada bulan Desember 2019. Salah satu cara yang efektif yang dilakukan untuk krisis ekonomi pada masa ini dengan memanfaatkan media sosial sebagai sarana pekerjaan. Media sosial dapat dimanfaatkan sebagai alternatif dalam berbisnis yang dilakukan secara online. ¹Media sosial merupakan bentuk dari perkembangan internet (Menurut Afriluyanto dalam Yusanda 2021 : 41).

Wahyudi dalam Sindang, (2013:1) menambahkan bahwa media sosial ialah aplikasi

berbasis internet yang memungkinkan setiap penggunaanya dapat saling berbagi konten sesuai fitur pendukungnya. Penggunaan sebuah media online dipercayai bisa memudahkan pengguna dalam berbagi jejaring sosial. Aplikasi yang dijadikan sebagai media promosi dalam berbisnis meliputi Facebook, Twitter, Instagram, Shopee, dan WhatsApp (WA).

Pemakaian media online yang memudahkan pengguna dalam bertransaksi selalu memiliki keterkaitan dengan aplikasi WhatsApp. Penggunaan aplikasi ini dipercaya mudah untuk sarana komunikasi yang dilakukan penjual kepada calon pembeli atau anggota. Wa merupakan aplikasi berbasis internet yang memudahkan penggunaanya

dalam berkomunikasi sesuai fitur. Pengiriman pesan melalui grup menjadi salah satu cara berbisnis yang mudah untuk diterapkan. Pembuatan grup dirasa dapat memudahkan proses komunikasi antar individu sebagai bukti pencapaian tujuan bersama yang dilakukan oleh penjual dengan anggota. Salah satu jenis produk yang sering kita jumpai pada proses jual beli, berhubungan dengan busana.

Polhemus dan Procter dalam (Hendariningrum, 2008) menunjukkan bahwa istilah *fashion* sering digunakan sebagai simbol dari istilah dandanan gaya dan busana masyarakat kontemporer Barat. Busana yang sedang *tren* atau berkembang pesat dalam produksi dan penjualan dapat menumbuhkan rasa keinginan masyarakat untuk memilikinya seperti sepatu, topi, baju, daster, busana muslim, hijab, jaket, rok, dan kemeja. Fashion daster menjadi salah satu busana yang dicari berdasarkan kualitas bahan, jenis, motif, dan harga.

Grup *WhatsApp* yaitu sebuah ruang kelas virtual yang memiliki fasilitas untuk setiap anggotanya dapat berkomunikasi lebih dari satu orang. Dengan Group *WhatsApp*, anggota satu dapat membagikan pesan, foto, dokumen dan video dengan anggota lainnya. Grup *WhatsApp* penelitian ini bernama "*Dasterinn*" yang merupakan *ikon* toko yang menjual daster yang terjamin kualitasnya, online *shop* ini dibuat pada tahun 2019 berpusat di Sragen dan Wonogiri. Variasi tipe daster yang dijual yakni yukensi (tidak berlehang), busui (daster untuk ibu menyusui), tali, setelan (rempel, kancing, dan celana) serta daster anak.

Masing-masing produk memiliki kualitas bahan berbeda seperti berbahan katun yang halus, santung yang lembut, *wolfs* yang halus dan *chiffon* yang halus dan tipis. Daster ini dijual dengan harga mulai dari 24 ribu hingga 58 ribu per potong. Berdasarkan kesuksesan yang diraih penjual melalui menjual daster memberikan wujud tanggapan baik negatif dan positif.

Menurut Simamora (2003:201) Respon ialah tingkat perubahan respon sebagai dampak stimulus. Respon positif yaitu tanggapan yang diterima penjual dari anggota dapat dimengerti dan saling pengertian sehingga anggota mendukung, menyepakati, mengiyakan, menyetujui pesan ajakan seperti termuat dalam pesan yang diterima. Penyampaian respon anggota dilalui dengan proses komunikasi. Menurut Nurudin (dalam Panuju, 2018: 62) komunikasi antarpribadi bisa terjadi antar dua orang atau diadik dan bisa juga dalam kelompok kecil. Komunikasi antarpribadi bertujuan untuk kepentingan bisnis (*Dasterinn*) yaitu kesepakatan antara pelaku (penjual dengan anggota grup) sangat penting.

Karya Herbert Blumer (1969) dalam West-Turner (2008: 99) ada tiga asumsi yaitu, (1) Manusia bertindak terhadap manusia lainnya berdasarkan makna yang diberikan manusia lain kepada mereka. Artinya perilaku yang dilakukan anggota secara sadar dilihat melalui respon terhadap ransangan yang diberikan penjual dengan simbol yang menggambarkan kesepakatan bersama. (2) Makna diciptakan dalam interaksi antarmanusia, maksudnya dapat digambarkan dengan tiga cara yaitu (a) mengenali makna melalui benda atau produk (daster, setelan rempel, setelan kancing, daster selutut, dan daster anak) yang dijual (b) makna dilihat kepada seseorang yang bagi siapa benda itu bermakna, dan (c) makna berasal dari sesuatu yang terjadi diantara orang lain dengan kata lain merupakan respon dari interaksi yang telah dilakukan dan (3) Makna dimodifikasi melalui proses interpretif artinya penjual menentukan benda atau produk yang mempunyai makna dan melibatkan anggota grup untuk memilih makna di dalam konteks (melalui respon).

Semiotika adalah nama cabang ilmu yang berurusan dengan makna. Makna tersebut dibagi menjadi dua yaitu makna tersirat dan tersurat. ⁷Isi tersirat ialah makna tersembunyi yang tidak diketahui secara langsung (Mascita and Rosmayati 2018) dan tersurat yakni makna yang dapat secara langsung diketahui. Maka dari itu penulis ingin mengetahui bagaimana wujud respon positif anggota grup *WhatsApp* fashion online, dengan pemecahan masalah menganalisis ungkapan berdasarkan maknanya. Adapun tujuan penelitian ini untuk mendeskripsikan wujud respon positif anggota grup *WhatsApp* fashion online.

Penelitian Prihantoro dan Fitriana (2015) ditemukan adanya penggunaan kalimat positif dan kalimat negatif yang di dalamnya terdapat modalitas intensional, epistemik, deontik, dinamik, dan aletis (kata yang ditemukan adalah *ingin, mau, mungkin, pasti, izin, boleh, bisa, dapat, mampu, dan harus*). ⁹Modalitas intensional ialah menyatakan 'keinginan', 'harapan', 'ajakan', 'pembiaran', dan 'permintaan' (Alwi, 1992:36). Makna 'keinginan' dinyatakan dengan unsur leksikal, seperti: *ingin, menginginkan, mengingini, berkeinginan, menghendaki, berhasrat, mendambakan, mau, hendak, akan*. Perbedaan dengan penelitian ini yakni Prihantoro dan Fitriana (1) menemukan kalimat positif dan negatif, (2) terdapat modalitas intensional, epistemik, deontik, dinamik, dan aletis. Sedangkan penelitian ini meneliti (1) ungkapan positif, dan (2) hanya terdapat satu modalitas yaitu intensional.

Hasil penelitian Syamsidah dan Raja (2014) yaitu (1) makna tersirat dalam periklanan disampaikan tepat dan sampai kepada pengguna merupakan satu langkah kreatif pihak pengiklan

untuk usaha menarik perhatian, (2) makna tersurat dilakukan untuk memainkan peranan yang penting dalam pengiklanan. Hasil penelitian ini (1) makna tersirat dalam respon grup *WhatsApp fashion* Online disampaikan kepada penjual melalui ciri wujud dan Fashion berupa tanggapan persetujuan, penolakan, kritik, pujian. (2) makna tersurat disampaikan anggota kepada penjual melalui ciri wujud dan fashion berupa tanggapan persetujuan, kritik, pujian. Persamaannya sama-sama membahas makna tersirat dan tersurat. Perbedaan dengan penelitian ini yaitu Syamsidah dan Raja membahas periklanan sedangkan penelitian ini tentang respon positif anggota grup *WhatsApp fashion* online.

METODE PENELITIAN

Penelitian ini menggunakan jenis penelitian deskriptif kualitatif, artinya data berupa tulis. Fenomena yang dimaksud adalah Kebahasaan respon positif anggota *WhatsApp* grup fashion online. Data berupa ungkapan yang mengandung respon positif sebanyak 15 tanggapan. Data tersebut bersumber dari ungkapan anggota grup *WhatsApp fashion* online "Dasterinn". Objek penelitian berupa bahasa wujud respon anggota *WhatsApp* grup "Dasterinn".

Teknik pengumpulan data menggunakan teknik Observasi (wawancara) dan Dokumentasi (catat). Teknik validitas yang digunakan penelitian ini adalah teknik triangulasi. Triangulasi teori adalah rumusan informasi yang dibandingkan dengan teori yang dipilih yaitu teori komunikasi antarpribadi interaksi simbolik menurut Herbert Blumer (1969) yaitu (1) adanya tindakan berdasarkan makna yang diberikan, artinya perilaku yang dilakukan anggota secara sadar dilihat melalui respon terhadap rangsangan yang diberikan penjual dengan simbol yang menggambarkan kesepakatan bersama. (2) makna dalam interaksi, maksudnya makna dapat digambarkan melalui tiga cara yaitu a) mengenali makna melalui benda atau produk (daster, setelan rempel, setelan kancing, daster selutut, dan daster anak) yang dijual, b) makna dilihat kepada seseorang yang bagi siapa benda itu bermakna, dan c) makna berasal dari sesuatu yang terjadi diantara orang lain dengan kata lain merupakan respon dari interaksi yang telah dilakukan. dan (3) makna melalui proses interaksi, artinya penjual menentukan benda atau produk yang mengandung makna dan melibatkan anggota grup serta melakukan transformasi makna didalam konteks melalui respon. Jika dirasa data sudah dapat menghasilkan kesimpulan maka data tersebut menghasilkan kebenaran pada penelitian ini yaitu memiliki ketetapan.

HASIL DAN PEMBAHASAN

Data ungkapan yang dianalisis berjumlah 10 respon anggota. Dari wujud respon positif yang dihasilkan dibedakan menjadi dua, yaitu (a) Wujud respon positif anggota WA grup fashion online makna Tu (tersurat) dan (b) Wujud respon positif anggota WA grup fashion online makna Ti (tersirat). Wujud respon positif masing-masing terdapat ciri satuan pembeda lingual seperti kata "mau", "mau +tambah", "mau+ keep", "ambil", dan "pesan" yang juga memiliki jenis kata berbeda yakni modalitas intensional, modalitas intnsional dan kata kerja, kata ganti, dan leksikal (kata yang mengacu pada benda) Berikut ini hasil analisis dan pembahasannya.

HASIL ANALISIS

A. Wujud Respon Positif Anggota WA Grup Fashion Online

Ada ungkapan berwujud respon positif sebanyak 10 respon. Cirinya terdapat satuan lingual penanda respon, yaitu kata "mau", "mau tambah", "mau keep", "ambil", dan "pesan" sebagai pengisi predikat (P). Perhatikan tabel berikut.

Tabel 1. Wujud Respon Positif Anggota WA Grup Fashion Online

No	Data ungkapan	Ciri penanda satuan lingual
1	Kak, aku mau daster tali yang warna putih ini 2 pcs.	Mau
2	Aku <i>mau</i> daster busui yang pink 1 kak	Mau
3	Mba, <i>mau</i> 1 daster yukensi yang tipe T (motif garis tak beraturan hitam dan biru).	Mau
4	Aku <i>mau tambah</i> setelan baju anak motif bunga 1 pcs kak	Mau + tambah
5	Kak, aku <i>mau tambah</i> setelan celana panjang hijau 1pcs.	Mau + tambah
6	Kak, aku <i>mau keep</i> yang motif matahari	Mau + keep
7	Oke, aku ambil 1 yang ini! (daster busui motif batik corak hitam-biru)	Ambil
8	Iya kak, aku ambil 1 yang No. 2 (daster busui batik merah).	Ambil
9	Aku pesan 1 kodi daster <i>random</i> kak.	Pesan

10	Kak pesan daster busui coklat 3pcs.	Pesan
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Tabel 1. Wujud respon positif anggota pada 10 ungkapan ini menghasilkan dua jenis makna, yaitu makna tersurat dan tersirat yang merupakan wujud respon positif ungkapan persetujuan anggota dengan penjual. Kedua makna ini akan dibahas melalui sub bab (a) Wujud respon positif anggota WA grup fashion online makna Tu (tersurat) dan (b) Wujud respon positif anggota WA grup fashion online makna Ti (tersirat) sebagai berikut.

1. Wujud Respon Positif Anggota WA Grup Fashion Online Makna Tu

Ada ungkapan berwujud respon positif sebanyak 10 respon. Ciri-cirinya terdapat satuan lingual penanda respon, yaitu kata “mau” sebagai pengisi predikat (P) yang sebenarnya bentuk kata *mau* itu sama dengan *modalitas intensional* (kemauan). Perhatikan data berikut.

Kata Mau

Ciri penanda:

S	+	P	+	Pel/O/K
<hr style="width: 50%; margin: 0 auto;"/> Mau				

Contoh:

- 1) Dini : Kak, aku *mau* daster tali yang warna putih ini 2 pcs (**Data 1**)
- 2) Ratu : Aku *mau* daster busui yang pink 1 kak (**Data 2**)
- 3) Ratu : Mba, *mau* 1 daster yukensi yang tipe T (motif garis tak beraturan hitam dan biru). (**Data 3**)

a. Analisis data 1- 3

Data (1) “... daster tali yang warna putih 2pcs”, merupakan setuju berdasarkan tipe dan warna, buktinya kata *daster tali* berarti ‘tipe’ dan *putih* berarti ‘warna’. Kata *mau* berarti anggota memiliki kemauan untuk membeli, dan kata ini termasuk modalitas intensional (kemauan). Kalimat dalam data 1 memiliki makna jelas (tersurat) positif bahwa Dini membeli daster tali putih berjumlah 2pcs kepada penjual melalui grup *Whatsapp fashion Online*.

Data (2) “... daster busui yang pink 1pcs”, merupakan setuju berdasarkan tipe dan warna terbukti kata *daster busui* berarti ‘tipe daster’, *Pink* sama dengan ‘warna’. Pengertian kata *busui* berarti ibu menyusui maksudnya daster ini dibuat dengan ukuran yang sesuai dengan baju untuk ibu

menyusui dilengkapi dengan *resleting* agar mudah memakainya. Kata *mau* berarti anggota memiliki kemauan untuk membeli, dan kata ini termasuk modalitas intensional (kemauan). Kalimat dalam data 2 memiliki makna tegas berwujud positif bahwa Ratu membeli daster model busui yang berwarna Pink berjumlah 2pcs.

Data (3) “... 1pcs daster yukensi tipe ini (corak hitam ,biru)”, merupakan setuju berdasarkan tipe motif . Kata *daster yukensi* berarti ‘tipe’, dan *corak hitam biru* berarti ‘motif’. Kata *Yukensi* dalam *fashion* ialah daster yang berjenis tanpa lengan, artinya model ini dapat dijadikan baju muslim dengan menambahkan manset untuk lengannya. Kata *mau* berarti anggota memiliki kemauan untuk membeli, dan kata ini termasuk modalitas intensional (kemauan). Kalimat dalam data 3 memiliki makna jelas berwujud positif, Ratu membeli lagi daster dengan model berbeda yakni yukensi bermotif corak hitam biru sebanyak 2pcs.

Kata Mau + Tambah

Terdapat respon positif berciri penanda satuan lingual Mau + KK (Kata kerja), yaitu kata “mau tambah” dan “mau *keep*” sebagai pengisi predikat (P) yang sebenarnya bentuk kata *mau* itu sama dengan modalitas intensional (kemauan) sedangkan kata *tambah* sama dengan kata kerja.

Ciri penanda :

S	+	P	+	Pel/O/K
<hr style="width: 50%; margin: 0 auto;"/> Mau + tambah				

Contoh:

- 4) Adhinta : Aku *mau tambah* setelan baju anak motif bunga 1 pcs kak. (**Data 4**)
- 5) Silvia : Kak, aku *mau tambah* setelan celana panjang hijau 1pcs. (**Data 5**)

b. Analisis data 4-5

Data (4) “... setelan baju anak motif bunga 1pcs”, merupakan setuju berdasarkan tipe dan motif, terbukti pada kata *setelan baju anak* berarti ‘tipe’, dan *bunga* berarti ‘motif’. Kata *setelan baju anak* dalam *fashion* memiliki arti ‘mengenai satu potong baju dan celana yang memiliki warna atau motif selaras atau cocok dikenakan unjuk anak’. Ukuran baju ini didesain untuk anak berusia di bawah 5 tahun, sehingga sebelum membeli diwajibkan anggota harus dapat mengira-ngira kesesuaian ukuran yang diinginkan. Kata *tambah*

berarti anggota yang pemesanan awal berhasil, kemudian ia ingin memesan kembali dengan menggunakan imbuhan kata kerja *tambah*. Kalimat dalam data 4 memiliki makna berwujud positif bahwa Adhinta menambah pesannya dengan membeli setelan baju anak bermotif bunga dengan jumlah 1pcs atau 1 potong.

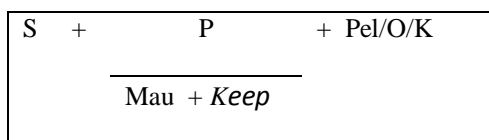
Data (5) "... setelan celana panjang hijau 1pcs", merupakan setuju berdasarkan tipe dan warna, terbukti pada kata *setelan celana panjang* berarti 'tipe' dan *hijau* berarti 'warna'. Kata *setelan celana panjang* dalam *fashion* memiliki arti 'satu potong baju beserta celana panjang yang dijual dengan harga satu barang memiliki dua produk, maksudnya baju dan celana yang di beli anggota nantinya hanya di bayar dengan satu harga yakni baju dengan celana panjang tidak di jual ecer'. Kata *tambah* berarti anggota yang pemesanan awal berhasil, kemudian ia ingin memesan kembali dengan menggunakan imbuhan kata kerja *tambah*. Kalimat dalam data 5 memiliki makna berwujud positif bahwa Silvia ingin menambahkan jumlah pesannya dengan membeli setelan celana panjang berwarna hijau dengan jumlah 1pcs atau 1 potong.

2. Wujud Respon Positif Anggota WA Grup Fashion Online Makna Ti

Ada ungkapan berwujud respon positif sebanyak 10 respon. Cirinya terdapat satuan lingual penanda respon yaitu Mau + KK (Kata kerja), yaitu kata "mau *keep*" sebagai pengisi predikat (P) yang sebenarnya bentuk kata *mau* itu sama dengan modalitas intensional (kemauan) sedangkan *keep* sama-sama termasuk kata kerja.

Kata Mau + Keep

Ciri penanda :



Contoh:

- 6) Indah : Kak, aku *mau keep* yang motif matahari. (Data 6)

a. Analisis data 6

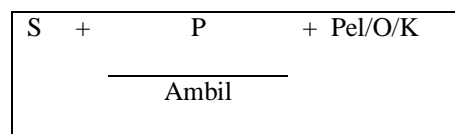
Data (6) "... motif matahari 1pcs", merupakan setuju berdasarkan motif. Buktinya kata *motif matahari* sama dengan 'motif. Terdapat kata asing *Keep* dalam bahasa Indonesia berarti *menyimpan*, makna kata ini sebenarnya diberikan anggota kepada penjual bahwa Indah memberikan informasi untuk menyimpan daster yang ingin ia beli. Namun dalam penyampaian kata yang tidak

jelas ini dapat membuat pembaca kesulitan untuk memahami maksud ungkapan anggota. Kata *mau keep* berarti 'mau menyimpan', kata *menyimpan* memiliki arti makna tersirat. Kata *Pcs* singkatan yang berarti 'jumlah' yang menunjukkan satuan jumlah barang lebih dari satu. Kalimat ke 6 memiliki makna berwujud positif yang menyatakan Indah ingin membeli daster motif matahari berjumlah 1pcs dengan meminta penjual menyimpannya, agar tidak ada dapat membelinya selain Indah.

Kata Ambil

Terdapat respon positif berciri penanda satuan lingual yaitu kata "ambil" sebagai pengisi predikat (P) yang sebenarnya itu sama dengan kata ganti.

Ciri Pembeda :



Contoh:

- 7) Anjas : Oke, aku *ambil* 1 yang ini! (daster busui motif batik corak hitam-biru) (Data 7)
- 8) Ayuk : Iya kak, aku *ambil* 1 yang No. 2 (daster busui batik merah). (Data 8)

b. Analisis data 7 – 8

Data (7) "... 1 yang ini! (daster busui motif batik corak hitam-biru)", merupakan setuju berdasarkan tipe dan motif, terbukti pada kata *yang ini* menunjukkan 'tipe serta motif'. Kata ini disampaikan lewat gambar sehingga pembaca yang tidak mengetahui deskripsi dari daster yang di jual oleh penjual akan merasa bingung, sebaiknya setelah kalimat tersebut diberi keterangan yang cukup yakni 'daster busui motif batik corak hitam-biru'. Kata *ambil* sama dengan kata ganti yang dapat menumbuhkan kecurigaan antara hanya berniat tanpa membeli atau sebaliknya. Kalimat dalam data 7 memiliki makna kurang jelas namun berwujud positif yaitu Anjas membeli 1pcs daster busui motif batik corak hitam-biru.

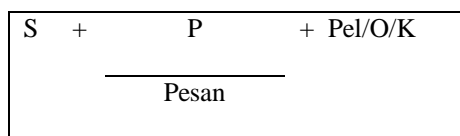
Data (8) "... 1 yang No. 2 (daster busui batik merah)", merupakan setuju berdasarkan tipe dan motif, terbukti pada kata *yang No. 2* menunjukkan 'tipe serta motif', alasannya pada kata ini diperlihatkan gambar sehingga pembaca yang tidak mengetahui deskripsi dari daster yang di jual oleh penjual akan merasa bingung, sehingga sebaiknya

setelah kalimat tersebut diberi keterangan yang cukup yakni 'daster busui batik merah'. Kata *ambil* sama dengan kata ganti yang dapat menumbuhkan kecurigaan antara hanya berniat tanpa membeli atau sebaliknya. Kalimat dalam data 8 memiliki makna samar-samar namun berwujud positif yaitu Ayuk membeli 1pcs daster busui motif batik warna merah.

Terdapat respon positif berciri penanda satuan lingual yaitu kata "pesan" sebagai pengisi predikat (P) yang sebenarnya itu sama dengan leksikal (mengacu pada benda).

Kata Pesan

Ciri penanda:



Contoh:

9) Ninin : Aku *pesan* 1 kodi daster *random* kak. (Data 9)

10) Adhinta : Kak *pesan* daster busui coklat 3pcs (Data 10)

c. Analisis data 9 – 10

Data (9) "... 1 kodi daster *random*" setuju berdasarkan tipe dan motif buktinya kata *random* dalam bahasa Indonesia berarti *mengambil secara acak* sehingga kata ini dapat diartikan bahwa Ninin setuju membeli dan menerima daster yang telah ia beli. Penggunaan kata *pesan* sama merupakan jenis kata leksikal artinya kata yang mengacu pada benda, maksudnya penulisan kata *pesan* dapat dipahami oleh penjual, tetapi dalam bahasa pemaknaannya tidak jelas sulit dipahami, kalimat dalam data 9 memiliki makna kurang jelas berwujud positif yakni anggota ingin atau hanya memesan saja daster 1 kodi atau 20pcs yang diambil secara acak oleh penjual.

Data (10) "... daster busui coklat 3pcs", merupakan setuju berdasarkan tipe dan warna buktinya *daster busui* berarti 'tipe' dan *coklat* berarti 'warna'. Kata *pesan* merupakan jenis kata leksikal artinya kata yang mengacu pada benda, maksudnya penulisan kata *pesan* dapat dipahami oleh penjual, tetapi dalam bahasa pemaknaannya tidak jelas sulit dipahami, kalimat dalam data 9 memiliki makna kurang jelas atau tersirat dan wujud positifnya yakni anggota Wujud inti positif dari tanggapan ini ialah memberikan informasi bahwa Adhinta membeli daster busui warna coklat berjumlah 3pcs.

PEMBAHASAN

Artikel ini memberikan penjabaran pada wujud respon positif anggota grup *WhatsApp fashion* online. Penelitian ini memberikan informasi tentang kebahasaan respon positif anggota grup *WhatsApp fashion* online melalui makna tersirat dan tersurat.

Hasil penelitian (Fransisca 2019) menjelaskan bahwa (1) makna tersurat kata *moderat* adalah pertengahan, dan (2) makna tersiratnya yakni seseorang yang disetujui moderat dituntut untuk mengatasi masalah yang dihadapi. Sementara hasil penelitian ini menunjukkan (1) makna tersurat kata '*mau*', dan '*mau + tambah*' yang berarti anggota grup jelas memberi tanggapan positif setuju membeli daster yang ditawarkan penjual serta (2) makna tersirat kata '*mau*' + '*keep*', '*ambil*' dan '*pesan*' yakni suatu tanggapan yang memiliki makna kurang jelas namun terhubung dengan tanggapan persetujuan, sehingga perlunya penambahan keterangan untuk dapat memiliki makna positif setuju membeli daster yang diinginkan anggota grup *WhatsApp fashion* online. Persamaannya sama-sama membahas makna tersirat dan tersurat. Untuk perbedaan pada kata moderat antar umat islam, dengan wujud respon positif anggota grup *WhatsApp* melalui kata '*mau*', '*mau + tambah*', '*mau + keep*', '*ambil*' dan '*pesan*'.

KESIMPULAN

Dari pembahasan tersebut, berupa simpulan: Pertama, wujud respon positif anggota grup dapat dibedakan menjadi dua yaitu wujud bermakna tersirat dan tersurat. Kedua, makna tersurat diperlihatkan pada kata "mau" (modalitas intensional), dan "mau + KK" (modalitas intensional + kata kerja). Ketiga makna tersirat dilihat pada kata "ambil" (kata ganti), "pesan" (leksikal), "mau + keep" (modalitas intensional + kata kerja). Keempat, respon positif berciri satuan lingual pembeda pespon yakni kata 'mau', 'mau + tambah', 'mau keep', 'ambil' dan 'pesan'.

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Interpersonal Function on Tour Commentaries: A Modality Study

Krisna Yudha Bakthi¹, Zewitra²

^{1,2} Politeknik Negeri Bandung

e-mail: krisna.yudha@polban.ac.id¹, zewitra@polban.ac.id²

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Abstract – Functioned as a social medium, tour commentaries are used by tour guides to interact and communicate with tourists, especially in explaining activities, locations, cultures, and knowledge regarding the place they are visiting. These commentaries bring interpersonal function that is realized through the use of modality. This current study, therefore, aims to (1) identify the use of modalities that bear the interpersonal function found in students' tour commentaries and (2) describe the meaning of the modalities used. This study employed descriptive qualitative and text analysis methods using Halliday's theory of modality. The data, 57 utterances containing modality, were obtained from tour commentaries of Tour and Travel Business Study Program's students of Politeknik Negeri Bandung. This study reveals the use of both modalization, to show 'probability' and 'usuality', and modulation, to show 'obligation' and 'inclination', on students' tour commentaries. The 'probability' and 'obligation' functions are most discovered. The results can be beneficial academically and practically. They can give insight into how tour guides apply modality in their tour commentaries.

Keywords: modality, modalization, modulation, tour commentaries

Abstrak- Difungsikan sebagai media komunikasi sosial, tour commentaries digunakan oleh pemandu wisata untuk berinteraksi dan berkomunikasi dengan wisatawan, terutama dalam menjelaskan kegiatan, lokasi, budaya, dan pengetahuan tentang tempat yang mereka kunjungi. Tour commentaries ini membawa fungsi interpersonal yang diwujudkan melalui penggunaan modalitas. Oleh karena itu, penelitian ini bertujuan untuk (1) mengidentifikasi penggunaan modalitas yang mengandung fungsi interpersonal yang ditemukan dalam tour commentaries siswa dan (2) mendeskripsikan makna dari modalitas yang digunakan. Penelitian ini menggunakan metode deskriptif kualitatif dan analisis teks menggunakan teori modalitas Halliday. Data 57 tuturan yang mengandung modalitas diperoleh dari tour commentaries mahasiswa Prodi Usaha Perjalanan Wisata Politeknik Negeri Bandung. Studi ini mengungkapkan penggunaan kedua modalisasi, untuk menunjukkan 'probability' dan 'usuality', dan modulasi, untuk menunjukkan 'obligation' dan 'inclination', pada tour commentaries siswa. Fungsi 'probability' dan 'obligation' paling banyak ditemukan. Hasilnya dapat bermanfaat secara akademis dan praktis, yaitu dapat memberikan wawasan tentang bagaimana pemandu wisata menerapkan modalitas dalam tour commentaries mereka.

Kata kunci: modalitas, modalisasi, modulasi, tour commentaries

INTRODUCTION

Language is a tool to develop interaction and connection between people (Feng & Liu, 2010; Halliday & Matthiessen, 2013). From the eye of Systemic Functional Linguistics, it brings three functions, namely ideational, textual, and interpersonal (Fowler, 2013). The ideational function is related to how language is utilized to express experience. The textual function is described by how language is arranged to build coherence. Meanwhile, the interpersonal function talks about how language is used to develop and maintain social interaction (Mair & Fairclough, 1997).

The interpersonal function itself is realized by the use of modality. It can be interpreted as forms of

clauses that depict the attitudes, statements, desires, and feelings of a speaker towards what is said. Modality can also state the position of speakers during a communication process (as a speaker or listener).

The interpersonal function of language can be seen, one of which, from tour commentaries text. This kind of text is used by tour guides to convey information regarding activities, locations, cultures, and knowledge about the place being visited. Not only have a certain structure, organization, and point of view, tour commentaries also bear a certain value and message. Besides, tour commentaries function as an important social medium as they give a significant sign to determine speakers' behavior and information conveyed (Darong, 2021; Fan & Bao, 2019; Feng & Liu, 2010; Määttä et al., 2021).

Thus, proper use of modality is required in this kind of text in order to create effective tour commentaries that can assure the well-acceptance of information.

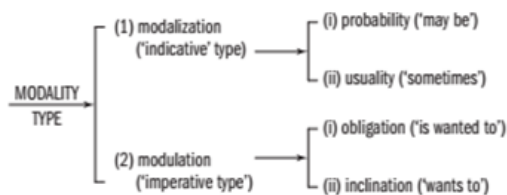
Students of Politeknik Negeri Bandung (Polban)'s Tour and Travel Business Study Program are prepared to work in the tourism sector; therefore, they should be able to master all the knowledge and skills including in delivering tour commentaries. The students are required to be able to develop professional communication, specifically in giving direction and explaining or giving information, which are completed by proper attitude and judgment to create a favorable relationship with tourists.

Driving by the above fact, this study aims to (1) identify the modalities to convey the interpersonal function used in students' tour commentaries and (2) describe the meaning of modalities used. The study is expected to give both theoretical and practical implications. From the theoretical point of view, the result can contribute to the enrichment of Systemic Functional Linguistics and modality theories. Meanwhile, practically, this study can give insight on how a proper tour commentary is made. Thus, it can be used by both tourism academicians and tour guides.

1. Modality

Modality can be defined as the use of certain system of clauses that bring interpersonal function, for it shows a speaker's judgment on the probability of what is said (Gerot & Wignell, 1995). It is a complex area of a language structure that focuses on how a message is conveyed in the different ways (Eggins, 2004). Further, Halliday claims that modality is a speaker's assessment on what he is saying. Therefore, the meaning of an utterance lies between yes or no – between positive and negative (Halliday & Matthiessen, 2013).

Modality can be classified in two categories, Halliday says, namely 'Modalization' (Proposition) and 'Modulation' (Proposal). These types and subtypes are presented in the following figure.



Source: M.A.K. Halliday and C.M.I.M. Matthiessen (2013)
Fig 1. Types and Subtypes of Modality

a. Modalization

Modalization signifies positive

(asserting/affirming) and negative (denying) meanings. In the use within an utterance, modalization can bring two functions, namely 'probability' (*possibly, probably, certainly*) and 'usuality' (*sometimes, usually, always*) (Eggins, 2004). 'Probability' occurs when a speaker expresses his judgment of the possibility of something to happen. It bears the meaning of "maybe yes" or "maybe no". 'Usuality', on the other hand, occurs when a speaker expresses his judgment of the frequency with which something happens. It bears the meaning of "sometimes yes" or "sometimes no".

Modalization can be realized in three ways; by using the finite modal operator, modal adjunct of probability and usuality, and a combination of the two. They are presented in the following tables.

Table 1. Finite Modal Operator

Modal operators:				
	Low	Medium	High	
Probability	Positive	can, may, could, might, dare	will, would, should, is/was to	must, ought to, need, has/had to
	Negative	needn't, doesn't need to, didn't need to, have to	won't, wouldn't, shouldn't, isn't/wasn't to	mustn't, oughtn't to, can't, couldn't, mayn't, mightn't, hasn't to
Usuality	sometimes, occasionally, ever, never	usually, often	always	

Table 2. Modal Adjunct of Probability and Usuality

Type	Meaning	Example
Probability	How likely?	probably, possibly, certainly, perhaps, maybe
Usuality	How often?	usually, sometimes, always, (n)ever, often, seldom

Source: M.A.K. Halliday (2004)

Here are several examples of using modalities to bear 'probability' and 'usuality' function.

- i. *That **will** be John, he **will** sit there all day.* (Probability)
- ii. *It **might** be a debt collector.* (Probability)
- iii. *That's **probably** John, he **usually** sits there all day.* (Usuality)
- iv. *The store **always** smells good.* (Usuality)

b. Modulation

Modulation is the way a speaker expresses his judgment or attitude towards something. It brings two functions; to command and to offer. A command indicates an ‘obligation’ which makes someone do something (Egins, 2004). It occurs when a speaker gives demand, suggestion, and advice to the listener. Meanwhile, an offer indicates desire or ‘inclination’ which means the tendency of speaker to do something or to make something happens. The degree of ‘obligation’ and ‘inclination’ can be separated into high, medium, and low.

Table 3. The Degree of Modulation Realization

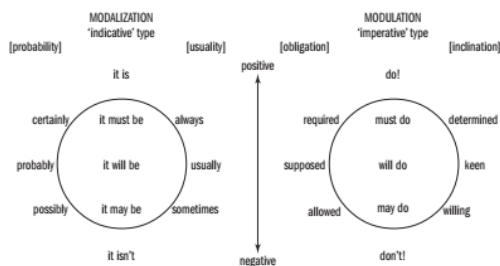
Realization	Low	Medium	High
Obligation	may, might, can, could	should, shall, will, would	must, have to, ought to, need
Inclination	willing	want to	determine to, need to

‘Obligation’ and ‘inclination’ function can be uttered in two ways, which are using the finite modal operators and predicators through verbal groups (passive verbs and adjectives).

Here are some examples of both functions arranged based on the degree.

- i. *You should know that.* (obligation)
- ii. *He ought to be going.* (obligation)
- iii. *I want to lend you the Bostonians.* (inclination)
- iv. *I'm willing to lend you the Bostonians.* (inclination)

The correlation between modalization and modulation towards the positive and negative polarization is illustrated in the following figure.



Source: M.A.K. Halliday and C.M.I.M. Matthiessen (2013)

Fig 2. Modalization and Modulation towards Polarization

2. Tour Commentaries

Tour commentary is a part of tourism narrative text presented by a tour guide during the tour (Travelbudee.com, 2017). It is used to describe and explain every aspect about a place, location, or country being visited (Olola, 2019). Besides, tour commentary is also beneficial to promote a tourist

destination. It gives an insight for tourists to know and learn the history and culture of the place.

Tour commentary is composed based on a certain principle and structure (HjRay, 2019), which are:

- a. Opening (introducing the location)
- b. Content (the main explanation about the location)
- c. Safety and health warning (a brief explanation about what should or should not do in the location)
- d. Closing (ending the explanation when arrive at the location)

Besides having a certain structure, tour commentaries use certain modalities. Those modalities are applied to realize the above purposes and, at the same time, indicate the interpersonal function of the tour commentary texts.

Review of Related Literature

Research regarding modality from the eye of linguistics has been being favorable by many within decades. The focus and object of observation may vary.

A study on the use of modality in Obama’s speech given at The White House Correspondents’ Dinner in 2016 shows that The President tends to apply modalities in the medium level. The purpose is that the speech can be easily comprehended by his audiences (Chen & Shuo, 2018). Similarly, Hillary Clinton and Donald Trump also employ the medium level of modal operators in order to make their speeches less aggressive (Ping & Lingling, 2017). In addition, an observation of Joe Biden victory’s speech finds that he uses modalities and pronoun “we” to indicate his close relationship with his people (Darong, 2021).

Another study focuses on the use of mood and modality in students’ thesis writing. The result shows that all kinds of modality are found in students’ thesis writing even though it is uncommon (Ngongo & Naniana Benu, 2020). A study of epistemic modality in English academic texts reveals that modality is used to build social relationship. Besides, it functions to develop author’s identity and the bonding between the author and the readers (Gao, 2012).

A systemic analysis of modality types, values, and orientations using SFL framework is conducted to the interpersonal function in English news discourse. The results show that modality is commonly used in micro-blogging news. Reporters are more likely to use the finite modal adjunct such as “will” to express his emotion. The modal “would” is another popular one to use in order to state reporters’ expectation, determination, view,

and attitude towards a certain event. Both “will” and “would” belong to the medium level (Rui & Jingxia, 2018).

Another study on interpersonal meaning is conducted to the public service advertisements of Environmental Protection. The study compares ads written in two different languages and cultures. The results show that English advertisements tend to use the low-level modalities to bring the interpersonal function while Chinese advertisements choose the high one (Yang & Gao, 2020).

The study on modality found in students’ tour commentaries, to the best of the authors’ knowledge, has never been conducted previously. Thus, this present study will fill the gap. The analysis on students’ tour commentaries is imperative to discover the types and meaning of modalities they use.

RESEARCH METHODOLOGY

This study employed the descriptive qualitative method to analyze the use of modality found in tour commentaries. The data were taken from tour commentaries produced by students of Polban’s Tour and Travel Study Program. By using the text analysis approach, the tour commentaries were transcribed and observed. It resulted in 57 utterances containing modality.

Those utterances were classified onto the table of the research instruments. With the Systemic Functional Linguistics (SFL) framework, the modality theory was employed to analyze the data. SFL approach is able to show the relationship between language and its function as a communication tool in real use. Moreover, based on the modality theory, the data were classified into two categories, namely modalization which includes ‘probability’ and ‘usuality’, and modulation which includes ‘obligation’ and ‘inclination’.

Finally, those data were analyzed using the theory of interpersonal function. The results showed the meaning and function of using certain modality in tour commentaries texts.

RESULT AND DISCUSSION

The data selection step resulted in 57 utterances containing modality. Those utterances were classified into modalization to show ‘probability’ and ‘usuality’ and modulation to show ‘obligation’ and ‘inclination’. The following chart presents the distribution of the data in each type of modality.

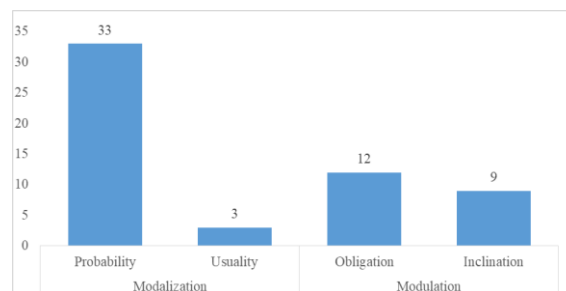


Fig 3. The Distribution of Types of Modalities

The chart shows that both modalization and modulation are found in the data observed. Of 57 data, modalization used to show ‘probability’ is found in 33 cases (58%) while those used to show ‘usuality’ are only found in 3 cases (5%). On the other hand, modulation used to show ‘obligation’ is found in 12 cases (21%) while those used to show ‘inclination’ are found in 9 cases (16%). Each is explained in the following part.

1. Probability

‘Probability’ occurs in the utterance that contains a speaker’s judgment of what is or is not going to happen. Of 57 data observed, 33 of them (58%) contain modalities that bring ‘probability’ function, such as:

- a. *As you **can** see the weather looks great. That is why I am delighted to welcome you first to the city of love.*
- b. *I **will** be your tour guide in our first attraction.*
- c. *Around the area we **can** see the imperishable beauty of the mansion.*
- d. *You **can** feel the cold breeze during the night.*

The degree of probability is divided into three; *possibly*, *probably*, and *certainly*. According to context observation, modalities in the above utterances are used by speakers (tour guides, in this case) to state the probability of *certainty*. Those modalities function to inform something certain. In utterance *a*, modal **can** is used by the tour guide to give vivid information that the weather is nice, and he feels delighted to welcome the tourists. In utterance *b*, the tour guide states that he, for certain, **will** guide the tourists in the first attraction. In utterance *c*, modal **can** is used by the tour guide to assure the tourists that they are going to enjoy a beautiful place. Similarly, in utterance *d*, the tour guide assures the tourists that they are going to enjoy the cool breeze at night.

The utterances presented above use two modal words; **can** and **will**. According to the degree of the finite modal operator, **can** has a low degree while **will** has a medium degree. It implies that the degrees of probability in students’ tour commentaries

are low and medium.

2. Usuality

'Usuality' occurs in the utterance that contains a speaker's judgment of the frequency of something to happen. Of 57 data observed, only 3 of them (5%) contain modalities that bring 'usuality' function, such as:

- a. *In case of emergency, don't hesitate to approach me as I am **always** ready with my first aid kit.*
- b. *There is **always** something about amusement parks that makes even the most charged adults feel like an innocent, carefree, and child again.*

Referring to the analysis of context, the above utterances bring 'usuality' function. The use of **always** indicates the speakers' (in this case, tour guides) judgment of the frequency of something to happen. In utterance *a*, the tour guide assures the tourists that he is **always** ready with the first aid kit. In utterance *b*, similarly, the tour guide says that everybody is **always** fond of an amusement park.

The modal word used in the above utterances is **always**. According to the degree of the finite modal operator, it has a high degree. This implies that the degree of 'usuality' in students' tour commentaries is high.

3. Obligation

'Obligation' occurs in the utterance that contains a speaker's command, suggestion, demand, and advice that make someone do something. Of 57 data observed, 12 of them (21%) contain modalities that bring 'obligation' function, such as:

- a. ***Always** wear your facemask, face shield, and bring alcohol at all times for sanitation.*
- b. ***Always** maintain social distancing while practicing good respiratory hygiene.*
- c. *I stacked for instruction, **always** pay attention to my signals indicated by a whistle and a flag.*
- d. ***Always** remember the word **Lego**, clean as you go.*
- e. *Note that leave the place as clean as it is, for we **must** bear in mind that take nothing but pictures and leave nothing but footprints.*

The statement that brings 'obligation' function is not always uttered in the form of imperative sentence. Utterances *a* to *d* are imperative sentences but utterance *e* is not. However, all of them function to state the speakers' (tour guides, in this case) commands or suggestions, specifically those related to safety and regulation that tourists should comply with. In utterance *a* and *b*, for example, the

tour guide urges the tourists to always maintain the health protocol. Meanwhile, in utterance *c*, the tour guide commands the tourists to always pay attention to the signals given. Also, in utterance *d*, the tour guide reminds the tourists to keep the place clean. The similar message is also conveyed in utterance *e* even though using different type of modal word.

The above utterances use modal words **always** and **must**. According to the degree of the finite modal operator, both have a high degree. Therefore, it can be said that the degree of 'obligation' in students' tour commentaries is high.

4. Inclination

'Inclination' occurs in the utterance that contains a speaker's offer of something to happen or a speaker's desire to do something. Of 57 data observed, 9 of them (16%) contain modalities that bring 'inclination' function, such as:

- a. *My name is Croasynova but you **can** call me Nova.*
- b. *I **want** all of you **to** synchronize your time with me so that no one will be left behind.*
- c. *You are given a sign that you **should** be able to talk to the people.*

In those three examples, the modal words **can**, **want to**, and **should** are used to state the speakers' desire of something to happen. In utterance *a*, for instance, the tour guide uses modal **can** to ask the tourists to call her Nova. In utterance *b*, the tour guide wants the tourists to do something for him, which is to synchronize the time. Meanwhile, in utterance *c*, the tour guide asks the tourists to interact with local people.

According to the degree of the finite modal operator, **can** and **should** are categorized into low degree modals while **want to** has a medium degree. It implies that the degrees of 'inclination' in students' tour commentaries are low and medium.

From the above discussion, it can be seen that 'probability' (certainty) and 'obligation' functions are the most used (33 and 12 cases out of 57, respectively). It implies that the contents of students' tour commentaries are mostly applied to state the probable situation that most likely to happen and to declare what should or should not do by tourists. On the other hand, 'usuality' and 'inclination' functions are not commonly used the tour commentaries texts.

CONCLUSION

Tour commentary functions as a social medium that creates a link between tour guides and

tourists. It is used by tour guides to direct tourists and give information regarding places that they are visiting during the tour. Thus, from the SFL point of view, this typical discourse brings the interpersonal function of language.

In the practice, the interpersonal function is realized by the use of modality which, by type, bears certain meanings. The observation towards students' tour commentaries finds the use of both modalization ('probability' and 'usuality') and modulation ('obligation' and 'inclination'). Nevertheless, 'probability' and 'obligation' are the most used.

'Probability' has certain levels; *possibly*, *probably*, and *certainly*. In students' tour commentaries, the utterances with *certainly* meaning are most found. It implies that the tour guide has done good preparation before delivering a tour commentary. He has done observation towards the locations or attractions and has mastered the content of his commentary since he has to make sure that everything runs as planned.

On the other hand, the use of utterances with 'obligation' implies that there are some strict rules that must be obeyed during the trip. The rules can be related to the location or attraction visited, the schedule of the trip, or in this pandemic situation, the health protocol. A tour guide has to make sure that all rules are followed, and all tourists are safe and healthy. Thus, the degree of obligation given is high.

The results of this study can contribute to both academic and practical usage. In the academic or theoretical fields, the results can enhance our understanding of Systemic Functional Linguistics study, especially regarding modality. In the practical field, this study can give insight into how a proper tour commentary is made. Thus, it can be used by both tourism academicians and tour guides.

Despite the importance of this study, it sure has some limitations. First, the data observed were limited. It only used 57 data from five tour commentaries. Besides, the data were gotten only from Polban students. Thus, for more comprehensive results, future researchers are recommended to use a wider range of data which source from professional tour commentaries.

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Stereotypical Image of Chinese People in Hollywood's The Karate Kid 2010 Movie

Jihan Aurdania Sunardi¹, Ali Mustofa²

^{1,2}Universitas Negeri Surabaya

e-mail: ¹jihan.17020154021@mhs.unesa.ac.id, ²alimustofa@unesa.ac.id

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Abstract - Hollywood is an important media for the United States in spreading Western ideology. The hundreds years, Hollywood has featured various characters from different cultures and countries. However, they have suffered from cultural racism along with other minority groups. In American movie, the East depicted as ignorant and backward with a considered inferior culture compared to the west. This situation is known as orientalism, has influenced and controlled the mass media (films) and Western society's perceptions. This study aims to determine how eastern culture is depicted in the American film, *The Karate Kid*. This study uses Edward Said's Orientalism theory, which explained how the westerner views the east. The analysis concludes that the Hollywood industry reflects the superiority of the west over China through the character of Dre Parker. Hence, the portrayal of Chinese characters is displayed with stereotypes such as yellow faces, skin color racism, slanted eyes, bullying, and alcoholic habit.

Keywords: Hollywood, Orientalism, Racism, Stereotype

Abstrak - Hollywood merupakan media penting bagi Amerika Serikat dalam menyebarkan ideologi Barat. Selama ratusan tahun, Hollywood telah menampilkan berbagai karakter dari budaya dan negara yang berbeda. Namun, mereka menderita rasisme budaya bersama dengan kelompok minoritas lainnya. Dalam perfilman Amerika, Timur digambarkan sebagai orang yang bodoh dan terbelakang dengan budaya yang dianggap inferior dibandingkan dengan barat. Situasi ini dikenal dengan orientalisme, telah mempengaruhi dan menguasai persepsi media massa (film) dan masyarakat Barat. Penelitian ini bertujuan untuk mengetahui bagaimana budaya timur digambarkan dalam film Amerika, *The Karate Kid*. Penelitian ini menggunakan teori Orientalisme Edward Said, yang menjelaskan bagaimana orang barat memandang timur. Analisis menyimpulkan bahwa industri Hollywood mencerminkan keunggulan barat atas Cina melalui karakter Dre Parker. Oleh karena itu, penggambaran karakter Tionghoa ditampilkan dengan stereotip seperti wajah kuning, rasisme warna kulit, mata sipit, bullying, dan kebiasaan alkohol.

Katakunci: Hollywood, Orientalisme, Rasisme, Stereotip

INTRODUCTION

Movie is a visual effect medium that delivers an emotional sense, giving a deep impression on the audience. It has the unique ability to render and capture visible phenomena seemingly objectively but consistently from the filmmaker's perspective (Catherine Marshall & Rossman, 2006).

Moreover, the depiction of people's characteristics from different countries in films has always been controversial. As for Hollywood films, they are an essential medium for the United States to spread certain ideologies. Hollywood industry of film provides a kaleidoscope of American culture and ideas about accepting and excluding different ideologies. One of the unique cultures often mentioned is from China. Hollywood has a particular narrative method used to present stories about Chinese culture. However, many of these

films have been filled with racial prejudice and orientalist thinking (Fuller, 2010).

For example, in the earliest Hollywood films, the Chinese characters appeared as clowns and villains. In addition, the Chinese image in Hollywood films is constructed by a set of stereotypes that is constantly changing. In the late 19th and early 20th centuries, there is a wealth of literature on the stereotypical depiction of East Asians in Hollywood films. After Fu Manchu started appearing in 1929, Fu Manchu instantly became a distinctive public and stereotypical character. In Hollywood films, he portrayed a threat in every twitch of his finger and eyebrow and terror in every second of his slanted eye.

Moreover, there is another stereotype, Charlie Chan, and he is portrayed as a detective with a simple, law-abiding character, contrasting the portrayal of dangerous crimes in many films and TV

shows. However, he is also calculative, boring, distended, and effeminate. Therefore, it strengthens certain stereotypes in East Asia called the inability to speak English fluently, bound by tradition and obedience (Fuller, 2010).

The representation of Chinese and Chinese-American has appeared on screens since the inception of American fiction films. However, they have suffered from cultural racism with other minority groups in the long history, including Native Americans, African-Americans, and Mexican-Americans. According to Edward Said, the Hollywood Narrative is actually "a Western-style for dominates, restructures, and the authority over the East." The different stereotypes of Chinese people in each era, forming galleries that reflect American cultural attitudes towards China. From the literature study above, it is legitimate that the stereotypes of orientalist thinking influence the construction of Chinese images in Hollywood films. This phenomenon is a brief description of Orientalism. Orientalism is the West's way of looking at the East in a cultural aspect. The stereotype that emerges is that the East is low, dirty, and has no advanced civilization, opposed to the West. Edward Said's statement regarding his criticism of Western injustice through "Orientalism" states that Orientalism is the West's way of controlling and reorganizing the East (Said, 1978).

The Karate Kid is a film by Harald Zwart, an adaptation of early Karate Kid's film released in 1984. The story itself still takes the same outline as the old version. Dre Parker had to separate from his friends in Detroit and move to Beijing, China, due to his mother's job demands. The process of adapting to a new environment is a difficult thing to do, especially for children of Dre's age. His acquaintance with a beautiful girl, Mei Ying, causes him to become despised by Cheng, the young man who has been in love with Mei Ying for a long time. Cheng and his gang members often use Dre as a "practical tool" for their Kung-Fu learning. Cheng's attitude made Dre even more uncomfortable living in China. Luckily, Dre meets Mr. Han, a mechanic who works in their apartment. After being able to help Dre from attacks by Cheng and his friends, Mr. Han is willing to teach Dre Kung-Fu techniques to help Dre protect himself.

This film is related to Orientalism, which according to Edward Said's statement about his criticism of Western injustice through his work "Orientalism." Said states that Orientalism could be discussed and analyzed as a legal entity against the East. It is relevant to making statements about the East, affirming the East's view, describing, positioning, and dominating it. In other words, Orientalism is the West's way of dominating and

restructuring the East (Said, 1978). The depiction of non-Western characters is an oriental stereotype embedded in the orientalist in the film. Orientalist stereotypes are a typical thing in the East. In this case, Gifford stated that writers such as novelists or poets have the power to spread certain ideologies through their fiction words that can control the content in the story and build a kind of hegemony that aligns the reader without realizing it. The author's construct of stereotypes serves as an 'invitation to missionary achievement and endeavor, i.e., practical outcomes and strategies of European colonization (Addison, 1993).

Orientalism is the depiction of the East by the West, in contrast to Occidentalism which talks about the depiction of the West by the East (Silalahi, 2018). America tries to portray the East according to their imagination. East is described as unique, ancient, and full of mystery. Therefore, Western stereotypes that shape the audience's perception of the East are only based on films without seeing the East directly (Scurry, 2010). This stereotype is described as one of Hollywood's insistence on removing Asians from their narratives. According to Hall, the stereotype signifies how something is given meaning (Hall, 1997). The primary function of stereotypes is to create meaning, making it easier for us to understand the world. In this sense, the stereotype is very close to the practice of grouping things into specific categories. People often consciously or unconsciously divide things or people into groups based on particular characteristics considered to have something in common. Type is a simple characterization featuring several properties and functions as the basis of our classification system.

Therefore, several previous studies on Orientalism have been carried out. West & Lyn conducted semiotic research to present Orientalism in the film *The Man Who Knows Infinity*. They use Barthes' semiotics to determine how the denotative, connotative, and mythical files in Orientalism in "The Men Who Knows Infinity." Fairuz gave an example that the representation of Orientalism shown is the power of the West against the East through the difference in status and social position of each culture (West & Lyn, 2017). The second orientalism study was conducted by Bramanstian on 2019 in which he examines the bias of colonialism or Orientalism towards the Arab in the film *The Dictator* by Larry Charles. The paper uses the perspective of Orientalism put forward by Edward Said, especially the Western world view of Arabia. He gave an example that the Western world view Arabs image as a society that is brutal, violent, and full of lust (Brammastian & Kusciati, 2018).

Although the new centuries have removed some of the bad pictures of the previous period, to some extent, they still misjudge the eastern nation—continuous Western film production with flawed Eastern characters in it. Based on previous studies, the author has not found any research on Orientalism that specifically represents the image of Chinese characters.

Through *The Karate Kid*, the author wants to reveal how Hollywood portrays Chinese people with various stereotypes in the film. Asians have been subjected to unfair and underrepresented treatment in the Hollywood film industry from the 20th century until today. The author wants to dissect how Hollywood portrays Asian people through text and film analysis and critical theory. In the film *The Karate Kid*, the writer wants to show that the portrayal of Chinese people is strongly influenced by orientalist thinking, which harms the perception of Asian people in the world. Therefore, this study will explain what stereotypes Hollywood instills in films and how films continue to portray them. This study not only covers the stereotype of China as a whole but also examines the existence of Orientalism which unconsciously inserts for the audience to enjoy the superiority of the western power over the east.

RESEARCH METHODOLOGY

This study implements the theory of Orientalism from Edward Said because this film contains Western view against the East. The data will explain how Hollywood portrays China in *The Karate Kid 2010*, which depends on the story, conversation, visuals, and other contexts. Orientalism is the West's attempt to dominate authority and express everything about the orientation that builds its image and qualities. Thus, Orientalism is a study as a European cultural discourse capable of managing and even making its political, sociological, military, ideological, scientific, and imaginative orientations. The western conception of the East helps define the West; in contrast, Said also subjugated the East and emphasized the domination and superiority of the West (P. Zhang, 2002).

The data source taken from *The Karate Kid 2010* a martial arts drama movie directed by Harald Zward. The evident use in this study to provide a legitimate proof is taken from *The Karate Kid* movie which then analyze in three steps. First the author doing close watching *The Karate Kid* movie to understand the whole story. The author focuses at the storyline and pays attention to the characters, scenes, setting of place and time cinematography and others. Second, the author take screenshot and group them according to each scene to finding the

meaning behind the signs. Afterwards, the author will then further examine the data using Orientalism theory to findings of the analysis. The author will look at every meaning contained in film, analyze it based on knowledge from the literature on orientalism, the meaning of the film and its techniques.

FINDINGS AND DISCUSSION

1. The Depiction of Chinese Image Through Dre's Perceptions.

In *The Karate Kid*, the depiction of Chinese characters clearly contains Asian stereotypes. Dre is a boy with curly hair, black skin from Detroit, America. Dre is the main character in the film. Through Dre character, as American, *Karate Kid* portrays China from a western point of view.



Picture 1. Slanted eyes and yellow face

The picture above is the scene of Dre and his mother on the plane. A complete shot shooting technique shows Dre, who is sitting next to a man on the plane. Because his mother was transferred to Beijing, China, this forced Dre to leave Detroit, America. While on a trip to Beijing, Mrs. Parker taught Dre mandarin using a google translator. Seeing a man with a yellow face and slanted eyes, Mrs. Parker asked Dre to try it by chatting with the man. With the extended shot shooting technique, we can see the different characteristics between the character Dre and the man. Dre, with The curly-faced, has a western body. At the same time, the man has an oriental face, yellow skin, and slanted Chinese eyes.

This scene shows how westerners think about Chinese people. In addition to the Chinese depicted with slanted eyes, the physical characteristic that is identical to the Chinese ethnicity is an oriental face. The word oriental comes from the Latin "orient," which means east, referring to the peoples of the eastern hemisphere. Oriental is an adjective that means things that are eastern in a broad scope (Winatian et al., 2019). So, when referring to an oriental face, it can mean someone who has an Asian face, predominantly East Asian or East Asian descent.

In addition to physical identity in the form of faces and eyes, the physical identity of an ethnic Chinese also lies in the skin color that looks lighter, which tends to be yellower than the skin color of westerners. Although China belongs to the Mongoloid race, it occupies a different sub-race based on its physical characteristics. Hooton classifies countries in Southeast Asia into the Malay-Mongoloid race while Northeast Asia into the Classical Mongoloid race (Bulbeck et al., 2006).

In racism, it is called the western stereotype of the Chinese. Lippman defines a stereotype as an oversimplified picture of the world that fulfills the need to see the world as easier to understand and manage than it is. Physical appearance is very influential in everyday life. This stereotype has been very attached in the west. People often see physicality as the leading indicator in viewing ethnic and cultural ownership. The depiction of Chinese physical stereotypes that often occurs expresses anxiety about discrimination often inherent because of different physical characteristics, namely the ethnic Chinese who have slanted eyes. It is proved by Dre's character and his mother, who think that the man is Chinese just by looking at his physical characteristics. *"Dude, I'm from Detroit."* This dialogue refutes the physical stereotypes of Chinese people that often occur. Although the man has the same physical characteristics as the Chinese with a yellow face and slanted eyes, the man is not Chinese but comes from Detroit, America.

The stereotypes represented in the scene above talk about discrimination against ethnic Chinese, assuming that ethnic Chinese are a separate racial group, so they are distinguished from other racial groups (Irena & Rusadi, 2019). The distinctive and striking physical characteristic is the shape of the slanted eyes which becomes the material to corner them in their interactions with other majority races and causes the ethnic Chinese to often get verbal attacks as a form of confinement to their existence. These prejudices are proved by the increasing number of attacks and racial violence against Asian Americans in several areas in the United States (L. Zhang, 2015). Reporting from The Washington Post, cases of racism against Asia in America have been going on for several centuries. The latest case is the shooting and murder of an Asian-American woman by an American in a spa area in Atlanta in March (The Lancet, 2021). Stereotypes can bring about social injustice for those who are victims, and if this happens, it will raise questions about ethnicity. Stereotypes sometimes even go beyond questions of social justice.



Picture 2. Dre meet Mei Ying

Likewise, with the stereotype that Asians cannot speak English, Dre's character thinks Mei Ying cannot speak English. The scene shows where Dre meets Mei Ying in the park. This scene capture technique uses full shots and close-up techniques. The full shooting technique is used to show the setting where the location is taken. In this scene, Dre is seen in the park with Mei Ying. Dre meets Mei Ying for the first time. Dre, who does not speak Chinese, tries to get him acquainted with Mandarin, which he learned from his mother on the plane. On the dialog *"Hi, what's wrong? I forgot, can't speak English,"*. Dre said that he was an American, and Mei Ying was a non-American girl. Then in the continuation of the dialogue, Dre replied, *"You can speak English? Me too."* This dialogue shows how Dre is an American boy, which the dialogue shows American post colonialism in China. He assumes that Chinese people cannot speak English.

The shooting technique in the scene of Dre meeting Mei Ying also shows how the differences between the characters of Dre and Mei Ying. Dre, a boy with dark skin, curly eyes, and wearing blue clothes, talk to Mei Ying, a local Chinese girl with white skin, slanted eyes, and a pink dress, carrying a violin. Dre held a conversation with Mei Ying in a standing position directly opposite Mei Ying. Mei Ying was sitting on a park bench, watching Dre talking. Dre's position can also mean that his character is taller than Mei Ying. Because it indicates weakness, the East places its position as a racial area that is incompetent, not strong, and significant. Gender is male, Eastern is female, and Western is male. The situation of women can be said to be equal to that of men. In this case, the position of women is lower. Finally, the terms 'feminine' and 'masculine' for East and West emerged (Said, 1978).

In this film, the author also looks at how English is constructed as a better language. On the other hand, Chinese as the primary language and the national language of China is not essential. It is also confirmed when Mrs. Po, the principal of his new school in Beijing. When welcoming Dre to her mother, Mrs. Po prefers to speak English. In the dialogue *"Ms. Parker. We have been waiting,"*, this shows that Mrs. Po, the principal of Dre's school, is fluent in English. It can be interpreted that Mandarin is a language that is no longer dominant and essential for communicating with Mrs. Parker and

Dre. From the scene, westerners perpetuated colonialism under the guise of English (Zhu, 2016).



Picture 3. The drink bottles and glasses

This image using a close-up camera technique, at which this stage is shown the drink bottles and glasses that have been half-filled with alcohol on the table of Mr. Han. This technique is to show intimacy is built to giving impression that Mr. Han is an alcoholic. Various alcoholic beverages have been used in China since prehistoric times (WeiZheng, 2016). Wine jars from Jiahu are the earliest evidence of alcohol in China as far back as 7000 BC. In China, alcohol is known as Jiu and is considered a spiritual food that plays an important role in their religious life. In its development, alcohol has never been separated from the world of cinema, especially Hollywood. Almost all film titles always feature alcohol, whether it's the main character or supporting actor in some scenes always bring up scenes that consuming alcohol.

Arak in China apart from having a long history and has also played an important role in Chinese culture and many drinking customs arose during China's long history. In ancient times people used wine when praying to the heavens and the earth, worshipping the mountains and the sea, when praying they poured wine on the ground. When praying to the sea, the wine is poured into the sea. On certain holidays, Chinese people always cannot part with wine, for example at the Chinese New Year celebrations, the Qīngmíng festival, the moon cake festival and so on. At the wedding there is a happy wine, there is also a cross that is drunk by the bride and groom symbolizing an eternal bond. There is full moon wine, for families celebrating a month old baby's birthday. There is a long life wine which is used as a gift for parents who have a birthday, because the word wine and the word long life are also used as a complement to the opening of a shop, moving house, etc (WeiZheng, 2016).

This alcoholic habit symbolizes Chinese culture, which is the setting of the Karate Kid film's location. According to the existing myth, China is a consumer/alcoholic. Although alcoholics come from different ethnicities, the image that appears when China consumes alcohol is always associated with negative things. This stereotype is inherent and continuously maintained by the mainstream media, especially in Hollywood. In its development, alcohol

has never been separated. Almost all film titles always feature alcohol, whether it's the main character or supporting actor in some scenes always bring up that are consuming alcohol.

2. The Dominance of The West Against The East.

The depiction of Chinese culture in The Karate Kid is apparent. Through this film, the Western production team wants to introduce Eastern culture to the audience. They present the beauty of Chinese cultures. Starting from Wudang Mountain, The Forbidden City The Great Wall of China, The Imperial Palace of the Ming and Qing Dynasties, and Kung Fu martial arts culture. Although this film is closed to the feel of Asia, which shows landscapes that are very closely related to Asia, the author found an element of western domination, which is very clearly visible in several scenes of The Karate Kid film.



Picture 4. Dre trying to get back up

Dre's character is depicted as a solid American and invincible. Hailing from the United States, Dre tries to adapt to his new environment. Of course, it's not easy because Dre's characteristics are different from those around him. This condition makes Dre the target of bullying from his colleague named Cheng and his friends. Cheng is a very skilled kung fu athlete. Cheng's character is described as a rude and arrogant Chinese person. It can be seen from how Cheng's treatment of bullying and violence against Dre was aimed at the West to conclude that Eastern people can also be racist from outsiders. Chinese people are considered to use martial arts to carry out discriminatory actions.

Dre's victory in a kung fu match shows the superiority of western nations over Asia. The shooting technique uses a complete shot technique to deliver how Dre's character can bounce back to continue the match. This technique also shows how euphoric the game was at that time. In this scene, Dre's character is seen trying to get up to get back on his feet to continue the tournament even though previously Dre's left leg was injured due to the unsportsmanlike actions of one of Cheng's gang. It can be attributed to the western ideology as a state that is superior and stronger than others. The heroic figures of heroes in novels, comics and movies have

similarities in physical and character, namely the hero must take bold and dangerous actions, for that the hero must be physically strong in order to protect the weak and can face the enemy to gain victory (Medrano, 2019). This stereotype is manifested through its supernatural powers or masculine body shapes, such as muscular and muscular, besides that the hero character also builds a relationship with a woman (heterosexual). In contrast, the hero usually has certain traits such as a loner and quiet; a hero only talks as needed and communicates everything with action.

Many successful dark skin athletes in sports have more or less led the paradigm that the dark-skin race is superior in terms of physical strength. From various sports, there are always big names of athletes who come from dark skin races. Several factors make dark skin superior in physical terms, especially in sports. According to Kanne in Dunning (2003) explains these factors based on physical characteristics:

- a. Longer proportions, narrower hip bones, broader and broader calf bones, longer arms than whites.
- b. Ratio Tension to the larger muscles in blacks provides the typical conditions for a more flexible and denser bone structure.
- c. The elongated base structure of the body allows them to balance body heat.

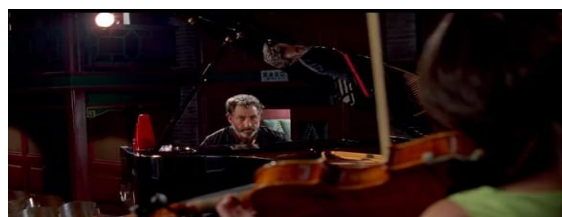
These physical characteristics gave rise to the myth that dark skin has a dependable and excellent physique. It shows how strong Dre is as a child of American descent. Dre, who had fallen, then got back up to fight Cheng. At the beginning of the history of the arrival of dark skin in America, Afro-Americans were deliberately imported from Africa because they had advantages and physical endurance. Their power is used for plantation needs and services; even in the military, dark skin races go to war without pay. An example is when African-American men dominated horse racing before the civil war in America (Miller, 2019). Through the medium of film, consciousness has helped maintain and confirm the myth that dark skin is superior in physical terms.



Picture 5. American television program

The West's dominance over the film *The Karate Kid* is also shown through a scene showing

American television programs in China. When Dre arrived at his new home, Dre saw a pitch-black TV. With Close up shooting techniques, American television programs are visible. This scene represents China's new image in terms of television programming. Chinese people like western television programs like the cartoon *Spongebob & Squarepants*. The spread of cultural values is not balanced. Local values are eroded by dominant foreign cultures that infiltrate other countries through media intermediaries (Williams, 2003). As a result, films that carry representations of local cultures lose their national identity. Massive United States invasion with its image, ideology, and way of life shared on a global scale through the United States mass media. This cartoon, produced by Nickelodeon Production House, is only a small part of the United States' means to achieve a dominant position that dominates the world. Meanwhile, Eastern society takes American products for granted. Although the subtitles for its television programs are in Chinese, Hollywood inserts American cartoon programs to show its dominance. It is proven by the words of Edward Said that the mass media tends to reinforce ideology to stick to its power through hegemony. The mass media also provide opportunities for the development of mass culture. Through the media, the dominant group is often used and continuously undermines, weakens, and eliminates the potential rivalry of the parties under its control. Mass media is a medium for sending messages, influencing cultural values, and creating stereotypes about gender, race, and ethnicity (Arie, 2020).



Picture 6. The violin trainer

Shooting with a complete shot technique shows a picture of a man in a black suit with a western appearance sitting in front of a grand piano. With this technique, it appears that Mei Ying's trainer is a Westerner. This scene shows that the west dominates the east from various aspects, including music. The choice of a western character as Mei Ying's trainer shows Westerners' inferior superiority compared to eastern. Westerners are always associated with superiority, and east with inferiority. In other words, the east felt itself inferior to the west in all aspects. belief that white people are superior to other races in many areas of life. White supremacy is an understanding of Western superiority which considers Europe as a nation that is superior and more advanced than other nations. While white supremacy arises because of the

assumption that white people feel that the white race is superior and other races so that they consider other races such as color to be considered inferior in social, cultural, and economic life (Winatian et al., 2019) Therefore, white Europeans believed that they should be dominant in various aspects of life in various countries. In addition, Europeans consider that the superiority of their nation can be used as a tool to control other nations by applying this understanding to other nations.

The selection of violin music also evidences this western superiority. The violin in its modern form originated in Northern Italy in the early 16th century, especially in the port cities of Venice and Genoa. Violin music is one of the most popular music in the world. Mei Ying's parents told her to practice the violin to enter the prestigious Beijing Academy of Music competition. Although the Chinese state organizes the event, the Mei Ying family chose to perform violin music performances instead of "original Chinese" music such as Guzheng (Sewpaul, 2016).

CONCLUSION

Orientalism is a study of the west, and orientalist is a term for people who study it. Orientalism is a view that the East was built by the West because of the influence of imperialism. the generalization and decentralization of western culture causes its values to dominate the colonized nations. hollywood constructs the east through their point of view with a negative image. in their films, They portrayed the east badly and gave a better quality to the west. by using inequality and stereotypes, the west positioned itself with its ideology and demonstrated its dominance to the east.

The Karate Kid film depicts and builds Eastern stereotypes through the characters and characterizations in the film. Timur is described as oriental in appearance, does not speak English, and is alcoholic. All negative images are depicted in Asian characters like Cheng and his friends. On the other hand, the west is described as full of goodness. Another result of this study is the binary opposition between East and West. Implicit in this film shows how the west is superior to the east. Dre, as a western character, shows his superiority by defeating all his rivals in the kung fu tournament, and all his opponents are eastern boys. And also some aspects of western ideology that make the east inferior. All these eastern inferiorities and western superiorities still occur today. All evidence shows that orientalism is depicted in karate children's films. West to East stereotypes and East to West inferiority are seen in this film. Although this film was made in 2010, the writer finds that orientalism still exists through karate children's films in this modern era.

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Penerapan Total Quality Management (Tqm) Pada Dosen Lewat Pembelajaran Online Berbahasa Inggris Agar Terciptanya Hasil Yang Maksimal

Linda Purnamasari

Universitas Esa Unggul

[email : lindapurnama@esaunggul.ac.id](mailto:lindapurnama@esaunggul.ac.id)

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Abstrak – Memberikan kuliah secara online tidaklah mudah, apalagi untuk mengajarkan presentasi dalam bahasa Inggris. Dibutuhkan Total Quality Management (TQM) dari dosen dalam memandu para mahasiswa ini sehingga mereka bisa menjadi mahasiswa yang mandiri. Untuk itulah penelitian ini dibuat, untuk menjawab masalah penelitian yaitu sejauh mana penerapan kepemimpinan mandiri total quality management (TQM) yang dibuat oleh peneliti berhasil digunakan dengan belajar presentasi melalui E-Learning pada para mahasiswa mata kuliah Business English semester ganjil 2020/2021 kelas KH003 Kampus Harapan Indah sehingga bisa menghasilkan nilai maksimal, dengan objek penelitiannya adalah mahasiswa tersebut di atas. Tujuan dari penelitian adalah menjawab apa yang menjadi masalah penelitian dengan membuat program Total Quality Management (TQM) yang digunakan dosen bisa membuat hasil presentasi mahasiswa mencapai hasil maksimal. Metode penelitian yang digunakan dalam penelitian ini adalah metode penelitian kuantitatif untuk menganalisa data dari nilai presentasi yang didapat para mahasiswa setelah mereka melakukan presentasi dalam bahasa Inggris, untuk melihat sejauh mana mereka bisa mengerti apa yang diinginkan dosen. Sementara metode kualitatif adalah metode yang digunakan oleh peneliti dalam membuat satu program agar para mahasiswa mengerti apa yang diinstruksikan oleh dosen sebelum mereka melakukan presentasi.

Kata kunci: belajar mandiri, Total Quality Management, kuliah daring

Abstract - Giving lectures online is not easy, especially teaching presentations in English. It takes Total Quality Management (TQM) from lecturers to guide these students so that they can become independent students. For this reason, this research was made, to answer the research problem, namely the extent to which the application of total quality management (TQM) independent leadership made by researchers was successfully used with learn presentations through E-Learning for Business English course students in the odd semester 2020/2021 class KH003 Harapan Indah Campus so that they can produce maximum scores, with the object of research being the students mentioned above. The purpose of the research is to answer what the research problem is by creating a Total Quality Management (TQM) program used by lecturers to make student presentations achieve maximum results. The research method used in this study is a quantitative research method to analyze data from the presentation scores obtained by students after they made a presentation in English, to see how far they can understand what the lecturer wants. While the qualitative method is the method used by researchers in making a program so that students understand what is instructed by the lecturer before they make a presentation.

Keywords: independent study, Total Quality Management, Online lectures

PENDAHULUAN

Adapun penelitian ini dibuat untuk menjawab masalah penelitian yaitu sejauh mana penerapan kepemimpinan mandiri total quality management (TQM) yang dibuat oleh peneliti berhasil digunakan dengan belajar presentasi melalui E-Learning pada para mahasiswa mata kuliah Business English semester ganjil 2020/2021 kelas KH003 Kampus Harapan Indah, dengan objek penelitiannya adalah mahasiswa tersebut di

atas.

Kita sering mendengar frase *Total Quality Management* (TQM) atau yang lebih dikenal dengan *Management Terpadu*. Apakah TQM itu? Banyak pengertian tentang TQM, dalam dunia pendidikan, dengan fokus yang berbeda-beda tapi menghasilkan produk yang bermutu dan berkualitas (Kustini, 2015). Prinsipnya adalah ingin meraih dan mempertahankan yang terbaik yang diinginkan oleh semua pihak, dari mulai orang tua mahasiswa, mahasiswa, perguruan

tinggi dan dosen pengampu mata kuliah sehingga hasilnya adalah lulusannya kelak bisa tepat pada sasaran dan menjadi sumber daya manusia yang potensial (Marmoah, sri. Suryanjani, syamsi. Fauziah, 2019).

Apa yang dilakukan oleh perguruan tinggi untuk menciptakan satu lembaga yang menggunakan *Total Quality Management (TQM)* yang tepat pada sasarnya? Yang harus dilakukan oleh perguruan tinggi adalah bagaimana cara lulusan perguruan tinggi itu bisa menghadapi kondisi di luar nanti setelah mereka tamat, keahlian yang mereka pelajari selama di perguruan tinggi bisa mengisi tempat-tempat yang dibutuhkan di seluruh bagian baik di dalam negeri maupun di luar negeri (Munir, 2018). Semuanya dilaksanakan menurut hierarki yang ada seperti di bawah ini:

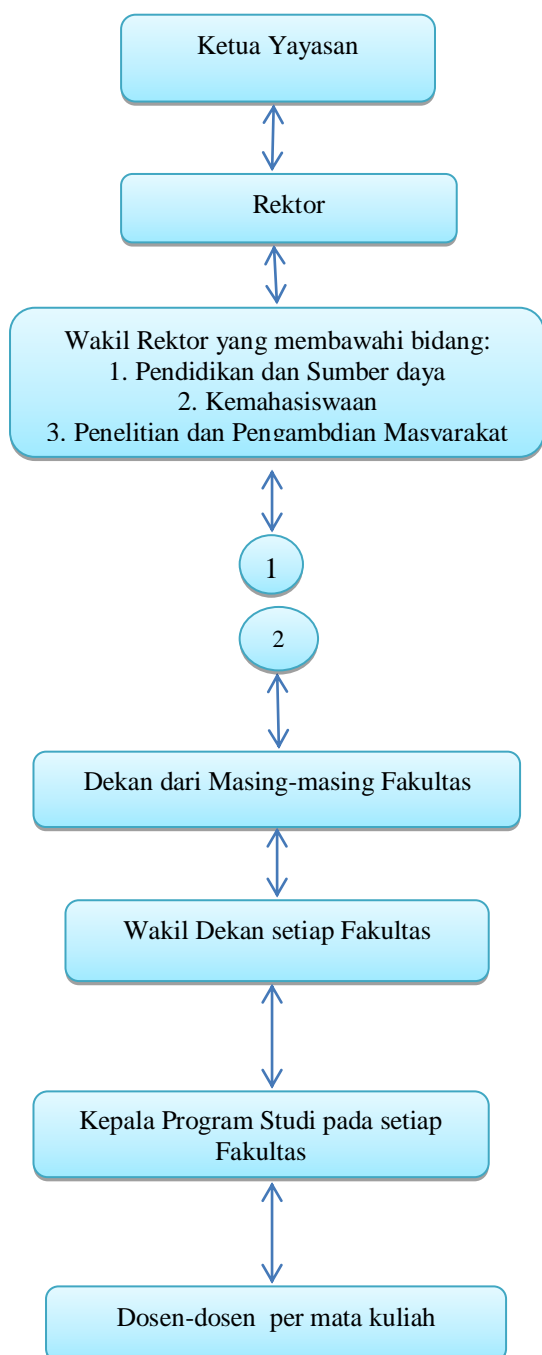


Diagram 1. Struktur Organisasi

Di sini peneliti akan memfokuskan pada bagian paling bawah yaitu para dosen per mata kuliah, dalam hal ini difokuskan pada mata kuliah Business English, karena peneliti adalah salah satu pengampu mata kuliah tersebut. Dosenlah sebagai ujung tombak yang langsung bertemu dengan para mahasiswa. Merekalah yang langsung menjadi penentu dari keberhasilan dari seseorang mahasiswa. Dosen sebagai manajer atau pimpinan dalam kelas merupakan titik sentral atau fokus dalam melaksanakan program untuk meningkatkan mutu untuk mencapai tingkat *Total Quality Management* yang paling kecil di suatu universitas, dalam hal ini difokuskan pada Universitas Esa Unggul.

Untuk meningkatkan mutu, dalam konteks pendidikan, Imam Musbikin dalam buku yang ditulis oleh DR. Novan Ardi Wiyani M.Pd. I berjudul "Pendidikan Karakter Berbasis *Total Quality Management*" meliputi hal-hal berikut (2018, p. 31):

1. Peserta didik dan pendukungnya

Semua yang akan menjadi peserta didik dan faktor pendukung untuk terlaksananya kegiatan pembelajaran terkait di dalam penyelenggaraan pendidikan

2. Kegiatan Pembelajaran

Agar peserta didik bisa belajar dengan baik ada hal yang harus diperhatikan:

- 1). Mengikuti aturan yang dibuat oleh lembaga pendidikan, juga aturan kelas yang ditetapkan oleh para dosen.
- 2). Mengerjakan apa yang diberikan atau diinstruksikan oleh para dosen.
- 3). Hasil dari Proses Belajar dan Mengajar

Untuk mengetahui hasil dari pada kegiatan belajar mengajar ini, maka diadakan evaluasi di pertengahan semester dinamakan ujian tengah semester dan di akhir semester dinamakan ujian akhir semester. Sedangkan untuk para dosen ada evaluasi khusus yang dibuat oleh universitas berupa angket yang langsung diberikan kepada mahasiswa melalui link khusus setiap mahasiswa yang ingin mengetahui nilai ujian tengah semester dan akhir semester, diharuskan mengisi angket tentang bagaimana pengajaran yang diberikan oleh dosen yang bersangkutan.

Dari angket itu, bisa dijadikan acuan juga untuk mengevaluasi terus kekurangan yang ada sebelumnya dan memperbaharainya di program selanjutnya. Untuk melakukan perbaikan dilakukanlah berbagai usaha untuk menaikkan mutu di dalam satu perguruan tinggi, yang terus menerus secara teratur dan

berkesinambungan Tentu saja tidak asal saja, harus disiasati dengan rencana yang matang dengan membuat langkah-langkah yang dinamis untuk pengembangannya di masa mendatang dengan menggunakan sistem yang bagus (Supriyanto, 2011).

Di sini dosen sekaligus peneliti membuat satu program yang berlandaskan *Total Quality Management (TQM)*, dengan membuat satu program dalam mata kuliah Business English agar para mahasiswa bisa menjalankannya dan hasil akhirnya adalah mereka bisa melaksanakan presentasi dalam bahasa Inggris sesuai yang ditugaskan oleh dosen. Dosen sebagai manajer atau pembimbing di kelas harus bisa mengarahkan mahasiswa untuk bisa meningkatkan kemampuannya dalam presentasi berbahasa Inggris dengan catatan bahwa nantinya ilmunya itu bisa digunakan setelah mereka tamat kuliah. Adapun yang menjadi acuan bukan hanya tergantung dari kemampuan dosen, tapi dari kemampuan mahasiswa itu. Bila mahasiswa itu tidak bisa berbahasa Inggris, maka tugas dosen harus membuat langkah-langkah tertentu dengan perlahan agar bisa dicerna oleh mahasiswa, karena mereka dari berbagai macam latar belakang keluarga dan kebudayaan yang belum tentu semuanya mendukung pentingnya bahasa Inggris. Jadi dosen harus juga memikirkan program yang bisa memenuhi kemampuan para mahasiswa. (Kustini, 2015).

Kalau dalam kondisi tatap muka, mungkin lebih mudah untuk mengajarkan teori presentasi kemudian langsung bisa dipraktekkan dan mahasiswa bisa bertanya, konsultasi langsung dengan dosen, tapi lain halnya dengan pembelajaran daring. Apa itu pembelajaran daring?

Pembelajaran daring adalah pembelajaran secara online, di mana antara pengajar dan peserta didik tidak bertemu secara langsung, namun ditentukan aturan-aturan tertentu. Ada yang menggunakan pembelajaran ini dengan melakukan tatap muka virtual melalui googlemeet, zoom conference atau media lain hanya pada saat tertentu, tapi ada yang melaksanakan kegiatan pembelajaran itu setiap saat dengan menggunakan virtual meeting atau tatap maya (Putria et al., 2020).

Untuk itulah peneliti sekaligus dosen pengampu mata kuliah Business English mencoba melakukannya, dengan merancang program yang berdasarkan *Total Quality Management*, yaitu merancang program yang benar-benar untuk menghasilkan *output* yang maksimal, yang berupa presentasi dalam bahasa Inggris. Adapun langkah-langkahnya adalah sebagai berikut, di mana program ini dibagi menjadi tiga tahap, yaitu:

1. Tahap pertama

Ketika awal perkuliahan dibuat dengan tatap maya, maka dalam tatap maya itu dosen segera memberikan instruksi panjang lebar tentang apa yang harus dilakukan untuk persiapan presentasi pada akhir perkuliahan nanti.

Adapun tugas yang diberikan adalah mahasiswa diminta untuk mencari buku, bisa berupa buku referensi atau pun novel. Kemudian mereka disuruh membaca buku itu dan menugaskan mereka pada pertemuan ke-7, yang merupakan kuliah tatap maya, dengan meminta mahasiswa untuk menunjukkan buku yang sudah dibacanya, boleh buku berbahasa Indonesia atau Inggris. Perbedaan antara mahasiswa yang memilih buku berbahasa Indonesia atau berbahasa Inggris adalah kalau mereka menggunakan buku berbahasa Indonesia, maka mereka akan mudah membaca dan mengerti dengan cepat apa isinya. Sebaliknya, untuk buku berbahasa Inggris, bagi mereka yang terbiasa membaca buku berbahasa Inggris tidak ada masalah, tapi bagi mereka yang belum terbiasa tapi memaksakan diri, akan terasa lambat dan keuntungannya semua istilah bahasa Inggrisnya bisa mereka dapatkan langsung. Kemudian meminta mereka menjelaskan kenapa memilih buku atau novel tersebut. bahan yang akan mereka presentasikan

2. Tahap kedua

Pada pertemuan tatap maya ke-7, mahasiswa diminta mempresentasikan buku yang sudah dipilih dan menjelaskan apa alasan mereka memilih buku tersebut dengan menggunakan bahasa Inggris. Setelah itu mengarahkan mahasiswa untuk terus mengikuti forum perkuliahan dari pertemuan *offline* ke-8 sampai ke-13 untuk mengikuti instruksi yang diberikan dosen secara *offline*. Pada pertemuan *offline* ini ada tiga respons dari para mahasiswa itu, yaitu:

a. Positif

Di sini mahasiswa akan memberikan respons yang diberikan dosen sesuai yang diinstruksikan dengan menjawab pertanyaan yang ada di forum perkuliahan.

b. Negatif

Mahasiswa hanya menyalin apa yang ditulis oleh dosen.

c. Tidak memberikan jawaban sama sekali.

3. Tahap ketiga

Pada pertemuan ke-14, yang merupakan tatap maya, difokuskan pada analisa ucapan para mahasiswa (*pronunciation*). Pada tahap ini, satu per satu mahasiswa harus membacakan naskah presentasi mereka. Dosen menganalisa, sejauh mana kemampuan pengucapan dari para mahasiswa dalam membawakan

presentasi mereka. Nanti pada bagian pembahasan, akan terlihat berapa orang dari mahasiswa yang benar-benar sudah siap untuk ujian atau harus diperbaiki lagi.

METODE PENELITIAN

Metode penelitian yang digunakan dalam penelitian ini adalah metode penelitian kuantitatif untuk menganalisa data dari nilai presentasi yang didapat para mahasiswa setelah mereka melakukan presentasi dalam bahasa Inggris, untuk melihat sejauh mana mereka bisa mengerti apa yang diinginkan dosen. Sementara metode kualitatif adalah metode yang digunakan oleh peneliti dalam membuat satu program agar para mahasiswa mengerti apa yang diinstruksikan oleh dosen sebelum mereka melakukan presentasi. Jadi akan dilihat di sini sejauh mana keberhasilan sang peneliti dalam membuat program yang dikompensasikan kepada nilai yang didapat para mahasiswa sesudah melakukan presentasi dalam bahasa Inggris.

HASIL DAN PEMBAHASAN

Menjawab masalah penelitian yaitu sejauh mana penerapan kepemimpinan mandiri total quality management (TQM) yang dibuat oleh peneliti berhasil digunakan dengan belajar presentasi melalui E-Learning pada para mahasiswa mata kuliah Business English semester ganjil 2020/2021 kelas KH003 Kampus Harapan Indah, dengan objek penelitiannya adalah mahasiswa tersebut di atas, maka peneliti menggunakan variable kategori adalah para mahasiswa di Universitas Esa Unggul, yang mengambil kelas Business English kelas KH003 dengan jumlah 26 orang mahasiswa, yang sebagian besar adalah mahasiswa dari Fakultas Ilmu Komunikasi tahun akademik 2020/2021, semester ganjil, dengan variabel bebas yang akan mempengaruhinya adalah berdasarkan teori Total Quality Management yang sudah dirancang oleh peneliti, dengan rumusan seperti yang dikatakan oleh Dr. Novan Ardy Wiyani, MP.I dalam bukunya yang berjudul Total Quality Management bahwa harus ada (2020, p. 81):

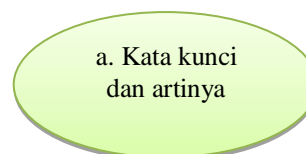
1. Apa hasil dari pembelajaran
2. Evaluasi dari pada hasil pembelajaran
3. Program yang diajarkan
4. Apa yang dipakai untuk berkomunikasi dengan mahasiswa
5. Hasil akhir dan dampaknya terhadap sekeliling.

Jadi proses akhir diambil dari perjalanan kuliah daring satu semester mahasiswa Fakultas

Ilmu Komunikasi kelas reguler semester ganjil tahun akademik 2020/2021, variable independent (variabel bebas) yang akan mempengaruhinya adalah perancangan program berdasarkan teori Total Quality Management di mana variabel kategori ini akan diberikan tindakan dari variabel independent, dengan menghasilkan varibel dependent yang berupa nilai yang dicapai oleh para mahasiswa mahasiswa Fakultas Ilmu Komunikasi kelas reguler semester ganjil tahun akademik 2020/2021 dalam mata kuliah Business English tersebut setelah mendapatkan perlakuan dari variabel independent.

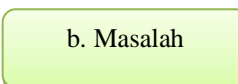
Adapun tindakan yang diberikan oleh peneliti adalah sebagai berikut untuk mencapai nilai presentasi berbahasa Inggris yang tinggi, dengan target A selain 3 kali pertemuan tatap maya adalah menginstruksikan dalam forum:

1. Pada pertemuan ke-8 memberi penjelasan dan juga contoh untuk mencari keyword dari presentasi mereka serta membuat kerangka presentasi mereka dengan memberikan penjelasan terlebih dahulu serta memberikan contohnya.
2. Pada pertemuan ke-9 menjelaskan tentang apa itu topik dan memberikan contoh kepada mahasiswa, sebagai tugas, mereka diminta membuat topik dari buku yang akan mereka presentasikan.
3. Pada pertemuan ke-10 menjelaskan bagaimana bagian kedua dari isi presentasi, di mana isi dari presentasi itu diambil dari outline atau kerangka yang sudah dibuat pada pertemuan ke-8. Contoh: Ini adalah kerangka/outline dari presentasi yang harus mereka buat:



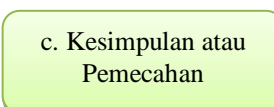
Gambar 1. Kerangka Outline 1

Mencari *keyword* (kata kunci) dari presentasi yang akan mahasiswa buat, kemudian dicari artinya dalam bahasa Inggris dengan tidak lupa menyebutkan dari mana sumber itu diambil.



Gambar 2. Kerangka Outline 2

Mencari masalah apa yang akan dibahas oleh mahasiswa untuk presentasi nanti.



Gambar 3. Kerangka Outline 3

Apabila mahasiswa memilih untuk memberikan satu penjelasan saja dalam presentasinya maka yang akan dicari adalah ‘kesimpulan,’ tapi bila mahasiswa memilih untuk menyelesaikan satu permasalahan atau kasus, maka ‘pemecahan masalah’ yang akan dibuat pada akhirnya.

4. Pada pertemuan ke-11, mahasiswa diminta untuk mengisi bagian dari kerangka karangan yang pertama, yaitu mencari arti dari keyword yang sudah dipilih. Contoh:

The meaning of the death penalty based on the Merriam Webster Online Dictionary tells about the penalty which is given to a criminal person until death.

Di sini akan dilihat ketelitian mahasiswa untuk mencari arti dari pada keyword untuk presentasi mereka dan mampu menyebutkan sumber dari pada keyword itu.

5. Pada pertemuan ke-12 mahasiswa diminta untuk mencari kesimpulan dari pada presentasi yang akan mereka bawakan. Ini sebagai bagian ketiga dari rangkaian kerangka presentasi. Contoh:

The conclusion of my presentation is

6. Pada pertemuan ke-13, mahasiswa diminta untuk menggabungkan semua yang sudah diberikan dari pertemuan ke-7 sampai ke-12. Apabila ada yang masih salah, akan dibetulkan oleh peneliti. Adapun tujuannya agar pada pertemuan ke-14 mereka sudah bisa menampilkan isi dari presentasi mereka dengan benar, hanya tinggal merapihkan ‘pengucapan’ atau ‘*pronunciation*.’

7. Pada pertemuan ke-14 berupa tatap maya, mahasiswa mempresentasikan bahan untuk UAS (Ujian Akhir Semester). Dengan hasil sebagai berikut:

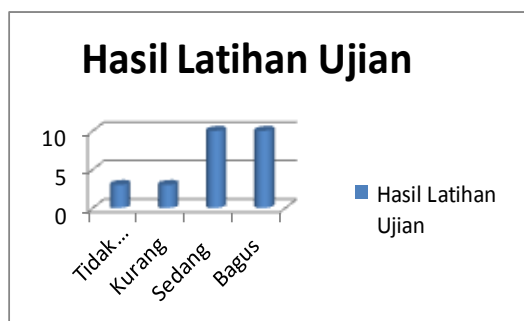


Diagram 2. Hasil Latihan Ujian

Keterangan gambar:

1. Jumlah yang tidak ikut dalam latihan ujian pada pertemuan ke-14 = 3

2. Jumlah mahasiswa yang mempunyai pengucapan (*pronunciation*) yang kurang bagus = 3
3. Jumlah mahasiswa yang mempunyai pengucapan (*pronunciation*) sedang = 10. Maksudnya di sini sedang adalah tidak banyak melakukan kesalahan, tapi pengucapannya juga ada yang tidak tepat.
4. Jumlah mahasiswa yang mempunyai pengucapan (*pronunciation*) sudah bagus = 10

Setelah memberikan pengarahan pada kuliah tatap maya ke-14 itu, peneliti meminta para mahasiswa untuk membuat presentasi mereka dengan penampilan $\frac{3}{4}$ badan atau seluruh badan, kemudian memasukkannya di chanel www.youtube.com. Sedangkan linknya dimasukan di kolom UAS (Ujian Akhir Semester) di akun E-learning masing-masing mahasiswa untuk proses penilaian.

Adapun hasil yang dicapai setelah mereka melakukan presentasi sebagai ujian akhir adalah sebagai berikut (lihat gambar):

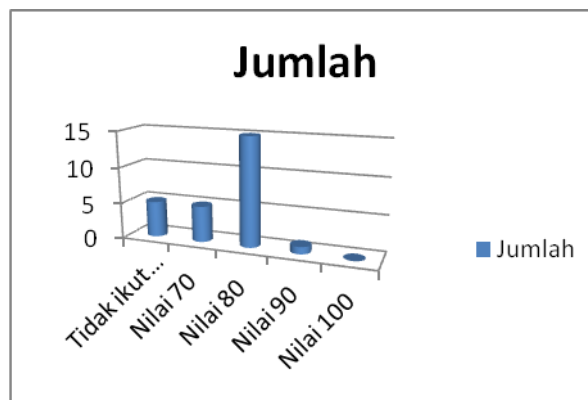


Diagram 3. Hasil Pencapaian dari presentasi ujian akhir mahasiswa

Keterangan gambar:

- Jumlah mahasiswa yang tidak ikut ujian : 4
- Jumlah mahasiswa yang mendapat nilai 70: 4
- Jumlah mahasiswa yang mendapat nilai 80: 14
- Jumlah mahasiswa yang mendapat nilai 90: 2

Jadi jelas terlihat di sini bahwa mahasiswa yang mengikuti apa yang diinstruksikan dosen mendapatkan nilai tinggi. Sedangkan yang tidak mendengarkan apa yang diinstruksikan dosen nilainya cenderung rendah. Dalam hal ini, yang mendapatkan nilai terbanyak adalah 14 dengan nilai 80. Di dalam program penilaian, nilai 80 itu disamakan dengan grade A. Termasuk dalam nilai yang tertinggi, walaupun yang mendapat 90 ada 2 orang, tetap masuk dalam kategori nilai A juga.

KESIMPULAN

Menjawab masalah penelitian yaitu sejauh mana penerapan kepemimpinan mandiri total quality management (TQM) yang dibuat oleh peneliti dengan melihat hasil yang dicapai oleh para mahasiswa setelah melaksanakan program presentasi dalam bahasa Inggris maka tugas, peran dosen sangat diperlukan sebagai seorang pemimpin di dalam kelas. Dia harus mengerjakan hal-hal berikut ini yaitu membuat program yang sesuai dengan kemampuan mahasiswa, memprediksi sejauh apa kemampuan mahasiswa dalam menyerap apa yang dosen minta dan dosen sebagai pemimpin atau manajer di dalam kelas harus benar-benar menerapkan secara total kepemimpinannya dalam membimbing mahasiswa, cara berkomunikasi dengan mahasiswa melalui forum yang disediakan dalam E-learning bila ada yang harus dibicarakan sehubungan tugas yang diberikan di forum.

Saran

Diharapkan dari setiap penelitian yang telah dilakukan, para dosen bisa belajar melihat apa yang sebenarnya masih kurang dan mana yang harus dipertahankan dan terus diperbaharui, dengan demikian setiap merancang program selalu berdasarkan dari apa yang diinginkan para peserta didik, jadi bukan hanya dari pikiran para dosen saja (Yuniawan, 2003).

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Moral Values Of Main Character In *Bumblebee* Movie Directed By Travis Knight

Yanti Rosalinah¹, Syifa Aulia², Ibnu Subroto³

^{1, 2, 3} Universitas Bina Sarana Informatika

e-mail: ¹yanti.yaa@bsi.ac.id, ²paunglia172@gmail.com, ³ibnu.isb@bsi.ac.id

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Abstract - Nowadays, watching a movie has become a daily activity for some people, even become a hobby. Sometimes humans just watch and forget some important things we can take from the movie. One of them is a moral value that we can set as an example to deal with various problems of life. That is the purpose of this paper. The writer wants to convey the moral values that can be taken from the film to the readers or viewers of the movie. In analyzing this paper, The writer uses descriptive qualitative method and the techniques by descriptive observation (collecting). So here, The Writer will examine the bumblebee film with data in the form of words and images from the film. Then the procedure for collecting data using observation techniques (field notes). Collecting technique the data needed and the theory is through internet research. The result of this research is first, types of moral values in Bumblebee that appear in the movie and the second is which types of moral value most appear in the movie. There are eight types of moral values in this movie. They are patriotism, work hard, friendly or communicative, creative, care to social, curious, independent, and appreciate achievement.

Keywords: Moral values, Main characters, Movie

Abstrak - Menonton film saat ini sudah menjadi keseharian sebagian orang, bahkan menjadi hobi. Terkadang manusia hanya menonton dan melupakan beberapa hal penting yang bisa kita ambil dari film tersebut. Salah satunya adalah nilai moral yang dapat kita jadikan contoh untuk menghadapi berbagai permasalahan kehidupan. Itulah tujuan dibuatnya makalah ini. Penulis ingin menyampaikan nilai-nilai moral yang dapat diambil dari film tersebut kepada pembaca atau penonton film tersebut. Dalam menganalisis, Penulis menggunakan metode deskriptif kualitatif dan teknik yang digunakan adalah observasi deskriptif (mengumpulkan). Disini penulis akan mengkaji film Bumblebee dengan data berupa kata-kata dan gambar dari film tersebut. Kemudian prosedur pengumpulan data menggunakan teknik observasi (catatan lapangan). Teknik pengumpulan data yang dibutuhkan dan teori melalui penelitian internet. Hasil dari penelitian ini adalah pertama jenis nilai moral dalam film Bumblebee dan kedua jenis nilai moral yang paling banyak muncul dalam film. Ada delapan jenis nilai moral yang terdapat di dalam film ini. Yaitu patriotisme, bekerja keras, ramah atau komunikatif, kreatif, peduli pada sosial, rasa ingin tahu, mandiri, dan menghargai prestasi.

Kata Kunci: Nilai Moral, Karakter Utama, Film

INTRODUCTION

Literature is a Latin word “littera” which means letter. A Literary production body, both oral and written or visual that contains describing the thoughts, emotions, and experiences of the human condition is literature. The form of human expression is literature. There are five main genres of literature, they are poetry, prose, drama, non-fiction, and media. And in this paper, the writer talks about action and science fiction movies. It can discuss many things, such as plot, character, and setting. But the writer takes about the moral value because sometimes the readers cannot find the moral value from the movie.

According to (Lindy, 2018) Something close to human life has a relationship with literature. Literature is even the life itself, which deals with all aspects of human beings’ activities, any kinds of phenomena in the universe, series of horizons and

knowledge owned by the human beings, and any symptoms being beyond the human beings’ lives. These all happen due to the sharpness of thoughts, the bunch of knowledge, and the waves of imagination. (Nuriadi, 2016). It means that the form of human is literature. Literary work closely related to psychology, because they have the same object, that is human life. Film is one of the literary works that represent the reality of human life in society.

As said by (Fani, 2018) in her journal, “Literature is a term used to describe written and sometimes spoken material. Derived from the Latin Litteratura meaning “writing formed with letters,” literature most commonly refers to works of the creative imagination, including poetry, drama, fiction, and nonfiction”. It means literature can serve as an introduction to experience in a new world, because literature is more than history.

While (Am, Y. T., Kuncara, S. D., & Setyowati, 2017) said that “The literary influence in the movie is one of the developments in the movies. The development of literature in the movies itself can be seen by seeing the fact that many movies are made based on the story in a literary work”. That means the influence of literature in film is one of the film developments that can be seen based on the fact that many films are made based on a literary work.

In other side, According to (Effendi, 2015) “Literature is a creative, an art; the other, if not precisely a science, is a species of knowledge or of learning.” (Wellek, Rene; Warren, 1948). It means literature is a creative art or an art of creativity, and literature is also a part of learning or of knowledge.

From all the statements above, it can be concluded that literature is the creative commitment of a work of art related to human life. And one type of literary work is a movie. In this paper, the writer analyzes the moral values of the movie or film. Sometimes humans just watch and forget some important things we can take from the movie. One of them is a moral value that we can set as an example to deal with various problems of life. For example, such as caring for each other living creatures and the environment, being responsible for what is ordered, being kind to anyone, not being prejudiced, and so forth. It all includes the moral values that can be imitated by the audience to be applied in everyday life that will be valuable in the family and environment.

In doing this research, the writer has found the previous research finding that gives inspiration to the writer about the moral value found in *Bumblebee* movie. These research are as follows. The first is the research by Danesa Ismiyana Noumiyanti titled, “Character Values in Zootopia Movie Directed by Byroon Howard and Rich Moore”. The second previous research is by Mohamad Zaenuri Arif and Asih Kuswandari, titled “An Analysis of Moral Value In the Movie Entitled “Saving Mr. Banks” Based on Its Intrinsic Value”.

The difference from this paper is *Bumblebee* movie is one of the movie that has many moral lessons. The movie tells us about love, caring for each other, responsibility, and patriotism. Audiences can get many lessons from this movie. One of the powerful lessons from this movie is care. Care to social, care for each other, helping each other, being kind to everyone, and not forgetting the responsibility assigned to him.

The reason the writer analyzes moral values is because moral values are very important and influential in human life and the writer wants to convey the moral values that can be taken from the

film to the readers and viewers of *Bumblebee* movie. Therefore, here the writer will analyze the moral values in this movie from the main characters Charlie Watson and Bumblebee.

RESEARCH METHODOLOGY

This paper uses a descriptive qualitative method according to (M, 2010) wrote that the qualitative descriptive design facilitates a “comprehensive summary of an event in the everyday terms of those events”. So the qualitative descriptive study illustrates a summary of an event accurately or comprehensively. The techniques of the study were related to (Sugiyono, 2011) by descriptive observation (collecting). So here, the writer will examine the bumblebee film with data in the form of words and images from the film. The procedure for collecting data is using observation techniques (field notes) and internet research.

The procedure of analysis begins with the writer chooses one of the best films from many good films and watches it many times to make sure the writer knows the story and the moral values in the film. By using theory from (Mulyasa, 2009) about moral values, each data is then explained fully. The final procedure is the writer finds the material and references relate to *Bumblebee* movie and then the writer finds out what moral values are contained in the *Bumblebee* movie and the moral values most often shown in *Bumblebee* movie. After analyzing it, the writer concludes about moral values that could be taken away as a lesson or positive things for human life for the viewers, the readers, and for human life.

FINDING AND RESULT

According to Mulyasa, there are eighteen types of moral values. But, in this movie, the writer found 8 types of moral value. They are patriotism, work hard, friendly or communicative, creative, care to social, curious, independent, and appreciate achievement. In this part, the writer will explain how and when did the moral values appear in the movie.

1. Patriotism

Patriotism is ways of thinking, behaving, and acting that show loyalty, care, and high respect for the language, physical environment, social culture, economy, and politics of the nation. Patriotism appears when one's behavior shows loyalty, care, and high respect for the nation. For example, never give up and be willing to sacrifice for the benefit of the nation and state.



Figure 1. When B-127 Attacked the enemies (0:01:27)

B-127 : **“Optimus, this is our home! We have to fight for it.”**
Optimus : “We will fight on, but we must find refuge first”
Optimus : “I’ve found a planet that’s well hidden. Earth. You will travel there and establish a base for us. Once we’ve gathered the others, we’ll join you. You must protect the planet. If the *Deceptions* find it, then our people are truly finished. Now go!”

There was a big war between the Deceptions and Autobots. Deceptions want to take Cybertron (where the Autobots live) from the Autobots. At that time the B-127 arrived late to help Optimus because of traffic. However, after arriving at Cybertron, B-127 immediately attacked all enemies and approached Optimus. Then Optimus gave the task to B-127 to go to Earth to find a safe place that can be inhabited by the Autobots.

The writer can find patriotism in B-127’s character because, in the scene, he fought against enemies who had destroyed his residence and nation, and based on the dialog “*Optimus, this is our home! We have to fight for it*” he said that he would continue to fight against enemies to take back their home. B-127 is a brave robot does not give up easily in fighting enemies, and is willing to sacrifice for the nation and country. Those are the qualities that show patriotism.

2. Work hard

Work hard is behavior that shows earnest effort in overcoming various learning barriers and tasks, and completing tasks properly. For example, study hard, have the will to try, do not give up when you get a failure and do not stop trying, discipline on time or not getting used to stalling, able to motivate, be brave towards all kinds of risks that exist, and have a positive belief such as being sure to succeed.



Figure 2. Charlie fixing the car (0:25:38)

Uncle Hank : “That’s no deal. That’s just you taking my car”
Charlie : **“If I can start it, I keep it and—and I work here every day for a year. I’ll scrub the grease off the floors, okay?”**

One day before Charlie’s birthday, Charlie went to the Uncle Hank’s garage and found a Yellow VW Beetle there. Tomorrow, Charlie decided to fix that car and ask Uncle Hank to give her the car if she can fix it, she even offered to help Uncle Hank clean the garage every day and work every day for a year for that car. Then Charlie was worked hard to fix that car until finally, she did it. She fixed the car, and brought that car to her home.

The writer can find Work Hard in Charlie’s Character. Work Hard appear from Charlie’s character because she wants the car. When she wants something and believes that she can do it, she will work hard to get it. From the dialog “*If I can start it, I keep it and—and I work here every day for a year. I’ll scrub the grease off the floors, okay?*” the writer can say that Charlie is a hard worker because she has the will to try, she doesn’t give up when fixed the car, and she brave towards all kinds of risks that exist like as she said that she will works every day in that garage just for the car. She is also has a positive belief that she will be a success in fixing that broken car.

3. Friendly or communicative

Friendly or communicative is meant that actions show pleasure in talking, hanging out, and working with others. For example, when you meet a new friend at school or wherever, you introduce yourself to him, talk to him to get to know each other. Such as loves to interact with people from around the world, likes to make friends with anyone without choosing, or likes to work with others. It’s also friendly or communicative.



Charlie Watson.

Figure 3. Charlie introduce herself (0:31:44)

Charlie : **“Oh I am.. Charlie. Charlie Watson. I’m eighteen. Today, actually, it’s my birthday today. What’s your name?”**

Bumblebee : (Shook his head)

Charlie : “You don’t know or you don’t have a name?”

Charlie : **“You sound like a little bumblebee. And I’m gonna call you that from now on. Bumblebee. It matches to your outfit too”**

After she brought her car to her home and put it in the garage, suddenly at the bottom of the car there was something hit the floor. A surprising thing happened, the car turned into a robot. Afraid of the robot being evil, Charlie, who was still surprised, tried to open the garage door and wanted to leave. But when she saw that the robot was very innocent and afraid of her, Charlie closed the door again and approached the robot. Charlie asked if he could understand the language and asked who he was and where he came from. Then after being appointed by Bumblebee, Charlie introduced herself starting from her name, and also her age.

The writer saw it as friendly or communicative moral value because based on the dialog *“Oh I am.. Charlie. Charlie Watson. I’m eighteen. Today, actually, it’s my birthday today. What’s your name?”*, Charlie introduces herself, her age and even she said today was her birthday. Charlie tells about herself to Bumblebee. With a very friendly Charlie opened the conversation with the robot, she even gave the robot a name, Bumblebee.

4. Creative

Creative is when think and do something to produce a new way or result from something you already have. There are so many examples of creative behavior, for example, changing used goods that are not used into something that can be used or change goods that are damaged and cannot be used into something new and can be used and also change natural goods that are not used into something which can be used like making bags from leaf material.



Figure 4. Charlie fix Bumblebee’s broken radio

Bumblebee : (Watching Charlie’s video)

Charlie : “No. why did you play this?!”

Bumblebee : (Feeling afraid)

Charlie : “I’m sorry, just---, **I finished. Let’s see we got something**” (take a chair and put in the radio)

Charlie : **“Okay. Okay..Alright. Oh my god! Yes! It worked!”** (Happy)

After returning from the forest and returning home, according to his promise Charlie will justify the damaged Bumblebee radio so that it can function properly again. While Charlie was fixing the broken radio, Bumblebee watched television. Then, Bumblebee saw a cassette with the words *“Charlie Dive Meet”*. Bumblebee watched it but when Charlie found out, Charlie scolded Bumblebee for watching the tape. Bumblebee was afraid of that, then Charlie apologized and gave the radio she had fixed. How happy Charlie was when she got the radio working again.

It can be conclude that Creative appears because Charlie fixes the broken car into something that can be used again. Based on dialogue *“Okay. Okay..Alright. Oh my god! Yes! It worked!”* explain that Charlie did it, she succeeded in fixing the radio. As the writer said before, change goods that are damaged and cannot be used into something new and can be used is creative behavior. This shows that Charlie is a creative teenager.

5. Care to social

Care to social is about the attitudes and actions that always want to assist other people and communities in need. For example, helping each other, helping people who are in distress, empathizing with others, sharing with others, participating in entertaining people who are in disaster or comforting someone sad, and many more. If you a kind-hearted person you’ll love helping people.



Figure 5. Charlie rescued Bumblebee

Shatter : “No.” (try to kill Charlie)

Bumblebee : **(attack Shatter)**

Shatter : “After I kill you. I kill her!”

Bumblebee : **(blow up the water dike)**

Shatter : “Ha-haa! You missed!” (looking the dike) “You’ll kill us both!”

Charlie : “Bumblebee!”
Charlie : **(turn into water and safe Bumblebee)**

love each other or drive each other crazy and you can't wait to get away and start your own life.”

Charlie could not see Bumblebee struggling alone. Charlie also helped Bumblebee by climbing the tower to cancel the *Deceptions* plan that sent transmissions to his planet to send soldiers to Earth and destroy the Earth. when Charlie reached the top and wanted to deactivate the transmission, Shatter who saw Charlie trying to thwart her plan immediately wanted to shoot Charlie. However, the attempt failed because Bumblebee attacked Shatter so she could not hurt Charlie. Furious with that, Shatter beat Bumblebee to the point of weakness. Shatter threatened to kill Charlie after killing Bumblebee. Unable to fight Shatter and afraid of Charlie being hurt, Bumblebee decides to shoot the water embankment in front of him which can make them both die. They both sank. Charlie, who saw Bumblebee drowning, finally gathered the courage to dive and helped Bumblebee even though she hadn't been diving for a long time after her father's death.

It can be conclude that care for society appears because they care for each other. Bumblebee does not want something bad happened to Charlie, also with Charlie. In dialog explain that Bumblebee shoots the water embankment to help Charlie and Charlie diving to help Bumblebee. As the writer explains before that care to society can be helping someone or people. That is the behavior shown by Charlie and Bumblebee, helping each other. Helping is Caring.

6. Curious

Curious is when attitudes and actions always try to find out deeper and broader than something that is learned, seen, and heard. Everyone must have a curiosity even though the slightest. There are many kinds of curiosity such as curiosity about the lesson, or curious to learn more in something that has been learned, curious about something that has never been found, and one of them is curious about someone, and many more.



Figure 6. Charlie asked many questions to Bee

Charlie : **“It sucked being couped up in a VW all day, huh?”**
Charlie : “Is there-- anyone can help you?”
Charlie : “Do you have a family? You know, like a mom, dad, or siblings. You all

After teaching Bumblebee some things that should and should not be done, they walk around the forest. At that moment Charlie asked Bumblebee a lot of questions. But because Bumblebee could not speak, Bumblebee did not answer. But Charlie didn't stop asking questions about deep things. Then Bumblebee shows Charlie his broken part and asks him to fix it.

Based on the dialog above, the writer can saw that Curious appeared when Charlie asked many things to Bumblebee because she wants to know about him. As the writer explained before there are many kinds of curiosity and one of them is curious about someone. It also shows curiosity. Charlie was so curious about Bumblebee, Bumblebee's life, Bumblebee's family, Bumblebee's feeling for being a yellow VW Beetle, she wants to know all about him. She wants to know Bumblebee more deeply.

7. Independent

Independent is attitudes and behaviors that do not easy depend on others in completing tasks. There are many examples of independent attitudes that can be used as lessons. Like not always dependent on others for example not depend on parents to pay for your life. Utilizing time as well as possible also includes an independent attitude, if you cannot manage your time you will never live independently because it means you cannot manage yourself.



Figure 7. Charlie wants to go to work (1:06:02)

Charlie : **“Come on now, buddy. I gotta go to work, okay?”**
Charlie : “Bee, listen to me. You need to stay in the garage, okay?”
Charlie : “After what happened last night, I'm pretty sure the cops will be looking for you. And you don't exactly want it. I'll be back, alright?”
Charlie : “Here. You're taking my pop-tart” (give her bread to Bumblebee)

In the morning, Charlie, who was ready to work, immediately ate pop-tart as his breakfast. Before leaving for work she approached Bumblebee and said good-bye to work. Bumblebee opened the door

thinking that Charlie would go with him. But apparently not, Charlie told Bumblebee to stay in the garage because surely the cops were looking for him for what had happened last night by Bumblebee. Charlie covered Bumblebee's body with a large cloth. Then she gave Bumblebee his pop-tart.

From the dialogue above we can know that the emergence of an independent attitude because Charlie also works to make the income that she can use for his needs. Previously The Writer has explained that independence does not always depend on others. Charlie does not depend on his parents' income, she works for herself, she can also arrange the time when she has to get up to work. It is proof that she is an independent girl.

8. Appreciate achievement

Appreciate Achievements are attitudes and actions that encourage him to produce something useful for society, and recognize, and respect the success of others. For example, respect, appreciate things that have been made by someone, appreciate the work of others, appreciate the efforts of others, be fair, do not insult or ridicule, give support, respect the opinions of others. If the school environment respects the teacher who is teaching in front of the class.



Figure 8. Charlie said Bumblebee was Genius (0:57:11)

Memo : "So you've no idea where he came from?"
 Charlie : "No idea"
 Memo : "Have you thought about calling the cops?"
 Charlie : "What are they gonna do, Memo? They just gonna send him away to a lab and do weird science experiments on him"
 Bumblebee : "*Weird science~*", "*Plastic tubes and pots and pans*" (Switching over the radio channel)
 Charlie : **"You're getting pretty good with that radio dial, Bee"**
 Memo : "DJ Bumble in the house! Woo-hoo"
 Charlie : "Is that why you're always messing with the dial? You're trying to teach yourself how to talk, aren't you?"

Bumblebee : (Still switching over the radio channel)
 Memo : **"No way!"**
 Charlie : **"Oh my god, Bee! You're genius! You're an actual genius!"**

Charlie, Bumblebee, and memo go around to play together. On the trip, Memo asked about where Bumblebee came from, but Charlie also didn't know. Then Memo proposes Charlie to contact the police and Charlie refuses because they will do strange science experiments on Bumblebee. And at that moment Bumblebee played the song instead of talking by playing the radio channel. Charlie praised Bumblebee and finally understood that Bee had been trying to talk to them using his radio.

The writer saw it as appreciate achievement moral value because based on the dialog "*Oh my god, Bee! You're genius! You're an actual genius!*" that shows appreciation Bumblebee. Charlie appreciates Bumblebee who was so creative because he speaks using radio. Exactly speaks to Charlie and Memo by switching over the radio channel. As the writer said before, appreciate the efforts of others. Charlie appreciated Bumblebee by saying that he was a genius and he was an actual genius.

A. Types of Moral Values Which Most Appear in *Bumblebee* Movie

In this part, the writer will discuss about moral values that most appear in *Bumblebee* movie according to Mulyasa. They are work hard, creative, care to social, and curiosity.

1. Work Hard

In this movie, work hard can be found when Charlie didn't stop fixing the broken car.



Figure 9. When Charlie working hard to fix the broken car (0:17:48)

Work hard in this movie could be describe in scene and dialog as follow:
 Charlie : "Hi, Uncle Hank"
 Uncle Hank : **"Are you still working that damn car?"**
 Charlie : "Are you still working on that damn personality?"
 Charlie : "What do you have for me?"

Uncle Hank : “Whatever you want. The Russians on the blow us all the hell, anyway.”
Charlie : “That’s the spirit”

Charlie comes to Uncle Hank to take machine tools for fixing her car. She also takes a boat machine which is not used. Uncle Hank said that Charlie always works for that broken car. She often comes there just for the new tools that she can use to fix the car. She had one of her father’s car, but it broke down. So, she has to fix it until it’s fully operational again.

Work hard is behavior that shows earnest effort in overcoming various learning barriers and tasks, and completing tasks properly. According to Gunawan, hard work is a behavior that shows earnest effort in overcoming various obstacles in order to complete a task (study/work) as well as possible.

In this dialog, the writer can saw work hard from Charlie’s Character. Uncle Hank also knows that Charlie never gives up on fixing her father’s car until it can work again. Charlie really wants a car, she had one of her father’s car, but it broke down. So, she has to work hard to make it true. Work hard in this movie could be describe in scene and dialog as follow:



Figure 10. When Charlie fix a yellow VW Beetle (0:25:38)

Charlie : “I want the Beetle”
Uncle Hank : “What?”
Charlie : **“The yellow beetle. I want it. I’ll make you a deal. If I get that thing started, its fine”**
Uncle Hank : “That’s no deal. That’s just you taking my car”
Charlie : **“If I can start it, I keep it and—and I work here every day for a year. I’ll scrub the grease off the floors, okay?”**
Charlie : “I’ll pick up and organize every scrap of paper in this place. I’ll even detail your horrible, disgusting toilets. Please, it’s my birthday”
Uncle Hank : “Sorry, no deal. Cause we ain’t hiring”

It was Charlie’s Birthday. Charlie comes again to Uncle Hank and decided to take the Beetle. She asked to Uncle Hank to give her the yellow beetle and she will be working in a garage instead. But Uncle

Hank gives that broken car for free as her birthday gift. Charlie started to fix that car and pray to god, hope the car will work again. Eventually, the car was right and she took it home.

In this dialog, the writer can saw work hard from Charlie’s Character. Charlie really wants that VW Beetle car. Based on the dialogue *“If I can start it, I keep it and—and I work here every day for a year. I’ll scrub the grease off the floors, okay?”* She promised that she will work every day in the garage and clean all if she can take Bumblebee when she can fix it. She needs to work hard to get that car and for fixing the car

2. Creative

It appeared when Charlie and Bumblebee walk around and Charlie knew about Bumblebee’s broken radio because attacked by *Deceptions*, Charlie creatively fixes the radio. Creative also appeared in Bumblebee’s character when he tried to speak with Charlie by switching over that radio channel.

Think and do something to produce a new way or result from something you already have. According to Sadiq (2010), creative understanding is an idea of concepts and plans for progress, these ideas are needed in the thinking and also the work of a person in solving social problems that are developing. Creative thinking will produce ideas that are unique and not thought of before. The idea is a thought that creates a solution to the problems that exist in society.



Figure 11. When Bee switching over the radio channel (0:56:56)

Creative in this movie could be described in the scene and dialog as follow:

Charlie : “You’re getting pretty good with that radio dial, Bee”
Memo : “DJ Bumble in the house! Woo-hoo”
Charlie : **“Is that why you’re always messing with the dial? You’re trying to teach yourself how to talk, aren’t you?”**
Bumblebee : (Still switching over the radio channel)
Memo : **“No way!”**
Charlie : “Oh my god, Bee! You’re genius! You’re an actual genius!”

Charlie, Bumblebee, and memo go around to play together. On the trip Memo asked about where

Bumblebee came from, but Charlie also didn't know. Then Memo proposes Charlie to contact the police and Charlie refuses because they will do strange science experiments on Bumblebee. And at that moment Bumblebee played the song instead of talking by playing the radio channel.

From the dialog *"Is that why you're always messing with the dial? You're trying to teach yourself how to talk, aren't you?"*, the writer can find the creativity of Bumblebee. Charlie said that Bumblebee try to speak with Charlie and Memo using the radio by switching over the channel. So, now they can communicate with each other.

3. Care to Social

In this movie, the audience will notice how care Charlie and Bumblebee. When Bumblebee lost, Charlie was panicked and afraid if someone stole it. After that Charlie teach Bumblebee how if there's human except Charlie to avoid unwanted accidents.



Figure 12. When Bumblebee was gone (0:35:29)

Care to social in this movie could be described in scene and dialog as follow:

- Charlie : **"Good morning, Bum----Bee? Bee? Where are you?" (panicked)**
- Charlie : **"God! Oh, God! Oh, God! Bee! Where did you go?" (looking around)**
- Charlie : **"Otis! Have you seen my car? (asking to her young brother)**
- Otis : "Unfortunately, yes."
- Charlie : **"No, Otis, have you seen my car today? It was—it was in the garage. Someone's stole it!"**

According to Retno Listyarti, Social care is the attitude and actions that always want to assist other people and people in need. Care to social is about the attitudes and actions that always want to assist other people and communities in need. For example: helping each other and many more.

From the dialog *"God! Oh, God! Oh, God! Bee! Where did you go?"* shows that Charlie so cares about her car, Bumblebee. When she doesn't see him, she will be panicked and looking for him everywhere and asking everyone if anyone sees her car. And when she knew that her car was taken by her mother to go to the vet, she was more panicked because she

was afraid if Bumblebee does something strange like showing himself that he was a robot or anything else. It was cared to social. Care to social in this movie could be described in scene and dialog as follow:



Figure 13. When Charlie asked help to Memo for help Bumblebee (1:18:53)

- Television : "Residents of Brighton Falls have been witnessed to an unusual sight this Evening. Armed forces pouring in to town as a part of what we were told, is a routine military exercise, setting up camp at our own McKinson air base----"
- Charlie : **"If Bumblebee still alive, that's where they keeping him. We have to go. We have to try and safe him"**
- Otis : "Count me in. I'll take point"
- Charlie : "No. You won't"
- Otis : "Come On.."
- Charlie : "No. Otis."
- Otis : "But I can help. Mr. Larry---"
- Charlie : "Look, I need someone here. I need someone reliable to make sure that Mom and Ron don't know that I'm gone"
- Otis : "I am someone reliable"
- Charlie : "Hell, Yeah. You're"
- Otis : "Good luck!"

Charlie went to Memo's house to ask for help to save Bumblebee. Charlie also asked Otis for help, so her parents wouldn't know she was gone. After that, they went to the place where Bumblebee was locked down and try to save him. When they arrived, they saw *Deceptions* tortured Bumblebee and killed Mr. Powell. And after *Deceptions* went out, Charlie and Memo enter and safe Bumblebee.

The writer can find Care to Social in Charlie's character based on the dialog *"If Bumblebee still alive, that's where they keeping him. We have to go. We have to try and safe him"* Charlie said to Memo that they have to go and try to safe Bumblebee. And Memo agrees with that. they went to McKinson to save Bumblebee. Helping someone in a dangerous time is one of care to social.

From all the actions in the dialog, it shows care to social. Bumblebee's action to fight Shatter is because he cares to Charlie. And Charlie's action to dive into the water is because she cares to Bumblebee

and wants to safe him. They help each other, they also care each other.

4. Curiosity

In this movie, curiosity appeared when Charlie gives so many questions to Bumblebee. It means Charlie was so curious about who is Bumblebee and where is he lives and everything about Bumblebee.

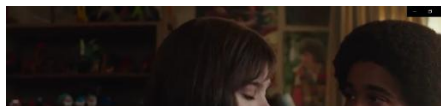
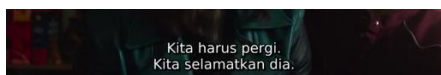


Figure 14. When Charlie curious about the car (0:31:13)



Curiosity in this movie could be describe in scene and dialog as follow:

Charlie : "Hi," (approach)
Bumblebee : (saying something)
Charlie : "Oh my god. Do you speak?"
Charlie : "I won't hurt you. Can you understand me?"
Charlie approach to Bumblebee and touch his face
Charlie : **"What are you? Where did you come from?"**

Charlie saw the car was changed into a robot, she was shocked and want to run. But when she saw the robot, she closed the door because she taught that he was kind. Then, Charlie approached him and heard he said something then she asked about is he can speak or not. And after that, she asked everything to Bumblebee.

Curiosity is when attitudes and actions that always strive to find out more deeply and extensively from something that is learned, seen, and heard. Samani and Hariyanto stated that curiosity (curiosity) is the desire to investigate and seek understanding of natural secrets or social events that are happening. For example, curious about something that has never been found, curious about someone and many more.

In the dialog *"What are you? Where did you come from?"* shows curiosity, shows interest so Charlie is curious about things about Bumblebee. Asking who is he and where did he come from is a sign that Charlie curious about Bumblebee. She wants to know more deeply about Bumblebee.



Figure 15. When Charlie ask to Bumblebee (0:42:12)

Curiosity in this movie could be describe in scene and dialog as follow:

Charlie : **"It sucked being couped up in a VW all day, huh?"**
Charlie : "Is there-- anyone can help you?"
Charlie : "Do you have a family? You know, like a mom, dad, or siblings. You all love each other or drive each other crazy and you can't wait to get away and start your own life."

After teaching Bumblebee some things that should and should not be done, they walk around the forest. At that moment Charlie asked Bumblebee a lot of questions. Charlie didn't stop asking questions about deep things. Then Bumblebee shows Charlie his broken part and asks him to fix it.

From the dialog above, the writer can say that Charlie was so curious about Bumblebee. She asked many things like *"It sucked being couped up in a VW all day, huh?"* and she also asked to him *"Is there-- anyone can help you?"* and about his family or parents and much more because Charlie is so curious about it. She wants to know every single thing from Bumblebee. But Bumblebee can't answer it because his radio was broken and he can't speak anymore. So, he asked to Charlie to fix his radio.

There are 4 kinds of moral values that most appear in this movie, they are Work hard, creative, care to social, and curious. The reason is that *Bumblebee* movie is the movie that shows care. Work hard because Charlie Watson is a hard worker that has high creativity in fixing machine. Curious because Bumblebee and Charlie have high curiosity, they want to know each other about themselves. It's a story between robots and humans.

CONCLUSION

After watching and analyzing *Bumblebee* movie, the writer can conclude two main points have been discussed in this paper. There are types of moral values from the main character and moral values most appear in *Bumblebee* movie. In this movie, the main characters are Charlie Watson and Bumblebee.

First, it is about analyzing moral value in the main character, Charlie Watson. There are eight types of moral values from Charlie Watson's character. They are work hard, care to social, creative, curious, friendly or communicative, independent, and appreciate achievement.

Second, it is about types of moral values that most appear in *Bumblebee* movie. There are 4 moral value most appear in the movie, they are work hard, creative, care to social, and curiosity.

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Morfologis Analisis Dalam Puisi Embun Di Hutan Jati Karya Candra Malik

Sri Mulyati

Universitas Bina Sarana Informatika
sri.smq@bsi.ac.id

Diterima	Direvisi	Disetujui
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Abstract - The writer analyzed a poem by Candra Malik entitled "Embun Di Hutan Jati". This is an old type of poem which has four stanzas, twenty-four lines of sentences, and is in a closed form. The object of this research focuses on the bound morpheme, morph, and allomorph contained in each line in the poem. The purpose of this study was to show the results of the analysis limited to bound morpheme, morph, and allomorph. Morpheme is the smallest grammatical unit that cannot be further divided and has meaning, morph is the smallest grammatical unit whose status is not yet known in the membership of a morpheme and has no meaning, while allomorph is part of the morpheme that has a clear position and contribution and has meaning. Another purpose is to develop the potential of language as a teaching medium and it is hoped that it will be able to develop language studies, especially morphemes and affixations. All forms of prefixes and suffixes and the combination of prefixes and suffixes are called bound morphemes. For further analysis, the writer used a descriptive qualitative approach as a research methodology to reveal the data in each line of the poem. The results shows that "Embun Di Hutan Jati" poem was dominated by bound morphemes in the form of allomorph, namely: *me-* and *ber-*, also bound base morphem (word that need allomorph or morph).

Key words : morphology, morphem, poem

Abstrak – Penulis menganalisa sebuah puisi karya Candra Malik yang berjudul "Embun Di Hutan Jati". Ini adalah jenis puisi lama yang memiliki empat bait, dua puluh empat baris kalimat, dan dengan bentuk tertutup (close form). Objek penelitian ini fokus pada morfem terikat, morf, dan alomorf yang terkandung di dalam setiap baris di dalam puisi tersebut. Tujuan penelitian ini adalah untuk menunjukkan hasil analisa yang dibatasi pada morfem terikat, morf, dan alomorf. Morfem adalah satuan gramatikal terkecil yang tidak dapat dibagi lagi dan memiliki makna, morf adalah satuan gramatikal terkecil yang belum diketahui statusnya dalam keanggotaan terhadap sebuah morfem, dan tidak memiliki makna, sementara alomorf adalah bagian dari morfem, yang sudah jelas kedudukannya dan kontribusinya serta memiliki makna. Tujuan lainnya adalah mengembangkan potensi bahasa sebagai media pengajaran dan diharapkan mampu mengembangkan kajian bahasa khususnya morfem dan afiksasi. Semua bentuk awalan dan akhiran serta gabungan awalan dan akhiran disebut morfem terikat. Untuk analisa lebih lanjut, penulis menggunakan pendekatan kualitatif deskriptif sebagai metode penelitian untuk mengungkap data dalam tiap baris puisi. Hasil penelitian menunjukkan bahwa puisi "Embun Di Hutan Jati" lebih didominasi morfem terikat yang berupa alomorf, yaitu: *me-* dan *-ber*, juga morfem dasar terikat (kata yang membutuhkan morfem alomorf atau morf).

Kata kunci : morfologi, morfem, puisi

PENDAHULUAN

Linguistik adalah ilmu yang mempelajari tentang bahasa, dan penggunaannya sebagai alat komunikasi. Linguistik juga mempelajari struktur bahasa dan segala aspek yang ada di dalamnya. Dalam linguistik terdapat beberapa cabang kajian ilmu di antaranya adalah: fonologi, morfologi, semantik, pragmatik, dan syntax. Morfologi adalah salah satu cabang ilmu linguistik yang mempelajari tentang seluk-beluk struktur internal kata dan pengaruh perubahan struktur tersebut terhadap arti dan golongan kata. Struktur internal kata terdiri dari satuan-satuan gramatik terkecil yang disebut morfem.

Oleh karena itu, objek kajian yang terbesar dalam morfologi adalah kata dan yang terkecil adalah morfem. Kemudian di dalam morfem ada alomorf dan morf. Pengertian lain, morfologi adalah cabang ilmu linguistik yang mengidentifikasi seluk – beluk pembentukan kata serta dampak dari perubahan bentuk kata terhadap arti (makna) dan kelas kata.

Secara etimologi, kata morfologi berasal dari kata '*morf*' yang berarti 'bentuk' dan kata '*logi*' yang berarti 'ilmu'. Jadi secara harfiah kata morfologi adalah ilmu tentang bentuk. Dari definisi-definisi di atas diperkuat dengan beberapa pendapat dari beberapa tokoh di bidang bahasa, di antaranya

adalah; Menurut pendapat Chaer, "morfologi adalah ilmu kebahasaan . morfologi adalah ilmu mengenai bentuk-bentuk dan pembentukan kata". (Chaer,3:2008). Berdasarkan pendapat ini dapat disimpulkan bahwa morfologi adalah salah satu cabang ilmu linguistik yang focus pada bentuk dan pembentukan kata.

Pendapat lain dari Ramlan, "Morfologi adalah bagian ilmu Bahasa yang mempelajari seluk-beluk kata serta pengaruh perubahan-perubahan bentuk kata terhadap golongan dan arti kata".29:2009). Berdasarkan pendapat di atas dapat disimpulkan bahwa morfologi adalah salah satu bagian ilmu linguistik yang focus pada mempelajari seputar pengaruh perubahan bentuk kata dan arti kata.

Berikutnya pendapat menurut Tarigan, "Morfologi ialah bagian dari ilmu bahasa yang membicarakan seluk-beluk bentuk kata serta pengaruh perubahan-perubahan bentuk kata terhadap golongan dan arti kata.(Tarigan, 4:1987) dalam Dhanawaty,dkk, 47:2017). Berdasarkan pendapat tersebut dapat disimpulkan bahwa morfologi adalah salah satu bagian dari linguistik yang mempelajari tentang seluk-beluk kata serta pengaruh terhadap perubahan bentuk kata.

Menurut OGrady, "Morfologi adalah kategori sistem dan aturan yang melibatkan pembentukan kata dan interpretasinya". OGrady, 113:1997). Berdasarkan pendapat ini dapat disimpulkan bahwa morfologi adalah salah satu bagian linguistik yang fokus pada bentuk dan pembentukan kata serta maknanya. Menurut Verhaar, "Morfologi adalah bidang linguistik yang mempelajari susunan bagian-bagian kata secara gramatikal". (Verhaar, 52:1984). Jadi berdasarkan pendapat ini morfologi adalah ilmu yang mempelajari struktur kata yaitu morfem dan pembentukannya.

Manusia adalah satu-satunya makhluk Tuhan yang memiliki bahasa. Hal ini mengantarkan manusia pada studi tentang bahasa serta strukturnya. Morfologi mengatur unit-unit terkecil yang memiliki makna dalam sebuah bahasa. Manusia hidup bergantung pada salah satunya terbentuknya jalinan komunikasi antar sesama. Komunikasi terjadi karena adanya suara yang menghasilkan susunan kata-kata, frase, dan akhirnya membentuk kalimat. Dari situlah pesan dan maksud dikirim dari manusia yang satu ke yang lainnya. Untuk meningkatkan pemahaman mengenai morfologi, kita perlu mengetahui terlebih dahulu istilah morfem. Morfem adalah unit terkecil dari sebuah kata dan memiliki makna. Jadi morfem lebih dari sekedar huruf. Dengan kata lain, morfem adalah sekelompok huruf yang digabungkan hingga membentuk kata dan memiliki makna.

Definisi lain mengenai morfem adalah membedakan arti. Berasal dari kata 'morphē' yang

berarti bentuk kata dan 'ema' yang berarti membedakan arti. Morfem tidak dapat dibagi menjadi bentuk yang lebih kecil dari sebuah Bahasa lagi. Dalam tata Bahasa Inggris morfem berfungsi sebagai pembeda bentuk benda jamak, menjelaskan masa lalu (past time), dan menjelaskan waktu yang sedang berlangsung.

Menurut Chaer, "Morfem adalah satuan gramatikal terkecil yang mempunyai makna" (Chaer, 1994). Berdasarkan pendapat ini dapat disimpulkan bahwa morfem adalah bagian terkecil dari sebuah bahasa yang memiliki arti. Pendapat lainnya dari Kridalaksana, "Morfem adalah satuan bahasa terkecil yang maknanya secara relative stabil dan yang tidak dapat dibagi atas bagian bermakna yang lebih kecil; misalnya (ter-), (di-), pensil, dan sebagainya adalah morfem. (Kridalaksana, 1993:141). Berdasarkan pendapat tersebut di atas dapat disimpulkan bahwa morfem adalah unsur terkecil dari bahasa yang memiliki arti dan tidak dapat dibagi menjadi unsur yang lebih kecil lagi.

Berikutnya pendapat menurut Keraf, "Morfem adalah kesatuan yang ikut serta dalam pembentukan kata dan yang dapat dibedakan artinya". (Keraf, 1984). Berdasarkan pendapat ini dapat disimpulkan bahwa morfem adalah unsur terkecil dari bahasa yang dapat membentuk kata dan memiliki arti yang jelas. Sementara morfem adalah satuan gramatikal terkecil yang belum diketahui statusnya dalam keanggotaan terhadap suatu morfem dan tidak memiliki makna. Morfem adalah morfem yang terikat yang lebih spesifik jenisnya. Dengan kata lain, morfem adalah wujud konkret suatu morfem. Pengertian tersebut lebih merujuk pada ciri bentuk atau struktur fonemis suatu morfem tanpa memandang apakah morfem itu memiliki arti yang sama atau berbeda dengan morfem-morfem yang lain. Morfem ini berupa imbuhan yang menyatu dengan morfem bebas. Menurut pendapat Odien R, "Morfem adalah anggota dari suatu morfem yang belum ditentukan distribusinya atau wujud konkret atau wujud fonemis dari suatu morfem. (Odien.R,147:2004).

Menurut Kentjono, "Morfem adalah bagian dari suatu morfem yang belum menjadi anggota dari morfem tersebut". (Kentjono, 2005). Berdasarkan pendapat ini dapat disimpulkan bahwa morfem adalah anggota dari morfem yang belum jelas kedudukannya dan belum memiliki makna. Sedangkan Alomorfem adalah bagian dari morfem, yang sudah jelas kedudukannya dan memiliki makna. Menurut Odien, alomorfem adalah bagian dari morfem yang telah ditentukan posisi atau distribusinya. Berdasarkan pendapat ini dapat disimpulkan bahwa alomorfem adalah bagian dari morfem yang sudah jelas distribusinya. (Odien, 147:2004).

Menurut Junaiyah, "Alomorfem adalah anggota dari suatu morfem yang wujudnya beda tetapi memiliki fungsi dan makna yang sama".

(Junaiyah,2007). Berdasarkan. Pendapat ini dapat disimpulkan bahwa alomorf adalah bagian dari morfem yang sudah memiliki fungsi dan makna.

Berikutnya adalah puisi. Biasanya karya sastra digunakan untuk menyebut karya imajinasi kreatif. Dengan karya sastra, manusia dapat menggambarkan dan mengeksplorasi imajinasi, emosi, pengalaman, dan idenya melalui karya fiksi maupun non fiksi. Seperti puisi, puisi, lirik lagu, film, dan atau drama. Puisi merupakan seni berbentuk tulisan yang mengandung bahasa dengan kualitas estetika dan memiliki makna yang dalam. Puisi bisa menjadi curahan hati seseorang dan ditulis dengan kata-kata indah yang bermakna. Puisi dapat berisi satu kata atau suku kata yang diulang terus menerus. Puisi merupakan bentuk seni tulis yang mengandung bahasa dengan kualitas estetika dan memiliki makna yang dalam. Puisi bisa menjadi curahan hati seseorang dan ditulis dengan kata-kata indah yang bermakna. Puisi dapat berisi satu kata atau suku kata yang diulang terus menerus.

Knickerboker & Reninger, (1963; 307) mengatakan bahwa "puisi adalah himne pujian". Pembicaraan yang baik tentang puisi tetap jarang dan bahkan yang terbaik dari itu akan bertumpu pada tanah kosong sampai kita sendiri telah belajar bagaimana menembus kehidupan batin dari beberapa puisi ". Berdasarkan pendapat di atas dapat disimpulkan bahwa Puisi adalah Puisi merupakan media tidak hanya untuk mengungkapkan perasaan penyair tetapi juga untuk membuat kita masuk ke dalam perasaan tersebut tentang hal, orang, situasi atau gagasan dalam puisi. Menurut Reed (1946: 92) dalam Barnet, Berman, dan Burto (1961); "Puisi adalah upaya menuangkan perasaan dan pikiran dalam kata-kata. Puisi juga mencoba melakukan ini dengan cara membuat kesan yang tak terlupakan; ia menggunakan memori, perangkat, dan ide, seperti kiasan, sajak, dan ritme. Puisi dipilih karena pentingnya dokumenter untuk pemahaman penuh tentang periode dan karya penyair jurusan karena keunggulan intrinsiknya. Artinya puisi menggambarkan perasaan, reaksi, dan sikap penulis tentang kehidupan sehari-hari manusia atau puisi juga bisa berbicara tentang fakta kehidupan sosial yang dapat menimbulkan kesan yang berkesan".

METODE PENELITIAN

1.Pendekatan Studi

Dalam analisis ini, penulis menggunakan metode kualitatif sebagai metodologi penelitian. Metode kualitatif digunakan karena menggambarkan dan menyediakan asumsi dan prosedur yang digunakan secara detail. Metode kualitatif merupakan metode yang tidak menggunakan data

statistik. Ini terkait dengan menghasilkan hipotesis dan mengembangkan pemahaman. Pendekatan ini akan membuat penelitian ini mendapatkan informasi yang lebih dalam dan memudahkan pengumpulan datanya.

"Metode kualitatif (atau pendekatan) ilmu manusia dan sosial menawarkan beberapa tradisi. Tradisi ini dapat berupa jenis metode untuk analisis pengumpulan data, dan penulisan pelaporan, atau desain keseluruhan yang mencakup semua tahapan dalam proses penelitian ". (Creswell, 1944). Berdasarkan pendapat di atas dapat disimpulkan bahwa metode kualitatif adalah metode yang menggunakan analisis di tiap tahapan proses supaya hasil penelitian sesuai dengan fakta di lapangan.

2. Analisis Data

Dalam menganalisis data, penulis menggunakan metode deskriptif. Metode ini bertujuan untuk memberikan gambaran tentang kondisi suatu situasi secara sistematis, akurat, dan faktual. Sehingga akan lebih mudah untuk memahami arti dari tema tersebut. Metode deskriptif adalah suatu metode yang ringkas untuk mendapatkan dan menganalisis data lebih mudah yang berhubungan dengan materi yang dipelajari. Dengan menggunakan metode deskriptif, penulis mencoba mencari gambaran yang tepat dan cukup melalui proses dan objek. Pada analisis ini penulis fokus pada kajian morfem terikat, morf dan alomorf dalam sebuah puisi karya Candra Malik yang berjudul "Embun Di Hutan Jati". Ini merupakan puisi lama yang memiliki empat bait, dua puluh empat baris dan menggunakan format tertutup. Melalui metode deskriptif penulis berharap pembaca mendapatkan gambaran yang sebenarnya tentang morfem terikat, morf, dan alomorf dalam tiap baris kalimat puisi tersebut. Jelaslah bahwa menganalisis morfem, morf, alomorf, merupakan salah satu cara untuk memahami makna kata. Ini juga membantu memahami apa yang ingin ditunjukkan penulis kepada pembaca melalui tulisannya di dalam sebuah puisi karya Chandra Malik.

HASIL DAN PEMBAHASAN

1.Morfem Terikat

Sebenarnya morfem terdiri dari beberapa klasifikasi, dua di antaranya adalah morfem bebas dan morfem terikat. Kedua morfem ini adalah morfem berdasarkan segi kontribusinya. Menurut seorang ahli bahasa, yaitu Keraf, berpendapat "Morfem dapat berupa imbuhan atau kata. Misalnya ber-, di-, juang". (Keraf, 51;1987). Keraf membedakan morfem menjadi dua, yaitu:

- a. Morfem bebas, yaitu morfem yang langsung

dapat membentuk sebuah kalimat atau morfem yang dapat berdiri sendiri.

- b. Morfem terikat, yaitu morfem yang tidak dapat langsung memuat sebuah kalimat, tetapi selalu terikat dengan morfem lain

Namun pada penelitian kali ini penulis hanya fokus pada morfem terikat, morf, dan alomorf. Morfem terikat adalah morfem yang tidak dapat berdiri sendiri dan tidak mempunyai arti. Morfem ini memiliki arti jika sudah digabungkan dengan morfem yang lain, yaitu berupa morfem bebas. Semua awalan, imbuhan, dan gabungan antara awalan dan imbuhan adalah juga termasuk contoh morfem terikat, serta kata yang membutuhkan morfem lain juga disebut morfem terikat. Misalnya kata; kerontang dalam kering kerontang, mayur dalam sayur mayur, juang dalam pejuang atau berjuang, temu dalam bertemu atau ketemu, nunggu dalam menunggu, dan sebagainya. Di dalam pemahaman morfem terdapat 'morf' dan 'alomorf'.

3. Morf

Morf adalah satuan gramatikal terkecil yang belum diketahui statusnya dalam keanggotaan terhadap suatu morfem dan tidak memiliki makna. Morf adalah morfem yang terikat yang lebih spesifik jenisnya. Dengan kata lain, morf adalah wujud konkret suatu morfem. Pengertian tersebut lebih merujuk pada ciri bentuk atau struktur fonemis suatu morfem tanpa memandang apakah morf itu memiliki arti yang sama atau berbeda dengan morf-morf yang lain. Morf ini berupa imbuhan yang menyatu dengan morfem bebas. Menurut pendapat Odien.R. Morf adalah anggota dari suatu morfem yang belum ditentukan distribusinya atau wujud konkret atau wujud fonemis dari suatu morfem. (Odien.R,147:2004).

Menurut Kentjono, "Morf adalah bagian dari suatu morfem yang belum menjadi anggota dari morfem tersebut". (Kentjono, 2005). Berdasarkan pendapat ini dapat disimpulkan bahwa morf adalah anggota dari morfem yang belum jelas kedudukannya dan belum memiliki makna. Menurut Kridalaksana, morf adalah anggota morfem yang belum ditentukan (posisi) distribusinya".(Kridalaksana, 2008). Berdasarkan pendapat ini dapat disimpulkan bahwa morf adalah bagian dari morfem yang belum memiliki kedudukan dan belum memiliki makna.

Contoh morfem yang termasuk morf adalah:

- a. Anggota morfem yang belum diketahui distribusinya; -I dalam 'mendahului', 'menduduki', dan sebagainya.
- b. Ujud konkrit atau ujud fonemis dari morfem; mem- adalah ujud konkrit dari meN- yang

bersifat abstrak . mem- adalah 'morf', meN- adalah 'morfem'.

4. Alomorf

Alomorf adalah bagian dari morfem yang sudah jelas kedudukannya dan memiliki makna. Menurut Odien, alomorf adalah bagian dari morfem yang telah ditentukan posisi atau distribusinya. Berdasarkan pendapat ini dapat disimpulkan bahwa alomorf adalah bagian dari morfem yang sudah jelas distribusinya. (Odien, 147;2004). Menurut Junaiyah, "Alomorf adalah anggota dari suatu morfem yang wujudnya beda tetapi memiliki fungsi dan makna yang sama". (Junaiyah,2007). Berdasarkan. Pendapat ini dapat disimpulkan bahwa alomorf adalah bagian dari morfem yang sudah memiliki fungsi dan makna.

Contoh morfem adalah: di- memiliki satu alomorf yaitu: di-, morfem se- memiliki satu alomorf yaitu se-, morfem be- memiliki tiga alomorf yaitu: ber- dalam 'bertemu', be- dalam 'bekerja', bel- dalam 'belajar'. Morfem me- memiliki enam alomorf, yaitu: me- dalam 'melarang', mem- dalam 'membawa', mend- dalam 'mencuci', 'menyukai', morfem meng- dalam 'mengganggu', 'mengadu', dan morfem menge- dalam 'mengetahui', 'mengeluh'.

5. Penyajian Deskripsi Data puisi "Embun di Hutan Jati"

Puisi Embun Di Hutan Jati "Embun Di Hutan Jati"

*Hutan jati menunggu janji,
Sepanjang hari yang sepi,
Ketika ulat – ulat melingkari.
Jari – jemarnya yang tinggi,
Memekarkan matahari.*

*Pekarangan luas semesta.
Adalah telapak tangannya.
Menegadah angkasa raya.
Minta embun dan air mata.
Membasahi kelopak bunga.*

*Terlalu lama dalam gelap,
Sepi beramai – ramai menetap,
Angin mengepung senyap,
Dan terik menolak senyap,
Tunas –tunas bersedekap*

*Lidah ular tedung menjulur,
sakat pandan telah berumur ,
bertandan – tandan intan sanur,
merah dan kuning membaur,
mengalungi hutan leluhur.*

*Kutulis di tanah kemarau,
Guguran daun berderau – derau,
Patahan reranting masa lalu:*

*Di sini, kau akan kutunggu
Sampai ujung waktuku.*

6. Penyajian deskripsi morfem terikat, morf, dan alomorf dalam bentuk table seperti berikut.

Table 1. Morfem terikat Puisi “Embun Di hutan Jati”

Morfem Terikat Puisi Embeun Di Hutan Jati	
Baris	Morfem dasar terikat
Hutan jati menunggu janji,	nunggu
Sepanjang hari yang sepi,	panjang
Ketika ulat – ulat melingkari.	lingkar
Jari – jemarinya yang tinggi	jemari
Memekarkan matahari.	mekar
Pekarangan luas semesta.	karang
Adalah telapak tangannya.	-
Menengadah angkasa raya.	nengadah
Minta embun dan air mata	-
Membasahi kelopak bunga.	basah
Sepi beramai – ramai menetap,	Ramai,netap
Angin mengepung senyap,	ngepung
Dan terik menolak senyap,	nolak
Tunas –tunas bersedekap	sedekap
Lidah ular tedung menjulur,	julur
sakat pandan telah berumur	umur
bertandan – tandan intan sanur ,	tandan
merah dan kuning membaur,	baur
mengalungi hutan leluhur.	Kalung,luhur
Kutulis di tanah kemarau,	Tulis, marau
Guguran daun berderau – derau ,	Gugur, derau
Patahan reranting masa lalu:	ranting
Di sini, kau akan kutunggu	tunggu
Sampai ujung waktuku.	waktu

Table 2. Morfem terikat yang termasuk Morf dan Alomorf

Morf dan Alomorf Puisi Embun Di Hutan Jati		
Baris	Morf	Alomorf
Hutan jati menunggu janji,		Me-
Sepanjang hari yang sepi		Se-
Ketika ulat-ulat melingkari,	-i	Me-
Jari-jemarinya yang tinggi		Nya-
Memekarkan matahari,		Me-, kan-
Pekarangan luas semesta		Pe-, -an
Adalah telapak tangannya		-nya
Membasahi kelopak bunga		Me-, be-
Sepi beramai-ramai menetap		Me-
Angin mengepung senyap		Me-
Dan terik menolak senyap		Ber-

Tunas-tunas bersedekap		Men-
Lidah ular tedung menjulur,		Ber-
Sakat pandan telah berumur		Ber-
Bertandan-tandan intan sanur		
Merah dan kuning membaur,	Mem-	
Mengalungi hutan leluhur	-i	Le-, me-
Kutulis di tanah kemarau		Ku-
Guguran daun berderau-derau		-an, ber-
Patahan reranting masa lalu		Re-
Di sini, kau akan kutunggu		di-, -ku,
Sampai ujung waktuku		-ku

KESIMPULAN

Pertama, objek kajian terbesar dalam morfologi adalah kata dan objek kajian terkecil adalah morfem. Kedua, morf dan alomorf merupakan unsur dari morfem. Ketiga, berdasarkan kedudukannya morfem terdiri dari morfem bebas dan morfem terikat. Keempat, Semua awalan, imbuhan, dan gabungan antara awalan dan imbuhan adalah juga termasuk morfem terikat, serta kata yang membutuhkan morfem lain juga disebut morfem terikat. Kelima, dalam puisi ”Embun Di Hutan Jati” karya Candra Malik lebih banyak didominasi morfem terikat yang berupa alomorf daripada morf. Yaitu; morfem dasar terikat, me- dan ber-.

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Lirik Lagu “7 Rings” Ariana Grande Sebagai Representasi Gaya Hidup Hedonisme dan Konsumerisme: Suatu pemaknaan semiotika

Shafwan Nugraha¹, Yati Heryati², Iwan Adinugroho³

^{1,2,3} Universitas Muhammadiyah Mamuju

e-mail: ¹shaf1_stiemmm@yahoo.co.jp, ²heryati17@gmail.com, ³iwankolil@yahoo.com

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Abstrak - Pada 2019 silam, Ariana Grande, salah seorang penyanyi dan bintang pop dari Amerika Serikat merilis lagu berjudul “7 Rings” yang kemudian menjadi populer dan berada di puncak tangga lagu di berbagai negara. Grande menyebut bahwa lirik lagu tersebut melambangkan persahabatannya bersama ketujuh sahabatnya. Namun begitu, jika dibaca kembali, lirik lagu tersebut justru merepresentasikan gaya hidup masyarakat konsumerisme dan hedonisme. Penelitian ini berusaha mengungkap representasi perilaku konsumerisme dan eskapisme hedonistik tersebut dengan bantuan metode hermeneutika. Penelitian dilaksanakan dengan metodologi deskriptif-kualitatif. Sumber data penelitian adalah lirik lagu “7 Rings” yang dikomposisi oleh Ariana Grande, dkk. Data yang diperoleh kemudian dianalisis dengan bantuan metode semiotika Roland Barthes yang membuat interpretasi berdasarkan pemaknaan denotatif dan konotatif. Hasil analisis memperlihatkan bahwa beberapa kalimat lirik lagu “7 Rings” merupakan representasi perilaku konsumerisme dan hedonisme yang sangat mengagungkan uang dan kekayaan material sebagai sarana memuaskan diri. Meskipun Grande, dkk. menyatakan bahwa lagu tersebut merupakan lambang persahabatan dirinya dengan sahabatnya yang ikut menulis lirik, pada akhirnya para penyimak lagu tersebut juga menyadari bahwa lirik lagu tersebut tidak lebih dari narsisme materialistik yang mengagungkan kekayaan diri sendiri sebagai upaya menghibur diri. Adanya perbedaan interpretasi lirik ini memperlihatkan bahwa petanda dari pembacaan konotatif tidak terikat pada satu interpretasi melainkan bisa berbeda.

Abstract - In 2019, Ariana Grande, a singer and pop star from the United States released a song called “7 Rings” which later became popular and topped the charts in various countries. Grande said that the lyrics of the song symbolize her friendship with her seven best friends. However, after reading the lyric using semiotics, it actually can be considered as representation of the lifestyle of the consumerist and hedonistic society. This research tries to reveal the representation of consumerism behavior and hedonistic escapism with the help of hermeneutic methods. The research was carried out with a descriptive-qualitative methodology. The research data source is the lyrics of the song “7 Rings” which was composed by Ariana Grande, et al. The data obtained were then analyzed with the help of Roland Barthes’ semiotic method which makes interpretations based on denotative and connotative meanings. The results of the analysis show that some of the lyrics of the song “7 Rings” are a representation of consumerism and hedonism behavior that highly exalts money and material wealth as a means of satisfying oneself. Although Grande, et al. stating that the song is a symbol of his friendship with his best friend who co-wrote the lyrics, in the end the listeners of the song also realized that the lyrics of the song were nothing more than materialistic narcissism that glorified one’s own wealth as an effort to entertain themselves. The existence of different interpretations of the lyrics shows that the sign of connotative reading is not tied to one interpretation but can be different.

Kata kunci: hedonisme, konsumerisme, ariana grande, lagu pop

PENDAHULUAN

Sejak lama musik adalah sebuah produk budaya yang begitu lekat dengan kehidupan manusia. Di hampir setiap kebudayaan dapat ditemukan musik. Keeratan hubungan itu tentu tidak lepas dari fakta bahwa musik merupakan salah satu bentuk seni yang diciptakan manusia. Oleh karena begitu beragamnya kebudayaan manusia, beragam pula ragam musik yang bisa ditemui dalam kehidupan sehari-hari.

Di masyarakat saat ini, karya seni musik beragam jenisnya. Namun salah satu yang eksistensinya sangat populer adalah musik pop. Musik pop di masyarakat biasanya ditemukan dalam bentuk lagu pop, yaitu ragam musik pop yang diiringi lirik.

Secara sekilas lagu populer seringkali dianggap sebagai sebuah karya seni yang bersifat menghibur (Sulastianto et al., 2006). Adorno (dalam Barker, 2016:47) bahkan menyebut musik pop sebagai sebuah musik yang sekadar dipoles, miskin orisinalitas, dan tidak membutuhkan kemampuan

pencerapan musik yang tinggi oleh audiensnya. Pandangan seperti ini seolah sebuah simplifikasi dari suatu genre atau kelompok karya musik yang sebenarnya kompleks. Akan tetapi, belakangan banyak peneliti yang justru menemukan bahwa musik pop bukanlah sebuah eksistensi yang remeh. Data hasil survei Statista.com (2021) yang melibatkan 1.000 responden di Amerika Serikat menyebutkan bahwa 56.1% responden menyukai musik pop. Sementara itu di Indonesia, hasil survei yang dilakukan (Prasetio, 2013) yang mengambil siswa SMK di Yogyakarta sebagai sampel menyebutkan bahwa genre pop adalah genre musik yang disukai sebagian besar siswa SMK sebagai representasi generasi remaja (51,47%). Data ini menunjukkan bahwa karena memiliki audiens yang besar dan hal itu berarti bahwa potensi ekonomi di balik produksi, distribusi, dan konsumsi musik pop tentu sangat besar. Namun favoritisme yang tinggi itu bukan sekadar representasi potensi ekonomi yang besar, melainkan juga sebagai representasi betapa besarnya pengaruh musik pop terhadap kehidupan sosial masyarakat secara umum, dan generasi muda secara khusus. Peneliti berpandangan potensi dan implikasi yang besar dari musik pop berkaitan dengan kemampuannya untuk menggaet audiens yang besar sekaligus eksistensinya sebagai produk budaya populer yang akhirnya ikut andil dalam mengukuhkan nilai-nilai budaya dan sosial yang lekat dengan kehidupan modern.

Seperti disebutkan sebelumnya, musik pop adalah musik yang lekat dengan lirik. Ketika menganalisis lagu, Tambayong (2011:36) menyebutkan bahwa lirik lagu adalah sebuah acuan verbal dari suatu musik yang dapat menunjukkan kemahiran si pencipta musik berkreasi di dalam dimensi kebahasaan suatu musik, dan untuk memahaminya seseorang perlu menyimak baris demi baris, larik demi larik dari lirik lagu tersebut. Dari pernyataan itu, dapat dipahami bahwa analisis terhadap lirik lagu termasuk upaya mempelajari elemen bahasa dari suatu karya musik.

Sebagai elemen lagu yang berwujud satuan bahasa, lirik dapat digunakan sebagai alat pembawa pesan di dalam sebuah lagu. Seorang pendengar lagu dapat mencerap rasa sedih seseorang yang diselingkuhi dalam hubungan percintaan ketika mendengar kata-kata yang melambangkan kesedihan di dalam lirik lagu. Begitu pula ketika mendengarkan lirik lagu yang ceria dan menyemangati, seseorang dapat ikut merasa semangat dan ceria. Hal ini memperlihatkan bahwa lagu, melalui liriknya, dapat menjadi media yang menyampaikan, pesan, gagasan, bahkan ideologi. Pandangan ini sejalan dengan apa yang dikemukakan Zaid et al., (2021). Beberapa penelitian bahkan mengungkapkan berbagai ideologi bisa ditemukan di dalam lirik lagu. Penelitian (Aviandy & Saleh, 2020) misalnya, mengungkapkan

bahwa lirik lagu “Mama Anarxija” (Mama Anarki) adalah representasi pertentangan ideologi antara kelompok pemuda Uni Soviet yang menginginkan perubahan sosial dan kelompok generasi tua Uni Soviet yang saat itu berkuasa dalam pemerintahan dan ingin mempertahankan kondisi. Penelitian menarik lainnya dilakukan oleh (Setiowati & Wahyuningtyas, 2011) yang menyimpulkan bahwa lirik lagu bisa dipahami dengan makna yang berbeda karena orang yang membaca atau mendengarkan lirik lagu tersebut memaknai kata-kata di dalam dengan pengalaman yang berbeda dan dengan ideologi yang berbeda.

Ariana Grande adalah salah seorang penyanyi, model, dan figur publik yang cukup digandrungi oleh remaja masa kini. Berdasarkan hasil survei dari YouGov (2021), sebuah lembaga riset pasar dari Inggris dan Amerika, 47% responden memiliki opini positif, 33% responden beropini netral, dan hanya 15% beropini negatif tentang Ariana Grande. Riset ini melibatkan 6.223 kuesioner yang dibagikan secara daring sehingga sampel responden yang diambil tidak terbatas di Inggris Raya semata, tetapi juga di daerah lain dari seluruh dunia. Dari seluruh responden tersebut, 95% mengaku mengenal Ariana Grande. Sebagian besar yang menyukainya adalah kaum milenial.

Grande juga terbilang produktif dalam merilis karya. Sejak awal karir musiknya di 2013 hingga saat ini, Grande telah merilis lima album. Setiap tahun, kecuali 2015 dan 2017, Grande merilis album. Kemudian, pada 2019 silam Grande merilis sebuah lagu berjudul “7 Rings”. Secara singkat, lagu ini berhasil meraih perhatian pasar dan bercokol di posisi-posisi tinggi tangga lagu (*music chart*) radio-radio di seluruh dunia, tak terkecuali Indonesia. Produktivitas Grande, penampilannya yang mampu menjadi *trend setter*, dan kepribadian yang menarik menjadi pendorong utama pengaruhnya dalam kancah popularitas figur di kalangan generasi muda. Grande menceritakan asal-muasal penciptaan lirik lagu “7 Rings” dalam cuitan berikut.



Sumber: Twitter Ariana Grande (2018)

Gambar 1. Kutipan Tweet Grande tentang penciptaan lirik “7 Rings”.

	sama dengan sepatu sol merah (yang harganya sangat mahal)/
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Sumber: Data primer, 2021

Dalam sebuah artikel dari situs web Elle, reporter Bowenbank (2019) memaparkan latar belakang penciptaan lirik lagu “7 Rings” berhubungan dengan kejadian batalnya tunangan Grande dengan mantan kekasihnya, Pete Davidson. Setelah mengembalikan cincin tunangannya, Grande bersama rekan-rekan perempuannya pergi mengunjungi Tiffany, co., sebuah toko perhiasan mewah yang terkenal di New York. Di toko tersebut Grande ditawari minuman sampanye yang sangat banyak, kemudian diminumnya hingga mabuk, dan kemudian Grande membelikan tujuh cincin tunangan untuk dirinya dan keenam temannya yang pergi bersama. Pada akhirnya Grande menyebut ketujuh cincin tunangan itu menjadi simbol persahabatan di antara dirinya dengan keenam sahabatnya yang dibelikan cincin.

Jika dibaca sekilas, dapat dimengerti alasan Grande menyebut “7 Rings” adalah lagu tentang persahabatan dirinya dengan kawan-kawannya. Namun begitu, jika dibaca kembali dengan metode pembacaan yang lebih kritis dan analitis, lirik lagu “7 Rings” bisa dimaknai sebagai sebuah representasi perilaku konsumerisme dan gaya hidup hedonisme. Yang dimaksud dengan perilaku konsumerisme adalah perilaku-perilaku manusia yang menganggap bahwa barang mewah merupakan ukuran kebahagiaan manusia. Sementara itu, gaya hidup hedonisme adalah gaya hidup yang mengejar kesenangan material sebagai tujuan utama hidup. Kedua konsep tersebut sangat berkaitan erat karena sama-sama berkiblat pada sikap manusia yang mengagung-agungkan harta benda sebagai simbol dan sumber kebahagiaan hidupnya.

Salah satu bagian lirik “7 Rings” yang mengindikasikan representasi ini misalnya bisa ditemukan pada larik-larik bait kelima seperti dijabarkan pada Tabel 1 berikut.

Tabel 1. Contoh data lirik

Lirik Asli	Terjemahan
Whoever said money can't solve your problems/ Must not have had enough money to solve 'em/ They say, "Which one?" I say, "Nah, I want all of 'em"/ Happiness is the same price as red bottoms	Siapapun yang mengatakan uang tak bisa menyelesaikan masalah/ Pasti tidak punya uang yang cukup untuk menyelesaikan masalah/ Mereka bilang, "(Mau) yang mana?" Kubilang, "Tidak, aku mau semuanya"/ Harga kesenangan

Pada penggalan lirik tersebut, terdapat kalimat yang berbunyi “Whoever said money can't solve your problem//Must not have had enough money to solve 'em”. Makna kalimat tersebut menolak gagasan bahwa uang tidak bisa menyelesaikan setiap masalah. Kalimat ini menegaskan bahwa uang justru bisa menyelesaikan masalah, selama kita memiliki uang yang cukup. Orientasi penyelesaian masalah dengan menggunakan uang seperti ini adalah salah satu contoh perilaku konsumerisme.

Dari paparan tersebut, penelitian ini diarahkan untuk menjawab masalah pokok, yaitu bagaimana lirik lagu “7 Rings” merepresentasikan perilaku konsumerisme dan gaya hidup hedonisme? Dengan demikian, dapat pula dirumuskan bahwa tujuan penelitian ini adalah mendeskripsikan cara lirik lagu “7 Rings” merepresentasikan perilaku konsumerisme dan gaya hidup hedonisme.

1. Hedonisme

Hedonisme berasal dari kata bahasa Yunani *hedonismos*, yang berarti ‘kesenangan’. Akar katanya adalah *hedus* ‘manis’ dan akhiran *-ismos* ‘paham’ sehingga secara sederhana dipahami sebagai paham atau cara pandang hidup yang mengutamakan kesenangan. Dalam KBBI V, hedonisme diartikan “pandangan yang menganggap kesenangan dan kenikmatan materi sebagai tujuan utama dalam hidup”. Sementara itu, menurut Armstrong dalam (Ichsanuddin & Purnomo, 2021:6) mendefinisikan hedonisme sebagai “pola hidup yang aktivitasnya mencari kesenangan hidup, seperti menghabiskan waktu di luar rumah, lebih banyak bermain, senang pada keramaian kota, senang membeli barang mahal yang disenanginya, serta selalu ingin menjadi pusat perhatian.” Definisi-definisi tersebut mengantarkan pada suatu pemahaman bahwa hedonisme merupakan sebuah gaya, cara pandang, atau pola kehidupan yang cenderung mengejar atau mengutamakan kesenangan sebagai dasar bertindak dan bersikap.

Di dalam bagian pengantar bukunya, Feldman (2004) menjelaskan bahwa hedonisme adalah sebuah konsep yang umurnya sudah sangat lama. Plato dan Aristoteles sudah pernah membahas hal ini dalam komentarnya terhadap pemikiran Socrates. Sejak masa filsuf Yunani kuno masih konsep ini sudah ada dan diperdebatkan, diterima kemudian ditolak, dibangkitkan kembali dan diredam, begitu sepanjang sejarah.

Sejak lama, konsep hedonisme memang sudah dipandang negatif, tetapi bukan berarti tidak memiliki pendukung. (Feldman, 2004) menyebutkan bahwa konsep hedonisme seringkali disalahpahami karena hanya dipandang sebagai pemikiran yang materialistik, cenderung eskapis—menghindari kenyataan bahwa kehidupan itu tidak selamanya tentang kesenangan, ada pula kesedihan dan kedukaan. Namun begitu, tidak dapat dimungkiri bahwa ada suatu sisi di dalam diri manusia yang selalu mendorongnya untuk mencari kesenangan atau hal-hal yang cenderung menyenangkan ketimbang menerima hal yang tidak menyenangkan.

Pandangan klasik hedonisme dibawa oleh pandangan kaum Kyrenik, yaitu aliran filsafat yang dirintis oleh salah satu murid Socrates yang bernama Aristippus dari Kyrenia. Aliran Kyrenik adalah aliran filsafat sensual, yaitu filsafat yang mengutamakan penginderaan suatu objek. Pandangan hedonisme aliran Kyrenik yang diajarkan Aristippus menganggap bahwa setiap bentuk kesenangan, baik fisik maupun mental, adalah hal yang baik, meskipun bentuk kesenangan fisik lebih intens daripada kesenangan mental dan nilai intrinsik kehidupan ditentukan dari akumulasi intrinsik kesenangan yang didapatkan selama hidupnya (Feldman, 2004).

Pandangan yang agak berbeda tentang hedonisme diusung oleh filsuf Yunani bernama Epicurus (atau Epikuros). Konsep hedonisme yang diajarkan Epicurus berbeda dari pendahulunya. Ketika Aristippus berpandangan bahwa untuk mencapai kepuasan hidup kita harus memuaskan diri dengan kesenangan-kesenangan terutama kesenangan fisik (karena nilai intrinsiknya lebih tinggi daripada kesenangan mental semata), Epicurus berpandangan lebih moderat. Di dalam pandangan Epicurus, kesenangan adalah ketiadaan rasa sakit atau penderitaan yang dirasakan seseorang (Feldman, 2004:92). Artinya, untuk hidup bahagia dan menjalani hidup yang bermakna, seseorang tidak perlu mengejar kesenangan dengan berfoya-foya, melainkan dengan hidup secukupnya, tidak perlu berlebihan.

Kedua pandangan hedonisme ini selanjutnya diwariskan ke filsuf-filsuf dan masyarakat-masyarakat lainnya sepanjang perjalanan sejarah dan peradaban manusia. Seiring dengan berjalannya waktu, berkembangnya dinamika sosial dan ekonomi manusia, hedonisme lantas bangkit kembali. Kali ini hedonisme lahir berkat dorongan gaya hidup lainnya yang muncul sebagai konsekuensi dari revolusi industri, sistem ekonomi menjadi ekonomi kapitalistik, serta segala macam kemudahan dan kepraktisan yang didukung oleh semakin banyaknya bermunculan teknologi baru: konsumerisme.

2. Konsumerisme

Istilah konsumerisme juga merupakan istilah serapan yang berasal dari bahasa Inggris *consumerism*. Dalam KBBI V, istilah konsumerisme didefinisikan “paham atau gaya hidup yang menganggap barang-barang (mewah) sebagai ukuran kebahagiaan, kesenangan, dan sebagainya; gaya hidup yang tidak hemat.”

Konsumerisme juga merupakan kata serapan dari bahasa Inggris, *consumerism*. Istilah tersebut memiliki akar kata yang sama dengan *consumption* ‘konsumsi’, yaitu *to consume* ‘mengonsumsi’. Bauman (2007) berpendapat bahwa manusia, apalagi pada hakikatnya sebagai makhluk biologis, tidak bisa melepaskan diri dari kegiatan konsumsi karena dengan mengonsumsi kita bertahan hidup. Namun begitu, kegiatan mengonsumsi yang berlebihan, mengonsumsi hal yang sebenarnya tidak atau belum kita butuhkan adalah hal yang dapat mendatangkan kerugian daripada manfaat karena seperti dikemukakan (Kurniullah et al., 2021:42) dapat menyebabkan orang-orang menjadi boros, malas bekerja, menurunnya semangat juang, dan membuang-buang sumber daya.

Konsumerisme sebagai sebuah gaya hidup lekat pada masyarakat yang berideologi sosial-ekonomi kapitalistik. Piliang, (2011:117) berpandangan bahwa ekonomi kapitalistik bukan saja pandangan dan sistem ekonomi yang memperdagangkan barang atau jasa, melainkan justru mengomodifikasi hasrat, godaan, atau rayuan yang menarik di mata konsumen, sehingga masyarakat sebagai konsumen tidak lagi termotivasi untuk mengonsumsi barang atas dasar fungsi atau manfaatnya, melainkan untuk memenuhi hasrat, karena tergoda oleh rayuan, tentang nilai-nilai bahkan ideologi tertentu yang disematkan oleh produsen kepada suatu barang. Ketika suatu produk tidak lagi bisa dijual sebagai sebuah barang atau jasa yang bernilai karena manfaatnya, setidaknya produk itu bisa dijual karena konsumen ingin memilikinya dengan minat tertentu atau untuk memuaskan hasrat tertentu semata. Dengan terpenuhinya hasrat tersebut, konsumen memuaskan dirinya sekaligus menemukan kesenangan, karena merasa hal yang dibutuhkannya tercukupi. Padahal, hal yang dibutuhkan itu bukan berdasarkan manfaatnya melainkan berdasarkan hasrat yang menggodanya. (Sudjarmiko, 2007) merangkum fenomena ini dengan mengatakan, “Manusia tidak hanya ditawari apa yang mereka butuhkan (*what they needed*), melainkan apa pula yang mereka harapkan (*what they desired*).”

Dari paparan ini, dapat ditarik pemahaman bahwa konsumerisme adalah sebuah sikap atau gaya hidup yang lekat pula hubungannya dengan upaya pemenuhan hasrat dalam rangka pemuasan

kebutuhan hidup atau mencari kepuasan dan kesenangan hidup. Ini berarti konsumerisme memang berkaitan erat dengan filosofi hedonisme. Namun jika dikaitkan dengan perbandingan hedonisme yang telah peneliti ungkapkan di bagian sebelumnya, sikap atau gaya hidup konsumerisme cenderung mengarah pada hedonisme materialistik Aristippus.

Perilaku-perilaku konsumerisme bisa ditemukan di kehidupan sehari-hari masyarakat Indonesia, apalagi masyarakat Amerika Serikat yang sangat kental dengan budaya, sosial, dan ekonomi kapitalistik. Contoh perilaku yang paling simpel dari gaya hidup konsumerisme adalah belanja secara berlebihan, dalam artian bisa berlebihan dari jumlah atau berlebihan dari jenis. Contohnya, seseorang yang setiap bulan membeli sepatu baru meskipun sepatu sebelumnya masih layak pakai. Ia kerap tergoda pada gambar-gambar sepatu yang warna-warni, dengan desain keren, dan harga yang murah. Dasar pembelian sepatu bagi orang tersebut bukan lagi fungsional sepatu sebagai alas kaki atau busana yang melindungi kaki, melainkan karena tergoda akan model sepatu terbaru, yang mengikuti tren, dan didorong pula oleh harga yang relatif murah karena status “promo”. Pada akhirnya sepatu-sepatu yang beraneka ragam dibeli setiap bulan itu bertumpuk di rak sepatu.

Konsekuensi dari perilaku membeli barang secara berlebihan seperti diilustrasikan tadi adalah pengeluaran uang dalam jumlah besar dan berlebihan pula. Dengan kata lain, kecenderungan berfoya-foya, membuang-buang uang bukan demi kepentingan fungsional melainkan untuk memuaskan diri. Piliang (2011) meminjam istilah Baudrillard yang menyebut bahwa masyarakat konsumerisme seringkali tenggelam dalam ekstasi, yaitu “Kondisi mental dan spiritual yang berpusar secara spiral, sampai pada satu titik ia kehilangan setiap makna, dan memancar sebagai pribadi yang hampa.” Dalam perilaku konsumerisme, makna yang hilang itu adalah fungsionalitas dari objek yang dibeli atau didapatkan dengan uang. Sehubungan dengan itu, Piliang (2011) mengutip pandangan Porritt yang menyebutkan bahwa “gaya hidup konsumerisme adalah gaya hidup yang merayakan penampilan, status dan prestise diri melalui konsumsi”.

Contoh perilaku lainnya adalah perilaku *impulse buying* atau pembelian impulsif, yaitu perilaku membeli barang secara tiba-tiba, tanpa perencanaan atau pertimbangan yang baik. Pembelian barang memang bisa saja terjadi secara tiba-tiba, misalnya membeli perban dan obat-obatan karena ada kecelakaan atau membeli bahan makanan karena ada bencana alam. Namun begitu, perilaku pembelian impulsif berbeda dari pembelian secara tiba-tiba yang disebabkan adanya kebutuhan

fungsional. Perilaku pembelian impulsif dimotivasi oleh keinginan, hasrat, atau dorongan kuat yang justru cenderung foya-foya, dan hanya untuk memuaskan diri sendiri. Dengan kata lain, perilaku pembelian impulsif terjadi karena kurangnya kemampuan seseorang menahan diri untuk tidak tergoda atau terangsang oleh hasrat membeli yang tiba-tiba.

METODOLOGI PENELITIAN

Penelitian ini dilaksanakan sebagai sebuah penelitian deskriptif-kualitatif. Penelitian ini mengumpulkan data primer berupa data kualitatif, dengan peneliti sebagai instrumen utama, dan membuat analisis secara induktif. Penelitian ini juga bertujuan memahami fenomena representasi perilaku dan gaya hidup masyarakat di dalam lirik lagu sehingga sejalan dengan pemahaman yang diberikan Moleong (2006) tentang penelitian kualitatif. Penelitian ini juga merupakan penelitian deskriptif karena bertujuan membuat deskripsi atau gambaran tentang sistem tanda yang ada dalam lirik lagu “7 Rings” Ariana Grande, sebagaimana penjelasan (Djajasudarma, 2010:6) tentang tujuan penelitian deskriptif yang membuat deskripsi atau gambaran secara sistematis.

Sumber data dalam penelitian ini adalah lirik lagu “7 Rings” yang dinyanyikan oleh Ariana Grande. Lirik lagu ini dikomposisi oleh Grande sendiri bersama enam orang kawannya yang lain, yaitu Victoria Monét, Courtney Chipolone, Alexa Luria, Tayla Parx, Njomza Vitia dan Kaydence Krysiuk. Lagu ini merupakan bagian dari album “thank u, next” yang dirilis pada 2019.

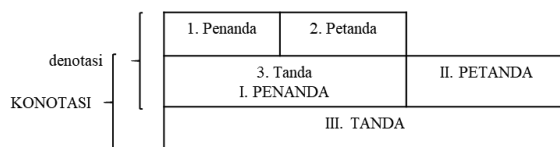
Teknik pengumpulan data yang digunakan adalah studi dokumentatif atau teknik kepustakaan. Peneliti mengumpulkan lirik lagu “7 Rings” dalam bahasa aslinya, yaitu bahasa Inggris, kemudian melakukan pembacaan dan penerjemahan larik per larik. Penerjemahan dilakukan untuk mempermudah pemahaman arti denotatif tiap larik.

Selanjutnya, dalam tahap analisis data, peneliti melacak kata-kata, frasa, atau kalimat yang menjadi simbol representasi gaya hidup hedonisme atau konsumerisme di dalam lirik lagu. Simbol-simbol representamen tersebut dianalisis dan diinterpretasi dalam kerangka analisis semiotika dikotomis Roland Barthes.

Model analisis semiotika Barthes adalah salah satu dari beberapa model analisis semiotika atau semiologi. Model analisis ini berangkat dari pemahaman Barthes terhadap sistem hubungan antara tanda dan makna yang digagas oleh Ferdinand de Saussure yang dikenal sebagai “bapak linguistik”.

Saussure mengembangkan sistem tanda-petanda antara kata dengan makna kata. Barthes mengembangkan sistem hubungan itu dengan menambahkan bahwa penghubungan makna antara tanda dan petanda tidak hanya berlangsung satu kali, namun berlanjut. Maka dari itulah, dalam model analisis pemaknaan tandanya, Barthes membuat pemaknaan denotasi dan pemaknaan konotasi. Adanya dua dimensi sistem hubungan tanda ini juga yang menjadikan analisis Barthes dikenal pula dengan istilah semiotika dikotomis.

Pemaknaan denotasi dalam semiotika Barthes terjadi ketika sebuah tanda dipahami sebagai suatu makna. Sebagai contoh, ketika disebutkan kata *katana* dan yang terbayang adalah pedang tradisional Jepang, maka pemaknaan tersebut adalah pemaknaan denotatif. Pemaknaan konotasi adalah ketika pemaknaan dari suatu tanda bersifat implisit, tidak langsung, tidak pasti, sehingga bisa dimaknai berbagai macam karena pemaknaan itu bisa dikaitkan dengan berbagai aspek (Piliang & Jaelani, 2018). Misalnya, ketika seseorang melihat gambar pedang *katana* kemudian yang terpikir justru adalah pemandangan negara Jepang, kartun (*anime*) atau lagu populer berbahasa Jepang, pemaknaan yang dilakukan adalah pemaknaan konotatif.



Gambar 2. Peta makna semiotika dikotomis Barthes

Dalam penelitian ini, tanda-tanda yang ditemukan dalam lirik lagu “7 Rings” dianalisis dalam kerangka dimensi notasional, yaitu analisis secara denotatif dan konotatif. Setiap pemaknaan dideskripsikan, kemudian pada simpulan analisis dibuatkan semacam peta makna yang memperlihatkan pemaknaan denotatif dan konotatif dari tanda-tanda yang ditemukan.

HASIL DAN PEMBAHASAN

Setelah membaca dan mempelajari teks lirik lagu “7 Rings” Ariana Grande, terlihat bahwa lirik lagu tersebut terdiri dari 8 bait. Setiap bait menjadi bagian dari struktur lirik, antara lain bagian *verse*, *pre-chorus*, dan *chorus*. Dari 8 bait tersebut, peneliti memilah beberapa bagian bait atau larik yang mengandung kata, frasa, atau kalimat yang maknanya merepresentasikan gaya hidup hedonisme dan konsumerisme. Berikut ini adalah transkripsi lirik lagu “7 Rings” yang dinyanyikan Ariana Grande.

[Verse 1]

*Yeah, breakfast at Tiffany's and bottles of bubbles
Girls with tattoos who like getting in trouble
Lashes and diamonds, ATM machines
Buy myself all of my favorite things (Yeah)*

*Been through some bad shit, I should be a sad bitch
Who woulda thought it'd turn me to a savage?
Rather be tied up with calls and not strings
Write my own checks like I write what I sing, yeah
(Yeah)*

[Pre-Chorus]

*My wrist, stop watchin', my neck is flossy
Make big deposits, my gloss is poppin'
You like my hair? Gee, thanks, just bought it
I see it, I like it, I want it, I got it (Yeah)*

[Chorus]

*I want it, I got it, I want it, I got it
I want it, I got it, I want it, I got it
You like my hair? Gee, thanks, just bought it
I see it, I like it, I want it, I got it (Yep)*

[Verse 2]

*Wearing a ring, but ain't gon' be no "Mrs."
Bought matching diamonds for six of my bitches
I'd rather spoil all my friends with my riches
Think retail therapy my new addiction*

*Whoever said money can't solve your problems
Must not have had enough money to solve 'em
They say, "Which one?" I say, "Nah, I want all of 'em"
Happiness is the same price as red-bottoms*

[Pre-Chorus]

*My smile is beamin' (Yeah), my skin is gleamin' (Is
gleamin')
The way it shine, I know you've seen it (You've seen
it)
I bought a crib just for (Just for) the closet (Closet)
Both his and hers, I want it, I got it, yeah*

[Chorus]

*I want it, I got it, I want it, I got it
I want it, I got it, I want it, I got it (Baby)
You like my hair? Gee, thanks, just bought it (Oh
yeah)
I see it, I like it, I want it, I got it (Yep)*

[Verse 3]

*Yeah, my receipts be lookin' like phone numbers
If it ain't money, then wrong number
Black card is my business card
The way it be settin' the tone for me
I don't mean to brag, but I be like, "Put it in the
bag," yeah
When you see them racks, they stacked up like my*

ass, yeah

*Shoot, go from the store to the booth
Make it all back in one loop, gimme the loot
Never mind, I got the juice
Nothing but net when we shoot
Look at my neck, look at my jet
Ain't got enough money to pay me respect
Ain't no budget when I'm on the set
If I like it, then that's what I get, yeah*

[Chorus]

*I want it, I got it, I want it, I got it (Oh yeah)
I want it, I got it, I want it, I got it (Oh yeah, yeah)
You like my hair? Gee, thanks, just bought it
I see it, I like it, I want it, I got it (I see, yep)*

1. Analisis Bait I

Pada bait ini ditemukan larik berbunyi “*Breakfast at Tiffany’s and bottles of bubbles*”. Pada larik tersebut, ditemukan kata *Tiffany’s* yang merujuk pada nama suatu toko perhiasan yang sudah beroperasi sejak lama di New York yang bernama *Tiffany & Co.* Meskipun sejatinya toko ini berjualan perhiasan, belakangan toko ini juga membuka layanan kafe yang diperuntukkan bagi pengunjung toko perhiasannya. Jika dianalisis secara konotasi, kata *Tiffany* yang merujuk pada sebuah toko perhiasan tentu berhubungan dengan konsep gaya hidup hedonisme dan konsumerisme yang mengejar kesenangan dunia dan materi.

Di larik keempat, didapatkan kalimat “*Buy myself all of my favorite things*.” Jika diterjemahkan, kalimat ini bisa diartikan, ‘Membelikan diriku sendiri segala hal yang kusukai.’ Secara denotatif, kalimat ini menyebutkan tindakan membeli barang-barang yang berlebihan. Secara konotatif, tindakan pembelian barang yang berlebihan seperti itu merujuk pada perilaku konsumerisme yang seperti disebutkan (Scarpi, 2020).

2. Analisis Bait II

Pada larik ke ditemukan kalimat “*Write my own checks like I write what I sing*.” Kalimat ini jika diterjemahkan kalimat ini bisa diartikan ‘(Aku) menulis cekku seperti aku menulis yang kunyanyikan.’ Pemaknaan secara denotatif kalimat tersebut menggambarkan rasa bebas seseorang membelanjakan uangnya. Sementara pada pemaknaan konotatif, kalimat tersebut dapat diinterpretasi sebagai simbolisasi perilaku orang yang tidak banyak berpikir ketika mengeluarkan uang. “Menulis cek” adalah perilaku yang menjadi simbol kegiatan mengeluarkan uang, yang lebih jauh dapat dipahami sebagai hal yang dilakukan

dalam rangka membelanjakan sesuatu. Ketika aktivitas menulis cek dilakukan dengan rasa bebas, tanpa rasa terbatas atau khawatir uang itu habis, orang tersebut merasa bahwa berbelanja merupakan sesuatu yang wajar, tidak perlu banyak dipikirkan, bahkan bisa dilakukan sebanyak-banyaknya.

3. Analisis Bait III

Pada Bait III ditemukan kalimat larik, “*You like my hair? Gee, thanks, just bought it*.” Jika diterjemahkan, larik ini dapat diterjemahkan menjadi ‘Kau suka rambutku? Terima kasih, aku baru saja membelinya.’ Secara denotatif, larik ini menyebutkan seseorang yang mewujudkan penampilannya dengan cara membeli. “Membeli rambut” bisa dipahami sebagai penataan gaya atau perawatan rambut di salon atau tempat perawatan rambut. Dalam pemaknaan konotatif, larik ini merepresentasikan perilaku orang yang mewujudkan penampilan dirinya melalui kekuatan uang. Ini adalah representasi fenomena yang ramai terjadi belakangan ini di masyarakat kita: mengubah penampilan dengan membayar. Perempuan yang merasa penampilannya kurang cantik bisa meminta agar dipercantik di salon. Lelaki yang merasa dirinya kurang rupawan bisa melakukan *upgrade* penampilan yang sama, tentunya dengan membayar jasa menggunakan uang. Jika merasa kulit kurang putih, orang bisa membeli krim, serum, obat-obatan atau bahkan terapi pemutihan kulit. Jika merasa hidung kurang mancung, orang bisa operasi memancungkan hidung. Semua itu tentunya bisa dicapai dengan membelanjakan uang—jasa salon harus dibayar, obat-obatan perlu dibeli, dan operasi tentu keluar uang. Hal ini sejalan dengan pendapat Piliang, (2011:95) yang menyebutkan bahwa estetika fisik dan kesehatan tubuh memang merupakan bagian penting produksi dan promosi komoditi bagi masyarakat konsumen.

Larik terakhir bait III berbunyi “*I see it, I like it, I want it, I got it*” yang jika diterjemahkan dapat diartikan, “Aku melihatnya, aku menyukainya, aku menginginkannya, aku mendapatkannya”. Secara denotatif makna kalimat ini mewakili perilaku seseorang yang selalu membelanjakan uang untuk suatu hal bukan karena fungsi dan manfaat hal tersebut, melainkan hanya karena dia menyukainya dan menginginkannya. Motivasi pembelian orang tersebut bukan lagi berbasis kebutuhan melainkan berbasis keinginan. Secara konotatif, perilaku yang digambarkan dalam kalimat tersebut merepresentasikan perilaku *impulse buying* yang seperti disebutkan pada bagian sebelumnya adalah salah satu contoh perilaku gaya hidup konsumerisme.

4. Analisis Bait IV

Bait IV lirik lagu “7 Rings” adalah bagian chorus yang isinya diulang beberapa kali sepanjang lagu tersebut dinyanyikan. Isi bait IV diulang pula pada bait VIII dan XI. Pada bait-bait tersebut terdapat pula kalimat “*I want it, I got it*” yang merupakan penggalan dari larik terakhir bait III. Dengan hubungan referensi tersebut, dapat dipahami secara denotatif bahwa kalimat “*I want it, I got it*” dapat dimaknai secara konotatif sama dengan larik terakhir bait III, yaitu menjadi representasi perilaku *impulse buying* yang merupakan salah satu perilaku sikap konsumerisme. Adanya perulangan kata dengan jumlah banyak dapat dimaknai sebagai penegasan atau penguatan sekaligus legitimasi bahwa sikap konsumerisme yang dilakukan bukanlah hal yang salah, akan terus dilakukan, karena sudah menjadi cara pandang dan prinsip hidup.

5. Analisis Bait V

Bait V lirik lagu “7 Rings” adalah bait yang menarik karena hampir setiap lariknya merepresentasikan gaya hidup hedonisme dan perilaku konsumerisme. Pada larik kedua, terdapat kalimat “Bought matching diamonds for six of my bitches”. Penerjemahan kalimat ini sedikit menarik karena adanya pilihan kata *bitches* di akhir kalimat. Kata *bitches* adalah bentuk nomina jamak dari *bitch* yang standarnya diterjemahkan ke bahasa Indonesia sebagai ‘anjing betina’. Selain itu, kata *bitch* dapat pula diterjemahkan menjadi ‘perempuan jalang’ atau perempuan yang tabiatnya buruk. Namun demikian, tentu penerjemahan frasa *my bitch* pada larik tersebut akan janggal jika diterjemahkan menjadi “[Aku] membelikan berlian untuk enam anjing betinaku” atau “[Aku] membelikan berlian untuk enam perempuan jalangku”. Maka dari itu, peneliti berusaha menerjemahkan kalimat tersebut dengan mencari petunjuk konteks dari pilihan kata lain. Dalam larik ini, peneliti menemukan kata *diamond* yang bisa dijadikan referensi konteks. Jika kata *diamond* ‘berlian’ dibaca sebagai simbol dari barang yang sangat berharga, maka semestinya seseorang membelikan barang berharga kepada orang yang disayangi atau orang yang istimewa. Petunjuk lainnya peneliti dapatkan dari Tweet Grande ketika menjawab pertanyaan dari salah seorang penggemarnya yang mempertanyakan, kepada siapa saja cincin “7 Rings” dibeli? Gambar 2 berikut merupakan kutipan pos Tweet Grande.



Gambar 2.

Sumber: Twitter Ariana Grande (2018b)

Dalam Tweet tersebut, Grande menjawab bahwa ketujuh cincin berlian yang dibelinya dibagikan kepada enam orang sahabatnya yang juga menjadi penulis lirik lagu tersebut. Maka dari itu, peneliti menerjemahkan larik tersebut menjadi “[Aku] membelikan berlian untuk enam perempuan kesayanganku.” Pemaknaan secara konotatif dari larik tersebut menunjukkan adanya representasi perilaku gaya hidup konsumerisme dan hedonisme. Perilaku tersebut disimbolkan melalui pembelian berlian untuk enam orang sekaligus. Berlian adalah batu mulia yang harganya sangat mahal. Membeli satu berlian saja tentu membutuhkan uang yang tidak sedikit.

Pada larik ketiga, terdapat kalimat “*I’d rather spoil all my friends with my riches*” yang dapat diartikan ‘Aku lebih suka memanjakan semua teman-temanku dengan kekayaanku’. Kemudian pada larik keempat, terdapat kalimat “*Think retail therapy my new addiction*” yang dapat diterjemahkan ‘Sepertinya terapi belanja [adalah] kecanduanku yang baru’. Jika dimaknai secara denotatif, larik ketiga menggambarkan perilaku orang yang suka membahagiakan teman-temannya dengan kekayaan atau uang. Jelas bahwa orang tersebut adalah orang yang kaya raya karena mampu menggunakan uang tanpa banyak berpikir, semata-mata untuk mengejar kebahagiaan, dan merasa puas ketika mampu melakukan itu semua. Secara konotatif, perilaku membelanjakan uang tanpa banyak berpikir dan berfoya-foya adalah representasi orang yang memiliki gaya hidup konsumerisme dan hedonisme.

Jika kalimat larik keempat dimaknai secara denotatif, kalimat tersebut adalah sebuah pernyataan bahwa perilaku berbelanja secara berlebihan adalah sebuah terapi atau pengobatan yang justru membuat kecanduan. Piliang (2011:90) mengutip pendapat Lasch yang menyebutkan bahwa salah satu ciri masyarakat konsumen adalah bersifat terapis, dalam artian berusaha untuk

memenuhi dan memuaskan diri melalui terapi-terapi yang sebenarnya hanya berefek sementara—kepuasan yang diberikan tidak jangka panjang apalagi kekal. Dengan demikian, jika dimaknai secara konotatif, kalimat ini merepresentasikan gaya hidup masyarakat konsumerisme dan hedonisme.

6. Analisis Bait VI

Seperti halnya bait V, larik pada bait VI juga cenderung eksplisit menyebutkan perilaku konsumerisme. Larik pertama berbunyi “*Whoever said money can’t solve your problems*” bersambung dengan larik kedua “*Must not have had enough money to solve ‘em*”. Jika diterjemahkan, kedua kalimat tersebut diartikan ‘Siapa pun yang menganggap bahwa uang tak dapat menyelesaikan masalah, pasti tidak punya cukup uang untuk menyelesaikan masalahnya.’ Pemaknaan secara denotatif kalimat-kalimat ini memperlihatkan penolakan terhadap maksim bahwa uang tidak selamanya menyelesaikan masalah dan menegaskan bahwa justru uang dapat menyelesaikan masalah, asalkan kita mempunyai uang untuk menyelesaikan masalah itu.

Pandangan seperti ini bisa dianggap sebagai pandangan angkuh orang kaya ketika memandang masalahnya. Namun begitu, pandangan seperti ini memang nyata terjadi dan diakui sendiri di kalangan orang-orang dengan sumber daya finansial yang besar atau memiliki uang banyak. Elkins (2015) menunjukkan sebuah hasil studi yang dilaksanakan Steve Siebold terhadap 1.200 orang kaya di dunia, yaitu orang-orang kaya memang mengakui bahwa uang dapat menyelesaikan hampir semua masalah. Secara konotatif, pandangan hidup bahwa uang dapat menyelesaikan masalah adalah sebuah prinsip yang sejalan dengan gaya hidup konsumerisme. Dengan membelanjakan uang, orang dapat menyelesaikan masalah, mendapat ketenangan hidup, dan mencapai kepuasan diri.

7. Analisis Bait X

Bait X lirik lagu “7 Rings” adalah bagian *verse* ketiga yang ketika dinyanyikan nadanya berbeda dari bagian *verse* lain. Bagian ini dinyanyikan dengan gaya rap yang menggunakan artikulasi cepat. Pada larik pertama, terdapat kalimat “Go from the store to the booth” yang bisa diartikan ‘Berpindah dari toko ke ruang ganti’. Kemudian, pada larik kedua “*Make it all back in one loop, give me the loot*” dapat diartikan ‘Lakukan semuanya dalam satu kali putaran, berikan aku semua barang itu’. Secara denotatif, lirik ini mendeskripsikan perilaku seseorang berbelanja dalam jumlah banyak dan tidak berpikir

panjang. Orang yang begitu melihat barang di pajangan toko langsung mencoba dan langsung membelinya adalah karakter yang tidak banyak berpikir tentang uang ketika berbelanja. Secara konotatif, perilaku ini adalah contoh perilaku konsumerisme.

Pada larik ketiga, ditemukan kalimat “*Never mind, I got the juice*.” Kalimat ini dapat diterjemahkan menjadi ‘Jangan khawatir, aku punya uangnya’. Kata *juice* dalam pemaknaan formal memang berarti ‘minuman’. Namun begitu, dalam bahasa ragam *slang*, dapat diartikan sebagai ‘uang’ (Dalzell, 2018). Pemaknaan secara denotatif kalimat ini menunjukkan rasa tidak khawatir seseorang tentang kehabisan uang. Jika dikaitkan dengan larik-larik sebelumnya yang memaparkan tentang perilaku membeli barang tanpa berpikir panjang, secara konotatif larik ini dapat dimaknai sebagai sebuah penegasan bahwa uang dalam kehidupan orang yang berpandangan konsumerisme dan hedonisme bukanlah hal yang penting, selama dengan uang mereka bisa mendapatkan kebahagiaan dan kesenangan.

Selanjutnya pada larik kelima terdapat kalimat “*Look at my neck, look at my jet*”. Kalimat ini dapat diterjemahkan “Lihat leherku, lihat jetku.” Jika dimakna secara denotatif, kalimat ini adalah sebuah kalimat perintah yang meminta agar seseorang memerhatikan leher dan jet seseorang lain. Mengapa meminta melihat leher? Apa yang harus dilihat di leher? Jika dikaitkan dengan konteks bahwa lirik lagu ini sebagian besar memamerkan kepemilikan si tokoh *I* atau *me*, bisa diasumsikan bahwa tokoh *I* meminta untuk melihat sesuatu yang mewah di leher *I*—misalnya kalung atau perhiasan mahal. Secara konotatif, kalimat ini merepresentasikan seseorang yang ingin memamerkan segala kekayaan materi yang dimilikinya.

Kemudian pada larik keenam, terdapat kalimat yang berbunyi “*Aint got enough money to pay me respect*” dan bersambung dengan larik ketujuh, “*Ain’t got enough money when I’m on the set*.” Kedua kalimat ini dapat diartikan “Tak cukup uang untuk menghormatiku/Tak cukup uang ketika aku berada di tempat/”. Pemaknaan secara denotatif kalimat tersebut dapat dipahami sebagai pernyataan (*statement*) seseorang yang menyatakan bahwa dirinya lebih mulia atau lebih berharga daripada uang. Sikap ini merepresentasikan sifat narsistik bahwa tidak ada yang lebih mulia daripada dirinya. Namun jika demikian, terbentuk sebuah premis yang menarik. Di satu sisi, orang yang dibicarakan dalam lirik tersebut mengagungkan harta, materi, dan uang sebagai simbol kebahagiaan hidupnya (hedonistik), namun di sisi lain dia

menganggap dirinya lebih mulia daripada uang itu sendiri (narsistik). Pembacaan makna secara konotatif lagi-lagi mengungkapkan bahwa perilaku narsistik yang menyatakan dirinya lebih mulia daripada uang adalah representasi dari ideologi hedonisme.

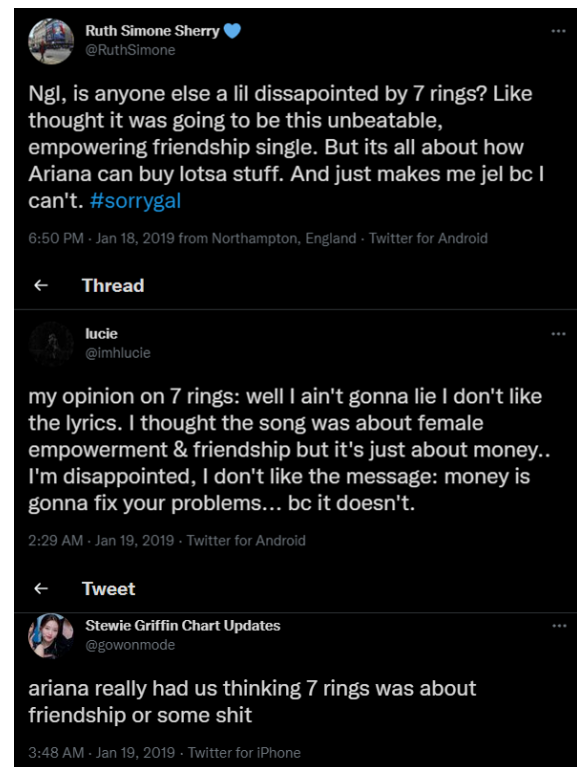
8. Mitos Gaya Hidup Hedonisme dan Konsumerisme dalam Lirik “7 Rings”

Seperti yang telah dikemukakan di depan, Grande mengakui bahwa lirik lagi “7 Rings” ditulis oleh dirinya dan keenam sahabatnya sepulang dari bersenang-senang. Grande membeli 9 pasang cincin berlian, satu untuk dirinya, enam untuk sahabatnya, dan 2 lagi untuk keluarganya. Namun begitu, rujukan “7 Rings” atau tujuh cincin berlian yang dimaksud Grande dalam lirik lagu itu mengarah kepada cincin yang dibeli untuknya dan untuk keenam sahabatnya. Grande menyebut bahwa cincin berlian itu sebenarnya adalah cincin pertunangan, namun akhirnya menyebut ketujuh cincin tersebut sebagai cincin tanda persahabatan. Selain itu, di akun Twitternya, Grande juga menyebutkan bahwa latar peristiwa yang terjadi dalam narasi “7 Rings” adalah setelah ia mengalami peristiwa “buruk” (disebutnya sebagai *bad days*) dalam kehidupannya. “7 Rings” dan kejadian di balik penciptaan lirik itu—tentang Grande dan sahabatnya pergi ke Tiffany kemudian mabuk dan membeli 9 pasang cincin—adalah sebuah upaya Grande menghibur diri, memulihkan suasana hati, atau untuk melupakan pengalaman buruk tersebut.

Penjelasan Grande ini diamini oleh kebanyakan media yang membahas tentang maksud di balik simbol tujuh cincin yang menjadi judul dan disebut dalam lirik (Gonzales, 2019; Harvey-Jenner, 2019; Prance, 2019). Adanya *acknowledgement* dari media, khususnya situs-situs berita hiburan dan dunia selebritas, membuat fans Grande meyakini bahwa lirik lagu “7 Rings” memang membawa tema persahabatan dan pemulihan suasana hati Grande. Pada titik ini, pemahaman tersebut menjadi sebuah mitos, yang diproduksi oleh si pembuat lagu dan dikonsumsi oleh para pendengarnya, terutama para fans. Namun begitu, seiring berjalannya waktu, rupanya mitos itu terbongkar dengan sendirinya.

Seperti halnya yang telah diungkapkan dalam pemaknaan secara denotatif dan konotatif di bagian sebelumnya, sebagian besar lirik dalam teks lirik “7 Rings” justru merepresentasikan gaya hidup konsumerisme dan hedonisme. Gaya hidup itu direpresentasikan dalam perilaku-perilaku seperti membeli tujuh cincin berlian untuk teman-teman, makan di kafe mewah, bahkan menolak gagasan bahwa uang tidak bisa menyelesaikan masalah.

Pada awalnya, pendengar lagu tersebut menerima penjelasan Grande tentang makna persahabatan di balik “7 Rings”. Namun begitu, setelah mencoba memahami kembali lirik lagu tersebut, beberapa orang mulai berubah pemahaman dan menolak pemahaman Grande sendiri sebagai penulis lagu. Beberapa contoh penolakan itu bisa dilihat di beberapa pos media sosial.



Sumber: Twitter (2019)

Gambar 4. Contoh penolakan pemaknaan lirik lagu “7 Rings” sebagai simbol persahabatan.

Di titik ini, rupanya terjadi dekonstruksi mitos, bahwa yang awalnya lagu “7 Rings” dipahami sebagai sebuah simbolisasi kekuatan persahabatan yang mampu mengatasi masalah seseorang, ternyata dibongkar, kemudian dikonstruksi ulang menjadi pemahaman baru, yaitu pameran kekayaan, perilaku konsumerisme, dan gaya hidup hedonis yang dimiliki oleh orang yang memiliki uang banyak—seperti Grande misalnya, sebagai seorang superstar.

KESIMPULAN

Berdasarkan hasil analisis dan pembahasan yang telah dipaparkan pada bagian sebelumnya, dan dengan menghubungkannya dengan rumusan masalah yang telah dijabarkan di depan, dapat ditarik simpulan seperti berikut.

Lirik lagu "7 Rings" karya Ariana Grande mengandung banyak tanda yang berkaitan dengan konsep hedonisme, atau mengejar kesenangan material, yang dianut oleh kaum muda Amerika Serikat. Tanda-tanda ini ditemukan dalam bentuk kalimat atau frasa yang menunjukkan perilaku mengagungkan harta dan materi, membelanjakan uang untuk memuaskan diri atau orang lain, dan memamerkan segala kekayaan yang dimiliki diri sendiri dan tidak dimiliki orang lain sebagai justifikasi bahwa dirinya memang lebih baik daripada orang lain.

Dalam kerangka analisis semiotika dikotomis Barthes, kalimat-kalimat dalam lirik lagu "7 Rings" adalah penanda atau *expression* yang dapat dibaca maknanya (petandanya) secara denotatif. Kemudian, makna denotatif dari masing-masing kalimat tersebut juga berfungsi sebagai penanda jika dibaca secara konotatif. Makna dari kalimat-kalimat lirik itu ternyata dapat dipahami berbeda.

Tabel 2. Peta Pemaknaan Denotatif dan Konotatif Ideologi dalam Lirik Lagu "7 Rings".

<p>1. Penanda</p> <ul style="list-style-type: none"> ▪ Kalimat-kalimat dalam lirik lagu "7 Rings" 	<p>2. Petanda</p> <ul style="list-style-type: none"> ▪ membeli semua barang yang disukai ▪ menulis cek sesuka hati ▪ membeli kecantikan (penampilan) fisik ▪ membeli 7 pasang cincin berlian ▪ menganggap uang bisa menyelesaikan semua masalah ▪ berbelanja tanpa banyak berpikir ▪ memamerkan perhiasan dan kendaraan pribadi yang mahal ▪ apapun yang diinginkan pasti dibeli
<p>3. Tanda I. PENANDA</p>	<p>II. PETANDA</p>

<p>Perilaku-perilaku yang menghambur-hamburkan uang, tidak hemat, memamerkan harta kekayaan</p>	<p>Perilaku konsumerisme yang memuaskan diri dengan berbelanja untuk mendapatkan segala yang diinginkan</p>
<p>III. SIGN Sikap dan gaya hidup hedonisme</p>	

Oleh Grande sebagai penyanyi sekaligus salah satu dari penulisnya menyebutkan bahwa lirik lagu "7 Rings" merupakan simbol persahabatan antara Grande dan sahabat-sahabatnya yang menemani dan menghiburnya setelah melewati pengalaman buruk dalam kehidupan. Namun begitu, kalimat-kalimat dalam lirik lagu "7 Rings" juga bisa dimaknai sebagai representasi perilaku berfoya-foya, mengagungkan kekayaan material, sekaligus membuang-buang harta itu sendiri. Perilaku ini secara konotatif adalah representasi dari ideologi masyarakat konsumerisme dan hedonistik.

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