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DO THEY COMMIT PERJURY?: A STUDY OF REPEATING NARRATIVE OF A CRIME SCENE IN PETER DEXTER'S *PARIS TROUT*

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Abstract
In *Paris Trout*, a novel based on actual cases, American writer Pete Dexter arranges a crime scene to be told eight times from different perspectives. A close look at repeating narratives leads to discovering certain discrepancies between the narrator's account and the characters, especially the criminals'. Dexter renders the criminals' statements questionable by giving the omniscient heterodiegetic narrator authority and letting his account exert the primary effect. Based on the related laws, this essay finds out that the criminals commit perjury in their statements to exonerate themselves. Moreover, Dexter reveals that their illicit doings are under the defense lawyer's instructions. By doing so, Dexter puts lawyers' professional ethics at the center of the story. Showing the truth or winning the lawsuit for the customer? This question is an ethical issue that every lawyer ponders. In order to vigorously promote this kind of thinking, the novelist purposely forms a huge difference in characterization. The defense lawyer is modeled on a lawyer of integrity and honesty who is committed to revealing the truth. Through the ironic change in characterization, Dexter criticizes defense lawyers who don't have professional ethics, a situation rampant in American society in the 1980s.

Keywords: *Paris Trout*, perjury, Pete Dexter, professional ethics, repeating narratives

Introduction

Paris Trout, the 1988 National Book Award winner, is a riveting story of the eponymous character who brutally murders a 14-year-old black girl in a small Georgia town in the 1950s. This novel was adapted into a film with the same name in 1991. Apart from some reviews of the movie (see Pitman, 1991; Young, 1991; Drucker, 1991), Robert Batey (1994) analyzes various contracts in the novel, such as criminal contracts, marriage contracts, and social contracts, and discusses how these contracts contribute to alienation among characters. From the literature review, we can discover that there is insufficient attention paid to the narration of the crime scene, which the author has repeated eight times from different perspectives. More importantly, different from repeating narratives in other novels, such as that in *Rashômon* where three characters recall the crime scene, repeating narratives in *Paris Trout* is unique since, apart from the characters' accounts, it includes an

authoritative version of the scene. Considering the authority of the omniscient narrative, why does the author Pete Dexter still arrange other characters to describe and recall the scene? This question is the starting point for this essay. Put more precisely, this essay endeavors to investigate the following questions: Is there any discrepancy between the characters' versions of the scene and the authorial one? If there is, why do the witnesses commit perjury? What is the author's purpose in revealing their lies? Through answering these questions, this essay hopes to lay bare Dexter's criticism of American legal society.

Theoretical Framework

The method this essay adopts is close reading and the theory this essay draws on is repeating narrative put forward by Gérard Genette. In chapter three of *Narrative Discourse*, Genette (1980, p. 113) discusses narrative frequency which is "the relations of frequency (or, more simply, of repetition) between the narrative and the diegesis". He further points out three types of narrative frequency. They are singulative narrative which means "*[n]arrating once what happened once*", repeating narrative, which refers to "*[n]arrating n times what happened once*", and iterative narrative, which denotes "*[n]arrating n times what happened n times*" (Genette, 1980, p. 114-115, italics original). This essay mainly focuses on repeating narratives. According to Genette (1980, p. 115), "the same event can be told several times not only with stylistic variations, as is generally the case in Robbe-Grillet, but also with variations in 'point of view,' as in *Rashomon* or *The Sound and the Fury*". Dexter's *Paris Trout* belongs to the second group. Apart from the omniscient narrative about the crime scene, six characters recall it from their points of view.

In discussing the function of repeating narratives, Ruth Hamilton (1986, p. 185) argues that it can "reinforce the theme" of the literary work. For instance, it is applied to the repeating narratives in Jeanette Winterson's *The Gap of Time*. In order to reinforce the feeling of guilt, Winterson arranges for Shep to repeat his wife's death seven times because he kills her to end her suffering (see Cheng & Wu, 2020). However, as for the repeating narratives in Dexter's *Paris Trout*, it goes beyond the function of reinforcement since witnesses and defendants must recall the crime scene from their perspectives in the courtroom. Nevertheless, the sequence of the eight repetitions is crucial because it reveals some versions' falsity and condemns the perjurers in court. Therefore, this essay aims to analyze the repeating narratives of a crime scene in Dexter's *Paris Trout* and further figure out the reasons for the defendants' perjuries and the author's criticism.

Findings and Discussion
Repeating narratives of the crime scene

In the novel, the crime scene is described eight times, respectively, from the omniscient heterodiegetic narrator's points of view and six characters. The six characters present at the crime scene fall into two groups: the black people, including the two victims, and the white people, the accused. The testimonies from the first group accord with the authorial narrative by and large. In contrast, the defendants' statements differ significantly. So, this essay mainly analyzes the defendants' description of the crime scene and the narrators.

Dexter first gives readers an omniscient narrative about the crime scene. The fact that the narrator's account comes first is vital because "information and

attitudes presented at an early stage of the text tend to encourage the reader to interpret everything in their light" (Rimmon-Kenan, 2005, p. 124). Abbott (2002, p. 81) also points out that we readers tend to "privilege, in our memory of a narrative, the first impression we developed early in the reading or witnessing of it". So, readers will interpret the scene based on the information given by the narrator. They know Paris shoots two unarmed women after he hears the girl screaming at the sight of his brass knuckles.

With the first impression, readers will hold suspicion about later versions. For example, when Paris recalls the crime scene to his lawyer Harry Seagraves before the trial, he says that "[t]he girl got in the midst of it — she put herself in the midst — and then the woman. The ruckus moved into the house, where the girl and the woman were [sic] shot" (Dexter, 1988, p. 67-68). Paris repeats twice that the girl voluntarily and actively gets involved in men's struggles. In other words, he emphasizes that the girl's death is self-inflicted. Nevertheless, readers' first impression warns them that Paris's account is incorrect. He lies because he wants to evade his responsibilities. His evasion can be further demonstrated in the aforementioned passive sentence. Paris doesn't say the girl and the woman are shot. By omitting the doer of the action, he refuses to claim the crime. Nevertheless, his trick is useless since the bullets taken from the dead can prove his crime.

As a defense lawyer, Harry knows how to win the case. He continuously gives hints to Paris that he may claim the victim has a pistol. In other words, Harry covertly instructs Paris to claim that he murdered the girl in self-defense. It should be noted that in his statement at the end of the trial, Paris makes the very claim.

However, such a claim should be supported first by others. So, Buster Devonne, who is also present at the crime scene, comes to play his part. When he recalls the scene to the judge and jury in court, he says that "[t]he girl had a pistol" (Dexter, 1988, p. 191). However, he lies because readers have already learned from the omniscient narrative that the girl is unarmed. He lies because the defense lawyer bribes him. Harry confesses later, "'During the course of the trial, ... Buster Devonne asked for a payment for his testimony. We gave him a thousand dollars — I gave him a thousand dollars — for what he said'" (Dexter, 1988, p. 222). There are two things worthy of our attention. First, Harry should bribe the witness, which means he who knows the law very well violates the law. Second, Buster commits perjury even though he has sworn on the *Bible* in the courtroom. Swearing on *Bible* is a solemn event and Peter Leeson says that "[t]he country's religious history may be part of the reason for this [swearing on *Bible* in courtroom]" (47). But Buster should forsake his faith and religion just for economic benefits. Through these ironies, Dexter reflects moral decline and the loss of religious belief.

After Buster's testimony, there comes Paris's statement. He gives a more detailed but imagery scene:

> When I caught up, she'd put her hands under the pillow where the *gun* was. I knew that's what was there. ... I didn't <u>hit</u> her hard enough. She staggered and dropped the *pistol* on the floor, ... And then she took a breath, like it was just starting, and reached to pick *it* up. I <u>shot</u> her in the shoulder right there. ... the girl had got to the *pistol*, and *it* was in her hand again. ... and I began to <u>shoot</u>. I don't know how many times. Three, four, five shots, I honestly don't know. (Dexter, 1988, p. 197, underlines and italics added)

It should be noted that in Paris's version, the girl also has a pistol and intends to fire it before Paris does, and sensing the danger, Paris fires at her. In short, Paris distorts the truth and endeavors to express such a message: he shoots the girl in self-defense, and he is guiltless. "Narratives describe our past ..., providing tellers and listeners with a positive affirmation of the reality of the past and the constancy of selfhood" (Schiff et al., 2006, p. 375). And in Paris's narrative, he tries to convince the judge and jury of his innocence.

Why do They Commit Perjury?

Then, why do Buster and Paris commit perjury or why do they try to convince the judge and the jury that the dead has a pistol? The answer can be found in related laws. According to Article 28 of the Law of Georgia, "A person shall not be considered to have acted unlawfully if he/she commits an act provided for by this Code in self-defense, i.e. injures the wrongdoer during the unlawful infringement to protect his/her person's legally protected interests." As for Paris's case, if he can make the judge and the jury believe that he murders the girl to protect himself, he "shall not be considered to have acted unlawfully". It's his strategy, or more correctly, it's the defense attorney Harry's tactic. From his discussions with Paris's wife Hanna, we can see Harry knows that witnesses and defendants can tell what happened, but the jury decides what happened (Dexter, 1988, p. 145, p. 178). Therefore, he bribes Buster and "subtly instructs Paris in perjury" (Batey, 1994, p. 300) to provide a different version of the crime scene, in an attempt to exonerate his client.

However, Harry's conduct is against professional ethics and the law. According to the 15th Canon of Professional Ethics in American Bar Association (1953, p. 322), "[t]he office of attorney does not permit, much less does it demand of him for any client, violation of law or any manner of fraud or chicane. He must obey his own conscience and not that of his client". Moreover, it should be noted that Harry suffers greatly due to his violation of law and professional ethics. Furthermore, Monroe H. Freedman (1966, p. 1475-1476), a specialist on lawyer's professional ethics, points out that if the attorney knows that his client is going to commit perjury, "the most common method for avoiding the ethical problem just posed is for the lawyer to withdraw from the case". So, Harry who senses Paris's lies at the very beginning (Dexter, 1988, pp. 68-69) and knows that he will commit perjury should withdraw from the case. But he doesn't, and what's worse, he commits more illegal doings which have been analyzed above. Such being the case, it's fair to claim that Dexter in his novel talks extensively about lawyer's "principles and values; and the norms of professionalism" which are "influential in the literature on legal ethics" (Baron & Corbin, 2017, p. 155).

On the other hand, Freedman (1966, p. 1469) raises three questions concerning criminal defense lawyers' professional ethics in his article "Professional Responsibility of the Criminal Defense Lawyer: The Three Hardest Questions", and the third question is "Is it proper to give your client legal advice when you have reason to believe that the knowledge you give him will tempt him to commit perjury?" This question leads us to doubt the propriety of Harry's instructions to Paris. When Paris first comes to discuss the case with Harry, Harry instructs him to tell that the dead girl has a gun:

> "And there were guns in the house," Seagraves said.
> Trout did not answer, <u>did not seem to understand what Seagraves meant</u>.
> "Did you see guns? You said they had guns too."
> "I might," he said.
> "Did anybody touch them?"
> It went slow, <u>with Trout taking his time to consider the answers</u>.
> "I would say so, <u>yes</u>, sir."
> "This girl might of touched a gun?"
> "Might of." (Dexter, 1988, p. 69, underlines added)

In their conversation, there are two things deserving our attention. First, Harry Seagraves gives implicit instructions to Paris Trout. He starts with a positive recognition that "there were guns" and asks Paris if he sees guns. Despite Paris's vague answer, Harry further questions if the victim has touched the gun, which presupposes there are guns. In other words, Harry instructs Paris to claim that there are guns and that the dead girl has touched the gun. Professionally speaking, Harry reminds Paris that he can resort to the excuse of self-defense. Second, Paris, who has received a law education, successfully gets the hidden instructions from Harry, which is indicated by Paris's changed reaction — from not understanding to deep pondering and to a positive answer. From then on, he insists that the girl has a gun.

My decoding of Harry's and Paris's inner feelings and intention from external cues in the above-mentioned externalized narration is essential to infer the undercurrent information. Such active decoding is necessary when we read lightly tagged dialogues. Otherwise, we cannot discover that, to name a few, the heroine in Ernest Hemingway's "Hills like White Elephants" is pregnant and her lover persuades her to have an abortion, nor can we understand that Hemingway's "The Killers" is a story about Nick discovering evil. Similarly, as for the quoted dialogues in Dexter's *Paris Trout*, we cannot find Harry's hidden instructions if we fail to decode them actively. By "this dramatic technique of representing minds indirectly through pure scene composed entirely of lightly tagged dialogue" (Keen, 2017, p. 171), Dexter expresses his criticism about Harry who should instruct his client to commit perjury.

Dexter's criticism

Dexter's criticism of Harry becomes more salient if readers know that the actual attorney Harry is modeled on is a lawyer of integrity and honesty. *Paris Trout* is written based on actual cases (Dexter and Robillard, 2011, p. 80). Paris is modeled on Marion Wesley Stembridge, who shoots two black women and is sentenced to 1-3 years of prison (Stembridge, 1999). He appeals to the case three times and is exonerated. Marion Ennis, his defense lawyer, is uneasy about the case and drops out during the appeal (Jackson, 2008). Ennis is agitated about Stembridge not serving anytime in jail and commences to collect the evidence for Stembridge's perjury, which leads to Stembridge's revenge. Stembridge shoots Ennis and another lawyer to death and then commits suicide. From the real story, it can be seen that Ennis is a lawyer with a sense of justice. Whereas under Dexter's pen, Harry's conduct contradicts his professional ethics. By changing the image of the defense lawyer, Dexter expresses his criticism of defense lawyers who aim to win lawsuits by any means, regardless of their professional ethics.

Then why does Dexter in the 1980s represent an actual case that happened in the 1950s? In an interview, Dexter confesses that he likes to get inspiration for writing from past events: "I think you've got to live in some meaningful way and live long enough to look back and write about it. I still find inspiration in what's been done to me and for me. You look back on your life in a mature way" (Silva, 2006, p. 40). Apart from his retrospection, we should not ignore that Dexter has been a columnist for *Philadelphia Daily News* and *Sacramento Bee* before he starts writing novels (see Simon, 2007). Moreover, in *Philadelphia Daily News*, there is a column named "attorneys". Such being the case, it's reasonable to claim that Dexter has access to updated information about the American legal system. A close look at the American legal environment in the 1980s leads us to discover that during that time, the American judicial system is a beehive of illicit dealing. Not only do the judges take bribes and lawyers bribe witnesses (Gerhardt, 1989, p. 4; Marcotte, 1987, p. 28), but witnesses and defendants also commit perjury. Just as Douglas R. Richmond (2008, p. 130) points out, "[s]ince 1986, there have been at least forty-five publicly-reported settlements by, or verdicts against, law firms exceeding $20 million, thirty-four of which were attributable in whole or large part to the firm's representation of a dishonest client". Such an environment inevitably leads to "a 'constrained morality' and an 'erosion of ethos' among lawyers" (Loacker, 2022). Based on the actual situation in the 1980s, Dexter expresses his worry: the legal milieu has not improved since the same misdemeanors happen all the time.

Conclusion

Based on the actual cases which happened in the 1950s, Dexter makes some minor changes in characterization and takes advantage of repeating narratives in an attempt to shift the focus from guilt vs. innocence to whether the defense attorney and the defendant will outwit the prosecutor and convince the jury to believe their version of the crime scene. By revealing the cheap tricks, namely bribing and committing perjury, Dexter expresses his criticism of the American legal society and invites readers to contemplate the issue of professional ethics and justice, an eternal issue pondered in every era.

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VISUAL ANALYSIS PUPPET OF "SI UNYIL" FILM
AS INDONESIAN CULTURAL IDENTITY

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Abstract
"Si Unyil" is a television series for Indonesian children, created by Suyadi and in production by the National Film Production Center (PPFN). "Si Unyil" belongs to the hand puppets category, consisting of the head, body, and hands. The attraction of the film "Si Unyil" lies in the facial expressions of the doll called *Wanda*, and is supported by the strength of the story contains elements of humor, joy, tension, to sadness. This study uses a semiotic approach that focuses on the analysis of Wanda "Si Unyil", as the central character in the film "Si Unyil"; and several supporting characters in the film, i.e. Pak Raden, Pak Ogah, Cuplis, and Meilani. *Wanda* can represent certain facial characters for certain roles in certain storylines. Therefore, *Wanda* can carry comprehensive meanings that indicate emotional conditions, physical conditions, and environmental conditions. Analysis of "Si Unyil" through the visual of the puppet, concluded that "Si Unyil" contains educational values, morals, and social ethics that are displayed in various daily activities, through dialogue and the behavior between "Si Unyil" and his friends. "Si Unyil" film also possible to be a representation of the Indonesian people, which is guided by the ideology of Pancasila.

Keywords: doll facial expressions, hand puppet, Si Unyil, Wanda

Introduction

In the early 1990s, Indonesian children were very familiar with one of the television series, "Si Unyil". This series is shown through a puppet named Unyil, a child who is in elementary school and has friends named Ucrit, Cuplis, Usro, and Meilani. However, in this digital era, there has been a shift in viewing. Television, which used to be the first medium for audio-visual, is now starting to be marginalized by digital platforms such as YouTube. Television programs that were widely watched in the past, such as the Unyil puppet series, are no longer of interest to the current generation. There are many positive values that we can get from the Unyil puppet show.

Amid the current onslaught of television shows and social media which are considered to be no longer educational for children because many film shows are dominated by foreign serials such as those from Japan and cartoons from the West

(Chen, 2005). Several reasons why "Si Unyil" is still worth watching today are because the story of "Si Unyil" is an educational children's story and is native to Indonesia. Various scenes in "Si Unyil"'s narrations depict positive messages, such as inviting children to worship and children's friendship full of innocence and sincerity. "Si Unyil" also teaches children to obey worship according to their respective religions, develop tolerance in making friends, respect parents, and give examples of disciplined, creative, honest behavior, studious, happy to work, and various other values (Hawadi, 2001).

"Si Unyil" is an original Indonesian story with a storyline closely related to Indonesian cultural life which is based on the ideology of Pancasila "Unity in Diversity", and is the philosophy of our ancestors. Several themes of the story describe cooperation, tolerance between tribes and religions, commemoration of Youth Pledge Day, and teaching children to be more responsible, as depicted in the scene where Unyil and his friends take Pak Raden's mangoes. In that scene, Pak Raden would reprimand them and advise them to be responsible for their actions.

Not so many researchers take "Si Unyil" as the main topic. So, in this research, visual analysis of "Si Unyil"'s story aims to highlight various characters with their uniqueness, from Pak Raden's mustache to Pak Ogah's bald head; and what codes that can be developed to represent Indonesian. However, as first assume, we could say that "Si Unyil" important as be analysis unit, because of its consistency with up Indonesian story, and even nowadays in the digital transformation era, "Si Unyil" still be able to remain funny without ridiculing the physical appearance of other characters, as is often the case on social media broadcasts or television comedies nowadays.

Method

This qualitative study uses a semiotic approach that focuses on the analysis of *Wanda* Unyil, as the central character in the film "Si Unyil". Other characters in the film, are positioned as supporting characters its visual analysis will become an alternate argument to interpret Unyil' *Wanda.* As for the meaning of Semiotics is a science that studies the relations of sign elements in a system based on certain conventions, and examines signs as part of social life (Sachari, 2002). Text semiotics is a branch of semiotics that specifically examines texts in various forms and levels. Meanwhile, text analysis is a branch of text semiotics that specifically examines text as a product of language use in the form of a collection or combination of signs (Mulyana, 2003). Text is defined as messages, both using verbal and visual signs. A visual text is a text that involves visual elements, such as pictures, illustrations, photographs, paintings, or computer-created images (Piliang, 2003). Among those included these visual texts include advertising text, fashion text, television text, art text (sculpture, painting, dance, theater), object text (commodity), and architectural text (Piliang, 2004).

Expressions in puppet shows or puppets are called *Wanda*. *Wanda* can represent certain facial characters for certain roles in certain storylines. Therefore, *Wanda* can carry comprehensive meanings that indicate emotional conditions, physical conditions, and environmental conditions. This causes the number of dolls for the same character role to be many. So, the *wanda* is an expression of the puppet's visual appearance that has been "coded" on each doll's expression itself,

so that it can be studied or interpreted by the puppeteers, what kind of character of the doll (Suryana, 2002).

Findings and Discussion

As one of the educational media for children, "Si Unyil" film tells a lot about national events and interesting things that add insight to children, such as telling about the natural event of a solar eclipse, how to protect the environment, and so on (Muliawati, et.al., 2019). In "Si Unyil"'s story, good suggestions are inserted for children, such as how to be smart and study hard, how to be a child who is useful to the environment and the village, how to respect parents and teachers, and how to help others (Purwadarminta, 1991). "Si Unyil" film presents a very interesting storyline and is easily digested by children aged 6-12 years. After that, the child begins to see the events around him and wants to imitate many things so that he can be accepted as a member of the group by his peers (CNN Indonesia, 2022). Children aged 6-12 years can consider other people's points of view so that children can develop a sense of empathy and prosocial behavior. Empathy consists of four aspects which include aspects of warmth, tenderness, caring, and pity. Meanwhile, prosocial behavior or altruism is the desire to help others without thinking about self-interest (Arniansyah et al., 2018). These positive things are embedded in the film "Si Unyil".

"Si Unyil" puppet is included in the category of hand puppets or hand puppets which only consist of the head, body, and hands (Ismunandar, 1988). Hand puppets are used as educational media or aids used in learning activities. They are larger than finger puppets and are inserted into the hand. These hand puppets are in the form of imitations of humans and animals (Erlina, 2020, pp. 17-18). How to hold and play dolls is to move hands and fingers. In "Si Unyil"'s film, it is necessary to arrange equipment to support the appearance of the film, including miniature houses and household appliances, decorations for the foreground and background, as well as other tools that are made in small sizes according to size from dolls (Sulistiyono, 2017).

Even though at that time many soap operas had been shown for children in many kinds form of films and animations, the expressions in "Si Unyil"'s films had their peculiarities because they were shown in the form of dolls. In the film "Si Unyil" there are several characters involved, including "Si Unyil" as the main character, who is a farmer's son from a village who is full of initiative, smart, diligent, like to make friends and leadership spirit. There are also "Si Unyil"'s school friends, namely Cuplis, Meilani, Usro or Ucrit. In the "Si Unyil" puppet film there are several characters who are quite popular, such as Pak Raden the incarnation of a character from the colonial era, angry and stingy, or Pak Ogah who is described as a lazy person whose only job is to beg from everyone he meets.

The dolls displayed for each character have a shape consisting of a head structure, and facial and body features that are unique to each character (Clayton, 2005). The head has a shape and facial expression consisting of the shape of the eyes, eyebrows, nose, mouth, mustache, color, and attitude. The characteristics of the body can be seen from the clothing and attributes. Wanda on the face can give an idea of the character of each *wayang* character, such as the faces of "Si Unyil", Cuplis, Pak Raden, and so on. In the study of the "Si Unyil" figure, it is not only

seen from the appearance of *Wanda's* face, there are also puppets that depict signs that indicate the mood of the doll characters which are also influenced by physical conditions or existing environmental factors. affect it (Mukhaer, 2022). This expression usually appears at certain times, such as happy, sad, or confused (Darmaprawira, 2002).

Environmental factors as expressions of the daily life of the puppet characters in the film "Si Unyil" cannot be separated from environmental conditions which are closely related to Indonesian culture which is based on the ideology of Pancasila "Unity in Diversity", which is the philosophy of our ancestors. Some of the story themes describe the attitude of cooperation, tolerance between tribes and religions, commemoration of Youth Pledge Day, and so on. In this film, a character named Ucrit who is a Christian is also created; Characterized by the strength of religious harmony, there is also a figure named Meilani, a child of Chinese descent who represents assimilation.

Figure 1. Unyil, the main character
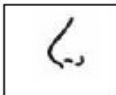
The main character of the "Si Unyil" puppet (Figure 1) is an ideal child at that time, a farmer's son from a village who tells stories for elementary school-age children. In the film, "Si Unyil" is shown as a person who is easy to get along with, friendly, and has a leadership spirit as well as a child who is full of initiative. he is an active child, has a healthy body, and likes to play sports, but prioritizes study and work. "Si Unyil" plays a role in supporting messages about morals (Sunarti, 2005).

Unyil displayed various facial expressions. A doll character can have more than one kind of expression, and the character "Si Unyil" himself has expressions such as smiling, laughing, angry, crying, sleepy, sleeping, surprised, and sad. Wanda, the expression on "Si Unyil"'s smiling face is almost similar to a normal facial condition, the difference between a normal smiling face is especially in the area of the mouth where the corners of the lips are curved and the midline of the mouth is slightly circular. However, certain smiles are shown with slightly parted lips, so that the teeth are slightly exposed. This attitude occurs when Wanda "Si Unyil" is in a happy and happy condition.

The expression on "Si Unyil"'s face when he is laughing can be seen especially in the area of the open mouth with curved lips. A laughing expression is seen with slightly parted lips so that the teeth are slightly visible. This attitude

occurs when Wanda "Si Unyil" is in a state of hearing or seeing funny things. Expression of astonishment when seeing or hearing something that feels odd. For example, when "Si Unyil" was surprised to hear Cuplis' complaints, he always had problems with his family every day. Wanda "Si Unyil" was in a state of astonishment seen in the shape of her eyes which were round with black eyeballs in the middle. On the circular eyebrows away above the eyes with the mouth slightly gaping and open.

Table 1. Wanda's characteristic in Unyil's Doll

Wanda's characteristic in Unyil's doll

Head	Eye-brows	Eyes	Nose	Skin Color	Mouth	Facial Expression	
						Smile	Laugh

The depiction of the figure's facial expressions can look like Wanda when laughing, angry, crying, sleepy, sleeping, surprised, and sad. Analysis of the depiction of expression in this presentation through the most prominent and well-known figures in society at that time and relevant to current conditions, namely the figures "Si Unyil", Pak Raden, Cuplis, Meilani, Pak Unyil (Unyil's Father) and Pak Ogah. After the characteristics that can be seen on the head of the doll have a distinctive head shape and facial expression on each of the characters, then it can be seen on the body. The characteristics found on the body are clothes and attributes. After the doll is formed with these characteristics, it will show the expression or *Wanda* figure, which is an expression that describes the signs that indicate the mood of the doll character which is influenced by the physical condition. This expression occurs at certain times, such as happy, sad, confused, angry, and so on.

Wanda describes the mood, physical condition, or environment of certain popular characters so that they are featured in various stories. *Wanda* is not just an expression that can be perceived visually, it has a comprehensive meaning, which shows the mood, physical condition, and environment of the puppet character. Visually, the characteristics of *Wanda* can be seen in the elements of the doll's face. The expression of a doll can have a certain color if all the elements of the expression, such as the attitude of the head, eyebrow pattern, eye pattern, nose pattern, mustache pattern, and mouth pattern, still refer to one unit. The characteristic of Unyil's expression has similarity with universal emotional expression, so, that the representation has been more easily identified. Refers to

Stuart Hall in *The Question of Cultural Identity: In Modernity and Its Futures* (1992), representation is a very important concept in the culture; more similar representation to the universal meaning, then, clearer mutual understanding could be gained (Dewi, et al., 2020)

Figure 2. The new concept of the "Si Unyil" doll accompanied by Mr. Ogah (left) and Mr. Raden (right) is displayed in 3 dimensions

After the characteristics that can be seen on the head of the doll have a distinctive head shape and facial expression on each of the characters, then it can be seen on the body. The characteristics found on the body are clothes and attributes. After the doll is formed with these characteristics, it will show the expression of the Wanda doll, which is an expression that describes the signs that indicate the mood of the doll character which is influenced by the physical condition. This expression occurs at certain times, such as happy, sad, confused, angry, and so on. This is adjusted to the main roles played by "Si Unyil" and his friends his age, such as Cuplis, Usro, Ucrit, and Endut. The clothes worn by children in general are everyday clothes, not having the characteristics of certain regions in Indonesia.

The messy state of *Wanda* "Si Unyil" is the condition after "Si Unyil" has done something. For example, after a fight, there are two possibilities. Winners usually feel satisfied, happy, or relieved, with facial expressions such as smiling or laughing. The loser feels miserable and in a disheveled state, with disheveled hair or an untidy face, with a sad or crying expression. But the disheveled condition can also occur due to many problems, when you are in trouble so you don't have time to take care of your body condition or when Unyil just wakes up from sleep According to Suyadi who creates "Si Unyil", the puppet character "Si Unyil" has 12 facial features, in addition to the six common faces, such as normal facial expressions, smiling, laughing, angry, crying, and disheveled conditions, there are also facial expressions: sad, brooding, dumbfounded, surprised, sleepy.

Another supporting character that is also important to analyze is Pak Raden, the incarnation of a figure from the colonial era, with noble blood, who until now has not been able to adapt to the changing natural conditions of Indonesia. His nature is that he cannot die the feeling of aristocracy and still feel superior among the villagers. He lives awkwardly in the realm of development among rural people, so it is not clear what should be and what should not be. His appearance is unsympathetic and stingy but can stimulate the audience to look forward to his

return. Pak Raden's full name is Raden Mas Singomenggolo Jalmowono, (*singo* = lion; *menggolo* = leader; *jalmo* = human; *wono* = forest).

From the illustration above, the figure of Pak Raden is a character from East Java. This can be seen from the model of traditional Javanese clothing, namely wearing a `blangkon' which is worn on the head (Our Hope Foundation, 1998). His speaking style is with a strong Javanese accent and at certain moments he always hums Javanese songs, although sometimes his songs are mixed with Dutch. *Wanda* Pak Raden depicts an antagonist character and displays many past Indonesian human Wandas.

Figure 3. Pak Raden's puppet figure in "Si Unyil"

Pak Raden's character, for example, is temperamental, feudal, and stingy. The expression on Pak Raden's face that often appears is between anger and laughter, even though when in normal conditions his facial expression still looks angry. The elements of a laughing face are generally seen when the eyebrows are in a symmetrical circular oblique position with the shape of the eyes narrowed which is strengthened by the shape of the open mouth so that the teeth are visible. This lip shape is in a crescent-like position with both edges of the lips curling upwards. Pak Raden's *Wanda*'s condition was considered to be insulting and belittling other puppet characters, such as being arrogant and arrogant. In almost every episode, when he appears, he always plays an angry Wanda. Angry character *Wanda* will be stronger with thick eyebrows, big eyes, and a thick mustache. An angry facial expression is the opposite of a laughing expression. This *Wanda* happened when he was emotional, feeling very unhappy and hot because he was insulted, and treated badly, for example. The elements of this facial expression are visible on the eyebrows in a slanted position and the two ends of the middle meet, almost together. Strengthened by a round eyeball with black eyeballs in the middle. The mouth is in the shape of an inverted crescent, with the corners of the lips facing down.

Another character Unyil's friend, Cuplis, is a person who is not smart. His distinctive physical appearance is his bald head. Cuplis is a child who is often made fun of by his friends. Cuplis is a little more unique, because he always causes trouble, likes to see other people fight, likes to pit one against the other, and is reluctant to take responsibility for his actions, decisions, and behaviorhis. Among his friends, Cuplis is known for always causing trouble. He is the same age as "Si Unyil".

When observed from the physical characteristics that appear striking from Cuplis are the shape of his bald head with facial features that have round eyes with black pupils in the middle. Thin eyebrows curved in rhythm with the arch of

the forehead slightly widened upwards. In the gaping mouth slightly pulled forward. The facial features on the cheeks are rounded so that Cuplis's face looks like a balloon. Cuplis's nose has a characteristic, round shape. These facial features represent a stupid person, even more towards the facial features of an imbecile. However, as mentioned above, Cuplis has a unique personality, even though he seems stupid, he tends to cause trouble and likes to pit his friends against each other.

Figure 4. Cuplis's figure doll

The special circumstances of Cuplis' role and character can be a source of various situations and conflicts in the film. Cuplis' interesting role often creates conflict due to family conditions. Cuplis is the oldest child. He has to look after his younger siblings, except for the youngest sibling who is still a baby and still has to be carried by his mother. Cuplis' three younger siblings are still small, Ciner, Caplin, and Cimot, All of them are brothers and all have bald heads. The second younger sibling is still in grade one, while the third and fourth younger siblings are still not at school. In the early episodes of the stories, the backbone of the family still relies on the income of Cuplis's father. His family's economic situation was mediocre. However, Cuplis' father still hopes to have another daughter. Because according to him "many children is a lot of fortune".

The facial expression of *Wanda* Cuplis is somewhat unique. Cuplis is a character who plays a role in the film "Si Unyil" as part of a family with burdens of life that are always in trouble, so when normal Cuplis' face appears with a sad impression. The facial expression of the Cuplis character is generally not owned by other characters. The elements of Cuplis' facial expression when normal (sad impression) are seen when the eyebrows are in a symmetrical circular position above the eyes with round eye shapes which are strengthened by the slightly open mouth shape (Boeree, 2004).

Figure 5. Meilani's figure doll

Meilani in "Si Unyil" plays a girl of Chinese descent who is useful for carrying messages to encourage reform. The common features of Meilani's figure are the shape of her slanted eyeballs and white skin. Even though she is of Chinese descent, Meilani likes to help her friends so she hopes to become a character that can attract children's sympathy. What is evident from her daily demeanor is that she is always dressed fashionably and luxuriously. This condition strengthens the picture that Meilani is a child from a wealthy family. Meilani herself is Protestant. Wanda Meilani's facial expressions often appear in normal conditions. Meilani who plays a girl of Chinese descent brings messages to encourage reform. The common features of Meilani's figure are the shape of her slanted eyeballs and olive skin. Meilani's character acts as a good child and likes to help her friends so she is expected to be a character who can attract children's sympathy. The look on her face can be seen in the position of the eyebrows that curl over her narrow eyeballs, and her thin mouth gives the impression that she is talking because Meilani often acts as a smart, outgoing child and often hosts shows and likes to greet people she meets.

Pak Ogah is one of the figures who are familiar in the community with the jargon "Cepek first and don't mind it" which he often says. In "Si Unyil"'s broadcast, Pak Ogah is depicted as an unemployed figure with a characteristic smooth bald head. As a lazy person, Pak Ogah hangs out at the Ronda Post more often than looking for work. He is also described as someone who often gets bad luck every time he wants to try something. Pak Ogah's facial expression, which generally has a pitiful impression, is seen when the eyebrows are in a symmetrical circular position above the eyes with round eye shapes with visible eyelids which are reinforced by the slightly open mouth shape.

Figure 6. Pak Ogah's figure puppet

Pak Ogah is described as a person who is not smart, his physical appearance has a shaved head similar to Cuplis's physique, and is a person who is often made fun of for his stupidity. Mr. Oagah is a picture of a lazy man. His job is just to beg everyone he meets. Pak Ogah's well-known saying is that when asking for services, the words "*Cepe* (one hundred rupiahs) first, please ...." Every dialogue between Pak Ogah and anyone he meets always ends in the hope of getting something in return.

Unyil's father (Pak Unyil) plays the role of a farmer who is firm and honest. *Wanda* can be seen in the shape of the eyes which are three-quarters round with a black eyeball in the middle. Above the eyes you can see circular eyebrows with medium thickness, showing sharp eyes. This picture is enhanced by the appearance of a thick mustache under the nose. Pak Unyil always wears traditional Javanese clothing complete with a 'blangko' on his head.

The clothing worn by the "Si Unyil" puppet actor reflects Indonesian clothing, such as on the uniforms of elementary school-age children. This is adjusted to the main role played by "Si Unyil" and his friends who are the same age, such as Cuplis, Usro, Ucrit, and Endut. There is an exception for "Si Unyil"'s cousin friends, namely Si Kinoy whose age is below "Si Unyil"'s age, ranging from pre-school to grade one or two in elementary school.

Figure 7. Indonesian elementary school's uniform used on "Si Unyil"

The clothes worn by the child dolls are generally in everyday clothes and do not have specific regional characteristics in Indonesia. As for what is meant by the notion of everyday clothing here is a set of clothes worn at home, at school, or while playing. Except for the set of clothes worn by "Si Unyil", there is a difference, namely with his trademark "cap" as a head cover and sometimes wearing a sarong over his body. Visually, the appearance of the clothing will affect the doll's appearance. "Si Unyil"'s appearance gives the impression that he is not only a village boy but also a child who is "nyantri", pious or devout in worship.

The characteristics that will be formed on dolls and doll faces such as eyes, nose, and mouth, are guided by a sketch by Suyadi as the first step in the formation of a character study of the visual elements of dolls and doll faces (Tabrani, 2005). The stage when the doll's head has been formed, the next stage is painting and giving more detailed colors, namely eyebrows, eyes, ears, mustache, lips, hair, and ears. This stage is the final stage that will determine the character with a particular doll. Furthermore, the doll's body is given clothes. Based on the observations, people in rural areas, including children, are always seen wearing a sarong around their bodies in their daily lives. For example, the children in the Tengger area, who also have the same way of wearing the clothes "Si Unyil" wears, wear a headband and wear a sarong. Men in Priangan and Cirebon generally also wear a poleng/polecat sarong.

Figure 8. Children at Tengger use "ikat" and "sarong" as their everyday clothing. It also describes their cultural identity.

How to wear a sarong varies according to habits. Sometimes it is veiled, tied to the waist, or wrapped around it. On the front of the bendo or blangkon worn in Priangan and Cirebon, there is a 4 cm wide line that gets smaller and smaller. The clothes or clothes worn on doll figures with adult characters, some of the main characters display clothes that represent the characteristics of certain regions or ethnicities (Suhardiman & Sujadi, 1970). Like the clothes worn by Pak Raden and Pak Unyil, they are clothes that come from Java (Figure 8). This is very strongly seen in the use of blangkon with a combination of typical Javanese clothes with batik motifs; similar to the clothes worn by Engkong Meilani. On the other side, Unyils's mother, who has a distinctive appearance, always wears a kebaya. On the head hair that is always in a Javanese bun, there is a prototype of a mother who is diligent in taking care of the household and loves her children very much, obedient to her husband, so that she often troubles herself.

Wanda has developed to be an expression of every character, becoming a code of cultural identity, represented by the clothes that have been worn by all the figures on "Si Unyil". The element of "nuance" in the various aesthetic cultural elements in works of art and culture in Indonesia in "Si Unyil" are not needs to be contrasted, however, it can contribute to shaping and developing the uniqueness of the work (Dewi, 2023). Visual analysis of puppet figure possible to gain knowledge about cultural identity in some tribes, or, Indonesian. Even though not every film that has used figure or puppet represent Indonesian culture briefly and consistently; the "Si Unyil" film from its first release until now, has kept a strong commitment to representing the value of Pancasila; and visualizing many good values of Indonesian society.

Conclusion

"Si Unyil" film released in the 1990s, which was once a film popular with children, now no longer attracts the interest of the millennial generation. In fact, "Si Unyil" has many positive values that we can get, and has a strong impact on inspiring programs showing children nowadays. "Si Unyil" has become an inseparable part of popular culture in Indonesia, and many people cannot forget the various elements of this series, which have become a societal idiom to date. The description of the story themes presented is closely related to Indonesian culture which is based on the ideology of Pancasila, Bhineka Tunggal Ika. The

film also creates characters representing various ethnic groups in Indonesia, such as a character named Ucrit who is a Christian, representing a message of religious harmony; and a figure named Meilani, a child of Chinese descent who represents assimilation.

Following the motto Bhineka Tunggal Ika, all the figure in "Si Unyil" seeks to unite ethnic groups, through clothing displayed with various symbols that reflect the cultural norms and values of an ethnic group in Indonesia. The clothes worn by the puppet figure also affect the figure's *wanda* or the figure's expression. However, clothing also has the function of being able to distinguish each role or character of the figure, including the identity of regional origin in Indonesia, helping to bring the figure character to life in its role and to add to the beauty of the appearance. Analysis *Wanda* of Unyil and other supporting characters such as Pak Raden, Pak Ogah, Cuplis, and Meilani bring the conclusion that all the figures shown have a unique head structure and facial and body features for each character.

The depiction of *Wanda* (the figure's facial expressions) concludes that the shape of the eyes, eyebrows, nose, mouth, mustache, color, and demeanor create communication's function, depending on what situation developed on the scene. Meanwhile, the characteristics of the body can be seen from the clothing and attributes that represent typical Indonesian clothing, such as in the uniforms of elementary school worn by Unyil, Cuplis, and Meilani; and the clothes of adult figures that use cultural attributes that can be seen as representation from certain tribes and regions in Indonesia.

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AN ANALYSIS OF COMMISSIVE SPEECH ACTS USED BY THE MAIN CHARACTERS IN WOMEN-CENTRIC MOVIES

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Abstract
This study explores the usage of commissive speech acts in the women-centric movies "Little Women" and "Enola Holmes." It employs Searle's classification of speech acts (1979), along with Hymes' social structure theory (2001) and Brown & Levinson's politeness theory (1987). The analysis uncovers various types of commissive speech acts in movies set in the nineteenth century. Furthermore, it reveals that the employment of commissive speech acts and the politeness strategies employed by the characters are significantly influenced by the social structure of their respective societies. These findings contribute novel insights to the existing theories and extend the scope of sociopragmatics research, particularly in evaluating movies within academic settings. The study suggests conducting further research encompassing diverse cases, exploring other aspects of speech act studies, and engaging in comparative or cross-cultural analyses.

Keywords: commissive speech act, sociopragmatics, women-centric movies

Introduction

This study focuses on the examination of commissive speech acts in the women-centric movies "Little Women" and "Enola Holmes," making it a noteworthy contribution. The dialogues in these movies depict everyday communication in the nineteenth century. Both films incorporate flashbacks, referring to past events and suggesting the presence of commissive speech acts linked to future actions. "Little Women," directed by Greta Gerwig, is based on Louisa May Alcott's renowned novel (Sony Pictures, 2022). "Enola Holmes" is a 2020 movie adaptation of Nancy Springer's novel of the same name (Morris, 2020). Both narratives revolve around women living in the nineteenth century. According to Agustin and Harsono (2013), "Little Women" is set in a New England town in the United States during the 1860s, while "Enola Holmes" takes place in England in 1884, towards the end of the Victorian era. These women-centered movies have received positive reviews on the Rotten Tomatoes Tomatometer, with scores exceeding 90%. The researchers are drawn to these films due to their significant moral elements and portrayal of young women's lives in the nineteenth century. The differences in status and power during that time

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suggest that the characters' politeness strategies vary depending on their conversational partners.

Previous scholars have investigated "Little Women" from various theoretical perspectives, such as commanding acts (Ilmiyah, 2021) and pragmatic analysis of motives through flouting the maxim (Sabila et al., 2021). Similarly, studies on "Enola Holmes" have explored politeness strategies and maxim violations (Farhana, 2021), semiotic analysis (Nadidah, 2021), representation of gender roles (Paananen, 2021), and feminism (Purnama et al., 2021). However, this research aims to study these movies from a sociopragmatic framework, focusing on women's emancipation. The study aims to analyze the types of commissive speech acts used by the main characters in "Little Women" and "Enola Holmes," as well as investigate the social structures and politeness strategies associated with these acts. According to Searle (1979), "commissives" refer to illocutionary acts intended to compel the speaker to undertake future actions. Commissives, such as pledges, promises, refusals, and threats, express the speaker's desire to do something (Huang, 2015).

This study aims to explore new findings, address gaps in previous research, and contribute valuable insights to the field. It seeks to enrich academic discussions on linguistic studies in sociopragmatics, specifically regarding the social structures and politeness strategies related to commissive speech acts and the study of nineteenth-century movies. Moreover, this research serves as a bridge for future sociopragmatics studies. By providing a comprehensive understanding of the investigation, it offers significant value to academicians. Therefore, this study holds significance and should be examined further.

Speech acts in a sociopragmatic perspective

Speech acts are fundamental to pragmatics, focusing on language in context. According to Huang (2015), speech acts play a crucial role in communication. In this research, the analysis specifically centers on speech acts within movies that are adaptations of novels. Austin (1962) defines speech acts as the actions performed when uttering something. Yule (1996) expands on this by explaining that speech acts are categorized and labeled based on their nature, such as complaint, invitation, or promise. The descriptive terminology used for these speech acts reflects the speaker's communicative goals when producing utterances.

When engaging in speech acts, speakers anticipate that listeners will understand and interpret their communicative intentions (Cutting & Fordyce, 2021). This mutual understanding is facilitated by the speech conditions surrounding the act of communication. These conditions include factors like the context, the participants involved, and the shared knowledge or assumptions within the communication situation. Collectively, these occurrences of speaking, encompassing various speech acts and their contextual elements, are referred to as speech events.

To further refine the theory of speech acts, Austin (1962) proposes three categories: elocutionary, illocutionary, and perlocutionary. Locutionary speech acts refer to the basic act of producing meaningful linguistic expressions during speech. If a person struggles to generate coherent utterances in a language, they may fail to execute illocutionary acts. Illocutionary speech acts, on the other hand,

represent the speaker's intention behind their speech. This type is central to the study of speech acts, as it encompasses the communicative purposes of an utterance, such as making statements or requests. Perlocutionary speech acts involve the interlocutor's reaction in response to an utterance, as it aims to elicit a particular effect or response.

Searle (1979) further categorizes illocutionary acts into five types: declarations, representatives, commissives, directives, and expressives. Declarations are speech acts that bring about changes in the world through words, typically requiring the speaker to hold a specific institutional role. Representatives involve the speaker expressing their belief or disbelief in the truth of a proposition. Commissives are speech acts in which the speaker commits themselves to future actions, such as promises or vows. Directives are speech acts used to prompt others to take specific actions, while expressions involve the speaker expressing their emotions or feelings.

Parker (1986) offers a different classification of speech acts consisting of four categories. Literal and direct speech acts align the speaker's intention with their explicit statement. Non-literal and direct speech acts deviate from a literal interpretation, but the form of the words remains closely linked to the intended meaning. Literal and indirect speech acts involve the speaker intending to be understood differently from the literal meaning of their words. Non-literal and indirect speech acts do not align with the literal interpretation and are indirectly correlated to the speaker's intention.

By applying these theoretical frameworks, this research aims to examine the types of commissive speech acts used by the main characters in movies adapted from novels. Additionally, the study seeks to investigate the social structures and politeness strategies associated with these speech acts. Through this analysis, researchers can gain insights into the complexities of communication within the narrative contexts of these women-centric movies. Furthermore, this research contributes to the broader field of sociopragmatics by expanding our understanding of the social dynamics, politeness strategies, and speech acts employed in nineteenth-century movies.

Commissive speech acts

Commissive speech acts belong to the category of illocutionary acts identified by Searle (1979). These acts are commonly observed in everyday conversations and involve the speaker committing to perform future actions. Commissives are characterized by the speaker's intention to bring about a specific future state through their words. They require sincerity of intention, and their direction of compatibility is from the world to the word. Promises, threats, refusals, and pledges are examples of commissive speech acts.

Promises are declarations in which the speaker states their obligation to perform a particular action in the future. They serve as verbal commitments made by one person to another, reminding the speaker of their commitment. Examples of promises include oaths, conditional promises, and one-word promises. The purpose of a promise is to convince the listener to believe the speaker's assurance. For instance, a promise such as "I will take you to watch the newest Transformers movie later when it is aired" reassures the listener that the speaker intends to accompany them to the theater.

Threats are considered commissive speech acts because they indicate the speaker's intent to bring about negative consequences or make things difficult for someone (Martínez, 2013). They imply that the speaker will act in a harmful or unpleasant manner if the listener does not comply with their wishes. Threats aim to persuade the listener through the fear of undesirable outcomes. An example of a threat is, "If you screw around, I won't hesitate to do something."

Refusals are also classified as commissives as they involve the speaker's unwillingness to perform a particular action. As reactive speech acts, refusals serve as responses to initial requests or actions and can be both direct and indirect strategies employed by the speaker. They convey the speaker's rejection or denial of giving, receiving, or doing something. An example of a refusal is "We will not split apart because of the same mistake."

Pledges are promises made in a public context. They represent a firm commitment to follow through on future actions, although the action may not always be directed towards or against the listener. Pledges demonstrate a strong dedication to upholding certain principles or values. For example, "I pledge to do the best of my God-given abilities to live in peace and harmony with my fellow students," signifies a commitment to fostering a positive and harmonious environment.

This study focuses on examining the use of commissive speech acts in conversations portrayed in 19th-century movies. Specifically, the researchers analyze the patterns of commissive utterances among the main characters in the movies "Little Women" and "Enola Holmes." By exploring these commissive speech acts, the study aims to shed light on the communication dynamics within these cinematic narratives.

Language in women-centric movies

Commissive speech acts, which encompass promises, threats, refusals, and pledges, play a significant role in communication within women-centric movies. These speech acts reflect the characters' intentions to undertake future actions. The researchers aim to examine the politeness strategies employed by the main characters in the movies "Little Women" and "Enola Holmes" within the context of commissive speech acts. By adopting a sociopragmatic framework, the study explores how these strategies are influenced by the characters' social class and the specific social contexts depicted in the films.

The analysis of social structures in the conversations portrayed in the movies reveals the influence of the characters' social backgrounds on their use of commissive speech acts. Hymes' sociolinguistic theory, which highlights the link between language and social structure, provides a foundation for understanding this relationship. According to Holmes (2013), an individual's manner of speaking is shaped by the social context in which they interact. This connection between language and social structure is evident in the dialogues of the characters in "Little Women" and "Enola Holmes". Social factors are embedded within the components of speech, as explained by Hymes' theory. The SPEAKING model, consisting of Setting and scene (S), Participants (P), Ends (E), Act sequence (A), Key (K), Instrumentalities (I), Norms of interaction and interpretation (N), and Genre (G), illustrates the various factors that influence language use (Wardhaugh,

2005). These components can be observed in the dialogues of the movies, demonstrating their relevance to the study of commissive speech acts.

The researchers also aim to explore the types of politeness strategies employed by the characters in the two movies to convey commissive speech acts, utilizing a sociopragmatic perspective. Politeness strategies within the scope of sociolinguistic studies are employed to analyze the characters' dialogue. Grice's cooperative principle, which encompasses maxims of quantity, quality, relevance, and manner, provides a framework for understanding politeness. Leech (1963) also presents maxims, including the politeness principle, which includes tact, generosity, approbation, modesty, agreement, and sympathy maxims. Additionally, Brown and Levinson's (1987) politeness theory serves as a benchmark for many linguists and pragmatists. Although Thomas (1995) disagrees with the notion that positive and negative politeness contradict each other, the researchers consider both perspectives valid. Conversation can be perceived as positive and negative politeness depending on the context.

The researchers adopt Brown and Levinson's politeness theory as a foundation for their study, as it is widely recognized in the field of linguistic politeness. This theory encompasses bald on-record, positive politeness, negative politeness, and off-record strategies. Bald on-record speech acts are direct and leave little room for interpretation, often in the form of imperatives. Positive politeness aims to maintain positive faces by emphasizing closeness, unity, and cooperation. Negative politeness seeks to respect negative faces by allowing space between interlocutors and providing options. Off-record strategies employ indirect speech acts or flout maxims to convey requests or directives without explicitly addressing them to a specific person.

By integrating these concepts, the researchers analyze the commissive speech acts employed by the main characters in women-centric movies. Searle's and Brown & Levinson's theories contribute to the pragmatic aspect of the study, while Hymes' concept adds a sociolinguistic dimension. Drawing on Hymes' (2001) and Brown & Levinson's (1987) theories, the research investigates the use of commissive speech acts in "Little Women" and "Enola Holmes". It explores how social class and politeness strategies are manifested in the characters' dialogues when conveying commissive speech acts. Each character demonstrates unique speech patterns, highlighting the importance of adopting a sociopragmatic approach in this study.

Method

This study utilized a qualitative descriptive method to investigate the portrayal of commissive speech acts in "Little Women" and "Enola Holmes" from a sociopragmatics perspective. The researchers applied Searle's (1979) theory to identify commissive speech acts in the movies while also drawing on the sociopragmatic theories of Hymes (2001) and Brown & Levinson (1987) to analyze the characters' performance of these speech acts.

To collect the data, the researchers watched the movies multiple times, utilizing digital media streaming with English subtitles. They also read the transcripts of the movies to gain a better understanding of the storyline. The data consisted of various utterances constituting commissive speech acts extracted from dialogues involving the main characters. The research focused on two

women-centric movies set in the nineteenth century: "Little Women", a 2019 film adaptation of Louisa May Alcott's novel, and "Enola Holmes", a 2020 mystery movie based on Nancy Springer's book.

Once the data was gathered, it underwent qualitative analysis to examine the commissive speech acts expressed by the characters in the movies. The researchers followed several steps to analyze the data. They compiled a list of utterances containing commissive speech acts and then determined the social class and politeness strategies employed in those utterances using Hymes' (2001) theory and Brown and Levinson's (1987) concept of politeness strategies, including bald on-record, negative politeness, positive politeness, and off-record. Each collected piece of data was assigned a code to represent the specific type of commissive speech act, such as Pro for promises, Thr for threats, and Ref for refusals. The data source was also indicated using the codes Lw for "Little Women" and Eh for "Enola Holmes". This coding system facilitated easy reference to the data in the appendix. The researchers repeated these steps until the data sufficiently addressed the research questions. Finally, the findings were summarized based on the analysis process, aiming to address the research problem stated in this study.

Findings

The researchers' findings include an examination of promises, threats, refusals, and pledges. This study aims to give a taxonomy of commissive speech acts and examine the social class and politeness of the characters in "Little Women" and "Enola Holmes". Some data has been obtained from the conversation of the characters in the movies.

Types of commissive speech acts

The study investigates four types of commissive speech acts in the movies "Little Women" and "Enola Holmes": promises, threats, refusals, and pledges, as defined by Searle (1979). The data collected for this study consists of 120 instances of promises, 14 instances of threats, and 22 instances of refusals. However, no instances of pledges were found in either movie. The findings are presented in Figure 1 below.
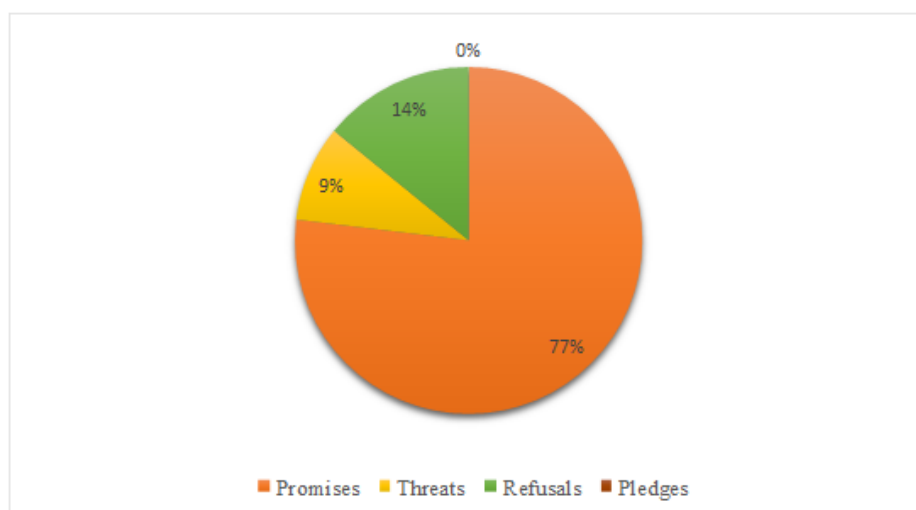
Figure 1. Commissives in women-centric movies

Since both movies revolve around family dynamics, the absence of pledges is expected. Pledges typically occur in more formal contexts such as politics, the state, royalty, or conversations with individuals of high social status. In contrast, promises are the most frequently employed form of commissive speech act by the characters in the movies. "Little Women" features 85 instances of promises, while "Enola Holmes" includes 35 instances. The prevalence of promises can be attributed to the narrative structure of both movies, which incorporate numerous flashbacks and references to future events. These narrative techniques introduce earlier events into the chronological plot, leading to a greater emphasis on promises. "Little Women", in particular, incorporates flashbacks extensively throughout the storyline, while "Enola Holmes" showcases a wide range of past events. The following examples provide instances and descriptions of the commissive speech acts employed by the main characters in these women-centric movies.

Promises

Example 1
Eudoria: *Thank you for your irises. Now, **if you ever... ever need me, I'll be looking out for them***.
Enola   : *You have to go.*
Eudoria   : *Yes, but... let's just stay like this for a bit.*
Enola   : *I'd like that too.* **(Pro.Eh.2)**

In the movie "Enola Holmes", one example of a promise occurs in a heartfelt conversation between Eudoria and Enola. Eudoria expresses gratitude to Enola for a gift she has received, saying, "Thank you for your irises. Now, if you ever... ever need me, I'll be looking out for them." This statement carries a commissive meaning, as Eudoria is making a promise to Enola. She wants Enola to believe that if she ever needs assistance or support, Eudoria will be there for her. The use of the word "will" in Eudoria's statement, specifically in "I'll be looking out for them," signifies a commissive speech act. Eudoria is committing herself to future action, assuring Enola that she will actively watch over and help her whenever the need arises. This promise serves to strengthen the bond between Eudoria and Enola, emphasizing their deep connection and Eudoria's willingness to support her daughter. It reflects the caring and supportive relationship portrayed in the movie, as well as the characters' commitment to one another. In conclusion, this example demonstrates how promises are used as a powerful form of commissive speech act in the context of the movie. They convey a sense of trust, assurance, and dedication between the characters, further enhancing the narrative and emotional depth of the story.

Threats

Example 1
Dashwood   : ***If you end your delightful book with your heroine a spinster, no one will buy it.*** *It won't be worth printing.*
Jo   : *I suppose marriage has always been an economic proposition. Even in fiction.*
Dashwood   : *It's romance!*

Jo   : *It's mercenary.*
Dashwood   : *Just end it that way, will you?*
Jo   : *Fine.* **(Thr.Lw.2)**

In the movie "Little Women", a notable example of a threat occurs during a conversation between Dashwood and Jo. Dashwood expresses his opinion that if Jo ends her book with the heroine being a spinster, it will not be worth printing, and no one will buy it. He wants Jo to comply with his desire to change the storyline to make the book more marketable. The statement, "If you end your delightful book with your heroine a spinster, no one will buy it," is a clear expression of a threat. Dashwood uses the potential negative consequence of the book's failure as leverage to manipulate Jo into altering her creative vision. By making this threat, Dashwood intends to influence Jo's decision-making and steer her toward conforming to his commercial expectations. He wants her to prioritize the marketability of the book over artistic integrity or personal choices. Jo's response of "Fine" indicates her reluctant agreement to Dashwood's demand. She recognizes the potential consequences and decides to comply with his wishes, albeit begrudgingly. This example demonstrates how threats can be employed as a commissive speech act to assert control or exert pressure over another person. In the context of the movie, it highlights the power dynamics and challenges faced by Jo as she navigates societal expectations and the commercialization of her artistic work. Threats, as portrayed in this scene, add tension and conflict to the narrative, showcasing the struggles faced by the characters in their pursuit of creative freedom and personal fulfillment.

Refusals
   Example 1
Tewkesbury : *Where's your destination? I'm going to...*
Enola   : *London.*
Tewkesbury : *Well, then, shall we, um, stick together? If you like.*
Enola   : ***No. We'll get to London and go our separate ways. Understood?***
Tewkesbury : *Understood.* (clears throat) *Totally. Entirely.* **(Ref.Eh.2)**

In the movie "Enola Holmes", a significant example of a refusal occurs in a conversation between Enola and Tewkesbury. Tewkesbury proposes the idea of sticking together as they both travel to London. However, Enola firmly refuses his suggestion. Enola's refusal is expressed through her statement, "No. We'll get to London and go our separate ways. Understood?" Her response indicates her disagreement with Tewkesbury's proposal and her intention to travel independently. By refusing Tewkesbury's offer, Enola asserts her independence and emphasizes her desire to maintain autonomy in her journey. She wants to make it clear that they will not be traveling together despite having the same destination. Tewkesbury, in his "Understood. Totally. Entirely" response, acknowledges Enola's refusal and accepts her decision. His clearing of his throat suggests a hint of disappointment or resignation at the fact that they will not be accompanying each other. This example highlights how refusals function as commissive speech acts to assert one's choice or refusal to engage in a suggested

course of action. Enola's refusal reinforces her strong-willed and independent nature, emphasizing her determination to navigate her path. In the context of the movie, Enola's refusal contributes to the development of her character, showcasing her assertiveness and willingness to make decisions that align with her own desires and values. Refusals, as portrayed in this scene, add depth to the characters and their relationships, reflecting the complexities of their journeys and the choices they make along the way.

How commissive speech acts are performed

The study examined how commissive speech acts were performed in the movies "Little Women" and "Enola Holmes", focusing on promises, threats, and refusals. The researchers utilized Searle's notion of speech act, Hymes' social class, and Brown & Levinson's politeness to analyze the data. Searle's categorization of commissive speech acts as literal or non-literal, as well as direct or indirect, provided a framework for understanding how these speech acts were expressed in female-centered movies. In the analyzed data, all commissive speech acts were found to be literal and direct. This suggests that the characters in the movies conveyed their promises, threats, and refusals explicitly and straightforwardly without employing figurative language or indirect communication strategies.

Furthermore, the implementation of commissive speech acts was strongly influenced by the social structure of society, as highlighted by Hymes (2001). The researchers examined four aspects related to social structure: age, social status, and the setting of the dialogue. The analysis revealed that the age of the participants, social status, and the setting of the dialogue played significant roles in shaping the performance of commissive speech acts.

Age was found to impact the form of language used in commissive speech acts. Different age groups may employ distinct language styles, resulting in variations in the expression of promises, threats, and refusals. Social status also influenced the performance of commissive speech acts. People from different social classes tend to use specific language styles, which is reflected in how they convey commissive speech acts. Moreover, the setting of the dialogue, whether formal or informal, also affected the expression of commissive speech acts. The language used in different settings varied, and this influenced how promises, threats, and refusals were conveyed.

Understanding the social dynamics and cultural context in which commissive speech acts are performed provides valuable insights into the linguistic strategies employed by characters in women-centric movies. The findings from this analysis shed light on how promises, threats, and refusals are expressed and how social factors and cultural norms shape the performance of these speech acts. The chart below depicts the study's findings.
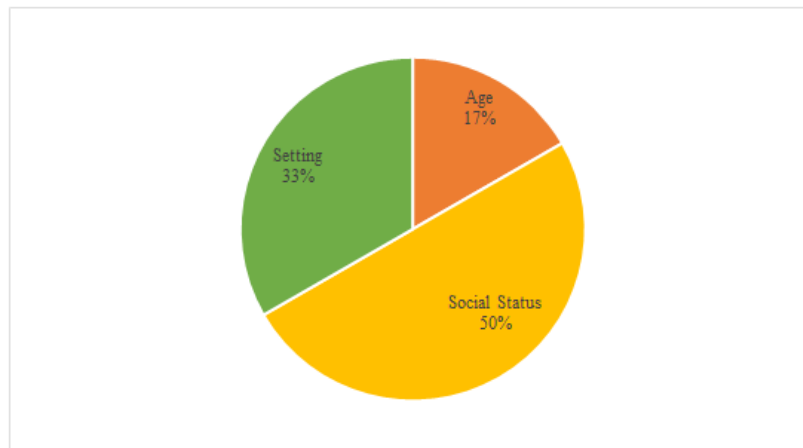
Figure 2. Influences of social structure

The study revealed that social status had the most significant influence on the performance of commissive speech acts in women-centric movies. Social status impacts the language used in commissive speech acts, as individuals with different social statuses tend to employ different language styles. Generally, higher social status is associated with the use of standard or more formal language in commissive speech acts. In contrast, lower-class individuals may use a different style of language, which may be less formal. This distinction in language usage based on social status is particularly evident in the dialogue of characters from different social backgrounds.

However, social status is not the sole factor that shapes the form of language in expressing commissive speech acts. The researchers also found that the closeness between participants played a role in determining linguistic choices. For instance, conversations between nuclear families differed from those between distant families, even if they shared the same high social status. This suggests that the level of intimacy or familiarity between participants affects the language used in commissive speech acts, regardless of their social status.

Furthermore, the researchers classified the commissive speech acts of female characters in the movies using Brown and Levinson's politeness strategies. The analysis revealed that all commissive speech acts employed the bald-on-record strategy involving direct communication. This aligns with the daily communication style of the nineteenth century depicted in the movies. Considering the disparities in status and power during that period, it can be inferred that characters employed different politeness strategies based on their interactions with different individuals. Politeness strategies were influenced by the visible social status of the era, as individuals tended to use more respectful and formal language when conversing with individuals of higher social status. The social context, such as the presence of others during the conversation or the closeness of the relationship between participants, also influenced the politeness strategies employed in commissive speech acts. Understanding the interplay between social status, language usage, and politeness strategies provides insights into the nuanced ways in which commissive speech acts are performed. It highlights the impact of social dynamics and cultural norms on the linguistic

choices of characters in women-centric movies, contributing to a deeper understanding of the portrayal of commissive speech acts in these narratives.

Discussion

Commissive speech acts are often carried out by societal norms. Commissive speech acts are expressed differently depending on the country and culture (Cutting & Fordyce, 2021). For instance, the term "Please attend" is frequently used as a request when issuing invites in Indonesian culture, which is essentially more than just an invitation.

Derived from Cutting (2002), it is common to find overlap when trying to classify utterances into commissive speech acts, meaning that a single utterance may belong to more than one macro class. The model of the commissive speech act has another issue in that it makes no provisions for spoken language used in everyday communication. It is challenging to fit into any of the classes due to the absence of semantic content. Consider the following data example:

Jo	: *We can leave. We can leave right now.*
Meg	: ***What?***
Jo	: *I can make money: I'll sell stories, I'll do anything - cook, clean, work in a factory. I can make a life for us.* (**Pro.Lw.1**)

The data example provided showcases a conversation between Jo and Meg from "Little Women". Jo expresses her determination to act and improve their lives, stating that they can leave immediately and that she is willing to do whatever it takes to make money and create a better future for both of them. In this dialogue, Jo's utterances demonstrate her commitment to future actions, suggesting a potential commissive speech act. However, it is important to note that the speech act model, particularly the commissive category, does not account for all types of utterances. In this case, Meg's response of "What?" serves as a backchannel and feedback signal. It indicates that Meg is paying attention and prompts Jo to continue speaking.

Backchannels are linguistic cues or responses that listeners provide during a conversation to signal their engagement and encourage the speaker. They have a social function and facilitate smooth interaction but are not commissive speech acts. Instead, they contribute to the cooperative nature of conversation by demonstrating active listening and maintaining the flow of communication. This highlights the limitations of the commissive speech act category within the speech act model. While the model provides a useful framework for analyzing speech acts, it may not fully capture the complexity and variety of everyday spoken language. Backchannels and other pragmatic phenomena play an important role in communication but fall outside the scope of commissive speech acts.

To gain a comprehensive understanding of the communicative dynamics in a conversation, it is necessary to consider a broader range of speech acts, such as backchannels, and acknowledge the social functions they serve. Incorporating these aspects into the analysis allows for a more nuanced examination of the interactive nature of discourse.

From a sociopragmatic perspective, commissive speech acts are seen as acts that not only convey literal or grammatical meanings but also carry social and

pragmatic implications. These acts are deeply influenced by the social and contextual elements present in the speaking situation. In sociopragmatics, commissive speech acts are understood to have both illocutionary meanings, which aim to influence the behavior or actions of others, and propositional meanings, which serve the purpose of conveying information directly.

The sociopragmatic approach recognizes that the meaning and impact of commissive speech acts extend beyond their surface-level interpretation. The intention behind a commissive speech act goes beyond simply conveying information; it is intended to elicit a specific response or action from the recipient. The success of a commissive speech act relies on the understanding and cooperation of the participants within the given social and cultural context. Moreover, the sociopragmatic perspective acknowledges that the effectiveness of commissive speech acts is contingent upon various factors, such as the relationship between the participants, their social roles, and the norms and expectations of the specific context. These factors shape the interpretation and reception of commissive speech acts, influencing how they are understood and responded to by the individuals involved. By considering the sociopragmatic aspects of commissive speech acts, researchers and analysts can gain a deeper understanding of the intricacies of communication and how speech acts are utilized to achieve social and pragmatic goals. It highlights the interplay between language, social dynamics, and context, shedding light on the multifaceted nature of commissive speech acts in interpersonal interactions. Have a look at the following example data:

Tewkesbury : *Why have you run? From home, I mean.*
Enola : *I didn't want to go to Miss Harrison's Finishing School for Young Ladies. Why have you?*
Tewkesbury : *Well, uh, a tree branch broke above me while I was collecting wild mushrooms. It should have crushed me, but I managed to roll out of the way, and I realized that...*
Enola : *What?*
Tewkesbury : *You'll laugh at me.*
Enola : ***I won't.*** **(Ref.Eh.1)**

In the given example, Enola's response of "I won't" to Tewkesbury's statement serves as a commissive speech act. It goes beyond a simple acknowledgment or assurance and carries a commitment or promise within it. Enola's utterance signifies her determination to fulfil the promise of not laughing at Tewkesbury, despite his anticipation that she might. From a sociopragmatic perspective, Enola's commissive speech act is influenced by the social and contextual elements of the conversation. In this particular exchange, Enola and Tewkesbury share personal stories and establish a level of trust and understanding between them. Enola's response not only reassures Tewkesbury but also demonstrates her willingness to uphold her commitment to him.

The effectiveness of Enola's commissive speech act lies in the context and the relationship between the characters. By making this promise, Enola aims to foster a sense of trust and create a supportive atmosphere in their conversation. Her commitment to not laughing at Tewkesbury contributes to the maintenance of

positive and empathetic interaction. This example highlights how commissive speech acts are intricately connected to social dynamics and interpersonal relationships. Enola's choice of words and her commitment to the promise she makes reflect her understanding of the importance of trust and respect in their conversation. The sociopragmatic analysis of this exchange allows us to appreciate the nuanced nature of commissive speech acts and their role in shaping interpersonal communication.

Commissive speech acts, when examined from a sociopragmatic viewpoint, are influenced by the social and cultural norms prevalent in a particular community (Searle, 1979). These norms play a significant role in determining the types of commissive speech acts used in specific contexts and how they are understood by listeners or interlocutors. The researchers in this study employed two women-centered movies, "Little Women" and "Enola Holmes", as research data to investigate the performance of commissive speech acts (Supri & Rahmatiany, 2021).

According to Searle (1979), promises, threats, refusals, and pledges are the four types of commissive speech acts. In the case of the movies analyzed, the focus was on promises, threats, and refusals, as pledges were not found due to the family-oriented nature of the films. The characters in the movies utilized commissive speech acts, particularly promises, as a way to convey future intentions and commitments (Husain, 2020).

The researchers applied Searle's notion of speech acts, Hymes' social class, and Brown and Levinson's politeness strategies to analyze how these commissive utterances were performed (Azizah & Suhardi, 2020). The findings revealed that all commissive speech acts in the analyzed data were literal and direct (Supri & Rahmatiany, 2021). The social context, including social status, was found to have a significant impact on the usage of commissive speech acts (Hymes, 2001). Different social classes employ distinct language styles, and the choice of politeness strategies may vary based on the social setting and relationships between participants (Brown & Levinson, 1987).

Compared to previous studies on commissive speech acts, this study offers novel insights by combining multiple theories and exploring the sociopragmatic implications of conversations in women-centric movies (Fatimatazzahro, 2018). While previous studies focused on specific movies or contexts, this research expands the framework by examining commissive speech acts in a broader range of films, contributing to the understanding of how social and cultural factors shape the use of commissive speech acts (Supri & Rahmatiany, 2021). In conclusion, this study provides a comprehensive analysis of commissive speech acts in women-centric movies, considering the influence of social and cultural norms, social class, and politeness strategies. By examining the sociopragmatic implications of these speech acts, the study enhances the understanding of how the social and cultural context affects their meaning, interpretation, and usage in film narratives, filling a significant gap in previous research (Azizah & Suhardi, 2020; Husain, 2020).

Conclusion

Contrary to the common belief that commissive speech acts are primarily found in political settings and romantic movies, this study reveals that they can

also be observed in nineteenth-century films. Both "Little Women" and "Enola Holmes" feature characters who make promises and commitments for future actions. The presence of frequent flashbacks in these women-centric movies allows the main characters to utilize promises more prominently than other types of commissive speech acts. The findings of the study align with Hymes' theory, which emphasizes that the social context strongly influences the usage of commissive speech acts. Commissives are closely tied to the social environment in which they occur, and individuals of different social statuses may employ different language styles and politeness strategies. In the case of the movies analyzed, the data predominantly exhibit a bald on-record strategy characterized by direct communication.

While this study provides valuable insights, it is important to acknowledge its limitations and suggest potential avenues for future research. The focus of this study is limited to commissive speech acts in women-centric movies, specifically from the nineteenth century, thereby restricting its generalizability. To overcome this limitation, future research could explore a broader range of films and consider comparative or cross-cultural studies to gain a more comprehensive understanding of commissive speech acts. Additionally, it would be beneficial to investigate other types of speech acts present in women-centric movies, as they can contribute to a more comprehensive analysis of communication patterns in film narratives.

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JAVANESE MEDICINAL MEASURE LEXICONS (NUMERAL CLASSIFIERS) IN *SERAT PRIMBON RERACIKAN JAMPI JAWI*

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Abstract
Traditional medicine in a global context has been observed widely in several countries. Research on traditional medicine has not been massively conducted in Indonesia, especially in Java. The present research, in response to the area of this subject, is an initial study to observe and examine the traditional medicine in Java, especially the medicine measurement system recorded in *Serat Primbon Racikan Jampi Jawi*. The measure system in traditional medicine has various lexicons as has been revealed in the lexicalization of numeral classifiers and the cultural context of the measurement system in traditional medicine recorded in *Serat Primbon Racikan Jampi Jawi*. The theoretical perspectives are composed of culture, semantics, and lexicography; using note-taking techniques as the data collection, dictionary method as the data analysis, definition and meaning description as the data presentation as well as its meaning relations. Based on the observation, there were 77 (seventy-seven) Javanese measure lexicons consisting of 60 (sixty) base words, 5 (five) affixed words, and 13 (thirteen) word combinations in *Serat Primbon Racikan Jampi Jawi*. Meaning relations found from the lexicons were abstract meaning relations by using 7 (seven) concepts of retrieval and concrete features with 6 (six) compositional constructions. The measure was obtained from 9 (nine) other fields of lexicon and was used to measure 25 (twenty-five) types of ingredients with one-to-one relations, one-to-two or more relations, and two or more-to-one relations. This research indicated that (1) The form of language adapts to the creativity and references in the measure; (2) The meaning of the measure characterizes the experience and knowledge of the Javanese people on the traditional medicine system in their everyday life; and (3) The measure system is the answer to the needs, specifications, and inheritance of the local wisdom of the Javanese people, particularly in the field of traditional medicine.

Keywords: Javanese manuscripts, lexicalization, measure, traditional medicine

Introduction
    Research on traditional medicine has been observed widely throughout the countries, among others, China. In China, (Liu, 2020) the research was conducted for animal vocabulary enrichment to establish a highly specialized animal corpus

for the effective translation of traditional Chinese medicine lexicons. The study arranged animal corpus denoting animal nouns from the animal noun meanings perspective combined with the theory of concept integration in cognitive linguistics.

The problems of traditional medicine in Indonesia, especially Java, have been initiated by former scholars which were then recorded in the Javanese manuscripts. One of them is *Serat Primbon Reracikan Jampi Jawi* (abbreviated as SPRJJ) which is the local wealth of the 17th-18th century people. The manuscripts contain traditional medicine used to treat various diseases among people in this era. The authors believe that the manuscripts' records can enrich the treasures of today's medicine.

However, the knowledge provided in the manuscripts containing ingredients for the herbal treatment is not easy to put into practice in today's treatment process. Apart from being written in the Javanese manuscripts that have gradually begun to be forgotten (Suwarno, 2021) and the methodical terms, the names of medicinal plants in SPRJJ are not easily interpreted in today's Javanese language. Therefore, this research is a form of thorough work to solve the above problems by adjusting to language meanings and understanding in the time the manuscripts were made before using the SPRJJ.

In language, this measure system is conceptualized in the measure lexicons (Selvia & Imelda, 2020). Lexicons, such as *pucuk, ros, jempol, punggel, tugel,* and *jodho*, are used to measure the composition of ingredients. The lexicons are then used as classifiers (Kridalaksana, 2008). The classifiers were taken from the representative words of the object being used for measuring the composition, such as *pucuk* for ingredients in the form of leaves and *jempol* for ingredients in the form of tubers with the size of about a human thumb. The changes in the meaning of the lexicons also occurred due to these classifiers, such as the word *tugel* which is originally a verb that becomes a classifier. It is used for ingredients in the form of rods or segments that can be cut. Besides, other words, such as *tekem, jumput, genggem*, and *kepel*, were also found and could be classified into words referring to 'the results of activities using hand'.

Such classifications are common in languages (Nida & Sebeok, 1979). The lexicon analysis can enrich the repertoire of medicine, even the progress of medicine itself. The semantic lexicons can accommodate natural language processing programs analyzing medical narratives (Johnson, 1999). It can even enrich the repertoire of the multilingual medical lexicon as it does (Markó, Schulz, & Hahn, 2007). Natural Language Processing is a breakthrough in human and computer communication that allows humans to interact with computers. In this case, documentation of the Javanese measure lexicons is significant and urgent to enrich global knowledge. Also, it has become the part of industrial era 4.0 and the artificial intelligence era.

The results of this research indicated that research on the measure lexicons in medicine is uncommonly conducted. The last research was found in 1999 and 2007 in the United States of America. This means that few linguists have contributed to this significant research.

The objectives of this research were to analyze the lexicalization of measure classifiers in traditional medicine composing written in SPRJJ. The lexicalization included the formation of the words, their referent sources, the changes in meaning, definition, and the use of the lexicons. The objective of this research is to examine

the Javanese cultural context of the herbal medicine measure system written in SPRJJ. The manuscript had been observed by Adji (2015). There were 1734 traditional herbs found in Adji's research which contains many measure lexicons.

Research on numeral classifiers in Bahasa Indonesia has been conducted by Nadra, Wahyuni, and Mahsun (2014) who found 43 forms of classifiers. The classifiers were divided into three: (a) single nouns, (b) collective nouns, and (c) noun classifiers in a unit of measurement. In the context of buying-selling processes, the classifiers mostly used in traditional wholesale markets in Jakarta and Surabaya are noun classifiers in a unit of measurement.

Research on classifiers in Bahasa Indonesia has also been conducted by Maryani, (2011). In her research findings, the classifiers were divided into general classifiers and special classifiers. The position of quantifiers in Bahasa Indonesia is mostly found on the left of the noun where the quantifiers are attached, but it can also be located on the right of the noun where the confounder is attached. Research on quantifiers conducted by Kasih (2021) in the Javanese language found a uniqueness, showing the difference between the quantifiers for animate objects and inanimate objects. The quantifiers in the Javanese language distinguish its uses for animals, plants, and inanimate objects. Another research, conducted by Sasti (2017), shows more practical classifiers, indicating various classifiers in the Javanese language, especially numeral classifiers. They include unit, number, area (width), and distance. Sasti's research discussed the state of the modern Javanese language.

The semantic study of language portrays the relationship between cultural reality and language, one of which is to address the relations of the field of meaning. Kridalaksana (2008) defines the field of meaning as the realization of a certain universe through a set of lexical elements of language. The relations are reflected in a meaning component. It assumes that each lexical element has distinguishing elements (Sarifuddin, 2020). The distinguishing elements can be identified from the definition and meaning of the group of words being compared. In this case, the Javanese language has its local wisdom to mention or "realize" it in the form of the language of the measure system (Setiyanto, 2018). Local wisdom is knowledge found by certain local communities through a group of empirical experiences in attempting and integrating with an understanding of the culture and natural conditions of a certain place (Padmanugraha, 2010). Language will show it in collocation and set relations (Rizma, 2019). The former means there is a syntagmatic and linear relationship between words, while the latter means there is a paradigmatic relationship because words are replaceable to one another (Chaer, 2009).

Research or attempts to record the medical terminology have been conducted in other languages, although some errors were found (Mc Conchie, 1997; Stephenson, 2022). It shows that there is an attempt to properly record and publish cultural treasures, especially those regarding traditional medicine. In this research, the authors have observed and analyzed the field of meanings in measure lexicons more than just terminology as what has been conducted in other languages.

Nida & Sebeok (1979) described the stages in the analysis of diagnostic components, such as: 1) choosing words that have the same meaning as "medicine composition", 2) collecting data on referents in the Javanese language, 3) distinguishing the visible characteristics, 4) determining diagnostic components,

and 5) rechecking data that may have been missed. From these stages, definitions that are appropriate for this era are then drawn up (Ahimsa-Putra, 2019). and thus, the words related to the measure in the Javanese language are understandable in the present context. The recording is performed by using a lexicographic system. In lexicography, what is commonly done is compiling a dictionary or thesaurus (Halliday, Teubert, Yallop, & Cermakova, 2004). In the compilation of a dictionary, the order of entries is commonly used. Halliday explained that the entry contains: 1) entries (the details of word), 2) how to read, 3) part of speech, 4) etymology or information on the origin or the formation of the word, 5) its definition, and 6) its quotations or examples.

Method

This research explores the lexicalization of measure lexicons (numeral classifiers) in traditional medicine concoctions recorded in SPRJJ, a manuscript collection of the Reksa Pustaka Library, Pura Mangkunegaran, Surakarta. The manuscripts are the copied ones made on July 30, 1922 (Adji, 2015). This research used three stages of study.

First, the data collection was performed using note-taking techniques (Kesuma, 2007).This technique was completed by recording the classifiers associated with the measure. The recording comprised measuring lexicons, objects, and examples of the use of measure with the authentic text of the manuscript.

Second, the classifiers were analyzed using the dictionary method ((M. A. K., Halliday et al., 2004; M. A. K. Halliday, 2001). It was performed by providing the classifiers in entries and finding out their definition, information, and meaning. The definition, information, and meaning were then entered as a glossary in the analysis table. In addition to the dictionary method, the authors also used the thesaurus method to find out the closeness of meaning to other lexicons (M. A. K. , Halliday et al., 2004). This method connects the classifiers in a hyponymy and meronymy relationship. This method is also assisted by the referential equivalent method (Kesuma, 2007; Kridalaksana, 2008; Sudaryanto, 1995, 2015). This method addresses the relationship of linguistic units with something referred to which is something outside the language. The Javanese measure lexicons had a close relationship with the Javanese culture, especially in the health sector.

The last stage was the presentation of data. At this stage, the definition and meaning of the classifiers were presented and the meaning relations were formed. The definition and meaning relations were also described according to the culture of the Javanese people at the time the SPRJJ manuscript was made.

Findings and Discussion

Measure (Bahasa Indonesia: *takaran*) means a tool for composition making, *sukatan*, and measuring (Language Development and Fostering Agency of the Republic of Indonesia, 2022). It comes from the root word *takar* which means "unit of content measurement". Having provided the understanding of native Indonesian speakers, it can be concluded that what is meant by measure is a "tool or unit for measuring". In the SPRJJ manuscript, there were at least 77 words used to measure it.

There are 77 (seventy-seven) words in the Javanese language. It means that the Javanese language has various lexicons for measuring traditional medicine. It

also confirms that the Javanese people have thorough and specific methods of making traditional medicine proven by several research on the richness of Javanese medicines.

1. *beras*	27. *jodho*	53. *ros dariji*
2. *bungkul*	28. *jumput*	54. *saga*
3. *cangkir*	29. *kacang*	55. *sanyari pesagi*
4. *cekothokan*	30. *kati*	56. *sen*
5. *celub*	31. *kemiri*	57. *sendhok alit*
6. *cengkang*	32. *kepel*	58. *sendhok beling*
7. *cengkir*	33. *kilan*	59. *sendhok dhahar*
8. *cuwil*	34. *kilan pesagi*	60. *sendhok teh*
9. *cuwo alit*	35. *klingsi*	61. *sepalih*
10. *dariji*	36. *klungsu*	62. *sigar*
11. *dariji pesagi*	37. *kluwak*	63. *sirah peniti*
12. *dherek*	38. *lanjer*	64. *siwur*
13. *dhuwit*	39. *lembar*	65. *siyung*
14. *dim*	40. *lepek*	66. *tangkep*
15. *empu*	41. *lepek cangkir*	67. *tekem*
16. *endhas ayam*	42. *lerek*	68. *temu ros*
17. *gegem*	43. *mripat*	69. *tetes*
18. *gelas anggur*	44. *nyari*	70. *tugel*
19. *gendul*	45. *pang*	71. *udheg*
20. *glintir*	46. *pecak*	72. *ujung*
21. *gobang*	47. *pikul*	73. *uler*
22. *grigeh*	48. *pringkil*	74. *upa*
23. *iris*	49. *pucuk*	75. *uwit*
24. *iji*	50. *punggel*	76. *uwos*
25. *jempol*	51. *pupus*	77. *wuku*
26. *jimpit*	52. *ros*	

The words were used as measured lexicons in SPRJJ. In morphology, these words are categorized in quantifiers. In Bahasa Indonesia, quantifiers are words that usually go after a quantity to express and form a phrase called a numerical phrase. This may sometimes go before the numerical words (Maryani, 2011); for example, in "*Bawang jaler tigang bungkul*". The word *bungkul* is quantifier for *bawang jaler* (onion) and *tigang* (three) is numerical word.

Forms of grammatical units in the measure lexicons

There are at least two dynamics of word formation in language internally and externally (Simpen, 2021). The SPRJJ is particularly dominated by word formation or internal lexicalization. The external formation is found in the word *sen* which is an auditory loan word from the Dutch *cent* to refer to a currency coin. Borrowing in Javanese is also commonly present in bahasa Indonesia (Meysitta, 2018).

Finding the Javanese measure lexicons in SPRJJ is quite easy to do. Most Javanese native speakers are still familiar with these measures. These measures contain words that are common in the Javanese language. The measure lexicons will functionally be found in a sentence that refers to information on the number of

certain objects. In a sentence, these words occur in at least monomorphemic and polymorphemic forms. Morphologically, it can be further divided into root words, affixes, and compound words. Those types of words.

Base words

The former Javanese society had a broader and dynamic vocabulary of medicinal measure as reflected in the richness of the vocabulary in the form of base words. This shows that the Javanese society had a medicinal measure system that is rich in ecological explanations. The base words will later determine the dynamics of the vocabulary since it can be modified linguistically. Base words or single words are words referred to as monomorphemic (Ramlan, 2001; Susanti, Oktaviani, & Suryadi, 2021). This means that it cannot be segmented into meaningful forms. This type of medicinal measure includes the following lexicons:

1. *beras*	21. *jimpit*	41.
2. *bungkul*	22. *jodho*	42. *pucuk*
3. *cangkir*	23. *jumput*	43. *punggel*
4. *celub*	24. *kacang*	44. *pupus*
5. *cengkang*	25. *kati*	45. *ros*
6. *cengkir*	26. *kemiri*	46. *saga*
7. *cuwil*	27. *kepel*	47. *sen*
8. *dariji*	28. *kilan*	48. *sigar*
9. *dherek*	29. *klingsi*	49. *siwur*
10. *dhuwit*	30. *klungsu*	50. *siyung*
11. *dim*	31. *kluwak*	51. *tekem*
12. *empu*	32. *lanjer*	52. *tetes*
13. *gegem*	33. *lembar*	53. *tugel*
14. *gendul*	34. *lepek*	54. *udheg*
15. *glintir*	35. *lerek*	55. *ujung*
16. *gobang*	36. *mripat*	56. *uler*
17. *grigeh*	37. *pang*	57. *upa*
18. *iji*	38. *pecak*	58. *uwit*
19. *iris*	39. *pikul*	59. *uwos*
20. *jempol*	40. *pringkil*	60. *wuku*

Of the 59 (fifty-nine) medicinal measures of the base words, it shows that the base words can still be found in the daily life of the Javanese people. At least, it has been recorded in the Javanese Dictionary written by Poerwadarminta (Poerwadarminta, 1939). The Javanese medicinal measure lexicons are still well-recorded as numeral classifiers as well.

Affixed words

The former Javanese society used measure in all possible speech contexts, for example in sentences. The informative sentences must describe what is in the imagination of the addresser. This is related to the effectiveness of the sentences. The more effective the sentences are, the smoother the communication taking place.

In a sentence, the measure word sometimes requires a derivation process to adjust to the function of sentence. Therefore, the affixed words may be present.

Affixed words are basic words or words that are subject to affixes. It belongs to the polymorphemic category, meaning that it can be segmented into smaller meaningful forms. The word *cekothokan*, for example, can be segmented into {*cekothok*} and {*-an*}. *Cekothok* is a Javanese word that means "hand curve" (Gericke & Roorda, 1901). As for {*-an*} is a bound form which grammatically means "the result of an action performed on the basic word" (Wedhawati, et al., 2006).The following is an explanation of the affixed forms found in this research.

Table 1. Javanese affixes

No.	Measure Lexicons	Formation	Grammatical Meaning
1.	*cekothokan*	{*cekothok*} + {*-an*}	*-an* (allomorph) "the result of an action performed on the basic word"
2.	*nyari*	{*N-*} + {*jari*}	*Ny-* (allomorph) "to be in that state in the basic word
3.	*sanyari pesagi*	{*sa-*} + {*nyari pesagi*}	(*sa-*) "one or single"
4.	*sepalih*	{*sa-*} + {*palih*}	(*se-*) "one or single"
5.	*setangkep*	{*sa-*} + {*tangkep*}	(*se-*) "a pair of"

There are few affixes for forming words to form measure words. Those that are often used are allomorphic affixes in the Javanese language (Wedhawati, et al., 2006). There are at least three allomorphs of the Java language used in the Javanese measure lexicons in SPRJJ, comprising {*-an*}, {*N-*}, and {*sa-*}. The allomorph {*-an*} was found in the basic word of the verb category. This shows that in addition to the word *jumput* "the act of taking the ingredients out using two or more fingers", there is often the word *jumputan* "the result of *menjumput*". As for the allomorph {*N-*} attached to the noun, the word *jari* becomes *Nyari*. Allomorph {*N-*} forms a derivative verb which means "to be like what is called *jari* (fingers)". In this case, both the width and length of the measured objects. The allophones {*se-*} were also found, as it refers to "one or single" in the *jejampian* measure, such as *satekem* or *setekem*. The allophone /*sa-*/ is commonly found in a variety of formal speech acts.

Although there are few affixes used in the Javanese medicinal measure lexicons in SRPJJ, the formation of invented words was still carried out to enrich the range by the criteria: 1) if the words are intended to say that what is being measured is the result of an action in the base, then {*-an*} can be used, 2) if the words are intended to say for measuring by taking into account the condition of the object being measured, in this case, is size and volume, {*N-*} can be used, and 3) if the words are intended to say as a means of "one or single", {*sa-*} can be used.

Compound words

In addition to using monomorphemic and polymorphemic forms with affixes, the former Javanese people also perceived that one-word description is not enough. They tried to arrange words that have more complicated concepts to make it easier to describe. The medicinal measure lexicons in Javanese found in the SPRJJ is a combination of words. The words were combined into units that describe the lexicons in more detail.

The lexicons in the word *sendhok* (spoon), for example, had the combined words such as *sendok alit* (small spoon)*, sendhok dhahar* (*table spoon*)*, sendhok teh* (tea spoon)*,* and *sendhok beling* (spoon made of glass). It indicates the different meanings between the *sendhok dhahar* (table spoon) and the *sendhok alit* (smaller spoon). Therefore, it is essential to analyze the composition of the word combination.

Table 2. Word combination composition analysis

No.	Composition Construction	Measure Lexicons	Meaning in Classifiers
1.	A as part of B	*endhas ayam*	'Chicken head'
		lepek cangkir	'cup mat'
		ros dariji	'finger joint'
		sirah peniti	'pin head'
2.	A made of B	*sendhok beling*	'spoon made of glass'
3.	A used for B	*gelas anggur*	'wine glass'
		sendhok dhahar	'table spoon'
		sendhok teh	'tea spoon'
4.	A turned into B	*cuwo alit*	'smaller *cuwo*'
		sendhok alit	'smaller spoon'
5.	B in A's state	*dariji pesagi*	'a square that the sides similar to human fingers size'
		kilan pesagi	'a square that the sides are in inch'
6.	B turned into A	*temu ros*	'joint *ros*'

The analysis of the A-B model was inspired by Kridalaksana (1989) by using the insertion method on the combination of the words. There were at least 6 (six) types of compound words. The variety of these types indicates the complexity of measuring the composition in SPRJJ. For this reason, it needs newly formed concepts in word combinations. In short, these word combinations are adjustable to the objects being measured.

Based on the findings, there were three linguistic forms used to create the measure lexicons in Javanese, such as basic words, affixed words, and word combinations. It confirms that the Javanese people used many linguistic features to enrich the treasures of the measure. Many types of words show people's specific concerns about such measure (Husaini, Harun, 2020). The number of words used as a measure indicates the number and specificity of the object being measured. In this case, the Javanese people's perspective at that time saw *jejampian* ingredients. In the 18th century, the Javanese people can measure with specific and good accuracy, even though people do not yet have standard measurements like today's (ounces, cm, ml, etc.). The linguistic tool used to measure is in line with the objects being measured. Such formation is inseparable from the meanings of the words.

Meaning in classifiers

In linguistics, the relationship between words and meaning is often called a referential relationship or a relationship that has a reference. Reference means the relationship between the referent and the word used to represent it (Ogden & Richards, 1923). In semantics, the relationship between the words is direct in nature. It goes the same for the meaning and its referents. However, the relationship

between the words and the referents is indirect (Chaer, 2009). Based on the observations in SPRJJ, there were at least two references: abstract references and concrete references.

Abstract meaning references

The Javanese people has a strong imagination system in measurement. This can be seen from the use of abstract meanings in references. Abstract references are the relationship between words and referents that are following the concept of the words being formed. In this case the Javanese people really believe in universality which is actually systematic. When measuring tamarind, for example, the Javanese people already know that it has clustered properties. According to the Javanese people, the size of *asem* (tamarind) is *dherek*, 'clusters'.

This is in-line with the concept showing that the abstract references are formed from comparative or metaphorical processes. Furthermore, these abstract concepts can be classified into several different classifications of reference feature concepts. The following table presents some examples of the use of comparison as meaning formation in the Javanese medicinal measure lexicons found in SPRJJ.

Table 3. Formation meaning comparison lexicons in SPRJJ

No	Concept of Reference Features	Measure Lexicons	Meaning	Classified Objects
1.	Taken units	*Dherek*	'clusters'	*asem*
		Iji	'the whole part or unit'	*seprantu, cengkeh, kemukus, cabe*
		Pikul	'the whole part or unit'	*cabe*
		Saga	'the whole part or unit'	*cendhana, jinten, mesoyi*
		Tangkep	'the whole part or in pair'	*gendhis aren*
2.	Form	*Uler*	'intact like a snake'	*pisang*
		Gobang	'intact like a *gobang*'	*gendhis aren*
		Siyung	'intact like a *taring buta* (giant)'	*bawang*
3.	Weight	*Dhuwit*	'as heavy as money *dhuwit*'	*cengkeh, mesoyi*
4.	Amount	*Jodho*	'in pair'	adas
5.	Length	*Sen*	'as small as penn'	*klapa/kajeng timur, gendhis batu*
6.	Comparison	*Empu*	'the big part of human's hand'	*temulawak*
7.	Volume	*Beras*	'as small as rice'	*dringo*
		Dariji	'as small as human's fingers; volume'	*kajeng rapet, manis jangan*
		endhas ayam	'as big as chicken head'	*bengle, temulawak*
		Jempol	'as small as human's thumb'	*tawas, empu kunir*
		Kacang	'as big as cat'	*inggu, prusi*
		Kemiri	'as big as human's ankle'	*asem kawak, apu*

Mripat	'as big as human's eyeball'	*kunci, kencur*
sirah peniti	'as small as pin head'	*dhedhes*

Based on the data, the feature concept that becomes a reference for comparison or a metaphor in the measure lexicons can be seen from its similarities, such as taken units, form, weight, amount, length, comparison, and volume. The features were taken from comparing objects and their conditions to other situations outside the same language. For example, *dherek*, which in general is 'sibling', means more than one and possibly a group or clusters, compared to tamarind which usually contains several pieces of fruit. The description can also make the objects more specific. For example, the word *empu* in curcuma refers to the "hand palm-like" of the curcuma tuber which is usually used in traditional medicine.

The measure lexicons also record the technology available at that time. In terms of the similarity of weight, the Javanese people used a balance for the measurement method. This means that the Javanese people of the 18th century needed a tool to measure the weight of the measured object. However, the number of units that show weight by standard (except *dim* and *kati*) is still small and used another object called *dhuwit*. The measurement still used the weight of objects that are common in society and may be used at home. In terms of the similarity of volume, the Javanese people used size distinguishing characteristics, especially volume, such as length, width, and height (three-dimensional shape) as a measure. This is not the same, meaning that only the objects being measured that is assumed to have the same volume.

Furthermore, the shape features that used the reference object *siyung*. It is the canine tooth of *buta* (giant). Such similarity of shape and colour was used to mark the measure, especially onions which have the same shape and colour as *siyung*. As for the shape (and perhaps colour) features, this can also be seen from the size of the *uler* (caterpillar), which refers to the banana as an object.

Concrete references of meaning

The former Javanese society also used objects or techniques that were able to measure properly. This certainly does not use human imagination as in words with abstract meanings. Measures that have concrete meaning use an action on the measured objects, whether using tools or not.

In contrast to abstract references, concrete references are the relationship between the word and the referent that corresponds to the substance of the word being formed. This means that its formation is free from elements of shift and comparison of meaning. The words can be categorized as nouns or verbs. The measure words were combined with other words that form information. *Sigang pantun sangang lanjer,* for example, means rice stems of nine parts of *lanjer*. There are three important things: the number, the measure, and the object being measured.

The findings show that the concept of measure lexicons in SPRJJ emphasizes three factors for determining the measure, such as the objects being measured, the measure (meaning how much it is), and the accompanying number (how many times or how long). In this case, the measure also complies with the linguistic rules formed in the syntactic process (Ramlan, 2005).

Table 4. Linguistic rules formed in the syntactic process

No.	Meaning Construction	Measure Lexicons	Examples
1.	'½ of Z'	*sepalih* and *sigar*	*Kemiri sepalih*
2.	'X as part of Y from Z	*bungkul, grigeh, lanjer, lembar, pringkil, pucuk, pupus, saga, ujung, uwit, uwos,* dan *wuku*	*Bawang jaler 3 bungkul.*
3.	'X as content of Y'	*cangkir, cekhotokan, cengkir, cuwo alit, gelas anggur, klingsi, klungsu, kluwak, lepek, lepek cangkir, sendhok alit, sendhok beling, sendhok dhahar, sendhok teh, siwur, tekem, cuwil,* dan *gegem*	*Tempaos 3 cangkir, kacang ijem kang deles ijemipun ½ cangkir.*
4.	'X multiplied by Y'	*glintir, iris, jimpit, jumput, kati, kepel, kilan, punggel, tetes, tugel,* dan *udheg*	*Tlutuh pisang saglintir*
5.	'The whole X multiplied by Y'	*ros, ros dariji, sanyari pesagi,* dan *cengkang*	*Kajeng manis jangan Cina saros dariji*
6.	'The whole X of the length Y'	*dariji pesagi, dim, kilan pesagi, nyari, pang, pecak,* dan *temu ros*	*Babagan turi 4 dariji pesagi.*

Attempts to use these diverse words and meaning relationships are intended for the ease of language and impact vocabulary enrichment (Nafisah & Budiarso, 2020). It also shows that the Javanese people had a good affinity with the objects being measured. They used their metaphorical skills and language skills to convey ingredients appropriately according to the times and existing technology.

Classification and use of measure lexicons

The measure lexicons in SPRJJ acts as proof of the creativity of the Javanese people. Lexicons can be obtained from vocabulary that already exists in the language (Sinungharjo, 2020). Therefore, lexicons are rich in the discussion and examination of the field of vocabulary acquisition. This means that there is vocabulary that has been used in fields other than measurement and then used in the field of measurement as a measure word. What the areas of taking measured vocabulary that occur are and on what kind of objects the measure is used will be discussed in this section.

Field of lexicons

The Javanese society does not create measure lexicons from zero lexicons. They use the lexicons that already exist in the Javanese language and are used in the field of measure. This naturally occurs in language. The widespread use of the lexicons is a sign of progressive field development of society. Measure lexicons in SPRJJ was obtained from fields that are close to the object reference being measured. Based on the observations, there were seven areas of vocabulary, comprising economic objects, numbers, spatial structures, names of activity, names of body parts, names of plant, names of household stuff, names of animal, and exact sizes.

Table 5. Field of lexicons

No	Field of Lexicons	Classification
1.	Economic Objects	*dhuwit, gobang, sen*
2.	Numbers	*jodho, satunggal*
3.	Geometries	*dariji pesagi, kilan pesagi, sanyari pesagi,*
4.	Names of Activity	*cekothokan, celub, cuwil, dherek, gegem, glinter, glintir, iris, jimpit, jumput, kepel, kilan, nyari, pikul pringkil, punggel, satugel,(se)palih, sigar, tangkup, tekem, tetes, tugel, udeg*
5.	Names of Body Parts	*cengkang, dariji, endhas ayam, jempol, kemiri, mripat, pecak, siyung, ros dariji,*
6.	Names of Plant Parts	*beras, bungkul, cengkir, empu, grigih, iji, kacang, klingsi, klungsu, kluwak, lanjer, lerek, pang, pucuk, pupus, ros, saga, temu ros, ujung, ujung, uwit, upa, uwos, wuku.*
7.	Names of Household Stuff	*cangkir, cuwo alit, gelas anggur, gendul, lembar, lepek, lepek cangkir, sendhok alit, sendhok beling, sendhok dhahar, sirah peniti, siwur*
8.	Names of Animal	*uler*
9.	Exact Sizes	*dim dan kati*

Use of measure system in SPRJJ

The Javanese people are wealthy in medicinal spices. This triggers the use of specific lexicons for certain objects. The measure method that has been implemented in SPRJJ was used to classify the types of material to be used. In this research, 25 (twenty-five) types of materials were found, which had been measured using various possible methods. The following table presents the noted 25 types of materials.

Table 6. 25 types of materials

No	Types of Ingredients	Way of Measuring the Composition	Examples of Measured Units
1.	Tender Roots	*gegem*	*oyot alang-alang, oyot* ranggitan
2.	Soluble Materials	*celub*	*mawa areng*
		udheg	*toya*
3.	Segmented Stem	*temu ros*	*sedhah*
		ros	*tebu cemeng*
4.	Tree Trunk	*kilan*	*bonggol gedhang, papah gedhang, brutawali*
5.	Petal Stem	*lanjer*	*sigang*
		pecak	*sere*
6.	Mineral	*kacang*	*prusi*
7.	Seeds	*cekothokan*	*adas*
		beras	*dringo*
		jodho	*adas*
		kemiri	*asem kawak, apu*
		kluwak	*asem*
		saga	*cendhana, jinten, mesoyi*
		klingsi	*dringo*
		klungsu	*asem, gendhis jawi, areng jati*
		lepek cangkir	*jinten*

		sepalih	*kemiri, woh gayam*
		tugel	*pala, pulasari, ragi*
8.	Fruits	*sigar*	*jeram*
		iji	*seprantu, cengkeh, kemukus, cabe*
		kacang	*inggu*
		lerek	*asem*
		pikul	*cabe*
		uler	*pisang*
		dherek	*asem*
9.	Small unit	*upa*	*sekul*
		uwos	*pala*
		wuku	*sarem*
10.	Liquid	*cangkir*	*toya jeram pecel, cokak*
		cengkir	*toya klapa*
		cuwo alit	*toya*
		gelas anggur	*toya*
		siwur	*toya*
		tetes	*tin klir, lisah permen*
		gendul	*toya, puwang*
11.	Viscous liquid	*lepek*	*tajin*
		sendhok alit	*madu, cukak*
		sendhok beling	*madu*
		sendhok dhahar	*cokak, tajin*
		sendhok teh	*madu, isi slasih*
12.	Sticky Liquid	*glintir*	*tlutuh pisang*
13.	Leaves	*gegem*	*bayem raja*
		kati	*godhong lombak, gadhung*
		lembar	*sedhah, trawas*
		pucuk	*godhong kemuning, godhong kelor, godhong turi, godhong kemangi*
		punggel	*godhong sulasih cemeng, godhong landhep, godhong sembukan*
		pupus	*godhong kara prau*
		tekem	*gondhong pacar, godhong gagan, suket grinting*
		pang	*sekar plasa kuning, kemangi, godhong poo*
14.	Sugar	*cuwil*	*gendhis*
		gobang	*gendhis aren*
		pringkil	*gendhis*
		tangkep	*gendhis aren*
15.	Pounded Materials	*jumput*	*ketan cemeng, ketumbar, apu, uwos*
		jimpit	*sarem*
16.	Material Sheet	*sanyari pesagi*	*sarang bestru*
17.	Lumber	*dariji*	*kajeng rapet, manis jangan*
		dariji pesagi	*babagan turi*
		nyari	*babagan glugu sepuh*
		ros dariji	*dringo, kajeng legi, seprantu*
18.	Rind	*cengkang*	*sepet*
19.	Tree skin	*kilan pesagi*	*klikikan uwit*
20.	Rice	*kepel*	*sekul*

21.	Raw Solid	*dhuwit*	*cengkeh, mesoyi*
22.	Processed Solid	*sen*	*klapa, kajeng timur, gendhis batu*
23.	Grass	*uwit*	*suket ingai*
24.	Shoot	*ujung*	*gandarosa, bung kelor, keji beling*
25.	Tuber (root)	*bungkul*	*brambang*
		dim	*jae*
		empu	*temulawak*
		endhas ayam	*bengle, temulawak*
		grigeh	*lempuyang*
		mripat	*kunci, kencur*
		siyung	*bawang*
		iris	*kunir, bengle, temulawak*
		jempol	*tawas, empu kunir*

The findings of this research confirmed that there were at least 25 (twenty-five) different types of materials that are often used in SPRJJ. These ingredients are in the form of processed materials or raw materials. The existing processed materials are basic ingredients found in the household, meaning that there are no special ingredients and complicated compositions. The raw materials are also materials that can be and are easily obtained from surrounding places or markets. Besides, some uniqueness was also found in the Javanese medicinal measure lexicons in SPRJJ. The lexicons has three relations, such as one-to-one relations, one-to-two or more relations, and a two or more-to-one relations.

1. *sanyari pesagi* ⟶ *sarang bestru*

2. *gegem* ⟶ *oyot alang-alang, oyot ranggitan bayem raja*

3. *cuwo alit gelas anggur Siwur* ⟶ *toya*
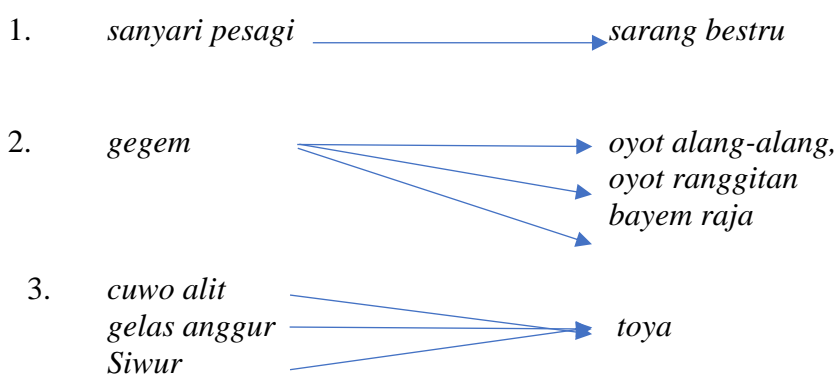
In contrast to the modern measure lexicons which is more universal, the traditional measure lexicons recorded in this manuscript is more specific than the modern one, belonging to type 2. Type 3 also takes place in the present time, as it has also been reflected when the manuscript was made. The use of various quantities of materials is more practical when using the measure lexicons with various quantities as well.

The Javanese people has decent knowledge and experiences in using traditional ingredients existing in society at the time. Having been provided with the existing ingredients around them, people can make the composition of traditional medicines. Such experiences were then recorded in the units of measurement they used.

Conclusion

After having a thorough discussion on the lexicalization of the measure lexicons (numeral classifiers) on the Javanese traditional ingredients recorded in *Serat Primbon Reracikan Jampi Jawi* and the cultural context of its measure system, the authors highlight several conclusions. *First*, the form of language adapts to the creativity and references in the measure lexicons. *Second*, the meaning of the measure lexicons characterizes the experience and knowledge of the Javanese people in the medicinal system of their everyday life. *Third*, the measurement system is the answer to the needs, specifications, and inheritances of the local wisdom of the Javanese people, especially in the field of traditional medicine.

Based on the results, there are three recommendations for the development of related studies: 1) It is significant to disseminate the results of this research in pharmaceutical forums in Indonesia, 2) the findings can be used as data in the international Natural Language Processing references, and 3) This field provides opportunities for linguists, philologists, and medical experts to conduct research on health and medicine with traditional corpus as the material object.

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ENGLISH FOR BUSINESS AND PROFESSIONAL COMMUNICATION: A SYNTACTIC AMBIGUITY ANALYSIS OF A STUDY PROGRAM'S NAME

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Abstract
This qualitative descriptive research aims to explore the different meanings that can be derived from the name of a study program, i.e., *English for Business and Professional Communication*, using a syntactic approach. The syntactic approach employed was the X-bar theory rules to analyze the possibilities of the structural meaning. The results show three possible structural interpretations of the program's name: (i) an English language program with two specific objectives, namely business and professional communication, (ii) a program with two specializations, namely English language for business purposes and professional communication, and (iii) an English language program with a specific purpose in the field of communication, which is divided into two sub-fields, namely business communication and professional communication. Thus, the *English for Business and Professional Communication* study program name is an ambiguous construction with three possible structural readings.

Keywords: ambiguity, English for Business and Professional Communication, structural ambiguity, syntactic ambiguity, x-bar theory

Introduction

Structural or syntactic ambiguity is a very common phenomenon in linguistics. Anderson (2018, p. 230) states that if a "string of words" has, at least, two different readings, it is ambiguous, syntactically speaking. This phenomenon happens in many aspects of language use. One of the newest, cutting-edge occurrences, among others, is the ChatGPT. Syntactic ambiguity is one of the challenges faced by this artificial intelligence language model (Ortega-Martín et al., 2023). It happens in English learning situations, as well as in students' writing and grammar learning, and, even in native and second languages' sentence parsing strategies (Almahameed, 2020; Demir, 2020; Khawalda & Al-saidat, 2012; Kurniasari, 2017; Zhang & Ding, 2020). Not only in the amateurs' use of the English language but also in the supposed experts' use of the English language, as in the sentences in novels and newspapers that readers consume every day (Mahendra et al., 2022; Puspitasari & Beratha, 2019). Then, as it turns out, this

phenomenon also occurs in the creation of humor (Bucaria, 2004; Charina, 2017; Oaks, 1994).

Due to the commonness of this phenomenon, the author has also experienced it directly in his daily life, specifically at work. It happened when a debate arose during a meeting of the committee for new student admissions at Politeknik Tonggak Equator (hereinafter referred to as POLTEQ) regarding the description of the *English for Business and Professional Communication* study program (hereinafter referred to as EBPC), one of the study programs in POLTEQ. The naming of this study program is based on The Ministerial Decree of the Minister of Research, Technology, And Higher Education of The Republic of Indonesia Number 257/M/KPT/2017 regarding the Name of Study Programs in the Higher Education Programs (Kemenristekdikti, 2017). The name of this study program is arguably long, longer than the other study programs' names in the decree's list. The length of this study program's name incites ambiguity in its reading. Due to this fact, the previously mentioned debate on the study program's name centered on the syntax of the program name and differences in opinions on determining the meaning constituents of the program name phrase, as illustrated by examples (1) and (2).

(1)   [&P [NP [N' [N English] [PP [P' [P for] [NP ^Business]]]]] [&' [& and] [NP [N' [AP ^Professional] [N Communication]]]]]

(2)   [NP [N' [N English] [PP [P' [P for] [NP [N' [&P [Attr.P ^Business] [&' [& and] [Attr.P ^Professional]]] [N Communication]]]]]]]

Example (1) describes two different noun phrase constructions, namely [NP English for Business] and [NP Professional Communication], connected by the conjunction [& and]. Example (2) describes two different constructions, a noun phrase (NP) and a prepositional phrase (PP), where [NP English for Business], headed by the noun [N English], has [PP for Business and Professional Communication] as its complement. As a result, the description of the program is still not fully agreed upon, indicating ambiguity in the meaning of the name of the program, at least at the syntactic level.

The program description is the result of interpreting the program name and will determine the policy direction of the program, from creating the program description and determining the curriculum and course list to the graduate profile. Failure to investigate this phenomenon further could lead to multiple interpretations and perceptions of the program newly established at POLTEQ. Therefore, it is essential to understand the possible meanings that can be drawn from the name of the EBPC program to facilitate decision-making regarding the program. For that matter, this study employs a syntactical linguistic approach to examine the ambiguity in the meaning of the EBPC study program name. The syntactic approach will be used to look at the meaning ambiguity from the structure of the program name phrase.

Based on the presented background of the problem, the author intends to study this phenomenon to find a scientific answer to the meaning debate of the EBPC program name. The scientific answer sought in this research is expected to contribute to the common good of stakeholders at POLTEQ, especially the EBPC program. Besides, the EBPC study program can also benefit from the results of

this study to determine its role based on the interpretations provided by the syntactic analysis of the study program's name in preparing its students for their careers. Therefore, the author proposes research titled *English for Business and Professional Communication: A Syntactical Ambiguity Analysis in a Study Program's Name*. Based on the background of the research that has been presented, the question posed in this study is: What are the meanings that can be drawn from the *English for Business and Professional Communication* study program name when viewed from the syntactic approach?

Literature Review
Meaning and ambiguity of meaning
The field of language and linguistics studies various aspects of meaning, including how it is symbolized and conveyed between speakers. Aitchison (2010) identifies several levels of meaning that are commonly studied, including phonetics, phonology, morphology, syntax, semantics, and pragmatics. While linguistic studies may intersect with other fields such as physics and anatomy, the study of language is not limited to pragmatics alone. Aitchison also identifies other sub-studies within linguistics, including psycholinguistics, sociolinguistics, applied linguistics, computational linguistics, stylistics, anthropological linguistics, and philosophical linguistics. All linguistic studies at various levels must be related to meaning, either directly or indirectly.

Key (2018) argues that the Arabic word *Maʿnā* (معنى) cannot be translated into any English word, but proposes mental content as a good translation. This is because he believes that *Maʿnā* is a meaningful and stable conceptual core vocabulary unit. However, ambiguity remains a central issue in linguistic theory and psycholinguistics, as it refers to situations where a linguistic entity can be understood in more than one way (Al-Sulaimaan & Khoshaba, 2018). Ambiguity does not necessarily imply confusion of meaning but rather offers clear choices of meaning. Although the study does not intend to dissect ambiguity at all levels of meaning, understanding ambiguity is essential in language studies.

This study takes the name of the *English for Business and Professional Communication* (EBPC) study program as a data source. Ambiguity in the name of this program is strongly felt at the syntactic level, as described in the introduction section. However, in its course, the semantic and pragmatic levels also contribute to the ambiguity of the meaning of the name of this program, namely the understanding of the words that form the name of the program as well as the use of the name of the program in various contexts, such as program descriptions, graduate profiles, course lists, and related matters. Ambiguity at the phonetic level, such as the words for and four, is indeed real. However, this ambiguity is unlikely to confuse language users because the two words used occupy different syntactic categories, as revealed by Zimmermann and Sternefeld (2013), so the use of these two words in the name of this program can be separated by the context of their use.

Regarding Key's understanding of *Maʿnā*, this study does not claim to dissect the linguistic user's mind in studying the ambiguity of the meaning of the EBPC program name. However, in its course, the dissection to be done in this study represents the mental process of language use. In line with what Chomsky (2002) states, every internal language has an instrument to construct mental

objects that we use to express our thoughts and to interpret an infinite set of clear sensory expressions that we often encounter, and each mental object is related to sound and meaning in a structured form. In addition, Yule (2010) states that concerning mental processes, context is also a mental representation of aspects of what physically exists outside that we use to arrive at an interpretation. Therefore, aligning meaning and 'mental content' is not excessive in this study.

Syntax and syntactic ambiguity

As generally known in the world of language studies, syntax is a linguistic study that explores the arrangement of words into meaningful sentences. Radford (2009a) states that syntax studies questions such as "What is the structure of a sentence like: What is the President doing?" and dissects the grammatical operations of the components of words that make up the sentence as a whole. More specifically, Burton-Roberts (2022) explains that these grammatical operations involve the form, positioning, and grouping of the elements that will form a sentence. However, unlike Radford's explanation of sentences, Burton-Roberts (2022) states that the building blocks of a sentence are not words, but phrases that have their position and function.

Based on Burton-Roberts' explanation, it can be interpreted that phrases also have their grammatical operations in their formation. In this case, Radford is not entirely in disagreement with Burton-Roberts. The difference lies in the explanation that, according to Radford (2009a), phrases and sentences are formed from combined words, so there is no hierarchy in the formation process, which is clear in Burton-Roberts' explanation. However, both can be said to agree that phrases also have their grammatical operations. These grammatical operations can be represented in the form of a tree diagram, as revealed by Radford (2009a).

The representation of grammatical operations in the form of a tree diagram, as explained by Radford, refers to what Yule (2010) calls the deep structure of a construction. A construction has both a surface structure and a deep structure, according to Yule. Surface structure is what is visible and readable from a construction. Using Yule's example, the following are examples of two constructions that differ in their surface structure.

(3) Charlie broke the window.
(4) The window was broken by Charlie.

The two constructions illustrated by examples (3) and (4) differ in their syntactic form, where example (3) is made in the form of an active sentence construction, while example (4) is in the form of a passive sentence. This is evident in their different surface structures. However, this obscures the fact that both sentences are actually closely related to each other, which can only be seen at a more abstract level or deep structure, according to Yule.

The deep structure is an abstract level of structural arrangement, in which all elements that determine structural interpretation are represented (Yule, 2010). However, at this more abstract level, it is very possible to find two or more different deep structures, which affect the interpretation differences for the same surface structure. This is what Yule (2010) refers to as structural ambiguity. As an illustration, Yule (2010) gives the following example.

(5) Annie bumped into a man with an umbrella.

Example (5) has two interpretations in its deep structure. The first meaning expresses the idea that there is someone named Annie who is carrying an umbrella and bumps into a man with the umbrella. The other meaning expresses that there is someone named Annie who bumps into a man who happens to be carrying an umbrella. To visualize the deep structure of both interpretations, one way is to use an X-bar schema tree diagram, as illustrated by examples (6) and (7) below:

(6)   (7)
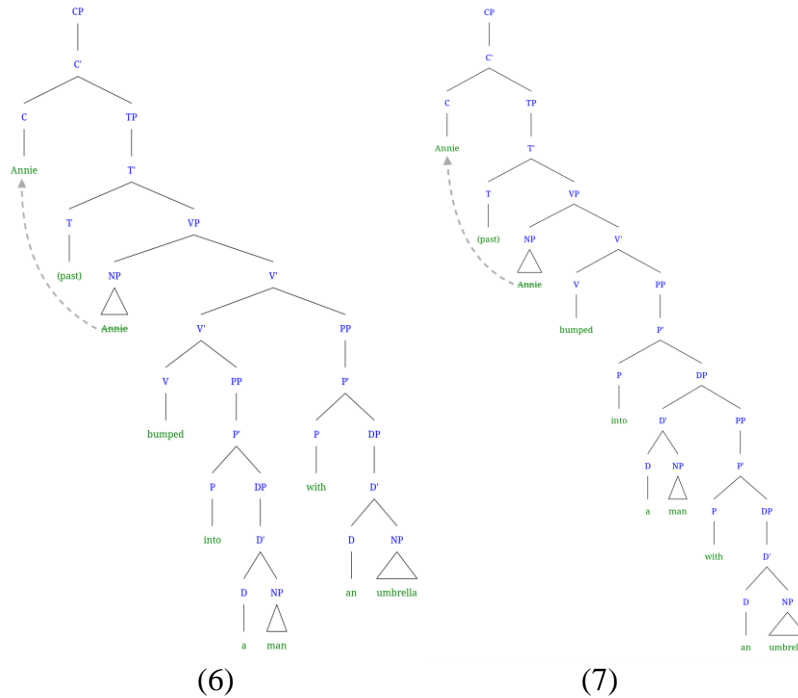
The X-bar schema illustrated in examples (6) and (7) shows two internal structures of the construction in example (5). The internal structure shown by example (6) represents the first meaning of the construction, in which [PP with an umbrella] is an adjunct of [V bumped], and [VP bumped into a man with an umbrella] is a complement of [T (past)], which is a sister constituent of [NP Annie] (here, [NP Annie] and [T' bumped into a man with an umbrella] are branches of the same phrase head, namely [TP Annie bumped into a man with an umbrella], so they are called sister constituents). Therefore, it can be concluded that [NP Annie] has the right to c-command [T' bumped into a man with an umbrella] and the constituents inside [T' bumped into a man with an umbrella]. Meanwhile, still in the discussion of example (6), [DP a man] has no right to c-command [PP with an umbrella] because [DP a man] is not a sister constituent of [PP with an umbrella]. So, it can be concluded that the subject carrying an umbrella in example (6) is [NP Annie], not [DP a man].

Another meaning of the construction in example (5) is illustrated by example (7), where [PP with an umbrella] is an adjunct of [N man], which is a complement of [D a]. Although [NP Annie] is a sister constituent of [T' bumped into a man with an umbrella] so it can c-command the constituents inside [T' bumped into a man with an umbrella], [NP Annie] is further away from [PP with an umbrella] compared to the distance between [DP a man] and [PP with an umbrella].

Therefore, it can be concluded that the subject carrying an umbrella in example (7) is [DP a man].

To understand the rules that apply to the X-bar schema, Radford (2009a) formulated the key principles/conditions of its syntactic operations (also called efficiency rules). The key principles are as follows:

a. Headedness Principle

Every constituent where two branches meet (also called a nonterminal constituent or a head constituent) in a syntactic structure is a projection of a headword.

b. Binary Principle

Every head constituent in a syntactic structure has two branches.

c. Coordination Condition

Only constituents of the same kind can be coordinated.

d. Economy Condition

A syntactic structure should contain as few words as possible, and syntactic operations should affect as few words as possible.

e. Preposing Condition

When a material is fronted for emphasis, the smallest maximal projection containing the highlighted material should be fronted.

f. Functional Head Constraint (FHC)

Complements of a particular functional head F type (such as a determiner or complementizer) cannot be moved alone (without moving F as well).

g. Polarity Condition

A polarity article must be c-commanded by an affective constituent (such as a negative, interrogative, or conditional constituent).

h. Binding Condition

A bound constituent must be c-commanded by a corresponding antecedent.

i. C-command

A constituent X can c-command its sister constituent Y, as well as any constituent Z contained within Y.

The author wishes to highlight the coordination condition because this research uses the name of the *English for Business and Professional Communication* study program as its data source. The structure of the program name is a structure coordinated by the conjunction and. Radford (2009a), in his book entitled *An Introduction to English Sentence Structure*, does not explain in detail and give examples of how to describe a structure coordinated by conjunction.

(8)   (9)
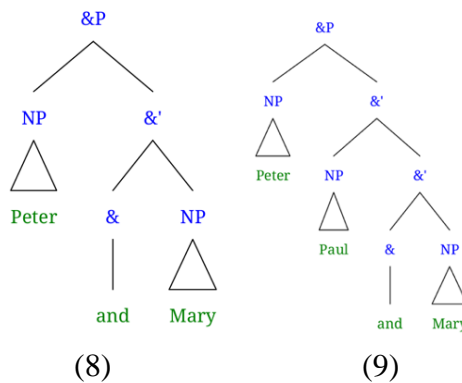
Examples (8) and (9) show that the structure ₆P has one or more specifier arguments and a complement, where [NP Peter] serves as the internal specifier argument and [NP Paul] as the external specifier argument. Therefore, the author relies on the rules presented by Radford (2009a, 2009b) in both of his books to analyze the EBPC study program's name in this study.

Method
Research design
The phenomenon examined in this study was analyzed using a qualitative approach because the data obtained in this study was verbal. According to Croker (2009, p. 5), in general, "qualitative research entails collecting primarily textual data and examining it using interpretive analysis". In addition to that, the process of analysis and concluding was also conducted using verbal logic, without involving numerical processes. The presentation of findings and their discussion were also conducted verbally by providing detailed descriptions.

Instruments
This study is a linguistic study that is not field research involving specific spatial elements to collect data. The primary instrument of this study is the author himself as the solo researcher. This is in line with what has been stated by Croker, "In qualitative research, the researcher is the primary research instrument" because "researchers themselves collect the data" (2009, p. 11).

The data source for this study is the *English for Business and Professional Communication* study program name, the English version of *Bahasa Inggris untuk Komunikasi Bisnis dan Profesional*. The reason for choosing the English version of the EBPC program name is: (1) the English version is more commonly used in various aspects of program administration, such as in daily usage, brochures, promotions, and so on; (2) this study uses a theoretical basis of English linguistics, which differs from Indonesian linguistic theory; (3) the study program is an English language program for specific purposes, so the linguistic explanation from the English version of its name is given more priority.

Data analysis
The data analysis began with the constituent analysis of the construction *English for Business and Professional Communication* by separating each part of that construction into its several possible smaller constituents and constructing them again into several possible larger constituents to their respective maximal projections. Then, those possible constituents were analyzed using the X-bar theory's tree diagram, and based on the key rules of syntactic operations from Radford's (2009a, 2009b) works to see whether or not the possible constituents were valid according to the rules of the X-bar theory. From that analysis, the author developed several possible readings of the construction of *English for Business and Professional Communication*. To facilitate the illustrations of the X-bar tree diagram, the author used Hasebe's (2022) syntax tree generator.

Findings and Discussion
Findings

This research uses a linguistic approach to derive meaning from the program name *English for Business and Professional Communication* (EBPC), specifically a syntactic approach. Syntactically, the program name is analyzed using the X-bar schema to identify its internal structure and explore the possible meanings that can be derived from the construction of the program name.

Based on the X-bar schema applied to analyze the internal structure of the *English for Business and Professional Communication* study program name, two interpretations of this program name were found, namely:

(10)   (11)
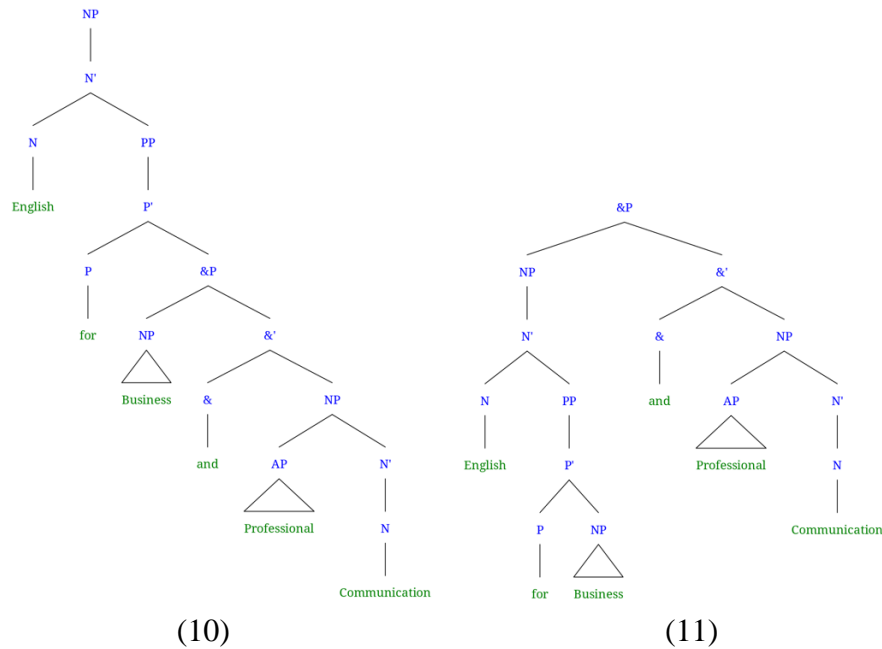
Examples (10) and (11) are two possible structures for *English for Business and Professional Communication*. Because *English for Business and Professional Communication* is not a sentence but a phrase, the highest projection of the X-bar scheme for this construction will not reach the Tense Phrase ($_{TP}$), also known as Inflectional Phrase ($_{IP}$), or the Complementizer Phrase ($_{CP}$). Therefore, the type of highest projection obtained depends on the headword of the entire construction. Thus, it can be seen that the construction in examples (10) and (11) is labeled with different projection types because there are two different ways of reading this construction. In example (10), the entire construction is labeled as an $_{NP}$ (Nominal Phrase) because the whole construction is headed by a noun, namely [$_N$ English]. Meanwhile, example (11) is labeled with an $_{\&P}$ (Ampersand Phrase) because this construction is read as a construction headed by the conjunction and, which is usually symbolized by the ampersand ($_\&$) symbol. The label $_{\&P}$ can also be replaced with $_{Conj.P}$ (Conjunctional Phrase). However, the ampersand symbol is used as the label for this projection for reasons of writing efficiency. The following is an explanation of these two X-bar schemes according to their rules as presented by Radford (2009a).

Headedness principle

The headedness principle is marked by the selection of a syntactic category to become the maximal projection category in the head constituent position. In other words, the maximal projection of syntactic category XP is determined by the syntactic category of the headword X. For example, the lowest maximal projection of the two structures shown in examples (10) and (11) is [NP Professional Communication] which is headed by [N Communication]. The noun phrase [N Communication] becomes the maximal projection of the head constituent because the projected features are nominal. Meanwhile, the adjective phrase [AP Professional] (which is the maximal projection of the headword [A Professional]) in [NP Professional Communication] acts as a specifier argument that modifies the meaning of [N Communication] to be more specific. This head principle applies to the formation of every head constituent in the *English for Business and Professional Communication* study program name. However, two different features can be projected onto the topmost maximal projection of this program name construction, namely the nominal feature that is headed by the headword [N English] and the coordination or conjunction feature that is headed by the headword [& and]. So, in example (10), the feature of the whole construction is the nominal feature projected by its headword, which is the noun [N English], where the lower head constituents below it act as complements that modify the meaning of [N English]. However, in example (11), the feature of the whole construction is the coordination feature that comes from its headword, which is the conjunction [& and] that takes [NP Professional Communication] as its complement and [NP English for Business] as its specifier argument according to the coordination features proposed by Radford (2009a), which will be explained in more detail in the coordination condition section.

Binary principle

Based on the binary principle, every head constituent has two branches. The position of the head constituent is called the nonterminal node, while the place where the branching ends, where the headword is located, is called the terminal node. Therefore, [N English], [P for], [& and], and [N Communication] are terminal nodes because the entire constituents end at these points. On the other hand, NP, PP, &P, and AP are nonterminal nodes because they are the highest projection of their respective meaning nodes where the two branches meet. However, [NP Business] and [AP Professional] may appear to be terminal nodes, but in fact, they are not. The complete structure of each head constituent is as follows:

(12) (13)
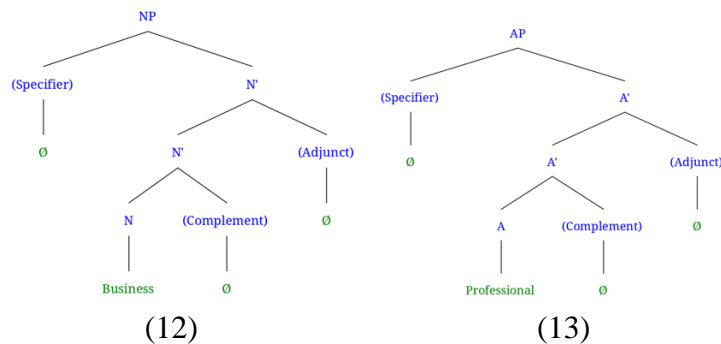
What is shown by examples (12) and (13) is the fulfillment of the binary principle of the X-bar schema of the head constituents [NP ^Business] and [AP ^Professional]. Since the positions of the complement, specifier, and adjunct are not occupied by any constituents (which are not mandatory to be occupied by any constituents if not required by the headword), for the sake of writing efficiency, these head constituents are only described as [NP ^Business] and [AP ^Professional].

Coordination condition

According to the Coordination Condition, only constituents of the same type can coordinate. This is illustrated by examples (8) and (9). In the construction of *English for Business and Professional Communication* described by both examples (10) and (11), there are constituents of the same type, namely [NP Professional Communication], [NP Business], and [NP English for Business] (which only appears in example (11)), while other constituents are of different types, thus they cannot coordinate according to this principle. The coordination that occurs between these similar constituents is headed by a conjunction, which in this case is [& and]. Therefore, the maximal projection of this construction is denoted by &P because it is considered to project the properties of coordination, following the coordinating nature of the conjunction, which is the headword.

The coordination condition that appears in example (10) is maximally projected when [& and] takes [NP Business] as its specifier and [NP Professional Communication] as its complement. Then, the maximal projection of [&P Business and Professional Communication] becomes a complement to [P for], which is further maximally projected into [PP for Business and Professional Communication], which is a complement to [N English], and finally maximally projected into [NP English for Business and Professional Communication]. In this interpretation, English does not form a constituent because this construction does not project any properties, and therefore cannot coordinate with [NP Business] or [NP Professional Communication].

In example (11), the coordination condition shown is different from example (10) because [& and] takes [NP English for Business] as its specifier and [NP Professional Communication] as its complement. Both the specifier and complement constituents of [& and] have the same type because they both project the property of tangibility. In this interpretation, [NP Business] cannot coordinate with constituents of the same type because it is a complement argument of [NP English for Business], and thus its position cannot command constituents in [NP Professional Communication], which will be explained in detail in the Constituent Command part.

The coordination condition can also give rise to another interpretation of the name of the *English for Business and Professional Communication* study program. This is possible because other properties can be projected by the word *Business* besides tangibility, namely attributive properties like an adjective that modifies the meaning of other nouns. These attributive properties of the word *Business* enable it to coordinate with [AP Professional] in a coordination construction headed by the main word [& and]. Therefore, the internal structure of this interpretation can be seen in the following example (14).

```
                              NP
                              |
                              N'
                        _____|_____
                       N            PP
                       |            |
                   English          P'
                             _____|_____
                            P             NP
                            |        _____|_____
                          for      &P           N'
                              _____|_____      |
                            NP          &'       N
                            △      _____|_____  |
                        Business   &        AP   Communication
                                   |        △
                                  and   Professional
```

(14)
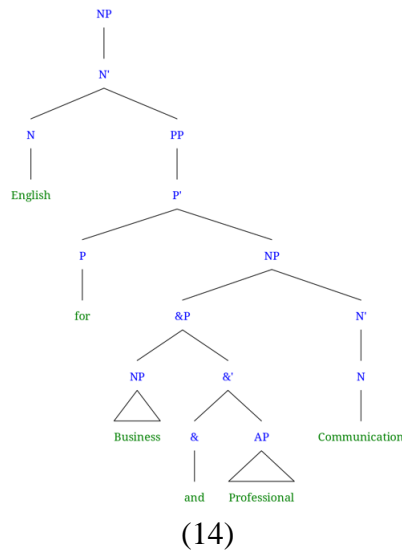
Example (14) shows that [NP Business] and [AP Professional] each occupy the position as the determiner and complement of [& and], which is then maximally projected into the construction [&P Business and Professional]. Furthermore, [&P Business and Professional] occupies the position as the determiner of [N Communication], which is then maximally projected into [NP Business and Professional Communication]. However, both [NP Business] and [AP Professional] have different types, thus violating the coordination condition, which states that only constituents of the same type can be coordinated. However, noun sequences, like fission products, household size, illiteracy rates, and fiber coupler, are common in English (Leech et al., 2009, p. 215). The combination of noun plus noun (N+N), according to Leech et al. (2009, p. 215), "has been reasserting itself in recent centuries". In other words, it is a classic view that nouns can have an attributive property, like adjectives so that they can modify other nouns. For that matter, it is valid to state that the projected property of the word Business and Professional, in this case, is the same, namely attributive, the type of its maximal projection must also adjust to the projected property. Thus, its internal structure is as follows.

```
                              NP
                              |
                              N'
                        _____|_____
                       N            PP
                       |            |
                   English          P'
                             _____|_____
                            P             NP
                            |        _____|_____
                          for      &P           N'
                              _____|_____      |
                          Attr.P       &'        N
                            △     _____|_____   |
                        Business   &      Attr.P  Communication
                                   |       △
                                  and   Professional
```

(15)
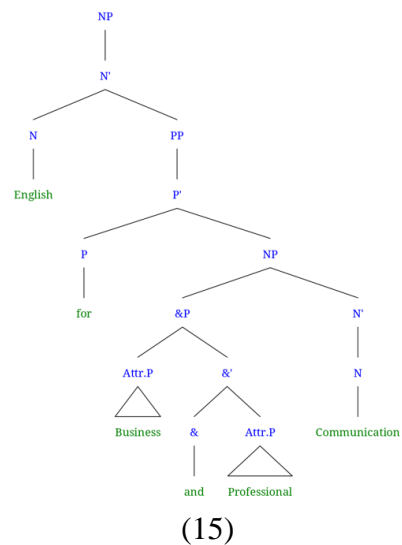
The symbol _{Attr.P} in example (15) is an abbreviation for Attributive Phrase. This abbreviation is used to distinguish it from $_{AP}$ (Adjectival Phrase). The label $_{AP}$ is not used for the word *Business* because its original nature is a noun, which in this case, has an attributive property like an adjective, modifying the meaning of the noun *Communication*. Therefore, the symbol $_{Attr.P}$ is used as a sign of the maximal projection of the phrase *Business and Professional* because of the similarity of the properties they project. Thus, the phrase *Business and Professional* can meet the coordination condition.

Economy condition

According to the economic condition, syntactic structures should contain as few words as possible, and syntactic operations should affect as few words as possible. Referring to the definition of the syntactic structure by Radford (2009a), syntactic structure is a combination of words that form phrases and sentences. The form of phrases in the X-bar schema is the maximal projection of a lexical item. As a result, all maximal projections, such as $_{AP}$, $_{NP}$, $_{\&P}$, $_{PP}$, and $_{Attr.P}$, in the structures shown in the three structural interpretations of the *English for Business and Professional Communication* study program name in examples (10), (11), and (15) are syntactic structures. When these maximal projections combine to form larger maximal projections, those larger maximal projections are also called syntactic structures. Meanwhile, the syntactic operations referred to by Radford (2009a) are movement operations, which involve moving a syntactic structure from one position to another to fulfill the function required by a larger structure, as illustrated in examples (6) and (7). In these examples, [$_{NP}$ Annie], which originally occupied the position as a determiner argument of [$_{VP}$ [$_{NP}$ Annie] bump into a man with an umbrella], moved to the position as a determiner argument of [$_{TP}$ Annie bumped into a man with an umbrella] because the maximal projection $_{TP}$ required a determiner argument as its subject, which could be fulfilled by moving [$_{NP}$ Annie] from the spec-VP position to the spec-TP position.

The syntactic structures $_{AP}$, $_{NP}$, $_{\&P}$, $_{PP}$, and $_{Attr.P}$ in the structures shown in examples (10), (11), and (15) consist of one to three constituent elements. To say whether this number meets the Economy Condition or not requires further steps because Radford does not specify the minimal or maximal number of words as an economic condition that can be combined into a syntactic structure, as it is difficult to determine. According to Radford (2009a, 2009b), the Economy Condition is related to the condition of preposing a maximal projection, meaning that the Economy Condition is related to syntactic operations, including the process of preposing (marking the semantic load of a maximal projection), which will be explained further in the next section, the Preposing Condition.

Preposing condition

The Preposing Condition states that when a material is emphasized, the smallest maximal projection containing the emphasized material should be emphasized as much as possible. The phrase smallest maximal projection refers to the economic condition. In other words, the economic condition sets a limit on the preposing process. Radford provides the following illustration.

(a) He resolutely refused to surrender to the enemy

(b) Surrender to the enemy, he resolutely refused to
(c) *To surrender to the enemy, he resolutely refused

It can be seen in examples (16 a, b, c) that there is a process of projection for the [VP surrender to the enemy] indicated by example (16 b) and [TP to surrender to the enemy] by (16 c). Example (16 b) is an acceptable projection according to syntax, but not (16 c). This is because (16 c) projects [TP to surrender to the enemy], which contains [VP surrender to the enemy] as its complement. In other words, [TP to surrender to the enemy] is a maximal projection, but not the smallest one, so it does not meet the economic requirement for a syntactic operation. Therefore, only the projection of [VP surrender to the enemy] is acceptable syntactically. However, within [VP surrender to the enemy], there are other small maximal projections, namely [PP to the enemy], which contains [DP the enemy], which contains [NP enemy]. The question that arises is: (i) how small can a maximal projection be projected, and (ii) what is the maximum limit of maximal projections that can be projected? Radford (2009a) states that the answer is not clear and may be semantic. Furthermore, he states that if a maximal projection cannot be projected, it may be because the headword of that maximal projection lacks semantic content that makes it suitable as a candidate for highlighting. These limitations on headwords will be further explained in the Functional Head Constraint section.

In the construction of the study program named *English for Business and Professional Communication*, there is no requirement to project a specific maximal projection for highlighting, nor is there a requirement to perform any other syntactic operation, meaning movement operations. This makes the projection requirement not applied or enforced in the construction of *English for Business and Professional Communication*.

Functional head constraint

The principle of the Functional Head Constraint states that the complement of a certain type of functional head F (such as a determiner or a complementizer) cannot be moved alone (without moving F as well). In other words, if we want to perform a syntactic operation (either raising or movement) on the [NP man] in example (8) in the literature review section, we also have to move [D a] together with [NP man] because [NP man] is the complement of the head determiner [D a]. However, as explained in the previous section, there is no requirement to perform syntactic operations in the construction of *English for Business and Professional Communication*. This means that the principle of the Functional Head Constraint cannot be applied in this case.

Polarity condition

According to the Polarity Condition, a polarity item must be commanded by an affective constituent (such as a negative, interrogative, or conditional constituent). One example of a polarity item is anything, which is a pronoun or noun phrase that can only be commanded by a negative, interrogative, or conditional constituent. In the construction of the *English for Business and Professional Communication* study program name, there is no polarity item or

negative, interrogative, or conditional constituents, so the Polarity Condition cannot be applied in this case.

Binding Condition

According to the Binding Condition, a bound constituent must be commanded by a suitable antecedent. One example of a bound constituent is a reflexive anaphor, such as himself, which can only be commanded by a suitable antecedent, namely a singular masculine subject, such as the man. In the construction of the program name *English for Business and Professional Communication*, there are no bound constituents that require a suitable antecedent, so the Binding Condition cannot be applied in this case.

C-command

The principle of C-command states that a constituent X can C-command its sibling constituent Y, as well as any constituent Z, contained within Y. Sibling constituents, are constituents that have the same level in the X-bar schema. Therefore, if constituent X is at the same level as constituent Y, then constituent X is a sibling of Y and can C-command constituent Y as well as any constituent Z that is located under constituent Y.

To understand the C-command, Radford (2009a, 2009b) uses the X-bar schema as a network of trains where each node is a station and each branch is a rail. When we say that constituent X C-commands constituent Y, it means that we have to travel from station X to station Y by taking the train in the North direction, stopping and changing trains at the first station, and then continuing the journey to one or two stations in the South direction. An important note from this illustration is that after stopping at the first station in the Northward departure, the only available path is the path towards the South. This path is called the constituent path in this research.

Based on the analogy presented by Radford, the following are the constituent paths for the first interpretation of the study program name *English for Business and Professional Communication* shown in example (10).

(a) $_{NP}$ cannot c-command any node because it has no sister node as it is the topmost node in the schema.
(b) $_{N}$ can c-command its sister node, which is $_{PP}$.
(c) $_{N}$ can c-command the nodes contained within $_{PP}$, i.e., $_{P}$, $_{\&P}$, $_{NP}$, $_{\&'}$, $_{\&}$, $_{NP}$, $_{AP}$, and $_{N}$.
(d) $_{PP}$ can only c-command its sister node, which is $_{N}$.
(e) $_{P}$ can c-command its sister node, which is $_{\&P}$.
(f) $_{P}$ can c-command the nodes contained within $_{\&P}$, i.e., $_{NP}$, $_{\&'}$, $_{\&}$, $_{NP}$, $_{AP}$, and $_{N}$.
(g) $_{\&P}$ can only c-command its sister node, which is $_{P}$.
(h) $_{NP}$ can c-command its sister node, which is $_{\&'}$.
(i) $_{NP}$ can c-command the nodes contained within $_{\&'}$, i.e., $_{\&}$, $_{NP}$, $_{AP}$, and $_{N}$.
(j) $_{\&'}$ can only c-command its sister node, which is $_{NP}$.
(k) $_{\&}$ can c-command its sister node, which is $_{NP}$.
(l) $_{\&}$ can c-command the nodes contained within $_{NP}$, i.e., $_{AP}$, and $_{N}$.
(m) $_{NP}$ can only c-command its sister node, which is $_{\&}$.
(n) $_{AP}$ can only c-command its sister node, which is $_{N}$.
(o) $_{N}$ can only c-command its sister node, which is $_{AP}$.

Here is the constituent path for the second interpretation of the name of the *English for Business and Professional Communication* study program indicated by example (11).

(a)   &P cannot c-command any node because it does not have a sister node since it is the topmost node in the schema.

(b)   NP can c-command its sister node, which is &'.

(c)   NP can c-command the nodes contained in &', namely &, NP, AP, and N.

(d)   &' can c-command its sister node, which is NP.

(e)   &' can c-command the nodes contained in NP, namely N, PP, P, and NP.

(f)   N can c-command its sister node, which is PP.

(g)   N can c-command the nodes contained in PP, namely P, and NP.

(h)   PP can c-command its sister node, which is N.

(i)   P can c-command its sister node, which is NP.

(j)   NP can c-command its sister node, which is P.

(k)   & can c-command its sister node, which is NP.

(l)   & can c-command the nodes contained in NP, namely AP, and N.

(m)   NP can c-command its sister node, which is &.

(n)   AP can c-command its sister node, which is N.

(o)   N can c-command its sister node, which is AP.

Here is the constituency path for the third interpretation of the program name *English for Business and Professional Communication* shown by example (15).

(a)   NP cannot c-command any node because it does not have a sister node as it is the top node in the scheme.

(b)   N can c-command its sister node, i.e., PP.

(c)   N can c-command the nodes contained in PP, i.e., P, NP, N, &P, Attr.P, &', &, and Attr.P.

(d)   PP can only c-command its sister node, i.e., N.

(e)   P can c-command its sister node, i.e., NP.

(f)   P can c-command the nodes contained in NP, i.e., N, &P, Attr.P, &', &, and Attr.P.

(g)   NP can only c-command its sister node, i.e., P.

(h)   N can c-command its sister node, i.e., &P.

(i)   N can c-command the nodes contained in &P, i.e., Attr.P, &', &, and Attr.P.

(j)   &P can only c-command its sister node, i.e., N.

(k)   Attr.P can c-command its sister node, i.e., &'.

(l)   Attr.P can c-command the nodes contained in &', i.e., &, and Attr.P.

(m)   &' can only c-command its sister node, i.e., Attr.P.

(n)   & can only c-command its sister node, i.e., Attr.P.

(o)   Attr.P can only c-command its sister node, i.e., &.

From the constituent path explanation that has been done above, it can be concluded that each interpretation has 14 constituent paths if the topmost node in each interpretation, which indeed does not have a constituent path, is not included in the count.

The conclusion that can be drawn from the syntactic analysis results is that three structure interpretations are found for the *English for Business and Professional Communication* study program name, namely the structure shown by examples (10), (11), and (15). Example (10) shows that the entire program name construction is projected as an NP, with [N English] as its head. Meanwhile,

according to example (11), the entire construction is projected as an ₍&P₎, with [& and] as its head. The third, namely example (15), which is almost the same as example (10), has a topmost node projected as an NP, with [N English] as its head. The difference between examples (10) and (15) lies in the complement for [P for]. In example (10), the complement for [P for] is an ₍&P₎. Whereas in example (15), the complement for [P for] is an NP. The readings of these three syntactic interpretations will be explained in the discussion section.

Discussion

Based on the explanation of the research results, the name of the *English for Business and Professional Communication* study program is syntactically ambiguous. This is because there are several possible interpretations of the same construction, leading to multiple meanings. These different meanings have an impact on the interpretation of the derived products of the program name, such as the program description, objectives, and curriculum. This even affects the translation of the program name into Indonesian, which is used nationally. The following is a discussion of this issue.

The syntactic ambiguity can be seen from several possible structures of a construction. In this case, the construction referred to is the name of the *English for Business and Professional Communication* study program. The possible structures are shown by examples (10), (11), and (15). To facilitate observation, examples (10), (11), and (15) are each written in a format as shown by examples (17), (18), and (19).

(6) [NP [N' [N English] [PP [P' [P for] [&P [NP ^Business] [&' [& and] [NP [AP ^Professional] [N' [N Communication]]]]]]]]]

(7) [&P [NP [N' [N English] [PP [P' [P for] [NP ^Business]]]] [&' [& and] [NP [AP ^Professional] [N' [N Communication]]]]]

(8) [NP [N' [N English] [PP [P' [P for] [NP [&P [Attr.P ^Business] [&' [& and] [Attr.P ^Professional]]] [N' [N Communication]]]]]]]

Example (17) is another writing format of example (10), example (18) is of example (11), and example (19) is of example (17). Each square bracket is given a different color to make it easier to observe the scope of constituent commands. From the use of these colors, it can be seen that examples (17), (18), and (19) indicate the different scopes of constituent commands.

The largest scope of c-command in example (17) is marked by the red square bracket with the headword [N English]. The second-largest scope of the c-command is marked by the orange square bracket with the headword [P for]. In other words, both of these headwords encompass the entire construction, so it can be said that they can constitute other constituents in this construction. Meanwhile, the third-largest scope is marked with the green square bracket with the headword [& and] encompassing constituents such as [NP Business] and [NP Professional Communication]. This can be interpreted that [NP Business] and [NP Professional Communication] are constituents of the same type in an equal position coordinated by [& and]. Therefore, if the coordinating function is removed, two constructions can be obtained as follows:

(20) [NP ^English for Business]
(21) [NP ^English for Professional Communication]

From the two constructions shown in examples (20) and (21), it can be concluded that the *English for Business and Professional Communication* study program is an English language program with two specific goals, namely business and professional communication.

In example (18), the largest c-command domain is marked by the red brackets with the head [& and]. This means that there are two similar constituents in an equal position coordinated by it. In this case, the two similar constituents are each marked by orange brackets, namely:

(22) [NP ^English for Business]
(23) [NP ^Professional Communication]

From examples (22) and (23), it can be concluded that the *English for Business and Professional Communication* study program is a study program that has two specializations. The first specialization is in the field of English language for business purposes, while the second specialization is in the field of professional communication.

The largest scope in example (19) is the same as in example (17), which is the constituents with the headwords [N English] and [P for]. The difference lies in the constituents of the same type in an equivalent position coordinated by [& and]. In example (19), these same-type constituents are [Attr.P Business] and [Attr.P Professional], both of which are within the c-command scope of the headword [N Communication] marked by the green brackets. Therefore, if the coordination function is released, the following two constructions can be obtained:

(24) [NP ^English for Business Communication]
(25) [NP ^English for Professional Communication]

From examples (24) and (25), it can be concluded that the *English for Business and Professional Communication* study program is a language study program with a specific goal, namely in the field of communication. Furthermore, the field of communication, which is the specific goal of the English language study, has two sub-fields, namely business communication and professional communication.

As a conclusion of the discussion section on syntactic ambiguity, there are three possible readings of the construction *English for Business and Professional Communication*, namely (i) a language study program with two specific goals, namely business and professional communication, (ii) a study program that has two specializations, namely English for business purposes, and professional communication, and (iii) an English language study program with a specific goal in the field of communication, which is divided into two sub-fields, namely business communication and professional communication. Two of these readings, i.e. (i) and (iii), indicate that the *English for Business and Professional Communication* study program is a language study program for specific purposes.

The other reading, i.e. (ii), indicates that this program is both an English language study program and a communication study program.

Conclusion

Referring to the aim of this research, which is to describe the meaning that can be drawn from the program name *English for Business and Professional Communication* from a syntactic approach, it can be concluded that, from a syntactic approach, there are three possible structural interpretations of the syntactic analysis, namely (i) an English language program with two specific aims, namely business and professional communication, (ii) a program with two specializations, namely English for business purposes and professional communication, and (iii) an English language program with a specific goal in the field of communication, which is divided into two subfields, namely business communication and professional communication.

Based on the findings of this study, the author suggests that Politeknik Tonggak Equator, especially the academic department leaders and the *English for Business and Professional Communication* study program leaders, determine which structural interpretation will be referred to as the identity of this study program and determine the breadth of the field of study based on the structural interpretation. To future researchers, it is suggested to continue this research from the reader's perspective because the scope of this research is limited to syntactic approach interpretation only. Continuation of this research is necessary to find out the meaning from the reader's point of view so that stakeholders can understand the reader's expectations towards the *English for Business and Professional Communication* study program and prepare themselves to face them with a strategy that is based on scientific studies.

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THE REPRESENTATION OF THE IDEAL SUNDANESE, ACCORDING TO KANG DEDI MULYADI YOUTUBE CHANNEL

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Abstract
Celebrity, including politicians, is often seen as the epitome of one specific culture. Dedi Mulyadi attempts to present himself as an ideal Sundanese for his viewers through his YouTube channel. With almost 4 million subscribers, the politician has become an internet sensation as his Sundanese characteristics reach many viewers. This article tries to elaborate on the idea of being Sundanese according to Dedi Mulyadi's YouTube Channel. There are many ways to elaborate on this idea; this article focuses on his utterances in interacting with certain people. Thus, the pragmatic approach covering mixing code, speech act, and the representation issue is applied in this article to break down the selected conversation. Eventually, the findings show that Dedi Mulyadi uses conversational pragmatics to represent himself as an ideal Sundanese. According to his videos, the caring, compassionate, yet assertive leader is what it means to be an ideal Sundanese.

Keywords: Dedi Mulyadi, pragmatics, representation, Sundanese, YouTube

Introduction

Arguably one of today's most influential Sundanese men, Dedi Mulyadi constantly portrays his Sundanese identity through his YouTube channel. Starting with the thumbnail of his YouTube channel, his picture wearing Sundanese attire appears in his profile picture. Alongside the picture, the tagline *Bapak Aing "Ngurus Lembur Nata Kota,"* roughly translates to *Our Father "Minding the Rural Planning the Urban,"* is right below his official YouTube channel name *Kang Dedi Mulyadi Channel*. However, in his 2,462 videos per November 2022, almost none of the titles is written in Sundanese (*Basa Sunda*). These mixed codes lead to the goal of this research on how Dedi Mulyadi uses *Basa Sunda* to portray his identity as an ideal Sundanese.

Dedi Mulyadi has an excellent career in the political world, especially in West Java. His peak career was as a Bupati Purwakarta. When he was sitting in the Bupati office for two periods, he issued some controversial policies that made him publicly well-known, not only in West Java but also in Indonesia. Now, as a member of the People's Representative Council of the Republic of Indonesia, he continues to build his legacy by showing videos of his daily activity on YouTube. His YouTube

channel attracts many people, as each of his videos attracts approximately 1 million viewers. At a glance, the daily activities as a Sundanese political show that Dedi Mulyadi wants to appear friendly yet professional. He becomes aggressive when encountering a social or urban issue and turns his personality to be humorous at social events. This article doesn't want to challenge the existence of Dedi Mulyadi's identity but an attempt to comprehend how Dedi Mulyadi's identity is 'seen' clearly at first sight.

Language plays a significant part in his characteristics shifting and the particular identity he wants to perform. Considering him a powerful man, Yule (1996) argues that their words are usually more than a statement. Therefore, some conversations between Dedi Mulyadi and his audience are analyzed using the pragmatics approach focusing on speech acts.

Moreover, Hall (1990) states that reality is always mediated by and through language, so this article tries to connect his inconsistent use of language with the identity he wants to perform. Grossberg (2012)strengthens this notion. In his opinion, identity is merely a cultural and linguistic construction. At last, Wilson (1990) describes the connection between pragmatics and political discourse involving power, ideologies, and social representation. And still, according to him, political speech and language work cannot be done independently of those concepts.

Previously, research covering the relationship between local language and identity has been done in many ways in Indonesian scope; Sudaryat (2015);Chintawidy and Sartini (2022); Citraresmana, Wahya, and Djajasudarma (2019); Ardiati (2022); Locher (1996); Indrayani (2011) and Muller-Gotama (1996). The previous research generally focuses on *basa Sunda* as a tool to represent social or group identity. On the other hand, the study of the local language has also occurred in Africa, South Asia, and Europe. Their research mainly focused on the relationship between local language, power, and politics in the context of education and mass media. Hornikx, van Meurs, and de Boer (2010) and Krishna and Ahluwalia (2008) state that local language significantly impacts the audience's perception of understanding the advertisement's message. Vernaudon (2015) and Toomet (2011) mentioned that learning the local language is challenging in Russia and Polynesia due to the stigmatization of the colonial period. Khare (2002) and Tardy (2011) reveal the linguistic policy of local language inside and outside the classroom. Several articles also focused on the study of the local language in Africa. It mentioned that, in Africa, the students are free to learn the chosen local language as a form of political regulation (Albaugh, 2007). Still, in the educational field, it also mentioned that the local language helps students fight illiteracy in African countries (Trudell, Cheffy, & Trudell, 2019). In addition to the political context, local language reports enrich the political knowledge of Kenyan society (Ismail & Deane, 2008).

While offering a similar concept to the mentioned articles, this article specifies the research object to feasibly a famous Sundanese man in the digital world. This linguistic and cultural research doesn't involve local language as being spoken by a large group of people. The research discusses the local language and its power that is driven by a single speaker. Being well-known as a language equipped with the speech level (Locher, 1996), *Basa Sunda* quickly shows both the speaker and the Addressee's Identity. In short, this article emphasizes the

relationship between Bahasa Indonesia, *Basa Sunda*, and identity. This research is based on a pragmatic approach focusing on speech acts and their classification. Thus, context and deixis are an integral part of this research, as Citraresmana et al. (2019), quoting Citraresmana et al. (2019) and Levinson, stated that context plays an essential role in defining the speaker's meaning and intention. This research does not stop revealing the speaker's meaning. Often seen as text, Dedi Mulyadi's utterance is discussed in Hall's representation framework. To Hall (1990), the text is a central place and produces a representation of 'the real,' which the viewer is positioned to take as a mirror reflection of the real world. In other words, Dedi Mulyadi's utterance contains an idea of how he wants to be recognized as having a particular identity.

Method

This research uses a pragmatic approach. The selected conversation is analyzed by the types of speech acts coined by Yule (1996) found in Dedi Mulyadi's speeches. Code-mixing and code-switching are also part of the analyzing process. Moreover, the mainly studied speeches are also discussed in the sense of representation coined by Hall (1990). After passing the discussion phase, this article will provide the specific identity of Dedi Mulyadi in his YouTube channel.

Some clips containing Sundanese-Indonesian utterances (speeches) are collected from Kang Dedi Mulyadi's YouTube Channel. The selected clips arguably have different speech acts and speeches with code-mixing and code-switching. As a part of the analyzing process, the contextual situation is included, such as the place, time, audience, speaker's mood, and specified conversation goals. We identified the analysis to determine the use of commissive, directive, assertive, and expressive as the consideration of Dedi Mulyadi is a member of the House of Representatives and has influence or supremacy among Sundanese. We assume the conversation (Indonesian-Sundanese and vice versa) contains code-mixing and code-switching as Dedi Mulyadi's communication strategies to smoothen the communication process and to display his particular Sundanese identity in every video. With approximately 2,500 videos on the channel, searching for clips containing the mixing codes focuses on the highest video views. In short, the procedure to collect data are:

- Categorizing the videos based on the highest views
- Cutting clips containing Sundanese and Indonesian languages or vice versa
- Analyze the conversation speech acts along the explanation of the context
- Analyze the effects of his speech acts and the reasons behind them.
- Analyze the reasons for Dedi Mulyadi to switch codes and mix codes.
- Discuss the construction of Dedi Mulyadi's Sundanese identity.

Findings and Discussion

After taking a glimpse into Kang Dedi Mulyadi's YouTube Channel, we found several mixing codes and code-switching in the videos. We highlight the crucial part of the conversation to show Dedi Mulyadi's Sundanese Identity. The corpus is displayed in the table below to help the reader understand the analysis process. When displaying the conversation transcript, we consistently use 'S' (speaker) to refer to Dedi Mulyadi and 'A' (addressee) to refer to his audience.

Also, to mention low-level Sundanese, we use *Kasar* and *Lemes* to say high-level Sundanese.

Table 1. Corpus 1

S: '*Geus kolot markiran keneh!*' (You are an old man, why are you still working in the parking lot!) A: '*Euweuh nu mere atuh.*' (Nobody gives me money) S: '*Euweuh nu mere*?' (Nobody?) A:'*Anakna teu aya.*' (I have no children)	Type of related act	perlocutionary effect
	Felicity Condition	general condition
	Speech Act Classification	directives

The conversation happened on the sideway around Cikopo Street, West Java. There was nobody except the older man. In this video, Dedi Mulyadi, the speaker, expressed sympathy for the exhausted lonely older man without a client. Therefore, he addressed him. Generally, Sundanese will use polite language when they meet someone new or someone more senior than the speaker. However, in this conversation clip, Dedi Mulyadi uses unrefined Sundanese to a stranger older man he met for the first time. It shows that the awareness of the social relationship between two interlocutors influences language selection. In short, Dedi Mulyadi chose an informal speech to communicate with the older man because he realized his power over the addressee. The addressee, however, did not feel offended. Contextually speaking, it happens because not only did he realize that the speaker was a celebrity, but also the tone that Dedi Mulyadi uses expresses compassion. In short, the chosen intonation may affect how the addressee responds to the speaker.

On the addressee side, the addressee responds with the same level of Sundanese language as the speaker. The speaker and the addressee share the knowledge that the speaker's intention from the utterance "*Geus kolot markiran keneh!*' is taken into the form of a perlocutionary effect. The speaker recognizes the impact that is intended. Thus, the beginning utterance of the conversation, "*Geus kolot markiran keneh!*' is intended to show compassion to the addressee and not to make the addressee quit the job.

Table 2. Corpus 2

S: '*Hayang meuli baju*?' (Do you want to buy some clothes?) A: '*Hayang.*' (Yes) S: '*Hayu dianteur jeung kuring. Kudu daek naek mobil ayeuna.*' (Let's go but you need to take a ride with me) A: '*Kamana*?' (Where to?) S: '*Nya ka pasar.*' (To the market, of course) A: *Hayu*! (Let's go!)	Type of related act	perlocutionary effect
	Felicity Condition	sincerity condition
	Speech Act Classification	directives

This conversation happened in Cahyadi's house, and the speaker senses the addressee's needs. Dedi Mulyadi offered the 70-year-old man with an economic situation to buy some clothes. Like the previous conversation, the speaker uses what Muller-Gotama (1996) called unrefined Sundanese or *bahasa kasar* while communicating with the addressee. It may sound impolite to talk with older people using unrefined Sundanese, but the addressee doesn't feel offended.

On the contrary, the addressee shows enthusiasm and joy because the speaker wants to fulfill his basic economic needs. Although the speaker warns the addressee to anticipate that he needs to take a ride, the addressee seems not to bother at all as he will do what the speaker says. It shows that his popularity affects how the addressee responds to his order. Without hesitation, the addressee follows the speaker's direction because the addressee realizes that the speaker has good intentions despite using unrefined Sundanese expressions.

Table 3. Corpus 3

S*: Ini mohon maaf ya! Bambu dia ditebang tanpa ijin. Pidana lo Pak! Dan saya hari ini mau mendatangi Polres dan melapor. (*I'm sorry, but his bamboo trees were cut without permission. It's a crime! And today I'll go to the police station and report it.*)*	Type of related act	Illocutionary act
	Felicity Condition	propositional condition
	Speech Act Classification	commissive

In this context, Dedi Mulyadi defends a Sukasari villager. Without permission, one of the villagers discovers that the local government has cut his bamboo. Dedi Mulyadi meets some PICs of the deforestation program and the officials of Indonesian Forestry representatives in a traditional shop on the sideway of Sukasari in Purwakarta. The villagers make a crowd and join the meeting as well. Using Bahasa Indonesia, the speaker expresses his anger by threatening the addressee. His utterance goes," *Pidana lo Pak! Dan saya hari ini mau mendatangi Polres dan melapor.' (*It's a crime! And today I'll go to the police station and report it*). We categorize the utterance into a commissive speech act. Commissive, according to Yule (1996), is a speech that commits the speaker to further action. In short, the threat comes from the speaker as a form of defense and support to the audience.

Table 4. Corpus 4

A: Coba bapak tanyakan bapak ini apakah saya yang memilih, nggak? (Ask him who's gotta choose) S: "*Eh, bukan. Gini loh, Nebang itu tanya dulu dong sama pemiliknya. Ini mau ditebang, ini yang*	Type of related act	Illocutionary act
	Felicity Condition	propositional condition
	Speech Act Classification	representative

nanem Pak.” (You should have asked for permission before cutting the trees. You cut them down. This man is the planter!)	

What happened here is the speaker insists on saying there should be any permits before taking legal action—the speaker points to the older man sitting beside him. Dedi Mulyadi seems bothered by the reforestation program in Sukasari, Purwakarta. (Yule, 1996) believes a representative speech act is a speech act in which the speaker wants to deliver his belief on specific matters. Gaining support from the audience, the speaker freely conveys what the speaker thinks is right. Thus, the speaker uses his power not to give the addressee a chance to reply to the utterance. As a result, we see that the leader of the PIC is trying to clear up the matter, or we can conclude that the action the speaker has taken fits his narrative.

Table 5. Corpus 5

A: *“Kalau diskusi seperti ini kan sama sekali tidak ini. Saya ijin berdiskusi dengan bapak.”* (This is not a discussion; I want to discuss with you) S: *Mau diskusi apa? Saya satu aja. Saya sebagai wakil rakyat di sini menolak hutan bambu dirubah menjadi kebon pisang.* (What do you want to discuss? I as people representative reject that the change of bamboo forest to banana plantation)	Type of related act	Illocutionary act
	Felicity Condition	propositional condition
	Speech Act Classification	directives

Still, with the same context from the previous corpus, the addressee seemed to think of a more comfortable way of discussing with the speaker. The addressee appears uncomfortable with the audience's support of the speaker, so the addressee cannot deliver his entire idea. The addressee is aware of the speaker's position and power. Dedi Mulyadi is publicly known as a persistent figure when he replies with, *"Nggak ada lagi diskusi, Pak.”* (No more discussion, Sir) he confirms his public persona. After the reply, the speaker finished the utterance with hand gestures. In short, we can conclude that Dedi Mulyadi's persistence influences the addressee to do something through his speech act. Even though the verb doesn't exist in his utterance, the speaker still manages to make the addressee follow his order. His speech act type in this clip is categorized as a directive by Yule's (1996) definition, as the speaker intends to get the addressee to do something.

Table 6. Corpus 6

S: Ngarti teu? Kunaon Gusti Allah nyiptakeun awi di dieu? …. Supaya teu longsor. Aya teu jalan di hareup nu longsor? Akibat kebon awina dibabat, jalanna longsor."	Type of related act	Perlocutionary act
	Felicity Condition	preparatory condition
	Speech Act Classification	directive
(Do you understand why God plants the bamboo here? To prevent the landslide! Have you seen the landslide? That's because you cut down the bamboo.)		

The speaker displays his power in his utterances. We can mention three hints of power. First, the speaker asked the addressee in *Bahasa kasar* (unrefined Sundanese), not Bahasa Indonesia. Second, the speaker questioned the official knowledge that considered rude given that the official usually has complete and updated information about the subject matter. Third, he expresses his disbelief directly to the addressee by asking," *Ngarti teu*?" or "Do you understand" in *Bahasa kasar*. Conforming to Yule (1996), this utterance belongs to the perlocutionary category. The speaker shows confidence while delivering his opinion because the result fits his prediction. Moreover, as the speaker's prediction speaks for itself, without giving orders, the speaker asks the addressee to stop the ongoing activity.

Sudanese Identity

The conversation sample taken from Kang Dedi Mulyadi's YouTube channel shows the identity that Dedi Mulyadi wants to represent. Moreover, the conversation sample indicates the symbolic power comes with those representational practices. According to Gramsci and Hall, the conversation involving Dedi Mulyadi and the addressee proves the idea of power. Power always operates in unequal relations or what Gramsci refers to as the difference of classes, said Hall (1997), and Dedi Mulyadi displays his power through the conversational strategy.

Dedi Mulyadi uses several speeches that act on the pragmatics level: directives, commissive, and representative. Dedi Mulyadi is free to narrate his idea in the form of order, threat, and explanatory situation. Most of his utterance is an illocutionary act, meaning Dedi Mulyadi constantly appears as a leader who gives orders, whether direct or indirect. It indicates that Dedi Mulyadi has power among his audience in society's equal and lower levels. Therefore, the addressee follows the direction in various moods. Also, speaking Basa Sunda helps Dedi Mulyadi to be close to the public, especially in a lower-level society.

Still drawing from the pragmatic approach, the context impacts Dedi Mulyadi's communication structure. Beginning with the daily life of a politician/celebrity, Dedi Mulyadi tends to speak indirectly. Based on corpus Dedi Mulyadi always give order to his addressee. However, five of them are indirect

orders. This practice agrees with the Obeng (1997) notion that politicians usually avoid candid or blatant statements and prefer to communicate indirectly. Gruber (2022) explains that politicians speak indirectly to create and maintain a favorable public appearance while facing a political opponent. As Yule (1996) explains, indirectness is related to politeness, leading to another context: Dedi Mulyadi is a Sundanese. Sundanese is considered to be polite (Sudaryat, 2015). Even though the voice and tone display his bold character, Dedi Mulyadi still holds the behavior not to give orders directly. In addition, this practice also happens when Dedi Mulyadi argues in Bahasa Indonesia, and the speaker complies.

Dedi Mulyadi constantly changes the language from Bahasa Indonesia to *Basa Sunda* or vice versa (switching codes) in all video samples. The practice affects the speaker's identity. As Grossberg (2012) puts it, "i*dentity is always a temporary and unstable effect of relations which define identities by marking differences.*" Thus, according to Grossberg, Dedi Mulyadi tries to build the most appropriate identity for his audience. To develop his identity, Dedi Mulyadi follows some Sundanese speech-level norms and rejects some of them. Wessing quoted Satjadibrata (1956) defines the use of Sundanese speech-level norms. Dedi Mulyadi agrees with one of them: "*Higher Status persons speak Kasar (low level/unrefined/impolite) down to lower Status persons,*" which Dedi Mulyadi often uses while communicating with lower status audience. On the other side, Dedi Mulyadi challenges two of Wessing's notions "the *speaker uses Kasar to refer to a close friend of Same Status,*" and "*some people (i.e., lower class) speak Kasar among themselves.*"

To put it in another way, while some may raise their eyebrows seeing how Dedi Mulyadi communicates in Sundanese, as it happens, Dedi Mulyadi displays a unique version of being friendly to everyone. With his conversational strategy, Dedi Mulyadi wants lower-level people to claim that he is close to them. The way we see it, the addressee finds him as a leader with humility and humorous traits. The strategy gives him an advantage in being a politician to access different layers of society. In short, Dedi Mulyadi differentiates himself from other Sundanese politicians and gains the identity he wants to perform to the audience.

On the other hand, he switches to speaking Bahasa Indonesia when he faces the audience at an equal social level. The corpus shows the difference in identity performed by Dedi Mulyadi while speaking Bahasa Indonesia and *Basa Sunda*. Bahasa Indonesia to Dedi Mulyadi means to stand as a politician, leader, and mediator. For Dedi Mulyadi, saying Bahasa Indonesia denies the existence of his identity. This kind of practice leads to Bourdieu's argument that everyday activities are always related to language, and it becomes a pattern that leads to speaker persona identification by others (Blommaert, 2015). In other words, using Bahasa Indonesia for Indonesian is normal, but Dedi Mulyadi only speaks Bahasa Indonesia to show dominance over the addressee. His Sundanese identity traits fade and turn into professional characteristics.

Eventually, the conversation and its strategy present Dedi Mulyadi as a powerful man. The power is structured within what Fiske (2010) calls the power to gain meanings simply by the action of the acceptance of society. His identity and status as a powerful leader are established and transmitted orally. Powerful status may be associated with the dominance of economics, often seen in this conversational context. However, Fiske (2010) adds that semiotic power exceeds

economic power. That is the power to construct meanings of oneself and social relations. Given one of his persona as a celebrity, Dedi Mulyadi has the privilege to present himself as his wish with the help of his popularity among Sundanese people. Overall, fame, economic domination, and appropriate conversation strategy construct Dedi Mulyadi's identity as seen and received by people today.

Conclusion

From the discussion above, we can note both Basa Sunda and Bahasa Indonesia give different images to Dedi Mulyadi. From his YouTube channel, the images of Sundanese identity are so 'real' yet so blurry. His YouTube dashboard represents the ambivalent identity between Basa Sunda and Bahasa Indonesia. The use of Bahasa Indonesia overshadows the Sundanese identity in this YouTube channel and vice versa. We take it as a communication strategy to show that even though the channel covers and discusses a primarily Sundanese issue, the videos may still attract board viewers from outside Sundanese people. The identity construction of his YouTube channel supports the positive images of Dedi Mulyadi that can reach every layer of society. To be publicly known is essential for politicians; the strategy applies not only to the YouTube channel but also to the conversational process on each video. In short, his YouTube channel represents his identity accurately. While speaking *Basa Sunda*, Dedi Mulyadi appears humorous, easy-going, and considerate. These identity traits agree with the idea of the Sundanese mindset. In keeping with the notion, being humorous, indirect, and sensitive are some characteristics of being Sundanese. In contrast, Dedi Mulyadi contradicts some Sundanese identity traits when he speaks Bahasa Indonesia. To conclude, Dedi Mulyadi displays himself as a caring and compassionate person yet an assertive leader. This identity constantly appears in most of the videos on his YouTube Channel. The details of the conversation may be less than expected. However, we assume the selected clip can cover the central part of Dedi Mulyadi's conversational strategy as a Sundanese politician. On a further note, Dedi Mulyadi also works on his artistic side on his YouTube Channel, and it is another research object for identity and political discourse research area.

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CINEMATIC INFLUENCES IN GENDER DISCOURSE: A QUEER DISCOURSE ANALYSIS OF SELECTED MANUEL PUIG'S NOVELS

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Abstract
The connection between mass culture and literature has grown extensively over the years. This is evident in the works of Manuel Puig, whose regard for popular culture, particularly films, is undeniable. He cinematically appropriates his characters, themes, narration, and plot making, such as the source text, instead of being the translated material. This paper is an exploration of gender politics and identity through the lens of the characters portrayed in the following texts: (1) Betrayed by Rita Hayworth (1968), (2) Heartbreak Tango (1996), (3) Kiss of a Spider Woman (1973), and Pubis Angelical (1979). The contention of this paper revolves around the influence of mass culture, particularly the role of films towards identity construction, specifically on gender-where issues like politics, patriarchy, and nationalism were taken into consideration. It is clear that the characters negotiated their identity through films which functioned as their threshold to consciousness, escape, and expression contrary to the society they're living in. Furthermore, the themes reinforced the discourse of gender politics making the texts a tool for criticism towards the strict conventions imposed by the Boom period; making Puig's writing a form of protest and a commentary on the issues relevant to the time and milieu the texts were written.

Keywords: discourse analysis, gender politics, Latin literature, mass culture

Introduction

Gender and popular culture are intricately interwoven in a variety of ways, and their interactions have significant and far-reaching societal implications. People learn norms and values through popular culture, which is one of the most important agents of socialization (Bauman, 2000). As a result, it plays a significant role in the development and reproduction of gender norms among gendered subjects, as dominant narratives in popular culture reinforce socially created gender conceptions. Images, texts, and sounds conveyed by a wide array of media and across cultural phenomena – such as television, film, music, performance, magazines, comics, novels, games, fashion, and advertising – all produce and represent the set of beliefs and values about masculinity and femininity dominant in each culture at a given time (Baertson, 2003).

As opined by Kerr (1990), mass culture has always been regarded as instrumental as a shaper of one's identity and this is no foreign in the writings of

Manuel Puig where he has deep regard for Western popular culture as a major inspiration and influence in his works. Puig approaches literary and cinematic connections in two ways: through gender and identity issues, and reality and representation complexities, (Cruz, 2019). In doing so, he examines numerous perspectives on the so-called cinematic novel, tracking its evolution and becoming a canonical figure in incorporating cinematic elements into Latin Literature's literary landscape. Known for "Puigian" elements, the fragmented, multilayered narrative, the emphasis on psychological rather than external action, and the sometimes-outrageous fascination with popular culture (especially Hollywood films) it is evident that popular has a major influence in the writings of Manuel Puig (Mikkola, 2017).

According to Tittler (1993), discourses on gender and identity were explored mainly in the writings of Puig the one who established the threshold for norm-deviating writings to be noticed in the Latin Literary landscape which themes of gender are considered taboo. The literary movements in Latin literature classified as boom and post-boom have largely impacted the shift and focus of writings of some writings particularly those who write about marginalized themes that are often less tackled in the mainstream literary scene (Shaw,1998). These movements per se can be considered as major influences as to how Puig tackles identity and nationalism in his works where the post-boom movement is often attributed to be leaning on themes that are less constricted thus, departing from the conventions of the traditional and stiff scene of Latin writings and these are evident in some studies which regarded the undeniable connection of mass culture and literature (Colas, 1994).

Identity and how it was constructed is central to the characters of Puig and he is known for employing a memoir-based approach in his writings which makes the texts more personal and engaging (Bacarisse, 1993). This style of writing borders between boom and post-boom movements wherein discussion on identity and gender is tackled through the light of popular culture (Greenberg, 2018). His regard for films is impeccably shown through his characters where all are highly mass-cultured. There is no denying that movies have a powerful effect on us because the photographic reproduction of the material world is put at the service of wishes and fantasies which speaks on the disposition of Puig's characters and simply encompasses the thematic focus of the text (Fuentes, 1992). The impression of reality is much greater in film and a writer might have a recourse to this experience of a paradoxically-dream-like reality or realistic dream by incorporating the devices of cinematic narrative which are used as tools by Puig to magnify and centralize the discussion on gender identity.

In Wyers (1983), the study tackled the functions of the film towards Manuel Puig's character where the emphasis on the Latin American setting was highlighted. This suggests that films became a tool for liberation from the oppression that the characters are experiencing. Films offer an alternate world for gendered characters particularly gender-deviating characters who are marginalized in the society they are living in. As a writer who specializes in using mass culture in developing his character, it was further ascertained in this paper that films acted as an awakener of the sexual desires of the characters in conjunction with their gender identity, thus making it a threshold for queering identity.

Betancourt (2016) on the other hand discourses on the idea of "queerness" and identity construction wherein factors like political norms are considered major influence towards the character's development. The study focused on the impact of mass culture particularly films towards Manuel Puig's novel characters. There is a high regard given to films as an onset for constructing and reconstructing gender identity. Films reinforce the idea of recreating and manipulating realities that favor the characters being gendered and ostracized. The paper also highlighted Argentina's high regard for Hollywood movies and pop culture, hence the influence of Puig's style of writing.

McCracken (1981), the paper echoes the idea of the relationship between the gendered characters of Puig and mass culture. The paper illuminated the role of films as a caricature of class and division among people in Latin America. It also raised consciousness on the workings of mass culture on various classes of women as a character of gender. Hence, further elaborated in the study on seeing mass culture as something that enables characters to grow and develop particularly on their gender expression and identity as they further their contact with mass culture.

Mass culture as an agent of gender and identity discourse, can be seen as either a form of resistance or domination. This is forwarded in the study of Robbins (2011) who examined the functions of mass culture towards characters of Manuel Puig's characters. Manuel Puig uses the text as a guide on how to react to the culture of patriarchy and politics revolving around post-colonial Argentina. Through mass culture, Puig allows an individual (through the light of his character) to be aware of the ideological implications of the culture they consume, in this case, films.

The influence of cinema and films on the writings of Manuel Puig is expanded in the study by Cruz (2019) who delved into the genre of Puig as a novel writer. Puig blends the novel with cinematic elements with allusion to pop art and other post-modern cultural trends. He has brought suggestive socio-cultural and psychoanalytical considerations which consequently led to his genre/novels becoming collages of various films, texts, discourses, and narrative devices which has fused reality and imagination into dream and desire. This explains the complexity of the characters he uses and the dynamism of gender depicted embodied in each one of them.

This study strives to evaluate the influence of mass culture particularly films in the construction of identity among Manuel Puig's characters. It intends to see the parallelism of mass culture and literature in a Latin American setting, that tackles sexuality, and gender politics and counters heteronormativity and patriarchy as core themes and the influence they have towards gender identity. Specifically, this paper intends to (a) identify the forms of cinematic influences used that influenced the structure of the texts; (b) extract themes discoursed in each text; and (c) determine the functions mass culture (films) play towards constructing the gender identity of the protagonists in the selected texts.

Furthermore, through this exploration, it is the contention of the paper to understand how gender identity is constructed through the influence of popular culture particularly films as depicted by characters of the texts. Through this inquiry, the gap in seeing cinematic novels as a substandard genre (due to lack of novelty) will be addressed and the meager studies addressing the role and

relationship of mass culture towards gender politics, particularly in the works of Manuel Puig. Because there is no critical material published in English about the cinematic novel as pop literature, this paper also contributes to filling this gap in contemporary literary studies by using texts by a Latin writer whose influence on Gender studies is significant. It will elevate the understanding of how gender identity is constructed in a conservative and religious context that regards norm-deviating constructs as taboos. Hence, forwarding the focus to the themes employed in each text, it will concretize how such narratives have depicted the writer's regard for mass culture as a shaper of someone's gender identity in a heteronormative society where identity is molded from an ideology anchored from strict conventions of the church and patriarchy.

Method

This paper leans on a qualitative approach employing feminist stylistics analysis of four (4) novels by Manuel Puig. Feminist stylistic analysis is used since it merits textual analysis to reconcile how texts affect the representation of one concept, which is central in the selection of the texts where the characters are all gendered. Leaning on the formalist approach, a textual analysis was used to further evaluate how each character in the text constructs and negotiates their gender identity through interlacing influences thus, addressing ideological and conventional notions of gender. It is contended that the fundamental belief of qualitative research is that, to create meaning for studied individuals, the existence of multiple realities (McKee, 2003; Oten & Geppert, 2010); in this case is to look at how gender identity is constructed through looking into the influences of popular culture, heteronormative conventions, mass culture, and gender.

The texts used in this paper are four (4) novels written by Manuel Puig, which are considered canonical pieces when it comes to discussing gender issues in Latin writings. Two (2) of these are considered boom novels specifically: Betrayed by Rita Hayworth (1968) and Heartbreak Tango (1969) and the other two (2) are post-boom texts entitled: Pubis Angelical (1979) and Kiss of a Spider Woman (1973). According to Silverman (2006), textual analysis works well in qualitative research studies that are primarily concerned with organizing and categorizing large amounts of information, particularly novels which are known for their length and depth.

Findings and Discussion
Projecting the Cinema in the Text

One thing that Manuel Pug is known for is his use of cinematic conventions and putting them into his works. The way he structured and constructed his novels is tailored to the conventions that are too visually mediated and sometimes cannot be captured in a written form due to some medium constraints. This has created a different way of approaching films as a source text instead of novels as the source text. The way films are made and narrated is very visual which the narration truly relies on in terms of telling but to put the cinematic into writing is such a feat. This is evident in the works of Manuel whose regard for mass culture particularly films has impacted his approach to writing. This then led him to use cinematic conventions and translate it into writing which is very opposite of the

conventional approach to adaptation and translation studies which regard the text as the source rather than the visual material.

a. Fragmented and Multiple Narrations

Prominent in the presentation of Puig's texts is his use of multiple narrations, resulting in fragmented voices that somewhat provide a sense of equality in terms of narrative power. This is partly due to the nature and the character he discourses into which are mostly marginalized. It somewhat addresses the idea of silencing- through the use of multiple narrations, he was giving this character the chance to speak their mind and also for the readers to understand the characters from an introspective point. The sense of "multiperspective" in the narration has created a sense of discussion about how the characters interact with one another.

The case of Molina and Valentin in Kiss of the Spiderwoman presented a sense of pluralism in the discourse of politics and gender- Molina is a politically neutral homosexual and Valentin, a politically radical heterosexual. The juxtaposition of both characters has created a sense of addressing themes that the text focuses on. All the selected texts, even some of his non-included works are known for their multiple narrations. It creates a shift in perspective by presenting an equal way of understanding each point expressed by the characters which usually works in a film since you are visually guided as to how the story progresses, but in a novel, it doesn't since you largely rely on the text for reference.

The downside of doing multiple narrations in a text is manifested in the flow which tends to be confusing in terms of continuity making it fragmented. Multiple narration works only if there were only minimal characters involved in the dialogue which doesn't in the case of Heartbreak Tango which is one of the most confusing texts among the four in terms of narration. There were a lot of characters involved in the narration which made the flow of the story intersect chaotically. For a film, it might work since you are visually guided as to how the story progresses, but in a novel, it doesn't since you largely rely on the text for reference.

b. Use of Interior Monologue and Biographical Details

When reading Puig for the first time, utilizing an internal monologue improves the feeling from a normal to a dramatic degree. Internal monologue is a technique employed by performers in movies to show the thoughts of their characters. The presentation can take the form of a voice-over or actors inside the building. Without the apparent intervention of a summarizing and selecting narrator, internal monologue reveals the character's inner thoughts, impressions, and recollections as though firsthand. Manuel Puig's texts use this type of narrative method.

All of the texts utilized interior monologue which is quite unconventional for a textual medium for such technique is mostly used in films. He incorporated the monologue with biographical details attached below the page to reinforce the character's introspective expression to fully understand the character's point of view. This is about his purpose of portraying the frustration and alienation of his characters, whose only escape is offered by the vacuous world of films and pop

art. By delving into the deepest self of every character, he engages his reader to get a glimpse of issues that the character is in constant battle with, which are mostly associated with identity, sexuality, and freedom. Through this cinematic influence on narrative technique, Puig enables the readers to experience what the characters had experienced by employing a more engaging approach to narration.

c. Hyper-descriptive Language Use

"Don't tell me the moon is shining; show me the glint of light on broken glass" is a line from Anton Chekov that encapsulates Manuel Puig's use of language. When we think about films, we perceive most of them through our eyes, with ears being secondary. It is a different case when it comes to a text where describing something through words with no visual reference is a subjective experience. There are things that words cannot explain and that only our eyes can see. This was made possible by Puig with his approach to characterization and establishing the setting in his texts.

Concerning films- he describes, elaborates, and takes every reader to a cinematic experience as if you are technically watching a movie. Everything is in detail which is hyper-descriptive to give a realistic reference to an object. Most of his characters are into pop culture, especially films and one way of putting films into an auditory experience requires a language that paints the same thing as to what the film is all about. In the case of Molina, who tells film stories to Valentin every night, and for Valentin to get and understand the whole picture, Molina has to narrate it in a descriptive and detailed manner. Another one is Toto's retelling of his film and theater memories with his mother in Betrayed by Rita Hayworth was also noteworthy for its detail-oriented narration. He revisits his experiences to express himself, which requires him to describe in the most hyper-realistic manner, specifically the qualities of the actress he regards himself to be like. Simply, the language used was tailored to approach the character's profile, whose regard for the film is manifested in their descriptive and detailed monologues.

Themes Explored

Themes explored in Boom and post-boom literature largely differ in some ways due to the large influx of writers of gender in the latter, but Manuel Puig has been writing since then, right before the post-boom movement started. This can be traced back to the themes he focused on in every text under study. The constraint that the movement can give to a writer will most likely influence the kind of writing they will produce in response to what society asks them to. In the case of Puig, he rebelled his way out of these conventions by experimenting with the interplay of nationalism, sexuality, and politics in all of his texts. Thus, through the extracted themes from the texts, it can be inferred that there was no strict adherence to the time and the conventions in which each piece was written.

a. Gender and Sexuality

The topic of gender and sexuality is considered sensitive and have always been very malleable, especially in the Latin boom context where culture plays an important role in the development of gender and sex roles, and so do other factors such as religion, capitalism, the nature of the state, race and ethnic relations, colonialism, and law. Gender and sexuality have to be aligned with what is ethical

and morally acceptable. These conventions were addressed by Manuel Puig, who started writing about the stigmatized themes of sexuality and gender-deviating constructs as a protest against the conventions imposed by post-colonial Argentina.

In Kiss of a Spiderwoman, both Molina and Valentin are two characters that represent gender and sexuality. For example, Puig's description of Molina is essential since it aids the reader in determining Molina's gender: 'Something a little weird, that's what you notice, that she's not a woman like the others.' She appears to be in her twenties, with a diminutive face, a catlike appearance, and a small turned-up nose... We can make inferences from the descriptive text because she has her legs crossed, and her shoes are black, thick high heels, open-toed, with dark glossy toenails peeping out. This is a highly feminine description of Molina, who is characterized as being almost spider-like. The emphasis on sizes such as 'small', 'petite', and 'little' all resemble a small creature, in this case, a spider, and we also get a repetition of the color 'black' and 'dark'. Molina's sexuality is reflected in this strange description. Toto in Betrayed by Rita Hayworth, Nene in Heartbreak Tango, and Ana in Pubis Angelical are all victims of gender inequality. The politics in gender and sexuality portrayed in the texts subsumes Argentina's perception of it. It is portrayed as a Dystopia of marginalized genders. Molina is used as a political inside person who gets killed while carrying out a mission requested by Valentin, Toto is sexually harassed because of expressing himself as a feminine male, Nene is an inferior and battered wife of her husband, and Ana hates her gender as a woman since being a woman that time spoke unequal opportunities and was just considered as an object of pleasures by men. It is undeniable that such themes are attempts to explore the gender and sexuality discourse in post-colonial Argentina where patriarchy and political and religious conventions are largely imposed towards people of gender, simply making Puig's approach a memoir by creatively documenting what it means to be homosexual and a woman at that time.

b. Identity and Politics

As a post-colonial society, Puig has drawn inspiration from the Western influences that had shaped pre-colonial Argentina and depicted this as his setting and environment in all of his texts. It became a perfect way of understanding themes on politics and identity through the struggles of his characters, who are confounded with the problem of having a sense of authentic identity and being victims of political injustices.

This is manifested in Betrayed by Rita Hayworth where Puig's use of a relatively simple plot of a teenage boy's coming age in the mid-twentieth century in small-town Argentina (most likely a fictionalized autobiography) paints a portrait of a place deeply affected by European and American cultural imperialism. Poverty, masochism, and economic issues are presented in this film, where the discourse of power is seen from a patriarchal lens. Toto's awakening of these issues got him to realize that the Argentina that he once knew is far from the movies that he is obsessed with- full of injustices and full of masochism. There was a battle between who he was as a boy with all the colonial influences around him. The sense of nationalistic identity is largely at stake in his disposition as a young boy, which is also relevant to Molina's character in Kiss of a Spiderwoman.

He can be considered a detached character in terms of his identity since he identifies himself with qualities from films that the European colonizers bring. Nene's regard for theater in Heartbreak Tango is a colonial influence where most of the films she watched are from the West.

The interplay of politics and nationalism has impacted how these characters have negotiated their gender roles since such roles are constructs of the interweaving interaction of politics, culture, and gender. Furthermore, through discoursing into this thematic underpinning, Puig made it clear that such aspects are powerful in how his characters have chosen to be the characters that they are-some are resistant, and some just regard it as the norm.

Beyond Just Films

Films per se transcend all senses in terms of experience, but to look at it differently and approach its form as a source rather than an output is one thing that Puig is known for. This approach to post-modern literature is one thing that has always been overlooked. Considered as cinematic novels which are known for incorporating cinematic collages into a text, it can be seen that films unconventionally became the source as opposed to the tradition of having the text as the source for film adaptation or any form of translation per se. Manuel Puig developed the cinematic novel in a pop mosaic of different texts, films, discourses, and narrative devices, hence aside from being the source, films as a form of pop culture are beyond just films. It's more than the form it inhabits; thus, through examining the character in each text, pop culture influences will be evaluated through the form of films as to how much culture transcends beyond the conventions of functionality. Examining the functions that films serve towards the characters, will yield how identity (gender) was constructed concerning how films and the character's exposure to pop culture have shaped his/her understanding of identity as a whole.

Films as an Escape, Expression, and Consciousness.

There is always an unexplainable feeling when we watch the film; it brings us to a different world. A world that is devoid of all the ugliness of the world that we naturally live in, and this is how Puig used film as a tool for the characters to confront the realities of the world that they live in. The power of films inevitably transcends all forms of consciousness- it creates the norms and ideologies that we believe to be natural. Concerning the context (place and time) in which these texts are situated, there is no denying that they are prisoners and victims of such realities.

Molina for instance used films by seeing himself as a woman which is totally in contrast with his gender as a male homosexual. Through films, she constructs herself as a woman who is adored by men. This alternate reality is his form of escape from the masochist society that Argentina is that time. He expresses himself as a woman which is juxtaposed with how Valentin sees him-as a man. Valentin becomes the society who constantly reminds Molina that he is a man and he cannot change it. As a man involved with his radical political views, he demands change from his society as a way of protest. Through films, Molina confronted the realities of being a homosexual stuck with a political prisoner. For Valentin, films become his consciousness in perceiving homosexuality- that a

man can become a woman just the way he expresses himself. For Kiss of a Spider Woman, films function as a form of expression, escape, and consciousness simply making it influential and instrumental towards how both characters approach their identity from an exterior level.

Homosexuality is taboo and condemned by society which is Toto in Betrayed by Rita Hayworth. As a young child, he sees reality from the lens of cinematic experiences he had with his mother. Adoring female actresses, he sees himself as a woman and regards himself as a gender devoid of the biological sense. Society dictates him to become masculine but through the films he watched, he started to know more of himself not as masculine as his family wants him to be but as feminine as Rita Hayworth. Toto's relationship with his father is representational of his relationship with his society. His father is a figure of masochism and imposes it on him and becomes the masculine child that his family expects him to be. In this regard, films get him to realize his homosexual tendencies- of what he truly is in terms of his gender identity. Films became his point of consciousness and his tool of expression. There was a battle between the idealistic world of films and the dystopic image of the real world. It became his escape until such time that he must face the sad realities of the society which speaks loudly to how such issue is encountered in Pubis Angelical.

Ana's struggle with her gender is a clear manifestation of how fascism is practiced in Argentina. She possesses a strong hatred towards men which leads her to despise her gender. Being exploited by Alejandro who used her for political reasons, is clear of how women are treated at that time. They are helplessly portrayed as prostitutes and commodified in the eyes of men. This leads to an interplay between reality and fiction, between fact and illusion, and the propensity of individuals to take refuge in a world created exclusively by the imagination. She fabricated her world by inducing herself into a world anchored and referenced from a film. It reinforces a sense of gender inequality by introducing the character of a Viennese actress who suffers from being ignored of autonomy by her powerful husband. Through the power of this reference, it gave her a strong sense of realization about the realities of the real world. This became her point of survival from the issues she was facing- the control of her husband, the poverty-driven society, and the hospitalization of her mother. In the film, the actress killed her husband to escape from her suffering making it Ana's point to also fight such a form of oppression and break free from it. Films became her escape from reality and provided her with such a firm approach to consciousness that made her embrace her gender being a woman instead of condemning being one.

Lastly, the phenomenon of popular culture has largely forced its fantasies on the people involved in the narratives, particularly in the character of Nene. Puig's wide use of pop culture motifs in this novel is satirical and misplaced because the worldview it promotes works its effect on the characters directly, but not on the reader. Molina's sexuality is reflected in the typical description of her. It imposes a different view as to how Nene sees pop culture as reality and becomes too detached from what is real. Certainly, it became her tool to escape her unpursued romance with Juan Carlos. She imagined herself being one of the actresses that Juan Carlos is paired with considering his job as an actor. Nené wistfully laments the loss of her unrequited love, refusing to accept that she has settled for the life she has always known: married to an uninteresting, long-suffering husband who

gives her two children and a comfortable house. She got consumed with such an illusion and later on, decided to confront it and embrace the reality of marrying a man she never loved and having a house that she never wanted. Just like the previous texts, Heartbreak Tango is preceded by quotations from films, tango lyrics, or commercial advertisements—quotations that reveal a romanticized view of reality which strengthens how films function just beyond films that mediate reality from fantasy.

Conclusion

The paper attempts to update the critical material about the cinematic novel and presents the cinematic novel as a typology linked to pop literature, particularly the use of films as a source text instead of being the product. As subgenres of the postmodern, cinematic pop fiction are exemplified by works from different countries and languages, particularly the works of Manuel Puig, whose regard for films has transcended the way he approaches novels as a cinematic text.

How the cinema is projected in the texts, asserts the writer's idea of seeing films as a suggestive tool for depicting sociocultural and psychoanalytical issues that fuse reality and imagination into dreams and desire (Cruz, 2019). Through using films, Puig tackled the issues of sexuality and gender by using films as a threshold of consciousness leading to a realization that could either be utopic or dystopic, which is very transparent to the themes he explored. There was no correlation between the time it was written with the themes underpinned by the author. Puig has always been bold about his choices of themes and has always been consistent ever since. He had always incorporated politics, culture, and nationalism within the discourse of identity and gender, simply making him a postmodern writer, which is in assertion to (Shaw, 1998) who considered post-boom as a response and a criticism to boom.

It is also evident that the way each character approaches mass culture is seen through how it creates categories of reality – a false consciousness, commodity fetishism, and capitalism's ideology (Robbins, 2011). Through their exposure to films, they created a sense of ideology and even a world that is in response to how they perceived the real world around them. It makes up a system that is uniform as a whole and every part and has it filtered based on their preference, simply making it their idea of utopia. Hansen (2012) found out that the way the masses see culture is fabricated and tailored to the way the government wants it to be perceived. These conventions were challenged by the characters who perceived such in a different way, making the discourse of gender construction contrary to the conventions imposed by such hegemonic culture. The characters negotiate their gender in terms of construction due to the context they are in, which practices fascism and patriarchy and condemns homosexuality. This is parallel to how (Kimmel, 2000) perceived gender roles to be dependent on the context- the culture, time, race, and sexuality making it socially constructed in social contexts having masculine and feminine as socially determined instead of biologically determined.

It is crystal clear that the texts are a commentary on how it is hard to be a woman and a homosexual in post-colonial Argentina. The influence of pop culture could somewhat create a sense of utopia in a world where people of all genders

perceived it as a dystopia. Furthermore, their identity was deconstructed and re-constructed through the influence of pop culture, which functions more than just films and inevitably has projected the cinematic view in the discourse of constructing identity.

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'CHALE SUP': MOTIVATIONS AND PERCEPTIONS OF PIDGIN ENGLISH USAGE IN A GHANAIAN SENIOR HIGH SCHOOL

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Abstract
The English language is used for official purposes and the language in education in Ghana. However, the continuous penetration of Pidgin English (PE) in Ghanaian Senior High Schools (SHS) has been evident in recent times. The paper focuses on the motivations and perceptions of students, in a Senior High School (SHS) in Ghana, on their use of PE in school. It adopts the various motivations and perceptions of students on the use of PE, as identified in the literature, in a questionnaire survey for the responses of the research participants. The study reveals that PE is used as a concealment strategy in students' conversations against those outside their group, and as a means of solidarity. However, the participants exhibited mixed perceptions of the use of PE in schools. The paper provides insights into PE usage in Ghanaian SHSs.

Keywords: English language, Ghanaian, pidgin English, SHS, students

Introduction

Holmes and Wilson (2017, p. 89) describe pidgin as a language that "develop as a means of communication between people who do not have a common language… [It] arises when two groups with different languages are communicating in a situation where there is also a third dominant language". Ankrah (2018) adds that pidgin is a rough blend of one dominant language with that of one or more dependent groups. When languages of speakers come into contact, the vocabulary of a dominant language, referred to as the superstrate, blends with the grammar and syntax of other local dialects of the speakers, referred to as the substrate (Salifu-Asuro, 2015; Wardhaugh, & Fuller, 2015). Similar views are shared by Meyerhoff (2011) that, a pidgin language comes into being when two or more mutually incomprehensible languages come into contact and there is a need to have a common linguistic tool for interaction. Recent definitions of pidgin, therefore, have described the term as one that emerges from the combination of two or more languages to give rise to a common language of interaction among speakers. Holm (2010) describes pidgin as an artificial language for which the word is a corrupted version of the English word 'business'; as pronounced by 19th-century Chinese.

Pidgins are found in many countries. In West Africa, the plurality of languages in the region has given rise to the emergence of several language varieties. The historical background of the people brought about their contact with foreign languages, for which their local dialects fused with that of the foreigners. Through contact with English speakers who were mostly merchants, English pidgins emerged across the region, and are commonly found among the population. The term 'West African Pidgin English' (WAPE) has been used in the literature to refer to a variety of related pidgins 'that range from rudimentary to highly expanded, creole-like varieties' spoken in the coastal countries where English is an official language - the Gambia, Sierra-Leone, Liberia, Ghana, Nigeria, and Cameroon (Holmes, 1988, cited in Ofulue, 2012). Based on geographical, historical, and linguistic factors, these languages are put under the Atlantic group of English-based pidgins and creoles (Sebba, 1997). Among the Ghanaian population, Dako (2002) avers that Pidgin English is spoken among a substantial population which draws much attention to its features, nature, development, and functions.

Like other WAPEs, Ghanaian Pidgin English (GhaPE) emerged as a result of contact between British tradesmen and West African traders. Ghanaian traders who had their indigenous languages had to find a means of breaking the linguistic barrier between them and their European traders. The blending of the English language with their local language, therefore, gave rise to a new variety of languages, referred to as GhaPE. As Huber (1999) claims, the evolvement of a pidgin in Ghana was a result of the need for communication between two parties, foreigners and indigenes, who were coastal people speaking Fante. GhaPE is hence described by Suglo (2012, p.7) as "a hybrid of Standard English and not only Fante but numerous Ghanaian languages".

Interestingly, GhaPE has moved from serving the need for communication between coastal traders and British merchants to becoming a lingua franca between non-speakers and speakers of English who may not be able to comprehend any Ghanaian language in common. GhaPE has become a distinct variety of English spoken in Ghana, besides the standard British English (BE) and American English (AE). Dako (2002) observes that pidgin in Ghana has become a vibrant spoken lingua franca with distinct features in respect of vocabulary, pronunciation, and other grammatical features. It has around 5 million speakers and is spoken mostly in urban and southern areas of Ghana (Huber, 2012). It is spoken in schools, churches, at homes, in the media, and at various functions for different purposes (Amoako, 1992, Suglo, 2012, Dako, 2002; Mireku-Gyimah, 2018). GhaPE has, therefore, become a vibrant variety and a strong medium of communication among the general population. It has a substantial population of speakers. In recent years, its distinct grammatical and phonological features have gained considerable scholarly attention drawing the interest of linguists to explore the nature of this variety.

As a former British colony, Ghana is among the Anglophone countries of Africa. The country's contact with British tradesmen and colonizers saw its adoption of the English language as its official language and the most prestigious language (Dako & Quarcoo, 2017). Nonetheless, the country has about fifty non-mutually intelligible languages (Anyidoho & Kropp-Dakubu, 2008). Out of the numerous languages, only six are used within the media space, and also used for

official and written communications: Akan, Ga, Ewe, Hausa, Dagbani, and Nzema (Dako, 2002). The need to have a mutually intelligible language of communication among the people, even after the coming of the British, gave rise to a new variety of English language, which is the GhaPE. GhaPE has become a current spoken communication tool. Across different regions and settings, the use of Pidgin English among the general population could be witnessed. The substantial population of speakers of GhaPE has also driven the interest of researchers to delve into the motivation for the growth of this variety of languages, especially in Ghanaian schools. Mireku-Gyimah (2018) notes for instance that any variety apart from the Standard English Language is frowned upon by most Ghanaians. Hence, the seemingly widespread acceptance of a pidgin variety in Ghana, mostly among secondary and tertiary students brings to mind the basic question of the motivation for the variety's use. These and other relevant questions have been the basis for several researches carried out to explore various issues surrounding GhaPE and student pidgin (SP). Notable among these studies include Mireku-Gyimah (2018), Dako (2002), Forson (1996), Forson (2006), Huber (2004), Pipkins (2004), Huber (2014), Ankrah (2018) and Dako and Bonnie (2014). To provide a clear understanding of the motivations and uniqueness of GhaPE amid attitudes towards other varieties of English used in Ghana, this paper sought to explore the use of pidgin as a communication tool in a Ghanaian SHS. Specifically, it sought to:

1. Identify the motivation of the Ghanaian SHS students on their use of Pidgin English in school
2. Ascertain the perception of the Ghanaian SHS students on their use of Pidgin English in school

Ghanaian pidgin English (GhaPE) and its origins

Ghanaian Pidgin English, while present and widely used, is not regarded as a significant lingua franca in the same way that it is in other countries such as Nigeria, Cameroon, and Liberia (Dako, 2012). There are two main historical accounts of how this linguistic variant emerged in the country. According to some experts, the language reached the nation with the introduction of European traders (Wiredu, 2013). It served as a means of communication between the locals and their colonial overlords to encourage trade. Because the language was mostly spoken by local tradesmen, it was seen as a low-status language. According to Wiredu (2013), Boadi (1971) holds that Pidgin English became a bastardized language used solely by subjects to their masters in Ghana. Other researchers believe that nomadic male laborers from Sierra Leone and Liberia, as well as traders, soldiers, domestic workers, and some police officers from Nigeria, were responsible for the linguistic variation (Dako, 2012). The language evolved as "Kru brofo" or "Abongo brofo", according to one interpretation (Dako, 2013). This translates as "English that is not truly English." According to Baitie (2010), additional words for it include broken English or poor English, a divergence from Standard English.

Varieties of Ghanaian pidgin English

GhaPE has evolved and it is now widely utilized in the general community in a variety of settings. There are two primary varieties of the GhaPE known to be

in use: institutionalized or educated pidgin and non-institutionalized or uneducated pidgin (Osei-Tutu, 2016; Dako, 2013; Huber, 1999). According to Dako (2013, p. 149), the educated variant is "the acrolectal manifestation of GhaPE". He explains that this kind is utilized by students at second-cycle institutions and universities – i.e., by those who are thought to have some level of knowledge of Standard English (SE). Dako (2013) goes on to say this variety is not used as a need for mutual understanding. Its usage is not critical but it is used for various purposes. This variety can also be deemed Student Pidgin (SP), School Pidgin English (SPE), and Ghanaian Student Pidgin (GSP). Before the introduction of the educated variety, some individuals, such as male laborers, utilized the non-institutionalized variety, also known as the uneducated variety; it is largely spoken by the least educated or uneducated members of society (Mireku-Gyimah, 2018). This variety becomes one of need since uneducated persons may decide to communicate with this variety to educated people whom they do not share a common language with. It is also classed as the variety's lowest range and can also be known as town pidgin or motor park pidgin (Osei-Tutu, 2016).

Related literature

The creation and evolution of GhaPE have sparked some scientific interest. Many researchers have investigated various parts of GhaPE by explaining the language's distinctive traits and role. Amoako (1992) is one of the pioneering works in this area. His research projects diachronic and synchronic evidence of GhaPE through the analysis of tape recordings, music, newspapers, magazines, and interview data from educated and non-educated Ghanaians. He notes that GhaPE is a young language that is mostly used to promote cohesion and belongingness. Further, the study unravels that GhaPE contains twenty-one consonants, with the voiced labio-dental fricative /v/ being the least common whereas the inter-dentals /Ө/ and /ð/ were not existent. Again, a constraint in GhaPE's general inflection, which forces users to rely on word creation, tone, and reduplication to communicate grammatical information is noticed in the paper. For example, reduplication is employed to imply plurality, and exhibit intensity, repetition, and continuity. The GhaPE, according to Amoako (1992) is used in several settings, with a predominant use by males. Dako (2002) examines GhaPE through student pidgin (SP). He asserts that SP is largely utilized by male university students for their out-of-classroom communication requirements. It was discovered to play a significant effect in tertiary students' language repertoire. Dako observes that SP has a distinct lexis to general GhaPE. He explains that the former does not have a separate vocabulary since users can readily augment their vocabulary demands with common languages. Further, he acknowledges the admixture of Twi, Ga, and SE as code choices in the SP and concludes that SP is a stabilized pidgin with lexical and structural possibilities beyond GhaPE. Pipkins (2004), on his part, studies the growth of pidgin among students in a school environment in Cape Coast – where it is expected that they use SE. Pipkin's paper focuses on the reasons behind the adoption of this variant among students in second-cycle colleges. The paper reveals that one of the most common motivations for students' use of pidgin is to fit in the school's environment. Other reasons include the ease of communication, the supposed joy and 'less pressure'

connected with its use, and the ability to communicate with all. Although males predominantly use this, their female counterparts are noted to adopt it to be accepted in masculine groups (Pipkins, 2004).

Suglo (2012) also explores the language attitudes to GhaPE among students by detailing the majority of speakers of the educated variety of GhaPE, the period of active acquisition, reasons for usage, and the attitude to the use of the variety. In respect of the majority speakers, Suglo observes that while more males speak PE than females, more Kwa than Gru language-speaking people are speakers of Pidgin. The study also asserts that PE is an urban phenomenon since it is widely used in urban areas in Greater Accra, Ashanti, and the Northern Regions of Ghana. Suglo observes that the SHS phase of the Ghanaian education system is the active phase where PE is acquired and used, primarily, as a way of solidarization within the school and extended to workplaces and beyond. Further, Dako and Bonnie (2014) provide an appraisal of SP as a youth language. They specifically explore the lexical, structural, and idiomatic peculiarities of SP as well as the details of its speakers. Although they agree that SP is a variety of WAPE, they believe that SP may not be considered a pidgin because it does not have reduced lexicon and grammatical structure nor a contact language, a parameter for holding a language to be pidgin. Additionally, they hold that SP, mainly spoken by male students outside the classroom, has its basis in GhaPE and is a phenomenon peculiar to Ghana. SP's out-of-classroom usage reflects its sociolectal connotations, one which signals "that the speaker is a product of a higher education" (Dako & Bonnie, 2014, p. 119). Finally, Mireku-Gyimah (2018) explores the motivations for the penetration of GhaPE and its resultant attitudes in Ghanaian tertiary institutions. The paper reveals that the use of GhaPE is trendy, comfortable, advantageous, and fosters a sense of belongingness. She concludes that although the participants admit that GhaPE is not standard, and may affect the SE, they express no regrets in its use.

Method

The population for the study was students in a Ghanaian Senior High School, which is located in Cape Coast, Central Region of Ghana. The school admits students from varied socio-economic and religious backgrounds, through the Computerized Schools Placement System of the Ghana Education Service. Considering the nature of this study, second and third-year students were purposely selected, during the 2021/2022 academic year, from the population because they had been in the school for a longer period and had been exposed to the pidgin culture of the school. Further, 203 students were sampled out of the said year groups to form the research participants. The consent of the participants and that of the school's administration were sought and approved. A questionnaire was employed as the data collection instrument. It sought for some bio-data of the participants and the motivations and perceptions of students, in the selected Ghanaian SHS, on their use of PE in school. The questionnaire yielded quantitative data for the analysis and discussion of this study.

Research participants

In terms of the age of the participants, 33.5% of the 203 students (68) were 17 years old, 29.1% (59) were 16 years old, and 24.1% (49) were aged 18 years.

The remaining 13.3% (27) were 19 years old. The students were clearly within the adolescent age group and could be said to be in the ideal age range of a Ghanaian high school student.

On the home regions of the participants, 23.2% (47) were from Greater Accra, 12.8% (26) were from the Central Region, 12.3% (25) were from the Ashanti Region, 9.6% (19) were from the Western North Region, 10.3% (21) were from the Western Region, 8.4% (17) were from Volta Region, 6.9% (14), each, were from the Savannah and Eastern Regions, 3.9% (8) were from the Bono Region, 2.9% (6) were from North East Region, 1.9% (4) were from the North West Region and 0.9% (2) were from the Oti Region. Students were from different parts of the country.

Findings and Discussion

It must be restated that the primary objectives of this study are to identify and ascertain the motivations and perceptions of students in a selected Ghanaian Senior High School on their use of PE in school. However, to reliably achieve these objectives, the researchers ascertained whether PE was still in use at the school. On this, 82.3% (167) of the respondents answered in the affirmative whereas 13.8% (28) did in the negative. The remaining 3.9% (8) of the participants did not give any response. The researchers further inquired about the frequency of the use of PE in the school. Here, 75.9% (154) of the respondents were of the view that it is used at all times whereas 13.8% (28) note that it is used sometimes. Additionally, 8.4% (17) believed that it is rarely or never used whilst 1.9% (4) did not respond to this. On the subject of the communicative participant(s) with whom PE is used, 89.7% (182) noted that PE is used with peers or friends and 7.9% (16) recorded it is used with their siblings or relatives. 2.4% (5) of the participants did not record any response. Considering the numbers, it is therefore clear that PE is used as a medium of communication in the school, mostly amongst students.

To realize the objectives of this study, the questionnaire solicited the views of the respondents on the motivations for their use of PE in the school and their perceptions of their use of PE in the school. The researchers adopted the various motivations and perceptions as identified in the literature (Amoako, 1992; Dako & Bonnie, 2014; Mireku-Gyimah, 2018; Pipkins, 2004; Suglo, 2012) and presented them to the participants to respond on a four-point Likert Scale, ranging from *strongly agree*, *agree*, *disagree* and *strongly disagree*.

Motivations of Ghanaian SHS students on their use of pidgin English in school

Most respondents were of the view that the use of PE projected a sense of unity or oneness amongst the students' fraternity (*solidarity*) as well as promoted the feeling of inclusion or being a part of a group or connected to a group of individuals with a common interest (*belongingness*). 49.8% (101) of the respondents strongly agreed to the point that PE is used in the school because it promotes solidarity and a sense of belongingness whereas 47.8% (97) agreed to this point. Conversely, 2.5% did not provide any response. In a nutshell, 97.6% (198) of the participants (strongly) agreed with this viewpoint that PE is used for solidarity and belongingness in Ghanaian SHSs. An overwhelming majority of the

participants averred that the use of PE fosters a cordial relationship amongst students.

On the motivation that *PE is easy to speak*, 42.4% (86) showed their strong agreement while 36.5% (74) also expressed their agreement. However, 18.2% (37) showed their disagreement with this motivating factor and 2.9% did not provide any response. This means that 78.9% (160) of the participants were certain that PE is used in the school because *it is easy to speak*. As noted earlier, 18.2% (37) do not share this viewpoint. That notwithstanding, unlike SE, PE is more flexible on the rules that are used to construct acceptable and meaningful sentences. It allows students to draw on their somewhat little knowledge of the English language and their knowledge of local languages to communicate. This makes PE contagious and a variety of choices for SHS students (Mireku-Gyimah, 2018).

89.2% (181) of the participants noted that the use of PE in the school is motivated by the assertion that *it is a trendy or fashionable language variety of use on the SHS campus*. Out of the said 181 participants, 72 (35.5% of 203 participants) strongly agreed to the above assertion whereas 109 (53.7% of 203 participants) agreed. 6.4% (13) of the participants disagreed that PE is used because it is a trendy language variety with the remaining 4.4% (9) deciding not to respond to the given assertion.

Interestingly, 99% (201 out of 203) of the student-participants (strongly) agreed that PE was used in school because it helped them make the imports of their conversations discreet to those outside the student group. Specifically, 34.5% (70) of the research participants strongly agreed with this motivation while as much as 64.5% (131) expressed their agreement with this motivation. Only 1% (2) did not respond to this query. Pipkins (2004) posits that pidgin use in Ghanaian schools is mainly purposed to provide an avenue for students to make their communication more comprehensible to those inside their group but incomprehensible to those outside. Students use PE to create a social structure that is unique to them. As a lesser group within society, the use of PE may give them a unique identity. The overwhelming numbers that affirm this motivation in this study are consistent with Pipkins' findings.

Perceptions of Ghanaian SHS students on their use of pidgin English in school

23.6% (48) of the research participants strongly agreed that the use of PE negatively affects the quality of SE while 40.4% (82) agreed that PE does the same to their use of SE. Resultantly, 64% (130) affirmed the negative impact of the use of PE on SE. On the other hand, 33.5% (68) of the participants (strongly) disagreed with the idea that PE affects the students' competence in the SE. The seemingly divided views on this subject convey the not-so-clear position of the students in the SHS on the effects of the use of PE on SE. However, Mireku-Gyimah (2018) notes that students are aware of the adverse effects of PE on their competence in SE.

100% (203) of the participants (strongly) agreed that PE is a substandard language. Specifically, 67.5% (137) expressed their agreement while 32.5% (66) showed a strong agreement. This means that all participants hold this perception, that PE is substandard, but to a varying degree. This perception is not only held by students but also by teachers and parents (Mireku-Gyimah, 2018). Suglo (2012)

reports that most students who admitted to the use of PE on campus did not recommend its use to other people or in a wider setting – they only considered PE appropriate for informal settings and would not claim for it to be used in formal settings. This observation makes it clear that students do acknowledge the place of PE on the continuum of English in Ghana. Thus, they are aware of the fact that SE remains the official language of use in Ghana.

On whether the participants will recommend the use of PE to students in SHS, 88.7% (180) of the participants hold the perception that they will not do so. More specifically on the above, 45.8% (93) disagreed and 42.9% (87) strongly disagreed. Notwithstanding, 9.4% (19) hold the view that they will recommend PE's use to other students whilst 1.9% gave no response. The respondents do not feel inclined to recommend the use of PE to other students.

Participants were required to indicate whether they were comfortable/unashamed or uncomfortable/ashamed when they used PE. A whooping 92.1 (187) indicated that they are unashamed/comfortable when they use it whereas the remaining 7.9% (16) noted that they are ashamed/uncomfortable when they use it. Considering the motivations for the use of PE in the school, it is unsurprising for the respondents to exhibit a positive feeling towards the use of PE.

Conclusion

This study set out to identify and ascertain the motivations and perceptions of students in a selected Ghanaian Senior High School on their use of Pidgin English in school. It can be concluded that, the principal motivations for the use of Pidgin English are the facts that students use the language variety as a concealment strategy, on the import of their conversations, against those who are outside the student group (99% of the participants affirmed this) and that it is used as a means to foster solidarity and a sense of belongingness to the student fraternity (97.6% affirmed this). On the side of their perceptions, it can be concluded that the participants exhibited mixed reactions. An overwhelming 100% of the participants agreed to its substandard nature, 88.7% held the view that they would not recommend the use of PE to their peers and 64% acknowledged that it impedes competence in Standard English. These notwithstanding, they admitted to being comfortable with its use. The present study has provided insights into the motivating factors and perceptions on the use of Pidgin English by students of a Ghanaian Senior High School (SHS) in Cape Coast, Central Region.

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FRAMING TRUMP: A METAPHORIC ANALYSIS
OF IRANIAN MAINSTREAM NEWS

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Abstract
Donald J. Trump's victory in the 2016 presidential election marked the beginning of a gloomy era for Iran-US relations which consequently brought about a series of economic and political consequences, most notably the international sanctions imposed on Iran. As the key player in these political affairs, Trump made several radical decisions involving Iran, provoking the Islamic regime's harsh and insolent rejoinders which were directed at the US president's personality. Being largely of a metaphoric nature, such negative remarks recurrently appeared across the state-run national media, constructing a particular social reality about the 45th President of the United States. This was in particular less challenging for the state, considering the general public in Iran had minimum knowledge about Trump before his election in 2016. Using Lakoff and Johnson's theoretical framework, and investigating the use of metaphors in political news articles published in some of the government's prominent online news agencies, this study reveals how such rhetorical devices are employed for framing Trump. Ultimately, the findings point to the idea that national media in Iran have craftily taken advantage of culturally embedded concepts to sway public perceptions against Trump, as part of the regime's anti-west political agenda.

Keywords: Iranian national media, mainstream political news, metaphoric analysis, Trump

Introduction
    In the 4th century BCE, metaphors were famously recognized by Aristotle as merely aesthetic elements for stylizing language; a decorative means for making the plain words look more appealing to the addressees. Centuries later, however, some writers realized the deception and prevarication capabilities of metaphors, until they ultimately became known as powerful instruments for making meaning and constructing reality in the modern world. This is even though metaphors are still perceived by many people as "a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language" (Lakoff & Johnson, 1980, p. 4). Nonetheless, the metaphors' power to shape reality comes from their ability to compare two, unlike concepts/objects that are experienced and understood concerning each other, inviting audiences to think about the main concept/object in new and different

ways. That is to say, the main object of comparison (tenor) is transformed into the qualities of the object describing it (vehicle) to introduce a different variation of reality and offer a lexicon for thoughts and feelings (Burrell, 2017).

Far from being viewed as just a characteristic of language, metaphors are pervasive in everyday life, going beyond the linguistic domain and engaging people's thoughts and actions. That is to say, while the conceptual system governing our acts and thoughts is metaphorical, it plays a central role in how we define and perceive our everyday realities. Contributing to this process, however, are the mass media, within which news serves as a key disseminator of information. Like their everyday function, metaphors are used in political news not only for audience persuasion but also for structuring their perceptions and understandings of the world (Schmitt, 2005). In this way, the extensive use of metaphors in news is seen to help organize a whole system of concepts concerning one another to shape cultural norms and beliefs. Therefore, one way to usefully address the ideological drive of news is to investigate the metaphoric language through which stories are presented to the public (Mumby & Spitzack, 1983).

Following this view, the present study reflects on how news, as an integral part of the acculturation process, constantly reproduces the dominant ideology and subjectively defines a particular concept for its audience. In so doing, it examines political news stories of the national media in Iran and aims to uncover some of the ways these state-run institutions have attempted to construct a specific social reality about Donald Trump since 2016 when he won the presidential election in the US. Although, anti-Americanism has tenaciously steered the theocratic regime's both domestic and international policies since the 1979 Islamic Revolution (Alimardani & Michaelsen, 2021), Trump's presidency was in particular perceived as an extraordinary threat to the clerics' power (Simon, 2018), forcing them to boost and further mobilize their propaganda machine to demonize the 45th US President. Such level of trepidation and inimicalness, however, can be traced in several junctures when the regime's politically driven agendas, including nuclear ambitions and various seditionist operations in the region, were thwarted by Trump who turned out to be the harshest and most outspoken US president in dealing with Iran (Bahgat, 2017).

Predicting Trump's adversarial position right before winning the election, while trying to neutralize his hard-hitting actions against Iran afterward during his presidency (Entessar & Afrasiabi, 2019), the Islamic regime relied heavily on its news media's editorial creativity to influence public opinion (Moradifar, Omidi, Ziabari, 2021). In so doing, these media outlets paid specific attention to both universal myths as well as local idiosyncrasies to represent Trump. Based on Lakoff and Johnson's framework, a metaphoric analysis was conducted on a small corpus of political news from an archival database of the Iranian government's online news agencies, revealing how Trump was defined through specific and recurrent use of metaphors. Although the antagonistic nature of these definitions was clear from the beginning, since the Islamic regime in Iran was founded on anti-West ideology (Matin, 2023), with a particular hatred towards the United States (or the so-called 'Great Satan' by proponents of the ruling clerics), there was little known about how metaphors were used by mainstream news media to

create cognitive frames and construct meanings within Iranian society around the central political figure of the US at the time, Donald Trump.

Metaphors and ideology in news

Lee (1992) described language as "an instrument for the phenomena of human experience to conceptual categories" (p. 8). Language, in this sense, rather than merely reflecting reality, "functions to impose structure on our perception of the world" (Lee, 1992, p. 8). One of the myriad aspects of language, however, is the metaphors that is the juxtaposition of two very different concepts which eventually foregrounds a particular understanding of the concept being described. This happens because it allows people to focus on only one aspect of the concept associated with the metaphor and the ideas evoked or entailed by it. Furthermore, Lakoff and Johnson argued that metaphor is a feature of thought, rather than just a linguistic style. In this way, metaphors are the foundation for much of everyday cognition, providing mental frames for perspectives on social issues (1980, p. 10). Metaphor, in the words of Todd and Harrison (2008), is a device used in the construction of meaning, and hence most of the research on metaphors take on qualitative methods that are interpretive or constructivist in their approaches. Another noteworthy matter is the difficulty in detecting the presence of conceptual metaphors in common expressions, precisely because of their mundaneness, ubiquity, and repeated usage (Danesi, 2018). This, in turn, creates an illusory version of reality in which people consider metaphors natural, innocent, and the only truthful way of seeing and describing the world.

Metaphors, as Lakoff and Johnson (1980) put it, are capable of highlighting some aspects of a concept while at the same time disregarding or de-emphasizing others. This is because "there are always different ways of saying the same thing, and they are not random, accidental alternatives" (Fowler, 2013, p. 4). Such linguistic ability makes metaphors a powerful yet, subtle means of persuasion that serves ideological purposes, particularly in the press (Charteris-Black, 2004). This implies that the language used in news cannot be 'neutral' and 'value-free', both for their great degree of selectivity in what to publish, and also in 'how' to present the selected news for publishing (Fowler, 2013). Reflecting on cognition aspects of discourse, Wodak drew attention to metaphors' function as a cognitive linkage between discourse/language and society (2006, pp. 184-185). This is more noticeable in people's understanding of news stories, as they do not just rely on dominant prejudicial beliefs and stereotypes but draw on their circumstances and experiences to make sense of media texts presented in news.

Method

Metaphor analysis does not follow a single, fixed, and established method, and therefore, the level of evidence provided in different studies varies greatly too. Some studies, for instance, involve detailed analysis of several individual metaphors, reflecting on how they relate together, while others begin with structural metaphors, presenting little direct evidence of actual individual metaphors, but using metaphor as a tool to interrogate wider theory or ideology (Berg, Wenner & Gronbeck, 2004). This study, however, follows the latter inquiry trend, explicating how news language guides popular perception and the concepts and experiences that underlie such discourses. Here, the employed methodology is in line with the study's aim to show how using condescending and demonizing

metaphors to describe Donald Trump radically alters the people of Iran's sense of what his personality, attitude, and social background is; what kind of disposition is considered normal for a US president concerning Iran; and what political significance he should have on Iran's current state of affairs. This particular understanding of Trump occurs because each metaphor includes a system of subsidiary, related concepts, called *entailments*, that together create an ideological framework.

The data collection was limited to pro-regime online news sources where the search for archived news articles containing relevant terms is possible and storing and sorting through their contents is easier and more efficient than looking for data among some other traditional forms, like broadcast television news or printed newspapers. In this way, the following four online news sources were used to collect the required data for the analysis:

- YJC (Young Journalists Club), a news agency affiliated with Iran's official state broadcaster was established in 1999 by the political affairs bureau of IRIB (Islamic Republic of Iran Broadcasting). [https://www.yjc.news]
- Hamshahri is a daily newspaper that has kept an online archive of its issues since 1996. [https://www.hamshahrionline.ir]
- Fars News Agency, managed by IRGC (Islamic Revolutionary Guard Corps) was founded in 2003. [https://www.farsnews.ir]
- Mashregh News is claimed to be a non-governmental news website but indeed is known to work closely with Iran's security and intelligence organizations. [https://www.mashreghnews.ir]

These online news agencies are financed and strictly controlled by the government, making them some of the most pro-regime media outlets in Iran. They were specifically chosen as sources of data because of their alliance with Iranian Conservatives led by the Supreme Leader, and thus being part of the state's ideological apparatus reflecting Revolutionary principles into their political news. The procedure began with entering the word 'Trump' ['ترامپ'] in the search option available on the Homepage of these four online news agencies. The overall search queries resulted in several hundreds of news articles dated as early as June 2016 (about the time of Donald Trump's first presidential campaign), with the word 'Trump' automatically highlighted in the excerpts which were initially pulled out from their websites' archives.

After a cursory inspection of the retrieved news articles, those that seemed to include metaphors directly or indirectly addressed to Trump were earmarked before sifting them through and making a list of those with metaphoric value. Subsequently, the collected metaphor was thematized according to various metaphoric vehicles. Subsequently, the analysis led to the emergence of particular clusters of metaphors. The six major metaphoric clusters were: *Trump is a Terrorist, Trump is a Kaffir, Trump is anti-Iranian, Trump is a Clown, Trump is a Philanderer, and Trump is a maniac*. To say that Trump is a terrorist, for example, means that the way people think of him is partially structured by their knowledge and experiences of the concept and activities associated with terrorism, such as being a murderer, ruthless, aggressive, nefarious, and so on.

Table 1. Metaphors occurrences across political news in pro-government news agencies

Metaphors	YJC	Hamshahri	Fars News Agency	Mashregh News	Total
Trump is a Terrorist	25	23	28	27	103
Trump is a Kaffir	14	19	18	17	68
Trump is Anti-Iranian	21	18	24	27	90
Trump is a Clown	19	12	18	28	77
Trump is a Philanderer	10	8	9	11	38
Trump is a Maniac	23	21	19	27	90

Table 1 gives some idea about the spread of the metaphors describing Trump, but their distribution is only secondary to the concerns of this study because it is difficult to understand the power of metaphors quantitatively. In the Findings section below, examples of the six different metaphors are given, followed by a partial list of entailments that help to characterize the realm of experience each metaphor draws. The metaphor *Trump is a terrorist*, for example, entails these concepts: a terrorist is an aggressive, rebellious, ruthless individual who either attack or order the assault on people, while activities associated with terrorism involves threatening, killing others, and bringing about chaos.

Findings and Discussion
Trump is a terrorist

	Entailment
Aggressive nature of Donald Trump and his controversial speech . . .	Terrorists are aggressive and rebellious
. . . Trump, a *sinister murderer* who . . .	Terrorism usually involves killing people
. . . Trump's actions created *chaos* in the region, threatening the peaceful efforts of . . .	Terrorists bring about chaos
. . . he [Trump] is a *ruthless murderer* . . .	Terrorists are ruthless
. . . he [Trump] encouraged his supporters to *assault* the congressmen, threatening the lives of . . .	Terrorism involves assault and other threatening activities

The first group of words used in Iranian political news to describe Donald Trump are all centered on a series of characteristics that collectively qualify him as a terrorist. Although on various occasions Iranian media openly call Trump a 'terrorist', in many other instances they use figurative words or phrases to do so; they metaphorically ascribe the attributions of a terrorist to him. For example, in describing him, they commonly use words such as ruthless, murderer, and aggressive, or they associate his behaviors and actions with words like chaos and assault. In this way, a common tendency to understand Trump as a terrorist is formed through an interrelated system of entailments where the terms 'terrorists' and 'terrorism' have discursively gained meaning within public discourses of Iranian society.

Trump is a kaffir

	Entailment
Army of Islam will send Trump to *Hell* . . .	Kaffirs are doomed to go to Hell
Trump, the depraved *gambler, told lies* to . . .	Kaffirs engage in haram activities like gambling and drinking
Trump, a *drunkard gambler* tried to . . .	
[Trump] has *no respect for Islam* or any other religion."	Kaffirs are disrespectful to Islam
He [Trump] is an *enemy of God* and his decisions *against Muslim* nations . . .	Kaffirs are enemies of God and Muslims
Trump's *animosity towards Muslims* . . .	Kaffirs cannot be trusted
We *Muslims don't trust this American agnostic guy*	

Another metaphor that is frequently used in Iranian political news and other national media to describe Trump is 'kaffir'. Again, although this word is occasionally used in public discourses in Iran to execrate Trump, directly and in a nonmetaphorical way, in many other instances, the notion of being 'kaffir'is attributed to him metaphorically and through the word's entailments. This word, in particular, is a popular term used among Muslim nations to denounce someone and has rather specific entailments with culturally embedded meanings (or connotations) that might vary in different countries. In other words, how the people of a particular country have come to understand the term depends on that nation's specific history, as well as their cultural and political circumstances.

Trump is anti-Iranian

	Entailment
He [Trump] is just a *racist* cowboy with *adversarial attitude especially towards Iranians*.	Anti-Iranians are also racists
Trump, a *xenophobic, prejudiced* person who has *no respect for Iranians*	Anti-Iranians have xenophobic tendencies
. . . US President, a clown *disloyal to Iranian people* who has *betrayed* us several times	Anti-Iranians betray the people of Iran
He [Trump] is *disrespectful to Iranians* . . .	Anti-Iranians do not respect Iranians
Trump's plot to annihilate Iran other Muslim nations	Anti-Iranians are dangerous to Iran and Islam

One of the deceitfully astute ways that key religious and political figures used to antagonize people against Trump, was through taking advantage of the strong nationalistic sentiments among Iranians. As such, throughout Trump's presidency, the national media in general relentlessly tried to invoke nationalistic feelings of the people by constructing Trump as the most anti-Iranian president of the United States in history. This was more ubiquitous in the realm of political news where every gesture, action, or decision of Trump was represented as an act against the Iranians and their national identity. Whereas Trump was explicitly framed as an 'enemy of Iran' in political discourse, such an 'anti-Iranian' personage for him was by and large made through metaphor. In so doing, being 'anti-Iranian' was implied through the use of terms such as racism, xenophobia and also betraying, disrespecting, or posing danger to the nation and its beliefs and values which are, in one way or another, entailments of anti-Iranianism.

Trump is a clown

	Entailment
A TV *entertainer* like him cannot be a president	Clowns exist only to entertain others
. . . a *fool at the top of the political position*.	Clowns are not fit for important/serious jobs
"Trump is *a joke* and we even *don't take him seriously*."	Clowns are not to be taken seriously
Trump, a *dangerous joker* who . . .	Clowns perform silly and sometimes dangerous acts
. . . as Trump was *fooling around* about . . .	
. . . when Trump was dancing *foolishly* . . .	
Trump then with an utterly *ridiculous* tone said . . .	Clowns have outlandish behaviour and physical characteristics
"The *orange-head* man"	

One of the most common ways used in national media to demonize Trump was through emphasizing some of his oratory and physical characteristics that seemed to be at odds with other presidents of the United States, including, unusual hair, red oversized tie, and coarseness of his invective. As such, the media in Iran wickedly portrayed Trump in various artistic and creative forms, particularly caricatures. Parallel to this crudely satirical trend, the public discourses and at their forefront, the political news, made the most of the opportunity and employed their rhetorical arsenal to depict Trump as a 'clown'. Once again, this was widely practiced through the use of metaphors, and the culturally conditioned entailments that defined clown and clownery, for instance, looking funnily outlandish, or just existing to entertain others.

Trump is philanderer

	Entailment
Trump's *voyeuristic behaviour towards women* caused some reaction . . .	Philanderers exhibit voyeuristic behaviour
. . . revealing Trump's *scandals* when *molesting women* in the past . . .	Philandering usually ends up in scandal
Such *harassment towards women,* also implies he [Trump] has *no fidelity to his own wife* Melania.	Philanderers sexually harass/molest women
A pervert that does *not respect women*	Philandering is about infidelity to one's own wife
	Philanderers are disrespectful to women

Although throughout the selected online news agencies the 'philanderer' metaphor was not as prevalent as the previously mentioned metaphors (e.g., terrorist, anti-Iranian, Kaffir, or clown), it still occurred during the search frequently enough to be of significance. Following the American and other international news that alleged Trump's misconduct and corrupt practices, particularly about women, Iranian media seized the moment and used such accusations to taint his image as a philanderer. In so doing, once more the Iranian state's media largely relied on metaphors to associate Trump with debauchery and other unrestrained self-indulgent immoral behavior towards women. This was, in particular, thought to be an effective way to destroy Trump's image, precisely because of Iranians' cultural sensitivity regarding man-woman relationships (Abedinifard, 2019). Nonetheless, the various entailments used, at least in political discourse, all positioned Trump as a philanderer through metaphoric linkages.

Trump is a maniac

	Entailment
Trump's *irrational* and *unintelligent* decisions . . .	Maniacs lack rationality/intelligence
Trump's recklessness and his hasty decision-making . . .	Maniacs are reckless
Dangerous acts of Trump . . .	Maniacs can be dangerous
Trump is just another imbecile with a *mental problem* whose . . .	Maniacs usually have mental problem
Trump, a *wild and violent* dictator who . . .	Maniacs exhibit wild and violent behaviour

Lastly, in conjunction with the continuous representational works of the world's major news media which incessantly attacked Trump, criticizing him for having coarse language, irrational judgments, as well as inhumane and grandiose ideas, Iranian media began to invest in introducing Trump as a maniac. Perhaps, the task of representing Trump as a wild, unintelligent, and mentally unstable person was not too hard for the Islamic regime, clearly because the path for such negative representation was earlier paved by the Democrats in the US and their powerful global media. Nonetheless, the metaphors in Iranian political news became an effective rhetorical tool to construct Trump this time as a 'maniac' who is not only unfit to serve as President of the United States but also dangerous for the whole world.

Nevertheless, at this point, it is also important to note that the metaphors discussed here do not exist in a mutually exclusive manner. Although each of these metaphors can construct Iranian people's perception of Trump differently (emphasizing some aspects and hiding others), most of them share entailments that provide *external systematicity* among them. This external systematicity shows that the experiential realms which the metaphors are drawn from are integrated in one way or another (Mumby & Spitzack, 1983). In the case of *terrorists* and *maniacs*, for example, both share the entailment of involving aggressive and violent behavior. The sharing of entailments means that people can talk about Trump in certain ways using metaphors drawn from both areas of experience.

This study began by making a case for how authorities in Iran had taken advantage of Trump's seemingly nonconventional personality to construct an anti-Iranian evil character and an enemy of the nation. This was in line with the Islamic regime's idea of justifying its shortcomings and failure at every level, from the country's isolation and a crippled economy to Iran's malicious foreign policies and other politically driven activities in the region. It was further argued that such propagandist efforts in framing Trump had mostly been exercised through extensive use of metaphors across the state-run national media, particularly within the political discourse. In response to this, a metaphoric analysis was performed on selected political news articles published in some of the government's most prominent news agencies. The study aimed to show the ability of metaphors to systematically highlight certain aspects of Trump's character while hiding others and subsequently revealing a perspectival view of Trump presented by the new language. This, in turn, underlined the Islamic regimes' antagonistic position against the 45th US President, albeit with a culturally embedded rhetorical twist and a more provocative tone than the ruling clerics' usual anti-West orations.

Here, the analysis revealed how national media in Iran constructed a particular social reality about Trump by foregrounding several metaphoric

understandings and obscuring others. That is to say, the metaphors used in Iranian mainstream political reporting created limited (and of course completely negative) ways of understanding Trump's personality, leaving little to no room for thinking of him or his identity beyond the associated metaphors' conceptual entailments. More specifically, the findings showed that Iranian mainstream news described Trump mainly as a terrorist, a blasphemer, an anti-Iranian, a clown, a philanderer, and a maniac person. In contrast, what might be obscured by the extensive use of such metaphors are perhaps those positive aspects that convinced millions of Americans to vote for Trump, and for instance, his supporters regarded his defiance as an act of strength and leadership (Seltzer, 2016). Such assessment is also openly exemplified in the works of some scholars whose survey results have shown a number of the positive traits that the respondents perceived to be true about Trump (e.g., Choma & Hanoch, 2017). Similarly, certain characteristics of Trump which have been perceived as positive for the role of the president of the most powerful country in the world have inspired many people around the globe who aspired to change (Slutsky & Gavra, 2017).

Nevertheless, by closely looking at these metaphors it becomes clear that in describing Trump, the Islamic regime has emphasized those concepts which people are most: 1) familiar with, as part of the local cultural knowledge, 2) sensitive about, primarily involving religion, racial intolerance and man-woman relationship, 3) threatened by, because of the volatility of political condition in Iran, and 4) readily inclined to believe, due to their alignment with the prevalent global attitude. From a critical standpoint, however, all these categories share the ideological basis from which specific forms of reality emerge to shape people's opinions, beliefs, and worldviews. That is to say, while at the local level, culture, religion, race, and politics join the mainstream global discourses to shape the so-called reality, people's sensitivity, intolerance, and uncritical views abetted the regime in perpetuating its oppressive ideologies and political agendas.

In terms of the effect, as already pointed out, our conceptual system is fundamentally metaphoric, so metaphors may directly or indirectly affect our everyday behavior. Moreover, there is the notion of *negativity bias* where messages of a more negative nature have a greater effect on people's psychological state and processes than positive or neutral ones. This has particular implications in political discourses where groups with different political orientations have shown significant psychological responses to the negativity, and formation of their political ideology (Hibbing, Smith, & Alford, 2014). In this view, the negativity bias, transpiring from recurrent metaphoric use within the framework of Iranian mainstream news describing Trump is more likely to influence much of people's thoughts and behavior, than if such metaphors were of a neutral or positive nature. That being said, it should be emphasized here that the mass media have mixed effects on values, attitudes, and beliefs, but these effects vary by social group. Hence, despite the state's massive investment in its powerful media to construct a negative image of Trump and turn Iranians against him, there seems to be little evidence of the impact of such representations. This is especially the case for those segments of the population who are not supportive of the government since the pro-regime groups inherently subscribe to the ideas and concepts put forward through national media.

Conclusion

As a final point, this study did not seek to redefine Trump in a new way, nor to judge his attitude, actions, and characteristics, whatsoever. Rather, the aim here was to merely reflect on the press bias and the hegemonic operation of national media in authoritarian states such as Iran, and in this case, framing a foreign political figure as a heinous enemy of the nation. The political agenda sought by so doing is to unite the nation against a common enemy and to distract the masses from their democratic goals, all of which ultimately help the elites to stay in power. What is more, is that the Iranian authorities' opportunistic attempts to brainwash the nation into despising Trump seem to be rather timely, and effortless, especially in an era when anti-Trumpism has shaped the dominant political discourses both within academic circles as well as across news media and even popular culture. In this view, criticizing Trump and associating his presumably unusual personality with various social/political problems in the US and around the world appear to be less challenging for the pro-regime pundits, and more natural to the mass audiences. Finally, the studied case here points to the importance of media literacy, reminding us once again that "media representations are *necessarily* different from lived reality", though such representations do organize how people understand lived experience (Barker, 2016, pp. 329-330).

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MORE HUMAN THAN HUMAN: POSTHUMANISM IN LITERARY DISCOURSE

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Abstract
"What makes us human?" Throughout time, people have been preoccupied with this question, believing that humans are at the pinnacle of the world. Today, technology blurs the boundaries of what is considered "natural" versus "enhanced," leading to a fallout with the limited views of humanism and modernity. This paper explores the many views on posthumanism that have been established by several thinkers to attempt to understand the concept. An illustrative text is then used to elucidate the implication of the posthumanist thought in literature. Posthumanist themes are prevalent in science fiction, embodying people's collective anxiety toward the looming future of humanity, such as in the works of Philip K. Dick. The story "The Electric Ant" poses existential questions on the nature of reality and our place in it, with highly posthumanist themes such as the presence or assimilation of robots in human societies. Posthumanism is as yet a complex and broad field of study, challenging our notions of what it means to be human and alive, and making us ask questions about how the present and future of technology could shape our human existence.

Keywords: cyborg, literary criticism, Philip K. Dick, posthumanism

Introduction
        A question that human beings always ask themselves is "What is my purpose?" Another fundamental variation of this query is "What makes us human?" Throughout time, people have been preoccupied with this question, armed with the belief that human beings are at the pinnacle of the world and therefore must seek the answer about the essence of life, particularly the state of being human. The role of the human being is seen as central to the order of the universe, a thought solidified by the establishment of the humanist school of thought.

Posthumanism: "What makes us human?"
        The essence of being human has been particularly assailed of late, as technology blurs the boundaries of what is considered "natural" versus "enhanced." More technological advancements have helped human beings function more efficiently than ever before, from medical devices such as cochlear

implants and bionic prosthetics to the enticing possibilities of immortalizing one's brain state with downloaded consciousness. Furthermore, even body modifications such as plastic surgery, which enjoyed much of a surge in the previous decades, are calling into question just how much of the human body is entirely biological. There are now so many ways for the biological components to be augmented to make up for something that is lacking or defective, or even to simply fulfill a desire. In the world today, this reality has been accepted and widely embraced, with not much of a second thought. It is left to avenues such as science fiction to warn humans of the pitfalls of embracing too much technology, especially concerning the body.

The mind, one of the best characteristics that make us human (and therefore unique from all other beings), has been expanded beyond human capability with the use of technology. People across the world have the power to reach each other through the internet. Information can be readily accessed with a few clicks (and comprehension is not always a requirement anymore). As such, there is this entirely different world that humans have daily access to, without actually being there – the online world. This non-physical world is as much a part of being human today as the places we visit for our daily needs. Computers are structured to mimic the cognitive processes of the human brain, giving rise to questions such as, "Is it possible to create a non-human entity with human characteristics, including feelings and cognition?" Humanoid robots such as Sophia and Erica are ushering in new possibilities to answer this question. Even virtual assistants such as Alexa and Siri, which are used by millions of people every day, are taught to understand human conversation and respond to them accordingly.

With such implications, it's only natural for human beings to experience a fallout with the deeply limited views of humanism and modernity. No longer is the anthropocentric view enough for the world. The new ways that humans have mental and physical connections with technology have changed the way that they perceive themselves concerning their experience with the world. If humans can only be expected to evolve with the use of technology, how human is it to be human anymore in the near future?

Method

This paper is a qualitative study. Ideas about posthumanism from different thinkers and critics are outlined to understand the concept, which will be applied to the chosen literary text, the short story "The Electric Ant" by Philip K. Dick, which will serve as an illustrative example of the application of posthumanism in literary discourse.

The application of posthumanism in literary criticism has been outlined by such scholars as Stefan Herbrechter who applied the concept through an analysis of the novelist Don Delillo's selected works. Herbrechter (2020) stated that posthumanist literature touches upon a variety of topics associated with a posthuman world. At the same time, posthumanist literature also possesses a level of introspection that seeks to understand the role of literature as a primarily humanist tradition. Meanwhile, Kowalcze (2020) emphasized that contemporary literary studies can benefit from posthumanism as an ideological backdrop for analysis. Despite its lack of a unified line of thought, the concept can provide enlightening ideas where the human being becomes the intersection point of the

material and non-material and the human and non-human elements. Similarly, Hortle (2016) stated that posthumanist themes in contemporary works such as novels have significant political and cultural implications due to their ability to generate discussions on the structures of human privilege, along with influencing ideas about the future. As such, the concept has the unique role of influencing the cultural construction of human identity, while at the same time breaking the notions surrounding it. In this paper, the various modes of thought in posthumanism are explored and applied to a literary text to illustrate the implications of a posthumanist reading in literature.

Findings and Discussion

Posthumanism as a term may seem like a recent creation, given the rise of the online world and the advent of more modern compact technologies. However, people's curiosity about what lies beyond humanity was already prevalent in the 1800s. The term first appeared in the form "post-human" in 1888, in a book called *The Secret Doctrine* by Helena Blavatsky, often referred to as a rambling tome on pseudoscience (Mambrol, 2018). However, Blavatsky didn't offer a detailed description or explanation of what posthuman means. Perhaps, like much of the concept's ways of thinking, the word was too advanced to be comprehended at the time.

Posthumanism, humanism, and transhumanism

Cary Wolfe (2009) describes posthumanism as different from classical humanism in its idea that humans are just one of the many natural species of the world, rejecting the notion of human dominance that is central to anthropocentric thought. Wolfe also states that it was Michel Foucault who described the difference between posthumanism from humanism in the context of Enlightenment thought. As humanism tried to establish norms, posthumanism attempted to transcend all of it, which included the boundaries established by humanistic thought. In short, posthumanism sought to change the nature of the way we think about what it means to be human.

In his book, *The Order of Things*, Michel Foucault (1970) said that man is an invention whose recent date and nearing end are easily shown by the way that our thinking is structured. Foucault also talked about how culture shifts in awareness about ways of thinking. In modern ways of thinking, in particular, there is a shift to the decentering of the human being in the universe. No longer is man seen at the pinnacle of the world but rather the jumping-off point through which the world can move forward, for better or worse. Such a shift in the anthropocentric ways of thinking has ushered in the development of posthumanism as a crucial discourse in the world today.

It was perhaps the literary theorist Ihab Hassan (1977) who succinctly summarized this approach by saying that five hundred years of humanism was about to end, and that the time had come for it to transform into something that we cannot help but call posthumanism.

By definition, posthumanism is "the idea that humanity can be transformed, transcended, or eliminated either by technological advances or the evolutionary process; artistic, scientific, or philosophical practice which reflects this belief"

("Posthumanism," n.d.). It's a concept that can trace its origins from such diverse fields as philosophy, futurology, contemporary art, and even science fiction.

Meanwhile, the futurist Ray Kurzweil said, "We will transcend all of the limitations of our biology… That is what it means to be human—to extend who we are," signifying that androids and cyborgs could perhaps be considered human someday (Vance, 2010).

Robert Ranisch (2014) describes posthumanism as an umbrella term that also incorporates transhumanism, clarifying the confusion on the differences between the terms. Both of these terms have common areas of interest, but they differ in terms of their relationship with anthropocentric thought. While posthumanism is ready to envision a future after humanity, transhumanism seeks a future where humans can thrive with the help of technology. Thus, transhumanism still treats humans as the center of the world, in line with anthropocentrism. At the same time, it also acknowledges that without technology, humans will not be able to progress. As such, technology is integral to the future of humanity. The transhumanist view is particularly prevalent in science fiction and popular culture.

The posthuman: Rise of the cyborg

The moment that the signifier "posthuman" truly formulated its inherent meaning as we know it today perhaps came with the publication of the essay "A Cyborg Manifesto" in 1985. The piece by Donna Haraway is replete with feminist theoretical contemplations, but it was its synthesis of humans and technology that resonated with many.

To summarize, Haraway's concept of the cyborg is a being that rejects modern notions of boundaries, especially those that separate humans from other animals and humans from machines. In terms of feminism, the cyborg is a representation of women who go beyond the limits of politics, feminism itself, and the traditional associations of gender. In particular, the essay criticizes the traditional identity politics that many feminists are concerned with. As such, the essay has come to be known as a landmark work in the establishment of the feminist posthumanist approach.

In her essay, Haraway (1985) notes that in the modern age, all human beings have been ingrained in technology, so much so that it's difficult to distinguish man from it: "By the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. The cyborg is our ontology; it gives us our politics" (p. 66). The nature of human beings as cyborgs in this age has given us the avenue to move beyond traditional roles and associations in society. Humans have seemingly become obsolete and the figure of "Man" has been superseded, and thus, we "cannot go back ideologically or materially" (p. 81).

Haraway (1985) goes on to say:

From another perspective, a cyborg world might be about lived social and bodily realities in which people are not afraid of their joint kinship with animals and machines, not afraid of permanently partial identities and contradictory standpoints (p.72).

Effectively, the author is telling us that such a world free of boundaries is not something to be afraid of, no matter what science fiction novels and films may tell us. It's a future not predicated on outdated modes of thinking on identity and

limitations. Instead, it's a world that tells us that humans may co-exist harmoniously with machines, animals, and everything else in the world.

It's important to note that although Haraway's essay is an important work in the formation of the posthumanist discourse, she has never used the term itself anywhere in her piece. Instead, she talked about how humanism has always made a distinction between man and animal, living beings and machines, and the physical and non-physical worlds. However, modern ways of thinking such as feminism, race studies, technology, and science fiction have blurred these lines, if not eradicated them. Thus, humanism and its absolutist approach concerning the role of man has become unsustainable in the modern age. The concept of Haraway's cyborg is a dualist creature rather than a dichotomy, it blends both imagination and physical reality without the need for distinctions.

Many critics have a problem with the term posthumanism itself. Haraway has rejected the term, while also admitting that her work is aligned in the philosophical sense with posthumanism. For her part, she has coined the term "companion species," which pertains to non-human beings that co-exist with humans (Gane, 2006).

The world has already welcomed its first cyborg in the person of Neil Harbisson, an artist who used to be color-blind and is now able to perceive things beyond normal human sight through an antenna implant. His perception of light is enhanced, and he "hears" visible and invisible wavelengths of light thanks to the vibrations created by the implant in his skull, which he perceives as sound. Through this, he can "hear" colors. He was dubbed as history's first official cyborg after the government of Britain allowed him to wear the implant when he was photographed for his passport (after making the case that it wasn't headgear but an extension of his brain).

According to Harbisson, technological amplifications such as his implant are a natural, and perhaps necessary, avenue for people to acclimatize to a future that is full of uncertainty (Donahue, 2017).

If cyborgs portrayed in fiction are thought to be representations of the effects of the world's shift to a posthumanist epoch, how human are we now that they have become a part of our reality? What is the future of humans? Are we still humans in such a time?

Cyborg anthropologist Amber Case has declared that all of us are cyborgs. In "We are all cyborgs now", she goes on to say:

> What does the inside of your computer look like? Well, if you print it out, it looks like a thousand pounds of material that you're carrying around all the time. And if you lose that information, it means that you suddenly have this loss in your mind, that you suddenly feel like something's missing, except you aren't able to see it, so it feels like a very strange emotion. The other thing that happens is that you have a second self. Whether you like it or not, you're starting to show up online, and people are interacting with your second self when you're not there (TED, 2011).

According to Case, this idea of a second self that is virtual is presented as much as the real, physical self. In the same way that humans perform their routines for their actual bodies and daily activities, they also maintain their digital selves. Phones have become "external brains" that are like wormholes that can mentally transport us to connect from one person to another (TED, 2011).

Unlike many science fiction films that serve as a warning about the dangers of technology, Case insists that technology doesn't just get adopted because it works, but because humans use it and it's made for humans. She goes on to say that machines are not taking over but rather helping us connect, which ends up being a more human quality, allowing us to co-create with each other all the time (TED, 2011).

An individual living in the modern age of today cannot expect to succeed or survive without a measure of technology in his life. It's simply a reality that we live with. If a cyborg is someone who transcends the limits of what is human and the distinctions made between humans and everything else, then perhaps it's a term that can be treated as synonymous with the modern human.

Is posthumanism the end for man?

The posthuman may seem like the natural step for humans, but some would also say that it's the end of man as we know it. As Jacques Derrida (1969) expounded in *The Ends of Man*, "The ends of man (as factual anthropological limit) is announced to thought with the end of man. Man is that which is relative to his end, in the fundamentally equivocal sense of the word. This has always been so" (p. 44).

Meanwhile, the postmodern critic N. Katherine Hayles (1999) highlighted that the "posthuman" eradicates the idea of a "natural" self, which is deeply emphasized in the "human" context. Instead, the posthuman arises out of the idea that human intelligence is co-produced with modern and intelligent machines: "There are no essential differences or absolute demarcations between bodily existence and computer simulation..." (p. 3). As such, there are no longer any clear distinctions between the human and the machines that help them function.

Hayles (1999) famously said that her dream version of the posthuman is a being that embraces the possibilities of technologies without being tantalized by the notions of unlimited power and immortality. For Hayles, the posthuman recognizes and celebrates finiteness as the essence of a human being, and that human life is interconnected with the complex material world, which is the key to our survival.

With this in mind, it can be said that the posthuman is simply the next step to humanity, despite the idea that many characteristics central to what we think of as humans may have to be altered or transcended.

Literature of the posthuman and posthumanist literature

In his keynote speech at the Approaching Posthumanism and the Posthuman Conference in Geneva, Stefan Herbrechter emphasized that there is a difference between the literature of the posthuman and posthumanist literature.

Herbrechter (2015) described literature of the posthuman as the "literary engagement with all figural aspects of human becoming or unbecoming, demise, renewal or transformation" while posthumanist literature is "literature of any materiality – digital or analog, print or computational, textual or hypertextual, multimodal, symbolic or representational – that tries to imagine and to articulate what it is like to be posthuman or human otherwise by creating new subjectivities and, importantly, formal innovation" (p. 7).

Herbrechter (2015) states that the distinction between the two is central to a critical post-humanistic discourse, which asks who will resume the reading when the hero of the story is not human anymore, or if the writing and reading aim to go beyond anthropomorphism. Herbrechter also believes that posthumanism continues the humanistic poststructuralist literary criticism that pervaded much of the 20th century, including the idea that literature and its study should be structured as a defense of the human and human nature and value, in the face of rising scientific and economic developments.

N. Katherine Hayles (1991) has also discussed the shifting position of the literary in much of her works. From her readings of science and literature to her critique of disembodiment, she has since moved on to the rise of hypertext and e-literature. Such a shift in focus is meant to "celebrate the emergence of new computerized forms of imaginative textuality" (p. 695), which was made possible by the rapid rise of digital media. In these conditions, literature occupies a rather peripheral position in mainstream culture, competing with the likes of CGI-infused films and hyperrealistic video games, which in turn encapsulate the arrival of posthumanism and the shift of the humanities into what can be called posthumanities.

Jeff Wallace (2010) also talked about the idea of the literature of posthumanism:

> While the literature, or more accurately literatures, of posthumanism still embrace a range of forms that are about the posthuman, from the broad generic categories Science Fiction and cyberpunk to more precise sub-genres such as those of the medical thriller (...) and nanotech/splatter fiction (...), the most radical mutation is toward new forms of textuality that demonstrate how we might be posthuman. This apparent challenge to print literature in turn raises interlinked questions of how exactly... print culture and humanism might be interdependent, of how far literature and literary studies are tied to a legacy of humanistic thought, and of how and why a critique of this legacy might be mounted in the name of the posthuman (p. 696).

Posthumanism, whether as the next step in the future of literature or as an avenue for the criticism of literary works, offers a chance for human beings to think about their place in the future of the world. We are already living in a world where we can't live without technology. It only remains to be seen how much further we can go, and how we're going to approach our ways of thinking about it and accepting it.

As illustrated thus far, posthumanism has many modes of thinking. Hicks (2022) emphasizes that this is true for any burgeoning movement in literary criticism, adding that the various thoughts in posthumanism are integral and inevitable to its development as a broad movement. Hicks further posits that what all theorists in the movement would agree on is that posthumanism is a critical intervention that challenges the exceptional view of the human from the humanistic discourse of the Enlightenment.

A posthumanist reading of Philip K. Dick's "The Electric Ant"

In describing a posthumanist reading, Herbrechter and Callus (2008) outlined several characteristics, among which is the idea that a posthumanist

reading focuses on the ambiguities surrounding the human. Additionally, it can exploit the ambiguity of the term "posthuman" and it can be critical of both the posthuman and the human and their representations. With this in mind, Guesse (2019) concludes that a posthumanist reading can be produced with any text, such as in literary works that do not necessarily feature posthuman issues or characters. As such, any work can trigger a posthumanist reading. However, it cannot be denied that speculative fiction, especially in the science fiction genre, has a significant hold over the concept, featuring futuristic themes that not only serve to describe what lies beyond humanity but express both fears and dreams as well.

P.L. Thomas (2013) describes science fiction as a genre that develops new worlds that are also often present under the surface of the world as it is today. Many novels set in a dystopian or utopian world utilize this principle, using a futuristic Earth, universe, or space as their setting. Science fiction also presents the big question of whether or not science is ultimately a good thing or a threat to humans at large.

Science fiction novels and stories serve as a reminder to people that while science offers a lot of possibilities for human life, it can also have negative repercussions for humanity. This is especially true in works set in a dystopian future where humans have been displaced. Thus, science fiction works embody the collective anxiety of people towards the looming new era of humanity. Effectively, the realm of fiction serves as the avenue through which human beings can explore the possible effects of letting science and technology encroach upon human life without limitation.

In terms of posthumanistic themes, science fiction already has many laudable examples. One of the most popular authors of the genre is Philip K. Dick. His prolific body of work has spawned some of the most popular science fiction movies and series. Most notably, the 1982 film *Blade Runner* is based on his novel *Do Androids Dream of Electric Sheep*?, which is perhaps his most famous work.

The works of Philip K. Dick often explored philosophical and social inquiries about identity, reality, human nature, and perception, especially in the face of illusionistic environments, alternate realities, authoritarian establishments, substance abuse, and mind alteration (O'Reilly, 2017).

In his 1969 short story "The Electric Ant," a man named Garson Poole lives in a futuristic time where flying cars called "squibs" are the mode of transportation. Poole wakes up after having crashed his squib and finds out that he is missing a hand. We learn that he is the owner of an electronics company in the security industry. Then, his doctor reveals to him: "You're a successful man, Mr. Poole. But, Mr. Poole, you're not a man. You're an electric ant" (Dick, 2016, p. 226).

In the story, an "electric ant" is a robot that is categorized as "organic," with human features, feelings, and thoughts, living with and among humans. The surface structure is very similar to humans: "Natural skin covered natural flesh, and true blood filled the veins and capillaries" (Dick, 2016, p. 227), except that there were wires and circuits deep beneath. Because he's not human, the doctor tells him that he cannot be treated at the hospital. Instead, he has to be sent to a repair facility. He begins to question whether any of his subordinates knew about his true nature and whether any of them purchased him to be a figurehead for the

company. He begins to understand that his control over the company may have been a delusion, just like his delusion that he was human. His "owners" were the real owners of the company, who wanted to have an electric ant headlining the business. As such, they were controlling Poole and his perception of reality.

Poole also discovers that a micro-punched tape in the cavity of his chest is what is feeding him what he believes is his subjective reality. He toys with the tape by first covering up some of the punched holes in it, which alters certain things in his reality, such as the abrupt disappearance of a few tables and the people in them in a busy bar, which goes unnoticed by everyone else. Eventually, he becomes so convinced that his entire reality is being hindered by the tape that he cuts it, even though he is warned about the consequences of doing so. When he does it, he is accompanied by his seemingly human secretary, Sarah. After cutting his tape, he eventually "dies" in front of her. His action also affects Sarah, who discovers that her hands and the things around her have begun to appear translucent and vague. By the end of the story, she ceases to feel anything. This raises the question of whether or not Sarah or the others were electric ants as well or if anything in Poole's reality was real at all in the first place.

The story has highly posthumanist themes such as the presence or assimilation of robots in human societies, a future that has been predicted by many. The integration is such that Poole himself is unaware that he is a robot, believing his entire life that he is human. This brings into question how ethical it would be for robots to be introduced in our society, an aspect of posthumanist thought that intersects with bioethics. Poole's owners thought that they were being cost-effective in installing an electric ant to be the head of their company, but once Poole realizes the reality of his identity, he begins to behave independently. This raises the question of how much his owners had control over him in the first place. As such, the story poses a question about the nature of free will, something that we also perceive as essential to being human. Human beings in the modern age are perceived to be free, and when something threatens that freedom, we immediately voice our opinions and do something about it. Poole represents the delusion of freedom that human beings have, especially in society today. It can be said that much of the human population lives highly mechanical lives, ingrained with routines, rules, and restrictions laid down by society. Perhaps the posthuman then is someone like Poole who tries to take charge of his reality instead of letting it dictate how he lives. He is a machine yet he refuses to be one in the end.

Jesse Hicks (2012) states that in Dick's novels, the people could be particularly villainous while the robots were "more human than human" (this phrase also appears as the motto of the Tyrell Corporation in *Blade Runner*). All that is left for them to do is to find their place and their sense of fellow-feeling. Hicks goes on to say that this quality in Dick's writings makes him more aligned with writers whose works possessed strong moral philosophies, such as Leo Tolstoy, rather than with his fellow science fiction authors.

The story "The Electric Ant", especially its ending, is typical of many of Dick's works, which pose existential questions on the nature of reality and our place in it. After all, the world today is becoming more and more akin to a Philip K. Dick novel. Simply put, our world is becoming more *Phildickian*, a term that is akin to that of *Dickensian* and *Kafkaesque* (Hicks, 2012).

In much of Dick's works, there is a tension and struggle between biological humans and the androids who are so akin to humans that they fight for their place in the world. For example, in *Do Androids Dream of Electric Sheep?* the androids are organic in structure and so identical to the biological makeup of humans that only a bone marrow analysis, performed posthumously, can truly determine which is human and which isn't. These robots were created as servants but have rebelled and are hunted down to be "retired."

Perhaps a time will come when the world will have these organic robots, and works such as "The Electric Ant" are forcing us to think about the implications as early as now before we create a world that may not turn out to be ideal for humans after all. If these robots share our reality and our human characteristics, including thoughts and feelings, how moral is it for people to not treat them as humans or for them to be subjugated due to their being inferior to biological humans? Only a posthumanist reading can enable us to think more deeply about a question such as this. Perhaps this is what makes posthumanism as a literary discourse necessary in the current world that we live in.

Conclusion

Posthumanism is as yet a complex and broad field of study, with different critics, writers, and philosophers offering divergent approaches. However, it possesses a unique role as a crucial line of thought, affecting the world of today and the future in terms of its implications. It helps challenge our notions of what it means to be human and alive, in particular how we will deal with a future where some of our human characteristics, such as consciousness and communication, may exist in a disembodied state completely. This leads us to seek answers to questions on how the present and future of technology could shape our human existence, affecting many areas of our human history, such as language, ethics, and phenomenology. In literary discourse, posthumanism is a necessary step to enable us to reflect on what makes us human in the highly humanistic tradition of literature, and what the role of literature could be amidst a fast-changing world.

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ECOLOGICAL BIOSEMIOSIS: A BIOSEMIOTIC READING OF CULTURE AND NATURE RELATIONSHIPS IN THE SELECTED POEMS FROM *A NATIVE CLEARING* AND *MAN OF EARTH*

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Abstract
This paper attempts to flesh out how the biophiliac, anthropocentric, and ethnological modes of biosemiotic representation aid in the imaging and discoursing of nature-culture relationships in the selected poems from the anthologies *A Man of Earth* and *A Native Clearing*. Capitalizing on ecocriticism, biosemiotics provide an ecological reading of the manifestations of human culture and their natural surroundings. This reading underscores how meaning-making and the intricacies of the sign system transpire in all living systems. This reading also paves the way for modeling the environment through literature highlighting the complex relations between the environment and human culture with an amplified and specialized view of the individual entities that shape and affect the environment. Using the descriptive-analytical research design and the theories of Zapf, Hoffmeyer, and Uexkull, we illustrate how the biosemiotic foregrounds of the poems speak of how sign relations project the dealings and ruptures between human-cultural activities and other natural semiotic subjects. We also underscore the perils stemming from anthropocentric players with emphasis on their cultural undertakings, the hallowed character of nature steering tragic ecology, the evolutionary fitness and adaptability of animals, ecosophy and speciesism and how these affect the biosphere and the formation of biosemiotic linkages and reciprocations.

Keywords: biosemiotics, ecocriticism, nature-culture, semiotic scaffoldings, Umwelt

Introduction
In literary theory and criticism, a young and developing critical vista called "ecocriticism" rose to prominence in the late eighties and nineties. The scholarly community had boldly responded to the various environmental exploitations that became markedly apparent in the concluding decades of the twentieth century. The offshoots of the academic community's responses to these issues plaguing the environment had significantly paved the way for the first conference on ecocriticism organized by the Modern Language Association in 1991. This pioneering convention efficiently laid the groundwork for the formation of the

Association for the Study of Literature and the Environment in the year 1992 (Bellarsi, 2009). The year 1993 also witnessed the publication of primary ecocritical sources such as the ISLE journal (*Interdisciplinary Studies in Literature and the Environment*). The landmark reader of Cheryll Glotfelty and Harold Fromm titled *The Ecocritical Reader: Landmarks in Literary Ecology* was published in the year 1996. This anthology of cutting-edge expositions had distinctly solidified the study of the relationship between literature and the environment with ecology and its attendant hallmarks serving as the primary vista in critical discourse. Echoing Glotfelty and Fromm in the said anthology, the movement takes an earth-centered approach to literary and cultural studies (introduction, 1996). It provided a compelling avenue for the "greening" of the discourses posited by literary and cultural studies. In examining literature from the ecocritical perspective, one takes into consideration the manifold issues that impact the environment. The literary world being examined becomes grounded on matters such as biography, geography, flora and fauna, disasters, environmental justice, geography, life interactions and processes, and even the affections and revulsions on places. These ecocritical elements perused in literature serve as potent validation of what Barry Commoner, a prominent American biologist and ecologist, said in the book *The Closing Circle: Nature, Man, and Technology* (1971). Commoner had espoused the notion of interrelations— the very idea of interconnectivity in all things and every enterprise—be it human or non-human. Capitalizing on this ecological purview, literature becomes endowed with the capacity to project the complexities transpiring in the biosphere. The ecocritical vista underscores the entwining storylines of variations, repercussions, chaos, ruptures, and interconnectedness. These narratives enable literature to conjure up a model that can draw attention to the affective interrelations and even ruptures between the environment and its various facets (Peacock. 2002). Ecology, when presented as a subject of literary discourses, can certainly posit multifarious ways of expressing and examining the relationship between the complex territories of nature and culture (Cooke, 2016). From these relations, biocentric and anthropocentric issues emerged significantly affecting the biosphere as a whole (Smil, 2003).

As it attempts to underscore the manifold issues about the environment, one can see the fruition of how literature can function from a two-way perspective. Literature can become a contributor and referent in the explication of significant issues about the environment (Potter 1). From the ecocritical point of view, this becomes possible because nature and its concomitant issues are strikingly multifaceted. Dana Phillips, in explaining the truth of literary ecology, underlined the notion of the network that can further such teloses of literature and its attendant poetic consciousness. She affirmed that nature is systematically enmeshed in culture, and vice-versa (Phillips, 1999). Literature can convey potent uninhibited environmental landscapes and continents. Such paradigms serve as the springboard to understand and expose the intricacies of the nature-culture binary in postmodern discourse. Ecocriticism apprehends the nature-culture connection and disconnection as dynamic and transitory entities. Invoking Coupe's definition of ecocriticism, it is a critical theory that seeks to ensure that nature is given as much attention and rendered as a site of discourse within the humanities as is currently given to other anthropocentric concepts such as class, gender, and race

(Coupe, 2000). Nature and culture are strikingly presented as discursive categories sculpted by the complex ideologies of anthropocentrism and ecocentrism. The ecological imagination of literature can be seen as essentially lying on a mutualism-parasitism continuum (Sun, 2020).

Grounded on ecocriticism, biosemiotics also emphasize the intricacies of the environment and the micro and macro key players that shape it (Garrard, 2012). Founded by the linguist Thomas A. Sebeok, it veers away from the mechanistic, systematic, and reductionistic bents of the other fields in the sciences. As a theoretical lens, it espouses the fact that life can be shaped by the processes of semiotics taking place in the environment (Hoffmeyer, 2007). It emphasizes the intricacies of the sign system that exists and affects every living entity in the environment. This view posits that semiotic interactions among various organisms are part of the natural world, and that definite and purposeful structures and arrangements can be formed through a network of semiotic facts and occurrences. Hoffmeyer calls this formation of patterns "semiotic scaffolding devices" (Hoffmeyer, 2007). The creation of these semiotic interactions provides the essential specifications and conditions for various living systems to accomplish their tasks. It is also essential to note that these are based on the ability of the organisms to make sense of signs and spring into action based on the workings of these signs. There exist specific and complex sign systems in the environment concerning the different activities of species and organisms. This is a clear indication that the biosphere is teeming with various complexities that can form the composite foreground of biosemiosis. About this, the biosemiotician Jesper Hoffmeyer opines

> Cultural processes can be viewed as special instances of a more general and exhaustive biosemiosis that constantly unfolds and acts in the biosphere. Nature and culture, thus stem from a continuous, unified, and creative evolutionary process that is based and grounded on the interpretation of the sign (Hoffmeyer, 2008).

This can be seen as an affirmation of Barry Commoner's idea of interconnectivity opening and opposing the objective, conventional, and reductionist views that have been upheld in the biological systems posited by Neo-Darwinian Modern Synthesis. In support of this assumption, Emmeche affirms that small living entities viewed from mechanistic traditions can serve as a hindrance to understanding the intricate layers of life (Emmeche and Kull, 2011). This idea can be found at the core of biosemiotics. Thomas A. Sebeok capitalizes on this affirmation as he puts forward the notion that "life and semiosis are coextensive" (Kull, 2010). This idea of co-extensiveness is further validated by Jacob Van Uexkull's theory of the Umwelt. German biology is an area that remarkably expands the very vista of biosemiotics. The theories of Jakob von Uexkull on the Umwelt and the semiotics of Charles S. Peirce critically merge the study of signs and symbols with biological processes as they appear to the organism thereby treating biological factions as the totality of interrelated Umwelten (phenomenal world). The notion of the Umwelt pronounces the relationship of an organism with the environment as molded by the species-specific sensitive, discerning, and intellectual capacities. The meanings and

insights produced are structured and systematized by the emplacement of the organism which covers the manifold means of how the organism links to the natural and cultural entities in the environment. The Umwelt pertains to the capacities of living organisms to create their own incredible and unusual worlds. This also includes the capabilities of the organism to observe and identify with the signs, make sense of them, and then communicate how they had internalized these signs to other entities in the environment shaping their environments in return. The communication becomes reciprocal as the environment brings something back to the organism. As a result of this symbiotic interrelation, the organism learns to adapt to the environment and therefore can modify, evolve, and ultimately learn from the said transaction.

Biosemiotics also grounds its understanding of the sign on the semiotics of Charles Sanders Peirce who prominently posited that "the universe is perfused with signs, it is not composed exclusively of signs" (Simpson, n.d.). This provides the implication that all living organisms (humans, animals, plants, and microorganisms) can ingeniously engross their environments through a dynamic elucidation of the signs. In this regard, it is important to distinguish Charles Sanders Peirce's take on the sign. The Peircean sign is viewed to be triadic. It connects the representamen (the sign) to its object through the presence of the entity interpreting the said sign resulting in the creation of the signifier. Peirce sees this semiosis as active, ever-changing, and constantly developing animated by our experience of nature and culture. The semiotics of Peirce creates the groundwork that the biosemiotic conception of natural forms can be habituated by the sphere of culture itself, and vice-versa (Neubauer, 2016). Grounded on signs, biosemiotics can project verbal and non-verbal worlds relating to the unrestricted natures of various organisms leading to the creation of semiotic models by which we can view the environment from a more particular vista. The concept of the Umwelten conveys the environment as comprised of signs that are deemed meaningful for the survival of the organisms. In this regard, we recognize how the environment signifies itself in various ways. This is a way of saying that environments, in other words, are always semiotic environments (Wheeler, 2008).

As an offshoot of ecocriticism, biosemiotic literary criticism emphasizes contextual-ecocritical readings and interpretations of the manifestations of human culture and its environments. It is essential to note that biosemiotics is a recent literary critical development. This field could provide an alternate vantage point for understanding and examining literature. Timon Maran and Louise Westling argue that literary and human cultural undertakings should be interpreted by capitalizing on this wider context of semiotic processes. This is also a way of saying that identities and dispositions in literary studies are not just anchored on specific emplacements and positionings but also on ecological contexts. Ecological disposition becomes a result of the workings of situatedness, significations, referentiality, and emplacement of meanings. These ideas of emplacements are what augment the ecoliterate affinities of literature. It projects an ecocritical sphere that is conserved, maintained, and balanced, and to some extent, even upset and imbalanced. Implicit in these ideas are the ecocritical semiotic occurrences of connections and disconnections that can be further expanded in the ecoliterate affinities of poetry (Deitering, 1996).

Timo Maran, one of the main proponents of biosemiotic criticism, further explains its central earmarks and significance in the humanities. Taking his cue from the British semiotician and philosopher Andrew Staples who argued that the position of the author can be slowly obscured, Maran recognizes the fact that the author can also be obscured in the process providing the springboard for the text to be further expanded and incorporate in it the intricacies of natural phenomenon. It is from this inclusion that landscapes become a special kind of text. Recognizing the complexities of these texts, Maran also affirms the significance of this recognition of landscapes rendered as texts. According to Maran, with this acknowledgment, we also have to recognize how these texts can also be at par with all living beings and even the other forces of nature as creators and sharers in the creation of meanings. Simply put, all forces of nature and living beings are endowed with their agencies which have an impact when it comes to the endeavor of textually chronicling the issues about the environment. This can be manifested in the text or the descriptions created within these texts (Maran, 2016).

Recognizing the presence and living of beings and other forces that also animate the environment as well as the connections and disconnections that can transpire among them, biosemiotics provide an imaging of the environment based on the presence of semiotic binds. The signs that are subject to alteration can also affect the formation and presentation of the existing order of things in the environment. Living organisms' existence and emplacement in the environment can be semiotically altered (Maran, 2016). In biosemiotics thought, the presence of semiosis affects, controls, and synchronizes ecosystems. Meaning-making can potently stabilize and destabilize such a community of interrelating organisms. Biosemiotics also situate the environment as a spatial-progressive expression of the ecosystem or even the biosphere at large. This is the biosemiotic way of engaging the dynamic and transitory nature of the communicative and semiotic relations occurring in the environment.

In this paper, it is essential to note that the biosemiotic explication is made possible because of the three modes of representation that the selected poems employ particularly the biophiliac, anthropocentric, and ethological modes. In underscoring the biophiliac stances of the poems, the selected poems are cognizant of the workings of nature and its attendant turmoils. The strong stances and tones of the topographic about how the place is created and altered, hydrographic referring to water and the power of its fluidic nature, dendographic about trees, leaves, and the growth of plants, and Animalia underscoring ethological discourses. They serve as the validating drives in poetry that chronicles nature/environmental and cultural connections (Morton, 2007). As for the anthropocentric mode, the poems also show the entangled density of experience of anthropocentrism and how it ushers in the discourses regarding the sense of accountability and humanity's handling of the environment and the recognition of the instabilities, conflicts, and turbulences that upset nature and our environmental home ground. The settings in the poem are thoroughly familiar emphasizing the norm of daily experience with nature. The experiences conveyed by the anthropocene are seen to be drawn from the common, the representative, and the probable. The poems project these experiences as truthful experiences with verifiable consequences. Another notable mode is labeled in this paper as the ethological mode where the interactive and rhetorical consciousness of the

animals are examined looking at how they create their ecologies and networks of connections, disconnections, and ruptures concerning their environmental emplacements.

Method

In this paper, we capitalize on the descriptive-analytical research design. 10 poems in English from the anthologies *A Native Clearing* (1993) and *Man of Earth* (1989) were chosen thematically. Three poems were taken from *A Native Clearing* and seven from *Man of Earth*. We attempt to critically read the selected poems in the light of biosemiotic ecocritical theory. In disclosing the biosemiotic nature of the poems, we flesh out how the writers convey the logos vitalizing the natural world unveiling the ecoliterate tendencies of their poems. The selected poems can be viewed as giving form to the specific semiotic occurrences that living entities experience in the biosphere. This is a means of acknowledging that literary depictions and verbal knowledge can be grounded on the semiotic potentialities of the environment. As a means of expanding our view of ecocritical relationships in literary criticism, literature also requires the discourses from the non-verbal domains to delineate the discourses on culture-nature relationships. (Maran, 2016). In ecocriticism, this is a way of affirming that literature tries to represent the environment and the dichotomy of nature and culture in various ways. Loaded with semiotic scaffolds and various environmental codes, the selected poems can represent complex and multi-layered realities concerning the relationship between the realities of culture and nature. Taking the cue from Maran and Westling, a biosemiotic approach to literature can be a viable tool in reconceptualizing man's relations with his nature and environment by also including the biological vista from which one hails which can include evolutionary, cultural, and personal histories, environmental experiences and the human umwelt that essentially shapes one's environment where he or she is emplaced in (Maran & Westling, 2010).

We also posit that the selected poems can provide the area of biosemiotics with a rich comprehension of the ecological strategies employed by natural and cultural aspects of life in fashioning the environment. Biosemiotics is a means of modeling the environment through literature—a vista that underscores the relations between the environment and human culture with an amplified and specialized view of the individual entities that shape and affect life and the environment in general. In the selected poems, we also intend to highlight the biosemiotic landscape environment affecting the course by which human cultural forms and undertakings can be utilized in creating changes in the physical environment or the biosphere at large. Through the poems, we also intend to highlight the issues that biosemiotics can bring to the humanities through the ecocritical themes raised in this paper. Recognizing how the poems ecocritically chronicle the narratives of connections and disconnections, this paper also is an attempt to validate how the semiotic scaffolds of the poems can speak of how communicative and sign relations project the dealings and ruptures between human-cultural activities and other organisms and semiotic subjects; how human bodily sensations and perceptions and biological hierarchies affect the interrelations between environmental information, and how these are conveyed in literature. In line with this, this paper attempts to answer the following questions:

1. What are the semiotic interactions among the life forms that create the images and instances of connections and disconnections between nature and culture in the selected poems?
2. What are the tropes of ecocriticism that can be fleshed out from the selected ecoliterate poems supporting their biosemiotic foreground?

On biosemiotic theory and literature as an ecoliterate sensorium

Anchored on semiotics, biosemiotics underscores how semiotic exchanges among life forms create patterns that shape natural-cultural activities and their relationship with the environment. Firm behavioral patterns also materialize because of a network of semiotic relations (Hoffmeyer, 2007). These patterns are significantly perused in biosemiotics. Echoing these ideas, this is where we borrow Jesper Hoffmeyer's concept of "semiotic scaffolding" synonymous with the idea of "semiotic interactions." We focus on the interactions among life forms, how they enact their tasks, and how they interpret their environments through their semiotic undertakings and comprehensions. This is a way of showing how the communicative and sign relations between the human-cultural domain and the various life forms enable the semiotic nature of the environment creating the biosemiotic layers of cultural meanings that express memories, hierarchies, senses of engagement, and networking with life forms such as plants and animals, and even the representations of one's accountabilities towards the environment. Literature can be viewed as partaking in the discourses of giving form to biosemiotic occurences through the ecoliterate affinities of poetry. It was Hoffmeyer who said that cultural occurrences can be intellectualized in the light of a special and extensive kind of biosemiosis making us see that nature and culture can be grounded on sign interpretations (Hoffmeyer, 2007).

This avows the idea of "interconnectedness" as it attempts to make sense of the logos and possible occurrences shaping the organic world fashioning literature's discourse on human-nature relationships in different ways. From the biosemiotic theory of Jacob von Uexkull, the idea of the Umwelt becomes noteworthy referring to the particular ability of life forms to build a prodigious and remarkable domain projecting a purposeful cycle through a recursive semiotic reaction circlet (Neubauer, 2016). This is seen as a good means of examining how the environment is being modeled in literature through the exchanges between the natural and cultural domains of life from a more specific ecocritical perspective.

Hubert Zapf prominently posited the notion of literature acting as a special kind of sensorium. This sensorium is the one that can chronicle the dynamism and pluriform tendencies of the biocentric and anthropocentric spheres in ecoliterature. This is a way of saying that ecocritical knowledge can be fleshed out from literature. This is the reason why the concept of sensorium also augments the ecocritical side of literature. The said force possesses the potency to disclose the specific intricacies of nature and culture. This is what Zapf prominently affirmed in his book "Literature as Cultural Ecology (Zapf, 2016).

The strong ecological and ecocritical tendencies of literature can serve as a pliant springboard for interrogating the issues stemming from nature-culture duality. According to Zapf, with literature possessing its own ecological and ecoliterate potencies within the culture where it is emplaced, we see how it can loquaciously make sense of the contradictions, conflicts, traumas, and infective

structures of civilizations. It is from this sensorium that we can see the relentless rejuvenation of language, opinion, communication, linkages, thoughts, and imagination (Zapf, 2016).

It is from this pronouncement from Zapf that biosemiotics can be framed from a multidisciplinary and even transdisciplinary perspective. Literature can successfully come up with an avenue to address issues plaguing the environment from various perspectives. This is a perspective that can welcome scientific codes addressed in literature such as cognitive biophilia, mutualism, parasitism, fire ecology, ethologies of territoriality, tragic and perfect ecologies, anthropocentrism, systems thinking, and holism. These are the issues that the present study attempts to thoroughly explore capitalizing on the perspective of biosemiotics. The stance on literature possessing a certain ecological force can aid in framing the many semiotic scaffoldings that affect the semiosis of life. The ecological force of literature that can be projected by poetry underscores the dynamic nature of literature in chronicling culture and nature relationships. The foreground is to be noted for its ecological tendency. It is the tendency of the energy that can make us see the intricacies that can be found in the foreground of the nature-culture duality. These "textual energies" being affirmed by Zapf can crystallize into semotic codes that can specifically speak of the relations and ruptures in the natural and cultural spheres of life (Zapf, 2016).

We capitalize on the theories of Hoffmeyer, Uexkull, and Zapf to illustrate the assumptions of biosemiotics using the selected poems from *Man of Earth* and *A Native Clearing*. In positing an ecocritical interpretation of the poems, this paper analyzed the following themes namely the perils of the anthropocentric players with emphasis on their cultural-civilizational agendas, the hallowed character of nature ushering in tragic ecology, the evolutionary fitness and adaptability of animals, the concepts of ecosophy and speciesism and how these affect the biosphere and the formation of biospherical linkages and reciprocations. These themes can modestly expand the very scope of the sign processes in the biosemiosphere as well as into the inner milieu of various life forms providing the humanities, literary studies in particular, more corroborated and extended discussions concerning human cultural and natural processes (Maran, 2016).

Findings and Discussion
The perils of the anthropocentric players: Consumer-resource interactions and cultural-civilizational agendas

Fernando M. Maramag's *Cagayano Peasant Songs* is a poem that widens the sphere of subjects underscoring how the life forms in the poem namely that of the "jungle fowls" and "herons" act upon their environment. Rendering the exchange reciprocal, the poem shows how humans can decode the communication systems of the said life forms. Acting upon the sign of the "I" that becomes the symbol of the anthropocentric think tank in the poem—the one who hunts for these "bashful jungle fowls" and "heron's eggs", the animals in the poem are to be rendered as semiotically competent animals as they project the umwelt of "consumer-resource interactions" making them aware as they are emplaced in a victim-system exploiter system. It is also essential to note in the poem that the "I" is the one who conducts his quotidian affairs that become signification for the animals. With the animals' experimental study of the "self-producing syntax and

rule of existing and natural processes" (Manghi, 2002), the animals ascertain the signs and respond to them with a biological in-built inclination leading towards a specific complex behavior particularly that of nesting instinct (espousing parental care) and internal escape functions. Being exposed to the perils of the anthropocentric players, the animals communicate to it with the biological urge to protect their young making it an innate biological factor that shields them from the signs of danger and displacement. This innate escape function and innate behavior are best captured by stanzas I and III of the poem:

<div style="text-align:center">I</div>

In the shady woods, I know
Where the bashful jungle fowls are keeping
Their helpless young. They are below
The trees by which the rill is weeping.

<div style="text-align:center">II</div>

And if to me 'twere only known
Where the heron's eggs are laid
In the deep still river's bed,
They were treasures to own (Abad, 1989).

Complemented by the perilous sign brought by the "I" in the poem, the poem becomes scaffolded by the expression of innate biological factors particularly that of animal instinct—an invariant distinctive characteristic that shapes the "umwelt" of the animals in the poem. In this regard, the biosemiotic landscape in the poem becomes distinctly loquacious. It is seen projecting the signs in ethological interaction and together with semiotic regulations happening and shaping the ecosystem (Maran & Westling, qtd. in Favareau, 2010). With the animals' action of hiding "below the trees by which the rill is weeping" and how the anthropocentric "I" struggles to find where the "heron's eggs are laid", the poem encodes and validates the communication through the animal's "neural network"—the distinctive discharging mechanism that responds to an external sign stimulus. In the case of the poem and its ethological undertones, the displacing actions of the anthropocentric "I" stands as this stimulus.

The poem *Birds in the Church* by Cornelio F. Faigao is also scaffolded by the idea of ethology as it gives an image of birds moving from place to place searching for a home. With the birds standing "on sacred casements" and "searching for a home for peace unknown", the poem scaffolds two layers that affect the relationship between natural and cultural domains. In the poem, we can see how culture (the subject) shuns the potent ecosemiotic representations and dispositions of the birds. The result is that they are no longer respectful of the life and values of birds being part of the non-human domains of the environment. The action of the speaker is only typified by curiosity and mere questioning and the scaffold of how the birds react to this sightlessness by moving from areas of low diminishing assets to domains or regions with high or increasing resources. To quote this poem:

Fleet, nimble beings,
Birds in the church,
'Neath painted ceilings

<div style="text-align:center">135</div>

Flying to perch

On sacred casements
Hallowed by prayer,
Solemnly soaring
Like hymns through air!

Airy-church goers,
Come you to pray?
To hear chants sweeter
Than woodland play?

Or come you here to
Seach for a home?
For peace unknown in
Glades where you roam?
(Abad, 1989)

The poem becomes scaffolded by the cognitive ethology of migration projecting it as a motivating factor seeking in nature primary resources such as food and nesting locations. The "supernatural intimacy and holism" (Devall and Sessions, 1985) can already be questioned as the "airy church-goers" search for a home. The inquisitive speaker in the poem is aware of these changes in the landscape as he declares "Through you, I know more myself and God." This can conceivably be read as a means of showing concern for the plight of these life forms and the destruction of their constructed environments and habitation structures such as wind farms, trees, and power lines. Cognizant of how the birds act upon their environment in this poem scaffolded by bird migration, the poem also can communicate, through the said scaffold, the high costs and perils of predation and the hunting of humans driven primarily by the accessibility of foods. The ethology that the signs in the poem stand as a language-like communication that speaks of the relationship between humans and birds. The migration of the birds implied by the poem can be read as made possible by the degrading methods and exercises of the people who are markedly armed with the anthropocentric mindset in ecological discourse.

Recognizing the effects of such practices, the migration of the birds becomes the communication as well of the threats that these animals are facing as they primarily strive for resources namely that of exhaustion brought by flying hundreds of miles during the sojourn, vulnerability to predators, pollution and exposure to lead poisoning and the destruction of crucial rest sites and food resources that they utilized for refueling their bodies in their journeys.

The hallowed character of nature and animals' evolutionary Fitness

In highlighting how life forms take on language-like communication of their own that can mold the environment, the biosemiotic landscape can assert the image of nature as powerfully loquacious. This representation of nature can be markedly and semiotically destructive. The behavior of the grasses in Cornelio F. Faigao's *Cogon Grass* vividly says that this entity is a complicated organism as it

is both a beauty and trouble for man and structures near large infestations. Looking at how these life forms act upon their environment in the poem, it becomes clear that the poem becomes supported by the scaffold of "fire ecology"—the discipline that looks at the interrelations between fire and various components in the ecosystem. The intense scaffold of "fire ecology" espousing "habitat loss" in this poem is evident in these lines:

> Tall cogon grass wind-swaying on a hill.
> It catches fire! Then quickly it invades
> The hills with burning feet and stabs the glades
> With daggers of vermilion flames that fill
> The ebon night, naught leaving but the lame
> Cold aspect of the hillsides cinder-scarred (Abad, 1989).

There is a clear insinuation in these lines of tragic ecology's notion of victimage leading to the statement of ecodisaster in this poem. Acting upon their environment creating destruction through fire, the language of these life forms affirms that these are fire-adapted species that allow the clampdown and eradication of natural vegetation. This is a validation of how the poem avers the tragic ecological images of plant and foliage reduction and the obliteration of ecological diversity and wildlife habitat. Be that as it may, the poem also discloses how the cogon grass participates in the formation of the biospherical imagination presenting nature as it guards itself against degradation. In the poem, the revered representation of nature also speaks of eco-consciousness made manifest as to how the grass spreads through rhizomes creating dense mats in pastures, forests, and ditches "reclothing the hills with magic greenery". In presenting this two-fold take in disclosing the biosemiotic landscape in the poem, the scaffold of "restoration" is also seen in the foreground of this poem whereby the cogon grass' "roots reflower"—a means of conversing that it can partake in the cycle of restoration embracing the idea of "biospherical cognizance." This is the awareness that places a strong premium on the safeguarding of the life force in the environment (Naess, 1973). Nature becomes a character on its own in this regard as nature itself is the one conserving such life force. This cogon grass in the poem conveys this claim:

> Yet cogon grass no red flames can devour;
> There is a sermon of submission sweet;
> Theirs is a tale of calm persistency;
> Ere a few suns have set, their roots reflower,
> Bring forth green song, and then with patient feet
> Reclothe the hills with magic greenery (Abad, 1989).

It becomes apparent that the scaffold of Faigao's *Cogon Grass* capitalized on the modeling of the environment from the perspective of fire ecology specifically that of destruction and restoration with an emphasis on revitalization affecting nature and culture relationships in the poem.

In further expanding the discourse on language-like communication of animal species, a different take on this communicative biosemiotic landscape is

espoused by Conrado V. Pedroche's *Spiders and Worms and* Jose Garcia Villa's *Bee? – Why, He's Roguery*. To cite Pedroche's poem:

> I saw two spiders spitting out long threads to the moon,
> but the moon was so high up in the sky
> that the silk threads fell to the ground.
> So the spiders wove a net on two slender twigs
> to catch the moon.
> In the evening, there were many dewdrops
> on the web, the spiders wove,
> and the spiders said We have caught many moons (Abad, 1989).

This is Villa's short poem:

> Bee?—why, he's Roguery!
> System—
> Author of Honey,
> Author of Buzz!
>
> A golden Drollery
> Over a stem—
> A camaraderie
> Of Petal and Fuzz!
>
> —A yellow Troubadour!
> A Romeo
> With scimitar—
> Just so! (Abad, 1989)

The clear imaging of Pedroche's spiders weaving "a net on two slender twigs", the worms "measuring off inches on the edge of the leaf" and Villa's bees being the "author of honey" creating "a golden drollery" strongly convey the scaffold or actions leaning towards evolutionary fitness—a significant means of highlighting how the environment of animals is shaped by the vista of survival and adaptation. This affirms the notion that emplacement is an essential factor to consider when speaking of survival. The immersed immensity of the animals in the poem establishes the umwelt of the ecopoetic process of establishing relations or familiarizing oneself with the environment (Zapf, 2016). In the poem *Spiders and Worms*, the behavior of the spiders resulting in the creation of web architectures, the worms gracefully feeding on organic matter and the production of nutrients by the sharp dealing of the bees in *Bees?* are the biological indications that they are well-fitted to their functions.

The flexible and modifying nature and disposition of animals markedly underscore the concept of mutualism. In biosemiotics, this is an iteration of the interactive consciousness created and transpiring between the environment and the disposition and philosophy of the human subjects. About this, we see the animals in the easily moving in concordance with their environment (Wheeler, 2006). This umwelt of fitness is also validated by the poem *Ants* with the titular

ants being projected as ecosystem engineers also highlighting the notion that they are semiotically competent organisms shown by a line from the poem: "a string of ebon marking the definite and pure industry". The poem conveys how these life-forms serve as ecosystem engineers who know how to partake in the discourse of ecological interrelations:

> A train, moving color of coal,
> Traverses the province of my room, here
> Where the day, abandoned, busily conceals
> Its calendar of hours collecting age (Abad, 1993).

Scaffolded by their remarkable self-organization, Carlos A. Angeles' *Ants* convey how they toil with their environment, structuring it to suit their needs, and as a result of this, there are remarkable effects on the manifestation and profusion of the spatial patterns of other species. As they work based on their "calendar of hours", they act upon their environment as they aerate the soils and interact with many other species. Their semiological interactions in the environment as asserted by the "whole race's antique hope" best achieve its valid destiny affirming the notion of biospherical egalitarianism (Naess, 1973). Armed with an "antenna of faith", the wholesome diligence becomes communicative of the influence of essential occurrences such as seed dispersal and nutrient cycling. The poem substantiates this by bringing into the picture the "honest toil" of the ants responsible for ensuring the aptness of their internal environment with the external ones thus ensuring the survival of their species. The way they act upon their environment, or their unique umwelt (one that is disclosed by soil engineering, creating avenues, and by being agents who toil for the reworking of soils), these ants can partake in modifying nature with their actions influencing soil nutrient cycling and biotic profiles affecting the anthropocentric and plant community which has a large portion of their bodies above-ground (Mayo, 2015).

The "honest toil" and "pure industry" of these ants become the umwelt that marks ecological health and function. Their "bioturbation" is the phenomenological experience of the animals that aid the Anthropocene in several important ways—the "honest toil" facilitating decomposition, aiding plants in the wild to thrive by harvesting seeds, and helping in circulating rainwater through the soul of the earth. The biosemiotic foreground of this poem extends the sphere of communication to smaller life forms disclosing the idea that their ethology, and not just human psyche and disposition, can essentially mold the environment through their semiological competence. In consonance with this, the poem also conveys regard for the environment. This idea affirms regard for the ants armed with their "antennae of faith" and "honest toil" worthy of "accolade and applause." The umwelt of these eusocial insects or cooperative broods can also clearly uphold the environmental ideology that upholds value and regard for the ecosystem as a way of establishing harmony between the Anthropocene and the environment (Yu and Lei, n.d.).

Expanding the discourse on Naess' "cognitive biophilia" with shades and scaffolds of anthrozoology, the poem by David Q. Quemada titled *To a Woman Saved from Drowning by a Tortoise* gives us shades of tragic ecology as it depicts the destructive capabilities of the environment leading the subject in the poem to

experience unprecedented wreckage. Capturing the tragic foreground, the poem captures the image of a woman drowning in the following lines:

> Sun and sea spray stung your back like angry bees.
> Salty thirst burned your lips, bacon-crisp.
> You swallowed the sea in spite of your willed silence
> And leaned to measure life with the breathing of the sea
> (Abad, 1993).

Acting upon the environment typified by the tremendous waves drowning the woman, the behavior pattern of the animal in the first stanza of the poem particularly that of adaptation, is further highlighted with the "solid" and "bravely green" shell becoming the symbol of "biophilia" connecting man with his environment. The tortoise's umwelt in this poem speaks of outrunning the dangers of the waters through the "scutes" or scales of the shells. This fitness with the environment becomes heightened when juxtaposed to the plight of the Anthropocene in the poem. The "moss-mantled but solid as land and as bravely green shell" of the tortoise projects the human-animal bond affirming the balance and correspondence between nature and culture. One can see how animals, or other life forms such as plants, birds, trees, and landscapes, create bonds to live in harmony (Mishra, 2016; Suresh, 2012). The language-like communication of adaptation or fitness of animal redeeming her from the "dark-green death" remarkably astounded the woman as she equates nature with God as "a burning bush" or as the "tortoise" who had saved her from drowning. This is a clear indication that the experience of disaster and the umwelt of adaptation has dualistically created layers of meaning that shape the biosemiotic landscape in the poem. The tortoise becomes the symbol of "perfect ecology" through behaviors of adaptation. In the poem, we see the connection of animals with human societies and the idea of "tragic ecology" conveying the central theme of the victimage of the woman through drowning "riding the waves of the like a roller coaster" and her ruminations on the density of the experience—an experience that oscillates between the seamless and the disastrous.

Ecosophy, speciesism, and the rhetoric of animality

When speaking of the connection between human and non-human domains, man's treatment and connection with animals also become a central trope to be underscored in the biosemiotic landscape. In ecocritical discourse, animals are seen to be vital elements and movers in human societies. Animals have remarkably influenced societies on micro and macro scales from the bacteria intricately working in our stomachs enabling the process of digestion to the large marauders that have hunted and preyed on humans (York and Mancus, 2013). The lives of people have been shaped by animals and their associated diversity. We recognize the importance of animals in ecocritical discourse. The hunter-gatherers, greatly sustain life as their very bodies become the material for the tools that can significantly nourish life. They are remarkable sites of material resources. They were the primary hub of energy before the prominence of fossil fuels. They were seen as the vital prime movers in an anthropocentric society resulting in the anthropocene raising and manipulating them in various ways possible.

Capitalizing on the ecocritical discourse, the way a man treats animals is a resilient springboard to highlight how their relationship molds the environment they are placed in. The ecocritical undertones of the poems take on a two-fold take underscoring the ecological concept of "ecosophy" (harmony or equilibrium) and "speciesism" (culture's thralldom of animals).

Maximo Ramos' *The Cobra* vividly captures an interloper's encounter with the titular snake. The anthropocentric interloper blinds himself to the "notion" that had troubled the snake in the knoll of knee-deep grass where they met in which the interloper declares that he was first citizen. Acting upon this troubling notion, the image of the snake in the poem becomes scaffolded by the ethology of territoriality resulting in the snake defending its territory from the meddling anthropocentric conspecific. These lines from the poem capture the aggressive encounter between the interloper (the "I" persona in the poem) and the cobra:

> I'd thought would make, since dry, a handy rod.
> He might have report that one this way
> Had come for treason, for when again I trod
> Across the grass, set up he was to slay:
> The hooded nape—the tongue and eyes afire—
> The oscillating diamonded crest—
> The coil about the grass that reared his ire
> To patterned height: his stern imperial best (Abad, 1989.

Recognizing the signifying danger of the "I" in the poem, the cobra concretely projects a graded series of behaviors typified by the aforementioned aggressive features. Acting upon its environment, the cobra's image is scaffolded by the very ethology of ritualized belligerence in defense of the sociographical area that he inhabits threatened by the busybody. The umwelt of the cobra in this poem becomes characterized by territoriality and defense—one that is deemed to be a working of the cobra's inherent characteristic. Placing the ecological equilibrium in disparity, the interloper mightily asserts his anthropocentric disposition and its concomitant speciesism as he "fought with flame" making the cobra "retire to his cool subterranean citadel." On the part of the interloper, the presentation of the environment in the poem also becomes imbued with anthropocentrism as the subject breaks the ideology of the stability of the coexistence of all organisms as he staunchly declares:

> I doubt he was entirely unaware
> That enemy as I could give him battle
> By distance shielded—maybe not a fair
> Arrangement, but his own attack was subtle (Abad, 1989)

In the poem, "speciesism" from the anthropocentric disposition is vividly asserted:

> I would reverse the rod and break his back
> With a single smash and white bolo chop him up
> Before he could unleash his coiled attack.
> (Some men were said on cobra soup to sup (Abad, 1989).

The disruption of the ecological balance is asserted in these lines. The ecosophy is no longer seen to be actualizing as anthropocentrism no longer permits the creation of a favorable ecosystem. There is the implication that human activities do not function to ensure the stability of life forms in the environment. The poem, scaffolded by the cobra's ethology, opens the discourse on how anthropocentrism shapes the ecological balance and existence of the world. *The Cobra* can also affirm the questioning of the state of dynamic equilibrium that is no longer remaining stable. "Breaking the snake's back with a single smash and with the bolo to chop him up" making the snake capitalize and project his bellicose ethology is an interrogation of this natural balance. In the study of ecosystems, the sudden death of species, the cobra in the case of the poem, affects the balance about the fixed balance in the numbers of species dispersed in a particular ecosystem.

In Jose Ma. In Sison's *The Woman and the Eagle*, the interaction between the human subjects and the strange eagle is rendered as a sensorium for the specific discourse on habitat loss posing a significant threat to various life forms in the environment. Human consumption is a resilient factor to consider as it perpetually ushers in other hallmarks of industrial development such as agriculture, roads, and housing (World Wide Fund for Nature, 2019). The dominance of the human subject is to be underscored in this poem. This is the domination that declares the anthropocentric ideology that nature is a revitalizing force, a groundwork for survival resulting in them not "to drift in darkness." Such dynamics form an essential part of the cultural project. We see here the degradation and reduction of nature, and culture itself is seen prevailing in the poem:

> But look, it has a wound of its own.
> Hurry up, aim the sharpened arrow
> And bend our strong narra bow.
> We despise the eagle's accursed shadow
> Cast on the woman and the boat.
>
> We shall not drift in darkness.
> We know our seas and islands well.
> Our will is firm and we know the way.
> We can prevail against this bird of prey,
> As our neighbors have done in the fray (Abad, 1993).

In modeling the environment in literature, biosemiotics looks at how the smallest life-forms affect the environment. Fidel D. de Castro's *House Mouse* zeroes in on what rats do in the ecosystem. Supported once again by the ethology of evolutionary fitness allowing them to easily adapt to their environments, this poem shows the role and disposition of rats in the ecosystem. Acting upon the environment where they are placed in, the poem attests to the fact that these are opportunistic eaters and foragers:

> First, a ball of cotton on
> The shelf; then, he begins to gnaw,

> Gnaw the bindings off books,
> Reducing Plato, Cervantes, or Gogol
> To flint-ticking sounds.
>
> Gum, I think, he likes and melon
> Rind; and when the moon through
> The window gets in, he nibbles at
> A glint; he glints like a pebble (Abad, 1989).

The poem also projects the very idea that they are an essential part of the environment, or the ecosystem at large as reflected in how they can easily fit with their various environs as the speaker says:

> He is no longer there; nothing stirs
> But his shape it seems, and around it
> Quivers the air, and then the house
> With his muscle and nerve (Abad, 1989).

The scaffold of the mouse's easy adaptability and evolutionary fitness of the mouse affirms the idea of connectedness as it also shapes the environment for the presence of such a creature also plays a role in maintaining delicate stability. Recognizing the semiology of fitness in this poem, losing the mouse can be unfavorable to the entire system. With its "muscle and nerve", the mouse plays host and prey to the other life forms in the environment. This idea of connectedness espoused by House Mouse is a validation of the so-called "rhetoric of animality" as affirmed by *Picturing the Beast* (Baker, 1993). This is a concept that recognizes the worth of all elements of nature.

Making sense of the evolutionary landscape of the poems and the interrelation between natural and cultural elements, the poems usher in the discourses on ecological equilibrium (ecosophy) and disparity (speciesism). Looking at how the animals convey their respective ethologies (umwelt), we see how the animals perform their particular roles in the ecosystem defending their spaces and territories in the ecosystem from the anthropocentric conspecific and how this presence and intervention can shackle the stability of the co-existence of life-forms in the environment. Acting upon their environments and in displaying their umwelts, particularly that of ethology and the human social system, the connectedness and disconnectedness are made apparent unveiling how animals perform their roles that maintain the ecological equilibrium and how the cultural disposition of man affects this balance. Such are the forces that constantly waver in the evolutionary landscape of biosemiotic criticism.

Conclusion

In this paper, the tenets of biosemiotics in the selected poems are further highlighted capitalizing on the tenets of ecology. With these tenets, biosemiotics affirms the view that sign processes can transpire inside and outside of human culture at different levels. These can include the processes emerging inside an organism transpiring at the intra- and intercellular levels, the signals that animals emit in the communication process, and the semiotic regulations in the ecosystems

and nature upheld by both humans and animals. The poems generate and affirm the possible discourses of culture-nature connections, and with these, they become scaffolds for cultural meanings (Hoffmeyer, 2008). These also support the biosemiotic foregrounding of the poems. The notion of the Umwelt (experience and emplacement) in the selected poems, pronounces the relationship of an organism with the environment as molded by the species-specific sensitive, discerning, and intellectual capacities. The meanings and insights produced are structured and systematized by the emplacement of the organism which covers the manifold means of how the organism links to natural and cultural units in the environment.

Cognizant of these forces, the culture-nature relationships in the selected poems from *A Man of Earth* and *A Native Clearing*, shaped by various ecocritical forces, generate tropes that are grounded and contoured by the biophiliac, anthropocentric, and ethological modes of representation. The jeopardies of the anthropocentrism in the biosemiotic foreground of the poems show how the environment is semiotically regulated leading to the very questioning and collapse of the notion of holism and systems thinking affecting animal ethology and adaptability. However, the notion of the biophiliac counters such a downfall as it creates a network of semiotic relations that oscillate between the notions of perfect ecology and tragic ecology making possible how lower life connect with human and how man tries to make sense of this affinity operating on natural heights. With such polarity, the ecocritical undertones of the poems take on a two-fold take underscoring the ecological concepts of "ecosophy" and "speciesism." The former speaks of the idea of connectedness while the latter affirms disconnectedness. Expanding the discourse on relations and asseverations, the inner milieu and machinations of the human organism is also a factor to examine as one looks into how the environment in literature is modeled. The representations of the human body and its direct and indirect semiotic means of connecting to the environment serve as the foundations by which we can understand the intricacies of the ecocritical nexus laying down the groundwork for understanding the complexities of ecocentrism and anthropocentrism (Maran, 2016).

Grounded on the ethological, biosemiotics also give voice to animals as the poems show how lower life forms also contribute to the idea of ecological ecosophy or stability. This is achieved through the life forms' semiology of survivability whereby they consume decaying organic matter or become deterministic subjects as they fight for their survival. Finally, we recognize that biosemiotics outlooks, dispositions, and configurations become offshoots of the workings of environmental emplacement and situatedness in biosemiotic criticism. These are the biosemiotic modes of representation in the selected poems that can convey the ecological principles of and regard for life practices, developments, alterations, and spatial awareness and sensibilities in the environment.

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IDENTIFICATION OF PROBLEMATIC BEHAVIORS AMONG LEARNERS IN CLASSROOMS BY TEACHERS IN PRIMARY SCHOOLS SOUTH AFRICA

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Abstract
The study explored the identification of problematic behaviors of learners in the classroom by teachers in Midrand in the Gauteng province of South Africa. This study was informed by Bandura's Social Cognitive theory. The multiple case study design was chosen for this study. The participants comprised fifteen teachers (15) who teach grade four in the three public primary schools in Midrand. This study employed semi-structured interviews for data collection. Thematic analysis was adopted to analyze the qualitative data. The results of the study indicated that teachers identified the problem behaviors by observing learners in and out of class, observing disruptive behaviors, observing uncooperative learners, observing disobedience behaviors, and assessing learning difficulties. The study recommends that Life orientation teachers should teach learners to be aware of the practical skills that are required in times of crisis, when they are experiencing emotional stress, instead of acting out by displaying problem behavior.

Keywords: behaviors, learners, primary schools, South Africa, teachers

Introduction
In the teaching/learning process, learners' behavioral conduct in the classroom plays a significant role in achieving the overall aims of education and, depending on the nature of this behavior, may thwart these aims. To this end, Tiwari and Panwar (2014) identify various problematic behaviors experienced in the classroom such as stealing, bullying, teasing, fighting, truancy, lying, disobedience, cheating, inappropriate language, lateness, rudeness, and disruptiveness. All these problematic behaviors can affect the teaching/learning process and should therefore be addressed for effective learning to take place in the classroom. Parsonson (2012, p. 16) contends that "[b]ehavior problems in a classroom increase the stress levels for both the teacher and pupils, disrupt the flow of lessons, and conflict with both learning objectives and the process of learning". In South Africa, Nunan (2018, p. s1) states that "challenging behavior in primary schools is an ongoing problem that is cause for concern". In another South African study, Rossouw (2003, p. 413), shows that "a lack of learner discipline may seriously hamper the teaching and

learning process, and, if disruptive behavior prevails, education cannot be successful". In support of Rossouw's contention Rubbi-Nunan and Ntombela (2019, p. 1), further show that learners' problem behavior has become a serious problem in South Africa.

Problem behaviors in schools are common throughout the world. However, they take on a very particular dimension in the South African context given general historical changes in the country. Mouton, Louw, and Strydom (2012, p. 1211) assert that "[t]he period 1994-20211 introduced a new historical era for school education in South Africa" and the reason for implementing Outcomes-Based Education (OBE) "was to move away from the apartheid curriculum and to address skills, knowledge and values", and to focus on a more teacher-centered philosophy. However, there were many shortcomings with this policy, and consequently, the Curriculum and Assessment Policy Statements (CAPS) was introduced in 2012. This means that Education policy was revisited time and again. According to Adu and Ngibe (2014, p. 987), curriculum change "affects the lives, relationships and working patterns of teachers and the educational experience of learners" and "knowledge and skills for learners are goods which need to be serviced by teachers, and learners have to produce what they have learned and acquired from school to the outside world". Therefore, the continuous change in the curriculum may affect the teaching and learning due to the 'abilities and aptitudes' of the learners and the competence to use their skills in the outside world which impacts the conditions available in society (Adu & Ngibe, 2014, p. 987). There have been reports of problem behaviors among learners in schools in Gauteng province. For example, De Beer's (2012) study of more than 1,000 grade 10 learners' schools in Johannesburg indicated that learners engaged in violence, robbery, and mugging among others. Another research by Myburgh, Poggenpoel, and Nhlapo, (2015), among learners in Gauteng indicated that there are aggressive tendencies in the patterns of anger, bullying, challenges to moral values, and fighting. Despite the numerous problem behaviors among learners in South African schools, very little published literature is available that may explain how teachers identified the problem behaviors of learners in primary schools.

Theoretical framework

This study was informed by Bandura's Social Cognitive theory which adopts an agentic perspective on change, adaptation, and self-development (Bandura, 2005, p. 9). According to Bandura (2005, p. 10), the way individuals function is deeply rooted in social systems. "Therefore, personal agency operates within a broad network of socio-structural influences" (Bandura, 2005, p. 10). Bandura's (1989) article on Human agency in social cognitive theory, highlights the mechanisms of human agency through the way changes within an individual are recognized. The human agency functions in three different ways: autonomous agency, mechanical agency, and emergent interactive agency (Bandura, 1989, p. 1175). Although human beings are independent agents and in control of their actions, various aspects of the environmental factors "invoke the view of autonomous agency in arguments designed to repudiate any role of self-influence in causal processes" (Bandura, 1989, p. 1175). Secondly, external influences operate using the mechanical agency which "external influences operate mechanistically on action, but it does not itself have any motivative, self-reflective,

self-reactive, creative, or self-directive properties" (Bandura, 1989, p. 1175). Lastly, the emergent agency places focus on the individual to make contributions to their actions and motivations "within a system of triadic reciprocal causation" (Bandura, 1989, p. 1175).

Literature Review

Literature on how teachers identify behavioral problems of learners is scanty but what is available has different results. For example, Potgieter-Groot, Visser, and Lubbe-de Beer (2012) in South Africa asserted that many teachers "in mainstream education lack training to deal with learners experiencing emotional and behavioral barriers, resistance towards inclusive education becomes evident" (Potgieter-Groot, Visser & Lubbe-de Beer, 2012, p. 1). According to Potgieter-Groot, Visser, and Lubbe-de Beer (2012), emotional and behavioral barriers of learners in South African schools are an immense concern that require immediate attention because these behavioral barriers negatively impact the teaching and learning processes in the classroom. They further asserted that emotional and behavioral barriers include schizophrenia, selective mutism, aggression, disregarding the rights of others, destruction, dishonesty, and depression (Potgieter-Groot, Visser & Lubbe-de Beer, 2012, p. 4). As suggested by Potgieter-Groot, Visser, and Lubbe-de Beer (2012, p. 5), "teachers are not equipped to use strategies that could support and accommodate learners with emotional and behavioral barriers".

Reyneke (2015) postulated that problematic behaviors are commonly experienced and as a consequence, children's academic results are affected. According to Reyneke (2015, p. 58), "[d]isciplinary problems could be experienced because many children have the perception that education is useless; they do not perform at school and experience exam failure". Many children lack hope due to their social factors such as a lack of a support system at home, and not getting attention from their family members. Reyneke (2015, p.58) asserted that there are various problem behaviors experienced which include school-based violence, bullying, verbal aggression, class disruption, teasing other learners, rudeness, lack of commitment to schoolwork, and arriving late at school. In another study, Obadire and Sinthumule (2021, p. 2) showed that problem behaviors are displayed in various ways which include: not attending lessons, frequently leaving the class to use the toilet, rudeness, unwarranted talking while the teacher is teaching, bullying, being abusive, and stealing. They contend that many learners do not abide by the school code of conduct and this becomes a major problem for teachers. In addition, Obadire and Sinthumule (2021, p. 2) argued that some problem behaviors are much more serious when learners have weapons, steal, gamble, destroy school property, and even engage in verbal and sexual assaults.

According to Nazareth, Kvalsvig, Mellins, Desmond, Kauchali, and Davidson (2021), adverse childhood experiences are associated with child behavior. They asserted that adverse childhood events

> …included experiences of physical, sexual, and emotional abuse before the age of 18 years, domestic violence, parental substance abuse, mental illness, and crime/imprisonment of household members, more recent studies of ACEs have included factors such as child neglect (physical

and emotional), parental separation/divorce or death, exposure to violence outside the home, bullying, living in unsafe neighborhoods, homelessness, racial/ethnic discrimination, and income insecurity…

which later affected the behavior of the child (Nazareth, Kvalsvig, Mellins, Desmond, Kauchali & Davidson, 2021, p. 495). In addition, Nazareth, Kvalsvig, Mellins, Desmond, Kauchali, and Davidson (2021, p. 495), postulated that children experiencing behavior difficulties affected not only the well-being of the child but also the child's academic performance in school. Nazareth, Kvalsvig, Mellins, Desmond, Kauchali, and Davidson (2021) concluded that there is a relationship between adverse childhood experiences and the subsequent behavior problems the child displays. In addition, they also identified that a disorganized household, a child with deceased parents, and food insecurity also contributed to the problem behavior of the child (Nazareth, Kvalsvig, Mellins, Desmond, Kauchali & Davidson, 2021).

In a South African study, Marais and Meier (2010) contend that disruptive behavior should be considered as behavior that interferes with the teaching and learning act (a learner who distracts other learners during lesson presentation, refuses to follow directions, or displays aggressive behavior) [and] behavior that interferes with the rights of other learners to learn (a learner who continually calls out while the teacher is explaining content) (p. 43-44). However, very limited research is available on how teachers identify learners' problematic behaviors in the South African school context.

Methods
Research design
The multiple case study design was chosen for this study. According to Merriam and Tisdell (2015, p. 3), in a "multiple case study, several cases are studied to investigate a phenomenon, population, or general condition". Guba and Lincoln (1981) assert that case studies are an appropriate way of evaluating data, and they further believe that a "case study is best because it provides thick description, is grounded, is holistic and lifelike, simplifies data to be considered by the reader, illuminates meanings, and can communicate tacit knowledge" (Merriam & Tisdell, 2015, p. 49). By conducting a multiple case study design, this study involved collecting and analyzing data from several cases, in this case, three primary schools in Midrand, Gauteng Province in South Africa, on identifying problem behavior in classrooms.

Research participants
The participants comprised fifteen teachers (15) who teach grade four in the three public primary schools in Midrand, thus 5 teachers from each school. This study employed the census sampling technique to obtain the 15 teachers for interviews. This sample size of 15 teachers was appropriate as recommended by Mason (2010, p.1), who argues that smaller sample sizes are employed because "qualitative research is very labor intensive, analyzing a large sample can be time-consuming and often simply impractical" (p.1). Mason, (2010) further recommends that for qualitative studies, a sample size of 10-50 participants would enhance saturation of interview data. Moreover, Guest, Bunce, and Johnson (2006)

recommend that for qualitative studies, 15 participants were the smallest acceptable sample size that would lead to data saturation.

Research tools

This study employed semi-structured interviews for data collection. Specific information was required from all the respondents, in which case there is a more structured section to the interview, but the largest part of the interview was guided by a list of questions or issues to be explored, and neither the exact wording nor the order of the questions was determined ahead of time. The format allowed the researcher to respond to the situation at hand, to the emerging worldview of the respondent, and new ideas on the topic (Merriam & Tisdell, 2015, p. 90). According to Louise and While (1994, p. 330), "in this type of interview, validity, and reliability depend, not upon the repeated use of the same words in each question, but upon conveying equivalence of meaning. The data collected thoroughly describes the research context so that the behaviors and experiences become meaningful to an outsider (Kyngäs, Mikkonen & Kääriäinen, 2019).

Procedure

Ethical clearance was obtained from the University of Witwatersrand Ethics Research Committee and the Gauteng Department of Education. Thereafter, the researcher sought permission from principals to visit the selected schools, and appointments were made for data collection. The interviews were conducted virtually using online platforms such as Microsoft Teams and Zoom as a COVID-19 precaution measure. Each of the interviews with participants lasted approximately between 45 minutes to one hour. The interviews were audio recorded, which was done using online platforms, with permission from the participants, and these interviews were then transcribed and analyzed.

Data analysis

Thematic analysis was adopted to analyze the qualitative data. According to Braun and Clarke (2006) "[t]hematic analysis is the process of identifying patterns or themes within qualitative data" (Maguire & Delahunt, 2017, p. 3352). Nowell, Norris, White, and Moules (2017) outline the six phases of thematic analysis. This involved familiarization with data, generation of codes, search for themes, review of themes, and finally, defining and naming of themes.

Findings and Discussion
Findings

The study explored how teachers identify problematic behaviors of learners in the classroom. From the thematic analysis of interview data, the themes that emerged related to teachers' identification of problem behaviors included observing learners in and out of class, observing disruptive behaviors, observing uncooperative learners, observing disobedience behaviors, and assessing learning difficulties. The themes are discussed below.

Theme 1: *Observing learners in and out of class*

Teachers identify the problem behavior in various ways. One of the ways include observation in and outside of class which is conducted during lessons (teaching time) and behavior during break and while rotating between classes. Participants stated:

> *"By observing teachers can identify if there is something that distracts the learner, by observing social factors (talking during lesson time, bullying, social economic problems at home, etc.), and the lack of discipline and motivation in which the learner will, for instance, not have any personal academic goals and he/she will then not see the value of putting forth their best effort in their work"* (Participant 4).
> *"Observing their interactions with teachers and peers is important. I have noticed that some learners 'feed' off each other. If the friends are not here, naughty ones, then the other learners are quiet. As soon as the disruptive friends are back, the other learners also become disruptive. If other teachers also complain about the same learner when it comes to being respectful or obedient you can tell who has terrible behavior and who doesn't. Having to ask multiple times to quiet down or do a task"* (Participant 8).
> *"By observing the learners in class, you notice that different learners portray different characteristics and show their frustration on struggles in different ways. With some learners, the teacher will be able to tell by their facial expressions that they are frustrated or struggling. Some learners will start to distract themselves from the task at hand and fidget, play with their stationery, or try to get the attention of other learners"* (Participant 9).

It is essential to record observations to keep track of certain behaviors that may cause a barrier in a learner's education. By observing, teachers can indicate problem behaviors, for example, does the specific learner always want to be the center of attention by not allowing other learners to talk, ignoring others' ideas, abusing others verbally, etc. Subsequently, teachers will also observe when learners are withdrawn, not connecting with their peers, not engaging in academic activities, and displaying a low/ lack of confidence.

Theme 2: *Observing disruptive behaviors*

Being disruptive is causing unwarranted trouble which results in preventing something from continuing as usual. According to the participants, changing the atmosphere of the classroom and disrupting the lesson was an immense problem faced. The respondents reported that by observing disruptive behaviors among learners, they were able to identify learners with behavior problems. According to excerpts from the interview transcripts the teachers stated the following:

> *"Problem behavior is continuous rather than occasional. It is consistent disregard/disrespect of the teacher, disregarding others, snide comments or learners having their conversations instead of*

paying attention to the lesson and not submitting work on time" (Participant 3).

"Problem behavior is any sort of behavior that disrupts learning, such as being late, disregarding deadlines, side conversations happening when teaching is taking place, are some examples" (Participant 6).

"Observing learners' behavior and discovering that a few learners exhibit problem behavior that is not normal such as them being disruptive" (Participant 10).

"Problem behavior is learners who display behavior that disrupts the lesson and those who are not willing to/ open to conforming to the rules of the classroom. In addition, learners who always want to do their things other than their work are considered as demonstrating problem behavior" (Participant 12).

From these responses, the following theme/s related to disruption in the classroom can be discerned. First, problematic learners and disciplinary issues are part of all teachers' experience of teaching. Secondly, the participants identified disruptive behavior as a significant problem in the classroom. Thirdly, the participants saw the problem behavior as continuous, and the repetition of disruptive behavior disrupted learning and had an impact on teaching time, distracted classmates, and affected the learners' academic performance.

Theme 3: *Observing uncooperative learners*

Being uncooperative highlights the lack of effort to engage in any form of activity and the unwillingness to complete work or follow instructions. Most teacher participants reported that the learner's unwillingness and inability to work was one of the ways to identify problem behaviors. Here are some of the participant's responses in this regard:

"Problem behavior would be when the learner does not cooperate in terms of the lesson content as well as not abiding by the classroom rules. If the tasks are not completed timelessly, not delivering their targets of the lesson, this could also be disruptive" (Participant 1).

"Problem behavior is not a problem child; it is something that is a problem within the child which causes the child to behave unpleasantly" (Participant 5).

"Having to repeat instructions multiple times takes up a lot of teaching time because a problematic learner does not want to cooperate" (Participant 8).

"Problem behavior is when learners distract other learners and the teacher in class and ignore the classroom rules, as well as the instructions from the teacher" (Participant 13).

From the interview results, the participants established that problem behavior was understood as a learner being uncooperative, a learner who disregards instructions given by the teacher and displays no interest in completing work, which results in an ineffective learning environment. Classmates of the problematic learner tend to get distracted thus impacting their learning experience as well. When

learners become uncooperative and unruly, they lose focus on school and become learner who continuously disrupts the class which can affect their academics, and teachers suggested that this leads to problem behavior.

Theme 4: *Observing disobedient behaviors*

Disobedience defines the failure or the unwillingness to obey rules or the person of authority. Participants found that the refusal to comply with classroom rules and instructions was a form of problem behavior. The respondents indicated learners with problem behaviors were identified by observing their disobedience behaviors. The lack of obedience from learners was a concern for teachers as their power of authority was overlooked by learners who displayed problem behavior. Below are excerpts from the transcribed interviews:

> *"Problem behavior is when the learner does not want to listen to the teacher and backchat, incomplete work after several warnings and when learners disrespect and disregard the teacher"* (Participant 2).
> *"Problem behavior is when a learner does not conduct themselves in a proper manner of a classroom environment and thus disrupting education for themselves or any other learner is problematic"* (Participant 7).
> *"Displaying defiance towards authority and having to focus on an individual rather than the whole class"* (Participant 8).

From the interview results, the participants asserted that learners who display problem behavior would have no respect for authority and did not respect the role of the teacher. The refusal to listen to the teachers and follow instructions was a great concern for teachers. The problem behavior of disobedience caused class disruption which not only affected the learning impact of the problematic learner but for their classmates as well. Teachers would tend to spend a lot of focus on the problem behavior of the learner which disadvantages the other classmates as they weren't given enough attention to focus on the teaching and learning process.

Theme 5: *Assessing learning difficulties*

Learning difficulties entail the various challenges in acquiring knowledge and skills to the standard level expected of those of the same age, especially because of mental disability or cognitive disorder. Most participants reported that a child with learning difficulties may be described as having specific problems processing certain forms of information. Teachers identified learners with learning difficulties in terms of having little or no speech, finding it difficult to learn new skills, needing daily one-on-one support with activities, and having difficulties with social skills. Participants responded as follows:

> *"When you get to know the learners, you get to know how they behave and as a teacher, you will have an understanding of their characteristics/ behavioral patterns. Problem behavior is when they start behaving out of character/ differently from how they would behave on a normal day. You tend to pick up that something is wrong and this could result in learning disabilities in certain aspects. This may be*

visible in various subjects. For example, a learner may be good at Maths and also perform poorly in English being they have a learning barrier" (Participant 11).

"Problem behavior in the classroom would range from academic issues to social behavior. In addition, problem behavior could include learning barriers, physical restrictions or being disruptive, anti-social, withdrawn, or physically inappropriate" (Participant 14).

"Problem behavior is when behavior is hindering a learner from effectively learning and making progress in a specific grade, for example, be it ADHD, disciplinary problems, or any other syndrome or problem that was not adequately addressed in the formative years of the individual" (Participant 15).

The participants postulated that many types of learning disabilities can impact the process in which a child learns, such as dyslexia, attention deficit- hyperactivity disorder, dyscalculia, and many more. A child can have one or a combination, which plays an immense role in the learning difficulties that they experience. This results in learners having difficulty in processing certain forms of information and subsequently, learners tend to become frustrated and lash out or display problematic behavior because they feel overwhelmed. Participants suggested that the problem behavior illustrated the emotions they felt because they had difficulty in engaging with the learning materials.

Discussion

The findings indicated that teachers identify problematic behaviors of learners in the following ways: observing learners in and out of class, observing disruptive behaviors, observing uncooperative learners, observing disobedience behaviors, and assessing learning difficulties. The findings suggested that teachers can identify problem behaviors, however, not all teachers had the theoretical knowledge to engage with 'problem behavior'. Teachers need to acquire a theoretical framework to be able to understand what constitutes problem behavior. Also, the problem behavior in the classroom cannot be seen as isolated from the broader societal context within the school environment and even beyond, as many contributing factors lead to problem behavior in the classroom. From the literature reviewed in the study, problem behaviors in schools are common throughout the world. In agreement with Merrett and Wheldall (1984), the concept of 'disruptive classroom behavior' is recognized as an interference with a child's learning as well as other classmates' learning. They further identified various problem behaviors such as disruptive behavior, talking out of turn, aggressiveness, and disobedience. Similarly, in agreement, Beaman, Wheldall, and Kemp (2007) also identified idleness, hindering others, interrupting, inappropriate classroom talks, out of seat and bullying as forms of problematic behavior.

In addition, researchers also asserted that problem behavior has an immense impact on the teaching and learning process. In agreement with a South African study by Marais and Meier (2010), problem behavior should be considered as any disruptive behavior that interferes with the teaching and learning process. Due to many teachers' experiences of being in a classroom with diverse learners, they have encountered various problem behaviors. As previously mentioned, teachers'

understanding of problem behavior is any inappropriate behavior that causes disruptions in the classroom. The findings tend to agree with the South African study by Potgieter-Groot, Visser, and Lubbe-de Beer (2012), which showed that behavioral barriers are an immense concern that requires immediate attention seeing that they greatly impact the teaching and learning processes in schools. Learners display aggression disregard the rights of other learners, are destructive, dishonest, and display depression (Potgieter-Groot, Visser & Lubbe-de Beer, 2012, p. 4). The findings also agree with Potgieter-Groot, Visser, and Lubbe-de Beer (2012) who showed that teachers are not trained and are not equipped to manage these behavioral barriers effectively. Although teachers implement various strategies, these strategies are only temporary and do not deal with managing problem behaviors long term. Therefore, as mentioned by Potgieter-Groot, Visser, and Lubbe-de Beer (2012), teachers need to be empowered by receiving adequate training to accommodate the problem behaviors that are experienced in the classrooms. In another South African study, Obadire and Sinthumule (2021, p. 2) asserted that problem behaviors are displayed in various ways which include not attending lessons, rudeness, unwarranted talking while the teacher is teaching, bullying, being abusive, and stealing.

Conclusion

The study concludes that problem behavior remains a constant concern for teachers because of its effects on teaching and learning within the classroom. For effective teaching and learning to occur, teachers need to manage the problem behavior in their classrooms. Teachers were able to identify problem behaviors, they were also aware of some of the causes of problem behavior. Learners' behavior should therefore always be assessed within the context in which it occurred. The study findings have implications for teachers, in that they should consider if the problem behavior is continuous or a one-off occurrence. Moreover, there is a great need for teachers to find a solution to problem behavior. The study recommends that, in addition to the curriculum of Life Orientation, in which learners are taught about life skills, they need to be taught about crucial life events (bullying, rape, death, divorce, illnesses, learning disabilities) and how that affects a child and how they would need to deal emotionally with the situation. This is because the study reported that children are not exposed to the reality of certain situations and cannot talk about them freely. The curriculum needs to accommodate for children to be able to talk about various situations. Children need to learn about the importance of school and how it would affect their future. Learners need to be aware of the practical skills that are required in times of crisis, when they are experiencing emotional stress, instead of acting out by displaying problem behavior.

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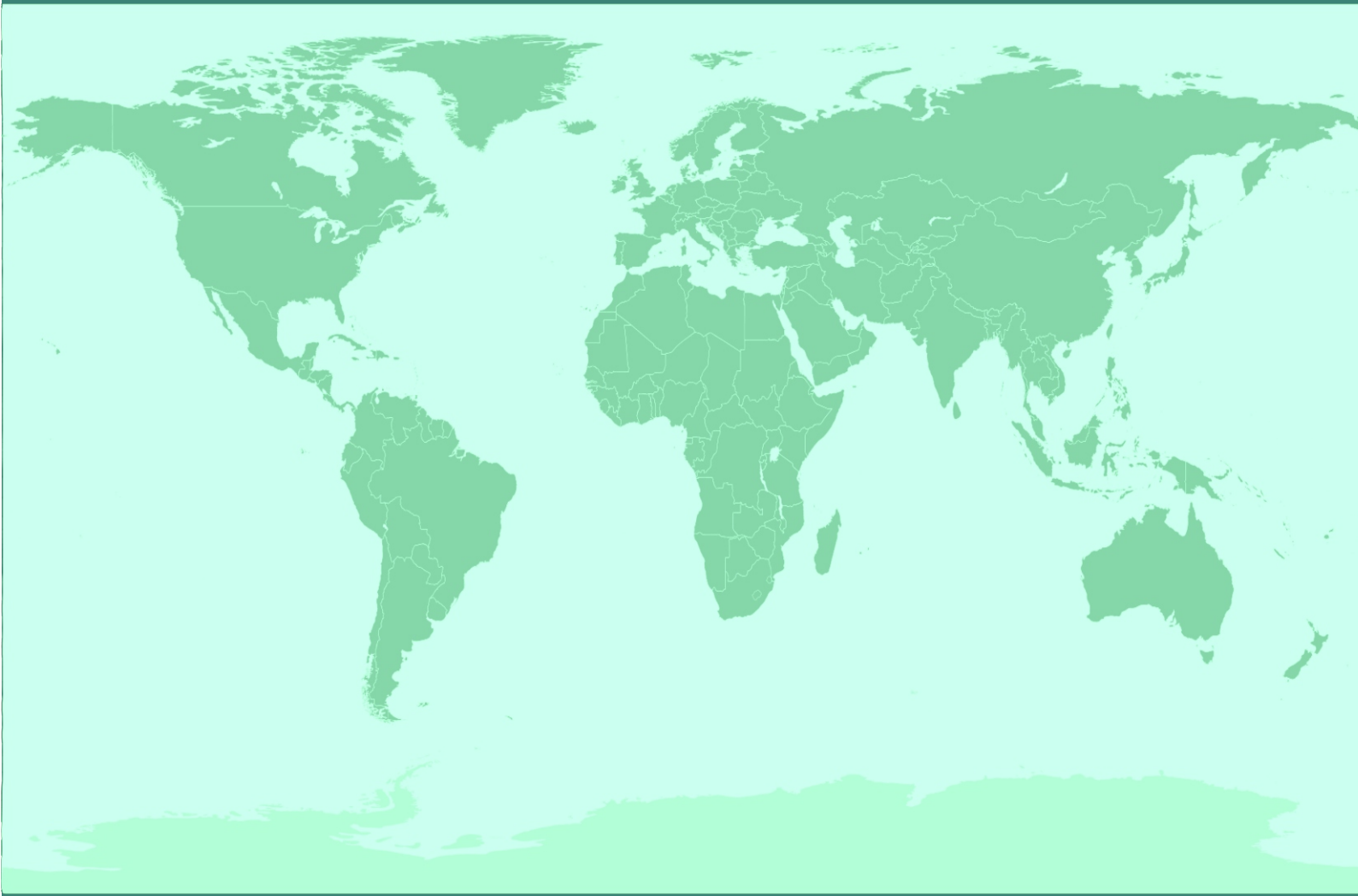
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2. In addition to the manuscript, a written statement should be attached which clarifies the originality and free of plagiarism.
3. Types of articles suitable for publication include research reports and conceptual ideas.
4. Each article should be in form of essay written in English which includes:
   a. Title (15-20 words) in bold type and in capital and in 12- point size of Times New Roman font. Please follow the template uploaded in the website.
   b. Author's name (without academic degree) with an e-mail address and institution's name.
   c. Abstract in English (150-200 words) which includes research problems, methods, and results.
   d. Keywords in English (3 - 5 words).
   e. Introduction (without subsection) which includes the background and objectives. The introduction section ends with an emphasis on items to be discussed.
   f. Theory (literature review/theoretical construct) of the research.
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   h. Results (with sections)
   i. Discussion (with sections) which includes data analysis, verification of hypothesis, findings, and the interpretation.
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   k. Reference list should appear at the end of the article and includes only literature actually cited in the manuscripts. Reference list should contain at least 60% new primary literatures and at most 40% new secondary literatures. References are ordered alphabetically and chronologically. When writing a reference list, please use the APA style (the sixth edition)
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   b. Theory
   c. Theory Application
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