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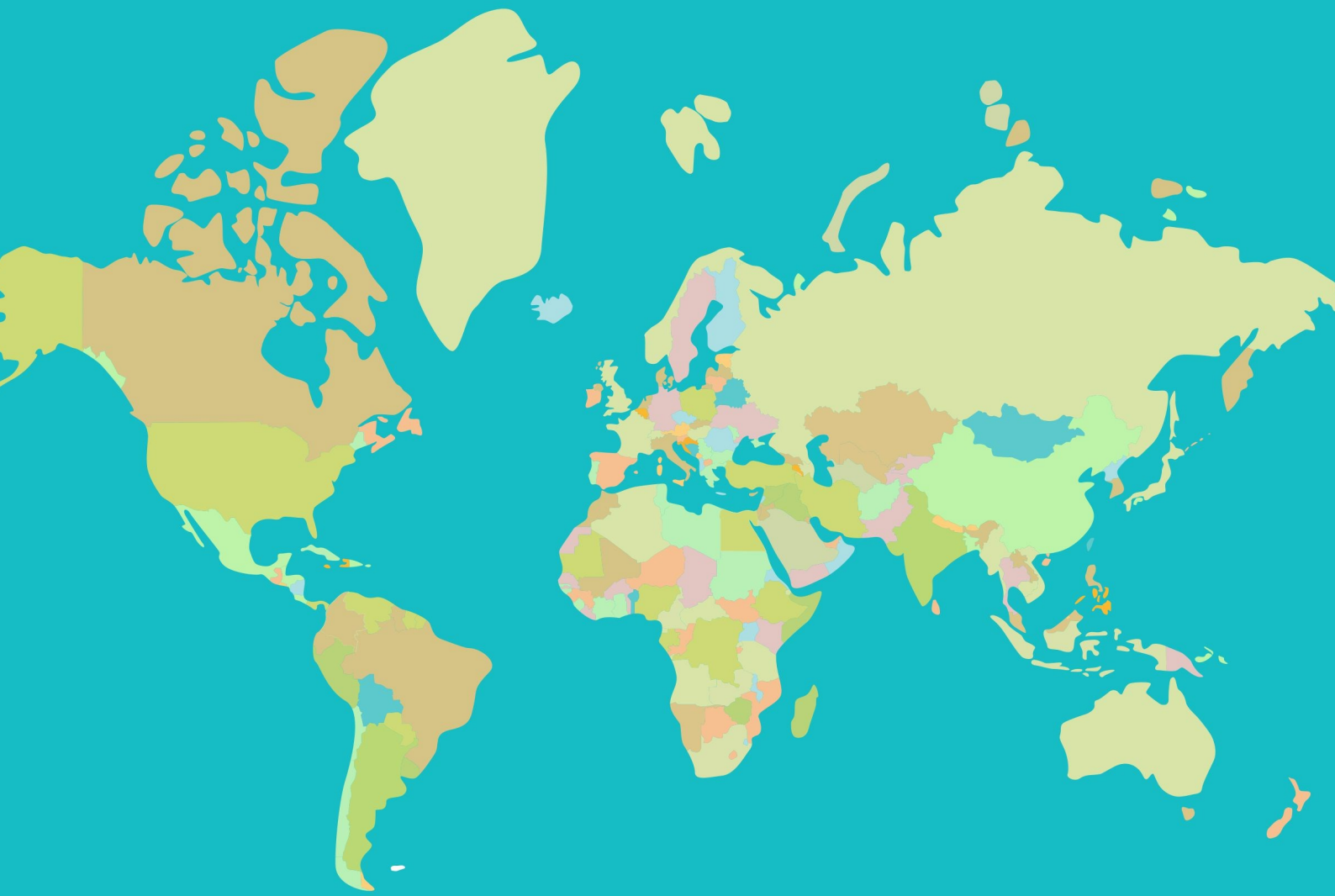

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TRANSLATION SHIFTS IN THE INDONESIAN SUBTITLE OF *GUY RITCHIE'S THE COVENANT* (2023) MOVIE

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Abstract
Translation is important for people who don't know a foreign language. Translators face challenges, but use of techniques like translation shifts can make translations sound more natural and effectively communicate the original meaning to the target audience. This research aims to identify the types of translation shifts used in the Indonesian subtitle of *Guy Ritchie's The Covenant* movie and to identify the possible reasons the translators used translation shifts in this movie. The research applied the theory of translation shift proposed by Catford to analyze the data. It used descriptive qualitative methods and the data is from the movie subtitle of *Guy Ritchie's The Covenant*. The researcher used the Oxford Dictionary and Big Indonesian Dictionary (KBBI) applications as instruments for analyzing the data, and to ensure the analysis results. The analysis found that the Indonesian subtitles for *Guy Ritchie's The Covenant* movie included all types of shifts as proposed by Catford's theory. The shifts identified in the Indonesian subtitles included level shifts and category shifts (including structure shift, unit shift, class shift, and intra-system shift). However, among these shifts, category shifts especially unit shifts, were the most dominant. The translator probably used these translation shifts due to cultural and linguistic differences, time constraints, and creative translation choices.

Keywords: Catford, movie, subtitle, translation shift

Introduction

Translation involves sharing ideas across languages, each with its own set of rules and cultural background. Catford (1965) defined translation as "the replacement of textual material in one language (Source Language = SL) by equivalent textual material in another language (Target Language = TL)". In today's global era, driven by the development of economy, science, and technology, translation has rapidly evolved, extending beyond books and printed materials to include the translation of dialogue and narration in movies and television programs.

Many theorists have different explanations of what translation is. Translation involves not only transferring something written in the source language into the

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target language but also encompasses both the product and the process. According to Munday (2016), translation can refer to both the translated text and the act of a translator altering an original written text by translating a language into a written text in another language.

Translation involves replacing text in one language (source language or SL) with equivalent text in another language (target language or TL). This process ensures that the meaning of the original text is accurately conveyed in the target language, as intended by the author. In essence, translation is about conveying the message and meaning of a text from one language to another while staying true to the author's intent. Nida and Taber (2003) provide a comprehensive definition of translation, the translation process involves finding the closest natural equivalent of the message in the target languages, first in terms of meaning and then in terms of kind, using the source language as a reference. This definition emphasizes the importance of reproducing the message, achieving equivalence, prioritizing natural and closest equivalence, and considering both meaning and style. The translation is judged not by the equivalence of meaning, but by its adequacy to the functional goal of the TT situation (Munday et al., 2022).

Movies have been a part of our lives in various forms for over a century. During that period, movies served multiple purposes, from entertainment to political propaganda to preserving and passing down memories. The term "movie" originates from the concept of moving pictures, with the first film showing a horse galloping as the camera recorded a series of stills in quick succession. Movies are about physical motion and emotional provocation and have always been involved in creating market demand and promoting ideology through marketing (Kerrigan, 2018).

Screen translation or film translation is known as audiovisual translation, which emphasizes the appearance of the translation product on TV, cinema, or video screen (Karamitroglou, 2022, p. 1). Subtitles are written text displayed on-screen that interprets dialogue in various languages, including Arabic, English, Indonesian, Malay, and Vietnamese (Ratna & Suyudi, 2022). Subtitling is an art form, and the style of the translated text can vary. The quality of the subtitle or subtitling depends on the translator's ability.

Translation shift

Catford (1965) introduced the concept of translation shift. Translation shifts refer to "departures from formal correspondence in the process of going from the source language (SL) to the target language (TL)." Here, formal correspondence refers to "any TL category which may be said to occupy, as nearly as possible, the 'same' place in the economy of the TL as the given SL category occupies in the SL." Translation shift refers to the various procedures used to translate words or text. According to Hatim and Munday (2019), there are two types of shifts in translation: a level shift, which occurs between the levels of grammar and lexis, and a category shift, which can be either unbounded or rank-bounded.

Simanjuntak et al. (2021) define translation shift as a translation technique that involves changing the grammatical form of the original language into a translation. There are two main types of translation shifts: level shifts and category shifts. Level shifts happen when an item in the source language (SL) has a corresponding item in the target language (TL) at a different linguistic level. For

example, an SL item that falls under the grammar category could be translated into a TL item that falls under the lexis category, which is a different level. On the other hand, category shifts involve modifications in language structures, and changes in rank, word class, and terms.

During the translation process, level shifts may occur when a source language item is expressed in a target language at a different linguistic level. Catford's theory of translation suggests that shifts of level can only occur between the grammar and lexis levels. For instance, English and Indonesian languages have different rules for verb tenses. While English has specific verb tense rules to indicate the timing of actions, such as past, present, and future tense, Indonesian verbs do not have such indications. As a result, when translating English tenses into Indonesian, linguists often rely on the meaning of the words rather than the tense. The level shift occurs when a concept is expressed by lexis in another language. Translation involves category shifts, including structure, class, unit, and intra-system shifts. These shifts depart from formal correspondence and are unbounded, typical of free translation.

Translation shifts studies

Several researchers examine the same concept. The first research by Nurhayati and Hastuti (2019) analyzed the translation shift in the Indonesian translation of the English short story “The Backward Fall” by Jason Helmandollar. This study utilized a qualitative descriptive approach to analyze the translation of the English short story "The Backward Fall." The objective was to identify and describe the types of translation shifts present. The analysis revealed that unit shifts, particularly in the form of phrase-to-word or word-to-phrase, were the most frequently observed type of shift.

Another translation shift study was carried out by Sentana (2022). This study analyzes the translation process of Agatha Christie's novel Toward Zero in the Indonesian translation using Catford's model of translation shifts. The results reveal four types of translation shifts: level shifts, category shifts, unit shifts, and intra-system shifts. The most frequent type of translation shift identified was category shift. The study concludes that translation shift is an effective strategy for overcoming differences between the source and target languages, and for achieving the intended communicative purpose of translation.

Halim (2021) on the topic of translation shift in the short story “The Little Match Girl” by Hans Christian Andersen. This study employs a descriptive qualitative approach to illustrate and determine the frequency of translation shifts that occur in the Indonesian translation of *The Little Match Girl* by Hans Christian Andersen. This study reveals that all types of translation shifts occur, including level shifts, category shifts, unit shifts, and intra-system shifts. Thia study concludes that translation shift is a prevalent and significant translation technique that enables achieving equivalence, naturalness, and readability in the TL.

Translation shifts were also analyzed by Fitria (2020) in the English to Indonesian subtitle of the movie “Guzaarish”. This study aims to identify the types of translation shifts and the most dominant shifts in the subtitles of the *Guzaarish* movie, from English to Indonesian. To collect data, a qualitative method was used, specifically document analysis. The data analyzed were the English and Indonesian subtitles downloaded as SRT files from the internet. This study identified two types of translation shifts: level shifts and category shifts. The most prevalent type of shift

observed was the category shift, specifically the structural shift. Translation shifts can be either compulsory, required by the target language system, or optional, done for the translator's reasons, such as their writing style.

The types of translation shifts in the English-Indonesian subtitle of the documentary movie "The Social Dilemma" were analyzed by Adipta and Amilia (2022). This study applies a descriptive qualitative method to explain the changes that occur in the subtitles of The Social Dilemma documentary film. Using Catford's typology of shifts, the study found that structural shifts were the most common type of shift due to differences in the grammatical structures of English and Indonesian languages. This study also reveals that the quality and effectiveness of subtitles are significantly affected by these shifts. Therefore, this research is vital for subtitling professionals and translators to ensure that the subtitles are accurately translated to provide a seamless viewing experience for the audience.

Translation shifts were also analyzed by Yovinius et al. (2020) in the English-to-Indonesian translation of Kahlil Gibran's "The Garden of The Prophet". This study examines the translation of Kahlil Gibran's The Garden of the Prophet into Indonesian to identify translation shifts. The study utilized a content analysis method with Catford's translation shift theory and Nida and Taber's translation equivalence theory. Based on the analysis, it has been found that there were 114 occurrences of translation shifts, comprising level, category, structure, and class shifts. The study concludes that differences in language and culture between the two languages lead to shifts in translation, which maintain the meaning, message, and communicative effect of the source text in the target text.

Besides presented above, Various objects have been investigated to understand translation shifts, as highlighted in the following studies: "The impact of translation shift and method on translation accuracy found at bilingual history textbook" by Sipayung (2018), "Translation Shift in the English version of Musabaqah Tafsir Quran" by Muhajirah et al. (2019), and "Translation shift and accuracy analysis of Museum Macan's caption" by Deny (2018).

Research questions

Research questions come from a variety of source and motivations, most of them arising from the investigation's curiosity (Beins, 2017, p. 59). This research aims to identify the types of translation shifts found in the Indonesian subtitles of *Guy Ritchie's The Covenant* and find the possible reasons that the translators used translation shifts in this movie. After identifying the aims, the researcher formulated the research questions in two parts, there is :

1. What kinds of translation shifts are found in the Indonesian subtitle of *Guy Ritchie's The Covenant* Movie?
2. What are the possible reasons that the translator used translation shifts in this movie?

The study's results provide valuable insights into translating movie subtitles, which can be leveraged to create effective teaching materials and enhance the field of translation.

Method

The context of this study

The researcher used descriptive qualitative methods. Qualitative descriptive studies describe phenomena rather than explain them. Qualitative research is a method of gathering information about participants' experiences, perceptions, and behaviors. It aims to answer questions about how and why things happen rather than just how many or how much of something exists. Qualitative research can be a stand-alone study using only qualitative data or part of a mixed-methods approach combining qualitative and quantitative data (Tenny, Brannan, & Brannan, 2020). The researcher used data from the subtitles of *Guy Ritchie's The Covenant* translated by Rhaindesign, an online resource for subtitle conversion. Rhaindesign can convert subtitles into various formats and translate them into 80 different languages. The researcher also referenced previous relevant research articles.

Data collection

The data collection process follows precise steps to ensure accuracy. Firstly, the researcher downloads "Guy Ritchie's The Covenant" along with Indonesian subtitles and the script. Subsequently, the researcher extensively watched the movie at least three times to gain a thorough understanding of the content. Finally, the data reflecting translation shifts within the target language (TL) is meticulously gathered through a comprehensive analysis of all shifts by comparing the script and subtitles.

Data analysis

The researcher analyzed translation shift data using the following steps: Firstly, the researcher examined the data to determine the types of translation shifts in the Indonesian target text. Catford's (1965) categorization of translation shifts, comprising level shifts and category shifts (structure shifts, class shifts, unit shifts, and intra-system shifts), was utilized. Then, the researcher documented the type of each translation shift found in the subtitle of *Guy Ritchie's The Covenant* movie in the data tables. Next, the data was analyzed using tools such as the Oxford Dictionary app and the KBBI app to determine translation shifts in the Indonesian target text. Finally, the identified translation shifts were verified for accuracy and analyzed. In the findings section, the researcher will provide explanations for the use of translation shifts in this film based on empirical data collected during the translation process from the original language to the target language.

Inter-rater realibility

To ensure the reliability of the data analysis results, three researchers took on specific roles in this study. The concept of inter-rater reliability (IRR) is fundamental to the design and evaluation of research instruments (Gisev et al. 2013). The first researcher conducted the data analysis using specified procedures, while the second and third researchers acted as inter-raters, cross-checking the analysis results using the same procedures and offering feedback to the lead author. After thorough deliberation, the researchers achieved a unanimous 100% agreement on the analysis results, affirming their reliability and accuracy.

Findings and Discussion

The researcher has categorized the findings into two parts. The first part is about the translation shift in the English-to-Indonesian subtitle translation of *Guy Ritchie's The Covenant.* The second part focuses on the potential reasons for translators to translate the movie as likely.

Type of translation shift in Indonesian subtitle of Guy Ritchie's The Covenant movie

After analyzing translation shifts contained in the Indonesian subtitle of *Guy Ritchie's The Covenant* movie, the result showed two translation shifts: level shift and category shifts. However, in this finding, category shifts especially unit categories are more dominant than the level shift. More details of the present analysis results are presented in Table 1.

Table 1. The result findings of translation shifts in the Indonesian subtitle of *Guy Ritchie's The Covenant* movie

Translation Shifts		Number of Appearances	Percentages of Appearance
Category shift :		168	90.33%
	Structure shift	45	24.19%
	Unit shift	73	39.24%
	Class shift	30	16.12%
	Intra-system shift	20	10.75%
Level shift		18	9.67%
Total translation shifts		186	100%

Table 1. depicts the result of the analysis of the Indonesian subtitle of *Guy Ritchie's The Covenant* movie. The results show category shift found in 168 data (90.32%). These data were distributed in four sub-categories, including structure shift 45 data (24.19%), unit shift 73 data (39.24%), class shift 30 data (16.12%), and intra-system shift 20 data (10.75%). However, level shifts were found in 18 data (9.67%). More analysis results are presented below:

1. Category shifts

Category shifts in translation can be approached in an unrestricted or hierarchical manner. on the other hand, means "the departures from formal correspondence in translation" (Catford, 1965). The unrestricted approach is a flexible method that uses equivalent terms in both the source and target languages and involves changes in structure, unit, class, and intra-system shift.

a. Structure shift

In translation, a structure shift is used to make the target language sentence sound more natural. As shown in Table 1, the total number of structure categories in the Indonesian subtitles for *Guy Ritchie's The Covenant* movie, translated from English as the source language (SL), is 45 data (24.19%). The following are examples of the structure categories found in this movie:

Table 2 Examples data of structural shift

Time	Text types	Examples
00:09:49	SL	Straight outta ***head office.***
	TL	*Langsung dari* ***kantor pusat***
00:15:12	SL	***Simple question.***
	TL	***Pertanyaan sederhana***
00:18:40	SL	**Good work.**
	TL	***Kerja bagus***

The above translation demonstrates a structural difference between English (SL) and Indonesian (TL). There are differences in how the English (SL) and Indonesian (TL) languages structure phrases with "head + modifier" and "modifier + head," respectively. These examples highlight the existence of structural shifts in translation. Structure shifts are amongst the most frequent category shifts at all ranks in translation (Catford, 1965, p. 77). Which involves a grammatical change between the structure MH (modifier + Head) into HM (Head + Modifier).

In the examples given, the source language used the formula 'modifier + head' for phrases like *head office, simple question*, and *good work*. In the target language, the formula changed to 'head + modifier' resulting in translations like *kantor pusat, pertanyaan sederhana*, and *kerja bagus*. By looking at the translation, the shift contained in this translation is the structure category. In other words, a structure shift involves a change in syntactic structure between the source text and the target text (Herman, 2014).

b. Unit shift

According to data table 1, in *Guy Ritchie's The Covenant* movie, the total number of units in the subtitle category is 73 (39.24%). This indicates that the unit category in the translation has resulted in changes to the part of speech in the target language. Examples of this unit category occurring in the Indonesian subtitles of *Guy Ritchie's The Covenant* movie are as follows:

Table 3. Examples of data of unit shift

Time	Text types	Examples
00:01:49	SL	Starting to ***get backed up*** here.
	TL	*Mulai* ***macet*** *disini.*
00:02:20	SL	***Time's up!***
	TL	***Kami sedang terburu-buru!***
00:27:21	SL	Well, you could give us *a* ***couple of birds.***
	TL	*Kau bisa beri kami* ***helikopter***

The above translation demonstrates a unit shift in English (SL) translated into Indonesian (TL). In this case, the translation changes the unit from a phrase to a word and from a phrase to a sentence. According to Catford (1965, p. 79), a unit shift refers to rank changes. This means there are deviations from formal correspondence, where the translation equivalent of a unit in one rank in the SL becomes a unit in a different rank in the TL. The unit shift is a strategy translators employ to create a new sentence in the target language. They do this by adjusting specific units in English grammar, including morphemes, words, phrases, clauses, and sentences.

Using the examples provided, we can see that the phrase *get backed up* is translated into the word *macet* (from phrase to word), and the phrase *time's up!* is translated into the sentence *kami sedang terburu-buru* (from phrase to sentence), and the phrase *a couple of birds* is translated into the word *helikopter* (from phrase to word).

c. Class shift

In Table 1, it is reported that 30 pieces of data (16.12%) were classified as class categories in the subtitles of *Guy Ritchie's The Covenant* movie. The change in the word class has led to the inclusion of this class category in the translation. Here are some examples of the data of the class category that occur in the movie:

Table 4 Examples of data of class shift

Time	Text types	Examples
00:03:10	SL	**Move! Move! Move!**
	TL	**Ayo!**
00:05:48	SL	Hey, guys, ***meet*** Ahmed, our new interpreter.
	TL	*Teman-teman,* ***ini*** *Ahmad, penerjemah baru kita*
00:25:26	SL	You're all ***over*** it.
	TL	*Kamu* ***mengatasi****nya*

The translation above shows the class shift in SL (English) translated into TL (Indonesian). These examples show changes in word class, like verbs into interjections, pronouns, and adjectives into verbs. Class shift happens when the translation equivalent of an SL item is a component of a different class from the original item (Catford, 1965, p. 78).

The class shift happens when the translation text has a change in the grammatical class of the word (noun, adjective, verb, pronoun, adverb, preposition, determiner, conjunction, and interjection). For instance, in the first example mentioned, the word meet (verb) is translated to *ini* (pronoun). Similarly, in the second example, the word move! (verb) is translated to ayo (interjection). Yet another example is the translation of the word over (adjective) to mengatasi (verb).

d. Intra-system shift

As reported in Table 1, the total intra-system category in *Guy Ritchie's The Covenant* movie subtitles is 20 data (10.75%). Below are the examples of data of the level shift occurring in the Indonesian subtitle of *Guy Ritchie's The Covenant* movie are as follows:

Table 5. Examples data of intra-system shift

Time	Text types	Examples
00:04:51	SL	You good with ***cars***?
	TL	*Kau tahu soal* ***mobil****?*
00:11:59	SL	You only ever want me for my ***brains***.
	TL	*Kau Cuma peduli dengan* ***otak****ku*
00:08:37	SL	So, this is how ***you*** spend your lazy afternoons?
	TL	*Jadi begini cara* ***kalian*** *habiskan waktu luang?*

The examples above show the intra-system shift. These translation show that there are had changed in intra-system, like from plural in SL, in TL into singular. The system shift (intra-system shift) is one of two terms, singular and plural, can correspond formally (Catford, 1965, p. 80) .

The intra-system shift is a linguistic phenomenon in which a plural word in the source language is changed into a singular word in the target language and vice versa. For instance, in English, the plural form of a noun is created by adding the suffix—s/es to the word, whereas in Indonesian, plural nouns are formed by repeating the word. Using the examples given above, the words "*cars"* and "*brains*" are plural in English, but are singular in Indonesian, translated as *"mobil*" and "*otak".* Meanwhile, the word *"you"* in English is singular, but in Indonesian it is "*kalian*", which is plural.

2. Level shift

The level shift refers to the process of converting an object from a source to a target language. This often involves switching from focusing on grammar to focusing on vocabulary. The total level shift in the subtitles of *Guy Ritchie's The Covenant* movie, based on Table 1, is 18 data (9.67%). Level shift refers to the process of switching focus from grammar to vocabulary. There are examples of a level shift in the Indonesian subtitles of the movie :

Table 6. Examples of data of level shift

Time	Text types	Examples
00:12:05	SL	Never ***bought*** me dinner first.
	TL	*Tak pernah* ***mentraktir****ku makan malam dulu*
00:21:04	SL	***I've been thinking*** about all the possible reasons
	TL	***Sudah*** *ku****pikirkan*** *kemungkinan alasan dia memilih jalan ini.*
01:39:49	SL	But I ***am looking*** at him right now.
	TL	*Tapi aku* ***sedang*** *menatapnya sekarang*

The level shift refers to translating an object in the source language to a different stage or level in the target language. According to Catford (1965, p. 73), the only possible level shifts in translation are from grammar to lexis and vice versa. This often involves shifting the focus from grammar to vocabulary. For instance, English has a language system that includes tenses, which are verb-based time indicators. On the other hand, the Indonesian language does not have such a system, and the sentence structure does not indicate the time.

As examples shown above, 1) the word *bought* (past tense) was translated into *mentraktir*, 2) the sentence *I've been thinking* (perfect continues) was translated into *sudah kupikirkan*, and 3) the sentence I *am looking* (present continues) was translated into *sedang melihat*.

The Indonesian subtitles for *Guy Ritchie's The Covenant* show the dominant category shifts, particularly in terms of unit shifts. The translator often translated phrases into single words and idioms into a single word to make the translation easier for the audience to understand and to match the length of the movie dialogue without losing the intended meaning. The least used translation shift in the Indonesian subtitle of *Guy Ritchie's The Covenant* is the level shift. In military contexts, the use of tenses is not often emphasized due to the need for fast and

effective communication. Clear and timely communication is crucial in dynamic and stressful situations, so direct and concise language styles are preferred.

Category shifts in translation refer to the changes made in the text's structure, unit, class, and intra-system that may change its meaning. The first type is the structure shift, which happens when the order of words changes from 'modifier + head' in the source language (SL) to 'head + modifier' in the target language (TL). The second type is the unit shift, where a word in the SL is translated into a phrase in the TL or vice versa. The third type is the class shift, where the grammatical class of a word changes, such as when an adjective in SL becomes a verb in TL. Finally, the intra-system shift happens when the plural form of a word in SL changes to the singular form in TL. For example, in English, adding the suffix -s/es makes a noun plural, while in Indonesian, reduplication is used instead.

Level shift refers to moving an object from one stage to another in a different language. This often involves switching from focusing on grammar to focusing on vocabulary. An analysis of the level shift revealed that various tenses are used, including past tense (in the formula "S + V2"), present perfect continuous (in the formula "have + been + V-ing"), and present continuous (in the formula "to be +V-ing").

The possible reasons that the translator used translation shifts in this movie

After finding the translation shift used by the translator in translating the subtitle of *Guy Ritchie's The Covenant* movie, category shift is more dominant used by the translator. Then, of the four category shifts, the unit category is the most dominant one in the data. There are four possible reasons why a translator might use translation shifts in this film/movie. They are:

a. Cultural differences

When translating between languages, direct equivalents may be necessary for cultural elements such as phrases, idioms, or references. Translators use shifts to adapt these cultural elements, making them more relatable or understandable for the target audience. For instance, the phrase "*a couple of birds*" refers to air transportation in American military culture. However, in Indonesian culture, the phrase "*a couple of birds" (sepasang burung)* has a different meaning. Therefore, the translator translated it into the word "*helikopter,*" which has an equivalent meaning to military transportation in Indonesian culture. This translation shift minimizes the cultural change, making the translated text more easily understood by the target audience. Culture can be the way a group of people perceive life. It encompasses how a group of people lives, which may differ based on language and customs (Nwike, Oladimeji, & Chinyere, 2021) .

b. Linguistic differences

Languages have different grammatical structures, word orders, and levels of formality. Translators must make adjustments to ensure that the translated dialogue sounds natural and fluent in the target language (Firhat, 2019). This is the main reasons why translators use translation shifts when translating subtitles for films or movies. In this particular case, the SL is English, and the TL is Indonesian, which has significant differences in linguistic structures such as grammar, word class, and sentence structure.

c. Time constraints

Translation shifts can include condensing sentences, using shorter words or phrases, omitting nonessential information, and sometimes even altering the structure of sentences to maintain coherence within the time limitations. The translation of formulaic language presents challenges in subtitling or voice-over due to time and space limitations (Danilaviciene et al., 2017). Translators need to make quick decisions and use shifts to convey the intended meaning efficiently. Ultimately, the goal is to produce subtitles that are synchronized with the on-screen dialogue and provide a clear and accurate representation of the original content within the constraints of the viewing experience. The example, at time 00:05:52, the sentence "Don't disappoint and turn out to be a pain in the ass" is translated into "Jangan mengecewakan dan menyebalkan". The sentence is translated into words to synchronize the dialogue with the time.

d. Creative choices

Translation shifts can include adapting cultural references, idiomatic expressions, or humor to make the source language more relatable or understandable to the audience in the target language. Additionally, translators might adjust dialogue to better match the tone or style of the original content, while still ensuring coherence and fidelity to the source language. The translation process is not enough with technology alone, the translator must be able to use his/her reasoning to analyze the translation (Warsidi & Kamal, 2022). Therefore, the creativity of the translator is needed in translating. Translators may choose to make shifts to maintain the artistic integrity or emotional impact of the original dialogue in the translated version. By making creative choices in translation, translators can effectively convey the essence and emotions of the movie to the audiences in a way that feels natural and engaging. For example, at time 00:11:35, there is a conversation between Sergeant John Kinley with Colonel Vokes. In this conversation, the colonel says "*you have a good day*" when they are separate. This sentence translated into *selamat siang*. Actually, the sentence you have a good day can be translated into *semoga harimu menyenangkan, selamat menikamti hari yang menyenangkan, anda memiliki hari yang baik, hari yang baik untuk anda,* etc. but, the translator choice *selamat siang* because the condition in this conversation is slight argument, so it not coherence when the translators choice the good hope or praise for this situation.

The translator of this movie has done an excellent job of getting the messages of the original language. The subtitles show that the translations have been adapted to maintain their original meaning. The translator has used various techniques such as shortening phrases to a word or expanding a word to a phrase while considering aspects like time limitations and creativity.

This research concludes that movie translation is not as simple as it may seem. It is not just about translating one word or sentence into another language. Instead, it requires creativity, equivalence, and effort. The subtitles analyzed in this research show that the translator must consider many factors, including space and time limitations, audience acceptability, and specific rules, to ensure comprehension and readability.

Conclusions

After analyzing data and discussing the findings, this section finally condude that the research questions in this study are answered. The first question explores the types of shifts in this Indonesian subtitle of *Guy Ritchie's The Covenant* movie, revealing the existence of two types of shifts: level shift and category shifts. The second question investigates the possible reasons behind the translators' use of translation shifts, uncovering cultural differences, linguistic differences, time constraints, and creative choices.

This research has theoretical significance in the development of linguistics and literature, particularly in the context of film translation. It also holds practical value for students studying translation and serves as a resource for other researchers in the field. Additionally, it assists subtitle translators and helps movie enthusiasts appreciate films from diverse cultures

The study focuses on the translation shifts observed in subtitled movies. Specifically, it analyzes the translation technique known as translation shift. However, it is limited to Catford's translation shifts theory, and future researchers are encouraged to explore other theoretical frameworks. Although limited, this study has the potential to enhance our understanding of translation studies. Due to this limitation, further translation studies with more theories, different techniques, or different approaches are recommended. It is suggested that further research be conducted, especially in the area of effective translation techniques so that the translations can be accepted in the target audience's culture.

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THE M/OTHER STORY IN TONI MORRISON'S BELOVED: THE TRAUMA OF MOTHERHOOD/MOTHERLAND AND THE AFRICAN AMERICAN IDENTITY

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Abstract
Inspired by the story of Margaret Garner, Toni Morrison's *Beloved* revolves around the story of Sethe, among those of other slave mothers, and her struggle to experience motherhood against the horrors and terrors of slavery and white exploitation. In light of Lacanian theory, this study deals with the traumatic nature of motherhood in the institution of slavery, while exploring the unconventional m(other) portrait drawn by Morrison in her novel. Connectedly, drawing on Stuart Hall's insights about the issues of identity and belonging, this paper also investigates the role of the trauma resulting from lost motherhood in the loss of the African motherland and the molding of the African-American identity.

Keywords: African American identity, motherhood, otherness, slavery, trauma

Introduction
Motherhood, as a universal experience, is generally conceived of as an expression of a strong emotional bond between the mother and her children that secures unshakable feelings of connection, trust, and belonging. However, in African American history, this bond deviates from the conventional understanding of "motherhood", which rather seems to function as a faithful translation of the horrors and terrors of slavery. Based on the real story of a slave mother, Toni Morrion's *Beloved* sheds light on the harsh impacts of slavery on black mothers and their offspring, which have much contributed to shaping the African-American collective memory and consciousness. Regarding Morrison's novel, this paper explores the role played by slavery in shaping the maternal identity of slave mothers, which had in turn influenced the collective identity of African Americans across generations. It starts by investigating the experience of motherhood as an inherited trauma among African American slaves, before studying the role of this trauma in shaping their sense of identity and belonging to their motherland, Africa.

Drawing on Lacanian psychoanalysis, this study explores the ways motherhood is turned into an expression of "otherhood" fostering the emotions of personal estrangement, separation, and insecurity, already imposed by the rule of slavery. The aforementioned legacies of enslavement which seem to mark the

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mother-child relationship under its rule, will be pored over predominantly through the experience of the female protagonist as a mother and a daughter. The protagonist's experience will, therefore, serve as a case study enabling an in-depth analysis of the impacts of a broken maternal bond in determining the African-American connection and identification with their ancestral origins, in light of Stuart Hall's theoretical insights.

Toni Morrison's *Beloved* has proven to be a timeless masterpiece perpetually open to rejuvenation and continuously creating new avenues for research and exploration from diverse critical perspectives. Navigating through recent studies brings to the fore the novel's unique capacities as a historical recorder, a feminist exploration, an ecological narrative, and a subject for psychoanalytic and cultural investigations.

Across the most recent studies, the novel emerges as a powerful historical recorder, functioning as an alternative historiography. This historical function endows the novel with a performative role allowing Morrison to weave a counter-discourse aimed at subverting attempts to misrepresent and distort the history of black people (Abu-Fares, 2021; Qayoom, 2022; Yang, 2023). By drawing from the historical repertoire of the African-American experience, Morrison's narrative vividly captures the experience of slavery through a black lens. The idea of *Beloved* as a historical recorder or a testimony is echoed in Heerak Christian Kim's (2006) comparison of the narrative to a "scripture". This approach is also adopted by John. J Allen (2021) conceives of the novel as a "theological work" informing the African-American collective consciousness.

Similarly, many critics have investigated the intersection between myth and magic as tools to re-invent the African-American reality. Magic, for African-Americans, becomes a means of escapism, of denying the harsh reality of slavery while imposing a plausible alternative. As Abdalhadi Nimer Abdalqader Abu Jweid (2021) affirms the African-American resort to magic "is due to their lack of ability to accept colonialism as reality. Magic, at this point, serves as a vehicle of empowerment. The oppressed people are empowered with magic" (p. 27). Excluded from the linguistic and representative realms monopolized by the white master, the black colonized community found refuge in a blend of myth and magic as alternative means to re-present and re-construct the African-American world (Balfour, 2024; Cullhed, 2022; Jweid, 2021; Lobodziec & Fondo, 2017). Relatedly, Gosh et al. (2021) argue that the harsh and brutal experience undergone by black slaves denied them any speaking position, playing a crucial role in shaping the African-American consciousness. They affirm that "[t]he traumatic crisis of their historical and cultural past made them unspeakable or silent because they did not have any coded weapon (Signifier) like language, what they only have is a decoded weapon (signified) that helped them to develop an idea of higher consciousness, motivations, beliefs and experiences" (p. 838). From another angle, the feminist reading of the novel adds another layer to the narrative as it shifts the focus towards Morrison's depiction of the feminine identity under the institution of slavery while shedding light on the intersection between race and gender.

Alongside the historical dimension, the feminist approach adds a gendered dimension to the novel highlighting black women's struggle and resistance to white exploitation (Ndoulou & Massala, 2024; Parvin & Samira, 2020; Siddika, 2022). In relation to feminism and the feminine portrait in *Beloved*, many critics have

discussed the issue of motherhood as the narrative's main axis. Telling the stories of different mothers, the novel depicts suffering as the common thread between the experiences of black mothers across generations (Zarj & Mousavi, 2022). Besides, in tune with the feminine portrayal in *Beloved*, adopting a psychoanalytical approach, some critics focused on the act of maternal infanticide, while exploring its possible reasons and traumatic consequences (Laufer, 2024). Adding an ecological perspective, the works of Wardi (2021), Yongchao, Valkeakari, and Tremblay focus on the novel's allusion to certain natural elements to underscore the intersection and connection between race and nature. This connection further conveys the significance of "the land" and the natural environment for the black population.

This present work draws inspiration from the aforementioned studies to read the novel through the intersection between psychoanalysis and cultural studies. Through a psychoanalytic lens, the work probes the experience of motherhood under slavery through an investigation of the maternal figure as portrayed by Morrison. Incorporating Stuart Hall's insights on cultural identity, the paper also seeks to explore how the unique experience of motherhood under slavery has significantly contributed to shaping the African-American identity.

Theory and Application

The Otherness of Motherhood in Beloved: The inherited trauma of motherhood in the African American memory

Against the backdrop of slavery, the story of Toni Morrison's female protagonist, Sethe, unfolds to uncover a new unconventional definition of motherhood that seems to deviate from the mainstream conception of the term. Slavery, with its harsh dictates, seems to have much altered "the natural" and usual bond that could exist between a mother and her children to be rather defined in terms of otherness and estrangement. Through Sethe's story and the stories of the different slave mothers in the novel, Morrison shows that motherhood within the institution of slavery is turned into an "intergenerational trauma" that is not merely recurrent across different generations but also resists suppression and repression in the mothers' as well as the offspring's memories. The mother figure in *Beloved* is rather portrayed in terms of otherness, which renders the experience of motherhood shocking and traumatic, further deepening the shocks and traumas of slavery. Significantly, the traumatic nature of motherhood is what marks Sethe's story both as a daughter and later as a mother.

Sethe, the daughter, and the trauma of motherhood

As a slave, Sethe had to endure the "cruelty" of motherhood even before being a mother herself. Since she was a child, Sethe would witness and experience a mother-daughter bond that could be rather defined in terms of otherness, non-belonging, and estrangement. As the only child of a black man, the female protagonist is the only survivor of a crime committed by a mother against her children. Being the outcome of the sexual exploitation imposed by white men, Sethe's siblings would be despised, unacknowledged, and ultimately thrown in the ocean by their mother. Motherhood, in this instance, is not only depicted as a shocking and dehumanizing experience, being the outcome of rape and sexual exploitation but it is also portrayed as a source of shame and disgrace that consumes

the slave mother's memory. In an attempt to "undo" the act of rape and its traumatic legacies, Sethe's mother chooses to get rid of the corporeal evidence of it, which is her "white" children. For her, those babies are not her own and they do not belong to her. They do not define her identity as a mother, but rather as a slave or even an animal whose body is the property of an external owner.

With the pain and shame of being the property of someone else, Sethe's mother is not only forced to give birth to children that she would not acknowledge as her own, but she is also deprived of experiencing and expressing attachment and belonging to the only child she could call "her own". Never "fix[ing] [her] hair or nothing and [not allowed] "to sleep in the same cabin most nights" that Sethe could remember, the nameless mother is treated only as a "sex machine" that "ha[s] to have as many children as [she] can to please whoever owned [her]" without having any emotional connection to them (Morrison, 1987, p. 110).

Being a slave, the mother already knows that the chain of exploitation and suffering would equally tie her offspring, whom she would not be able to free or to protect, or even live with. The helplessness of a mother incapable of protecting that which is supposed to be her own (her body, her children) makes the experience of motherhood a persistent reminder of shame and inability. Relatedly, the inability to choose her sexual partner combined with the inability to "own" her children add more to Sethe's mother's personal estrangement and loss of personal identity as a mother and a human being. Significantly, Sethe's mother is only introduced through her painful story as a slave mother, without a name or any other detail except for being a mother who threw her own children into the sea and could not protect and stay with her daughter. Those are the only memories left in Sethe's mind about her mother which are turned into persistent traumas haunting the former's soul and life.

Sethe, the only child from a black father, the only "legitimate" child in her mother's eyes, experiences the dark side of a "cruel" motherhood not only as she learns about her mother's crime against her own children, but also as she is denied a natural bond with her. At a very early age, the female protagonist inherits her mother's lack of "ownership" over that which is supposed to be hers, developing, hence, what I would call " the complex of ownership". As a little child, Sethe is aware that her mother would not be "hers" all the time, for she could be taken from her unexpectedly at any time. With this knowledge in mind, the ghosts of fear, insecurity, and separation are constantly fed inside and outside Sethe, in a place where she and the other slaves are mere "checkers" waiting for the player's sudden commands (Morrison, 1987, p. 23). The fear of separation was first stimulated inside Sethe when her mother had warned her that she could disappear with no alarming signs while showing her the distinctive mark she had under her breast (a circle and a cross burned into her skin); a shocking revelation that did not only feed the little girl's separation anxiety but also made her aware of the animalistic treatment exercised on her mother.

At a very early age also, Sethe finds herself forced to confront her fears of separation as she sees her mother being hanged in front of her. Early in the novel, again returning to her own history, Sethe recounts the wrongful murder of her mother. In much the same way as the other traumatic incidents dealt with in the text, the violence of Sethe's past effectively taints her relationships with her daughters (Selfridge, 2019, p.70). With the knowledge of her mother's killing of her own children and the memory of seeing her being killed in a cruel way, Sethe,

like the other slaves, could only conceive of motherhood in terms of blood and tears. A mother for Sethe is an unknown distant other who can kill her own children without mercy and who cannot show love for her daughter. Consequently, the mother's love for Sethe is something mysterious and never experienced, which would later shape her identity as a mother. The trauma of motherhood is passed to her not only as a painful recurrent memory but also as an unavoidable destiny ahead of her.

Sethe, the mother, and the "infanticide tradition"

As a mother burdened by the complex of "ownership" and the trauma of separation, Sethe loves and protects her children unusually. Vexed and furious by her mother's helplessness and inability to protect her, Sethe's only anxiety is how to "own" her children and be the only one who has authority over their lives. She realizes, however, that she cannot own them if they are already owned by a white master. After escaping from the plantation, she confesses to Paul D that the only way to experience her love towards her children was to take them out of Sweet Home, because there, "they wasn't *mine* to love" (Emphasis added, Morrison 87). Sethe's confession shows that slavery did not merely cut the physical bond between the mother and her offspring by separating them, but it also prevented the existence of a strong emotional connection between them. The protagonist, however, does not have a ready plan for protecting her children. She rather finds herself the slave of the circumstances imposed on her, designing a unique way for each of her children to be immune against the horrors of being owned by a white man.

Intending to escape with them to a safe place, Sethe manages to take her children out of Sweet Home but fails to keep them all around her in the new place. Except for the girl in her womb and the two boys who had left with Baby Suggs, Sethe realizes that the baby girl in her arms is the most threatened and endangered one. Being overwhelmed by bloody traumatic memories, Sethe's solution to protect her menaced child is to kill her baby, herself. Realizing that her daughter is her "own" victim rather than the victim of white exploitation seems a triumphant yet an extremely painful act for the black mother, who will not be able to surmount the guilt and shame of it later.

Together with killing her own baby, Sethe's motherhood is "blemished" by the act of stealing her milk and whipping her as an animal by white boys in her attempt to escape from Sweet Home. This cruel act did not merely leave perpetual physical scars on Sethe's back, but it also produced bloody wounds deeply engraved in her psyche and identity as a woman and a mother. In this respect, Harold Bloom affirms that "[f]or Sethe, the rape and the stealing of her milk symbolized the taking of her selfhood, her inner being. As a child, she was denied full access to her own mother's milk.

Like her daughter, Beloved, Sethe is starving for mother's milk that is almost always mixed with the blood of slavery" (p.95). The experience of motherhood, in this sense, entails the suffering of personal estrangement and dehumanization. Actually, Morrison's emphasis on the motifs of milk and breast throughout the novel is not simply meant to express the slave mothers' lack of control over their bodies and their milk, but it is mostly meant to convey a lost subjectivity and a robbed motherhood. In this respect, it is possible to refer to Jacques Lacan's postulation that the mother's breast constitutes an object of desire for the child who

wants to own it in an attempt to compensate for his/her inability to own the mother's whole body (Nasio, 1998, p. 94). While being a substitute for the mother herself, the breast functions as a symbol of motherhood and the desire for ownership shared by the mother and her kids.

Significantly, Morrison tells a lot about the black mothers' suffering by alluding to their relation to their breasts, while associating the loss of their motherhood with the loss of their milk which is generally reserved for white children. In this same vein, the slave mother feels burdened by the responsibility yet the inability to preserve her milk, especially in the absence of a male figure who could be relied on to protect her and her children. It is significant, indeed, that after listening to Sethe's painful memory of stealing her milk, Paul D touches her breasts allowing her to "know that the responsibility for [them], at last, was in somebody else's hands" and to feel "relieved of [their] weight" for the first time (Morrison, 1987, p. 18). In this scene, Morrison draws an image of an exhausted mother with her unfulfilled motherhood. Through unleashing this long-repressed memory in Sethe's mind, Paul D helps her feel a little bit relieved and comforted as he seems to share the burden and the weight of this trauma even by the mere act of listening and sympathizing with Sethe.

Nonetheless, the cruel nature of motherhood under the rule of slavery does not merely lie in the harsh and sadistic situations that a woman had to face, but also in the persistent traumatic legacies of these situations. Those legacies render the experience of motherhood more like an inherited tragedy across the different generations of slave mothers. Although she was "lucky" enough not to have children from white men like her mother, Sethe could neither protect her motherhood from them nor could she define her identity, as a mother, away from the cruelty of their exploitation.

Like her mother and all the black slaves, the female protagonist endures the animalistic treatment, rape and sexual exploitation that would become the defining features of her womanhood and motherhood. Like her mother and all the black slaves, Sethe suffers the estrangement and personal loss resulting from the trauma of a robbed humanity and violated motherhood. And like her mother and most slave mothers, Sethe inherits the tradition of infanticide as an expression of love, of motherhood. "[T]hrough infanticide, African mothers fought back against their sexual oppression through what can be called 'love-murder'" (Bloom, 1998, p. 104). As painful as it is, the infanticide tradition, thus, becomes a way of resistance for black mothers through reclaiming the ownership of their offspring's bodies and lives. It is not merely about saving them from white exploitation and abuse, but it is also about exercising a kind of maternal authority over them.

Many years would pass after the infanticide and the stealing of Sethe's milk but they could neither help her to forget and surmount the pain and shame of them, nor could they heal her complex of "ownership" resulting from her loss of her mother, her body and her children. Significantly, Sethe treats her only remaining daughter, Denver, as a property; not allowing her to get out of the house or to mix with anyone. Sethe's obsession with "owning" her kids makes her a (M)Other who is not completely known and who has to be dealt with with caution because of her unexpected and threatening actions. Indeed, with the knowledge of the infanticide in memory, Sethe's remaining children could not help but see her as a source of threat from whom they need to be protected, as Denver claims that:

> I love my mother but I know she killed one of her own daughters, and tender as she is with me, I'm scared of her because of it. She missed killing my brothers and they knew it. […] there sure is something in her that makes it all right to kill *her own*. All the time, I'm afraid the thing that happened that made it all right for my mother to kill my sister could happen again. […]. So I never leave this house and I watch over the yard, so it can't happen again and my mother won't have to kill me. (Emphasis added, Morrison, 1987, p. 205)

While Sethe's boys chose to escape their house assuming that the outer world could be safer than their mother's prison, Denver remains the slave of her fears, not of separation, but of her mother's over-attachment and destructive "thick love". Affirming that "unless carefree, mother love was a killer" (Morrison, 1987, p. 72), Sethe is aware of the destructive potential of her "thick love" which does not only menace her children but also herself. Because she has never known or experienced a healthy mother-child love, the female protagonist, in fact, is the first victim of her obsessive love and desire to own her children. Morrison's character, indeed, suffers much because of the urge to protect her children from the horrors of slavery that she has suffered firsthand.

Although they are not the direct victims of slavery, Sethe's children are not immune to its long-lasting legacies, which are passed to them through their mother. Although the latter could free them from white ownership, she could not protect them against its horrors, terrors, and traumas. Unintentionally, Sethe turns herself into the only source of fear and anxiety for her children, despite her attempts to guarantee a safe and secure life for them. With the act of the infanticide, the female protagonist becomes feared by her remaining children; pushing her two sons to escape preferring the uncertainty of the outsider world and causing her daughter to live in a constant state of anxiety and alertness. The mother figure, in this sense, is no longer a source of security and comfort but she is portrayed in terms of alienation and otherness, as someone who cannot be trusted and who should be dealt with carefully.

Sethe and the compulsion to pay the cost of maternal love

The cost that Sethe has to pay for the crime she committed exceeds the loss of her children and the perpetual feelings of guilt and shame resulting from it. This mother has to confront her traumas and bloody memories incarnated in a ghost haunting her house and soul. Not enough, this ghost ends by taking the shape of a real human being in flesh and bones trying to own Sethe the way she has been struggling to own her children. Sethe, in this sense, seems doomed to experience her "thick love" as it becomes exercised on her by the baby ghost who wants to compensate for the mother's separation by trying to fuse with her or to "devour" her to use Lacanian lexis. Interpreting Beloved's relation with Sethe in light of Lacanian theory, it is possible to argue that as a mother Sethe is, literally, the victim of her daughter's "death drive".

It is obvious, hence, that Beloved, the baby-like twenty-year-old girl, with her childish behavior, baby skin, and lack of language fluency, is not willing to accept her mother's separation, which makes her develop an urge to return to the initial state of fusion with the mother. Yet, while Lacan states that the child tries to satisfy his/her desire for oneness with the mother through devouring her breast as a

substitute for her lost body, Beloved rather seeks to compensate for her separation from Sethe by attempting to "devour" her whole body. To achieve her reunion with Sethe, Beloved attempts to possess her mother's body which is hinted at even before her reappearance in her new physical form. As a ghost, indeed, the dead girl seizes the opportunity of Sethe's prayer to take the form of a white dress with its arm around the woman's waist. While watching this scene, Denver concludes that "the baby got plans", which serves as a foreshadowing for Beloved's physical return and her desire to shackle her mother's body (p.37).

Returning from the dead, the girl does not only keep on scrutinizing each part of her mother's body (noticing that she has no earrings since their first encounter, for instance), but she also takes advantage of Sethe's state of retrospection, while recalling Baby Suggs's finger massage on her neck, to strangle her "harder, harder" (Morrison, 1987, p. 96). When Denver hurries to rescue her mother, Beloved, quickly, touches the bruises on Sethe's neck in a soft way and starts kissing them. Commenting on this scene, Pamela E. Barnett writes that "Beloved's failed matricide takes the form that bears close similarity to an assault by a vampire: she attacks Sethe's neck in a situation filled with supernatural qualities. During the attack, Beloved is in two places at the same time: she watches Sethe from a distance with Denver, and yet she manages to strangle Sethe's neck with her fingers" (quoted in Valkeakari, 2005, p. 216). It is made clear from the different scenes referred to above that the dead girl's main objective behind her return and haunting of Sethe's house is to own her body or to "devour" it by using both the ghost and the corporeal incarnation of it. She makes her intention plain and clear as she affirms to Denver that Sethe is the main reason behind her return (Morrison, 1987, p. 75).

Subsequently, the girl feels bothered by the presence of Paul D, perceiving him as "the symbolic father, who for Lacan, is the primal other, legislates the separation of the child from its mother and thus introduces a gap between desire and its subject" (Makaryk, 1993, p. 621). Because Paul D's relation with Sethe is a sensual one through physical intimacy, Beloved sees him as a rival menacing to prevent her from owning her mother's body and therefore re-gaining her fusion with her.

Consequently, the ghost starts by eliminating Paul D to be the only one who has access and control over Sethe's body. In her attempt to own and manipulate Sethe's body through destroying her bond with Paul D, "Beloved the ghost is a reminder of how the phallus of slavery disrupted all bonds when it came down to the black family" (Bloom, 1998, p. 100). In this sense, the ghost does not simply function as the physical incarnation of Sethe's memory of the infanticide and her lost baby, but it is also an embodiment of all the repressed traumas related to the woman's past of exploitation and separation.

The ghost, however, seems to be not only taking revenge for Beloved's death but also for Denver's imprisonment. Like Denver, Sethe is imprisoned by the ghost; no longer going to work, deprived of her relation with Paul D, and pushed to forget about her remaining daughter to become the ghost's slave in a state of total fusion and identification. Sethe's destructive obsession with owning her children, in fact, seems to reach its peak and is overtly expressed with the return of the killed daughter, as it is illustrated through her hysterical repetition of the possessive pronouns "my" and "mine" to refer to her (Morrison, 1987, pp. 200-204). Likewise, evoking Lacan's mirror stage, the ghost, in its total identification with Sethe,

addresses her as its own self or being, stating "You are my face; I am you. Why did you leave me who am you ?" (Morrison, 1987, p. 216). With her return, Beloved directs the obsessive desire for ownership toward her mother to let her assume its destructive consequences, by pushing her to die slowly in her house, while being the direct victim of her "thick love". It is significant, however, that Sethe's imprisonment by the ghost paves the way for Denver's liberation to free her mother later. Sethe has to experience the legacies of her obsessive attachment to her children, to unleash the memories related to them and to confront their pain in order to be able to overcome them.

The lost motherhood and the lost motherland

The breaking of the maternal bond by white owners cannot be seen as a coincidence or a random act, for it seems that there is a strong connection between the loss of the mother figure, on the one hand, and the loss of the motherland, on the other. White owners did so much to erase the chapters of black history and the features of the black identity. In addition to forcing black slaves out of their motherland, the white owners wanted to make sure that the former would lose any real or symbolic connection with their African roots to be able to re-mold their identities and re-write their history in a way that proves the claim of white superiority. Because cultural transmission and historical awareness are made possible, basically, through the inheritance of parental traditions and historical narratives, the white owners worked to break and prevent the existence of any bond among the members of the black family, which would ultimately lead to preventing the unity of the black community. Destroying the black original identity and absenting the motherland required two main conditions: the first was to absent the mother, which would pave the way for the second condition of destroying the slave's sense of ownership and belonging. The overlap between these two conditions would accelerate and facilitate the process of erasing black history, collective identity, and sense of belonging.

The absent (mother) Africa

Mothers could be considered as the guardians of cultural heritage by ensuring the transmission of customs and traditions, in addition to feeding their offspring's historical consciousness and identity awareness. Significantly, the elimination of black mothers and women in general within the institution of slavery is one of the themes hinted at in Morrison's novel, which is strongly connected to the erasure of the original African identity. In this sense, the lost motherland combined with the robbed motherhood among the slave community played an essential role and contributed significantly to the loss of any sense of collective identity. In *Beloved*, the lost motherland is replaced by Sweet Home which "wasn't sweet. And it sure wasn't home" (Morrison, 1987, p. 14). While introducing this place, the author draws attention to the fact that it lacks the feminine presence with the existence of only one girl surrounded by five men. Being the only female figure makes Sethe an object of desire and discovery for the five men whose sexual desires had been denied and sabotaged by their white owners.

With the absence of women, the five men are forced to direct the potential of their repressed sexuality towards the animals around them, which makes them further internalize the identity assigned to them by their white owners as inferior to

the human race with their similarity to animals. Identifying black slaves in animalistic terms is made clear, especially, in the scene where schoolteacher is teaching the white men about Sethe's human features and animalistic ones. Upon overhearing schoolteacher's words, Sethe is left stupified with the "discovery" that she has animalistic features. This "discovery" is made concrete later with the animalistic treatment exercised on her by the schoolteacher's nephews when they whip her and steal her milk while she is pregnant. Directing and witnessing this scene, schoolteacher does not miss the opportunity to write its details in his agenda to include it as part of the black history that confirms the superiority of his white race.

The white owners, actually, were not content with the erasure of the black history by removing the black slaves from their original land and cutting their ties with it, but they also worked to re-write its chapters to serve as proofs confirming the white claims of supremacy. Re-constructing the black history and identity by the white owners had to go through the process of deconstruction and destruction first. Accordingly, the slave woman was systematically eliminated and absented from the black family because of her undeniable teaching role as a mother especially when it comes to collective customs and traditions. It is not by coincidence, indeed, that Baby Suggs, who had eight children from six fathers, had been, first of all, deprived of her two girls, who "were sold and gone" before having their adult teeth (Morrison, 1987, p.23). In the same vein, it is also possible to refer to Sethe and Halle's lack of "parenting skills", in part because of the absence of the guiding mother and in other parts because of the lack of any sustained parental bond between them and their parents.

Despite his efforts to free his mother and his family, it is significant that Halle could only succeed in buying his mother's freedom while becoming totally helpless and unable to protect his children and his wife. The latter also fails to protect her children from the legacies and traumas of slavery, as has been previously shown. However, Halle's ability to free his mother while failing to free his children who are left to their mother's responsibility further highlights the high significance of the mother figure within the African community despite the white attempts to eliminate her. Nevertheless, her role is mainly directed towards the protection of her children rather than helping them to construe their personal and collective identities as black Africans.

With the destruction of the family bonds and especially with the elimination of the maternal presence within the black community, the white owners could prevent the process of cultural and historical transmission among their slaves. Sethe, whose mother had been hanged while she was a little child, could not remember the language that "her m'am spoke, and which could never come back" (Morrison, 1987, p. 62). Like her mother, the African language for Sethe had been killed without the possibility of being restored. Had her mother not been killed, Sethe could have acquired the original African language and taught it to her offspring and so on. Nevertheless, the white master wanted to make sure that the black slave would not have any link with the motherland as part of the process of cultural devastation and identity destruction. The death of the mother (especially of the first generation) would simply entail the death of the motherland for the African slaves.

"The complex of ownership" and the trauma of non-belonging

The death or the absence of the mother figure not only stopped the process of cultural transmission but also contributed to denying the slaves' sense of collective identity and communal belonging with its traumatic legacies and persistent complex of "ownership". In this regard, Neveen Samir (2024) opines that "[i]n the context of trauma, the novel also addresses the problem that, as someone else's property, ex-slaves have lost authority over their bodies and, in response to the atrocities of slavery, suffer from the fragmentation and loss of their sense of self" (p.10). The separation between the mother and her offspring conditioned the slaves not to love and not to get attached to anything and anyone, because doing so would be very dangerous for the slave who is doomed to lose "anybody [they] knew, let alone loved" (Morrison, 1987, p. 23). While witnessing Sethe's attachment and devotion to Denver, Paul D remembers how it is "risky […]. Very risky" for the slave mother to unleash her maternal protective instincts. He ponders that "for a used-to-be-slave woman to love anything that much was dangerous, especially if it was her children she had settled on to love. The best thing, he knew, was to love just a little bit; everything just a little bit" (Morrison, 1987, p.45). Monica Udoette (2023) argues that

> Paul D is able to understand and verbalize Sethe's dilemma by concluding that it was dangerous for a slave woman to love anything, especially her children. Paul D thus points out the tension created by the system of slavery and the instinct of the slave woman to protect and nurture her children. Slavery claimed ownership of all its property and ignored the slave mother's right to determine the future of, mould the character of, and to physically nurture her own children. Sethe instinctively sought to hold on and to love her own children, thus creating the central conflict in the novel. (p. 213)

Love and attachment are not only dangerous but also illegitimate and impossible for the slaves who were driven to internalize the idea that they have nothing and no one of their "own"; they are simply owned but they do not have the right to own. Their only devotion and belonging should be preserved for their white owner who functions as the only reference of identification for them. Relatedly, the black slaves cannot think of themselves or their identities outside the limits preset by their white masters. With the absence of the closest person (the mother), the slave is trained not to feel attachment and belonging except for the white master.

In the absence of the mother figure with her role of cultural transmission, the white owner introduces him/herself as the only identifier and the rule setter in a chess game. Because the mother does not have the right to "own" her children, she is even denied the right to name them, as Bloom affirms that " in most cases, during slavery the black woman had her children taken from her early on, causing many of these mothers to not even bother naming their offspring. These mothers knew that their children were only there to be brought up to be bought out, pawns or checker pieces in a game that only white society could win" (p. 150). The sense of estrangement resulting from the loss of the maternal bond is, therefore, intensified with the loss of a personal or communal identity, because, generally, the slave had to wait for the white master to inscribe a name on him/her that would identify him/her as a property belonging to the owner, as it is the case of the Pauls in Sweet Home.

The shock upon the mother's inability to protect her children is, therefore, turned into a historical trauma of unbelonging to Mother Africa which would become identified as the Other rather than then the Mother/ the Origin for its descendants. With the absence of slave mothers, especially, from the first generation, the slaves' history starts only with their arrival to America. Their only struggle would be how to re-write the chapter related to slavery while ignoring the previous chapters which had taken place in Africa as part of their collective story. Those chapters, indeed, seem to be deeply buried with the death of the first generation of slave mothers who did not have the opportunity to transmit the original language, history, and the defining features of their Africanness. The latter, then, turns into an expression of otherness; a point of departure with no return, while the "white land" becomes the real home that the next slave generations would fight for.

Like the helplessness of the slave mothers to keep their offspring, Mother Africa is helpless to prevent the uprooting of its descendants. "To this Africa, [the black community] can't literally go home again" (Hall, 1990, p. 117). Significantly, Morrison acknowledges since the very beginning of her novel that she will try to tell the story of her ancestors who are not her ancestors because they no longer seem to share her the same home and the same roots. They also do not share with her the same past and traumas because most of them had been murdered before experiencing the horrors of slavery and before being able to tell about the horrors of the "middle passage". She does not have a reliable source to inform her about her ancestral history that had started before the "middle passage" because many of her ancestors could not survive it, while the survivors had been denied the opportunity to pass it to their descendants.

The novel's prologue "I will call them my people which were not my people" reflects the identity crisis suffered by the black slaves who were forced to experience non-ownership and unbelonging towards their motherland and their ancestors. Like Sethe, who tells her personal story in fragments while trying to repress most of her memories, Morrison's story seems to be constructed through a collection of dis-membered historical narratives. Yet, with her acknowledgment that she will speak about her people which was not her people, Morrison seems to admit that her ancestors whose language, culture, and identity had been erased cannot be identified with any exactness and that speaking out the black chapters of their history cannot ensure their restoration and the retrieval of their erased original identity.

Morrison's awareness of the inability to identify the African aboriginal community with any exactness echoes Stuart Hall's assumption that "The original Africa is no longer there […] and it cannot in any simple sense be merely recovered" (Hall, 1990, p. 117); the Africa that had existed before the uprooting of slaves with its history and original identity cannot be retrieved not only because it changed, but mostly because its descendants had been spread to other lands while enduring a systematic process of estrangement and cultural devastation.

The uniting potential of traumatic memories and the construction of the black identity

The sense of estrangement and loss of identity is not merely pored over through the white owner's monopolization of the act of naming and identifying, but

also through the stories of the nameless characters, like Sethe's mother and daughter, who are identified and recognized simply through their shared past of suffering. The trauma of slavery, hence, functions as the real signifier and identifier of the African-American identity. Significantly, Beloved who was killed before being named identifies herself as the representative of the "60 million and more" who had been killed before telling their own story and their own memories from their motherland. In this respect, Bloom states that

> Beloved […] can be seen as symbol of Africa, the motherland and how it, as well as its inhabitants, were habitually raped and exploited […]. Beloved is also symbolic of lost identity […]. [Acquiring her name from the epitaph on her tombstone, she], clearly has no identity because she has "merged with the 60 Million and more" who suffered the outrage of enslavement. (pp. 100-101)

Nonetheless, despite her attempt to speak on their behalf, Beloved fails to make their story clear and understood with a highly metaphorical and non-structured language that resembles in its ambiguity the ambiguity of the African language and stories for the new slave generations. In point of fact, those untold stories, which mark "la présence Africaine" in African-American history are not merely lost because of the death of their characters, but also because even those who could survive would choose to repress them and keep their memories at bay.

Relatedly, Hall defines "la présence Africaine" as "the site of the repressed. Apparently silenced beyond memory by the power of the experience of slavery. […]. Africa, the signified that could not be represented directly in slavery, remained and remains the unspoken, unspeakable "presence" (Hall, 1990, p. 116). Nonetheless, despite its repressed and suppressed original identity and history, Africa is identified by Hall in terms of "presence" or "presence/ absence" because he believes that it underlies the construction of the emerging black African identities; it is a "New Africa [which is] grounded in an 'old' Africa" (Hall, 1990, p. 116). The black identities with African roots like the Afro-Caribbean or the African-American share the experience of slavery with its traumatic legacies despite their displacement in different regions.

Slavery, thus, becomes one of the distinguishing features of the African identity and the major historical event in its collective story. Connectedly, in her re-construction of the African-American identity, Morrison does not look back too far digging deep into the pre-slavery history of her ancestors, but she rather tries to construct a readable and understandable history from the remnants of the repressed and fragmented narratives that could be transmitted across the different generations. In this sense, Black African identities cannot be defined or identified separately from the experience of slavery which had much contributed to shaping the black African collective consciousness and sense of communal belonging.

Although slavery did much to destroy the existing bonds among the members of the black family/community, it turned into the shared suffering that unites and empowers black African people around the globe. By telling the story of slavery, therefore, the displaced members of the black community evoke the shared suffering of their ancestors as their common cause. Hence, Beloved's return to tell and to force the evocation of the past could be interpreted as an embodiment of Hall's notion of "imaginative rediscovery" of "hidden histories" and "essential

identities" (p. 116). Hall, indeed, insists on the necessity of this act of rediscovery in the construction of new black identities, although it cannot turn the clock back and bring the old Africa. Likewise, despite Beloved's failure in re-telling the story of the "60 million or more" slaves with any exactness, her return is essential for the healing process and for the liberation of Sethe's daughter, which seems to announce the beginning of a promising future for the next generations.

Conclusion

In her re-writing of the repressed chapters of slavery and re-construction of the African-American identity, Morrison relies predominantly on the unspoken stories of slave mothers and the unique bond that used to (un)exist between them and their offspring. Through fashioning an unconventional and unusual maternal portrait in terms of otherness and alienation, the author could convey the trauma of personal estrangement and unbelonging inherited across the different slave generations, which could, later, turn into a sense of collective estrangement and communal unbelonging. Morrison's evocation of this long-repressed trauma of a lost maternal and communal bond, even though in fragments and disconnected sections, uncovers the significant role played by this trauma in informing the African-American identity with its collective consciousness and historical awareness. Slavery, indeed, which targeted the African maternal and family bonds to destroy the African community, while reducing it to an animalistic group, is turned into a common cause empowering and uniting the black groups against their oppressors. Hence, what used to be a shameful and unspeakable story is turned into a constitutive part of the African-American identity and an undeniable chapter of its history, once it is voiced and revealed.

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ANIMATED EDUCATIONAL VIDEOS AND EFL LEARNERS' FOREIGN LANGUAGE ANXIETY

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Abstract
Anxiety is known as foreign language anxiety when correlated to the learning of foreign languages. Animated educational videos can serve as excellent instruments for visually facilitating the courses. Although recent studies discussed the benefits of using video in educational activities and other similar subjects, only a few findings focused on the impact on EFL learners' Foreign Language Anxiety. To provide a thorough description of the occurring phenomenon from the perspective of the research participants, the researchers used a qualitative approach. On the grounds of this, the researchers used convenience sampling as the preferred technique in collecting the sample, particularly comprehensive sampling. The research participants were 12 students of at the English Language Education Study Program (ELESP) of Sanata Dharma University. The data were collected through an online survey using an open-ended questionnaire and an online interview. The findings revealed that there were two results based on this research. First, the use of animated educational videos both increases anxiety and reduces anxiety. Nonetheless, it was also found that the animated educational videos did not boost nor decrease EFL learners' anxiety about foreign languages. Second, the researcher found that topic and video editing were the aspects that influenced the EFL learners.

Keywords: animated educational video, EFL learner, foreign language anxiety

Introduction

Tanveer (2007) observes that in the efforts to support them to achieve the intended learning objectives in the target language, language teachers consider the needs of the language learners as something essential. Despite the importance of videos in the process of learning a foreign language, few researchers have studied how animated educational videos could affect EFL Learners' Foreign Language Anxiety (FLA) in acquiring a foreign language. This evoked curiosity to investigate deeper about this phenomenon. Therefore, the study of educational videos as a medium in influencing the FLA of EFL learners has become an important aspect of learning the language. Timothy (2015) denotes that videos assist in enhancing the learning experience holistically by enticing the learners to think and analyze. This

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indicates that students can conveniently store knowledge through videos. Also, educational video is an alternative platform to enhance orally-taught knowledge.

Further, global disruptive learning modes due technology revolution have increased numerously in many sectors. One sector that is affected by this educational invention is remote learning. Remote learning happens during situations where teachers and learners are not used to the transmission of teaching using online media or devices. Nevertheless, remote learning is currently permitting teachers and students to stay connected and engaged. In addition, Russell (2020) mentions that without enough time or preparation, teachers and their students have to move quickly into the online environment, which is also a cause of stress for students and educators. In this study, the researchers focused on the process of EFL learners on how they managed anxiety by watching educational videos.

Education video has been an integral aspect of higher education and is an essential strategy in many flipped, blended, and online courses for the distribution of content. Many studies have explored various ways that can influence language anxiety in individuals (Lee, 2015; Mayer, 2009). Researchers study how videos, as one of the E-learning materials, can affect students' learning achievement, students' learning strategy, online learning activity, and teaching-learning activity of the four core components, namely reading, writing, listening, and speaking, in teaching a foreign language.

However, there had not been sufficient attention given to this specific type of video affecting FLA, specifically from EFL learners. Nevertheless, although some studies focus on the techniques that were used to decrease anxiety (Aliyu et al., 2019; Aydin, 2018; Charoensukmongkol, 2016; Motallebzadeh et al., 2020), those studies had not been closely associated with the EFL Learners' learning media, such as the use of videos for learning. The use of videos for learning is crucial as this can offer valuable additional advantages for student learning activities, expand the language perceptions of individuals, enhance cross-cultural understanding, develop imagination, and inspire students to learn (Hadijah, 2016).

Moreover, videos can be one of many effective ways to engage learners and catch their attention. Teachers can use videos to include course details that can help to introduce the lesson. Before the class begins, information and other instructional material can be accessed, which enables more skill-related activities and practice individually. Penfold (2017) states that engagement opportunities can be added to the clips to boost their interactions. Some web addresses can be embedded into the video and provide the learners with additional information thoroughly. Altogether, this study aimed to investigate the perceptions of some ELESP students that utilizing digital learning material in the form of educational videos can influence the FLA of EFL Learners. Therefore, this study was conducted to investigate the influence of educational videos in decreasing FLA and the aspects of the videos that influenced ELESP students. Considering the pedagogical and practical objectives of English teaching, this thesis examined the following two questions of the research:

a. What are the influences of watching animated educational videos on the scope of EFL learners' foreign language anxiety?
b. What kinds of aspects of animated educational videos can help EFL learners overcome their foreign language anxiety?

Muliawati et al. (2020, p. 201) convey that learners who are in an evaluative situation are those who are particularly likely to experience a strong feeling of test anxiety. Hence, the findings of this study were directed to the benefit of college students majoring in English language education, considering that FLA still has become one of many big obstacles. In addition, data produced from this study could be used to show the effects of educational videos on EFL learners' learning activities and provide insight into the influence of FLA on higher learning activities. Thus, the ELESP students could apply a suitable approach to construct a positive atmosphere in a class that had a high intensity of stress and anxiety.

The outcome of this research would also benefit other researchers who are eager to conduct a study about the usage of educational videos in influencing FLA. Nonetheless, future researchers were encouraged to use this study as their reference or apply the results of this study as additional information.

Animated educational video

Essentially, video is the technology for digitally capturing visual pictures. Video has been one of the major components of higher education. It is embedded in conventional lessons and has become the core of many mixed courses as well as the key source of knowledge supply in online classes (Brame, 2016). Meanwhile, animated educational videos are animations created for educational purposes. They function as tools to help the courses visually. Furthermore, they visualize conceptual material and allow students to comprehend complex or abstract concepts better. It signifies that an animated educational video is an animation used for cultivating educational purposes. This notion visualizes conceptual materials, which allows students to grasp complex or abstract ideas better. Moreover, animated video is an efficient educational platform to assist language learners' anxiety and it can boost their efforts in improving verbal skills (Ju, 2020).

Bobkina (2020) proves that the pedagogical potential of videos is deeply connected with the design of educational videos. Audiovisual equipment strengthened with Information and Communications Technologies could create an excellent educational video. Wiley (2000) argues that a Reusable Learning Object is a form of online practice that offers a digital educational tool that can be used repetitively, expanded, and shared in support of learning from a central online repository.

Compared to a semester where videos are not used in combination with assignments, videos strengthen students' comprehension of complicated topics (Zubair & Laibinis, 2015). What is essential to remember is that viewing a video can be like reading, it is a passive experience. To make educational videos more effective, students need to be constructive in the processing and self-evaluation that contributes to the course's learning outcomes (Brame, 2016).

Foreign language anxiety

Anxiety, when correlated with foreign language learning, is referred to as foreign language anxiety. Hashemi (2011) mentions that FLA is a complex and multidimensional phenomenon and can be characterized as a subjective feeling of tension, fear, uneasiness, and worry related to the autonomic nervous system. Additionally, the complexity of self-perspective, principles, emotions, and acts relating to language learning in the classroom can be characterized as a specific

process resulting from the nature of language learning. The researchers mentioned earlier that there is a pandemic, which is still ongoing. It asserts that students learn from their home, typically called online learning.

Russell (2020) in her research about language anxiety among online students, shows that significant levels of language anxiety could also influence these students. In the present situation, many students have been compelled into online language learning, and their lack of equipment to choose their teaching platforms can also be a cause of anxiety. Furthermore, EFL learners may experience anxiety that is caused by the English language and by the educational technology that is utilized to converse in the target language (Pichette, 2009; Ushida, 2005). A theory from Krashen (1988), an expert in the field of linguistics, shows that in the mind of language learners, a barrier is created that blocks the input of linguistic information if they become anxious. This is referred to as the affective filter hypothesis. The affective filter can be intensified by low morale, low self-esteem, fear, introversion, and inhibition and develop a 'mental block.'

A 'mental block' inhibits the acquisition of comprehensible input (Schutz, 2019). Any kind of information that is absorbed by a language learner that can be understood is called comprehensible input. Additionally, Cakici (2016) denotes that anxiety is related to the feeling of being uncomfortable, frustrated, self-doubt, frightened, or worried. Similarly, it defines feelings of apprehension and tension as subjective, consciously perceived, and associated with activation or reactivity of the nervous system.

According to Schutz (2019), many variables such as anxiety, confidence, motivation, and stress can lead to the affective filter hypothesis. The affective filter hypothesis does not directly influence language acquisition but hinders the information from reaching the minds of the language learners. Therefore, in foreign language learning studies, the FLA phenomenon has become a profound and outstanding topic of research (Cakici, 2016; Hashemi, 2011; Krashen, 1985; Pichette, 2009; Russell, 2020; Schutz 2019; Ushida, 2005).

Stress and anxiety are common phenomena of mental strain disorders that play a key role in the personal quality of life of the individual. Stress is a psychological, physiological, and behavioral condition that is difficult to analyze and caused upon perceiving a significant difference between the individual's demands and the perceived capacity to accomplish those demands (Giannakakis et al., 2016). Nonetheless, chronic stress could be associated with psychological and/or somatic illness. Anxiety is an unpleasant feeling of apprehension, even without actual risks.

If anxiety is regularly encountered and at degrees of severity that seem excessive, it may become a wide spectrum of disorders. Giannakakis et al. (2016) proclaim that stress and anxiety phrases are used interchangeably. Their biggest difference is that anxiety is a fear not apparently or directly related to external factors or threats. Anxiety and stress usually entailed similar physical symptoms, for example, increased heart rate, sweating hands, and churning stomachs, exacerbated by neuronal pathways largely merging, as the brain could not differentiate between the potential threat and the actual threat.

The particular issue of a foreign language was due to the peculiarity of foreign language learning in the classroom. Horwitz (1986) describe three elements of FLA: fear of negative evaluation, fear of communication, and fear of examination.

The fear of negative evaluation consists of the fear of being judged by other people, which refrains from circumstances that need evaluation, and from the misconception that they will often be negatively judged.

McCroskey (1984) denotes that the fear of communication is a kind of fear that is marked by anxiety or discomfort about interacting with people. An apprehension of communicating happens when learners are inexperienced in communicating even though they have mature ideas and opinions. Zeidner (1998) states that test anxiety is a fear of academic assessment that occurs before or during the assessments. It is a fear that students will fail the examination and have an uncomfortable experience. This reflected a kind of apprehension over the fear of disappointment in academic assessment.

In this research, the first research question was about the influence of watching educational videos on the scope of EFL learners' FLA. To indicate the influence of watching educational videos, the researchers were required to analyze whether the participants were aware of their FLA or not by using Krashen's theory of affective filter hypothesis (1988). By applying the theory, the researchers would know about the effects of watching educational videos based on the cause of anxieties that each participant has experienced. After the influence of watching the educational video had been analyzed, the researchers would employ the three elements of FLA, according to Horwitz (1986), to understand what kinds of aspects from the educational videos could help learners overcome their FLA.

By using the three elements of FLA, the researchers could classify the participants based on each element which can help the researchers to gain an in-depth understanding of the phenomenon. The researchers would analyze the aspects of the videos that influenced ELESP students further by using Brame's theory of selecting and providing educational videos (2016). Additionally, the researchers also inserted several findings from some journals such as the following: the theory from Ju (2020), the theory from Pichette (2009), and the theory from Ushida (2005).

In brief, the researchers would utilize some relevant theories as follows: the theory of affective filter hypothesis according to Krashen (1985), the four effective practices in association with selecting and providing educational videos stated by Brame (2016), the three elements of FLA according to Horwitz (1986) to identify the source of the anxiety and several relevant findings. On the other hand, Krashen's theory was applied to indicate the barriers located in the language learner's mind. Thus, the utilization of the educational videos that the participants have watched can be analyzed further in the next chapter of this research.

EFL learners

EFL is an abbreviation for English as a Foreign Language, students who become EFL learners were taught in non-English speaking countries. According to Hyte (2008), English in a non-English-speaking country is taught as a foreign language. EFL students are, for example, Indonesian students who study English in Indonesia considered as EFL learners because English is not the country's official language. However, when the Indonesian students were studying English in the United States, they would be called students of ESL (English as a Second Language) learners.

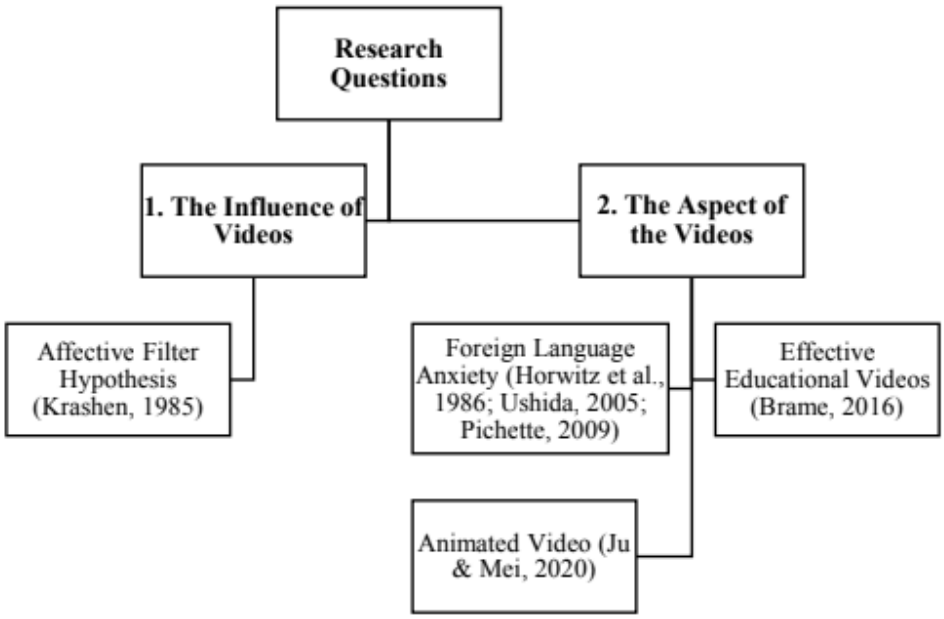

Figure 1. Theoretical framework

Method

The researchers chose a qualitative approach to carry out an in-depth explanation of the phenomena that occurred from the perspective of the research participants. Ary et al. (2010, p. 424) argue that qualitative inquiry prioritizes attention to context and meaning. It implied that human action is contextual — and thus inseparable from their experience of social, historical, political, and cultural factors.

The researchers collected the data through observation and interviews with the participants to investigate the phenomena. The data would then be analyzed from the description by the participants of the research. Denzin and Lincoln (1994, p. 2) signify that qualitative research focuses on multimethod concerning an interpretive and naturalistic approach to the subject or participants. Furthermore, the researchers selected to conduct a case study method. Ary et al. (2010, p. 454) proclaim that a case study concentrates on one unit to produce a detailed and holistic overview. Therefore, case studies define a single unit through an in-depth description. This was extracted from interviews and other sources, for instance, observations. The case study approach also entailed either observing what happens to a single person or group of people or reconstructing the case history of the subject participants.

This study was conducted at Sanata Dharma University, particularly at the English Language Education Study Program. The researchers began collecting the data once the respondents finished their final examination from February 25, 2021 – March 9, 2021. This decision correlated with the consideration that the participants could concentrate fully as research participants of this study since they already completed the final semester examination. The participants of this research were the ELESP students of batch 2017 and 2018. Also, there were 12 participants in this research. Furthermore, the researchers created an open-ended questionnaire through Google Form and it would be distributed online via WhatsApp. The

rationale behind the selection of the 12 participants was that the researchers decided that 12 participants were enough to gain an in-depth understanding of the phenomenon (Minichiello, 1990).

Next, the researchers collected videos from YouTube. The participants of the research were required to watch all of the videos. Furthermore, the researchers distributed some questionnaires with some open-ended questions. Also, the researchers interviewed some college students majoring in English Language Education from batch 2017 and 2018. The interview was conducted online. In this study, the researchers would employ Convenience Sampling as the selected technique to pick the sample. According to Ary et al. (2010, p. 431), the sample selected for convenience sampling is according to availability, time, location, or ease of access. The first procedure in collecting the data was creating an online questionnaire.

The researchers employed two different types of online questionnaires, which were the Pre-Watching Questionnaire, and the Post-Watching Questionnaire. The Pre-Watching Questionnaire was created to identify if the participants recognized FLA or not and to discern the source of their FLA. The online questionnaire was distributed to any EFL learner from Sanata Dharma University. Meanwhile, in the Post-Watching Questionnaire, there were six videos attached in the beginning section of the online questionnaire. The second procedure was conducting an online unstructured interview. Interviews were designed to collect information in their language from people about thoughts, perceptions, and opinions about certain situations.

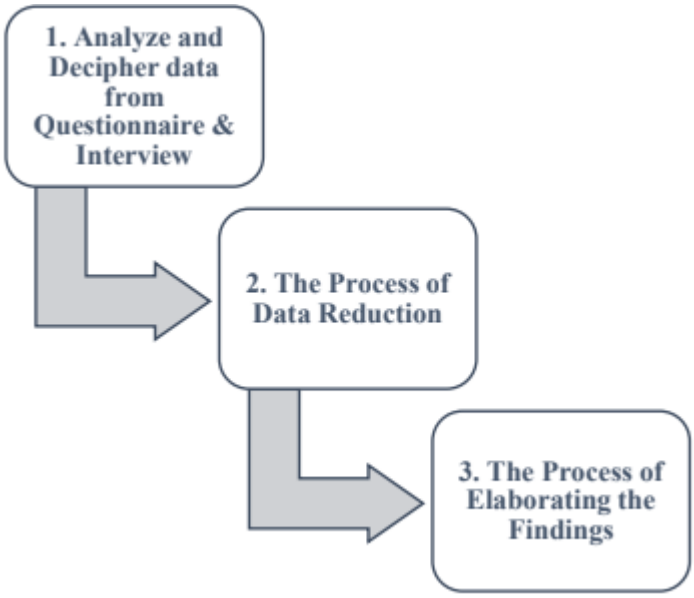

Figure 2. Data analysis technique

Ary et al. (2010, p. 481) show that the first step of qualitative data processing involves familiarization and organization to allow fast retrieval of records. The researchers analyzed the result of the interview by deciphering the answers from the open-ended questionnaire and the interview transcripts.

Subsequently, the researchers would begin the coding and reducing process. The researchers read and reconstructed all the material and filtered it by searching

for units of meaning - sentences, expressions, phrases, the viewpoint of the subjects, patterns of behavior, and events that tend to occur frequently and which seem important (McLeod, 2019). Once all the data are sorted, the researchers would review all the entries with the same code and then combine them into patterns by identifying similarities and associations between various categories.

Findings and Discussion

The influences of watching animated educational videos on the scope of EFL learners' foreign language anxiety

To answer the research questions, the researchers elaborates on the results from the post-watching online open-ended questionnaires. Meanwhile, the result of the pre-watching questionnaire was utilized to classify the cause of the Foreign Language Anxiety from each participant.

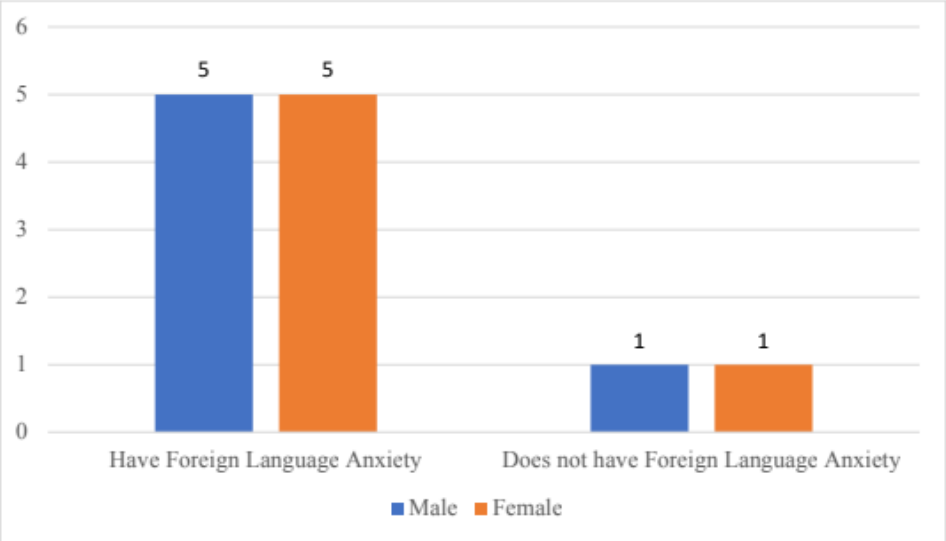

Figure 3. Column graph of EFL learners' anxiety

Figure 3 indicates the comparison between participants who have FLA and participants who do not have FLA. There were 12 participants in this research. Based on the bar graph, five males had an FLA, as well as the other five female participants. On the contrary, there was one male and one female participant who did not have an FLA.

Table 1. First summarized result of the post-watching open-ended questionnaire

No.	Themes	Answers
1.	The videos decreased the FLA	The videos have positive impacts that are useful for coping with my Foreign Language Anxiety problem.
2.	The videos increased the FLA	It triggers my Foreign Language Anxiety.
3.	The videos did not influence the FLA	It does not affect my Foreign Language Anxiety problem. The videos are very good for English Language learners.

The following table below summarizes the responses from 12 respondents to this research. Moreover, the analysis would also have supported some interview answers transcribed by the researchers. According to the summary, the researchers divided the answers that were closely associated with the first research question into three themes: the videos decreased the FLA, the videos increased the FLA, and the videos did not influence the FLA. These three themes will be discussed further in the following sub-topics below.

The videos decreased the FLA

One out of two teachers believes that video content promotes student creativity, and 66% of the respondents, who are teachers, agree that animated educational videos boost student's motivation. This statement verified the answer from some respondents that animated educational videos could help them cope with the problems of their FLA. The videos encouraged the respondent's motivation and enhanced their creativity in the effort to solve the problem. This was the respondent's answer:

> *I feel that anxiety is a normal thing because it happens naturally. Instead, I feel calmer.* (Respondent 9, open-ended questionnaire)

In the statement above, the respondent expressed that the videos could give him a sense of tranquility. A study conducted by Ju (2020) proclaims that the utilization of animations is an effective way to help language learners' anxiety, improve their oral skills, and motivate students to learn English. Thus, it was confirmed that animated educational videos assisted EFL learners' anxiety, and in this context, they could calm the FLA of the respondent. This was another respondent's answer:

> *It helps because I can listen to it comfortably, and above all, it is created interestingly.* (Respondent 7, open-ended questionnaire)

The above respondent also expressed that she had prior knowledge about these videos. Some videos were used as a learning medium in her high school. However, the style of teaching in her high school year did not correspond with her learning style. To be clear, most of the videos that she watched during her time in high school were very tedious and uninviting. She liked to watch animated educational videos that had the same aspects, such as those videos. Not to mention, she also stated that her FLA was reduced due to the animated educational videos.

The pedagogical potential of an animated educational video was closely associated with how the video was created in terms of the editing process, sound effects, background animations, etc. This finding emphasizes the theory that pedagogical elements of a video are deeply linked with the design of the video, which is a part of the Reusable Learning Object (RLO), mentioned by Bobkina (2020). In this notion, the collaboration with the theory of the four effective practices in providing educational videos connoted by Brame (2016) is a significant factor in making the videos comprehensible, convenient, and creative for ELESP students. Below is another respondent's answer to the open-ended questionnaire:

> *After watching the videos, I think the videos can become a positive thing to reduce my anxiety because they can be enjoyed and also give satisfaction in understanding the meaning.* (Respondent 6, open-ended questionnaire)

The above respondent also mentioned that he felt motivated because he received new information from the animated educational videos and those videos created a positive atmosphere within him. Ju (2020) connotes that a combination of multimedia can help inspire and motivate language students to learn the English language.

The videos increased the FLA

Meanwhile, animated educational videos could also have negative impacts on EFL learners. Language learners could feel anxious both in speaking and in using educational or instructional technologies to communicate in the target language (Pichette, 2009; Ushida, 2005). Additionally, this was the respondent's Answer:

> *The video makes me think that I should improve my listening and communication skills, then I will not be afraid anymore.* (Respondent 10, open-ended questionnaire)

The above statement confirmed a respondent's answer that the videos evoked the fear of communication within herself. Additionally, it was evident that the respondent had a fear of communication and it was one of the fears expressed by Horwitz (1986) namely, fear of communication, academic test, and negative evaluation. In the same vein, another respondent of the questionnaire conveyed her answer:

> *It evokes my insecurity because I cannot understand some of the parts in the videos.* (Respondent 12, open-ended questionnaire)

The above respondent also conveyed that the animated educational videos made her contemplate her learning progress in the study program. In particular, the respondent thought about how to explain a subject such as science smoothly and straightforwardly.

The videos did not influence the FLA

A respondent stated that to overcome his FLA, he needed to expand his knowledge and information about anything and without help from others. This was the respondent's answer.

> *They are good videos for learning because there are some uncommon scientific words. However, it does not affect my anxiety problem or help me to boost my confidence.* (Respondent 5, open-ended questionnaire)

The above respondent also connoted that he could overcome his anxiety if he could absorb a lot of new information from any media platform to become more educated. Krashen (1985) argues that language learners are well-equipped for success in learning foreign languages with high motivation, confidence, a strong self-image, and a low degree of anxiety.

Aspects from animated educational videos that can help learners overcome their foreign language anxiety

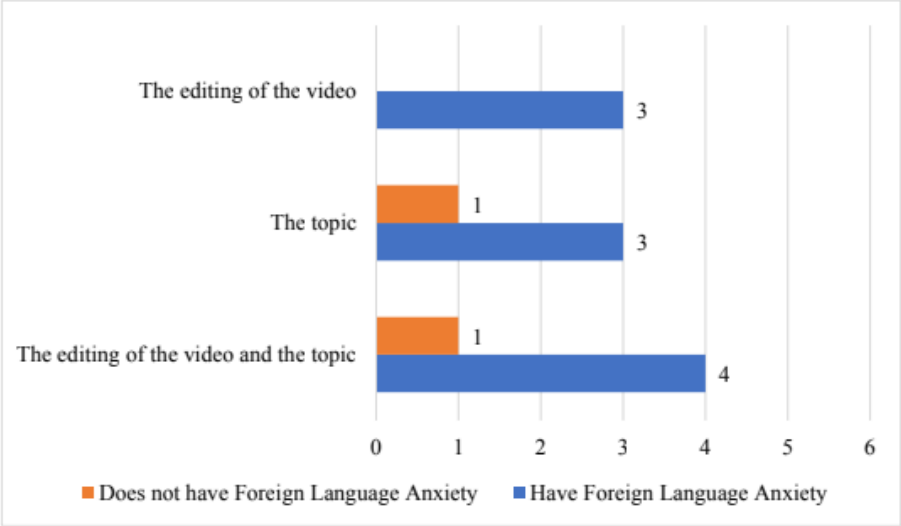

Figure 4. Bar graph of the influence of video editing and the topic

Figure 4 shows the influences of video editing and the topic of the animated educational videos on ELESP students who had anxiety or not. Furthermore, the table below was also summarized from 12 respondents of this research. According to the summary, the researchers divided the answers that were closely associated with the second research question into three themes: the topic, the editing of the video, and also the editing of the video and the topic. These three themes will be discussed further in the following sub-topics below.

Table 2. Second summarized result of the post-watching open-ended questionnaire

No.	Themes	Answers
1.	The topic	- The topics of the videos are very informative. - I can relate the topics to my life.
2.	The editing of the video	- The editing of the video is very amazing and entertaining. - The editing of the video helps me to understand the meaning.
3.	The editing of the video and the topic	- Both aspects can help in reducing my Foreign Language Anxiety. - Both aspects can increase my Foreign Language Anxiety.

The topic

This was a respondent's answer from the questionnaire that did not have Foreign Language Anxiety:

> *I think the most important aspect is the topic because it relates to our real-life situations.* (Respondent 3, open-ended questionnaire)

Despite that the above respondent did not have Foreign Language Anxiety, she still conveyed that the videos could help in reducing language learners' anxiety. In other words, the respondent could understand the meaning of the videos without hindrance. Krashen (1985) denotes that in the minds of language learners, a barrier is created that blocks the input of linguistic information if they become anxious. This is referred to as the affective filter hypothesis.

The editing of the video

Some respondents conveyed that the editing aspect of the videos could give them some impact. A respondent proclaimed that the videos can help in decreasing her fear of communication. The rationale for her statement was that watching animated educational videos matched her style of learning and, she felt motivated by anything related to visual animation. Hence, other findings proved that animated educational videos had an impact on motivating language learners to learn more.

The editing of the video and the topic

An interviewee mentioned that the visuals and the content of the videos helped him to cope with his fear of negative evaluation. He affirmed that the visual animation and how the speaker explained the topic played a significant role in decreasing his FLA (Interviewee 9). On that account, this finding asserts that using animated videos is an efficient tool to help EFL learners' FLA. Ju (2020) proves that animated videos are an efficient tool for learners to help with their anxieties. Similarly, another interviewee who did not have FLA, conveyed that the videos could help EFL learners to cope with their FLA problem. He stated that the topic of the video could be an alternative method of learning for EFL learners if they felt tedious about their learning style, while visual animation could be a way to stimulate their curiosity (Interviewee 4). Hence, this finding asserted that interesting and varied teaching content served a vital role in helping learners improve their ability to learn a foreign language, which can be obtained via animated videos (Ju, 2020).

Conclusion

The effects of watching animated educational videos can both increase anxiety and at the same time decrease anxiety. It occurred for participants who felt that the videos increased their anxieties. They had various reasons such as the videos evoked their self-insecurity about skills to communicate in the English language. On the other hand, some participants argued that the videos could help EFL learners in decreasing FLA. They mentioned that EFL learners needed to have a willingness to gain new insights and have a high curiosity. Not to mention, some participants conveyed that the topic of the videos was very informative and educative, and even some participants could apply what they have learned from the videos to their real-life contexts. Also, other participants stated that the visual animation of the videos was very creative and amazing. They argued that the visual animation helped them to understand the subject of discussion in the videos. Also, several participants stated that both aspects could influence their FLA. Given these

points, the visual animation aspect could evoke EFL learner's curiosity and the other aspect could motivate their learning spirit.

Future researchers were suggested to analyze and select videos from YouTube thoroughly and conscientiously by considering more relevant topics, such as videos about learning grammar. Apart from this, some participants argued that the duration of the videos was too long, which caused the participants to feel fatigued and easily lose concentration. Nonetheless, the researchers suggested future researchers make the focal point of this study within a classroom setting, which means a specific subject is being learned. For instance, future researchers could conduct a study about the perceptions of watching animated educational videos towards Grammar I students' FLA.

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TO BE BRAVE: HEROISM AND BRAVERY IN NEIL GAIMAN'S *CORALINE*

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Abstract
The paper explores the themes of Heroism and Bravery, which are abundant in Fantasy literature. With reference to the existing literature, these concepts are defined and differentiated, and their relevance in Fantasy literature is delineated. A close reading of Neil Gaiman's Fantasy novel, *Coraline* (2002), is used to exemplify the use of these themes. I argue that heroism is a socially and historically constructed trope that defines the journey of the protagonist (typically, of a male "hero"), whereas bravery lies in individual acts of courage and determination in the face of danger. This line of argument is undertaken by conducting a formal and textual analysis of *Coraline*, providing ample references to the heroism and bravery of its protagonist, to highlight further how the novel helps its young readers deal with the realities of the world they live in.

Keywords: bravery, children's literature, fantasy literature, hero's journey, Neil Gaiman

> Because when you're scared but you still do it anyway, *that's* brave.
> – Neil Gaiman, *Coraline* (2002, p. 57)

Introduction

Heroism and Bravery are themes that are aplenty in fantasy literature. The protagonists of the stories that involve adventure of any kind are sometimes referred to as "heroes" (and *some*times, "heroines") in common parlance. The heroic acts of the protagonist, and the bravery they showcase often move and compel the readers deeply. Moreover, most readers hold these protagonists in high esteem, creating fan bases for the texts themselves. *Coraline* (2002), by renowned fantasy fiction writer Neil Gaiman, is one such book where the heroism and bravery of the protagonist have moved several readers, no matter if they are young or old. Gaiman claims in the foreword of the tenth-anniversary addition of *Coraline* that people confided in him even after ten years since the book was first published, about how *Coraline* helped them get through difficult times in their lives. They claimed to think of the lovable protagonist Coraline when they were scared, which helped them make the right decision (Gaiman, 2002, p. xvii). The themes of heroism and bravery are powerful in affecting the readers' emotions and actions. It therefore becomes important to closely study these themes in the text *Coraline*.

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This paper sets out to define the themes of "heroism" and "bravery" in literature, and thereby differentiate between these two terms. The paper also locates these themes in the primary text, Gaiman's *Coraline*, and assesses the relevance of Heroism and Bravery in the text. For this argument, *Coraline* is understood to be a work of Fantasy literature, unless mentioned otherwise. It is therefore within the genre of Fantasy literature that the two terms are being defined. Moreover, the history and function of the use of these themes in Fantasy literature is also drawn out to understand their use in *Coraline*.

Theory and Application

To be Heroic

The protagonist (historically, this has often been a male character) of a story with any sort of adventure is referred to as a hero in common parlance. Heroism then becomes the qualities possessed by the hero in the story. It is defined in the Merriam-Webster Dictionary as displaying "heroic conduct especially as exhibited in fulfilling a high purpose or attaining a noble end" (n.d.). Heroism is necessarily tied to a narrative arc; it is the characteristic of the one *fulfilling a purpose* or *attaining a noble end*. The character of the "hero" is constructed in binary opposition to a villain, "whose wrongdoings are demonized and who are rejected by the community" (Ionoaia, 2020, p. 382). The term "Heroism" is heavily connected to society and its cultural aspect as well. Prominent American writer and professor, Joseph John Campbell (1904–1987) describes the concept of a hero in one of his renowned books, *The Hero with a Thousand Faces* (1949). According to Campbell, every myth can be summarized by "The Hero's Journey" where a hero undergoes a journey that is similar in structure across cultures. "The Hero's Journey" or a "Monomyth" according to Campbell in *The Hero with a Thousand Faces* (1949) follows the path of "separation – initiation – return":

> A hero ventures forth from the world of common day into a region of supernatural wonder (x): fabulous forces are encountered and a decisive victory is won (y): the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man (z). (1949, p. 23)

All mythical stories, and thus most of the stories we write and read, follow this pattern around the protagonist, or the "hero". The stories of Christ, Krishna, Buddha, and even characters from Star Wars follow the Monomyth (1988). While Campbell simply describes the structure followed by most myths, writers and creators have also adopted the structure as a prescribed journey for the hero's journey. George Lucas, for instance, is known to have built the narrative for Star Wars based on this monomyth (1988).

While Literature and Cultural Studies look at Heroism as a structured path that is followed by individuals, Psychology as a discipline defines Heroism as "to act in a prosocial manner despite personal risk" (Franco et al., 2011, p. 99) at a surface level. However, according to Zeno E. Franco, Kathy Blau, and Philip G. Zimbardo in a paper titled "Heroism: A Conceptual Analysis and Differentiation Between Heroic Action and Altruism" (2011), Heroism is contradictory in nature, making the act of heroism compelling and moving to the audience: "Heroism is a social attribution, never a personal one; yet the act itself is often a solitary, existential choice. It is historically, culturally and situationally determined" (p. 99). Heroism is also determined by antecedents to the heroic act. The paper states that "the construct of heroic imagination

is central to our view of heroism" (p. 100). Therefore, in fantasy literature, the protagonists of the stories become "heroic" when the path followed by them is that of the Hero's Journey described by Joseph Campbell.

In Gaiman's *Coraline*, the protagonist Coraline faces this very journey of heroism. Her journey has been studied in existing literature as one that transforms her into a self-reliant (Shrestha, 2022), mature young adult (Al Haqi, 2020, p. 6), through which she overcomes the dilemmas of the self (Lalhmangaihi, 2017) to allow for a self-discovery (Alkiş, 2021). A formal analysis of the narrative structure of this novel, based upon the hero's journey arc provided by Campbell, shows that Coraline encounters the "separation phase" as she is brought into an unfamiliar space. She is taken away from her sense of comfort – or as Campbell phrases – "world of common day into a region of supernatural wonder" (1949, p. 23). She has to maneuver her way around strangers like Miss Spink, Miss Forcible, and Mr. Bobo, who was known to her then as the Crazy Old Man Upstairs. Since her parents are too busy to explore this unfamiliar space with her, she is on her own (ch. 1). On crawling through the big wooden door at the end of the drawing room, Coraline finds herself in a strange world – "a region of supernatural wonder" (p. 6). Even when she returns to her not-so-familiar space, her parents are gone, thus forcing Coraline to revisit the Other World.

The second phase, "initiation," begins with the exploration of this strange other World, along with her trusty sidekick, the black cat. The cat plays an important role as a companion and guide of the protagonist through her adventure in the Other World (Azzahra & Jatmiko, 2023, p. 59). Coraline returns to the other world to bring her parents back, and befriends children whose souls were trapped by the Other Mother. She convinces the Other Mother to play a game with her to save all these souls along with her parents. These events are nothing short of "fabulous forces" that mythical heroes encounter. Through the course of the book, Coraline manages to find the souls and bring them back to the familiar world.

The final "return" phase can be considered quite plainly the return of Coraline, her parents, and the lost souls, away from the Other Mother or the bedlam, as the children call her. Coraline's parents seemed unaware of the two days' worth of adventure Coraline went through to rescue them. The lost souls, however, were given the "boon" of freedom with their souls being rescued. One of these children, who was a winged girl says, "It is over and done with for *us*…This is our staging post. From here, we three will set out for unchartered lands, and what comes after no one alive can say" (p. 142). While Coraline still has some unfinished business with the Other Mother, by saving the souls of these children, she bestowed upon them the boon of freedom to explore spaces as she herself could. Moreover, by locking up the hand of the Other Mother in the abandoned well, Coraline ensured that the Other Mother would not be able to return; Coraline as a hero ensured the safety of others from this evil being.

Moreover, the heroism of Coraline is not an isolated event; her father's act of bravery in the past works as the antecedent to her heroism. Her father's sacrifice of being stung by wasps to let her escape (pp. 55–57) became the framework for her act of heroism. It is this act of Coraline that is highly compelling to the readers: "She took her first step down the dark corridor." (p. 57).

To be Brave

While it has been established in this paper that the character of Coraline is characterized as a hero, it is also fairly clear in the course of the book that *bravery* is an important theme in the plot of the novel. The Merriam-Webster Dictionary defines Bravery as "the quality or state of having or showing mental or moral strength to face

danger, fear, or difficulty" (n.d.). Neil Gaiman talks about the theme of bravery in the preface of the tenth-anniversary addition of *Coraline*:

> I'd wanted to write a story for my daughters that told them something I wished I'd known when I was a boy: that being brave didn't mean you weren't scared. Being brave meant that you were scared, really scared, badly scared, and you did the right thing anyway (p. xvii).

Moreover, this idea of bravery is redefined in the course of the novel as well, as Coraline's father repeats it. Coraline clearly remembers her father saying that he was not brave to stay back and get stung by the wasps, but he was brave to go back there to find his glasses when he was scared. The element of fear is highlighted, along with the courageous action in this definition of bravery.

The act of bravery is therefore more individualized than that of heroism; bravery does not require social attribution like with heroism. As bravery deals with actions in the face of danger, it also is more momentary as compared to heroism. The defined structure of the path of heroism is therefore less focused on individual acts of bravery. Moreover, bravery deals with the "mental and moral strength" in the face of adversity, whereas heroism focuses on the physical victory over the situation as well. Bravery is simply making the right choices, whereas Heroism encompasses bravery, along with the socio-political context of the situation, and also the actions that have a positive impact on the hero's life, and their society as well. The plot of *Coraline* is heavily interwoven with the theme of bravery. Through the course of the book, Coraline faces scary moments, where she is compelled to act in a brave fashion. She reassures herself each time that she is brave, and that she is not frightened. To act in these strange and unfamiliar situations, Coraline draws upon the lessons learned from her parents, whether it is remembering what bravery and making the right choice means, or drawing strength from the encouragement of those around her (Kittredge, 2021, p. 677). These acts of bravery are those that make up the events of the "initiation" phase of the Hero's Journey. In the case of Coraline, the "fabulous forces" encountered are terrifying, and therefore the decisions she takes at these moments showcase her bravery, while these decisions, along with her actions, and the victory at the end add up to her heroism as discussed earlier.

One of the most prominent scenes of her bravery is when she walks back into the Other World to rescue her parents:

> "Don't be silly," said Coraline. "I'm going back for them because they are my parents. And if they noticed I was gone I'm sure they would do the same for me." (p. 57)

Coraline had escaped danger and gone back to the safety of her world, but she chose to return to the lap of the Other Mother to rescue her parents. It is at this moment that she needs to choose the right thing to do. Now that she knows the magnitude of evil possessed by the Other Mother, she is aware of the risks involved in going back to the Other World and is frightened as well. Therefore, the bravery of Coraline lies in her decision to go back to save her parents.

Another important moment of bravery demonstrated by Coraline is when she takes it upon herself to save the souls of the children along with her parents. When she realizes that the children's souls have been trapped by the Other Mother, she ensures that she takes them away from the Other Mother. She challenges the Other Mother to a game where her freedom and life are at stake to escape the Other World with her

parents and the little children (pp. 89–90). The little children often advise her to run away from the Other Mother before Coraline herself turns into one of them: lifeless, soulless, and unable to remember her identity. But Coraline sticks to her decision to save everyone before she escapes (pp. 83–85; p. 101). To make this choice in that densely dangerous moment is yet another feat of bravery.

The focus on the individual acts of courage and the determination with which decisions are made despite being afraid invokes and inspires the audience. Just as Coraline is moved by her father's act of bravery, so are the readers by Coraline's actions. This effect is possibly what makes the book powerful enough for its young readers, to make the right decisions even when they are scared (Gaiman, 2002, p. xvii). As Coraline repeats to herself, and therefore to the readers, "*I will be brave*, thought Coraline. *No, I* am *brave*." (p. 59).

Heroism and Bravery as Literary Tropes

It is important to address the trope of Heroism and Bravery in literature to understand the use of such tropes in *Coraline*. The idea of heroism in literature is prevalent in medieval literature. Heroic poems that have been titled Epics have been attributed to the early Middle Ages and what is called "the medieval origins of modern literature" according to William Paton Ker in the book *Epic and Romance: Essays on Medieval Literature* (1957, p. 3). It is known that heroism and heroic bravery are crucial elements that characterize a medieval protagonist. The landmark epic *Beowulf* depicts such a characteristic hero.

According to several scholars, fantasy literature has risen along the lines of medieval literature in some ways. W.A. Senior explores this idea in the paper titled "Medieval Literature and Modern Fantasy: Toward a Common Metaphysic" (1994). According to Senior, fantasy literature borrows several conventions and elements (such as magical beings, prophesies, visions, and so on) from medieval literature (p. 33). Senior writes:

> Fantasy has followed the lead of medieval literature because it explores closely the primal human need for a clear ontology of life and all its mysteries. Each offers a coherent interpretation and explanation of existence which indicates that each life not only has worth but has a value that distinguishes it and allows it individuality and free will as it concomitantly yokes it to the rest of its world; nothing is meaningless or random. Moreover, there is a salvific function to such activity in that the end of most fantasies represents a change into a new era from which the evil or threat of the previous age has been expunged. (pp. 44–45)

It therefore becomes inevitable that fantastic elements of medieval literature, including the characterizations of the protagonist are carried over into the genre of Fantasy as well. The structure of Hero's Journey and attributes of bravery seeps into the "hero" of fantasy literature as well.

Elements of the Medieval Hero can be noticed in the pre-teen girl of Gaiman's book as well. While her father's acts of bravery set an antecedent in the plot of the book, the literary history of medieval heroes set her path to becoming the hero of the work, *Coraline*. We have already seen that Coraline follows the path of a Hero's Journey through the course of this book. However, diverging from a medieval epic, *Coraline* focuses on the ability of the individual (the protagonist, Coraline) to make the right decision in the face of adversity. The attribute of bravery becomes more important to this text than the physical feats of the protagonist herself.

Like any other genre or movement in literature, fantasy too arises as a response to the socio-political context of the world at that given time. It has often been claimed that fantasy literature was conceived to make sense of the world we live in. In an essay titled, "Roots of Fantasy" (1989), collected in his book *A Slip of the Keyboard* (2014), acclaimed fantasy fiction writer Sir Terry Pratchett claims that fantasy "superimposes order on the universe" (p. 95). The magical world of fantasy is relatable to children who are just learning the harsh truths of the world they live in. According to Carmen C. Richardson in a paper titled "The Reality of Fantasy" (1976), works of literature in the genre of fantasy "lend themselves readily to deal with the realities of life" (p. 549), even when the action of the text takes place in a world the readers may not know. By experiencing human emotions without embarrassment and exploring inner conflicts without fear (pp. 550–551), fantasy literature helps the readers – especially children – to experience being a human being:

> Because fantasy takes place in a secondary world, it allows the child to safely explore the problems and joys of being human. It makes abstract mysteries of life more concrete and definable and allows the child to come to grips with them because they are tangible, comprehensible, and, therefore, surmountable. (Richardson, 1976, p. 563)

By setting the text in such a secondary world, the young readers are given the freedom to explore the world they live in using this fantastic world. As Pratchett claimed, the fantastical world superimposes itself on the real world, helping children navigate through the latter.

It is also evident that Gaiman's *Coraline* contains elements of horror fiction as well. The story was conceived by Gaiman as he could not find any horror books for his four-year-old daughter, who used to make up stories about coming home to find her mother replaced by an evil witch. As Gaiman himself confesses in conversation with Teri Hatcher about the making of the film adaptation, "So that was where it began, just wanting to write a story that would be about fear and about doing the right thing and about being brave" (LAIKA Studios, 2020, 4:55–6:06). Gothic elements have also been recognized in this novel (Mudrová, 2022; Torres-Fernández, 2021), situating the text in the horror genre as much as it is in the Fantasy genre. The setting of the book, as well as the use of the "Unheimliche" or "Uncanny" (Freud, 1919), seems to deliberately push *Coraline* towards the genre of horror. The supernatural world that Coraline steps into through that wooden door in her drawing room is her own house but is also clearly different. The Other Mother looks like her own mother, except that her fingers are a little longer, and that she has buttons sewed in the place of her eyes. The misty day filled with boredom in the world of Coraline (Gaiman, 2002, ch. 2) is repeated in the Other World as Coraline tries to escape from the Other Mother (pp. 70–71). Jade Dillon Craig (2023) even argues that the embodiment of the uncanny in the domestic space represents the unsafe physical and psychological environment inhabited by Coraline (pp. 212–223). It is in this unsettling setting that Coraline has to be brave to navigate through during her Hero's Journey.

The function of the tropes of heroism and bravery can also be understood in these contexts. According to Pratchett, in another essay from *A Slip of the Keyboard* titled "Let There Be Dragons" (1993), the morality of the genres of fantasy and horror follows that of fairy tales (2014, p. 105). Making the right decisions in horrific and dangerous situations, doubled with good intentions is morally good, and is therefore rewarded. Young readers of fantasy literature can judge the actions of the characters of the novel in this way, thus giving them a grip on ethics and morality in the real world as

well. Katherine Rundell, in her pocketbook, *Why You Should Read Children's Books, Even Though You are So Old and Wise* (2019), contends that children's books show us what values such as bravery, generosity, will, and hope look like (p. 47). Building upon Rundell's statement, N.J. Lowe (2021) writes, "Bravery, generosity, struggle, endurance, wit, empathy, love: for Rundell, this list is not simply a catechism of universal virtues, but an inventory of values in which readers need to be able to continue to believe as adults to navigate the world for which fiction prepares them" (p. 193). According to Tuğçe Alkiş (2021), "Gaiman's story encourages [young readers] to tear down the walls which block their roads to maturation and individuation and be brave enough to explore the unknown and believe in their power of imagination" (p. 127). The tropes of heroism and bravery, therefore become the language with which the events taking place in the real-life world of the readers as well as within their selves can be understood and explored.

As mentioned earlier, the theme of bravery becomes more important to this text than the physical feats of the protagonist herself. This means that the heroism of the protagonist is secondary to her bravery. This becomes clear in the formal choices made in the text as well. The protagonist – unlike her heroic antecedents – is a young girl. Her physical bravado is not of any relevance to the plot of the book. There is no scope for romance in this text as well. Coraline never even receives the attention a mythical hero musters. Even so, as we have seen, the protagonist follows the Hero's Journey, thus saving herself a seat in the list of literary heroes. Please note the gendered expression of the term "heroes" here. It is within such a male-dominated trope that Coraline makes space for herself.

Coraline is prophesized to be in danger, according to the tea leaves read by her neighbors, Miss Spink and Miss Forcible (Gaiman, pp. 17–19). This reading deems itself true when Coraline loses her parents and faces the wickedness of the Other Mother. It is in such conditions that Coraline demonstrates her bravery. This means that Coraline is depicted as a frightened little girl. Nevertheless, she makes the right decisions each time, informed by her sense of morality and love. It is the individual actions of Coraline that make her brave, as opposed to the structure followed in the case of heroism. According to Melissa Wehler in the paper titled, "'Be Wise. Be Brave. Be Tricky': Neil Gaiman's Extraordinarily Ordinary Coraline" (2014), the ability of Coraline to empathize is crucial for her bravery throughout this book (pp. 118–121). It is her sense of empathy that pushed her to make the right choice each time she was frightened. She chose to save her parents because she loved them and knew that they would have done the same for her (Gaiman, p. 57). Moreover, she risked her life and freedom to save the souls of the trapped children even if she had just met them (pp. 83–85).

Conclusion

Heroism and Bravery are themes common to Fantasy Literature. The use of such themes helps the readers, especially children, deal with the realities of the world they live in, as seen in Gaiman's claims in the foreword to the book. The Hero's Journey traversed by Coraline in the primary text is structured and is heavily dependent on its Fantasy genre antecedents. Through this journey, *Coraline* depicts the theme of heroism. Coraline as an individual exhibits characteristic of bravery by making the right decisions in the face of danger. The characterization of the protagonist in *Coraline*, as well as the plot of the book itself gives importance to the individual acts of bravery of Coraline. As hinted in the paper before, this opens up avenues to study these themes in the context of the gender and age of the protagonist. Nevertheless, it is

important to note that these acts of heroism and/or bravery are compelling to readers, thus satisfying the function of such themes in fantasy literature. The bravery of Coraline is superimposed with the readers' everyday life: "Because when you're scared but you still do it anyway, that's brave" (Gaiman, 2002, p. 57).

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SCRUTINIZING PAPUAN EFL STUDENTS' STRATEGIES FOR ENRICHING ENGLISH VOCABULARY MASTERY

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Abstract
The current study aimed to scrutinize the approaches employed by Papuan EFL students to improve their vocabulary skills. The study utilized a mixed methods approach, incorporating both a questionnaire and interviews to gather data from 30 Papuan EFL students enrolled in a private university in Timika, Papua. The results revealed that the majority of participants employed four key strategies for vocabulary acquisition: social, memory, cognitive, and metacognitive. Notably, the memory strategy was most commonly utilized, with participants frequently associating new words with personal experiences to aid in retention. This study provided beneficial recommendations and suggestions for educators. In this sense, the findings of this study can be utilized as useful strategies to teach EFL students based on their interests. Thus, those strategies can facilitate them to achieve vocabulary mastery.

Keywords: Papuan EFL student, strategy in learning vocabulary, vocabulary mastery

Introduction
In the EFL and ESL context, vocabulary is considered a necessary component to be acquired by English language learners. According to Atmazaki and Indriyani (2019), vocabulary can be categorized as one of the crucial language elements in learning a certain foreign language, specifically English. To put it differently, vocabulary constitutes the fundamental aspect of language acquisition that should be learned, absorbed, and memorized by EFL students to help them produce powerful communication (Barcroft, 2015; Romrome & Mbato, 2023). The EFL Students who have sufficient vocabulary do not have to put much effort into communicating with other people since they already have a variety of vocabulary to be used easily and properly. This suggests that vocabulary significantly influences the improvement of EFL students' academic achievements, either in the context of oral or written communication.

Since vocabulary is deemed necessary to be acquired by EFL students, they should find valuable learning strategies that assist them in effectively permeating many new vocabularies. Tseng and Schmitt (2008) emphasized that EFL students who want to learn and master vocabulary, need to possess powerful learning

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strategies. By having those strategies, they will be enabled to be more aware, motivated, and enthusiastic during the process of learning (Ghalebi et al., 2021). Consequently, they will be interested in learning and memorizing new vocabulary.

In accordance with the learning strategies of vocabulary, Oxford (1990) divided them into two different strategies which are direct and indirect. Direct strategies include memory and cognitive techniques, whereas indirect approaches involve metacognitive and social approaches. Memory strategy, particularly potent, aids students in recalling and contemplating vocabulary in the target language (Mahardika, 2023). Meanwhile, direct approaches are employed to link students' language proficiency which comprises memory and cognitive approaches (Zahedi & Abdi, 2012).

Memory strategies aid students in recalling and reflecting on target language vocabulary, fostering connections between newly acquired words and existing knowledge (Ghalebi et al., 2021). Through tasks like word grouping and explanation, students reinforce their memory retention. Cognitive strategies come into play as students demonstrate proficiency in the language, encouraging them to integrate new vocabulary into daily communication. Effective methods, such as seeking assistance or using dictionaries, facilitate comprehension and application. Additionally, techniques like translation and highlighting keywords in texts enhance understanding and retention.

Indirect approaches are utilized to support students' involvement in vocabulary enrichment, comprising metacognitive and social strategies. Metacognitive approaches enable students to manage their performance by recollecting and structuring their existing knowledge of acquired words. They must monitor and evaluate their vocabulary acquisition process, analyzing their learning trajectory. Social strategies enhance students' self-assurance and enthusiasm to actively participate in vocabulary exercises., fostering interaction within their peer group.

Pertaining to this issue, some researchers have scrutinized the approaches employed by EFL learners in enhancing vocabulary in the Indonesian context. For example, Sari (2019) who investigated the improvement of EFL Students' vocabulary using the appropriate strategy, found that project-based learning could be used to enrich students' vocabulary mastery. In line with this, Patahuddin and Bin-Tahir (2017) found that Indonesian EFL students broadened their vocabulary through various methods, including using dictionaries, reading English literature, listening to English songs and watching movies, participating in games, surfing the internet, and reading English advertisements. Moreover, Lestari and Hardiyanti (2020) also found that Indonesian EFL students tend to use English songs to enlarge vocabulary mastery.

Despite several pieces of research that have been carried out in the Indonesian context, however, no study has been conducted in Papuan settings. Thus, this study aimed to offer insight into the techniques utilized by Papuan EFL students for vocabulary acquisition. Consequently, a research question was formulated: Which strategies are predominantly utilized by Papuan EFL Students in vocabulary learning?

Method

This study, employing a mixed-method approach, sought to investigate the learning tactics utilized by Papuan EFL students in obtaining English vocabulary. The study combined qualitative and quantitative methods to deepen understanding of the phenomenon (Creswell, 2014). The questionnaire comprised 21 statements and two additional questions that were adopted from (Mahardika, 2023).

In collecting the qualitative and quantitative data, there were 30 Papuan EFL Students in one of the private Universities in Timika, Papua who participated in this study by filling out the questionnaire and interviewing 5 students who were chosen based on their willingness to contribute to this study.

In analyzing the qualitative data, the researcher employed SPSS 26.0. Besides that, the researcher used the Likert scale to measure the strategy they utilized in enhancing their vocabulary mastery. The Likert Scale consisted of 5 items such as, Never (N), Seldom (S), Sometimes (SS), Often (O), and Always (As).

Findings and Discussion

In providing the results, the researcher divided it into two main topics that related to the strategies of learning English vocabulary such as direct and indirect approaches.

Direct strategies

In the light of indirect approaches, there are two specific strategies namely memory and cognitive strategies that were employed by Papuan EFL students in enhancing vocabulary. In the following table, the result of the memory strategy used by Papuan EFL students is provided:

Table 1. Memory strategy

Statements	N	S	Ss	O	As
Create a visual representation in your mind of the significance conveyed by the words.	22%	13%	11%	18%	36%
Connect the word to a personal experience	0%	6%	11%	20%	63%
Connect the word to other words with similar or opposite meanings	2%	15%	19%	16%	48%
Cluster words for analysis.	6%	26%	21%	19%	28%
Incorporate fresh vocabulary into sentences.	3%	6%	13%	26%	52%
Compose paragraphs employing multiple unfamiliar words.	8%	15%	12%	24%	41%
Study the sound of a word	14%	17%	23%	21%	25%
Mention the new words loudly when you encounter them	7%	27%	25%	22%	19%

From the data provided, it is evident that the second strategy, which involves linking the word to a personal experience, received a notably high score compared to other statements. It indicated that when Papuan EFL students found a new word, they usually tried to memorize it by connecting that word to their personal experiences. In the interview session, one participant claimed that:

> *When I'm learning English vocabulary, I typically attempt to relate the new word to my own experiences. By doing so, it enables me to memorize a certain word easily.* (St. 1 Interview)

It depicted that incorporating personal experiences when learning new vocabulary can significantly enhance comprehension, retention, and overall language acquisition. This finding was underpinned by Kuhn et al. (2006) who emphasized that connecting a word to a personal experience creates a context that is relevant and meaningful to the learner, making it easier to understand and remember the word's meaning. In line with this, Paivio (2017) stated that by connecting a word to a personal experience, learners engage both verbal and imaginal representations of the word, which strengthens memory and facilitates recall. This dual coding enhances vocabulary retention and comprehension. It indicated that When learners associate a word with a memorable experience, they are more likely to remember it and understand its nuances (Asher, 2003).

Furthermore, Bruner (2017) pointed out that connecting a word to a personal experience helps learners integrate the new word into their existing schema, facilitating deeper understanding and more effective retrieval of the word in various contexts. It also can foster a sense of relevance and personal investment in the learning process, which can increase motivation and engagement with the material (Dweck, 2014).

Thus, it can be inferred that connecting vocabulary to personal experiences aligns with expert recommendations for effective vocabulary instruction by providing meaningful contextualization, leveraging dual coding processes, eliciting emotional engagement, facilitating cognitive integration, and enhancing motivation and engagement in the learning process. By drawing on personal experiences, learners can deepen their understanding of vocabulary and make meaningful connections between words and their own lives.

In the context of direct strategies, cognitive strategy as a second strategy was also used by students to enhance their English vocabulary. In the following table, the use of cognitive strategies in enhancing vocabulary is shown:

Table 2. Cognitive strategies

Statements	**N**	**S**	**Ss**	**O**	**As**
Repeat the words aloud many times	6%	27%	33%	24%	10%
Write the words many times	3%	19%	35%	21%	22%
Make lists of new words	0%	3%	14%	38%	45%
Utilize flashcards for capturing unfamiliar vocabulary	2%	6%	31%	30%	31%
Mark unfamiliar words during class	5%	12%	17%	29%	37%
Attach English stickers to real-life items	11%	28%	24%	18%	19%
Keep a vocabulary notebook	5%	8%	29%	27%	31%

The table above indicated that the majority of the participants employed the third strategy of cognitive strategy very often. It also implied that they usually tried to make a list of new words during the learning process. To support this result, two of them clarified that:

> *Making a list of new vocabulary always enables me to memorize those words easily and efficiently. What I mean is, in memorizing a particular word, I tend to write them down on a note, so that I can take it whenever I need to. Thus, I can learn those words anywhere and anytime.* (St. 4 Interview)

Similarly, a participant also supported his friend's statement by pointing out that:

> *In my opinion, making a list of new words is very beneficial for me since it can facilitate me to memorize those particular words regularly and efficiently. (St. 5 Interview)*

Based on students' arguments and the result of Table 3, it can be concluded that making lists of new words is a strategy often recommended for students looking to enhance their vocabulary skills. This finding was underpinned by Mayer (2012) who emphasized that creating lists of new words requires students to actively engage with the language. Rather than passively receiving vocabulary instruction, students take an active role in identifying, selecting, and organizing words they want to learn. This active engagement promotes deeper processing and better retention of the vocabulary.

On the other hand, when students make their own word lists, they take ownership of their learning process. It indicated that they can choose words that are relevant to their interests, academic pursuits, or personal goals, fostering a sense of autonomy and self-directed learning (Dweck, 2012). Moreover, according to Krashen (2004), customized word lists cater to individual learning needs and preferences. Students can tailor their lists based on their current vocabulary level, areas of weakness, or specific learning objectives. This personalization ensures that the vocabulary being learned is relevant and meaningful to the students.

In addition, some previous researchers suggested that actively engaging with words through activities like creating lists can improve retention and transfer of vocabulary knowledge. When students invest time and effort in selecting, organizing, and revisiting words on their lists, they are more likely to retain and effectively use those words in various contexts (Asyiah, 2017; Barcroft, 2015; Lestari & Hardiyanti, 2020; Patra et al., 2022).

Besides that, making word lists encourages metacognitive awareness as students reflect on their vocabulary learning process. In this sense, they will be able to track their advancement, recognize strengths and weaknesses, and adapt their learning approaches accordingly. This metacognitive reflection promotes self-regulated learning and long-term vocabulary development (Flavell, 1979).

Thus, it can be concluded that "making lists of new words" is a valuable strategy for students to enhance their vocabulary skills. This approach promotes active engagement, ownership, personalization, retention, transfer, and metacognitive awareness, leading to more effective vocabulary development.

Indirect strategies

Since direct strategies comprise two major strategies, namely social strategy and metacognitive strategy, the researcher, therefore, provided the results of social strategies first.

In collecting data, the researcher employed three statements to examine Papuan EFL Students' social strategies for enhancing vocabulary mastery. Those three statements can be viewed in the table below.

Table 3. Social strategy

Statements	N	S	Ss	O	As
Review the vocabulary together with your peers	0%	25%	18%	15%	42%
Ask the teacher to validate a word's definition	0%	5%	19%	27%	49%
Talk with Native Speakers	8%	17%	33%	22%	20%

From the table above, it can be viewed that in the context of social strategy, the second strategy was the favorite one used by the participants in learning vocabulary. In this case, 49% of the participants always Asked their teacher to check the definition of a new word. It indicated that Papuan EFL students perceived that the teachers played a pivotal role in helping them permeate new vocabulary and facilitate them in enriching their English vocabulary. This finding was also underpinned by two of them. They emphasized that:

> *Once I encounter a new vocabulary, I always ask my teachers about the meaning and the context of using that word.* (St. 2 Interview)

Besides that, a participant also pinpointed that:

> *Whenever I face difficulty defining a certain word, I tend to look for my English teacher to discuss that word.* (St. 3 Interview)

The findings inferred that in the context of learning vocabulary, seeking validation from a teacher regarding the definition of a word can significantly enhance students' understanding and retention. According to Beck et al. (2022), direct instruction from knowledgeable others, such as teachers, is crucial for vocabulary acquisition. When students ask their teacher to check their definition of a word, they benefit from the expertise and guidance of someone with a deeper understanding of language nuances.

Moreover, this finding also similar with Kuhn et al's (2006) study. They found that asking the teacher to validate a word's definition helps students address any ambiguities or misconceptions they may have, leading to a clearer and more accurate understanding of the word. In other words, seeking verification from the teacher encourages students to reflect on their own understanding of the word's meaning and identify areas where they may need further clarification or improvement. This metacognitive process fosters deeper engagement with the material and promotes long-term retention (Marzano, 2009).

Furthermore, seeking verification of a certain word can improve students' social interaction and language development. According to Cummins (2019), asking the teacher to validate a word's definition initiates a dialogue between the student and the teacher, providing an opportunity for meaningful interaction and language practice. Through this interaction, students not only clarify vocabulary but also develop their communication skills.

In addition, by requesting validation from the teacher, students engage in a strategy of self-assessment and correction, learning to apply effective techniques for understanding and remembering new words in the future (Marzano, 2009).

In summary, asking the teacher to check the definition of a certain word in the context of learning vocabulary aligns with expert recommendations for effective vocabulary instruction. It provides students with expert guidance, clarifies misunderstandings, promotes metacognitive skills, facilitates social interaction and language development, and fosters the improvement of effective vocabulary learning strategies.

In accordance with the indirect strategies, one additional strategy was also used by Papuan EFL students to enhance vocabulary. This strategy is referred to metacognitive strategy. The result of this strategy can be viewed in the table below:

Table 4. Metacognitive strategy

Statements	**N**	**S**	**Ss**	**O**	**As**
Utilize English-language media sources such as songs, films, and the internet	0%	6%	13%	32%	49%
Test yourself with word tests	26%	34%	16%	11%	13%
Study new words many times	3%	17%	26%	26%	18%

The result of the percentage above showed that among other strategies in metacognitive strategy, the participants usually utilized language media to improve their vocabulary skills as their favorite strategy. This strategy was always employed by them during the learning process. One of the participants claimed that:

> *Using media such as the internet, movies, and songs is very useful for my vocabulary development. I always gain a new vocabulary from the movies or songs. On the other hand, when I find an unfamiliar word, I usually use the internet to seek its definition.* (St. 6 Interview)

Analyzing the outcomes suggests that utilizing English-language media sources such as songs, films, and the internet proves to be a highly efficient tactic for students to improve their vocabulary abilities. This finding was supported by a previous study from Cummins (2019). He found that language media provide students with exposure to authentic language use in real-life contexts. Unlike traditional vocabulary exercises or textbooks, which may present language in isolated or artificial contexts, media sources offer a rich and diverse range of vocabulary used in natural communication. In accordance with this, Beck et al. (2022) also argued that learning words in context helps students understand the nuances of word meanings and promotes deeper lexical knowledge.

Similarly, through songs, movies, and online content, students not only learn vocabulary but also gain a deeper understanding of cultural references, societal norms, and cultural nuances embedded in language use (Kuhn et al., 2006). In addition, According to Deci and Ryan (2000) using English language media can enhance students' motivation and engagement with the learning process. Songs, movies, and internet content often appeal to students' interests and preferences, making vocabulary learning more enjoyable and meaningful.

Therefore, it indicated that using English language media is a highly beneficial strategy for students to enhance their vocabulary skills. Through exposure to

authentic language use, contextual learning, exposure to colloquial language, cultural understanding, and increased motivation, students can develop a robust and nuanced vocabulary that reflects real-world usage.

Conclusion

Drawing from the aforementioned findings and discussions, it can be deduced that Papuan EFL Students utilized various methods to improve their English vocabulary. These methods encompassed both direct and indirect strategies, including social, memory, cognitive, and metacognitive strategies. Of these, the memory strategy was notably prevalent, with students frequently attempting to associate words with their personal experiences. It allowed them to memorize the word easily.

In addition to employing the memory strategy, Papuan EFL students utilized three other strategies: social strategy (seeking teacher assistance in verifying definitions), metacognitive strategy (utilizing English-language media sources such as songs, films, and the internet), and cognitive strategy (compiling lists of new words). These three strategies were also integrated into their learning process, particularly in relation to vocabulary acquisition.

However, this study undeniably has weaknesses. In this context, this study was conducted using the two strategies namely, direct and indirect strategies of learning vocabulary. Therefore, future researchers should choose one of these two strategies to be investigated. Thus, the findings will be narrow and valid to be discussed.

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